

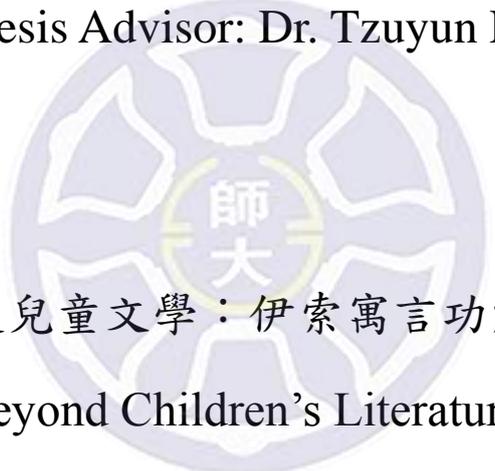
國立臺灣師範大學翻譯研究所

碩士論文

A Thesis Presented to
The Graduation Institute of Translation and Interpretation
National Taiwan Normal University

指導教授：賴慈芸 博士

Thesis Advisor: Dr. Tzuyun Lai



不只是兒童文學：伊索寓言功能流變

Beyond Children's Literature:
On Aesop's Fables and Their Functional Shifts

研究生：林憶珊

By I-Shan Lin

中華民國一百零四年六月

June 2015

致謝

在鍵盤上敲出致謝兩個字，感覺很奇妙，碩士生活真的要畫下句點了。這兩年在翻譯所的學習非常充實，我從翻譯所每位教授身上，學到的不僅只是書本知識、實務訓練，更重要的是思辨、批判的能力，以及面對翻譯時應有的態度。和翻譯所同學彼此相互砥礪，也讓我的想法變得更靈活、更有彈性。我會想念在翻譯所學習的日子，感謝每一位我遇到的人，從你們身上，我都學習到了些什麼，也因此讓我更認識自己。

謝謝廖柏森所長，不論什麼時候，所長總是非常鼓勵我，也從不吝於讚美。謝謝根芳老師，您的課堂以及智慧讓我重新檢視自己許多思考的弱點以及偏誤。謝謝舒白老師，您對於學習、求知以及做事的態度，也讓我體認到很多自己的不足。非常感謝我的論文指導老師賴慈芸老師，如果沒有兒童文學與翻譯這堂課，我的論文題目至今可能還沒著落。這堂課的題材多元，每個禮拜的討論與分享都是一次次的啟發與養分，讓我慢慢發掘自己的研究興趣，並加以延伸成為今天的碩論。也謝謝慈芸老師在我碩論撰寫階段的指導以及協助，您總是能夠清楚指出我議論的弱點，並建議我應該怎麼呈獻、修改。和您的討論總是輕鬆卻收穫滿滿，非常感謝您付出的時間以及心力。另外，我也要感謝胡宗文老師以及陳宏淑老師，謝謝您們出席擔任口試委員，從您們的建議以及口試本上的筆記，我體認到做學問時的實事求是以及認真。最後，我還要特別提出幾位朋友，謝謝 Stephanie 付出自己的時間，協助我修改論文最後兩章的內容。謝謝 Trista 總是關心我的進度，替我加油打氣。謝謝 Alexi 給予我的各種幫助以及建議，還有 Verena，謝謝你欣賞我的古怪個性，也謝謝你一路上的支持。謝謝大家，也希望未來你們不論在哪裡，都能生活地愉快、順心。

最後，我要感謝我的家人，你們是最重要、也是我最想要感謝的。謝謝乾爹乾媽照顧我、料理我的生活，因為你們，在臺北求學一點都不寂寞，還幸福肥了很多。謝謝弟弟總是可以逗我發笑，緩和我寫論文的壓力。謝謝 Ruben 沒有極限的耐心和愛，陪我度過許多修改論文的夜晚，謝謝你總是告訴我我是最棒的。謝謝爸爸、媽媽在我撰寫論文時無條件的包容以及關愛，更讓我在沒有經濟壓力的情況下，努力學習、完成學業，沒有你們就沒有我。最後的最後，謝謝我的公主姊姊，若不是你在一旁督促、鼓勵我，我也不可能在兩年內畢業，是你讓我發揮出我積極的一面，也是你讓我不斷充實自我、變成一個更好的人。

我愛你們，謝謝你們。

Abstract

Aesop's Fables characterized by talking animals are usually simple, terse, and carry morals that teach children virtues and foster their young mind. However, when Aesop's Fables were first invented, they were not written for children. The fables were rhetorical materials for orators, philosophers and sophists who used them to illustrate their teachings or oration. Some fables in ancient times were coarse and brutal. In England during the Middle Ages, fables became one of the most used materials for anecdotes. Monks compiled manuscripts, studied, appropriated, and preached the fables to illustrate their religious doctrines. During the Renaissance when the classics were rediscovered, scholars found Aesop's Fables perfect for young children to learn and to practice Latin and Greek. Editions of Aesop's Fables designed for language learning were specifically used in grammar schools and functioned as language learning materials for a few centuries. Well into the English Enlightenment, there was no longer a need for learning Latin or Greek. People advocated for new ideas, and during this time, the area of children's development and education was crucial. Aesop's Fables, owing to their nature, were edited, illustrated and turned into teaching materials for the youth. Though some publications were still stringent and too difficult for children to read, the English Enlightenment laid the foundation for Aesop's Fables to become the most enduring and used source of children's literature. Throughout history, Aesop's Fables have undergone a series of shifts in functional use. Numerous editions and translations were created to meet different ends. Aesop's Fables are an organic form of literature that continue to change, grow and thrive. Its nature remains the same, its implication however has been significantly enriched and broadened because of translations.

Keywords: Aesop's Fables, function, rhetoric, exemplum, children's literature, language, translation.

摘要

伊索寓言為家喻戶曉的兒童啟蒙讀物，故事多以動物為主角，敘述淺顯易懂、篇幅精簡、清晰，再利用故事的內容闡明一則則人生道理。但是伊索寓言在上古世紀卻非只是兒童讀物，而是辯論家在論說時用以隱射、舉例的修辭材料，有些故事甚至兒童不宜。伊索寓言在中古世紀被作為神職人員講道時的證道故事，文藝復興時期成了文法學校的語言學習材料，啟蒙時代的伊索寓言更扮演著啟發孩童想像的讀物。如此多變的功能，變的不是伊索寓言的本質，而是不同時代、不同翻譯的作法。本論文以時間作為主軸，闡釋各階段伊索寓言的形貌，分析出版品的形式與內容，描述伊索寓言的功能轉變。第一章探討伊索問題以及寓言體，第二章為修辭材料以及證道故事，第三章分析六本十七世紀出版之伊索寓言，探究語言學習材料的內涵，第四章分析六本十八世紀中葉至十九世紀中葉的伊索寓言，進一步描述、分析伊索寓言在啟蒙時期的轉變，第五章綜覽二十一世紀的伊索寓言，包含其功能、形式以及應用。最後一章結論針對先前的論述加以重整。不同時期的翻譯，針對其預期的使用者需求，都會加以調整內容、形式。本研究認為伊索寓言的功能轉變也呼應了歷史的時間線，其內涵也從最早的修辭功能，不斷擴大、增加、改變。未來研究可朝文本之廣度、深度以及語言、地區著手。本研究透過描述、解析不同時期的伊索寓言，進一步剖析被挪用、刪減、變形的文本，看見翻譯如何被創造、被定義。

關鍵字：伊索寓言、功能、修辭、證道故事、兒童文學、語言、翻譯

Table of Contents

Chapter One: Introduction	1
1.1 Who’s Aesop?	2
1.2 Aesop’s Fables and ancient versions.....	4
1.3 Literature review	5
Chapter Two: Rhetorical Materials and Exempla	9
2.1 Fables used as rhetorical materials	10
2.1.1 Fable number and form.....	11
2.1.2 “Some” special fables	13
2.1.3 Ever-changing	18
2.2 Fables used as exempla.....	20
2.3 Conclusion	22
Chapter Three: Language Learning Materials	24
3.1 The selection	26
3.2 Textual analysis.....	30
3.2.1 Covers	30
3.2.2 Authors.....	38
3.2.3 Front matter.....	40
3.2.4 Fable number and form.....	50
3.3 Conclusion	69
Chapter Four: Enlightened Readings for Children	73
4.1 The selection	75
4.2 Textual analysis.....	77
4.2.1 Cover art.....	77
4.2.2 Author, translator and illustrator	86

4.2.3	Front matter.....	90
4.2.4	Fable number, form and others	102
4.3	Story choice & contents	119
4.3.1.	Two fables	121
4.3.2.	Proved or disapproved	130
4.4	Conclusion	132
Chapter Five: Aesop’s Fables in the 21 st Century.....		134
5.1	Heritage of the past	137
5.2	New looks	151
Chapter Six: Conclusion		156
References.....		161
Appendices.....		169
Appendix I		169
Appendix II.....		231
Appendix III.....		256

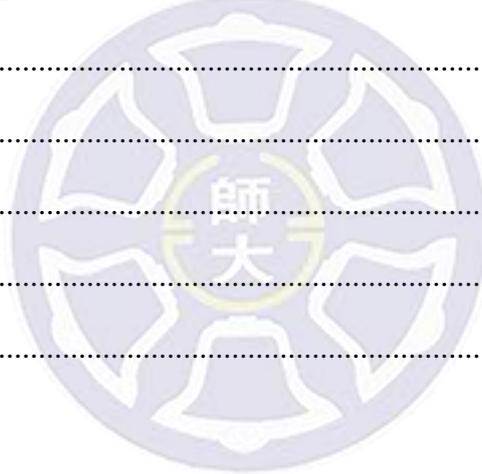


Table of Figures

Figure 1 The cover of the 1617 copy	32
Figure 2 The cover of the 1646 copy	33
Figure 3 The cover of the 1651 copy	34
Figure 4 The cover of the 1673 copy	35
Figure 5 The cover of the 1692 copy	36
Figure 6 The cover of the 1700 copy	37
Figure 7 An illustration from the 1651 copy.....	43
Figure 8 Fable No.9 "Of A City Mouse and A Country Mouse" from the 1617 copy (p.7).....	50
Figure 9 Fable No.9 "Of A City Mouse and A Country Mouse" from the 1617 copy (p.8).....	51
Figure 10 Fable No.21 "Of the Birth of the Mountains" from the 1646 copy (p.18) ..	54
Figure 11 Fable No.34 "The Birds and Beast" from the 1651 copy (pp.44-45)	55
Figure 12 Fable No.139 "Of the Spider and the Goat"	60
Figure 13 Fable No.139 "Of the Spider and the Goat"	60
Figure 14 Fable No.56 "Of the Peach Tree and the Apple Tree"	61
Figure 15 The advertisement of the 1673 copy - 1	62
Figure 16 The advertisement of the 1673 copy - 2	63
Figure 17 Examples for titles and fonts of the 1692 copy	64
Figure 18 The fables and their morals and reflections of the 1692 copy.....	65
Figure 19 Fable No.61 "Of the Cock and the Cat" from the 1700 copy (pp.46-47)....	66
Figure 20 Fable No.87 "Of the Tortoise and the Eagle" from the 1700 copy (pp.60-61)	68
Figure 21 The cover of the Croxall version	78

Figure 22 The cover of the Bewick version.....	79
Figure 23 The cover of the James version - 1	80
Figure 24 The cover of the James version - 2.....	81
Figure 25 The cover of the Crane version	82
Figure 26 The back of the Crane version.....	83
Figure 27 The cover of the Detmold version	84
Figure 28 The cover of the Jacobs version	85
Figure 29 Alice with March Hare, Hatter and Dormouse at the Mad Tea Party.....	88
Figure 30 Alice with sleeping Red and White Queen.....	88
Figure 31 The preface page of the Crane version	97
Figure 32 The table of contents and errata & addenda of the Crane version.....	98
Figure 33 The page with Fable "Of the Fox and the Grapes" from the Crane version	98
Figure 34 The edition page numbered and signed by Detmold	99
Figure 35 Fable No.82 "The Lion and the Frog" from the Croxall version (pp.5-6).	102
Figure 36 Fable "The Cat and the Mice" from the Bewick version – 1.....	104
Figure 37 Fable "The Cat and the Mice" from the Bewick version - 2	105
Figure 38 The wood engraving of fable "The Eagle, the Cat and the Sow"	106
Figure 39 The wood engraving of fable "The Porcupine and the Snakes"	106
Figure 40 The wood engraving of fable "The Hart and the Vine"	106
Figure 41 A tail-piece -1 (p.142).....	107
Figure 42 A tail-piece -2 (p.186).....	107
Figure 43 A tail-piece -3 (p.290).....	107
Figure 44 Fable No. 22 "The Fighting-cocks and the Eagle" from the James version	108
Figure 45 Fable No. 52 "The Travellers and the Bear" from the James version	109
Figure 46 Fable "the Fox and the Crane" from the Crane version.....	110

Figure 47 Fable "the Lion and the Status" from the Crane version	111
Figure 48 Fable "The Dog and the Shadow" from the Crane version	111
Figure 49 Fable "Neither Beast nor Bird" from the Crane version.....	112
Figure 50 An illustration from the Crane version	112
Figure 51 Fable "The Vain Jackdaw" from the Detmold version	114
Figure 52 Fable "The Pomegranate, the Apple Tree and the Bramble"	115
Figure 53 Fable "The Lion and the Mouse" from the Jacobs version	117
Figure 54 Fable "The Fox and the Grapes" from the Jacobs version	117
Figure 55 Fable "The Two Crabs" from the Jacobs version	118
Figure 56 Fable "The Fisherman and the Little Fish" form the Jacobs version.....	118
Figure 57 The illustration of fable "The Fox and the Crane" from the Crane version	124
Figure 58 The illustration of fable "The Fox and the Crane" from the Detmold version	125
Figure 59 The illustration of fable "The Hare an the Tortoise" from the James version	127
Figure 60 The illustration of fable "The Hare and the Tortoise" from the Detmold version.....	129
Figure 61 The cover of <i>The Classical Treasury of Aesop's Fables</i>	136
Figure 62 The cover of <i>The Lion and the Mouse</i> by Jerry Pinkney.....	139
Figure 63 An illustration of <i>The Lion and the Mouse</i> by Jerry Pinkney -1	139
Figure 64 An illustration of <i>The Lion and the Mouse</i> by Jerry Pinkney -2	140
Figure 65 An illustration of <i>The Lion and the Mouse</i> by Jerry Pinkney -3	140
Figure 66 The cover of <i>Aesop's Fables</i> by John Cech.....	141
Figure 67 The content page of <i>Aesop's Fables</i> by John Cech	141

Figure 68 The cover of <i>Aesop's Fables</i> by Ayano Imai	142
Figure 69 The content of <i>Aesop's Fables</i> by Ayano Imai	142
Figure 70 The cover of <i>Aesop's Fables</i> by Beverley Naidoo	143
Figure 71 The content of <i>Aesop's Fables</i> by Beverley Naidoo.....	143
Figure 72 The cover of <i>Aesop's Fables</i> by Ann McGovern.....	144
Figure 73 The content of <i>Aesop's Fables</i> by Ann McGovern.....	145
Figure 74 The cover of the coloring book	145
Figure 75 The content of the coloring book.....	146
Figure 76 The cover of <i>Aesop's Fables</i> by Eric Vincent.....	146
Figure 77 The content of <i>Aesop's Fables</i> by Eric Vincent.....	147
Figure 78 Fable "The Gnat and The Fly" by the Provensen	148
Figure 79 Fable "The Goose with the Golden Eggs" by the Provense	148
Figure 80 Fable "The Country Mouse and the City Mouse" by the Provensen.....	149
Figure 81 Fable "The Boy Bathing"	152
Figure 82 Fable "The Moon and her Mother"	153
Figure 83 Fable "The Horse and the Groom"	153

Table of Tables

Table 1 Basic information of editions	30
Table 2 Front matter, part five: the life of Aesop from the 1692 copy	48
Table 3 Main text: the life of Aesop from the 1651 copy	59
Table 4 Basic information of editions	76



Chapter One: Introduction

“We yawn at sermons, but we gladly turn to moral tales, and so amused we learn.”

– Jean de la Fontaine (c.1621-1695)

In modern times, Aesop’s Fables are best known as children’s literature. These fables are mostly short and simple to appeal to the concentration span of young children. Animals are depicted in a way that exhibits both commendable and despicable human traits. Most importantly, these fables always carry morals or values which parents are more than happy to teach their kids. An edition of Aesop’s Fables is included in one of the Puffin Classics¹ along with today’s most cherished stories such as the Adventures of Tom Sawyer by Mark Twain, Alice's Adventures in Wonderland by Lewis Carroll, the Secret Garden by Frances Hodgson Burnett, and the Wizard of Oz by L. Frank Baum. In the introduction of “Aesop’s Fables” published by Puffin Classics (Handford, 2013), it reads: “These stories are as ‘fabulous’ as can be, full of talking animals and fantastic events, and yet for that very reason they are free to show us something very true about what we humans are like.” The twin elements of instruction and delight introduces readers to a world where animals talk and plants come alive. However, Aesop’s Fables represent not only children’s literature but also the enduring and earliest forms of human literature. When Aesop’s Fables were first invented, they were not meant for children. Aesop’s books printed for children today, tend to prefer a kinder, gentler sort of fable. Nevertheless, originally Aesop’s Fables were told and used as

¹ Puffin Books is the children's imprint of British publishers Penguin Books. Since the 1960s it has been the largest publisher of children's books in the UK and much of the English-speaking world. Puffin Classics is a series of 128 books selected by Penguin Books as Children’s must read classics. See the website for a complete list. (<http://www.penguin.co.uk/recommends/penguin-selections/puffin-classics/>)

rhetorical devices in ancient times. Fables were considered an effective method of arguing by example and were a useful rhetorical strategy in politics. Aesop's Fables made its presence in churches during the Middle Ages, becoming anecdotes used by preachers to illustrate morals or a point of doctrine. As time went by, these fables fell into the hands of school masters and were transformed into language learning materials. Centuries later, they became ideal readings for little children. Aesop's Fables are by no means simple and have survived throughout history in various disguises. Its function has changed and undergone a series of transitions. Between ancient times to 21st century, there is little studies conducted concerning the transformation of Aesop's Fables. This paper will investigate how Aesop's Fables began as teaching materials for rhetoric and how it became one of the most well-known children's literature in modern times.

1.1 Who's Aesop?

For centuries, scholars and anthropologists have debated whether an actual person named Aesop existed; some have speculated that the name Aesop is actually a collective name referring to those who created fables under a secret name. Aesop himself was a shadowy figure in history. His name was mentioned by many great philosophers, yet there's no concrete proof of his existence and he never wrote down any of his own tales. According to Mary Snodgrass, Aesop was said to be born around the year 620 B.C in Thrace² and was once a slave on the island of Simons. He served two masters in his life, Xanthus and Idamon. The latter freed him as a reward of his wit and intelligence. As a freeman, Aesop supposedly became involved in public affairs, and began to travel and tell his fables during his political journeys. Aesop eventually died in Delphi³ and

² Thrace is a historical and geographic area in southeast Europe, centered on the modern borders of Bulgaria, Greece, and Turkey.

³ Delphi is both an archaeological site and a modern town in Greece on the south-western spur of Mount Parnassus in the valley of Phocis.

left hundreds of fables behind. (Snodgrass, 1998)

Scattered details of Aesop's life and authenticity can be found in ancient sources. Plato described that Socrates turned some Aesop's Fables into verse during his imprisonment. Aristotle stated that Aesop made a good impression on the Samians⁴ through fables. Plutarch's⁵ legend follows that Aesop had come to Delphi on a diplomatic mission from King Croesus of Lydia where he insulted the Delphians and was sentenced to death. The Delphians pushed him off a cliff to end his life. Around the 13th century, a monk and translator, Maximus Planudes⁶, collected hundreds of fables and composed a detailed version of Aesop's life. Following Planudes' account, Bachet de Méziriac, a French, linguist, poet and classics scholar took great pains to detect and expose the follies and absurdities of Planudes' Life of Aesop. In his book published in 1632, he theorized that the whole of the absurd fictions concerning this wise and amiable man were mostly invented. (Dodsley & Bachet, 1897) Though Planudes' account of Aesop's life was heavily bashed by Bachet de Méziriac and other scholars, his version had been circulated for centuries. Despite these publications, Aesop's life continues to be mysterious and obscure; not a single copy of the "original Aesop" are publically known to exist today. Although his existence remains uncertain, numerous tales credited to him were gathered across the centuries and continue to this day. Aesop was deemed as the father of fables and is the most famous fabulist of today. (Snodgrass, 1998)

⁴ People from Samos, a Greek Island in the eastern Aegean Sea, south of Chios, north of Patmos and the Dodecanese, and off the coast of Asia Minor.

⁵ A Greek historian, biographer and essayist, known primarily for his *Parallel Lives* and *Moralia*.

⁶ Maximus Planudes was a Greek monk, scholar, anthologist, translator, grammarian and theologian at Constantinople.

1.2 Aesop's Fables and ancient versions

More than 600 fables are attributed to Aesop in various collections throughout the history. Aesop's Fables were first created to persuade, narrate, and argue. The fables started as an oral tradition of ancient Greek which placed oration with a much higher importance than writing and literature. For centuries, fables were verbally transmitted in speech from one generation to another. There was no written form of Aesop's Fables until Demetrius of Phalerum compiled the earliest known collection. Demetrius was a scholar at Great Library of Alexandria and a rhetorician. (Berti & Costa, 2009) He collected fables for orators as debate materials, however his collection has been long lost. The earliest-surviving version is by Phaedrus⁷ who compiled the fables in five books in the 1st century AD. His collection is in simple and terse Latin verse. Another known version is by Babrius around 2nd century AD whose collection contains more than 125 fables and is in Greek verse. The other collections include the Latin Avianus from fourth-fifth century AD. Nearly all the fables are to be found in Babrius. These are the most known versions of Aesop's Fables in the ancient times. In this paper, the main source for Aesop's Fables is from "Babrius and Phaedrus" fables translated by Ben Edwin Perry and published in 1965. This collection contains the Latin texts of Phaedrus and the Greek texts of Babrius both with facing English translation. This collection also contains valuable appendix listing all the Aesop's Fables attested in Greek and/or in Latin.

⁷ Phaedrus, like Aesop, was a freed slave. He claimed that fables were invented by slaves as an oblique medium of expression for those who could not speak openly. (Hamilton, 1991) Clayton's research also points out that Aesop's Fables are a metaphor for slavery. The hierarchy and power relations in the fables are analogous to those in the human world as it was in Greece at the time. (2008)

1.3 Literature review

Aesop's Fables were originally written and composed in Greek. From antiquity to the 21st century, they have been translated into many languages, published in various forms and utilized to meet various purposes. Aesop's Fables have been studied by numerous scholars throughout the ages. However, only individual aspects of Aesop's Fables were analyzed by scholars, never was a holistic approach taken. Not much researches or studies discussed the transition of each major functional shift and their distinctive influences on Aesop's Fables in modern times. It is important to address each function and how these functions were presented by others in order to get a better view of the thorough function shifts of Aesop's Fables. Aesop's Fables were first invented, or say, used as rhetorical devices. The first known collection of Aesop's Fables were composed by Demetrius for the use of rhetoric for orators. He was the author of numerous treatises on politics, law, rhetoric, literary criticism, and other philosophical topics as well as other literary exercises including Aesop's Fables and Anecdotes. (Gross & Walzer, 2008) Edward Clayton points out that Aristotle argued in *Rhetoric* that telling fables can be an effective method of arguing by example and is a useful rhetorical strategy in politics. (Clayton, 2008) When speaking of the importance of fables in Greece, scholars often consider them as a rhetorical means of persuasion. (Zafiroopoulos, 2001) Fables were also used as exempla by people of the church to teach commoners proper conduct. Cosman and Jones delved into the life of Middle Ages from the perspective of Christians, Jews, and Muslims who inherited and inhabited the classical Roman Empire, which stretched from the British Isles. They pointed out that fables were not only educational but also entertaining during the medieval period. (Cosman & Jones, 2009) According to Salisbury's research, it is known that collections of appropriate stories (arranged alphabetically) that could be used to yield moral lessons to the faithful were compiled in the 13th century. "Five kinds of stories were included in exemplum

collections: (1) stories of good and bad churchmen (these were by far the most numerous in most of the collection), (2) Biblical narratives, (3) historical incidents (including examples from saint's lives), (4) fables (both classical and original), and (5) bestiary passages.” (Salisbury, 2012) This practice lasted for centuries. Nevertheless, Frederic C. Tubach (1962) and Gwenfair Walters Adams (2007) both pointed out that churches were ordered to stop using materials except biblical stories to preach because of the overly misuse of exempla. Medieval period was also a time when the church founded and maintained a great number of grammar schools. Some schools had already incorporated the study of fables into the school's curriculum. Fables were used when educating students because "they supported character development; they sharpened the critical faculty; and they aided in the understanding of the Holy Scripture.” (Springer, 2011) Grammar schools independent of the church began to emerge in the late medieval period. They were tied to the universities or local hospitals and the education was known as a liberal education. Latin, in the medieval period was used by both the Christian church and the grammar schools. Religious manuscripts and school curriculums were primarily written and taught in Latin. When the English elite rediscovered the importance and beauty of the classics, the Renaissance commenced. The classics, especially those written in Greek and Roman (Latin), became the core materials used by grammar schools. In addition, due to the invention and advancement of the printing press, printing quickly became more efficient (Saenger, 2006). Thanks to the advancing printing technique, more and more publications and books were circulated in the market for commoners to learn Latin or Greek on their own. This resulted in language learning becoming more affordable and available. In grammar schools, where Latin and Greek were practiced, various kinds of materials were used in the curriculum and Aesop's Fables were among them. Interlinear translation into English from the Latin or Greek texts helped schoolboys build up their understanding

of the structure of the languages. The moral content of these stories were perfect for fostering healthy-minded young students. The use of Aesop's Fables as language learning materials is decried by Foster Watson in *The Old Grammar Schools*:

Form III. To be employed about three-quarters of a year: 1. In reading four or six verses out of the Latin testament every morning. 2. In repeating syntaxes and accidence. 3. In Aesop's Fables. 4. In Comenius's *Janua Linguarum*. 5. In Batista Mantuan's *Eclogues* and Helvicus's *Colloquies*. 6. In the Assembly's Latin Catechism—on Saturdays. 7. In translating every night two verses out of the Proverbs into Latin—and two out of the Latin testament into English. (Page. 103-104)

It was a time when grammar schools put emphasis on the classics. There were publications of Aesop's Fables designed for grammar schools' use to teach languages. "Aesop's Fables had served as a textbook in grammar schools until the eighteenth century." (Pollard, 1998, p60) Wolfgang Beutin and his fellow scholars pointed out in *A History of German Literature: From the Beginnings to the Present Day* that "fables were always a genre for adults, developing into a children's genre only in the nineteenth century." (Ehlert et al., 1993) However this paper argues that the development had already taken place much earlier than the 19th century. Well into the English Enlightenment⁸, the philosophy of education had changed. With the increasing interests in science and in scientific methods, the Enlightenment thinkers wanted a modernized educational system which played more of a role in the transmission of those ideas and

⁸ According to Stanford Encyclopedia of Philosophy, the Enlightenment is the period in the history of western thought and culture, stretching roughly from the mid-decades of the seventeenth century through the eighteenth century, characterized by dramatic revolutions in science, philosophy, society and politics.

ideals. John Locke, the great English philosopher, was among them. “He put emphasis on the dynamic side of a child’s life and advocated the moral education of children rather than a pedantic focus on the mere acquisition of facts.” (Locke, 2013) No doubt his philosophy of education marked the beginning of Aesop’s Fables being utilized as enlightened readings for children. Modern studies of Aesop’s Fables after the 20th century often focus on how characters of animals shape a child’s temperament or the nonhuman animal representations. Social themes that fables address in contemporary editions were also discussed by Donna Eder. (Cajete, Eder & Holyan, 2010) She argues that fables illustrate how open ended storytelling empowers youth by introducing them to a variety of meanings and lessons. Many fables reflect children’s own ethical dilemmas as well as social issues of justice and equality. Most of the studies discussed and analyzed the roles that Aesop’s Fables played or functioned within a limited time frame. Though some studies have traced back to Aesop’s Fables’ origin, yet it was for the purpose of background introduction only. This paper aspires to offer readers a continuum of Aesop’s Fables throughout history. Considering each function of Aesop’s Fables in history a distinctive dot, it aims at locating each dot and further connecting them, presenting readers with a clear line of functional shifts on a historical map. The connection of and the gap between each function will be explained and filled up. Meanwhile, using Aesop’s Fables as a source text, this thesis is going to present a fascinating showcase of how translations and functional shifts operate in relation to the people using them, throughout the ages. It demonstrates how translations enrich the implications of a source text as well as how a source text develops into a rich source of contextual implications and applications.

Chapter Two: Rhetorical Materials and Exempla

Regardless if Aesop was a real person or not, fables attributed to him had long been part of the oral tradition in ancient Greece. An oral tradition is the manner in which information is passed from one generation to the next in the absence of writing or a recording medium. It is always a way to keep the history or culture of the people alive. Storytelling is also a form of oral tradition which inherits messages. It may take many forms: jokes, sayings, narrative poetry, songs, folktales, genealogies, and praise poetry. In this way, laws, prescriptions, and even historical elements are transmitted. Greek orators spoke, debated and illustrated verbally. It was crucial for any citizen who wanted to succeed in court, in politics, or in social life to learn the techniques of public speaking. Aesop's Fables were first used to persuade and to reason. Starting life as an oral form, it took hundreds of years before anyone committed the fables to writing. It is not difficult to associate the use of Aesop's Fables with rhetorical narratives. "Fables are short narratives to illustrate, to enact and finally to confirm an idea, some general observation or moral principle about human nature and experience." (Boenig & Davis, 2000, p.85) Exemplum, in its broad sense, is as simple as an example that is used to make a point in an argument. However, in this paper, exemplum takes on a more narrow view which specifically refers to an anecdote that supports a moral. Exemplum was the most common form of preaching used by medieval English clergy/monks. Aesop's Fables were just one of the many sources of exempla. People of the church worked with ancient manuscripts in Latin⁹ and thus had access to Aesop's Fables. They utilized these fables and included them as materials for sermons. The transition from rhetorical

⁹ Latin, in the medieval period was used by both the Christian church and grammar schools. Religious manuscripts and school curriculums were primarily written and taught in Latin.

devices to religious exempla will be addressed in section 2.2.

2.1 Fables used as rhetorical materials

Demetrius' one-volume work is the earliest written collection of prose fables known to us from antiquity; his collection has been lost, but it is presumed to have formed the basis of later fable collections. (Kurke, 2011) He collected fables for orators as rhetorical materials. There were several accounts in history where ancient philosophers resorted to fables in a debate or speech. "They exploited fables as rhetorical device and used it to persuade a public audience of some point of view." ("Aesop's Fables," n.d.) A number of ancient sources attest the use of fables in speeches in courts and political debates (e.g. in deliberative speeches). Fables were used subordinately as illustrations in a larger context, whether of poetry as in Hesiod, Aeschylus, Sophocles, and Aristophanes, or in prose, as in Herodotus, Xenophon, Plato and Aristotle. (Perry, 1965) However there are only a limited amount of pages in this thesis, thus we will focus on the fables themselves. Since Demetrius' fables were said to be translated into Latin by Phaedrus. And these two collections were brought together by Babrius and retranslated into Greek. The two ancient versions that we are going to examine are fables from Phaedrus and Babrius translated by Ben Perry. I have created a table describing all the fables listed in both Phaedrus and Babrius along with the fable number, story outline and other information. (See Appendix I) With this chart we are going to take a closer look at their form and the content in the hopes of getting a better understanding of why fables were composed and utilized as rhetorical devices.

2.1.1 Fable number and form

Phaedrus compiled all the fables into five books and each one varies in size. The first book contains 31 fables, the second 9, the third 19, the fourth 24 fables and the last book has 10 fables. Babrius compiled all the fables into one collection and it contains 143 fables. The fables we read nowadays are simplified and always have morals attached at the end. However the forms of ancient fables are different from what we know today. Each fable of Phaedrus begins with its title and often with a promythium. This is followed by the main body of the text and sometimes a gnomic sentence or an epimythium. There was no explicit “moral” attached at the end of the fable. Each fable of Babrius begins without a title but starts with the main body of the text. A few fables end with an epimythium. The promythium, of which we have spoken, is a brief statement concerning the application of a fable made by the author before he begins the narrative. As in “Phaedrus III 5: Success invites many to their ruin. The function of the promythium was to index the fable under the heading of a writer or speaker who would consult the fable-repertoire for the purpose of finding a fable that would illustrate an idea he wished to express effectively.” (XV. Ben Perry, 1965) Sometimes it serves as a summary of a fable. Promythia enable users to quickly find the most applicable fable for an argument. On the contrary, an epimythium is added after a fable intended as an explanation. It follows the story and stands outside the plot. Sometimes, the author would single out the point that he wanted to make or draw from the fable, too. (Christos Zafiropoulos.) Let’s see an example from Phaedrus Book I, fable 20:

“The Hungry Dogs”

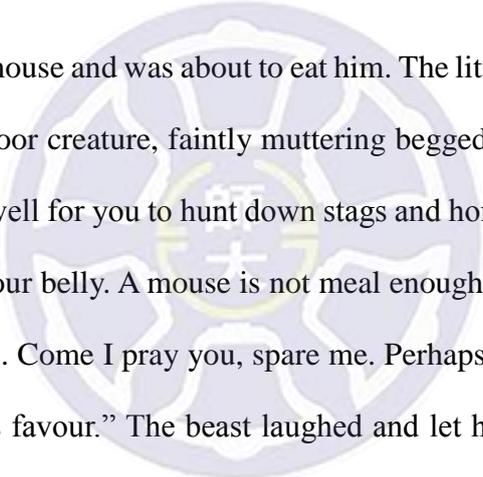
A foolish project is not only ineffective;
it is also a voice that lures mortals to their ruin.

Some dogs saw a hide sunk in a river and, in order to get it out more easily and devour it, they set about drinking up the water.

But they burst themselves and died before they could attain their object.

This fable doesn't have a moral at the end. Its promythium clearly pointed out the implication of the fable. Hence if anyone would like to use it as an illustration to warn others not to commit folly deeds. This fable is right on the spot. Now let's take a look at fable 107 of Babrius:

“The Lion and the Mouse”



A lion caught a mouse and was about to eat him. The little house-bred thief, now close to death, poor creature, faintly muttering begged for life with words like these: “ ’Twere well for you to hunt down stags and horned bulls, and with their flesh make fat your belly. A mouse is not meal enough for you to taste with the edge of your lips. Come I pray you, spare me. Perhaps someday, though small, I shall repay this favour.” The beast laughed and let his suppliant live. But he himself ere long fell in with youthful lovers with the chase, was taken captive in their net, made helpless, and bound fast. The mouse ran forth unnoticed from his hole, and, gnawing the sturdy rope with his tiny teeth, set the lion free. By saving this in turn the lion's life, he made a recompense well worth the gift of life that he'd received.

[The meaning of this fable is clear to men of good will: Spare the poor, and don't hesitate to rely on them, considering that a mouse once freed a lion caught in trap.]

The epimythium indicates the implication of the fable directly and suggests that we should “spare the poor, and don’t hesitate to rely on them.” These two examples show us the functionality and application of fables. However, the practice of promythia was gradually abandoned or ignored and replaced by the presence of epimythia. In Phaedrus epimythia appear for the first time along with promythia with increasing frequency. “In the first book of Phaedrus, the proportion of promythia to epimythia is 25:4, but in the fifth book it is 2:7. Babrius, writing in the last quarter of the first century, has some epimythia but no promythia.” (XV. Ben Perry) The moral of fables we see nowadays are evolved from the use of epimythia and gradually became an inseparable feature of fables.

2.1.2 “Some” special fables

People are familiar with Aesop’s fables in the 21st century. How about fables in their original form? Most of the fables are not far from the versions we can read today. Some fables seem to have enjoyed popularity for ages. Nevertheless, as I sorted through the fables of Phaedrus and Babrius, I discovered some fables that are “indecent and obscene” and some even contain “discrimination” against certain groups of people. I have selected fables that don’t seem to be “appropriate” from the point of view of modern times. The first fable is from Phaedrus book III, fable 3, titled “Aesop and the farmer.” Judging from the title we can already tell that it is not a story told by Aesop but others. The message it carries may seem legitimate, the story itself is nevertheless vulgar. The promythium of the fable reads: “one who has learned by experience is commonly believed to be surer prophet than a soothsayer, but the reason for this is not told; it will gain currency now for the first time, thanks to my fable.” And the story goes like this:

“The ewes of a certain man who kept flocks gave birth to lambs with human heads. Being greatly alarmed at this prodigy and in deep dejection, he hastened

to consult the soothsayers. One of them replied that this thing had reference to the owner's life, and that he must avert the danger by the sacrifice of a victim; another declared the meaning to be that his wife was an adulteress and his children spurious, but this omen could be dispelled at the cost of a larger sacrifice victim. Why say more? They had different opinions and increased the man's anxiety by the addition of greater anxiety. Aesop happened to be standing by, an old man of keen discernment, who nature could never deceive; said he: "if you wish to take proper measure to avert this portent, farmer, give wives to your shepherds."

It might take an innocent soul some time to comprehend the fable. However, the fable is obviously implying bestiality. The fable itself was to make a point yet its measure seems pretty indecent. The second fable is from Phaedrus book IV, fables 13. The promythium reads: "Nothing is more profitable to a man than to speak the truth.' This is a maxim that should, of course, be approved by everyone; but sincerity is usually brought to its own destruction <in places where the current value of falsehood is greater than that of truth >." As the fable is rather lengthy I will provide the reader only with a summary of its content. The story is about an ape who caught two men, one born deceptive and the other truthful. The ape made them tell him who he was and what his fellow apes were. The deceptive man told the ape that he was the King of the other apes and got rewarded. The other spoke the truth, saying that he was merely an ape, and was later torn to pieces. The epimythium reads: "This is a tale for wicked men who love deceit and malice, and who murder honesty and truth." This fable reflects the cruel fact of the world that sometimes deceitfulness triumphs honesty. This "message" seems to encourage people that cheating can be forgivable and may be beneficial.

The next fable is from Phaedrus IV, fable 15 titled Prometheus. It is badly fragmented and only two lines remain and it reads: “<Then using the same materials he made, immediately after> fashioning her private parts, the woman’s tongue. From that circumstance the obscene relationship derives.” This fable is associated with the creation of man by Prometheus. Some believed that this fable implies oral sex (Knapp, 2011). Following fable 15, fable 16 is again about Prometheus. This time the fable engages homosexuality and how it came into being. The fable states that Prometheus was creating humans, putting their genitals on the bodies, and was invited to Bacchus’. After returning to his work and, in his drunken state, mistakenly places female’s parts on bodies of masculine sex and masculine parts on females. The fable ends with the sentence: “hence lust now gratifies itself with a perverted pleasure.” Here Phaedrus provides an etiological myth for the creation of individuals attracted to their own sex or, more specifically masculine women and effeminate males. It is deem as a mistake and perverted. “The pleasure (*gaudium*) is described as *pravum* (depraved), with connotations of something distorted, deformed, improper or bad.” (Johnson & Ryan, 2005, p.114) Babrius, fable 116 titled “A Domestic Triangle” has some description of unconventional sex, too. It was about a married woman who “fulfilled her desire completely” with a boy. Her husband, instead of being furious about it, made his wife persuade the boy to come to their house. Thereafter he, in turn, whenever the two were inclined to do anything, amused himself with the boy. The epimythium goes like “it is bad for anyone who let himself be imposed upon, when it lies within his power to avenge himself.” The implication of the fable is clear however the fable itself is pretty vulgar and suggestive. As the title reads, “A Domestic Triangle.” The fable indeed involves threesome and probably pederasty.

The next fable is Babrius, fable 16, titled “The Disappointed Wolf.” This fable comes with no promythium or epimythium however it ends with a statement made by the main protagonist that reads: “How can you expect, when I put my trust in a woman?” It all begins with a rustic nurse who threatened her infant when it cried saying “be still, less I throw you to the wolf.” Of course she didn’t mean what she said. The implication of the fable underlines that women are not trust-worthy and clearly carries a certain stereotype. Another fable that discriminates women and misrepresents their nature is Babrius, fable 22, titled “The Middle-Aged Man with Two Mistresses.” The story is still included in some fables for children today; however the words “mistresses” are often replaced by “wives” and the content is edited as well. The original story, or rather, the Babrius version describes a man had two mistresses. One was younger than him and the other older. Whenever he made love to them, the old one plucked out his black hair and the young one plucked out his grey hair. This man ended up bald. The fable comes with an epimythium claiming that “how pitiable a man is who falls into the hands of women” and “women are like the sea; which smiles and lures men on to its speaking surface, then snuff them out.” Whoever first invented this fable must have been hurt badly by a woman so as to see women as such evil creatures. The interpretation of this fable had a tendency to disparage women while ignoring the foolishness of man.

Babrius, fable 56 titled “How the Arabs got to be Liars.” It is about a wagon filled with lies by the God Hermes, upon entering the country of the Arabs the wagon broke down and was stripped clean. This fable doesn’t have epimythia, the implication however is more than clear. The last sentence reads “That’s why the Arabs, as I’ve learned from personal experience, are liars and impostors; not a word of truth is on their tongue.” Obviously Babrius or whoever first wrote this fable hated Arabs and denounced them as liars. No matter if it was a stereotype from those times or if it was simply a personal

grudge against Arabs. When reading the fable, readers learned discrimination and racism. Another story that has something to do with discrimination is Babrius, fable 62, titled “Only A Half-Breed.” It was about a mule who aspired to race. He was first pumped thinking of his mother who was a horse. And then he felt ashamed thinking of his father who was an ass. This fable seems to imply one’s impurity of origin. The mule was made to feel inferior about himself. The horse may refer to the upper class while the ass/donkey may refer to a slave.

These topics touched on by the fables of Phaedrus and Babrius seems pretty sensitive and the wording was bold and straightforward. It is difficult to imagine a scenario where these fables are applied. However we know that fables were by no means “innocent”, “fun”, and “instructive” as they are today. We might consider these stories taboo or inappropriate, some even promote inappropriate behavior or stereotypes. However the intended audience of fables, at the time, were adults and “civilized” men. These fables were created to “illustrate” certain beliefs and arguments. Aristophanes presents heterosexuality and homosexuality as categories which are indeed both defined by nature (Cohen, 1994, p.190) Writers such as Herodotus, Plato, Xenophon, Athenaeus, and many others had also explored aspects of same-sex love. The society at the time was intensely patriarchal. What matters is the social status in a sexual relationship. Some fables may degrade woman and other groups of people. These fables were, nonetheless, considered “persuasive” and “compelling”, because of this they were found in the collections of orators. Though vulgar, obscene, biased or misleading, these fables were written and composed 2000 years ago. It is safe to say that a lot of wisdom has changed during that time. Fables depict the life and the conventions of ancient Greece while the author provides a personal insight/opinion on the fables content through the use of an epimythium.

2.1.3 Ever-changing

Fables of Phaedrus and Babrius are about animals, humans, plants, minerals, deities, and inanimate objects. Some fables are still read by many today. Humanized animals are the biggest feature and distinguish fables from other tales and types of stories. Since animals don't talk, fables always automatically have the potential to satirize human speech. Animals are often associated with distinct characters. Not only animals but plants and objects are endowed with life and a human voice. They speak like humans and act like humans. Babrius, fable 106 titled "Deeply Worried about the Future" is a fable depicting a lion who invited all sorts of animals to his den to enjoy a feast. An ape was in charge of handing out portions of food to the guests. A fox was worried by the accumulating number of animals coming to the den and share food with him. He expressed his concerns to the lion to which the lion replied "Blame the ape for this, not me." Real animals don't gather together for a feast. Let alone "complain" about the food. It is obvious that this fable is implying something and it is open for interpretation. Another example is from Phaedrus book I, fable 17. Titled "The Sheep, the Dog, and the Wolf", this story is about a sheep who was falsely accused. Because the wolf deposed and certified the accusation, it was later found dead in a pit. This fable is about dishonesty and fraud and is accompanied by a promythia: "liars usually get punished for their evil work." This time, animals not only talk but also act like people in court. The wolf was summoned as a witness and gave a false testimony. Phaedrus book IV, fable 14 is titled "The Rule of King Lion." This fable has a promythia that reads: "where silence brings torment, the penalty for speaking out is equally hard." A lion made himself king and confined himself to a slender diet along with others. He later found that he couldn't change his nature. He tricked animals to smell his breathe and asked them how it smells. Regardless whether they said, "It smells" or, "It doesn't smell," he slaughtered them all. However an ape was smart enough to say that the smell of the

lion's breath was just like cinnamon. The lion found no excuse to kill the ape so he pretended his was ill. He had physicians come to examine him and was suggested to eat something "that would stimulate" his appetite. The lion replied, "I never taste ape-meat" and so the ape with the flattering tongue was killed. The epimythia of the fable reads "the penalty is the same for the one who speaks and for him who does not speak truth." Animals in this fable are just like humans. Some are deceiving and some are stubborn. However, it is clear that the lion, or say the ruler, seems to have absolute power over everything. Fables is also a means of criticizing specific behavior. This criticism may range from a simple complaint towards another individual to a severe condemnation about the ruler or government.

After examining the fables of Phaedrus and Babrius, we learn that fables are the perfect argument in disguise. Characters in fables serve as vehicles for orators to express their thoughts or ideological messages. These fables were used as rhetorical materials and reflect orators' ideas of certain subjects. Fables were open to interpretation. As an oral tradition, fables were always changing and shifting. Sometimes, they were more useful in deliberation than true examples from the past. It is easier for an orator to invent or to adopt a fable than to find a true event that is similar to the situation that the orator refers to. (Christos, p.17) They were used in various literary and social contexts. No matter how these fables were intended when first written. We see animals carrying human traits and we learn things from their circumstances. Nevertheless, we are humans. We don't always behave like those animals, plants, minerals, deities, or inanimate objects. There are similarities between these characters and humans. Luckily, fables are "told" just to illustrate and we have a chance to think and act independently and differently than animals.

2.2 Fables used as exempla

Classical Greece gave birth to the notion of “Western” thought and culture. As we discussed earlier, classical antiquity was a time when Aesop’s Fables were used as rhetorical devices. The spread of Greek influence and language is also shown through the expansive empire of Alexander the Great. (Worldology.com, n.d.) Later the Roman Empire came to dominance and was divided into the Western and Eastern empires by 300 AD¹⁰. After the collapse of the Roman Empire in the 5th century, the "Western World" would enter the Dark Ages. Christianity was the only institution that preserved the basics of learning in this period, enshrined philosophy, the study of logic and a deep respect for all learning. We learn that during the Dark Ages¹¹ and well into the early Middle Ages, churches preserved manuscripts. A lot of genres of ancient literature were only kept for monks and people of the clergy. However Aesop’s Fables continued to be presented in commoner’s life because they were used as materials for exempla. Throughout the Dark Ages, religion had become a crucial part of commoner’s life. “Churchmen increasingly believed that saving souls in their charge required more than presiding over the sacraments. People needed sermons to educate them and lead them to a proper life.” (Joyce. E. Salisbury, 2011, p.98)

Materials from almost all available sources were taken by the church and transformed into brief narratives that could illustrate some morals. Preachers and churchmen increasingly used examples drawn from fables, bestiaries, and beast epics to illustrate their sermons. It was customary for a preacher to conclude his sermon by reciting from

¹⁰ The history was intricate during this period. In short, during the 4th and 5th centuries, the Germanic peoples of northern Europe grew in strength and repeated attacks led to the Fall of the Western Roman Empire in 476 AD.

¹¹ This was from around 500 AD to 1000 AD(early Middle Ages) where western Europe underwent a long period of political fragmentation, external invasion, internal conflict and the collapse of long distance trade and economics and of infrastructure and education.

one to five moralized exempla. The first known person to have collected fables specifically for the use as exempla was Odo of Cheriton, a 13th-century English preacher and scholar. He left a collection of moralized fables and parables most industriously copied by later writers in this field. The value of Odo's work consists of a large number of fables of which many were later incorporated by collectors and preachers. (Jacques & Crane, 1890)

The growing preaching activities at the time promoted and spread the use of fables as exempla. Preaching, as an oral activity, depends on the vivid potentiality or promise of language for carrying its truth. Laura Gibbs points out, clearly, the background and associations which Aesop's Fables have with the church.

Aesop's fables were easy to assimilate into the European Christian tradition because of their resemblance to the parables of Jesus recorded in the Gospels. Aesop's fables are short, simple stories that teach a moral lesson. Moreover, the adventures of Aesop's talking animals provided some welcome humor, being filled with comic elements that are lacking in the parables of Jesus. As they rewrote the fables, the Christian monks would freely elaborate on the morals of the stories, adding in Bible verses in order to bring the fables more fully into the Christian tradition. Aesop's fables became exemplum used by people of the church. Sometimes they would allegorize the fables, looking for Christian symbols, such as the treacherous serpent or the peaceful dove. They sometimes supplemented the traditional fables of Aesop inherited from ancient Greece and Rome with similar animal fables, drawing on local storytelling traditions, or making up stories of their own. These fable books were used as reference materials for preachers as they crafted their sermons, much as in the ancient

Greek world the first collections of Aesop's fables had been created as a reference work for orators looking for anecdotes to use in a speech. (Gibbs, n.d.)

Fables, rather than being linked to a single moral explanation or interpretation, were in essence "pointed stories capable of a wide variety of application." Therefore, fables were especially useful to either orators or preachers. Now we know that fables were first invented as rhetorical materials with promythia as a guidance. And well into the Middle Ages, it became a primary source of exempla. The history of the fable collections has also revealed that the morals were not a necessary or standard accompaniment of the fables at their inception. "It was the collectors of fables in later antiquity and in the medieval period who developed the practice of adding to the fables a generalized moral lesson." (Robert Boenig, p.85) Fables were first used in a political context and gradually evolved into materials used to promote and secure religious beliefs. These two functions of Aesop's Fables may seem different, however the underlying purpose was the same. Aesop's Fables were utilized as a tool to convince, a medium to illustrate and a way to persuade. However, exempla for their highly interpretive nature, had become more and more of a mirror of life that reflected personalized expressions which were abused by preachers to attract a larger audience. (Tubach) "Some considered fables lead astray of the souls of their own hearers." (Adams, 2007) The over exaggerated use of fables slowly led to disingenuity and, as a result, the use of fables in sermons started to decline.

2.3 Conclusion

There is a certain degree of similarity between rhetorical narratives and religious sermons. Both of them put emphasis on "illustration" and "persuasion." Speakers want the audience to believe in something by telling them a story, a story that carries their

beliefs or ideas. The interpretation of fables is dynamic depending on how an orator/speaker utilizes it in a narrative. If used wisely, they are capable of a wide variety of application and can bring out strong effects. These effects could be shown in political debates, philosophical arguments, or religious speeches. Though the use of rhetoric and exempla were gradually out of practice, their influences are far-reaching. Owing to their origin and how they were first intended, fables became texts later to be applied by different people for various ends. Because of their essentially metaphoric nature, fables become such a convenient way to plant ideas in the mind. More and more translations of Aesop's Fables began to emerge to meet various purposes. The mechanism behind fables may be simple but their impact was forever changing throughout history.



Chapter Three: Language Learning Materials

Aesop's Fables, were not only utilized by churches but also found in the classrooms of grammar schools as early Latin reading material for students. Before we embark on discussing the texts functionality as textbooks and as language learning materials, it is important to bear in mind the complex linguistics situation¹² in the Middle Ages.

From the Norman Conquest to the British Renaissance period, language practice was constantly changing. It was affected not only by the politics, but also by religion and academia. Apologues and fables by Aesop were used in grammar schools mainly for the purpose of learning vocabulary, grammar and syntax. By the late Middle Ages, some versions of "Aesop's Fables" have also acquired long commentaries to ensure that pupils drew correct conclusions about each fable. Some fables would have occasional Christian references to a parallel piece of wisdom of the Bible. (Green, 2009) This, to some extent, can also explain why some later versions of Aesop's Fables contain stories from the Bible that are falsely contributed to Aesop. Thanks to the need of language learning, fables were collected and translated into English. Prose versions in Latin were used to teach students to learn grammar and help them master the rules of literary exegesis. Many English philosophers and great authors received education from grammar schools and recalled learning Latin through Aesop's Fables. For example, "Shakespeare had access to Greek and Latin classics in his small grammar school in the country town of Stratford-on-Avon." (Werth, 2000)

¹² There were three different languages used in the later medieval period, namely Middle English, Anglo-Norman (or French) and Latin.

Aesop's Fables are mostly brief and succinct, featuring talking animals which easily catch learners' attention. Using fables to begin a child's literary education makes sense pedagogically. There are also various factors that contribute to the fact that Aesop's Fables is ideal for language learning. First of all, the number of Aesop's Fables was numerous and abundant. Phaedrus alone compiled 93 fables and the most comprehensive collection, the Augustana has 231 fables. In other words, the source was abundant. These fables are written in Latin or Greek and provide teachers with numerous options in selecting proper stories for learners. Secondly, most of the fables, as mentioned above, feature animals as the protagonists. However, contrary to popular opinion, the protagonists in fables comprise gods, humans, plants and inanimate objects in addition to animals. Thus, it is much more interesting and varied than one would imagine. It has been mentioned many times by various "Aesop's Fables" compilers that these fables are entertaining and amusing for learners. What's more, learning Latin or Greek through fables also distinguishes itself in terms of the method. It doesn't require advanced grammar structures and memorization of lists of unrelated vocabularies. Instead, fables help learners to memorize words interwoven in the context and to pick up repeated language patterns along with the story. Morals attached at the end of the fables is like the cherry on top. It is an effective instrument of intellectual indoctrination to reinforce or foster certain values.

Aesop's Fables have been abundantly present in English since the late 16th century. The very first printed version of Aesop's Fables was published in 1484 by William Caxton, an English merchant, diplomat, writer and printer. He was the first person that introduced printing press into England. This English-language copy features many woodcuts and has 268 pages. Later, more and more publications and copies of Aesop's Fables began to spring up. Translated versions, especially for grammar schools' use

also reprinted many times. There are also several versions that include prefaces with instructions to the schoolmasters. To further investigate the texts used by grammar schools and by those who were inspired to learn Latin and Greek, I have selected six publications for textual analysis and hope that after a series of analysis and discussion, the reader will have a better understanding of why Aesop's Fables were chosen to become language learning materials.

3.1 The selection

A quick look at the Early English Books Online (EEBO), one can find there are hundreds of books associated with Aesop's Fables. As the number is too large and I would like to focus on a specific period in history, I chose editions that were published in the 17th century. There are a few reasons why I chose this period. First of all, it was not until the 16th century that the printing technique became more mature. Before the movable printing press was widely used, "books" were written by hand. They were known as manuscripts. Manuscripts were rare, precious and the making of them was laborious. Therefore books used to be luxury items. After William Caxton introduced the movable printing technique to England, the production of books changed rapidly. (Bl.uk, n.d.) After a century, books became cheaper and much more affordable. Compared to woodcut printing, movable printing was quicker and more durable. Books printed or published around the 16th and 17th centuries are mostly intact. It is possible to find decent copies with fonts and illustrations that are still clear and recognizable. The second reason is the language. The language of England used after 1470 up to 1650 is known as Early Modern English. It was the period when the transition of Middle English to Modern English took place. The Early Modern English still has usage from Middle English, yet for modern readers of English, we are generally able to understand texts written in this transitional phase. It is essential to me to understand every single

word and sentence in the texts analyzed in this thesis. Therefore, choosing 17th century's publications is a rather personal choice in terms of the used language. Last but not the least, as we mentioned previously, grammar schools had long existed in the Anglo-Saxon times. The subjects studied in grammar schools had remained similar throughout the medieval period. However the advent of the Renaissance brought with it new concepts which in turn changed the curriculum of grammar schools. They began to teach Latin and Greek in order to equip students with the knowledge to read ancient manuscripts. The prime time of grammar schools was around the 16th and 17th century. As I wanted to study the grammar schools use of Aesop's Fables, used as language learning materials, I primarily chose to study the 17th century publications.

After I made my decision regarding the time period, it was time to choose which books/copies were going to be analyzed. I had a several keywords in mind which were, of course, language, grammar schools, translation, and Aesop's Fables. The first criteria for the selection was that it had to be a publication concerning Aesop's Fables. The second was that it had to be a translation. The third was that it had to be in English which is my working language. Lastly, it had to be publication from the 17th century. After defining my search terms and a thorough search on EEBO, I found more than 20 publications. Among them there were books with the same title that were reprints or modified versions which were later ruled out. In the end I selected 7 books, published respectively in 1617, 1624, 1628, 1646, 1651, 1673, and 1700. The 1624 copy was not scanned properly when it was turned into a digital facsimile. Due to this, approximately one third of the text was found not to be legible.

The 1628 copy was written entirely in black letter¹³ and was blurred and stained in several places. This also made textual analysis difficult. After ruling out the 1624 and the 1628 copies, I selected the other five copies, published in 1617, 1646, 1651, 1673 and 1700, for analysis. However, there are actually six copies for my textual analysis. The one that is not listed above is Aesop's Fables published by Sir Rogers L'Estrange in 1692. This copy is well known by anyone who has studied Aesop's Fables or Children's literature. Hence, I included this edition of Aesop's Fables as one of my research materials. The followings are a generic descriptions of my selection concerning their publication information and a table listing the contents of each copy. Please keep in mind that all spelling and punctuation concerning the text of each copy is as given in the original manuscript¹⁴.

Copies

1. Aesop, John B., (1617). *Esop Eables Tranflated Grammatically, and also in propriety of our English phrase; and euery way, in such fort as may bee most profitable for the Grammar schoole.* Printed by H. L. for Thomas Man
2. Aesop, Phaedrus, H. P., (1646). *Æ sops fables, with the fables of Phaedrus. Moralized, TRANSLATED VERBATIM, ACCORDING to the Latine. FOR THE VSE OF GRAMMAR SCHOOLES, AND FOR CHILDREN, That with the more delight, they may learne to reade the English Tongue.* Printed by I.L. for Andrew Hebb.

¹³ Also known as Gothic script, Gothic minuscule, or Textura, was a script used throughout Western Europe from approximately 1150 to well into the 17th century.

¹⁴ All the manuscripts can be found on EEBO by searching the same title and publication year.

3. Aesop, (1651). *Æ SOPS FABLES, With THEIR MORALLS, IN PROSE AND VERSE.* Grammatically tranflated. Illustrated with Pictures and Emblems. Together with the Hiftory of his LIFE and DEATH, newly and exactly tranflated out of the Original Greek. Printed by R.D. for Francis Eglesfield.
4. Aesop, (1673). *Æ sop Improved, OR, Above three hundred and fifty FABLES, MOSTLY Æ SOP'S, With their MORALS, Paraphrased in English VERSE.* Amounting to about one hundred and fifty more than do appear to have been so rendered by any other Hand. Printed for Tho. Parkhurst.
5. Sir Roger L'Estrange, (1692). *Fables OF Æ SOP And other Eminent MYTHOLOGISTS WITH morals and reflections.* Printed for R. Sare, T. Sawbridge, B. Took, M. Gillyflower, A. & J. Churchil, and J. Hindmarsh.
6. Charles H., (1700). *Æ sop's FABLES English and Latin : Every one whereof is divided into its distinct periods, marked with Figures : so that little Children being ufed to write and tranflate them, may not only more exactly underftand all the Rules of Grammar; but alfo learn to imitate the right Compofition of Words and the proper Forms of Speech belonging to both languages.* Printed by R.E. for the Company of Stationers.

Publication Year	1617	1646	1651	1673	1692	1700
Preface	V	V	V	V	V	X
Table of contents	X	V	X	X	X	X
Fable Number	45	76	213	366	500	207
Index	X	X	V	V	V	V

Table 1 Basic information of editions

* This table uses V (= Yes) and X (= No) to indicate contents that copies include.

3.2 Textual analysis

After making my selection, I chose several aspects to conduct my textual analysis. In the following analysis and discussion, each copy will be referred to by its publication year. For example, the first copy named “Esop Eables Tranflated Grammatically, and also in propriety of our English phrase; and euery way, in such fort as may bee most profitable for the Grammar schoole” by John Brinsley would be called “the 1617 copy”. I will focus on the respective copies covers, authors, front matters, fable numbers and form to discover more about these editions¹⁵.

3.2.1 Covers

The 1617 copy was titled “Esop Eables Tranflated Grammatically, and also in propriety of our English phrase; and euery way, in such fort as may bee most profitable for the Grammar schoole”. In this title, the s has been replaced with the f. This letter resembling

¹⁵ Pictures in this thesis are for references only. All the examples of editions of Aesop’s Fables were retrieved from their digital facsimile. A complete transcript of a text will not be provided if a text is legible.

an f without the crossbar is a tall variant used at the start and in the middle of a word. It is how the Middle English distinguishes between a hard “s” and a soft “s”. The “f” represents the soft “s” which, in this cover, is used in words such as “tranflated”, ”alfo”, “fuch”, and “fort”. The word “euery” is equal to “every” for in the Middle English usage, just as Latin, both the U and V were used for both the vowel “u” and the consonant “v”. The letter “v” appeared at the beginning of a word was served as the sound “u”. Same rules should be applied to the following copies when reading their content¹⁶.

Therefore, it is made clear the cover indicates that this book has been grammatically translated. It used proper English phrases of the time to render the translation. Readers should apply this book to their learning according to the directions in the preface. The cover also reads that “for more fully set downe in Ludus Lit, or the Grammar-schoole” which refers to a book, “Ludus Lit, or the Grammar-schoole”*, written by the same author, John Brinsley. The lower part of the cover reads “London. Printed by H. L. for Thomas Man. 1617” and spells out the publisher and the publication year. H. L. stand for Humphrey Lownes, a bookseller and printer based in London.

¹⁶ Middle English usage is extracted from <http://www.nativlang.com/middle-english/index.php>

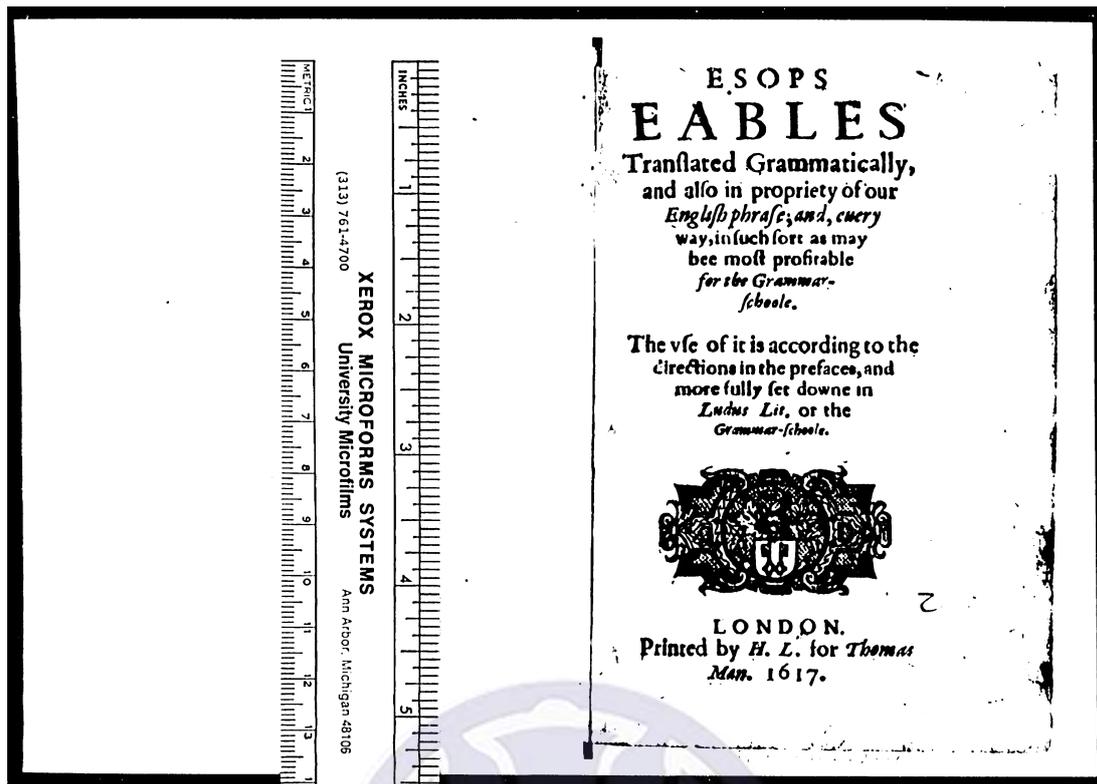


Figure 1 The cover of the 1617 copy

The second copy, published in 1646, was titled “Æsops fables, with the fables of Phaedrus. Moralized, TRANSLATED VERBATIM, ACCORDING to the Latine. FOR THE VSE OF GRAMMAR SCHOOLES, AND FOR CHILDREN, That with the more delight, they may learne to reade the English Tongue.” According to the title, some fables used in this book were from the Phaedrus edition. The cover also inscribed that it has moralized fables. The 1646 copy put emphasis on verbatim translation. Nevertheless it didn’t provide readers with the original text. The copy further reads that it was designed for use in grammar schools and suitable for children. In other words, this copy aspired to delight children as they learned to read English. It also implied that the use of fables severed as an entertainment for the readers. It was published by H. P., printed by I. L. for Andrew Hebb. The title page bore the inscription, "London. At the Bell in St. Paul’s churchyard", indicating the place where the book was sold.

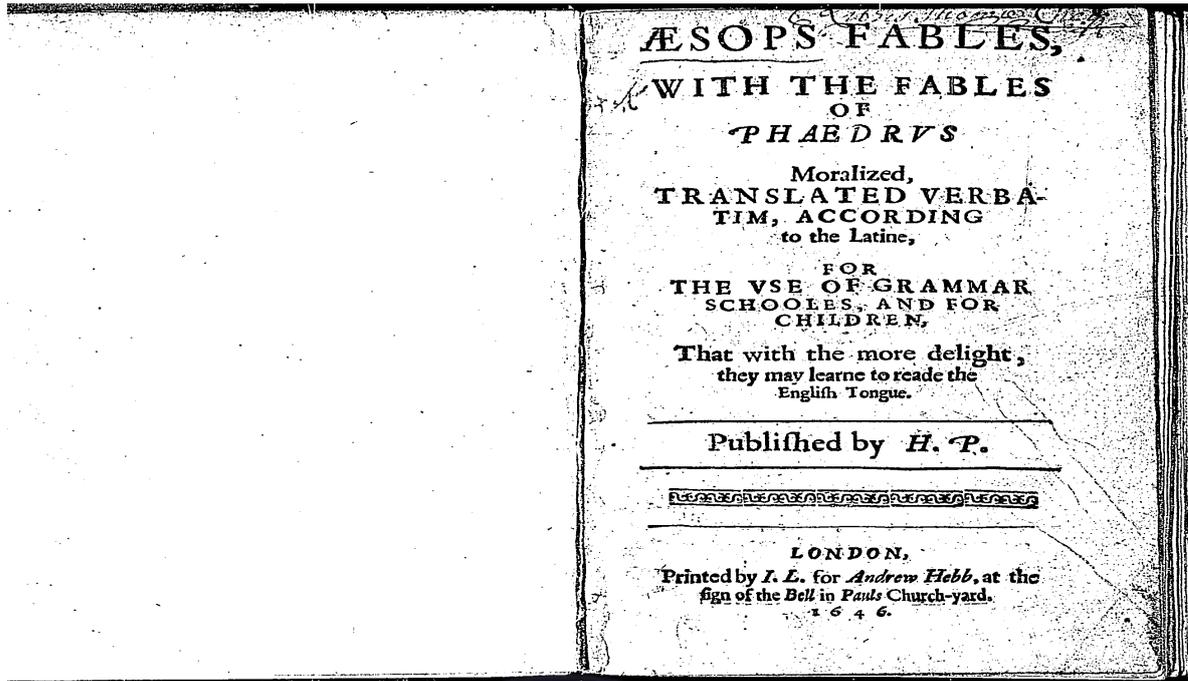


Figure 2 The cover of the 1646 copy

The third copy, published in 1651, was titled “ÆSOP'S FABLES, With THEIR MORALLS, IN PROSE AND VERSE. Grammatically translated. Illustrated with Pictures and Emblems. Together with the History of his LIFE and DEATH, newly and exactly translated out of the Original Greek.” The title suggests the form the fables will be presented. All fables presented in the book were in both prose and verse with morals attached to the end of the story. This copy featured pictures and emblems with each story. Moreover, there were chapters at the end describing the life of Aesop. It was printed by Robert Dawlman, a publisher, for Francis Eglesfield, a London bookseller who owned the shop at the Marygold in St Paul’s Churchyard. (Herrick & Cain, 2013) At the bottom of the cover the Roman numeral MDCLI were inscribed which correspond to the Arabic number 1651, the publication year of this copy.

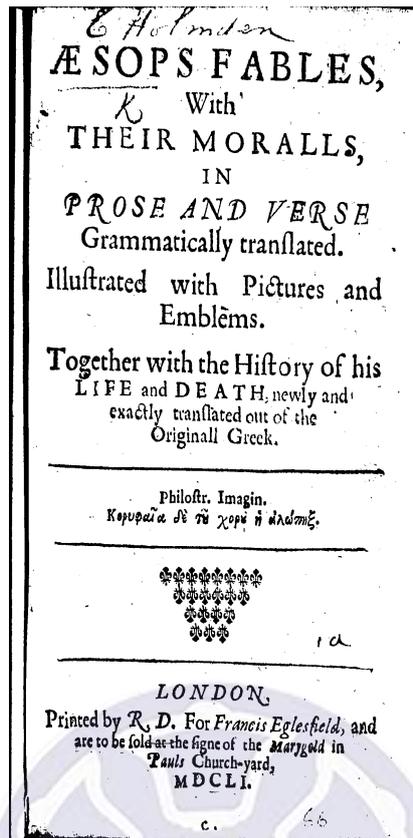


Figure 3 The cover of the 1651 copy

The copy, from 1673, reads: “Æsop Improved, OR, Above three hundred and fifty FABLES, MOSTLY Æ SOP'S, With their MORALS, Paraphrased in English VERSE. Amounting to about one hundred and fifty more than do appear to have been so rendered by any other Hand.” The 1673 copy made much of the fact that, though lacking illustrations and emblems, it excelled at the quantity of fables offered. This copy was published in London by the bookseller Thomas Parkhurst who lived at the Bible and Three Crowns in Cheapside.

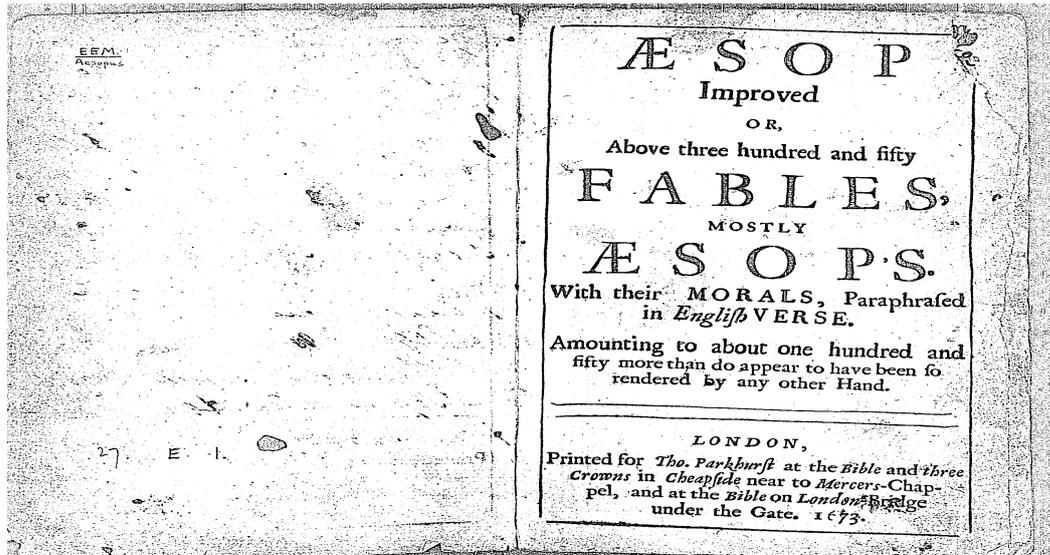


Figure 4 The cover of the 1673 copy

The fifth copy was published by Sir Roger L'Estrange in 1692. The cover was inscribed: "Fables OF ÆSOP And other Eminent MYTHOLOGISTS WITH morals and reflections". The bottom of the cover lists the names of the booksellers and the publication year. Different from the other copies, the 1692 copy has Sir Roger L'Estrange's self-portrait adorned next to the cover page.

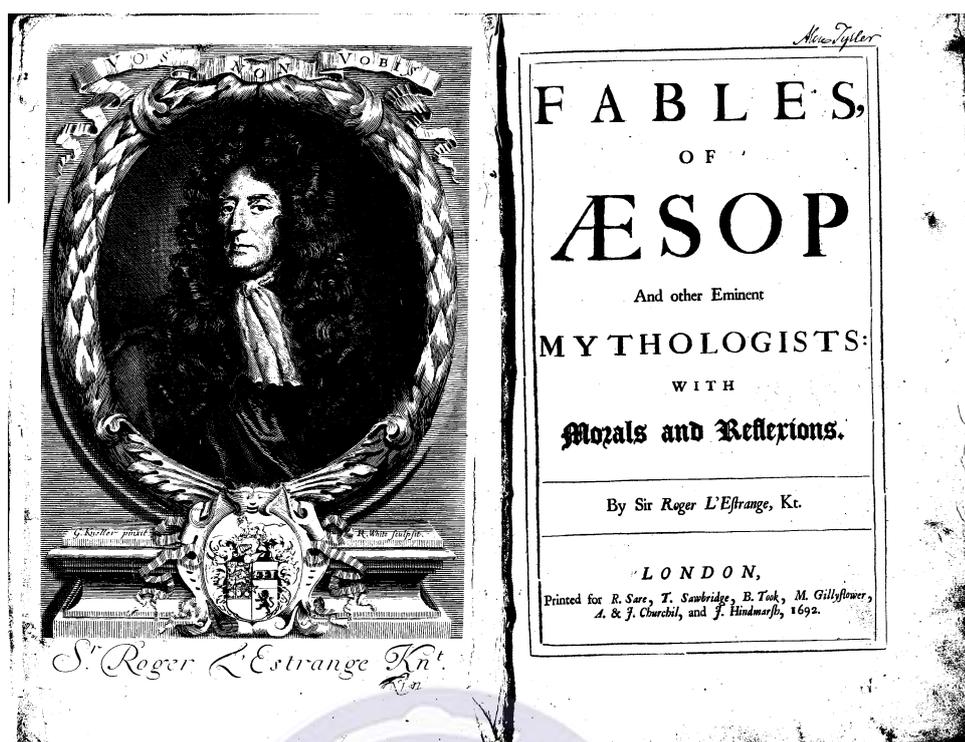


Figure 5 The cover of the 1692 copy

The last copy selected is the 1700 copy with the longest title “Æsop's FABLES English and Latin: Every one whereof is divided into its distinct periods, marked with Figures: so that little Children being used to write and translate them, may not only more exactly understand all the Rules of Grammar; but also learn to imitate the right Composition of Words and the proper Forms of Speech belonging to both languages”. The title takes up all the space on the book cover and is followed by a name, Charles Hoole, the author of the copy. This copy features Latin-English parallel texts and was specifically designed for language learning. From grammar rules, words compositions to speech form, this copy provides readers with as many as 207 fables to learn how to command both the English and Latin languages. The publisher was the Stationers' Company which used to have a nationwide monopoly on printing.

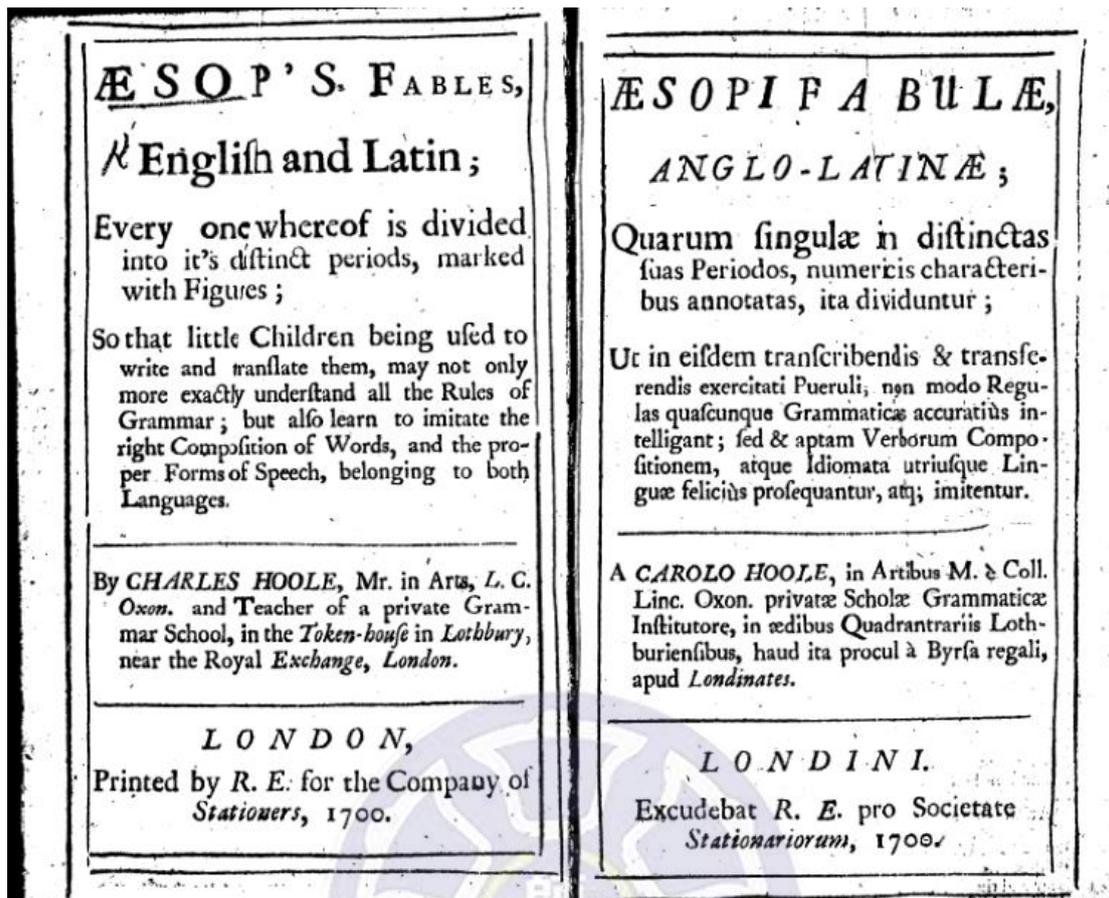


Figure 6 The cover of the 1700 copy

These six covers are all similar in terms of font style, design and layout, which is mostly consists of titles. Some usages of the Middle English can be seen throughout various versions with some subtle variations. For example, the earliest copy contains no ‘Æ’ while the other five copies all adopted the letter. The usage of ‘f’ is presented in all six covers but the interchange of ‘u’ and ‘v’ only appears in the first two. These six copies, from the first, published in 1617 to the last, published in 1700, almost stretch across a century. Though the information is meager, we can still observe the language changes over time. It is also safe to say that the later the version, the closer the language practice is to the Modern English.

All the covers use capital letters freely whenever there is a need for emphasis. Judging only by these covers, we can identify that these publications are used or suggested to

be used in either grammar schools or for language learning purposes. They were not produced merely as fables to read or to entertain children with, but with the purpose of being utilized as language learning materials.

3.2.2 Authors

Half of the copies credit its author to be Aesop. The other three credit respectively John Brinsley, Sir Roger L'Estrange, and Charles Hoole. John Brinsley the Elder was an English schoolmaster and was well known for his educational works. As previously mentioned, one of his other publications, “Ludus Lit, or the Grammar-fchoole; fhewing how to proceede from the firft entrance into learning to the highft perfection required in the Grammar schooles” was his best known work. He also had another edition of Aesop’s Fables published in 1624 which was specifically edited for grammar schools’ use. In addition, his translations, not only limited to Aesop’s Fables, were widely used in grammar schools. The curriculum in grammar schools generally began with two years devoted to basic principles of grammar and vocabulary in Latin and Greek. Latin was taught from a book called an “accidence” and one of the most-well known editions was “Latin Accidence” by John Brinsley. (Kenneth O. Gangel & Warren S. Benson, 2002, p.237)

Sir Roger L'Estrange was an English pamphleteer, author and journalist. He was involved in political controversy throughout his life and had a long public career. Though he was best known for his polemical pamphlets, “Fables OF ÆSOP And other Eminent MYTHOLOGISTS WITH morals and reflections” was still his master work in later life. His edition of Aesop’s Fables published in 1692 was intended specifically for children. He also admitted that he began to amass his late 17th century collection by pilfering “the Common Schoolbook”. (Grenby, 2008) The 1692 copy of Aesop’s

Fables amounted to almost 500 stories. He redesigned and published the fables in the hopes of meeting children's abilities and needs.

Charles Hoole was an educational writer and one of England's most respected schoolmasters. He was the head of the Rotherham Grammar School. He wrote and compiled materials used for teaching. His "A New Discovery of the old art of teaching school" published in 1660 contains the most complete school textbook bibliography. In this book Hoole raises the question whether Latin can be learned without grammar and his answer was negative. He recognized that the child is the real center of interest for the teacher and that Latin Grammar tailored to the child's capacity. (Watson, 1968) What's more, Hoole held that small children are better suited to something practical, for example, by repeating and imitating something they understand. If the students recognize their own language there is so much more they can relate to, which they can use to understand the unknown. They can cover much more ground by reading authors with a translation rather than without. (Watson, 1901) Hoole's 1700 edition of Aesop's Fables, in accordance with his position on children's language learning, was written entirely in both Latin and English. The covers make clear each author's intended purpose. These fables were composed, selected and translated for readers to learn something, either language or morals. Among these six copies, half of them were contributed to Aesop. None of these copies specifically spelled out the name of the translators. However, John Brinsley, Sir Roger L'Estrange and Charles Hoole were all deemed as authors of the books. It is intriguing that these publications served a certain purpose instead of being mere translations. Technically speaking, these so called "authors" were just editors, compilers or translators. However, John Brinsley, Sir Roger L'Estrange and Charles Hoole saw themselves as more than that. For them, their works were not just translation but their own creations and endeavors. They also anticipated

their works would benefit readers. We will discuss this in greater depth in the following section.

3.2.3 Front matter

1617 copy's front matter consists of two parts. The first part is the epistle dedicatory which functions as a dedication and preface. The second part is a message written by the author, Brinsley, to those who he addressed as the "painefull schoole-master." In the epistle dedicatory, Brinsley first dedicated the book to "The Right Worshipfull, Sir John Harper, Knight." The term "worshipful" comes from the Middle English word "worchyppe," which is a title of respect. Prefaced with the sentence: "I may not bee forgetful of the loue which you haue shewed towards the furtherance of my indeuours, for the Grammar-schoole" Brinsley expressed his gratitude towards Harper. He dedicated this epistle to him as an appreciation, a thankful acknowledgement. In the epistle, Brinsley wanted his book to be wisely used by readers, especially children. He hoped that children could learn from the stories and embrace the virtues in them. Brinsley took the first and the second fables as examples, teaching children to discern the foolishness of men and to perceive cruel people's traps. He also pointed out the lessons of the third fable and the fourth as further examples. Lastly, Brinsley addressed the function of fables first as guidance in life for children and second as a speedy means to attain the Latin tongue. He specifically indicated that combining translation with fables provides a happy experience when learning Latin. Brinsley brought up his book "Grammar-schoole", indicating that it provided more details on the benefits of learning Latin. In the last part of his epistle, Brinsley hoped his book could benefit schools, the learned and the unlearned. Here he presented his translation and hoped to be encouraged by readers' reaction towards it. The second part was meant for "the painefull Schoole master" (the painful school master). Brinsley pointed out five things that scholars or

school masters and teachers, should pay attention to:

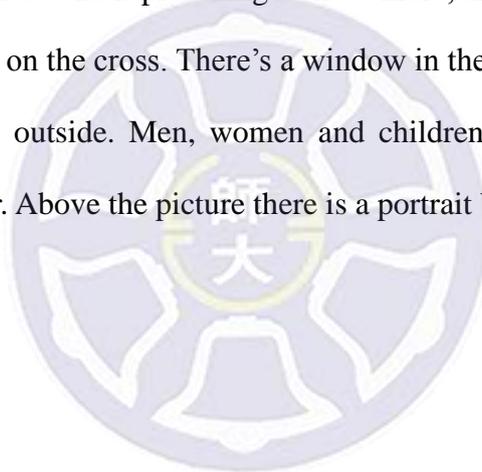
First, cause your scholar, by reading this translation, to tell you in euery fable what the matter of the fable is. Secondly, to what ende and purpose it was inuented, what it is to teach, and what wisdome hee can learne out of it. Thirdly, how to make a good report of the fable, both in English and Latine, especially in English. Fourthly and lastly, to make right vse of it, for all matters concerning Grammar, as for construing, parsing, making and proouing the Latine. (The 1617 copy)

It is obvious that his book, as Brinsley suggested, was translated and designed for children to learn Latin through literary morals and virtues. At the end of this chapter, he also named a few of his works for his readers, in this case the school teachers, as references for Latin grammar.

The front matter of the 1646 copy was not written by the author. As we previously discussed, the 1646 copy credited its author to Aesop and Phaedrus. The 1646 copy's front matter consists of three parts. The first part is a short passage written by the publisher to the readers and the second part the printer to the readers. It is intriguing to see that the publisher and printer made themselves present in a book. The third part consists of a table detailing all the listed fables in the copy. In the first part, the publisher, initialed as H.P., mentioned "I have compared it with the Originall Latine, and find it an exact Grammaticall Translation thereof: and therefore commend it to the use, as well of young Grammer Schollers, as to the new learners of the English Tongue." It is not clear if the publisher was the translator himself. However, accordingly, we can tell that he hoped this book can be beneficial to those who were going to learn English or Latin.

At the end of the passage, he also pointed out that fables are pleasant to read and hopefully readers find themselves delighted and allured when learning. The second part is a passage from the printer to the readers. The printer informed readers that there was another edition of Aesop's Fables containing the Life of Aesop, together with the fables of Avian, of Alfonse, and of Poge the Florentine. This short passage serves more like an advertisement for another similar publication. Since whoever bought this book might be interested in another book like this one, too.

The front matter of the 1651 copy contains four parts. The first part is a woodcut printing that depicts a priest who is preaching. What's more, this illustration has a statue resembling Jesus Christ on the cross. There's a window in the picture and there appear to be workers laboring outside. Men, women and children are all depicted inside, listening to the preacher. Above the picture there is a portrait believed to be Aesop.



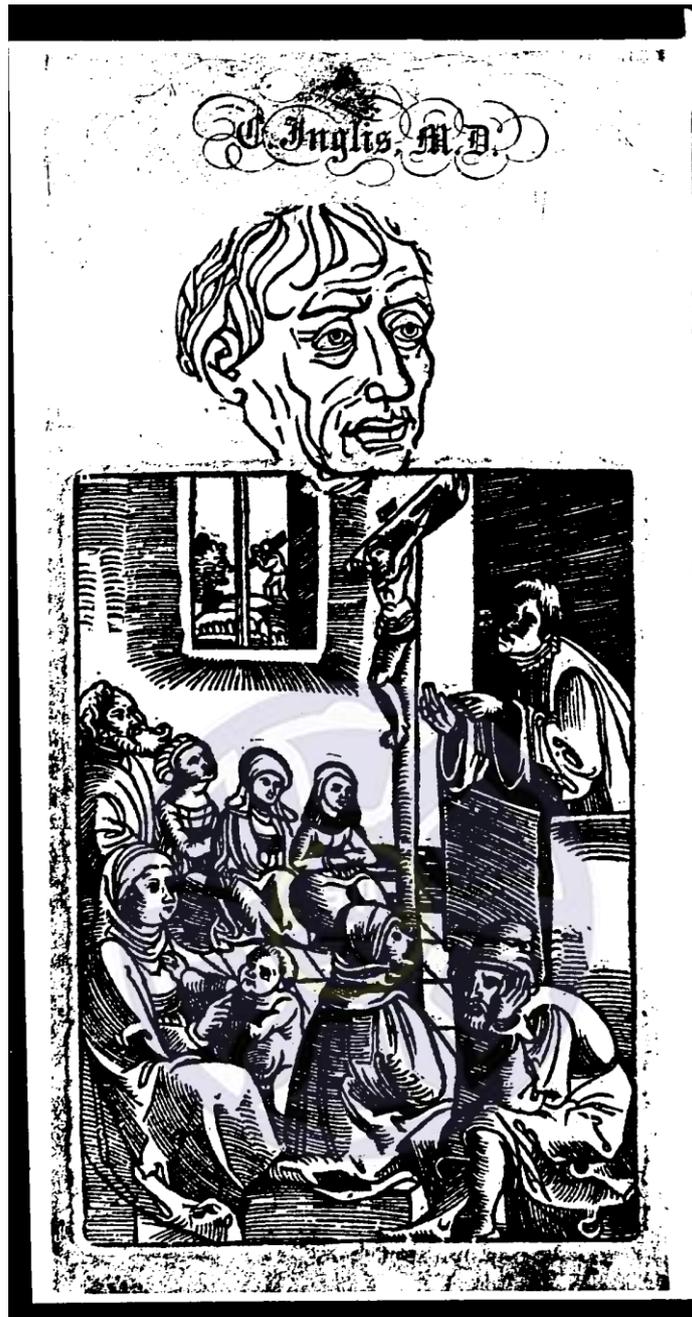


Figure 7 An illustration from the 1651 copy

The second part is a short quote with a stamp inscribed "British Museum." Though the printing is a bit worn out, the script is mostly recognizable and it reads "Time brings apparites to pass. And carious maxims teaches. Jesus came preaching on an ass. An ass now comes & preaches." This succinct quote was in accordance with the illustration. It seems like this book also aims to teach people a lesson or two in the name of Jesus

Christ. The third part is a passage to the reader that serves as a preface. This passage was written by the publisher. He wrote that this book has birds, beasts, and animals in old times and those animals could still be found now in every pulpit. He then continued to say that “what were Fables in Aesop’s time, are Truth in ours.” From these fables, he believed, readers would find and learn morals. This book was adorned with pictures and emblems in which the publisher also took pride. He said “Let Children look upon the pictures, look thou further. If thou reade the Fable, thou maist be as merry as others.” He also suggested readers to read this book as learning material. If one did so, he would’ve learned as much as those in the schools. It is a book to enjoy, to learn with and to both ends. The last part of the front matter is a table detailing all the listed fables in the copy. The table is arranged alphabetically.

The 1673 copy’s front matter includes a preface, a table of the principal Errata and an index of the fables. Before we embark on the discussion, it should be noted that at the end of the preface is signed by Tho. Singleton and Tho. Houghton. Though their identities are not clear, Tho. Houghton was known as a schoolmaster of the Haberdashers free school. However, judging from the preface’s content, this copy was either written by Singleton or Houghton. The preface to the readers begins with “Tis commonly acknowledged by learned men, that Æsop’s Fables, or the Book so called, is use of the wisest, as well as pleasantest moral books of its bigness, in the world.” It further points out that it is a book commonly read in grammar schools. Moreover, a famous private counsellor to Queen Elizabeth was said to have always carried it. The preface continues, indicating that men and children read these books for different ends and purposes. They both learn and find things they need. Men acquire wisdom and judgment while children are taught English and Latin. Aesop’s Fables are read by those who are the wisest and the best in the world. The preface also expresses its stance on

recognizing if Aesop was a real figure or not. The preface concludes that it is the fables and morals in them, instead of the authenticity of the authors that really matters. These fables contain all sorts of observations and provide readers with wise direction. To highlight the importance of Aesop's Fables, it took Socrates as an example and points out that Socrates himself translated a few fables into Greek verse. Reading Aesop's Fables has multiple benefits in various perspectives. Whoever wrote this preface further indicated that he made a few adjustment to the morals attached at the end of the fables. He kept some morals the same as the Latin version. If any moral was short or defective, he took the liberty to add to it. If any moral was dark or obscure, he explained it more clearly. If any moral repeated over and over again, he presented the readers with some variety. As its cover suggests, it is an "improved" edition of Aesop's Fables. He also made an apology for some printing errors. In the last passage, he shares an experience and suggests people to read Aesop's Fables to become as prudent, wise and witty as him. No matter gender, capacity or quality, everyone should be guided by Aesop. This copy strongly advocates that Aesop's Fables should be widely read and used by people for all sorts of purposes. The second part of the front matter is a table of the principal errata and the last part is an index listed alphabetically.

The 1692 copy's front matter consists of five parts. First is the preface written by Sir Roger L'Estrange. The second part is an alphabetically organized table of the fables listed in the book. The third part of the front matters is the errata and the fourth an introduction of the life of Aesop. The last part is an illustration. This copy has the longest preface of all, 8 pages in total. In the very beginning, L'Estrange talks about the fact that there are too many fables attributed to Aesop. There's no way we can distinguish the original from the fake. The same is true for accounts of Aesop's life, various versions have been put forward. However, L'Estrange points out that it was not

his name that we should be concerned about but the fables and the morals themselves. Whether Aesop was a real person or not, it is up to individual people to make their own judgment. Not only Aesop, but also people who wrote like him, attributed their labours to the body of Aesop's work. All they wanted was to make fables delightful, beneficial and instructive. L'Estrange continues to say that children are like a piece of blank paper. It is important to expose them to decent and proper things when they basically learn and practice whatever they see and hear. Therefore, parents, guardians and tutors should instill care, providence, sobriety and good conduct in children by following the examples and lessons shown in fables. He also supposes that "the delight and genius of children, lies much toward the hearing, learning and telling of little stories." Reading fables provides a great approach which lets children gradually understand their duty and some sort of sense. L'Estrange continues to point out that it is impossible for a man to keep clear from any thought, word or deed that is foul, scandalous and dishonest. However, wisdom and morals can be wrapped in tales and fables, by using humor and illustrations. As a result, some cruel facts about the world can be introduced to children in a less harmful way. He also thinks that man can easily be deceived, especially because everyone has his or her own blind-side, yet man does not love to be told of his faults. These fables serve as a medium to inform others of their sins or defects without telling them to their face directly. There is no way a commoner could point out a King's faults, but with fables one can convince anyone of anything. L'Estrange then makes a few examples from the fables to illustrate the argument. After a few passages explaining why he would choose fables as a medium to teach children morals and virtues, he begins to talk about how he started to edit and compile these fables.

"When I first put Pen to Paper upon This Design, I had in my Eyes only the Common School-Book, [...] But upon jumbling Matter and Thoughts together,

and laying one thing by Another; the very State and Condition of the Case before me, together with the Nature and the Reason of the Thing, gave me Understand, that This way of Proceeding would never Answer my End. Insomuch, that upon this Consideration, I Consulted other Versions of the same Fables, and made my Belt of the Choice” (The 1692 copy’s preface)

As L’Estrange points out he decided to make his own selection of fables after due consideration. For fables having similar morals, he struck out the others and only retained one single version. He also collected fables not only by Aesop, but by Barlandus, Anianus, Absternius, Poggius, and Miscellany. L’Estrange further complained that fables had previously been “Taught in All our Schools; but almost at such a rate as we Teach Pyes [magpies] and Parrots, that Pronounce the Words without so much as Guessing at the Meaning of them: Or to take it Another way, the Boys Break their Teeth upon the Shells, without ever coming near the Kernel. They learn the Fables by Lessons, and the Moral is the least part of our Care in Childs Institution.” In short, L’Estrange believed that instruction and delight could be combined as one and further benefit children. At the end of the preface, L’Estrange tells the reader that, regardless of his contribution, it is for them to make their own judgement to whether the book stands or falls. It seems like this edition of Aesop’s Fables does not serve as a tool for language learning but as reading material for children with the intention to instruct and to foster them to become wise and healthy-minded individuals. These fables are used to set a good example and to give righteous advice. Following the preface is an alphabetical table detailing all the listed fables in the copy followed by a page of Errata. The fourth part of the 1692 copy is a full account of Aesop’s life. The last part is an illustration, clearly depicting Aesop and all sort of animals in the fables.

The following is the 18 chapters¹⁷ from the life of Aesop's of the 1692 copy.

01	Of Aesop's Countrey, Condition, and Person
02	Aesop and his fellow-slaves upon their Journey to Ephesus.
03	The sale of Aesop to Xanthus
04	Xanthus Presents Aesop to his wife
05	Aesop's answer to a Gardner
06	Aesop's Invention to bring his Mistress back again to her Husband, after she Left him
07	An Entertainment of Neates Tongue
08	A Second treat of Tongues
09	Aesop brings his Master a Guest That had no sort of Curiosity in him
10	Aesop's Answer to a Magistrate
11	Xanthus undertakes to Drink the Sea dry
12	Aesop Baffles the Superstition of Augury
13	Aesop finds hidden Treasure
14	Aesop Expounds upon Augury, and is made Free
15	Aesop Presents himselfe before the King Lydia
16	Aesop Adopts Ennus. Ennus's Ingratitude and Falseness, and Aesop's Good nature
17	Aesop's Letters of Morality to his Son Ennus
18	Aesop's Voyage to Delphos; his Barbarous Usage There, and his Death

Table 2 Front matter, part five: the life of Aesop from the 1692 copy

The 1700 copy's front matter only has two parts. First is an index of Aesop's Fables detailing all the listed fables in the book. The second is a page contains a short Latin

¹⁷ The spelling is according to the original texts.

message. This copy doesn't have a preface or dedication page. It seems to serve only as a simple grammar textbook.

Judging from all the prefaces, except for the 1692 copy by Sir Roger L'Estrange and the 1700 copy, which lacks a preface, the rest of the copies all regard Aesop's Fables as ideal medium to teach children English or Latin. Aesop's Fables are mostly short in length and simple to understand. Children can easily comprehend the sentence structures and the language patterns. What's more, children can pick up vocabulary from the fables while enjoying the story line. Almost the entire preface focuses on the entertainment factor of fables and considers them to be the best material to package morals and virtues for children. As we can see, some authors stated that they took the liberty to make changes or adjustments to the text. However, readers were not informed what changes were made to the text. Readers can only accept and trust the various authors' judgment concerning the textual modifications. Some copies fit their claimed purpose but some do not. For example, Sir Roger L'Estrange pointed out that his edition was meant for children. Nevertheless his collection was incredibly massive. Each fable is accompanied by a lengthy reflection which is by no means interesting from a child's perspective. He might have used these fables and these, lengthy, "carefully composed" reflections for other intentions. All the authors believed that their version of "Aesop's Fables" are beneficial to their readers. What they were truly implying was that their "selections and modifications" were wise and trustworthy. Sometimes the content of the books reveals more of the author's true intentions than the preface itself. While the subject of their books may have been Aesop's Fables, the content varies to certain degrees depending on the author's preference.

3.2.4 Fable number and form

Now we are going to take a look at each copy's fable numbers and their form. The 1617 copy contains 45 fables. Each fable begins with a title and a short description. The main body of the story is marked with a number of asterisks to highlight words or phrases indicating a footnote. At the side and the bottom of the page, several notes are made for additional clarification or information. At the end of the fable, a short narration is presented as the fable's moral. For example, two pictures below are pages from the 1617 copy and its 9th fable: Of a city mouse and a country mouse.

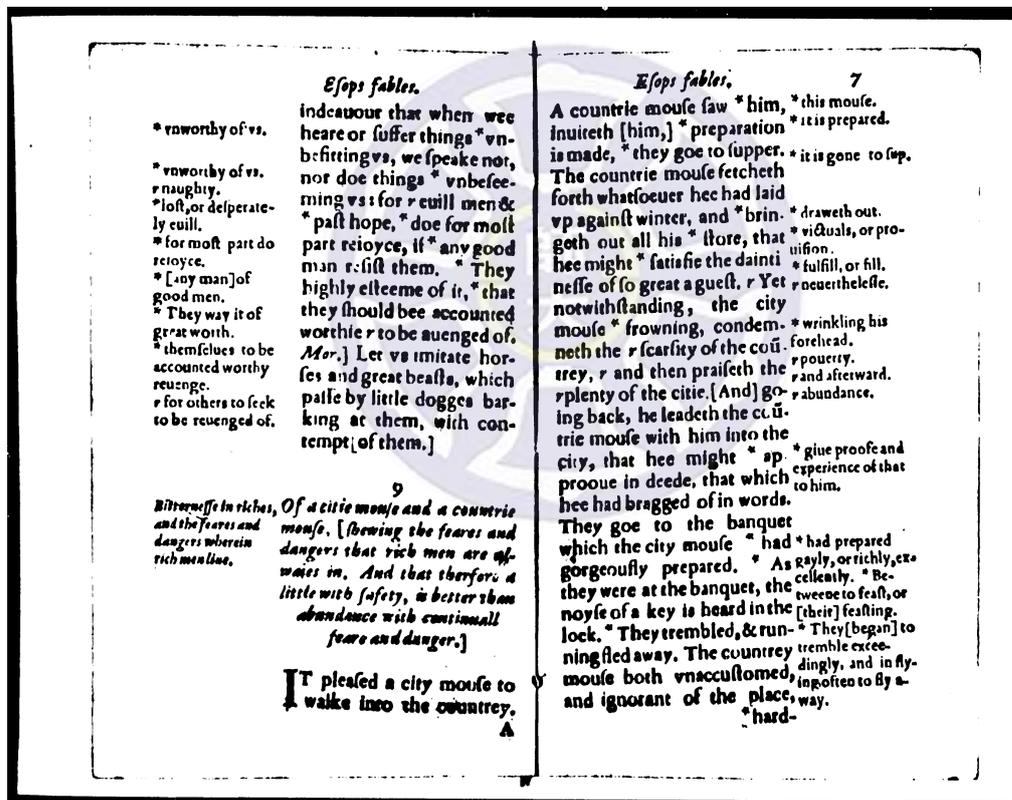


Figure 8 Fable No.9 "Of A City Mouse and A Country Mouse" from the 1617 copy (p.7)

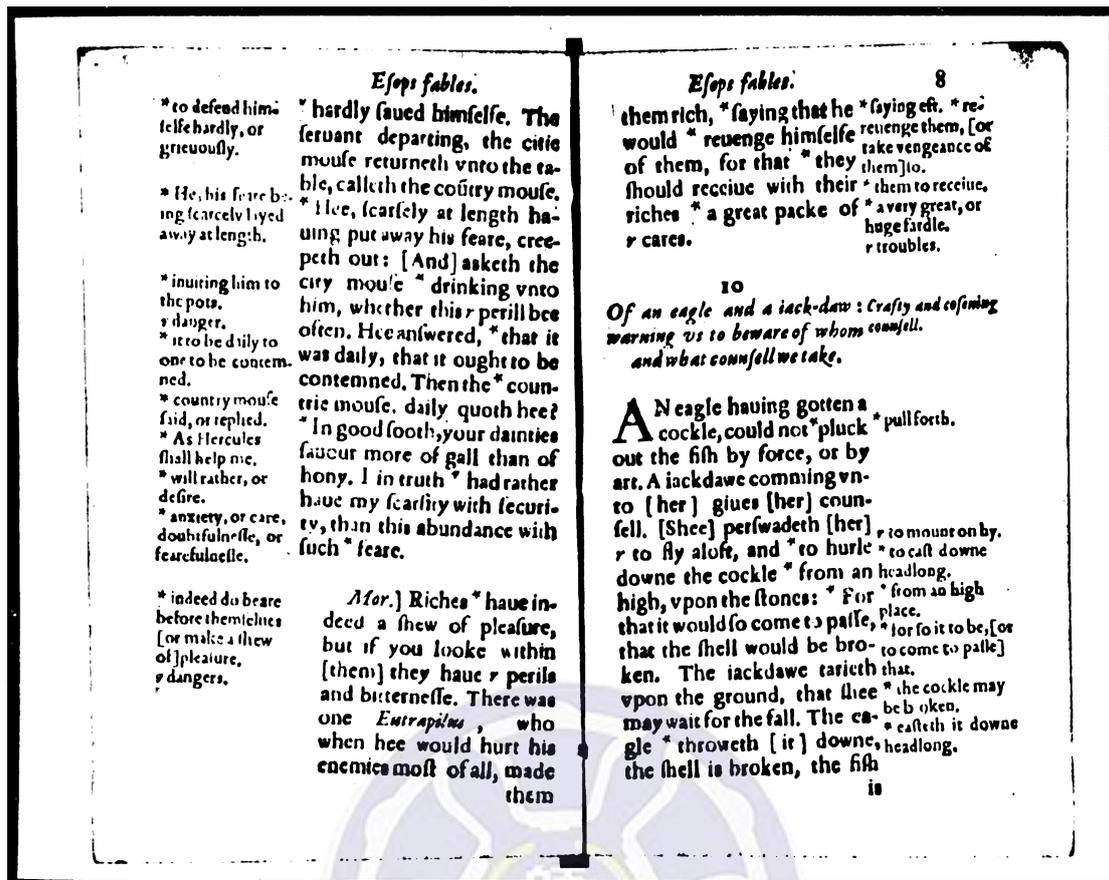


Figure 9 Fable No.9 "Of A City Mouse and A Country Mouse" from the 1617 copy (p.8)

First of all, under the number 9, we can see the fable begins with its title and promythium:

“Of a citie mouse and a countrie mouse, [shewing the feares and dangers that rich men are alwaies in. And that therefore a little with safety, is better than abundance with continuall feare and danger.]”

A small passage is written at the left side that reads “Bitternesse in riches, and the feares and dangers wherein rich men live.” It seems to be an alternative to interpret the moral of this fable. The main body of the text starts with two capitalized letters and the story begins:

“IT pleased a city mouse to walke into the countrey. A countrie mouse saw * him, inuiteth [him,] * preparation is made, * they goe to supper. The countrie mouse

fetcheth forth whatsoever hee had laid vp against winter, and * bringth out all his * store, that hee might * satisfie the dainti nesse of so great a guest. r Yet notwithstanding, the city mouse * frowning, condemneth the r scarcity of the coūtre, r and then praiseth the r plenty of the citie. [And] going back, he leadeth the coūtrie mouse with him into the city, that hee might * approue in deede, that which hee had bragged of in words. They goe to the banquet which the city mouse * had gorgeously prepared. * As they were at the banquet, the noyse of a key is heard in the lock. * They trembled, & running fled away. The countrey mouse both vnaccustomed, and ignorant of the place, hardly saued himselfe. The seruant departing, the citie mouse returneth vnto the table, calleth the coūtry mouse. * Hee, scarcely at length hauing put away his feare, creepeth out: [And] asketh the ci•y¹⁸ mouse * drinking vnto him, whether this r perill bee often. Hee answered, * that it was daily, that it ought to be contemned. Then the * countrie mouse, daily quoth hee? * In good sooth, your dainties sauour more of gall than of hony. I in truth * had rather haue my scarcity with security, than this abundance with such * feare.

Mor.] Riches * haue indeed a shew of pleasure, but if you looke within [them] they haue r perils and bitternesse. There was one Eutrapilus, who when hee would hurt his enemies most of all, made them rich, * saying that he would * reuenge himselfe of them, for that * they should receiue with their riches * a great packe of r cares.

¹⁸ The symbol • refers to an unrecognizable letter.

A number of asterisks are marked in the text in order to provide readers with more information or to clarify the subject. For example, the first asterisk on page 7 refers to “him” as “this mouse”. When speaking of the city mouse frowning, another asterisk is marked and it is made clear that it means the mouse’s “wrinkling his forehead.” The sentence where the city mouse prepared also has a mark. The note indicates that “had gorgeously prepared” is equal to “had prepared gayly, or richly, excellently.” When the city mouse was asked by the country mouse “whether this r peril bee often”, the note indicates that the word “peril” is the same word for “danger.” In the moral section, “Riches haue indeed a shew of pleasure” has another note which further clarifies the meaning of the sentence as “indeed do beare before themselues [or make a shew of] pleasure.” All the fables have the same form. Footnotes throughout the books are abundant. It seems like those footnotes are marked to provide reader with an easier alternative for either a vocabulary of a phrase. At times, notes are made to further distinguish the subject and the object. According to its design and arrangement, we can see that the 1617 copy indeed serves as a material to learn English language. There are no illustrations throughout the entire book and each fable is formed the same way. The length of the fables are quite similar.

The 1646 copy contains 76 fables, while the first 45 fables are contributed to Aesop, the last 31 are contributed to Phaedrus. Though the fables are divided into two parts, they are all the same in terms of their form. The fable begins with its title and then the number. There’s no promythia at the beginning of the main text or morals attached to the end of the story. Notes or extra information are not provided and no illustration can be seen in the copy. Now let’s take a look at one of the 1651 copy’s fables.

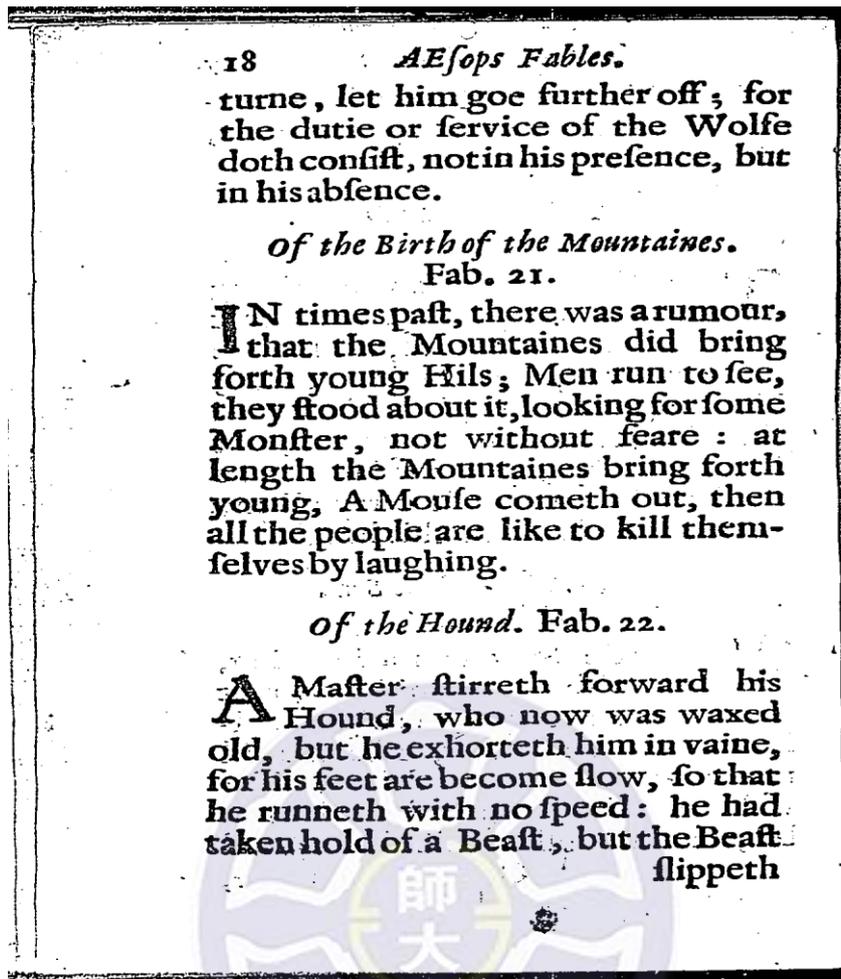


Figure 10 Fable No.21 "Of the Birth of the Mountains" from the 1646 copy (p.18)

We can see that the fable has no promythium or moral attached to it, it only contains the simple main body of text. The first two letters are capitalized. This copy is moralized and translated from Latin to English. The form and layout is simple and uses legible print. It seems clear and succinct for readers to be able to copy or imitate the style.

The 1651 copy contains 213 fables and 30 chapters on the life of Aesop. Each fable has an illustration and each of the subsequent chapters also contains at least one illustration. Each fable beings with its number, title and an illustration depicting the fable's content. Following the picture is the main body of the text. However, it is intriguing that each fable comes in two different versions with different morals. The two versions may vary

in terms of the length, wording and the story details, however the main storyline remains the same. Fables are presented only in English without any notes. Let's take fable 34, the birds and beasts as an example.

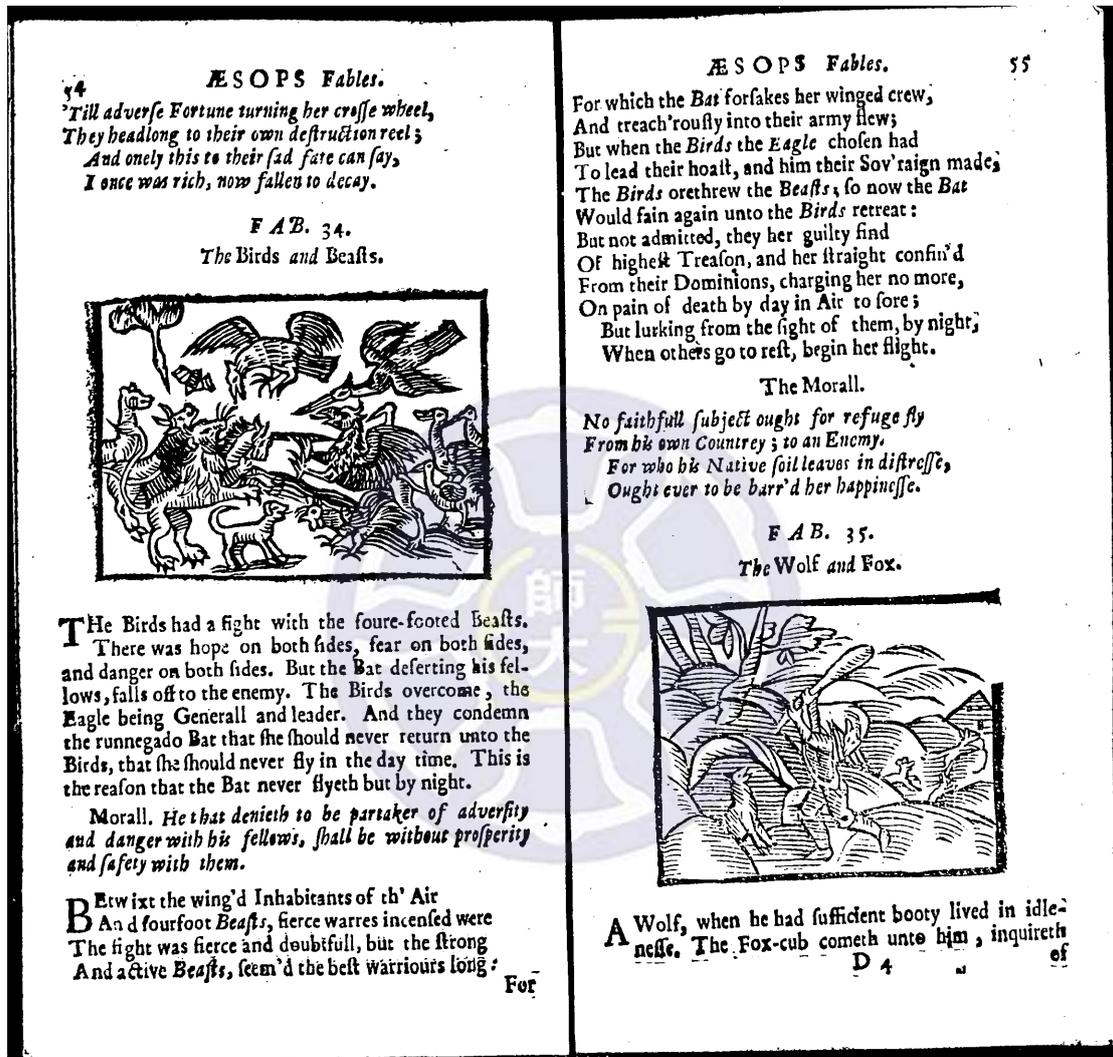


Figure 11 Fable No.34 "The Birds and Beast" from the 1651 copy (pp.44-45)

As we can see these two versions of the fable are versions of the same story. In the first version, there was a fight between the birds and the four-footed beasts. A bat was singled out as the main character who abandoned his own kind and joined the enemy. Consequently, the birds won the battle. Their general and leader, the eagle, condemned

the bat and forbade him from returning to the birds. Because of this bats are condemned to fly only at night. The first version ends with a moral that says “He that denieth to be partaker of adversity and danger with his fellows, shall be without prosperity and safety with them.” The second version also depicts two different groups of animals fighting. This time the birds are called “the wing’d inhabitants of th’ Air” and the beasts the “fourfoot beasts.” This version begins with the beasts seeming to have the upper hand, therefore the bat chooses to betray his own kind and join them. Later the birds overthrow the beasts and the bat is charged with treason. The bat ends up only being allowed to fly at night. The end of this version also comes with a moral saying “No faithfull subject ought for refuge fly. From his own cuntry; to an Enemy. For who his Native soil leaves in distress. Ought ever to be barr’d her happiness.”

These two version are similar in terms of the storyline. Nevertheless, these stories still vary on certain points. The styles are different as well. It is obvious that the first version is presented in prose and the second version is presented in verse. Both styles are nicely written. Furthermore, the two morals also accentuate different implications. The first one focuses on the fact that one should not flee from danger and adversity, especially not when one is with his own fellows. The second moral clearly indicates this story to a man’s relationship with his own country. In addition, the second moral contains two sentences, the second of which more closely resembles the moral of the first version.

It is interesting to see one fable being presented in two distinctive styles. This provides readers with twice the entertainment. Also it shows the reader that stories can always be adapted from prose into verse and the other way round. Perhaps after reading these fables, readers would be inspired to write their own version of the fables. What’s more, if it is used by a school teacher to teach students how to write, he or she could provide

them with a fable in either prose or verse. Using this, the teacher could make students adapt the story from one version form to the other. Having two versions for the moral is also a way of letting children choose which moral best fits the fable. The children could make their own judgment based on their understanding of the story or alternatively they could discuss it with others. The fact that a fable has more than one moral also indicates that actions can be attributed to more than one set of virtues or motivations. These fables, presented in two styles, with more than one moral may indeed be beneficial to a child's development and understanding. Now we are going to look at the chapters describing the life of Aesop as well as their titles in the following table.

01	A Description of the Birth Shape and Qualities of Aesop
02	Aesop clears an accusation falsely laid upon him by his fellow-servant for eating the Figs.
03	How Aesop was indued with perfect understanding and use of his tongue, by the Goddess DIANA, for his kind and affable nature to the two Priests.
04	Aesop the first time sold
05	Aesops wit in choosing the lighter burthen which his fellows thought to be the heaviest.
06	The second sale of Aesop
07	Aesop goes home with Xanthus to his Wife
08	Aesop resolves the Gardener of a question which Xanthus could not
09	Aesop boils one single Lentil to entertain Xanthus friends, and cuts off the fat hog's foot
10	Aesop bears the Present, which Xanthus commands to be delivered to her that

	lou'd him best
11	Aesop (by a witty invention) causeth Xanthus Wife to return again
12	Aesop, commanded to serve the best meat, serverh Xanthus as his Table with nothing but tongues
13	Aesop, commanded by Xanthus to buy the worst of meats for supper, provide tongues again
14	Xanthus commanded Aesop to seek a man that regarded nothing
15	Aesops answer to the Fudge
16	Xanthus foolishly in his Cups made a bargain to drink all the water in the sea: But Aesop wittily taught him how to dissolve the wager
17	Xanthus his ingratitude to Aesop
18	Aesop waggishly discovereth the nakedness of his Mistris
19	Xanthus commands Aesop to admit of none to enter at this Gate, but Wisemen and Philosophers
20	Aesop finging a treasure, Xanthus proves ungratefull.
21	Aesop is set at liberty
22	Aesop successefully entertainment with the Lydian King, in the behalf of the Samnians
23	Aesop return to Samos
24	Aesop unfolds all secrets whatsoever, and by his wisdom much inricheth the Babylonian King
25	Aesop commanded to be put to death upon Ennus his false accusation, and how he is saved
26	Aesop is brought before the King again, and re-obtains his forever credit
27	Aesop resolves the former question of the King of Egypt who had projected to

	build a tower in the Air
28	Aesop comes again to Babylon
29	Aesop coming to Delphos, is betrayed, and releases the Fable of the Rat and the Frog
30	Aesop is led to execution where he relateth the Fable of the country-Clown an unjustly receiveth his death, being violently cast down from a steep Rock by the Executioner

Table 3 Main text: the life of Aesop from the 1651 copy

All these chapters are presented with at least one illustration. Each chapter comes with a prose and verse version as was the case with the fables. As these chapters are more lengthy and complicated, each chapter takes up at least three pages. Sometimes the prose version uses more space sometimes the other way round.

The 1673 copy contains 366 fables. The fables are divided into two sections¹⁹. The first section has 233 fables and the second 133 fables. As advertised on the cover, these fables are written in English verse. Each fable begins with its number and title. What follows is the main body of the text. At the end of each fable there is a moral attached which is also written in verse. Some fables are short and only use less than 5 lines while some are more than 70 lines. Let's take both a short and a one long fable as examples.

¹⁹ This edition is likely to be a combined and reproduced version of another two editions of Aesop's Fables. The source of its fables is not clear.

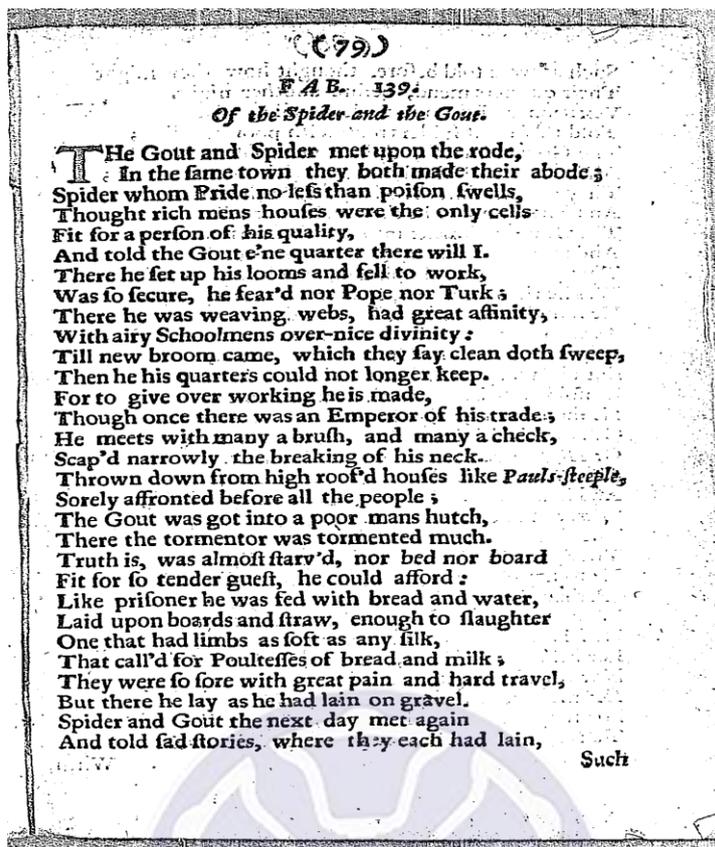


Figure 12 Fable No.139 "Of the Spider and the Goat"
from the 1673 copy, section I (p.79)

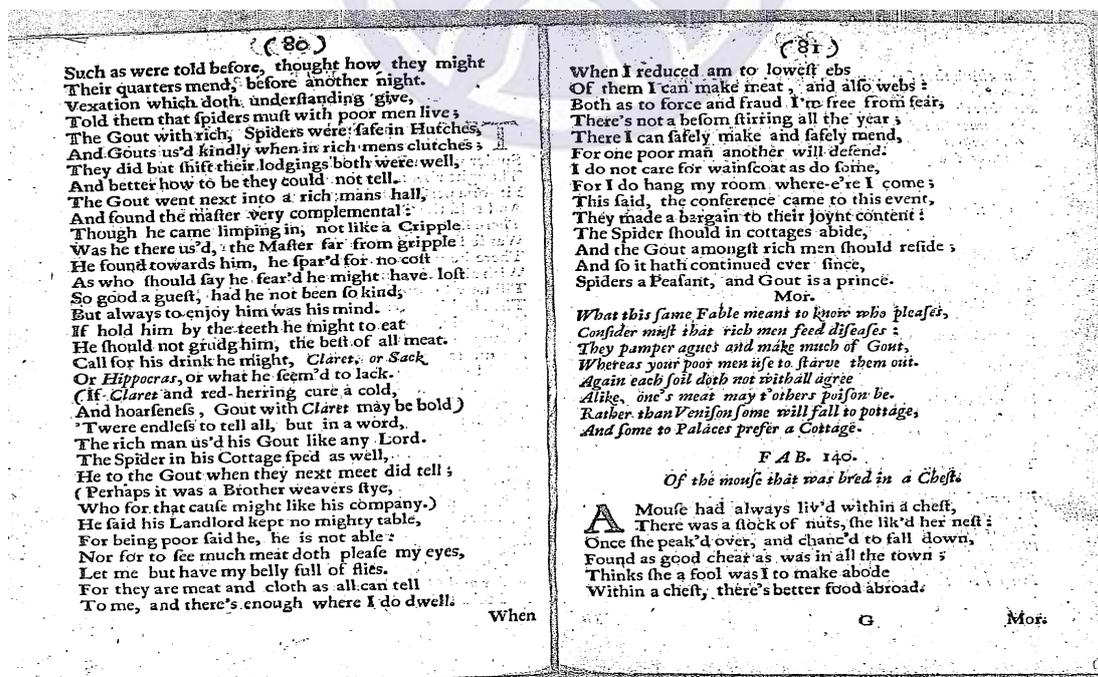


Figure 13 Fable No.139 "Of the Spider and the Goat"
from the 1673 copy, section I (pp.80-81)

Figure 12 and 13 are from fable 139, "the spider and the gout" in the first section of the book. This fable consists of 78 lines and its moral consists of 8 lines.

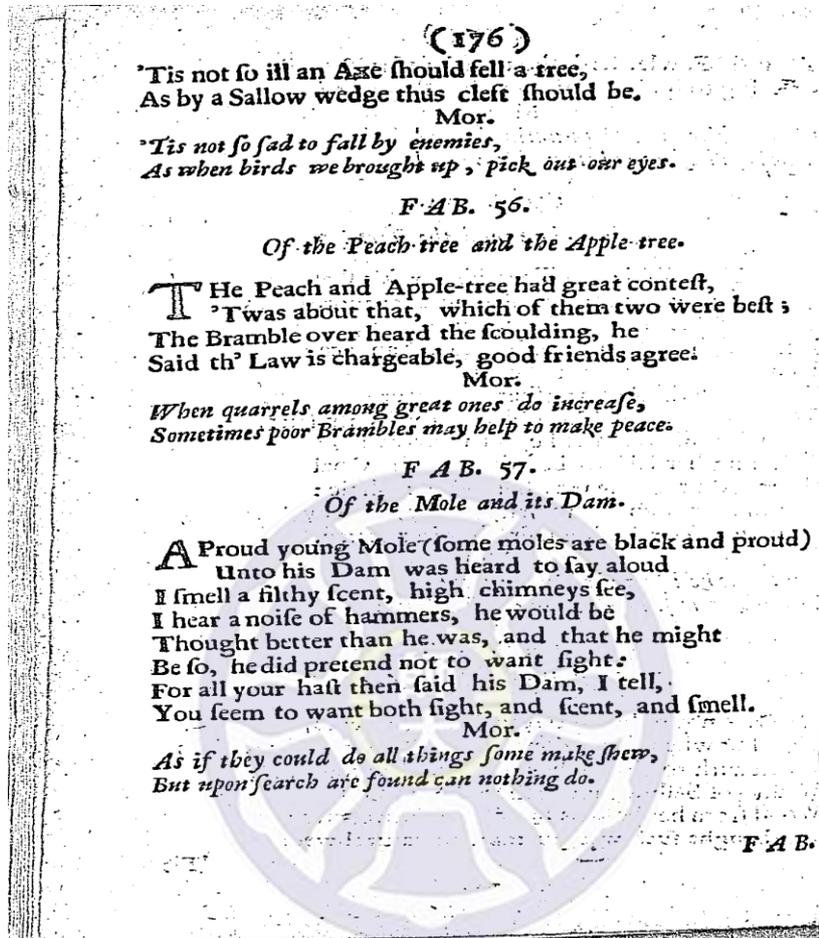


Figure 14 Fable No.56 "Of the Peach Tree and the Apple Tree"

from the 1673 copy, section II (P.176)

The second fable is number 56 from the second section of the book. It is so short that it only uses 4 lines to tell the story, in addition, its moral has only two lines. Though varying in length, each fable is written succinctly and in neat verse. There are no footnotes whatsoever in any of the fables. Therefore, it is possible that children need an adult or someone who has a better understanding of the text to read it to them. The fables are written in verse and rhythm accordingly. Sentences are nicely written and the

patterns repeat over and over again. Therefore they provide great examples for children to learn and to imitate their form. Also, because of the rhymes and the variation in the rhythm scheme, it can help children to read and to pronounce the vocabulary. The last two pages of this copy are advertisement of the other publications published by the same publisher, Tho Parkhurst.

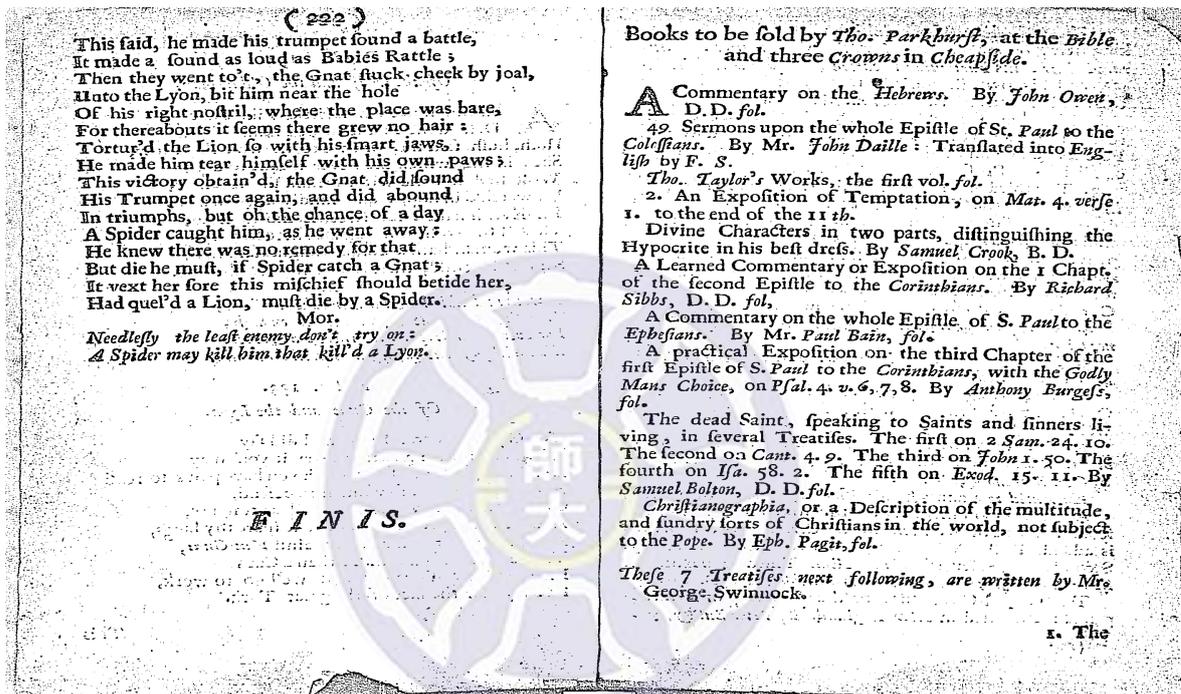


Figure 15 The advertisement of the 1673 copy - 1

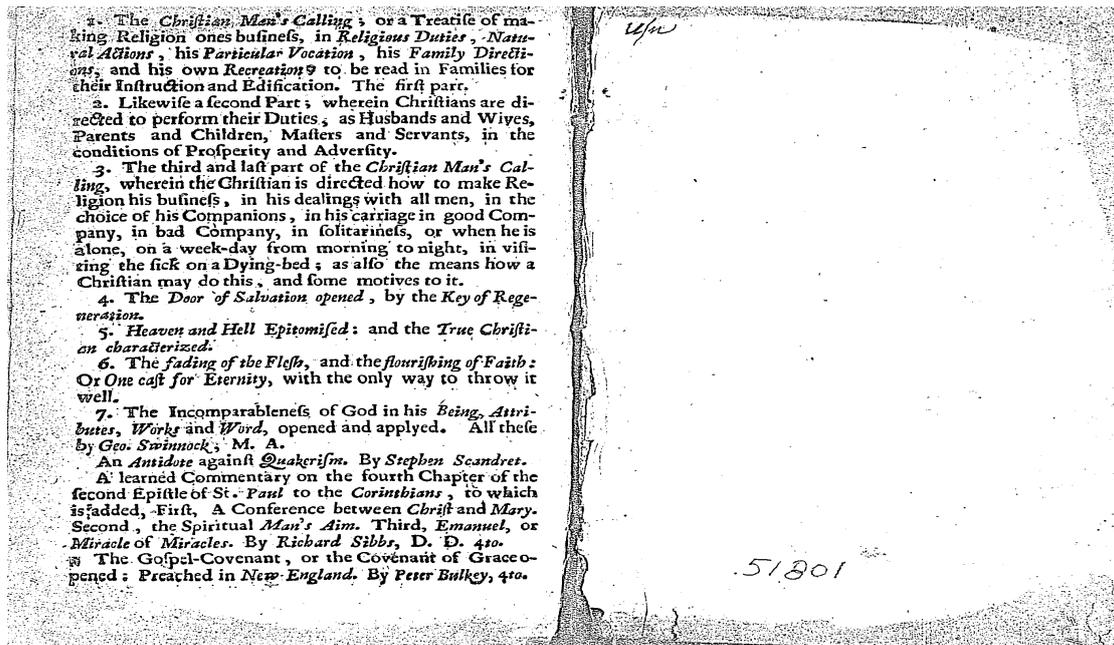


Figure 16 The advertisement of the 1673 copy - 2

The 1692 copy consists of 500 fables. These 500 fables however are not all attributed to Aesop. Aesop's Fables start from fable 1 up to fable 201, the rest of the fables belong to Barlandus, Anianus, Abstemius, Poggius, Miscellany, some other are not attributed to anyone. This 1692 copy has one distinctive feature that stands out from the rest and that is the reflection part written by Sir Roger L'Estrange. Each fable begins with its written as a roman numerals. The distinctive feature of these fables is that the titles contain the main protagonist or subject written in black-letters. I have cropped out a few titles from the original text to illustrate this. The picture xxxx below shows titles from fable 6, "A Dog and a Shadow", fable 13 "A Fox and a Raven", fable 28 "A Wolf, Kid and a Goat" and fable 201 "A Gnat Challenges a Lion."

<i>Æsop's</i> F A B L E S.	5
F A B. VI. A D OG and a S HADOW.	
<i>Æsop's</i> F A B L E S.	13
F A B. XIII. A F OX and a R AVEN.	
F A B. XXVIII. A W OLF, K ID, and G OAT.	
<i>Æsop's</i> F A B L E S.	171
F A B. CCL. A G UAT Challenges a L YON.	

Figure 17 Examples for titles and fonts of the 1692 copy

The main body of the text follows right after the title. The first two letters are capitalized. And then we have the moral of the fable as well as L'Estrange's reflection of the fable. The reflection section can sometimes be rather lengthy. For example, the reflection of fable 38 is almost 9 times longer than the length of the fable itself. Though not every single fable's text to reflection ratio is that out of proportion, reflections are mostly longer than the fable and moral themselves. Among the 201 fables attributed to Aesop, some combine the moral and reflection while others separate them.

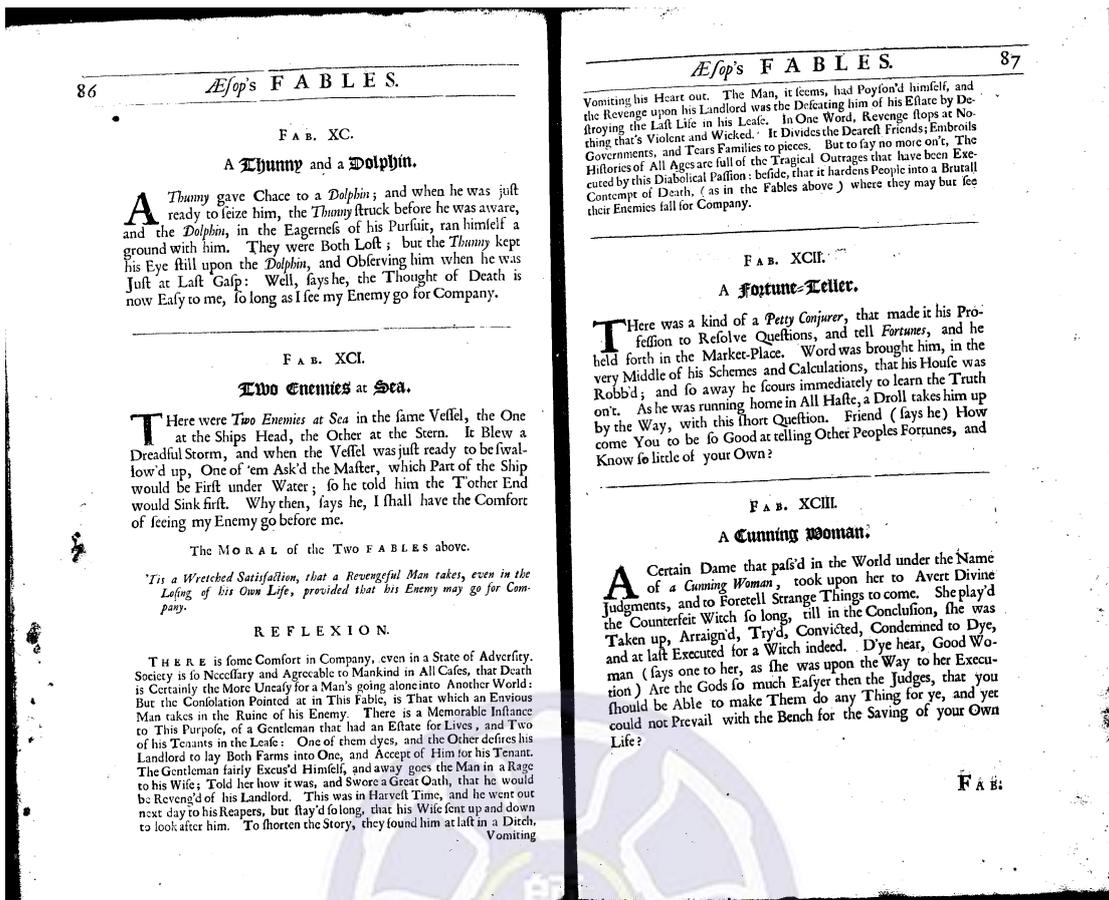


Figure 18 The fables and their morals and reflections of the 1692 copy

We can see from the picture above that fable No.90 (FAB. XC) provides neither reflection nor moral. However the moral written below fable 91(FAB. XCI) reads “The MORAL of the Two FABLES above” and the reflection seems to apply to both fables that came before it. There are a number of fables in this copy which have their morals and reflections merged into one. If we take a closer look at the fables, we can tell that these two stories are quite similar. Only the main protagonists and some of the details vary. All of the reflections, attached to each fable, are written by L'Estrange himself. He uses this approach to provide his own thoughts and insights on the fable contents. Though these fables are meant for children to read, the reflections are sometimes exaggeratedly long and tedious. It doesn't seem, to me, to be an ideal book for children to enjoy reading or to appreciate the moral context. The reflections are sometimes very

deep and sophisticated which doesn't seem to be suitable for children, either.

The 1700 copy, compared to the previous ones, is more simple and straight-forward. The copy was written in both English and Latin. A side by side translation in both English and Latin is presented throughout the entire book. This copy contains 401 fables and is divided into two parts. The first part has 233 fables and the second 207 fables. Both parts are the same in terms of the layout, written form and style. Each fable begins with its number and title. The main body of text is then divided to several sections marked by numbers. Each numbered section in Latin corresponds to the same section in English and vice versa. Children can easily identify the corresponding sentences and find it easier to learn the grammar rules. As we can see, the picture below demonstrates the form and division of the text.

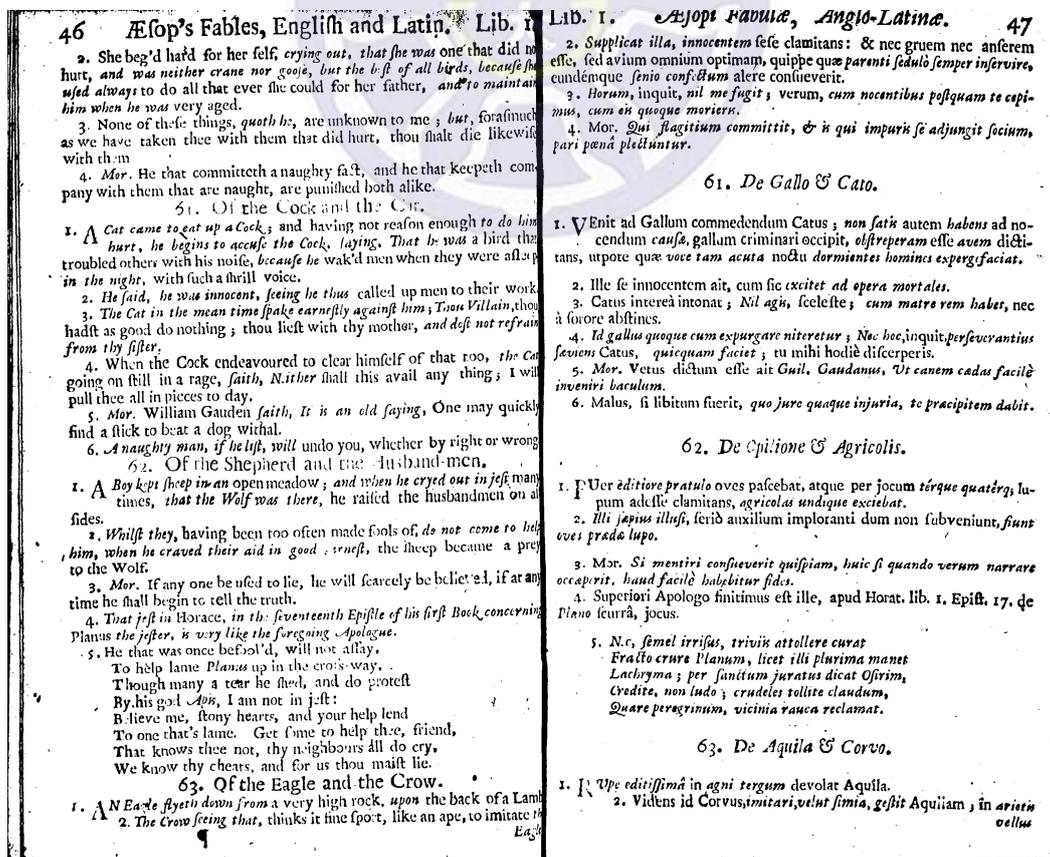


Figure 19 Fable No.61 "Of the Cock and the Cat" from the 1700 copy (pp.46-47)

Fable 61, under the title “Of the Cock and the Cat” is divided into 6 sections. Each section is marked with a number in order to be compared with the Latin version. The entire transcript is as follows:

1. *A Cat came to eat up a Cock; and having not reason enough to do him hurt, he begins to accuse the Cock, saying. That he was a bird that troubled others with his noise, because he wak'd men when they were asleep in the night, with such a shrill voice.*
2. He said, he was innocent, seeing he thus *called up men to their work.*
3. The Cat in the mean time spake earnestly against him; Thou Villain, thou hadst as good do nothing; *thou liest with thy mother,* and dost not refrain from thy sister.
4. When the Cock endeavoured to clear himself of that too, *the* Cat going on still in a rage, *saith,* Neither shall this avail any thing; I will pull thee all in pieces to day.
5. *Mor.* William Gauden *saith,* *It is an old saying,* One may quickly find a stick to beat a dog withal.
6. *A naughty man, if he list,* will undo you, whether by right or wrong.

We can see that the fable is divided based on the story plot and italics are used to distinguish certain words from others within the text. The moral is also numbered. Now let's take another fable as an example.

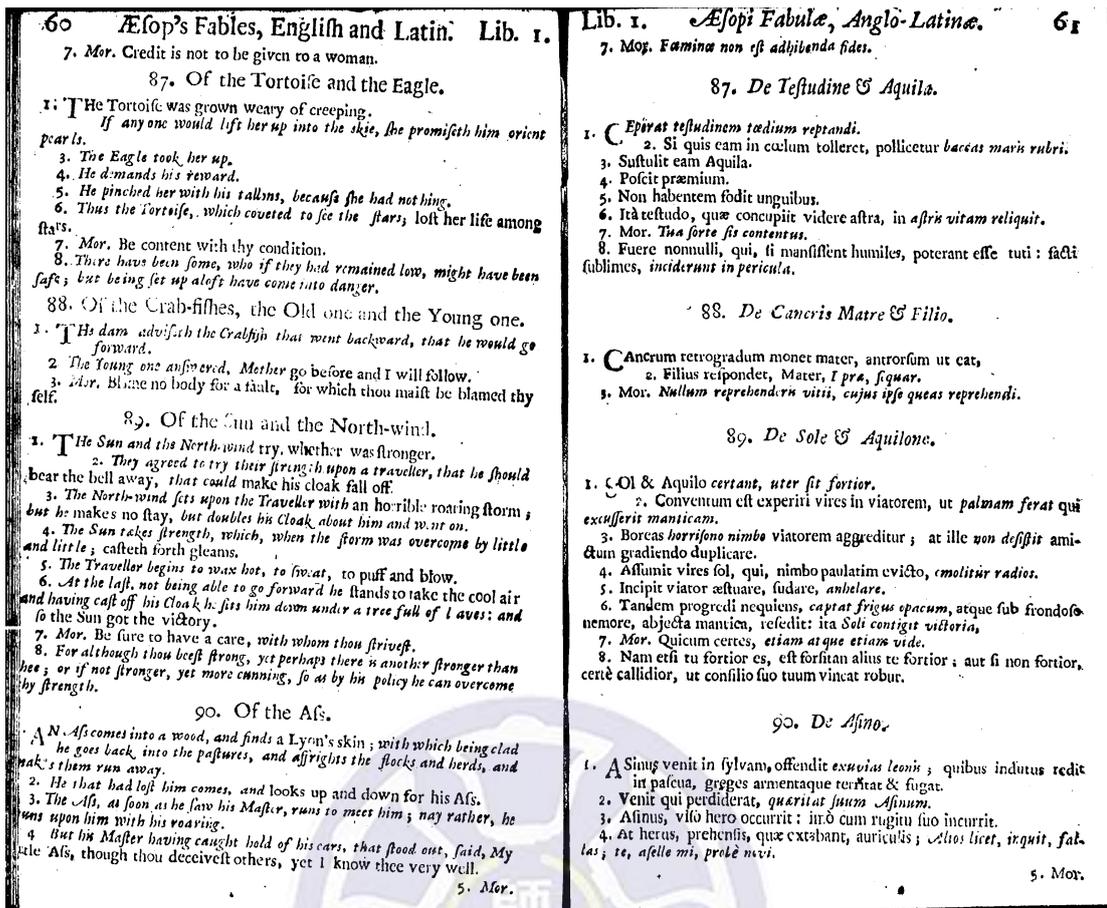


Figure 20 Fable No.87 "Of the Tortoise and the Eagle" from the 1700 copy (pp.60-61)

From fable 87, we can see that the fable is divided into 8 sections. The transcript is as follows:

1. The Tortoise was grown weary of creeping.
If any one would lift her up into the skie, she promiseth him orient pearls.
3. The Eagle took her up.
4. He demands his reward.
5. He pinched her with his talons, because she had nothing.
6. Thus the Tortoise, which coveted to see the stars; lost her life among stars.
7. *Mor.* Be content with thy condition.
8. There have been some, who if they had remained low, might have been safe; but being set up aloft have come into danger.

In this case, each section forms a rather simple and short sentence. Most of the fables are divided in the same way, simple and straight-forward. It is clearly designed this way to help readers break the main text into chunks. In doing so, the reader can better identify the way words are arranged to form sentence structures in both English and Latin. It also seems practical for school teachers to make good use of these, already divided, texts.

3.3 Conclusion

After examining all the copies and their fables with regard to their cover, form, length, number, style and layout, it can be concluded that fables are used as language learning materials for legitimate causes. First of all, the entertaining elements of the fables serve as a selling point for publication. Stories featuring talking animals were a natural attraction to children. Second, Aesop's Fables already have Latin and Greek version, thus it makes sense to use them as source text in translation. Third, Aesop's Fables are always accompanied with morals which is ideal for children. Moreover, Aesop's Fables are abundant in number. Hundreds of stories and various versions are all within readers' reach. Last but not the least, these fables have been selected by schoolmasters specifically for grammar school's use. It must be that these educators consider Aesop's Fables hold literary merit and are worthy to be read by students. These schoolmasters utilized fables to teach children morals and virtues. They designed the fables in order to meet the need for language learning. We can see that fables indeed make great materials for language learning. However, fables themselves didn't do the trick. Instead, the authors and publishers fulfilled the potential of the learning materials by sophisticatedly arranged and designed their own selections.

Each copy, according to its claimed purposes, has different features. The 1617 copy, though without any illustrations, contains numerous notes to help readers better

understand the text. These notes explain certain vocabularies or phrases, offer alternatives for wording, and clarify the meaning of words. It is suitable for those who are still learning English and whose vocabulary bank is rather minimal. With the help of these notes, readers can quickly learn the meaning and comprehend the usage of vocabularies and phrases. Combined with the interesting story plots, it indeed makes a great materials for language learning. The 1646 copy is without any illustration or morals, however the font is larger than all the other copies. According to the cover, it's designed for the use of grammar schools and for children. Students may have used it as source text in translation. In addition, it probably only served as simple reading to learn English, as the copy offers no notes and therefore no distraction. When children read the stories, they can focus on the text itself and consult their teacher, parents or tutor should they have any question regarding vocabularies or phrases. The last edition of Aesop's Fables in discussion is the 1700 copy. This copy, as it is advertised on the cover, provides readers parallel translations. This copy was edited and written by the school master Charles Hoole. It is of no doubt that he arranged the text in a way that most benefits students' language learning. Each fable is divided in chunks for learners to better digest the text and to compare the original text to the translation. There are as many as 410 fables in this copy, each one is carefully designed and divided for the purpose of language learning. Considering the form and the number of its fables, it makes a great material for learners to master Latin.

These six copies, varying in several perspective, all utilize Aesop's Fables as a medium to achieve their purposes. Most of them, as discussed before, are meant to be used as language learning materials that help readers improve their Language competence. At the same time, they carry wisdom and insight from the antiquities. It was evident that during the Renaissance, Aesop's Fables were a prominent feature of grammar schools

and of children's early education. These editions were all designed in the way by the author or the publisher to serve a function. Some aspired to make it entertaining for children so their fables were adorned with pictures and emblems. Others regarded fables as a mean to promote their ideas. Occasionally, publishers would revise the content to be more suitable to readers. Some designed the book to meet the purpose of language learning so fables were torn down and dissected in to pieces. These copies were all named after Aesop's Fables and they were all stories originated from ancient times. However they have different looks and forms that complement the publisher's intentions. This was not limited to the intangible design of the book, but also the fables and morals which were changed, combined, adjusted and treated according to authors' intention and will. These Aesop's Fables editions were not the same translation as we see today and are not completely faithful to the source texts. As Warren Boutcher pointed out the characteristics of translation of the Renaissance period in *The Oxford Guide to Literature in English Translation*:

The problem may be that if we read these works as 'translation' in the modern sense they will inevitably disappoint, because good modern translations will almost always be found to be more faithful, more fluent, more sensitive to literary texture. What, though, if we read Renaissance translation as 'original' works by authors who happened to be translating? Such a reading may be warranted; the conditions for translation practice in this period were radically different from the modern ones. Renaissance translators read and anatomized texts from the point of view of their training in rhetoric, a form of literary sensitivity very different in emphasis from that of 20th-c. translators, if only because it is less mindful of the hard-and-fast distinction between original and translated texts. (p.46)

Being faithful was not the primary concern for the translation back then. The main concern was with how well the translator's work exemplified intention and purposes. The function of Aesop's Fables during the Renaissance was mainly to teach and to mentor. Nevertheless, this function was presumed, formed and executed by translators. And we should remember that among these translators/authors there were educators, school masters and experienced writers and journalists. From these six copies, we saw how Aesop's Fables were carefully turned into language learning materials by the hands and minds of these the workers who compiled them.



Chapter Four: Enlightened Readings for Children

Aesop's Fables did not begin as children's literature. We started from ancient times all the way through to the Renaissance. We have seen how fables were utilized to meet different purposes to serve various functions. As we discussed earlier, because of grammar schools and the practice of learning Latin and Greek, Aesop's Fables were used as early reading materials for schoolkids in grammar schools. The function of Aesop's fables, nevertheless, began to change into something we are more familiar with today. From the Renaissance until the English Enlightenment, the idea for education and what students should learn in schools changed drastically. During the Renaissance, it was classics and rhetoric that were most important. Schoolmasters composed and produced various versions of Aesop's Fables with the primary aim of teaching language. Nevertheless, in the Age of Reason, or simply the Enlightenment, a new wave of thinking prevailed in society that encouraged liberal thinking, innovation, and questioning. Latin and Greek were less of a vital part of the school curriculum. People gradually lost interest in learning these languages and little by little they fell out of common use all together.

As the name implies, the Enlightenment grew out of an unprecedented attempt by philosophers to challenge existing laws, conventional practices, and institutions. In terms of the education, John Locke believed that it was crucial to cultivate children's intellect. He pointed out in his *Some Thoughts Concerning Education*, that Aesop's Fables form the best materials for young readers.

When by these gentle ways he begins to read, some easy pleasant book, suited to

his capacity, should be put into his hands, wherein the entertainment that he finds might draw him on, and reward his pains in reading, and yet not such as should fill his head with perfectly useless trumpery, or lay the principles of vice and folly. To this purpose, I think Æsop's Fables the best, which being stories apt to delight and entertain a child, may yet afford useful reflections to a grown man; and if his memory retain them all his life after, he will not repent to find them there, amongst his manly thoughts and serious business. If his Æsop has pictures in it, it will entertain him much the better, and encourage him to read, when it carries the increase of knowledge with it: for such visible objects children hear talked of in vain and without any satisfaction whilst they have no ideas of them; those ideas being not to be had from sounds, but from the things themselves or their pictures. And therefore I think as soon as he begins to spell, as many pictures of animals should be got him as can be found, with the printed names to them, which at the same time will invite him to read, and afford him matter of enquiry and knowledge. (Pp.119-120)

Newly illustrated editions of Aesop's Fables appeared with gathering momentum as the 18th century progressed driven in part by Locke's theories. From the publications after the mid-18th century, we can see that more frequently Aesop's Fables were published in the form of entertaining fables and less as publications to be used in grammar schools. There were no editions that especially advertised to provide readers with Latin or Greek. We began, instead, to see Aesop's Fables with titles such as "Fables of Æsop and others, translated into English. With instructive applications; and a print before each fable", "Æsop's fables, with instructive morals and reflections; designed to promote religion, and universal benevolence" or "Æsop's fables, embellished with one hundred & eleven elegant engravings." Aesop's Fables were still common reading materials for children

and adults, however it was no longer specifically published for the use of grammar schools. Aesop's Fables were presented merely as stories carrying ancient wisdom. Illustrations and drawings of Aesop's Fables were abundant. Some stories were great for children and enlightening for adults as well. Therefore, Aesop's Fables truly became enlightened reading materials in the time of Enlightenment. However, not all the stories were chosen and put together as children's reading materials. Now we are also going to investigate the characteristics and features of Aesop's Fables published after the mid-18th century.

4.1 The selection

In order to get a thorough understanding of the editions of Aesop's fables after the Enlightenment, I focused on the timespan from the mid-18th to the mid-20th centuries. I have selected six books that have different features in terms of fables numbers and illustration style so as to exhibit more variety. In addition, selections are restricted to those published in England. Thus starting from 1750, I selected a book every 20-40 years. After examining the content to see if it is intact, I ended up with the following six books. The first book was published in 1786 by Samuel Croxall. The second book is the 1818 edition of Aesop's fables by Thomas Bewick. The third book was published in 1848 by Thomas James. The fourth book in 1887 by Walter Crane. The fifth book was by Edward Julius Detmold and was published in 1909. The last one selected was the 1922 edition by Joseph Jacobs. Some of these books are the first editions and some are not. I took into consideration that the improved version can also reflect the author's or publisher's opinions about fables. Therefore, edited editions are included in my selection as well. Before we begin the analysis and discussion of these six copies. A list of their basic publication information and a table listing contents of each copy will be presented.

Editions:

1. Samuel Croxall, D.D., (1786). FABLES OF Æ SOP AND OTHERS: TRANSLATED INTO ENGLISH. WITH INSTRUCTIVE APPLICATIONS; And a PRINT before each FABLE. (13th ed.). London.
2. Thomas Bewick, (1818). THE FABLES OF Æ SOP, AND OTHERS, WITH DESIGNS ON WOOD. Newcastle.
3. Thomas James, (1848). ÆSOP'S FALBES: A NEW VERSION CHIEFLY FROM ORIGINAL SOURCES. Designed by John Tenniel. London
4. Walter Crane, (1887). THE BABY'S OWN ÆSOP. London & New York.
5. Edward J. D. (1909). THE FABLES OF Æ SOP. London.
6. Joseph Jacobs (1922). THE FABLES OF Æ SOP SELECTED, TOLD ANEW AND THEIR HISTORY TRACED. Done in pictures by Richard Heighway. (11th ed.) London.

Publication Year	1786	1818	1848	1887	1909	1922
Dedicatory/ Preface	V	V	X	V	X	V
Introduction	X	V	V	X	X	X
Table of contents	V	V	X	V	V	V
Fable Number	196	188	203	56	25	82
Index	V	X	V	X	X	X

Table 4 Basic information of editions

*This table uses V (= Yes) and X (= No) to indicate contents that editions include.

4.2 Textual analysis

After presenting the basic publication information and the content of each book. We are going to look at each book's cover art, author or translator and illustrator, front matter, form and its fable numbers. Each book's fable selections will be discussed in 4.3 for a further and more comprehensive analysis. Different from the textual analysis of Chapter 3 which uses publication year to differentiate editions of Aesop's Fables. For the following analysis and discussion, each book will be referred to as its author's last name to accentuate each author's interpretations of fables. For example, the "FABLES OF Æ SOP AND OTHERS: TRANSLATED INTO ENGLISH. WITHINSTRUCTIVE APPLICATIONS; And a PRINT before each FABLE" by Samuel Croxall will then be addressed as "the Croxall version." The same rule should be applied to the other five books.

4.2.1 Cover art

The Croxall version was in black and white. The title is clear and lined up neatly. The style of the cover printing seems consistent with copies published in the 17th century. Next to the cover is a sketch that vividly depicts a man and animals. The man is holding a pen and a piece of paper. He seems to be looking at those animals as he writes down thoughts. It can be easily inferred from the picture that the man is Aesop himself surrounded by animals of his own creation. The title suggests that this book was the 13th edition and it was carefully revised and improved. It is to note that this book included fables not only from Aesop but also others. And each fable is presented with a print and an application. The application here functions as the moral which will be discussed later in section 4.2.4.

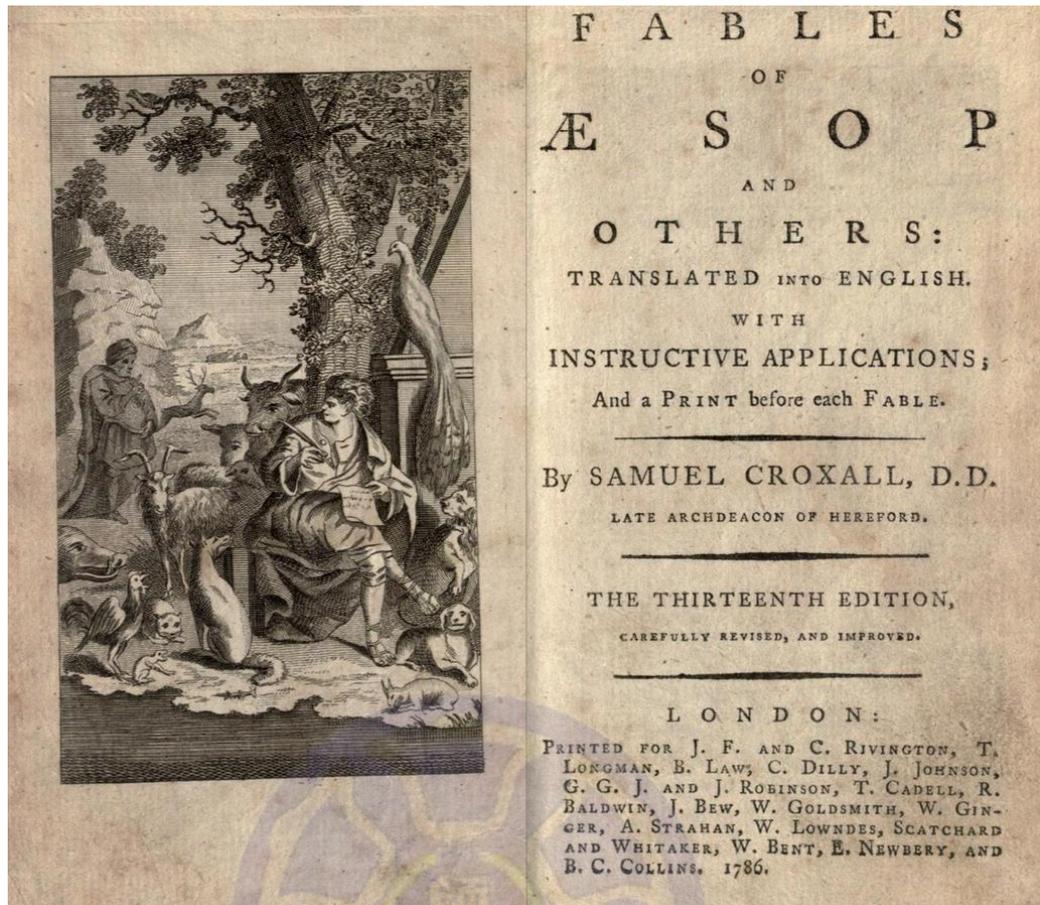


Figure 21 The cover of the Croxall version

The second book is the Bewick version. The cover was printed similar to the previous version yet there are small illustrations in between the text. Judging from the architecture in the picture, it seems to be a scene from Newcastle. Next to the cover is a page with a passage of handwriting and another picture. The bottom of the page is signed by Thomas Bewick himself and has his inked thumbprint. The picture seems to be depicting a rural area in England. The title suggests that all the art presented before each fable is done by woodprint. Comparing the styles, we can tell that these two pictures are also woodprints. There is also a passage inscribed on the cover that reads “The wisest of the Ancients delivered their Conceptions of the Deity, and their Lessons of Morality, in Fables and Parables.”

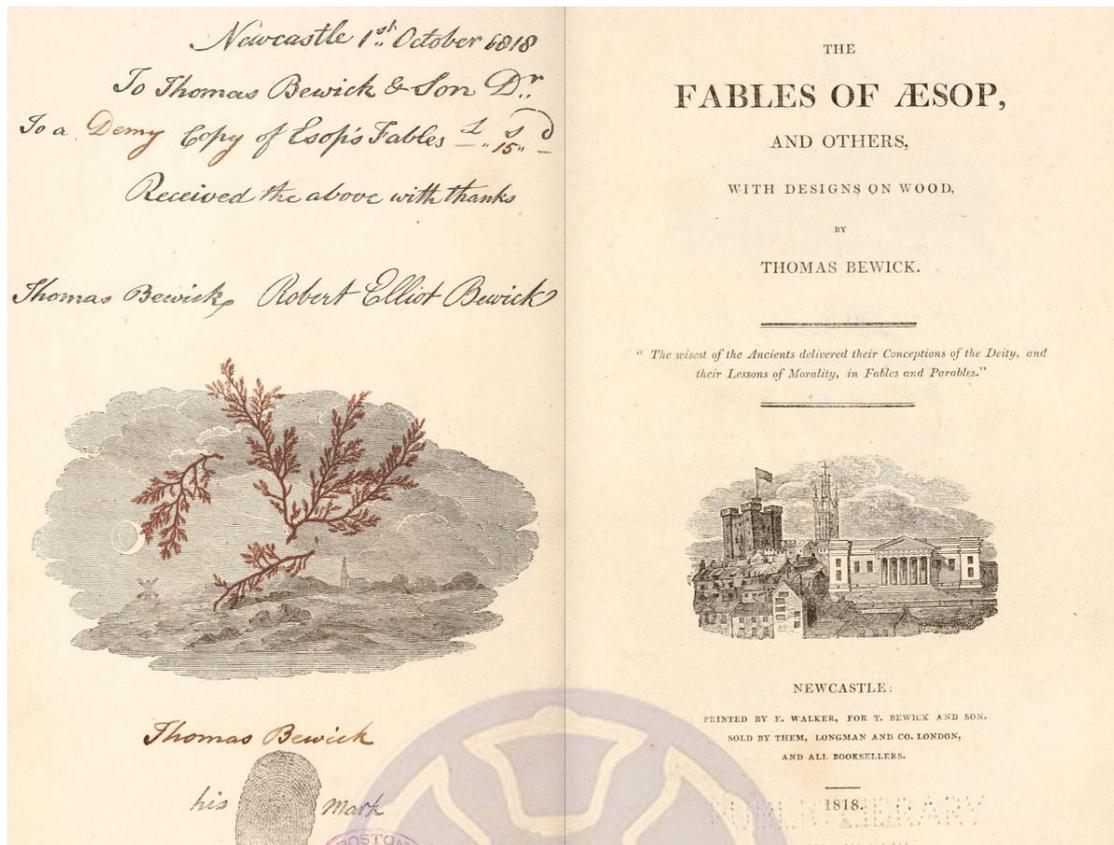


Figure 22 The cover of the Bewick version

The third book is the James version published in 1848. This book has two covers presented on two different pages. The first page has a picture depicting a man standing on a podium while men, women and children all surround him and listen to him speak. The man is standing in front of a statue. There is a passage in Latin inscribed below the picture and it suggests that the Athenians created a statue in Aesop's honor. Underneath the inscription are animals sleeping and cuddling all together. The picture indicates that Aesop's wisdom had long been praised dating back to Ancient Greece. The second page has the text part of the cover. The title suggests that fables selected are chiefly from an original source. As for what original source it is referring to, we might need to look for clues or answers in its preface or introduction. It is made clear on the cover that the author and the artist for the book were different people. At the end of the text is a short passage written in Latin by Phaedrus.

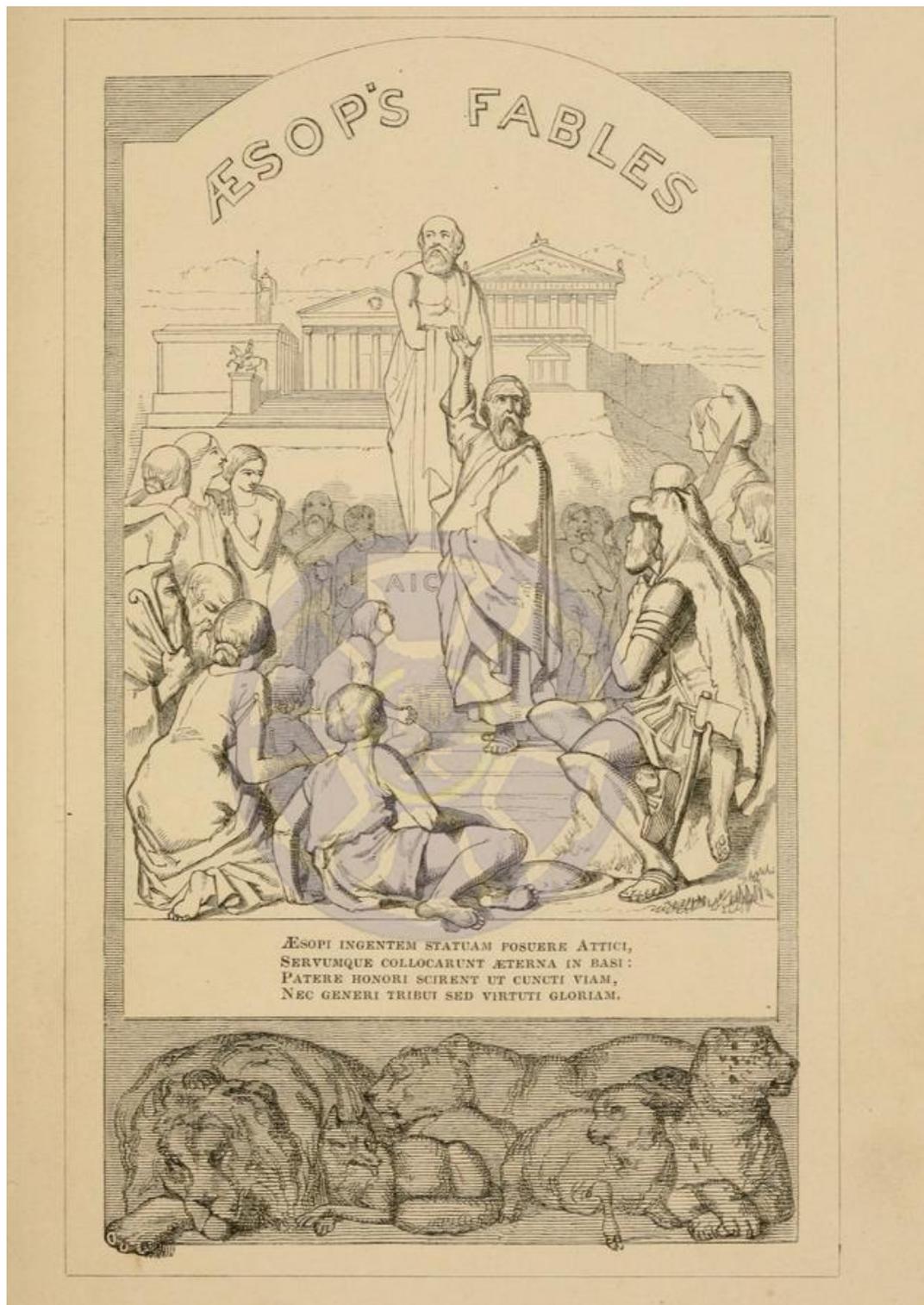


Figure 23 The cover of the James version - 1

ÆSOP'S FABLES:

A NEW VERSION,

CHIEFLY FROM ORIGINAL SOURCES,

BY

THE REV. THOMAS JAMES, M.A.,

VICAR OF SIBBERTOFT AND THEDDINGWORTH, AND CHAPLAIN TO THE LORD BISHOP OF
BATH AND WELLS.

WITH MORE THAN ONE HUNDRED ILLUSTRATIONS

DESIGNED BY

JOHN TENNIEL.

“ Equidem omni curâ morem servabo SENIS;
Sed si libuerit aliquid interponere
Dictorum sensus ut delectet varietas,
Bonas in partes, lector, accipias velim.”—PÆDRUS.

LONDON:

JOHN MURRAY, ALBEMARLE STREET.

1848.

Figure 24 The cover of the James version - 2

The fourth book is the Crane version published in 1887 with the title “The Baby’s own Aesop.” The left page pictures a young reader surrounded by all sorts of animals. The

art work is rich in color and the composition is unique. The cover text is written on an ancient scroll and incorporated in the picture. The cover text is handwritten and thus it adds a bit of childishness to the artwork. Owls, birds, a crane and a wolf are all looking at the scroll as if they understand its meaning. The vivid colors and strong images all seem very attractive to readers, especially children. The back of the Crane version is equally colorful and informative. It advertises two other books by Walter Crane. The art work of the Crane version and the other books advertised at the back were all done by the artist Edmund Evans.

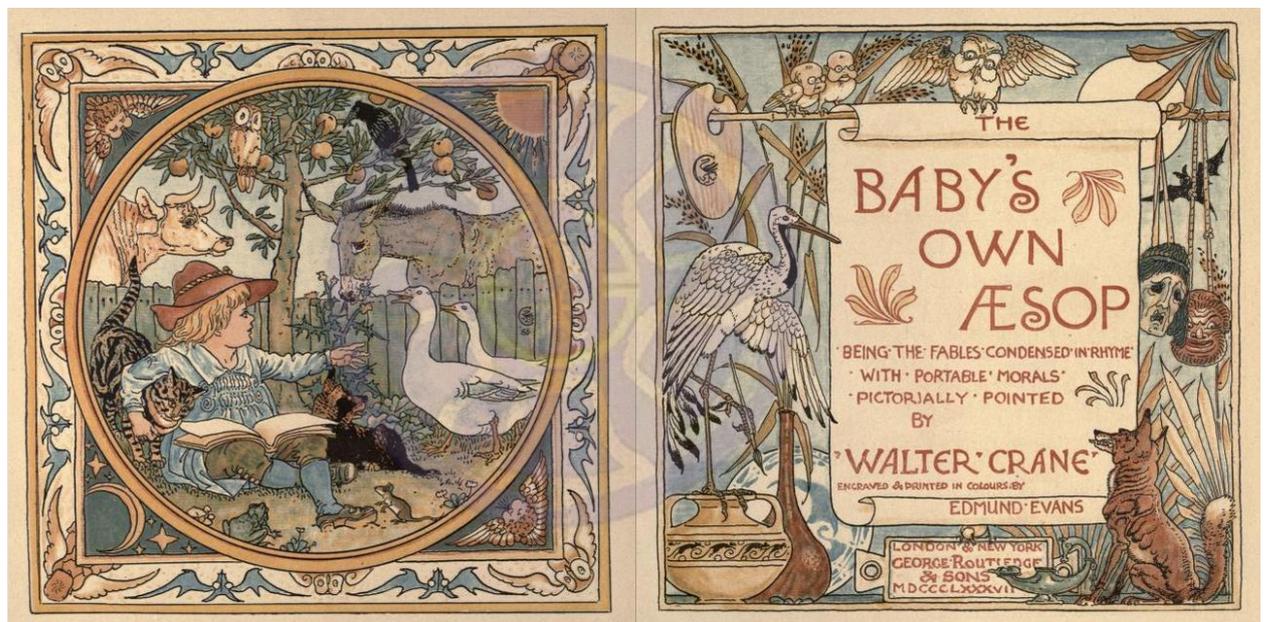


Figure 25 The cover of the Crane version

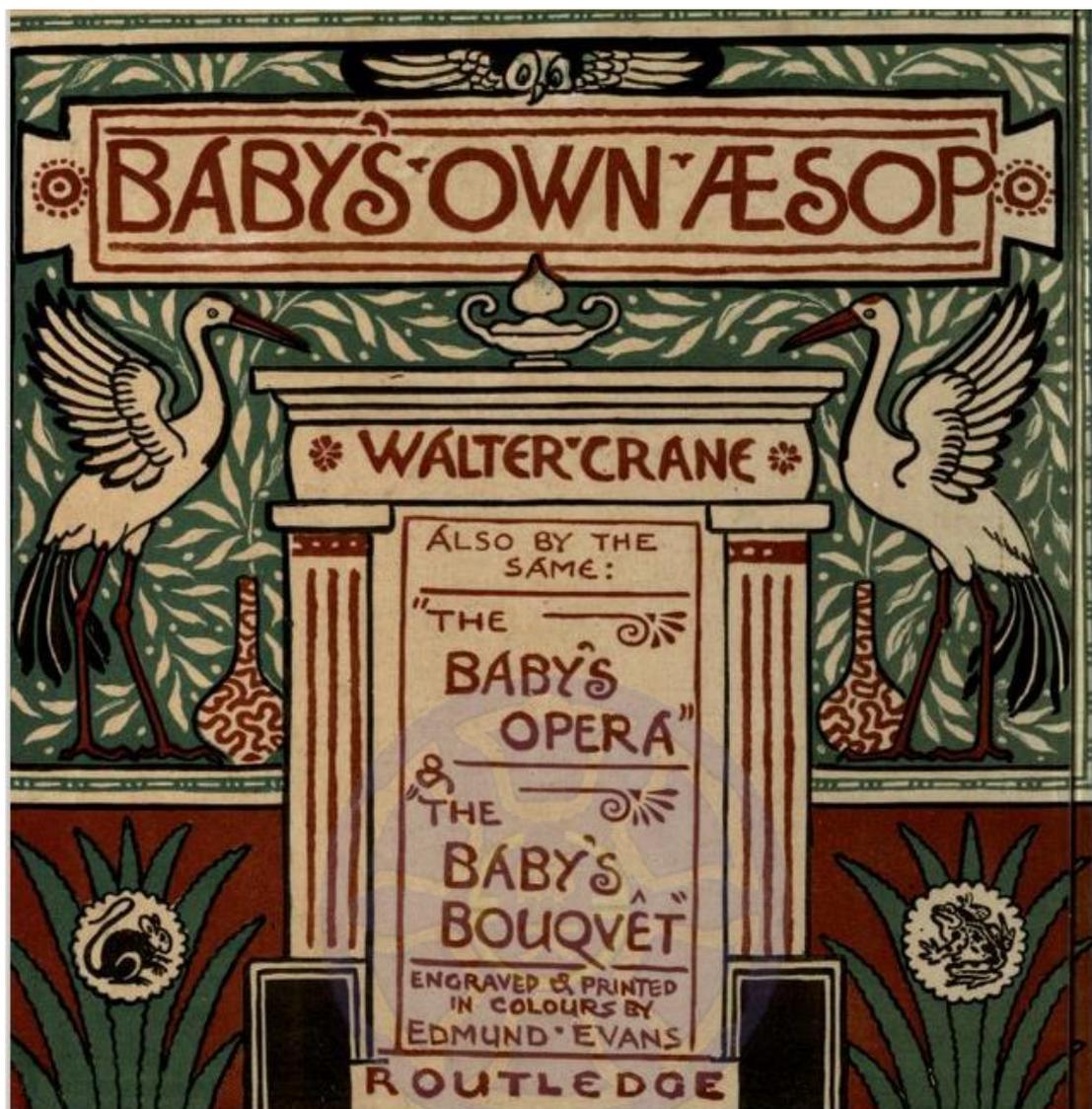


Figure 26 The back of the Crane version

The fifth book is the Detmold version published in 1909. The cover is really simple and does not have a lot of text. Inside the golden frame there stands an eagle spreading its wings on a branch. The title is inscribed above the image. Though simple and using sparse amounts of color, the cover art is still delicate in terms of the details of the eagle's fur.

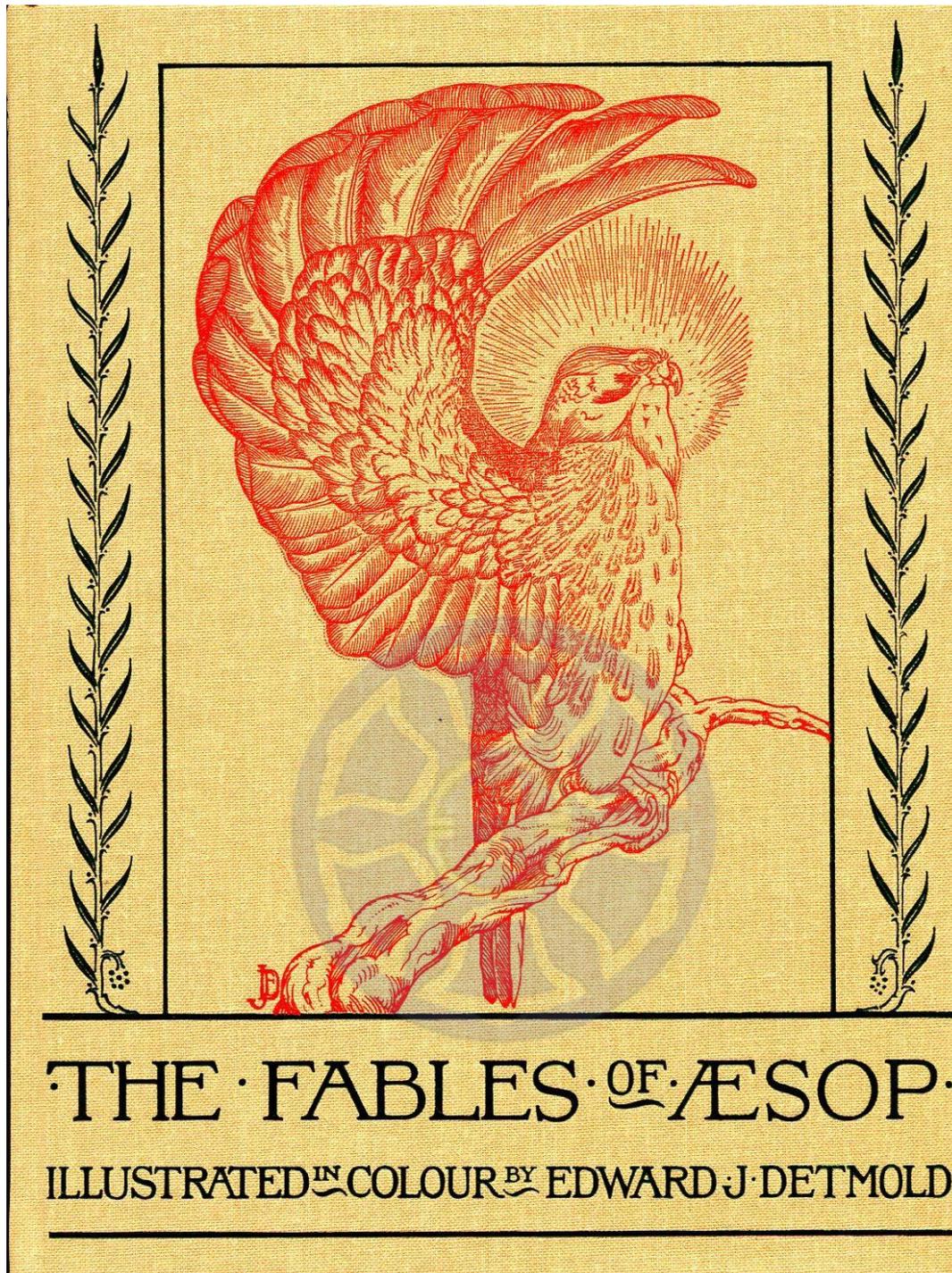


Figure 27 The cover of the Detmold version

The last book is the Jacobs version published in 1922. This version is simple and in black and white. As suggested by the title, this version includes fables selected and retold by Joseph Jacobs and the art work done by Richard Heighway. The page next to the cover has a picture divided into two sections. The upper frame depicts a crane and

a wolf standing right next to a shallow plate. The lower frame also had a crane and a wolf, but this time there is a narrow vase in between them. It is obvious that the two frames tell a widely-known fable by Aesop: The Fox and the Stork, also known as The Fox and the Crane. This fable was first recorded in the collection of Phaedrus. The illustration shown in the cover seems to serve as a specimen for readers, telling them what to expect in the book.

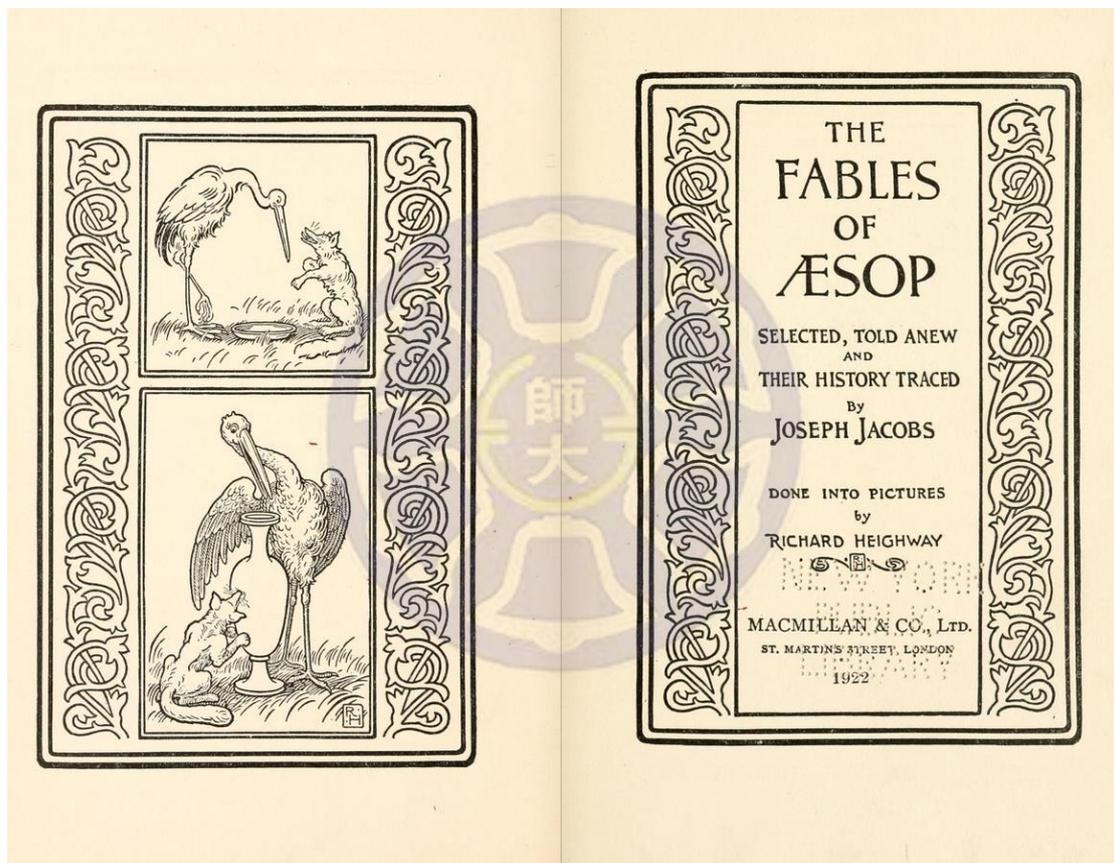


Figure 28 The cover of the Jacobs version

All these six covers are slightly different from each other. Some are colorful while some are in black and white. However different, the art works are all impressive and pleasing to the eye. The cover designs didn't seem to get any simpler as time progressed. Each version has its own unique art style which provides reader with many options when choosing a suitable version for their children or themselves. The most interesting cover

is the Crane version. Colors take up the entire cover which makes it seem so playful and intriguing. Compared to the other versions, the Crane version's cover seems to cater more to young readers. The Crane version was also the only one to modify the title into "the baby's own Aesop" implying that it was a book meant for the small children.

4.2.2 Author, translator and illustrator

One of the biggest difference between the first six copies published in the 17th century and the latter six books are the contributions of the author. Although they are all Aesop's Fables, only the latter six books all have their authors' name inscribed on the cover. Both author and illustrator's names are inscribed on the cover. The Croxall version was done by Samuel Croxall. Samuel Croxall (c.1690 – 1752) was an Anglican churchman, writer and translator, particularly noted for his edition of Aesop's Fables. It is important to note that this version was the 13th edition. "The first version under the same title was published in 1722 with a preface that relates the life of the "great Aesop" from "the good old authors" like Phaedrus and Aristotle. Croxall's collection was printed in small format editions that dominated Aesop in English for nearly two centuries." (Library.illinois.edu, n.d.) As a translator, Croxall might have modified or made changes to those fables he selected. With the title of Aesop's Fables, the authorship nevertheless was still contributed to Croxall himself.

The second book was by Thomas Bewick (c.1753–1828), an English animal artist and engraver, born near Newcastle upon Tyne, where he spent most of his life. This is reflected by the cover art which has a scene believed to be Newcastle. This edition of Aesop's fables features Bewick's wood engraving. Bewick was a famous artist in his own time. He is also regarded as the father of modern wood engraving and his works can still charm us today. We will get to see more of his works in the section 4.2.4. It is

intriguing to see that Aesop's fables were originally a textual source. However, through the eyes and hands of an artist, Bewick translated these fables in his own way and turned them into pieces of art. It was not made clear who the translator of the Bewick version was. Yet, owing to Bewick's outstanding and exquisite wood engravings, Thomas Bewick was titled as the author of his own edition of Aesop's Fables. The various editions of Aesop's Fables illustrated by Bewick span almost his entire creative career. The first was created for the Newcastle bookseller Thomas Saint during his apprenticeship years, an edition of Robert Dodsley's *Select Fables* published in 1776. The version selected in this paper was the large three-volume edition done in his later life in 1818.

Thomas James (c. 1804-1863) was the author of the 1848 edition of Aesop's Fables. There is not much information regarding his life. We only know that he was an assistant master at the Charterhouse (1832), and rector of Theddingworth (1842). He was educated in Eton and later lived among the clergy. It is believed that he received education both in Latin and English thus potentially made a competent translator. This version was particularly known for its illustrations by John Tenniel (c.1820-1914). Tenniel was an English illustrator and political cartoonist. His work was prominent during the second half of the 19th century. Readers might not recognize him from his work on Aesop's Fables. He is better known for his illustration for Lewis Carroll's *Alice's Adventures in Wonderland* and *Through the Looking-Glass*.



Figure 29 Alice with March Hare, Hatter and Dormouse at the Mad Tea Party



Figure 30 Alice with sleeping Red and White Queen

Baby's Own Aesop was published in 1887 by Walter Crane (c. 1845-1915), an English artist and book illustrator. Crane is considered to be the most influential, and among the most prolific, children's authors of his generation. ("Walter Crane", the Beinecke Rare Book & Manuscript Library, n.d.) He was not only an artist and writer but also an active

socialist. Crane had made a name for himself as early as the 1860s as an illustrator of alphabets and nursery rhymes (Crane, 1877) for small children. His edition of Aesop's Fables was also in rhyme and included morals illustrated by him. Yet when reading closely, one can see that the book's illustrator was not Walter Crane himself, only authored of text. The illustrator was Edmund Evans (c. 1826-1905) who is principally remembered for his color-printing of children's books. Evans specialized in full color printing which is a prominent feature of the Crane version of Aesop's Fables. Evans first employed Walter Crane to illustrate book covers in 1863 and thus began their long-lasting cooperative relationship. Crane illustrated books which were engraved and printed by Evans. The commercial success of those books established Crane as one of the most popular illustrators of children's books in England. (Humphrey Carpenter, Mari Prichard, 1984)

The 1909 edition of Aesop's Fables was by Edward Julius Detmold (c.1883-1957), a prolific book illustrator. He is well known for his animal illustrations and their natural environment. He and his twin brother were both artists and had displayed their talents at a young age. They organized an exhibition of watercolors at the Royal Academy when they were 13 and had a portfolio of etchings published in 1898. However, in 1908 Edward's brother committed suicide at the age of 24. (Bpib.com, n.d.) Stunned by the sudden death of his twin brother, Edward immersed himself in his work. Consequently in 1909, he illustrated "the Fables of Aesop" which is the fifth work we have selected. Though the cover is rather plain and simple compared to the other five books, illustrations of the Detmold version are stunning and use exuberant colors. We will see more of his creations in section 4.2.4. This edition is said to define and raise him up as one of the best animal illustration artists. It is to note that the name of the translator for the Detmold version is not made clear.

The last edition was by Joseph Jacobs in 1922. Joseph Jacobs (c.1854-1916) was a scholar, folklorist, literary critic, historian and writer of English literature. “He published a great deal of books and articles about anthropological and folkloric subjects.” (Harris, n.d.) As a master of many languages, Jacobs translated Hebrew, Italian and Spanish works, and brought out new editions of English classics. In 1989 he edited *The Fables of Aesop as First Printed by William Caxton*. Jacobs collected, researched and produced his own folk tales and became a notable collector and publisher of English Folklore. The artist for the Jacob version is Richard Heighway (c.1832-1917). Heighway was an illustrator, noted for his black and white designs of Aesop's fables. His black and white illustrations are said to be influenced by the English illustrator Walter Crane. (Philaathenaeum.org, n.d.)

It is interesting to see that these six editions of Aesop’s fables were not published by and an educational institution or a school master but rather by an illustrator, printer, translator, Anglican rector, writer and a scholar specialized in folklore. These authors selected their own fables and had them illustrated by talented and skilled artists which makes the fables become so splendid and entertaining. It is also intriguing to see what makes these people want to publish Aesop’s Fables and look if their occupation or profession affects the author’s choice of fables. Regardless of their intention and purpose, it is already evident that after the mid-18th century, Aesop’s Fables were no longer exclusive to the schoolmaster’s interpretation.

4.2.3 Front matter

The front matter of the Croxall version consists of three parts. The first is a dedication, second the preface and the third part is the table of contents. In the dedication, Croxall dedicated the work to George, Baron Halifax whom Croxall lavishly introduced as "the most lovely and the most engaging Child that ever was born." In the dedication, it can

be seen that Croxall valued truth and virtue and considered it important to foster these values in children. Fables, to Croxall, were full of instruction; moral and political and they could be used as a guide for people in life. He believed that fables were seeds of reason and philosophy and may rectify and sweeten a child's future. Croxall continued to say that the style and the language of this work may be flawed but the honest purpose of the whole would not fail the child. Croxall also mentions the father of the child. He considers the father to possess every agreeable quality in life. Though the dedication was meant for the child, it is plausible that the real person Croxall wanted to praise was the father, the Earl of Halifax and indirectly dedicate the work to him. Croxall thought that the decent quality possessed by the Earl of Halifax was so habitual but at the same time so accomplished. Thus he inferred that "we cannot but discover they have had the advantage of a finished education." To Croxall, education was crucial to foster a healthy and righteous mind. It can be concluded that Croxall expected to use fables and their instruction as the scaffold of a child's early education. The second part of the Croxall version is the preface. Croxall states, in the very beginning, that "so much has been already said concerning Aesop and his writings, both by ancient and modern authors, that the subject seems to be quite exhausted." He points out that the complete account of the life of Aesop was invented by a Greek Monk Planudes. We know that Planudes' collection of Aesop's fables was the most comprehensive copy in the Middle ages. Croxall also praises his effort and wisdom in amassing these fables. However, Croxall claims that "for a monk, he might be very good and wise, but in point of history and chronology, he shows himself to be very ignorant." He then exhausts two pages condemning Planudes. He points out that, concerning the history, Planudes sent Aesop to Egypt in the days of Nectanebo, who would not be born till two hundred years after the suggested time and never mentions Aesop being in Athens. "With some other gross mistakes of that kind, which sufficiently shows us that this life was a work of invention"

Croxall criticized, “that the inventor was a bungling, poor creature.” Croxall points out that there was indeed a life of Aesop, before Aristotle’s time, though its description was quite plain. He then provides a few examples of those ancient Philosophers and their accounts of Aesop. He concludes that “thus we see, whatever his person was, the beauties of his mind were very charming and engaging; that the most celebrated among the ancients were his admirers.” It can also be inferred that Croxall considered Aesop a real historical figure. After bashing Planudes, Croxall points his finger at another Author who composed his own version of Aesop’s fables, Sir Roger L’Estrange. We earlier introduced his 17th century’s copy of Aesop’s Fables. L’Estrange published his own selection of fables and reflections. L’Estrange principally intended his book to be used as instructional material for children; who being, as it were, blank sheets of paper, ”are ready indifferently for any opinion, good or bad, taking all upon credit; and that it is in the power of the first comer to write saint or devil upon them, which he pleases.” Croxall sarcastically agrees with L’Estrange, saying that “This being truly and certainly the case, what poor devils would L’Estrange make of those children, who should be so unfortunate as to read his book, and imbibe his pernicious principles! Principles coined and suited to promote the growth, and serve the ends, of popery and arbitrary power.” Croxall argues that L’Estrange’s edition was nothing but a tool he used to promote his own ideology. In every political situation, L’Estrange showed himself to be a prominent defender of the popish faction. According to Croxall, L’Estrange notoriously perverted both the content and meaning of several fables, particularly when any political instruction was couched in the content. This is not something to be allowed by Croxall. He composed this newly edited version so as to let the minds of the British youth be forever educated and foster that spirit of truth and liberty. Croxall believed that he carried the responsibility to offer children candid and truthful fables. He leaves the interpretation and applicability up to the judgment of the

readers and states that he is a lover of liberty and truth; an enemy to tyranny, either by the church or the state. The last part of the Croxall version has a table of contents arranged alphabetically. From Croxall's dedication and preface, we learn that he was very concerned about the education and well-being of children. He believed that fables serve as a great material to enrich their childhood and meanwhile nurture their mind. However, he points out that both Planudes and Sir Roger L'Estrange perverted fables in their own way. Hence he wanted to mend this mistake and provide children with an honest and truthful publication.

The Bewick version's front matter contains three parts. First is a preface containing a dedication, second an introduction and the third part is a table of contents. In the preface, Bewick points out that the publisher was stimulated by an ardent desire to render this edition as agreeable as possible for the reader's sake. Throughout the entire preface, we can see that Bewick was a very religious man. He believed that God was the most omnipotent being in existence and it is humanity's duty to live a life of decency. He believed that "when religion and morality are blended together in the mind, they impart their blessings to all who seek the aid of the one and obey the dictates of the other, and their joint effects are seen and felt in the perpetual cheerfulness they impart." He considered it equally important that the youth should perceive the duties imposed upon them by society and fulfill them. However, if the young are not carefully educated or fostered, vice and folly would enter their mind and render their life miserable. Bewick thought that fables served as a medium for the innocent and inexperienced to have a glimpse of the real world. Fables teach people how to discern kindness and machinations. He argued that our feeble reason is too weak to comprehend the divine essence, nevertheless, we can know and fulfill our religious obligation. In doing so, men will learn to be humble and faithful. This edition, according to Bewick, "attempted

to point out to youth the exterior of the temple of virtue, and to lead them to its steps, the Editor leaves them there, respectfully recommending them to explore the whole interior.” Bewick exhibits his strong view on religion in the preface. For him fables were offered to readers, especially the youth, to learn morality and virtue which is the best way to serve God and his divine will. The second part is the introduction. Bewick begins with a statement “From time to time, in all ages, men inspired, or gifted with a superior degree of intellectual power, have appeared upon the stage of life, in order (by enlightening others) to fulfil the designs of Omnipotence.” Again he demonstrates his strong belief in his own religion. He explains that in olden times when people were ignorant and uncivilized they were too occupied by war. Tyrants and men in positions of power forced people to obey and the voice of truth could only reach their ears through allegory and fable. He also traces Aesop’s life and clarifies that the Planudes’ account is not entirely plausible. As Croxall, he lists philosophers or authors in ancient times who mention Aesop and he also believes that Aesop was a real figure in history. In the last paragraph of the introduction, Bewick talks about other versions of Aesop’s Fables including the one by William Caxton. Bewick’s introduction reveals that Croxall’s version had the most sales at the time which also serves as an indication of the popularity Aesop’s Fables enjoyed.

The front matter of the James version consist of two parts only. The first part is the introduction by James and the second part is a list of illustration. James first briefly introduces Aesop’s life and the circulation of his fables. Fables spread because of grave talkers and inquisitive travelers. People gathered the works of great Poets to preserve the wisdom of antiquity and accommodate them for the use of new orders of things. He stated that Aesop “made the politics and morals of the day his study, but clothed his lectures in the garb of Imagination and Fancy.” James does not consider Aesop merely

a court-jester but a man who amuses and yet provides instruction. He gives a few examples of how Aesop managed to resolve conflicts and issues using his wit. He states that Aesop was believed to have been killed by the Delphians. James also points out that they suffered from plague as a consequence. As James states “Their craft was in danger; and the enraged guardians of the temple of the great God of Greece.” In James introduction, he also mentions that the account of Aesop’s life by Planudes is ridiculous. James also argues that Aesop was not absolutely the inventor of all the Fables. He believes that stories were accumulated and handed down from generation to generation. He then gives other examples of fables and their application in history. That being said, James clarifies that Aesop was one of the first and most successful in adopting fables as a general vehicle for instruction. Like Croxall and Bewick, James brings up a few historical figures and their accounts on Aesop. James points out that fables were initially oral narration and highly flexible. He suggests that “In later times, writers, equally with speakers, preserving the traditionary outline of the fable, filled it up in their own words; while all the good stories afloat upon the surface of conversation became, naturally enough, referred to the great master in that style of composition.” As a consequence alterations and variations of fables seem to be reasonable. James points out that this version also includes a wide variety of sources. He applauds the recent discovery of the long-lost Fables of Babrius which was also included in his edition. He argues that “when Fables were first spoken, they were supposed to convey their own moral along with them, or else they were spoken in vain; and even when first written, the application given was that of the particular occasion, not of general inference.” This all seems to be James’ justification for his own selection and perhaps interpretation of the fables. At the end of the introduction, James expresses his gratitude towards the illustrator who enriched and enhanced the value of his edition. James’ intention of composing his own edition of Aesop’s fables seems a bit obscured and veiled. We know

that he was a rector who devoted his life to religion. Though he does not mention specifically who was his intended readers are, it could be inferred that, like Bewick, he composed fables in hopes of educating others. We may not be certain of his intention, but we know James valued the power of fables and wished to present people with his own edition.

In Walter Crane's "The baby's own Aesop", front matter consists of three parts. First, a short preface, second a table contents and the third a page of errata and addenda for the content. As we discussed in the section 4.3.1, the Crane version is exceptionally colorful and playful. In its preface page, all of the text is hand written and interwoven with illustrations. Above the preface there is a small frame which writes "ENGRAVER & PRINTER." Under the frame there is an illustration depicting the work they do. It is interesting that the people in the illustration all have faces of owls. The owl is the symbol of Athena/Minerva the goddess of wisdom. Probably as printers they see themselves as people providing knowledge to the masses. Crane dedicates the preface to his friend W. J. Linton. Linton himself was a wood engraver so it is likely that he helped to produce the book. Next to the preface is another illustration.

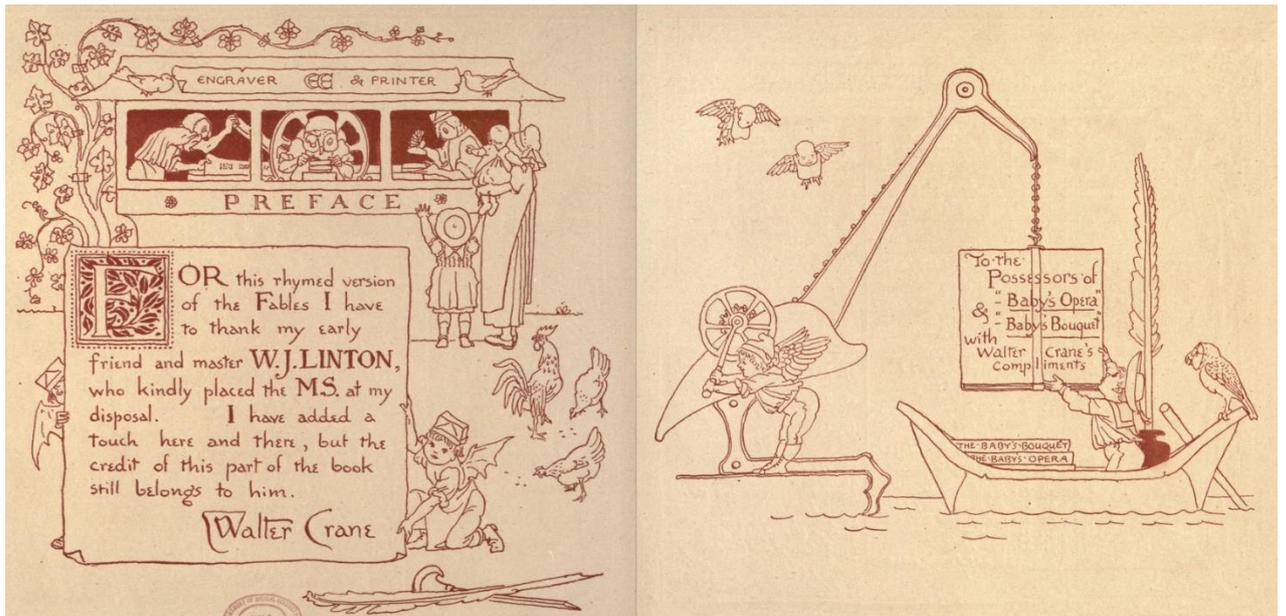


Figure 31 The preface page of the Crane version

Following the preface is the table of contents designed as a sheet of curtains. A small piece of paper on the errata and addenda is attached in between the pages. The page next to the table of content is another illustration of a famous fable by Aesop, the fox and the grapes. Along with a short description, Crane presents readers with yet another beautifully illustrated page.

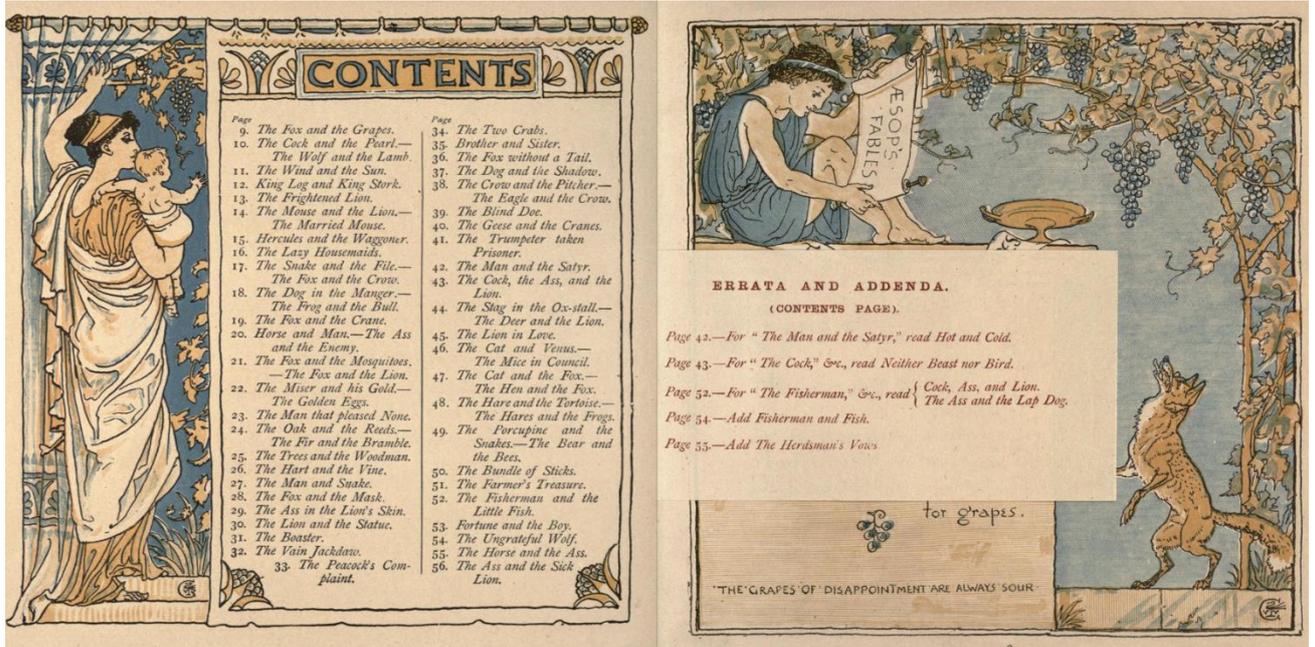


Figure 32 The table of contents and errata & addenda of the Crane version

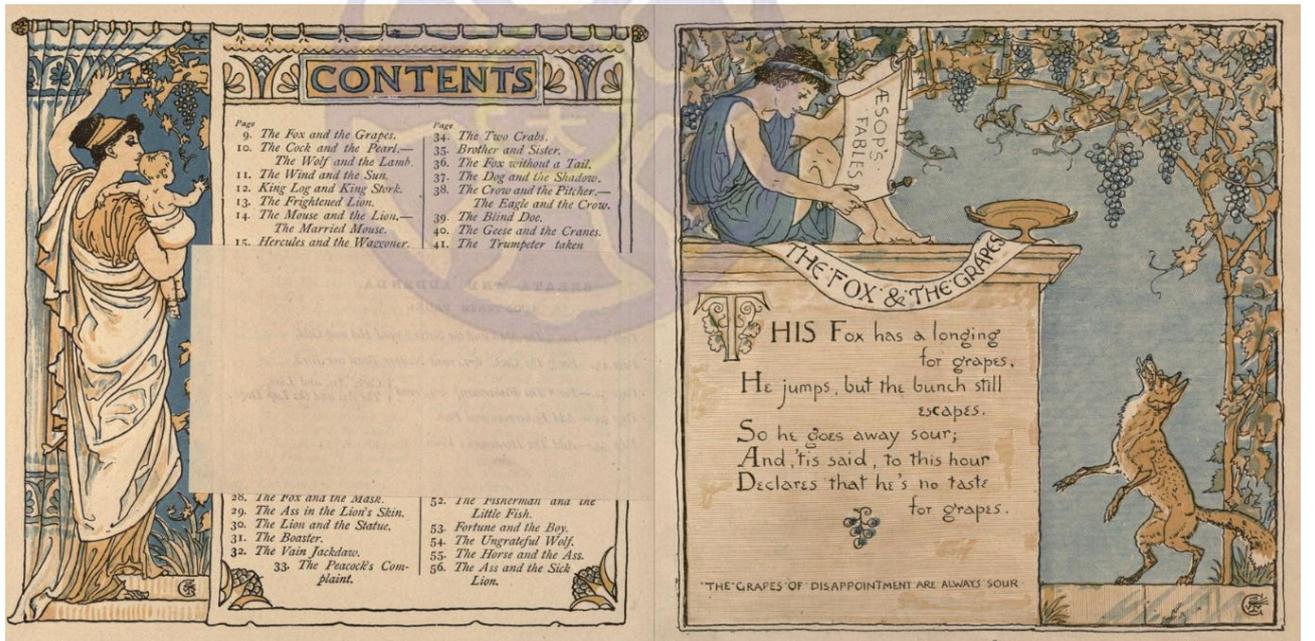


Figure 33 The page with Fable "Of the Fox and the Grapes" from the Crane version

The front matter of the Detmold version includes an edition page indicating the copy number, a publisher's note and the table of contents. It is written that the book is limited to 750 copies, signed by the author, and we can see that this is copy number 370.

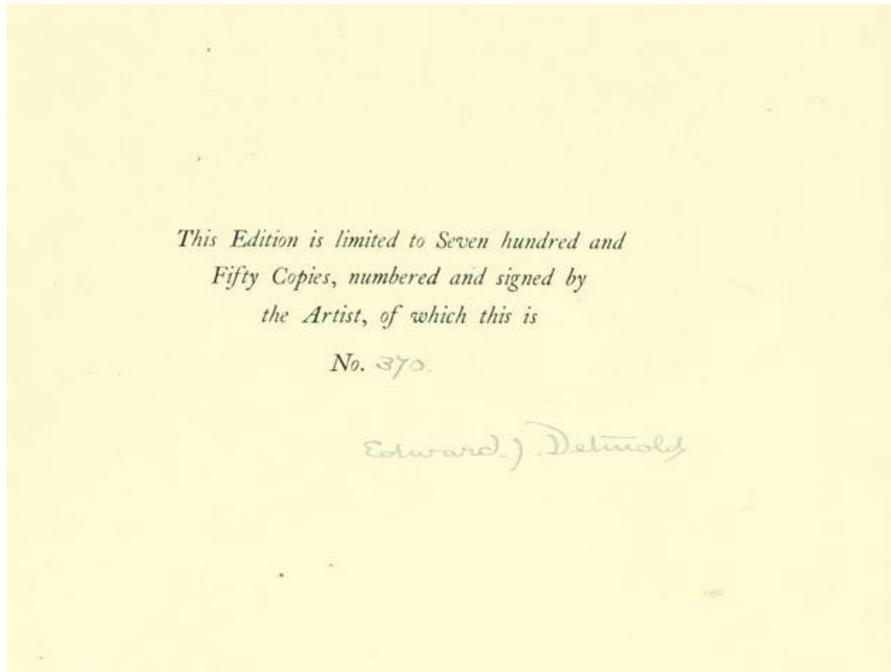


Figure 34 The edition page numbered and signed by Detmold

Next is the publisher's note. It is made clear that most of the fables in this editions are adapted from the third edition of Sir Roger L'Estrange's translation (1699). If any other sources are used, they would be specified in a note under the fable in question. The fables do not, however, include the reflections written by Sir Roger L'Estrange.

The last edition up for discussion is the Jacobs version. The front matter of the Jacobs version consists of four parts. First is the preface, second the table of content, third a short history of the Aesopic fables and the last part is a table of content. Jacobs points out, as many authors have, that it is difficult to tell which fables are by Aesop and which are not. He vividly describes the fact that there are too many fables contributed to Aesop with the following passage: "almost all the fables that have appeared in the Western world have been sheltered at one time or another under the shadow of that name." Sir Roger L'Estrange's edition alone contains more than five hundred fables. Some fables, still, stand out for him as being the most effective and the most familiar. Thus, according

to Jacobs, he will attempt to bring most of those to readers attention. Jacobs indicates that Aesop is a shadowy figure in history and there are various versions of Aesop's Fables out there to be consulted. He feels comfortable in retelling his own version and adopting from various other sources. In doing so, he aspires to tell fables in his own way and in ways that would interest children the most. He also conducted research into the provenance of each fable and presents the supposed origin at the end of each fable with a series of notes. It seems like Jacobs has done a lot of work to research and collect fables. He tidied up the sources and chose those that were most well-known by people for his collection. He also makes clear that his intention of modifying fables is done for the sake of children. In the short history of the Aesopic fable, Jacobs first mentions the word "beast-tale", he argues that most nations develop their beast tales as part of their unique folklore. Some further use them to teach moral truths. He divides the origin of fables up into two main geographical locations, one is Greece and the other is India. Aesop, according to Jacobs was the inventor or rather the most prominently known progenitor of fables. Shakyamuni, the Buddha on the other hand, was the one that started the tradition of using beast-tales to convey moral purpose, or, in other words, transformed it into the fable proper. Jacobs continues to introduce how fables were raised from folklore into literature in both countries. Jacobs also tries to put in order editions of Aesop's fables including various version in other languages. In the last paragraph, Jacobs doubts that fables are a mode of literary expression, saying they are too simple and too roundabout. He thinks that, for adults, the truths that fables have to teach are too simple to correspond to the facts of a modern complex civilization. Fables also fail to reproduce the subtle gradations we encounter in modern times. However, Jacobs claims that fables are pleasing and sometimes give us a not too strenuous stimulation of the intellectual powers. He concludes that "Indeed, in their grotesque grace, in their quaint humour, in their trust in the simpler virtues, in their insight into

the cruder vices, in their innocence of the fact of sex, Aesop's Fables are as little children. They are as little children, and for that reason they will forever find a home in the heaven of little children's souls. Though Jacobs seems to degrade the value of fables, his real intention was nevertheless to praise their quality. He considered fables to be as little children, bold and blunt but innocent and simple. The adult world seems too sophisticated and much more morally subtle, he would rather keep the pleasure of reading fables for young and innocent children.

All the dedications, prefaces and introductions shed light on the intentions and motivations of the individual authors of creating to create their own edition of Aesop's fables. Most of them deem it essential to cultivate people's minds, especially children. They find fables instructive and helpful. Thus they translated, selected or edited fables to achieve these goals. It is also intriguing to see that various authors claimed Planudes was a phoney. He was said to have invented the life of Aesop and delivered a pretty poor job at that. Though not all the authors were happy with Planudes, they did agree that his collection of Aesop's fables was pretty exhaustive. Regarding the question of whether Aesop was a real historical figure, most of the author came to the conclusion that he indeed existed and was the father of the modern day fables. However, it seems that all authors agree that the fables we read in modern times cannot all be attributed to Aesop. There might be fables originally created by him, these fables, nevertheless, have altered and changed throughout history. Some authors take up pages to convey their beliefs and others take the opportunity to clarify the authenticity of Aesop's and his fables. These versions may have been created by different people but they were all after one thing, to give their intended readers the best work possible.

4.2.4 Fable number, form and others

In this section, we will be examining each version's fable numbers, form and other features in the book. The Croxall version contains 196 fables. Each fable begins with its number in roman numerals and its title. A quaint woodcut is in between the title and the main body of the text. Each fable has an application by Croxall.

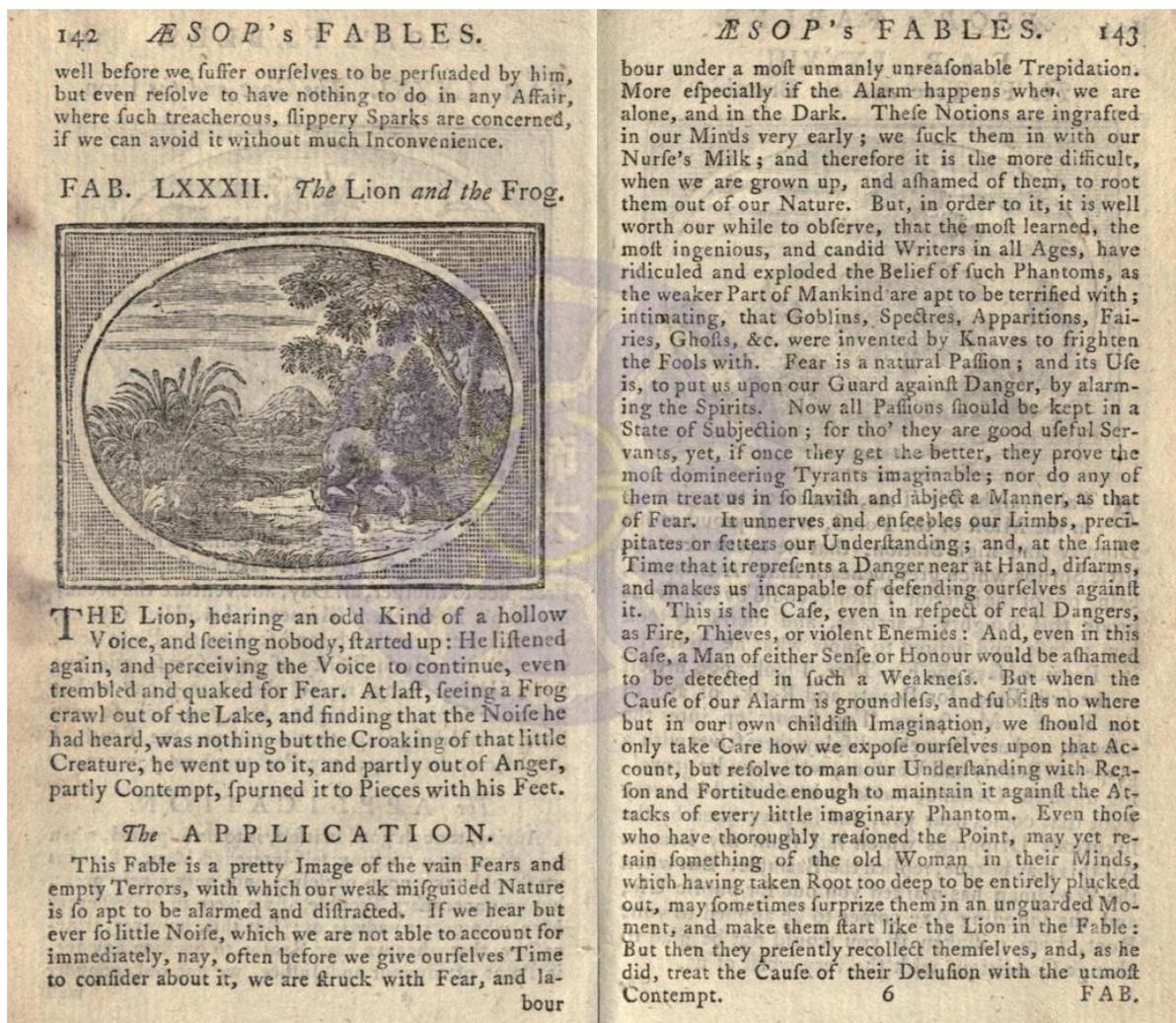


Figure 35 Fable No.82 "The Lion and the Frog" from the Croxall version (pp.5-6)

Though there is no moral at the end of the fable, the application does provide guidance as to the lesson conveyed by the story. Take fable 82, the lion and the frog. The story is about a lion is scared by a sound at the lake. No sooner had he found out that the source of

the strange sound came from a teeny-tiny frog than he crushed it into pieces with his feet. The application begins with the following sentence “This fable is a pretty image of the vain fears and empty terrors, with which our weak misguided nature is so apt to be alarmed and distracted.” This sentence points out the lesson or say the moral of the fable. Then Croxall continues to explain its meaning and the further application it has to daily life. He says that people should not allow themselves to be defeated by their own imaginary phantoms but recollect themselves and extinguish their delusions just as the lion who killed the frog. There is an index at the end of the fables. The index seems to me to be a feature of the Croxall version. It not only indicates vocabulary and where it appear in the fables. It serves more like a keyword index. Readers can find a word, or words, by which an idea may be most aptly expressed. Let’s take the word friendship as an example. “Friendship” IS as in the index, “necessary to our well-being 94, 248. 294 Insecure till tried.” If readers go to fable number 94, 248, 294, they would find the word friendship in the applications of the fables. They are “the Lion and the Four Bulls” and “the Old Man and His Sons.” Croxall interprets and applies these two stories as being connected to friendships. If readers go to fable 294, they would find the fable “the Travellers.” The story is about two men who find an axe, one of them refuses to share it with the other. After the owner finds out his axe was taken he quickly pursues them with a warrant. The man in possession of the axe then says to the other “we are undone” however, “Nay” says the other, “do not day We, but I and undone; for, as you would not let me share the prize, neither will I share the Danger with you.” That’s why Croxall writes in the index “Insecure till tried.” The index provides readers with a quick way to search for what they might be interested in, once they find a suitable fable and read it, they can continue with Croxall’s application to explore the fable in more depth.

The Bewick version contains 188 fables. These fables are not numbered. Each fable begins with a wood engraving and the title. The body of the main text is then followed by an application of the fable. Some fables have another smaller tail-piece, they are decorative squibs designed to fill up space at the end of a text. Sometimes rhymes are inserted before or after the applications.

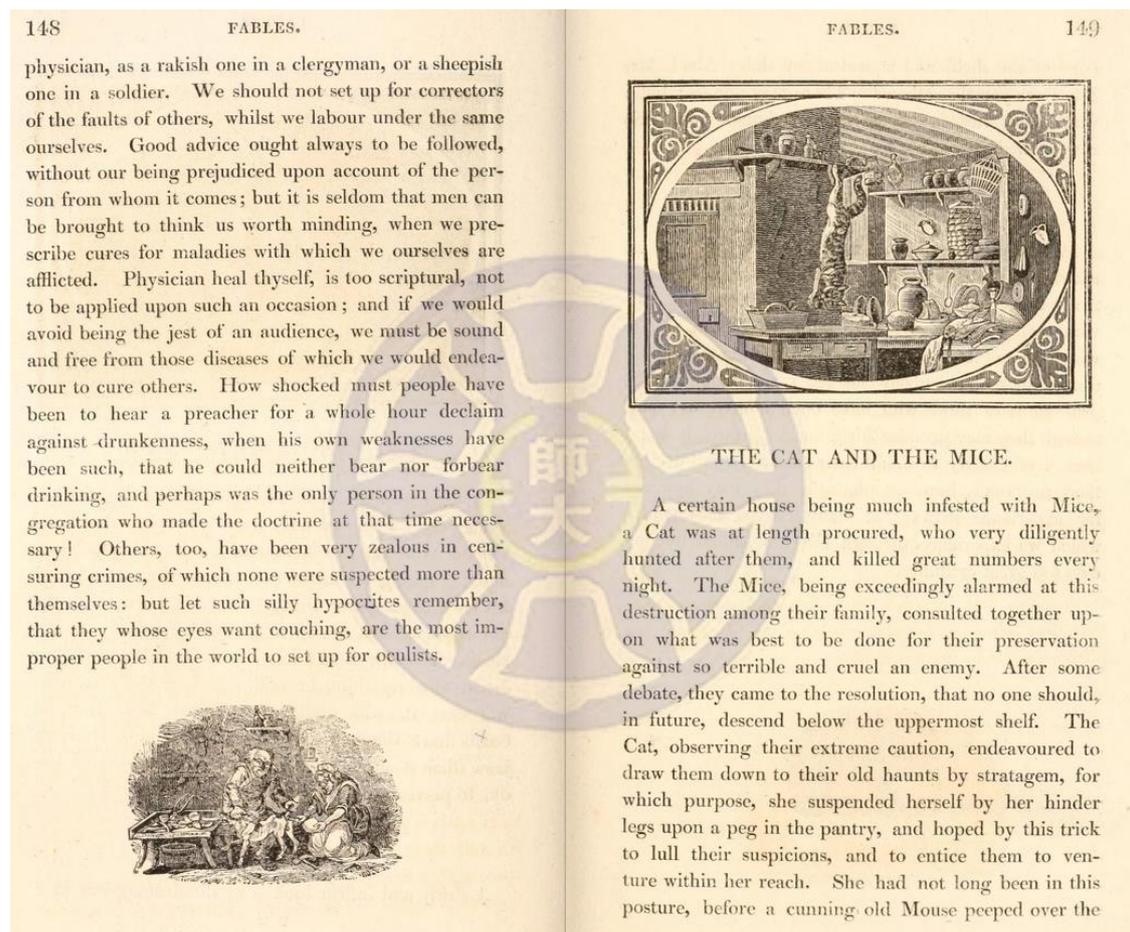


Figure 36 Fable "The Cat and the Mice" from the Bewick version – 1

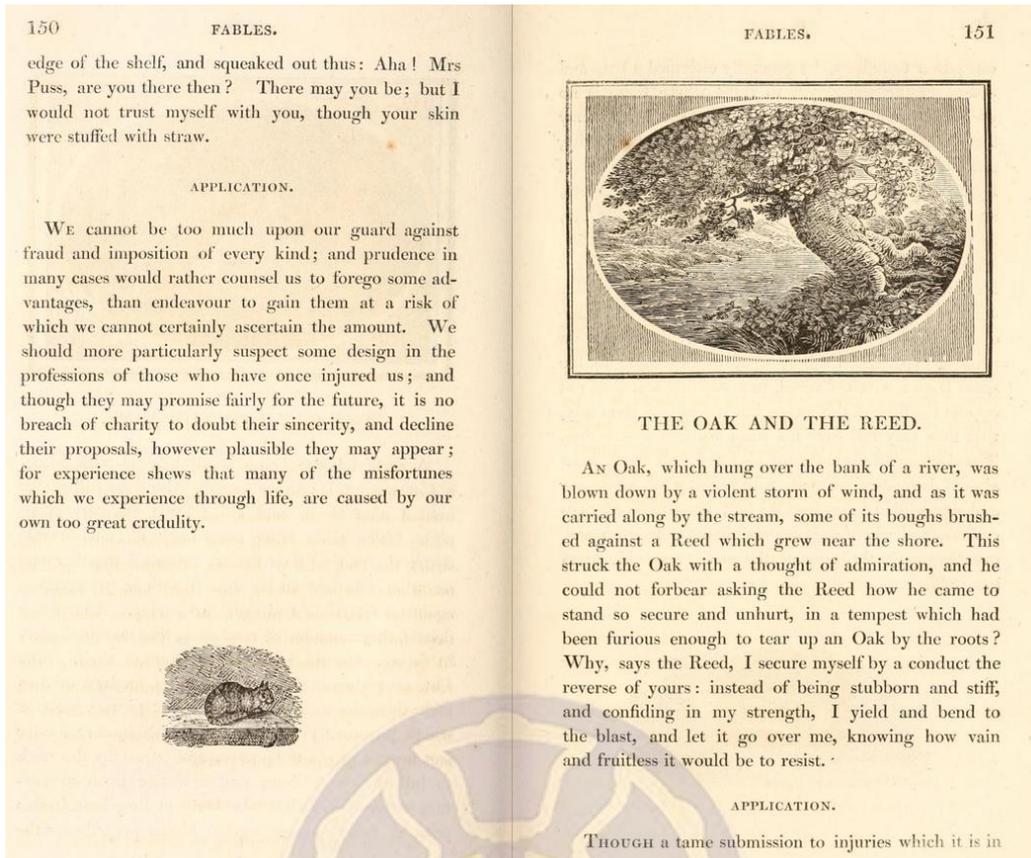


Figure 37 Fable "The Cat and the Mice" from the Bewick version - 2

The wood engravings done by Bewick are sophisticated and breathtaking. Notwithstanding their small size still contain an incredible amount of detail. These modest black and white images are so delicate that readers can actually examine every engraved line. Bewick worked all his life in Newcastle where he had observed nature and animals from which he drew inspiration. Those carefully designed wood engravings were all of his own creation. He was so exacting and faithful to the things he observed around him that we can still appreciate and marvel at his designs. The following examples show a few of his wood engravings.



Figure 38 The wood engraving of fable "The Eagle, the Cat and the Sow"



Figure 39 The wood engraving of fable "The Porcupine and the Snakes"



Figure 40 The wood engraving of fable "The Hart and the Vine"



Figure 41 A tail-piece -1 (p.142)

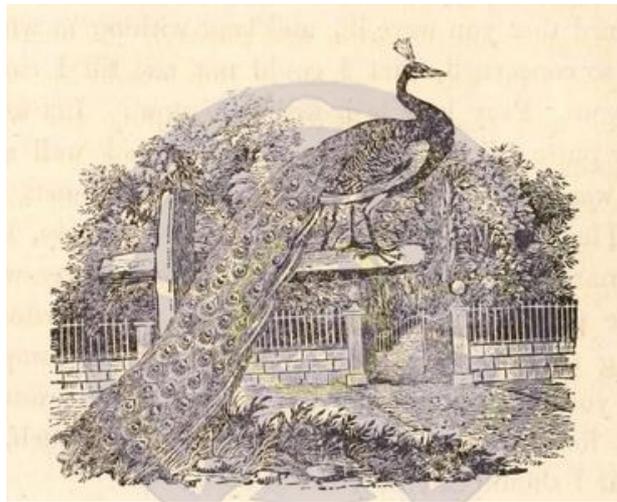


Figure 42 A tail-piece -2 (p.186)



Figure 43 A tail-piece -3 (p.290)

The James version contains 203 fables. Each fable begins with a number in roman numerals and its title. Most of the Illustrations are placed above the title but some are merged with the text or become the text's frame. In addition, a few fables are without illustration. Fables are in prose without a reflection or application at the end. However, short morals are placed after the main body of the text. Some fables are without a moral but contain a statement at the end, uttered by the protagonist, which seem to serve as a lesson. The illustrations are simple and yet detailed. These images were first illustrated as pencil drawings and then transferred to a wood-block by using tracing paper. Finally the drawings were engraved to the highest standards. Some seem to be specifically designed to incorporate with the story itself such as fable 22 "the Fighting-Cocks and the Eagle" and fable 52 "the travellers and the bear" as shown below.

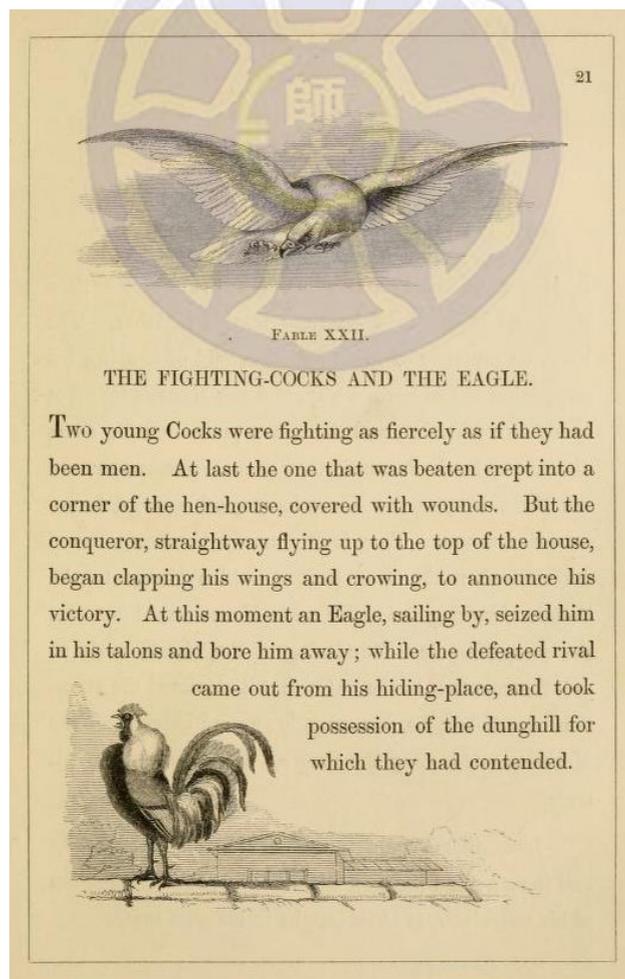


Figure 44 Fable No. 22 "The Fighting-cocks and the Eagle" from the James version

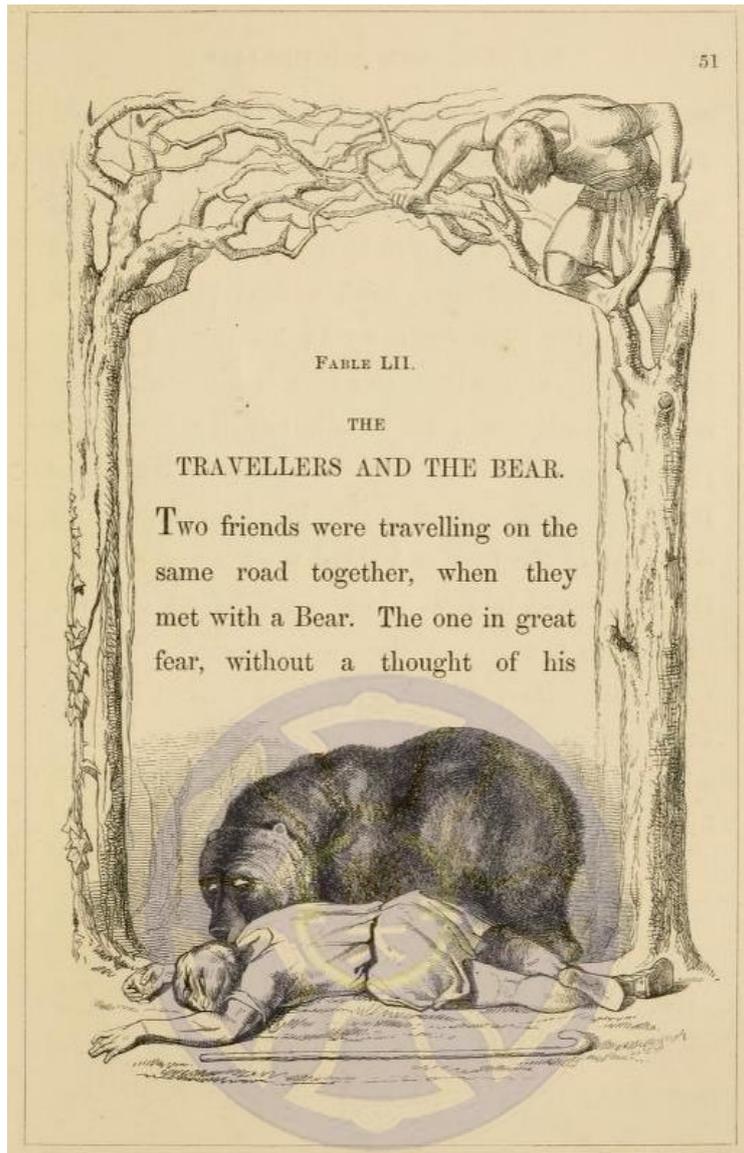


Figure 45 Fable No. 52 "The Travellers and the Bear" from the James version

An index of the fable titles can be found after the fables themselves. At the end of the book, there is a 12 page advertisement for other illustrated books published by the same publisher John Murray.

The next version by Walter Crane contains 56 fables. The fables are not numbered. The title, the content in verse as well as the moral, are all part of the illustrations in the book. The fables were composed in verse and the morals are succinct and simple. Some

illustrations are mono-colored while others are very colorful. The fables are exciting to read as each illustration is carefully designed to correspond to its fable. The text sometimes becomes part of the architecture, plants or is framed by the illustrations. Every fable charms differently, the composition changes and the color varies. The Crane version indeed exhibits extraordinary vigor and dynamism. Walter Crane's illustrations are always whimsical and fun which his edition of Aesop's Fables exemplifies. Aside from all the illustrations for the fables, there are also a few supplementary illustrations incorporated in the book.



Figure 46 Fable "the Fox and the Crane" from the Crane version



Figure 47 Fable "the Lion and the Status" from the Crane version



Figure 48 Fable "The Dog and the Shadow" from the Crane version



Figure 49 Fable "Neither Beast nor Bird" from the Crane version

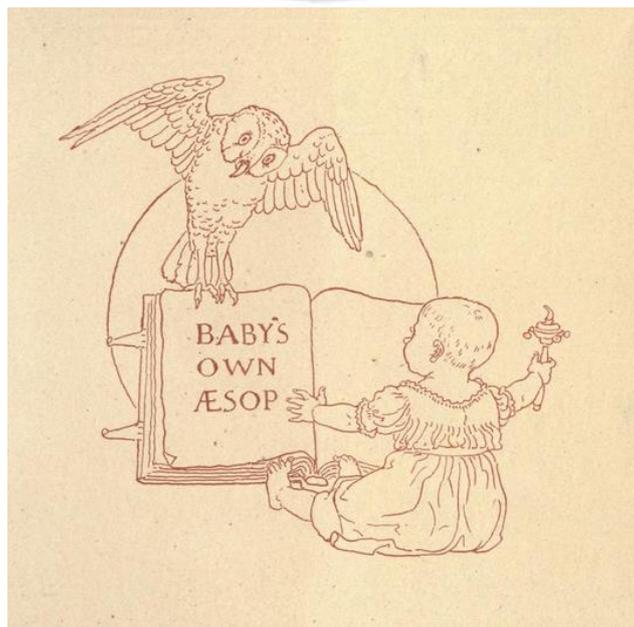


Figure 50 An illustration from the Crane version

The Detmold version contains 25 fables. Before each fable there is a page with the fable's title. Afterwards we find the fable number in Roman numerals, the main body of text and the moral on a subsequent page. Before each illustration there is also a page containing the image title. The fables are mostly less than a page and have a simple moral. Detmold's illustrations are beyond description. When he depicts animals and birds the lines and colors are intense and vibrant. When he pictures flowers or nature, he presents readers with a scene of harmony and romance. There is so much to read in his works. His compositions and perspectives are very unique. Subjects are arranged in a way that strengthens their significance. The color palette he chooses accentuates the tension between the illustration and the beholders. If Walter Crane's illustrations are playful and colorful, then Edward Detmold's illustrations are delicate and exuberant.

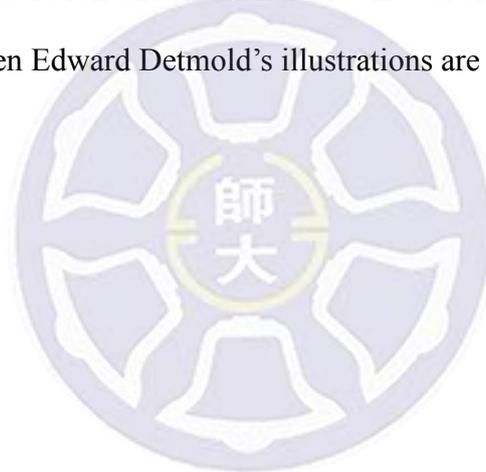




Figure 51 Fable "The Vain Jackdaw" from the Detmold version



Figure 52 Fable "The Pomegranate, the Apple Tree and the Bramble"

from the Detmold version

The last version in discussion is the Jacobs version. The Jacobs version contains 82 fables. The fables are not numbered. Most of the fables begins with the fable name and main body of the text. The moral is located at the end and written in black-letter. The first letter of each fable is specifically designed to echo the illustration. The titles are also designed differently in each case. Some fables have more than one illustration. The Jacobs version was written and illustrated in an old English style. As we previously mention, the artist, Richard Heighway was said to be influenced by Walter Crane. This version, however, is not printed in color it only uses black and white. At the end of the fables, Jacobs includes a set of notes summing up the provenance of each fable listed in his book. Following the notes there is an index of the fable titles. The design and layout of the Jacobs version are very entertaining, Heighway's style is playful but neat. Readers can see how much effort was used to perfect this book. The technique is retro and the prints are clean. Some illustrations are so rich in details that readers may examine their book more closely to look at the art work, while others are simpler. As the case may be, the image always manages to represent the fable content. Overall, the Jacobs version is a very pleasing book to read.

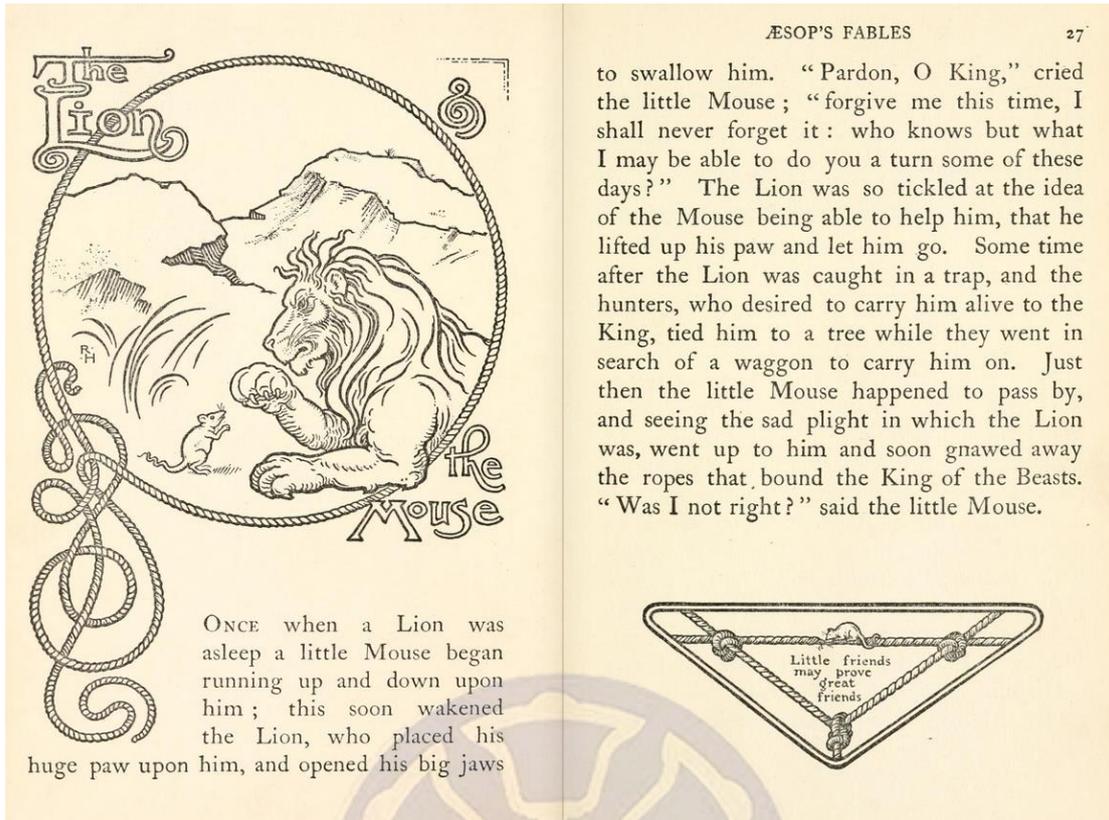


Figure 53 Fable "The Lion and the Mouse" from the Jacobs version

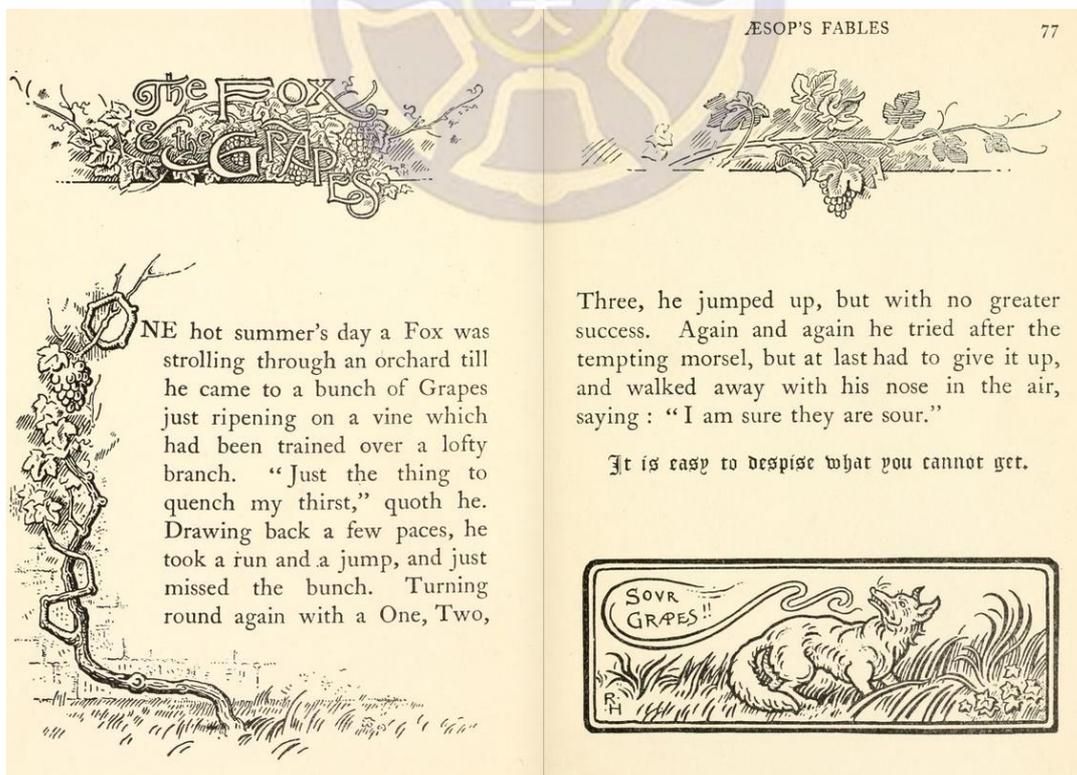


Figure 54 Fable "The Fox and the Grapes" from the Jacobs version

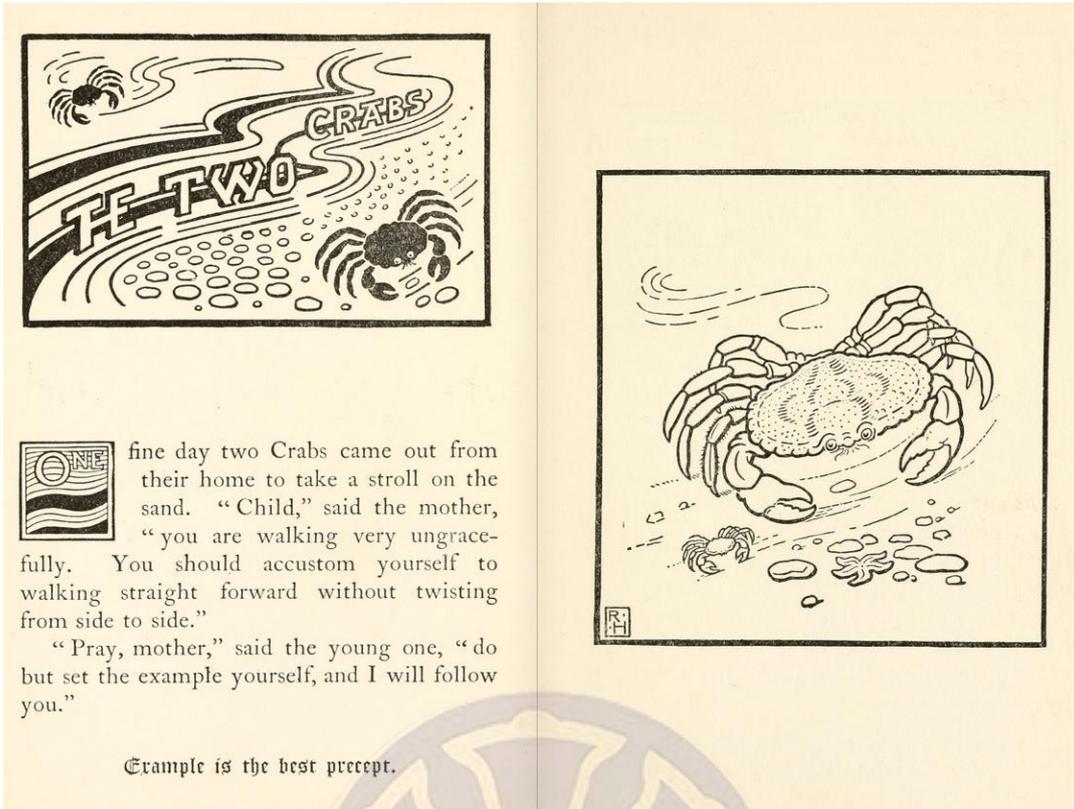


Figure 55 Fable "The Two Crabs" from the Jacobs version

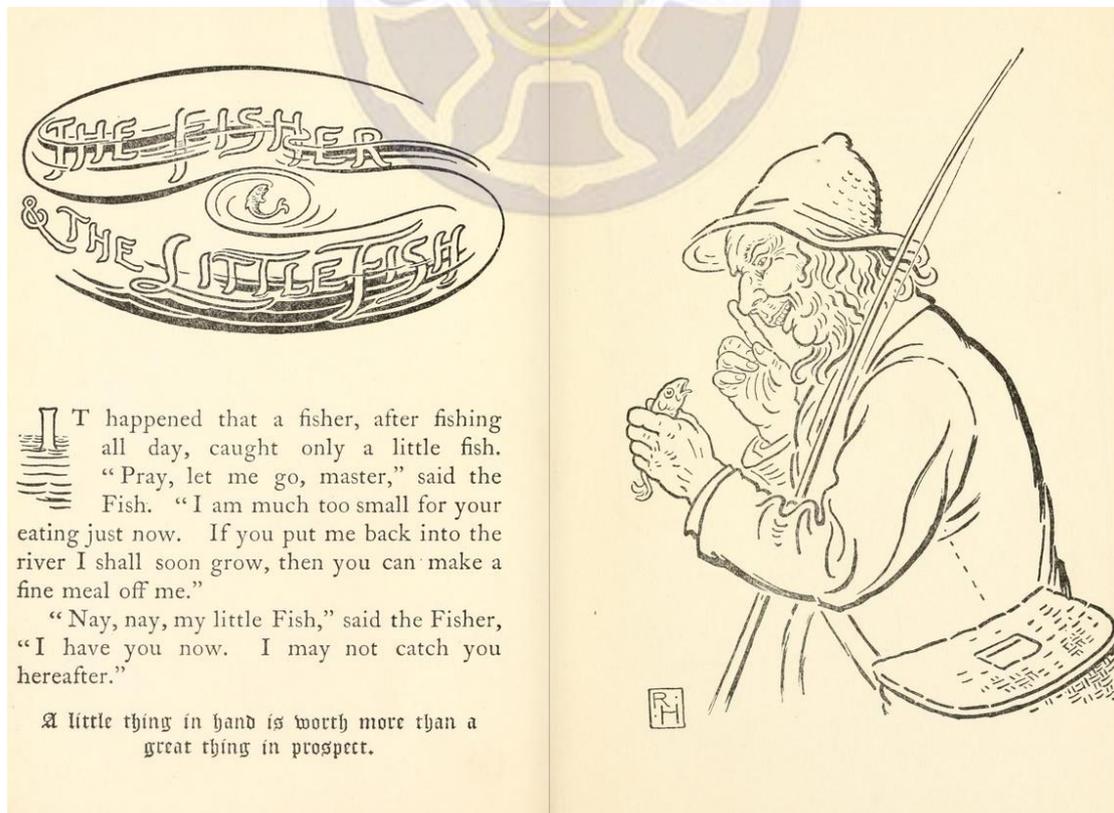


Figure 56 Fable "The Fisherman and the Little Fish" from the Jacobs version

All six books come with different designs and looks. Each version is like a treasure for the reader to discover. Fables that include illustrations really enhance the reading pleasure. These illustrations are not only attractive to children but also to adults. For Children, some fables may be too difficult or profound to understand, however their attention may be drawn to the images and keep them reading. Other texts, by contrast, are rather short and straightforward. Adults may immerse themselves image details and colors. These joyful and playful images accompanied by stories may be reminiscent of their childhood. Aesop's fables also attract numerous illustrators to interpret their visual version of the fables. They uses their talent and imagination to enrich the beauty of the fables. As we can see above, the fables are accompanied by profusely and beautifully illustrated pictures or delicately and intricately engraved woodcuts. Aesop's Fables can be viewed as a children's book, but apparently they are more than that. They are more like a playground both for adults and children where they can relax and throw themselves into fancy. The best part about this playground is that, when they leave, they carry with them a souvenir of wisdom and morality.

4.3 Story choice & contents

After examining each version's cover art, front matter, form, fable numbers and other elements it is now time to take a deeper look at their story choices. There are hundreds of fables contributed to Aesop. When a person is to make a selection of his/her favorite fables, the selection sometimes reveals something about the author. Fables in the selection may be those that are most familiar or well known to the person; chosen according to the author's personal preference and used to promote his personal beliefs. Before starting with the analysis and discussion of the fable choice, I'm going to make a few assumptions according to each author's and artist's background and what they talked about in the preface. First of all, Croxall believed that fables are a source of

guidance for Children. He specifically pointed out how Sir Roger L'Estrange twisted and manipulated fables. Croxall aspired to provide children an honest version of the fables along with an appropriate moral. We will find out what kind of changes he made and how he presented his fables. Bewick's preface reveals that he was very religious. He exhausted pages to convey his belief that to practice virtue in life is the utmost way to serve God. Therefore, the morals of his fables may be interpreted to cater to his religious beliefs. We will also examine if he avoided choosing specific stories if they could not be reconciled with his beliefs. Though James was known as a rector his preface displays his attitude towards fables which is pretty liberal. He thought fables were an accumulation of wisdom and practices throughout history. We will find out if he took liberties when interpreting or rearranging fables. I infer that the Crane version was published specifically for little children because its content is rather simple, straightforward and clear. Detmold does not provide any hints to his personal preference in the introduction, we know however that he is fond of nature. We might see how he translated fables and his love for nature through his colors and lines. Jacobs, as a known expert of collecting fables, indicated that fables are for children. Perhaps his attitude is also reflected in his selection.

I have sorted through and made a table of all the listed fables for each of the six books. (See Appendix II) The list is arranged according to the frequency of a fable being selected in alphabetical order. The first row of the chart provides the author of each book. The first column shows the number to fables and the second column contains the fable titles. The last two columns have the frequency of a fable being selected and extra notes. Some fables may also have the same story plot but with a different title. They are categorized as the same fable and a note is added in the notes column. Take fable 21 for example. The title of the fable is "The Frogs desiring King" in the Croxall version, yet

it is titled “The Frogs and their King” in the Bewick version, “The Frogs Asking for a King” in the James version, and “King Log and King Stork” in the Crane version. Some fables have the same title yet the story plots are different, this will also be added to the notes column. For instance, there are two versions of the fable “the Wolf and the Kid.” In one story, a Kid was stands on a roof and insults a Wolf. In the other story, a wolf tries to eat a kid or kids when the mother goat is not at home. There are other similar cases which we will take note of as well. Some fables appear the same owing to their similar title, their story plots however are different. The fables “The Great and the Little Fishes” and “The River Fish and the Sea Fish” are two distinct stories. In addition, titles containing asterisks indicate variations of a certain words. Some fables are the same yet the wording is different. For example, the fables “The Viper and the File”, “The Serpent and the File”, and “The Snake and the File” have the same story plot. They are all brought under the same title of fable 38 as “The Viper*snake*serpent and the File.”

For the following discussion and comparison, I used the fables of Babrius and Phaedrus translated by Ben Perry as my source. It is important to note that the specific wording and vocabulary is not the primary concern in this paper. We will focus more on the variation of the story plot as well as the interpretation of the stories and their moral/application. Aside from this, the text and the source of the Detmold version comes mainly from the edition by Sir Roger L’Estrange. Therefore, we will examine his interpretation of the fables by his illustrations. Little emphasis will be put on the text unless there are significant variations.

4.3.1. Two fables

Only two fables are selected by all the six books. The reason for such a small number is that there are only 25 fables in the Detmold version. Therefore, the odds of a larger

selection is minimized. These two fables are “The Fox and the Crane” and “The Hare and the Tortoise.” Let’s first take a look at fable “The Fox and the Crane, or Stork.” According to the Perry version, Phaedrus book I fable 26, it is mainly about a fox and a stork who taunt each other by providing supper from dishes one or the other has difficulty using. Phaedrus’ promythium for this story reads “It is not right to injure any men; but if someone does inflict any injury this fable warns him that his is liable to punishment in kind” and the moral is “One who sets an example ought to bear it with patience when he gets the same in return.” The lesson of the fable is clear and the story plot is simple. The Croxall version’s story has greater details than the others. In the application, Croxall points out that it is “mighty imprudent as well as inhuman and uncivil to affront anybody.” He uses strong words to condemn the fox and the stork’s manners. The Bewick version is almost identical to the Croxall version in terms of the text and the reflection. It is highly possible that Bewick used the Croxall version as his source. However, a few words were changed and the tone is less harsh. We can see that Croxall’s text is much more stringent. He points out that we should behave properly with every transaction in life. His stance is caring but instructive at the same time. After a close examination of Bewick’s text, it is obvious that he adapted his reflection from Croxall’s version. Let’s take a look at the first sentence from the Croxall version:

“It is mighty imprudent, as well as inhuman and uncivil, to affront anybody; and whoever takes the liberty to exercise his witty talent that way, must not think much of it, if he meets with reprisals.”

Now let’s compare it to the first two sentences of Bewick’s application of the fable:

“It is **very** imprudent, as well as (**inhuman and**) uncivil, to affront **any one, and**

we should always reflect, before we rally another, whether we can bear to have the jest retorted. Whoever takes the liberty to exercise his witty talent **in** that way, must not **be surprised** if he meet (**with**) reprisals **in the end.**”

The bold letter are the changes or additions made by Bewick. It is obvious throughout the entire text that Bewick makes a few changes to the original wording. He also adds sentences to enlarge and express the content more thoroughly. He advises people to think twice before treating others poorly. Catholics believed that as long as the sinner remains obstinate and without remorse, God will not forgive them. Bewick seems to render his application with a hint of introspection. James’s version does not provide a reflection or moral for this fable. However, in his version, the fox shows remorse when he sees the stork having difficulty eating. After the stork had treated him the same way, he recognized his own faults and corrected his failing. Though his version doesn’t have moral, we can read the meaning between the lines. The Crane version is written in verse and is really short and succinct. The verse is as follows:

“You have heard how Sir Fox treated Crane:
With soup in a plate. When again
They dined, a long bottle
Just suited Crane’s throttle;
And Sir Fox licked the outside in vain.”

Crane writes down “you have heard” to refer to a “well known” story, despite it being possible that some children never heard of the story before they read this book. Parents or teachers could use this opportunity to retell and further explain the story. Crane’s verse is short, simple and lacks details including the conversation between the fox and

the crane. However, the illustrations compensates for this simplicity.

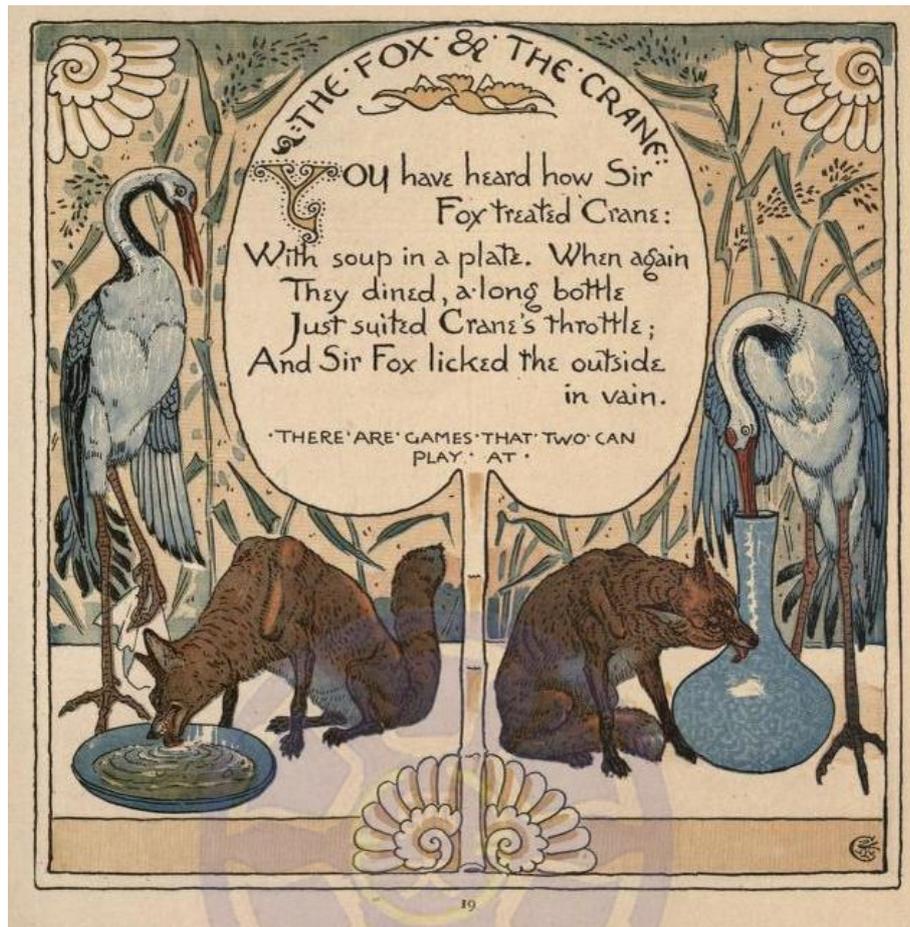


Figure 57 The illustration of fable "The Fox and the Crane" from the Crane version

Readers can use the image as a visual aid to picture and to tell their own version of the story. The moral is intriguing too as it reads “there are games that two can play.” It is different from other versions’ morals and is more open to interpretation. Crane’s story leaves more space for the readers to exercise their own reason and imagination.



Figure 58 The illustration of fable "The Fox and the Crane" from the Detmold version

It is also interesting that Detmold illustration shows what happens at the end of the story. He could have drawn the fox, the crane and the shallow plate. Nevertheless he shows readers the justice of revenge. What's more, it is obvious that Detmold imbibed his love for nature in the illustration. The whole image is fully framed by branches and wild berries.

Compared to the first three versions, Jacobs' text is rather joyful and simple. He comes straight to the point that "the Fox invited the Stork to dinner, and for a joke put nothing before her but some soup in a very shallow dish." The fox tricks his friend because of "a joke" instead of for "entertainment" which is the word used by the first three versions. The language he uses seems much more modern and easy. The moral is embedded in the stork's last remark saying "I will not apologize for the dinner. One bad turn deserves another." He makes it clear that it is a "bad" thing to do. The moral is assertive and clear. Jacobs' version seems to be more affable for small children.

The other fable chosen by all the books is "The Hare and the Tortoise." This fable is included in numerous editions of Aesop's Fables today. Though the fable enjoys such popularity, we don't see this fable in either the Phaedrus or Babrius' fables. It is however included in the Perry index, fable 226. The story is about a hare, who runs a race, being so confident in his lead that he takes a nap while the tortoise keeps going and ends up winning the race. Croxall's version actually has three animals. They are a hare, a tortoise and a fox. In the story, the hare brags about this swiftness and insults the tortoise's slowness. The tortoise proposes to organize a race and the fox takes on the role of the judge. The Bewick version also has a fox. As we mentioned before, he probably used Croxall's edition as his source text. Both versions have a similar story plot. The application by Croxall is serious and lengthy. He points out that the victory is not always to the strong. Croxall tells readers that "men of fine parts are apt to despise the drudgery of business." He seems very upset by those who idled away their time. He criticizes that men having wit and "fire" are oftentimes "sots, slovens, and lazy fellows". Judging from the length of his application for the fable, we can say that he tries hard to inculcate the readers of his opinion. Bewick's application, again, is similar to Croxall's. This time, he only uses a few sentences from Croxall's application and incorporates

them into his own interpretation. Bewick points out that “action is an important part of the business of life.” They both find the hare guilty and don’t praise the effort made by the tortoise. The James version doesn’t have a fox as judge; there is not much difference in the story plot otherwise. The moral of the story is “slow and steady wins the race” which is short and succinct. James puts his emphasis on the tortoise efforts. However, there is something interesting concerning the James version’s illustration. It is shown below.

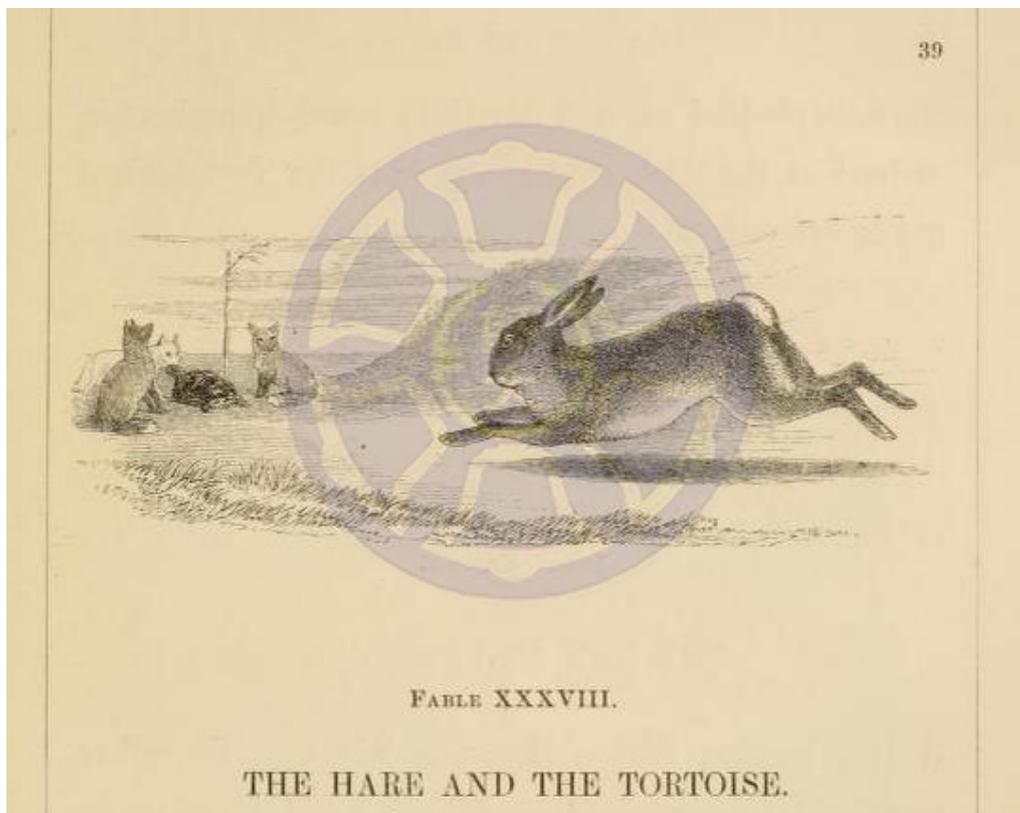


Figure 59 The illustration of fable "The Hare an the Tortoise" from the James version

If we observe closely, we can see that there are three kinds of animals in the image. We have a hare, a tortoise and three foxes. Those foxes are sitting by the finish line as the tortoise arrives. It is interesting that foxes are presented in John Tenniel’s illustration but are absent from the story itself. It is possible that John Tenniel had heard a version

of this fable with a fox or that James made changes to the text after the illustration was finished. It is also possible that for James, the only judge in the world could be God, thus he edited out the fox. The following is the verse of the fable from Crane's edition.

“Twas a race between Tortoise and Hare,
Puss was sure she'd so much time to spare,
That she lay down to sleep,
And let old Thick-shell creep
To the winning-post first. You may state.”

Though the verse is short, the story is clearly written. Crane's moral for this fable is that persistence beats impulse. The interpretation is slightly different from other versions. For Croxall and Bewick, the hare represents those with wit yet burdened with laziness while the tortoise represents those who may not have talent but work hard. Crane's interpretation focuses more on a person's temperament. Now we are going to see Detmold's interpretation of the fable. Let's take a look at his illustration first.

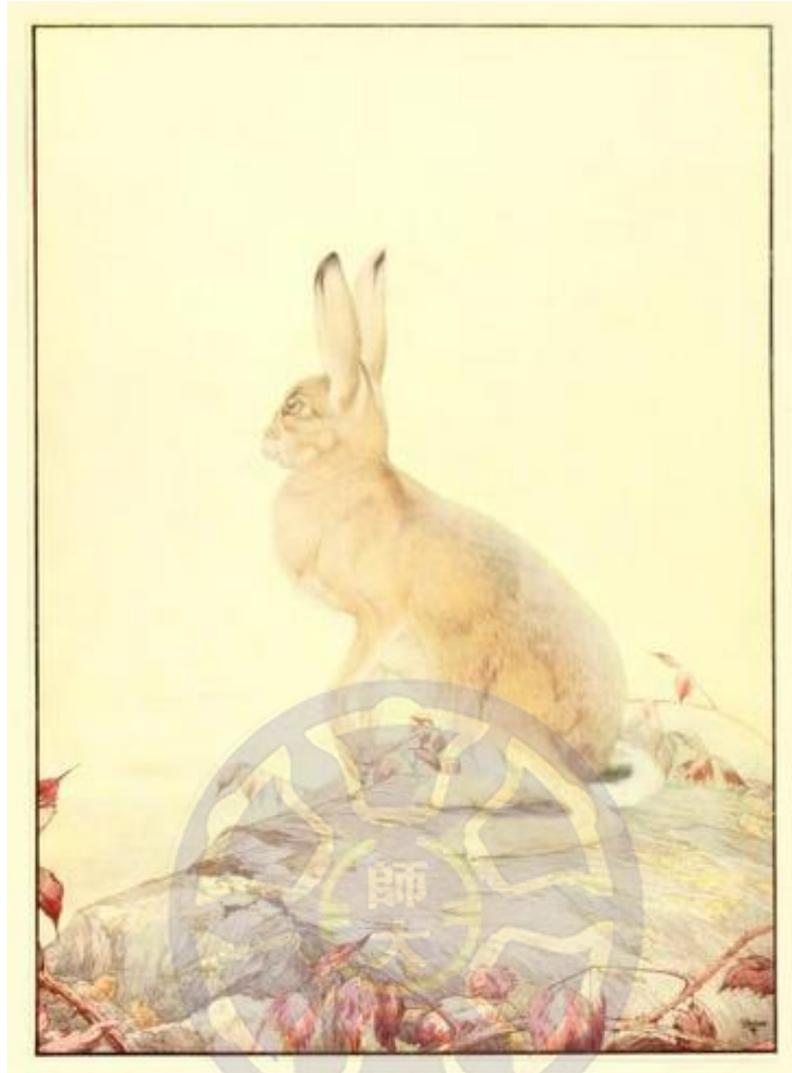


Figure 60 The illustration of fable "The Hare and the Tortoise" from the Detmold version

The first thing a reader would notice about this image is that the tortoise is missing. Where is the tortoise you might ask; there are two plausible answers. Either he is far behind the hare or he has passed the hare while the latter was taking a nap. Readers may also wonder why the hare is standing still. It seems like the hare is staring at or looking for something, maybe the tortoise. Readers may ask themselves such questions after reading the fable. So many questions arise because of this illustration of the lonely hare. Detmold's perspective is unique and offers readers room for asking questions and using

ones imagination. Jacobs' version doesn't have a fox either. The language is simpler and more modern. Jacobs' moral is that "plodding wins the race" which is, again, short and simple. All the versions are not far from each other in terms of the story plot. Nevertheless their morals are slightly different which shows the latitude of interpretation. Besides, we know that there was actually a fox at some point that supervised the race between the hare and the tortoise.

4.3.2. Proved or disapproved

Because of Detmold's version, the overlapping fables are few. Though we only identified two fables chosen by all authors, we still found that they were rendered and presented differently. We can see how the story plot varies and the moral changes. After a close examination and comparison of all versions' fable choices, we find that the selections don't exhibit any special patterns and are not limited to animal as protagonist. Some fables are chosen by one versions only, this has been added to the appendix table as well. (See Appendix III). A few things can be inferred from the table. First of all, we previously asserted that Bewick may have used Croxall's edition as a source. He has 173 (out of 188) fables which also appear in Croxall's version. Secondly, there are 203 fables in the James version and more than 35% of these fables are absent from the other versions. As he stated in his preface, he included fables from many sources and this is indeed reflected in his edition. Another author who shows a high degree of variety is Detmold. Among his 25 fables, there are 8 of fables distinct from the other versions. Now it is time to prove or disapprove assumptions made earlier about the fable selections. First of all, after a comparison with the other versions, we discovered that Croxall's English is tougher and his remarks are sometimes more harsh. Though he said that his version is meant for children, the content is rather difficult and obscure. It is hard for a child to understand the application without the help of an adult. He might

claim that he wrote for small children. The facts have shown otherwise. His applications for the fables are strict, instructive yet sometimes forceful. His English is beautiful and forcible. Nevertheless, his fables seems more like a book for adults. As for Bewick, though his fables are similar to Croxall's, it is also improved and rendered anew as he wished. Bewick edited out parts of Croxall's application and added in his own reflections for the fables. He also made the language less stringent and tough. Overall his version is more affable yet still difficult compared to other versions. We did find that Bewick's interpretation of the fables correlates with his belief in "the Fox and the Crane." However, a more comprehensive textual analysis is needed if we want to arrive at the conclusion that he used fables as a medium to preach religion. We speculated that he might have avoided choosing fables that contain Greek deities. This is however not the case. He included fables such as "Jupiter and the Ass", "Mercury and the Woodman," and "Hercules and the Carter." James version's, as stated in his preface, included fables from various sources. This is evident by the fact that 30% of his fables are different from the other versions. Most of his fables have no morals attached to them, therefore it is relatively difficult to determine how he interprets their content. Crane's version, as its title suggests, is particularly designed for children. His use of verse, short fable length and entertaining illustrations are all indications that he achieved his intended goal. The text is short and rhymes which is fun to read for children. His morals are sometimes different from the other versions; more playful and straight forward. Detmold's version and his chosen fables are also quite unique. He must have selected the fables to show more variety and diversity or in order to introduce more themes to the readers. His illustrations speaks to spectators and makes them wonder. He also depicts a lot of nature throughout the book. Last but not the least, Jacob's selection is not much different from the others. Nevertheless his fable and narration, compared to the first three versions, is much more affable and approachable to children. He claimed

that he wrote this edition for children and he did indeed make efforts so it would be easier for children to understand the story. Not all the assumptions were proved true. However we do learn a thing or two about these six books from the analysis. If studied more closely and compared more extensively, I'm sure there would be more traits which would surface about these editions.

4.4 Conclusion

Aesop's Fables after the 18th century are rich in variety. Different kinds of versions with varying illustrations were published. During the time of Enlightenment, we see that fables are loved and enjoyed by all ages. Authors, publishers, artists and others were all eager to create their own version. The author's attitudes towards Aesop and the fables themselves were liberal and open. It was indeed a time when fables bloomed and were spread throughout society. Authors all expressed their concern in caring for children upbringing through the use of fables. They selected and designed the fables according to their own preferences. They rendered the fables in various ways and further enlarged the number of fables. In addition, Aesop's Fables began to have more facets. The most important thing is that all these combined efforts by authors and illustrators turned Aesop's Fables into something new and exciting. Something more than just a reading material for the classroom but stories which could accompany and guide a child throughout their childhood. Aesop's Fables were used by authors to translate their own maxims to guide their readers. These editions also form a great body of art by all the talented illustrators. People may not remember all the fables but may remember the illustrations. The idea of translation is expanded and enlarged. Aesop's Fables started out as rhetorical materials in Greece but have evolved into books, woodcuts, water-color paintings and will only continue to become much more. During the Enlightenment, some versions were intricate and obscure with lengthy applications or reflections. Some

versions began to show and present the light, fun side of Aesop's Fables. And as we have seen, beautiful art works emerge and flourish as well. This period of time laid the foundation for Aesop's Fables to become the invaluable source for children's literature that it is today. We see that Aesop's Fables gradually turned into reading material for children and functioned as a moral or behavioral guideline. The function did not only change, rather it was expanded. It was not exclusively for philosophers, debaters, sophists, clergy, preachers, language instructors or schoolchildren. It became reading material for all ages and specifically, the enlightened reading material for children.



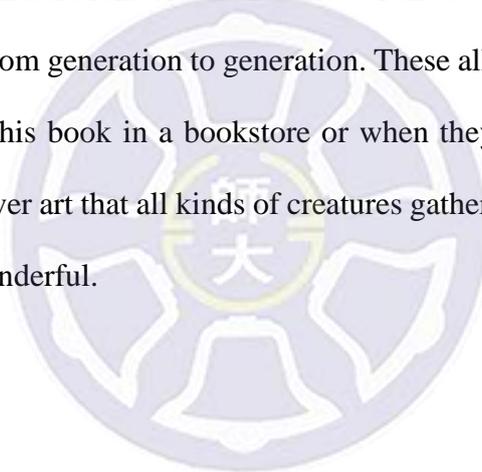
Chapter Five: Aesop's Fables in the 21st Century

Aesop's Fables is best known as children's literature nowadays. Many people have read them and even have various editions at home. After the major transition took place during the English Enlightenment, Aesop's Fables has become specific readings for children and the publications are rich and numerous. It is not difficult to understand why fables are a primary source for children's literature. First of all, fables designed for children are always filled with pictures, illustrations and drawings. It serves as a visual aid for them to comprehend the story. Children that do not yet to recognize the letters of the alphabet can have their parents read them the stories. Children that can read on their own can compare the text with the adorned pictures that may supplement to their understanding of the story. Thus it offers children a chance to think and to stimulate their imagination. What's more, reading and learning can be boring for children. It is important to keep children keen in reading. Fables are short stories with all sort of animals and messages which are ideal for children. Moreover, fables have morals and lessons that teach young readers values. Stories such as "the Grasshopper and the Ant" teach children the importance of endeavor and honesty. Sometimes children could understand an idea or concept through a vivid fable before he or she experiences in reality. A great deal of publications puts emphasis on the feature that fables are educational and entertaining for young minds. A quick look at the introduction of a few books in the 21st century we can already see how Aesop's Fables are sold and advertised. Take *The Classic Treasury of Aesop's Fables* for example. This book published in 2007 by Don Daily was advertised on Amazon with the following passage:

Get in step with the colorful animals that race, waddle, and leap through these

pages! From a fast-footed monkey to a two-timing fox, each creature has a story to tell and a moral to teach. These famous tales tickle the imagination and teach simple truths, ones that children and adults face every day. Inside are twenty classic fables, including The Tortoise and the Hare, The Goose Who Laid the Golden Eggs, and The City Mouse and the Country Mouse. Passed from generation to generation, Aesop's best-loved fables are presented here with beautiful illustrations that bring these naughty, bold, brave, and lovable creatures to life.

Animals and beautiful illustrations are the features of the book and exemplify morals that have been passed from generation to generation. These all sound like good reasons for parents to pick up this book in a bookstore or when they browse on-line. Not to mention the colorful cover art that all kinds of creatures gathering together that seem to celebrate something wonderful.



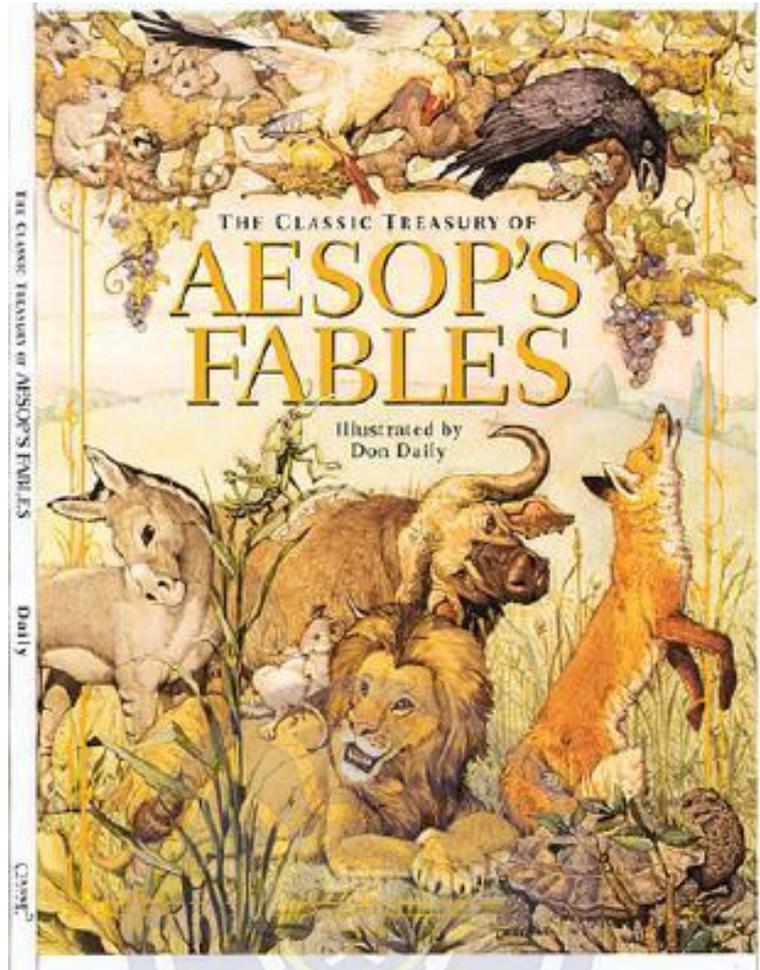


Figure 61 The cover of *The Classical Treasury of Aesop's Fables*

From the reviews of the readers of this book on Amazon²⁰, we can also see how this edition of Aesop's Fables catches readers' heart. Some readers thought it is "beautiful, delightful and with wonderful pictures." Some thought that "the fables are short and clear which is understanding. Good for young children or older child with short attention span." This edition is overall a decent purchase for customers. Among 525 customers reviews, 86 customers gave it 4 out of 5 stars and 365 customers gave it 5 out of 5 stars. However, this is just one typical example of a 21st century Aesop's Fables. Owing to the advancement of technology, Aesop's Fables have not only become one of

²⁰ For the complete review, please go to <http://www.amazon.com/The-Classic-Treasury-Aesops-Fables/dp/1505382645>

children's favorite readings but has also spread its influence to other fields and domains. From kid's books, digital resources for language learning, to other kinds of applications, Aesop's Fables in the 21st century exhibit diversity and present various looks. In the following sections, we are going to investigate the most common forms of Aesop's Fables and their dynamic applications in Modern Times. It is noted that few publications from the 1990's are also included in this chapter. We will divide our discussion into two sections. The first section are publications or applications that resonate with previous functions in history. The second section will be ones that meet new purposes.

5.1 Heritage of the past

We will now list a number of publications and applications that are influenced by various functions we previously addressed. The most common form of Aesop's Fables we see today are books that are designed for children aged from 2 to 12 and up to 14 years old²¹. With a quick search on Amazon books with the keyword "Aesop's Fables", one will find more than one thousand results listed under the category of Children's Books that are associated with the previous function as enlightened readings. As discussed earlier, since the 18th century, accompanied illustrations have been a great feature of Aesop's Fables and continue to be an important element of children's publications in the present day. Depending on different target readers, these children's books have different ratio of text and illustration. Some are subcategorized as Picture Books. They are simple and emphasize on the images for target readers who are children under 6 years old or even younger. Books designed for babies and toddlers

²¹ It is important to bear in mind that the suggested age of readings is not an absolute boundary. It mostly depends on readers' reading competence and how the publishers tried to sell the books.

only have images, such as “The Lion and The Mouse” by Jerry Pinkney (2009), a picture book for children ages one and up. This version has minimal text and tells the entire fable with a series of pictures. Children from two to eight years old have less vocabulary and use short patterns. Books designed for them are with shorter texts and are in simple English, designed in a way that fables serve more as a textual aid while children spend most of the time studying images. Take Aesop’s Fables by John Cech (Cech & Jarrie, 2009) for example. This version has short texts with clear morals and each fable has an illustration. It targets children from 4 to 7 years old. Another example is Aesop’s Fables by Ayano Imai (2013) that has one image for each story with longer texts for children from 5 to 7 years old. Some versions are under Juvenile Fiction, a subcategory of Children’s Books which includes readings suitable for children aged 9 to 12 years old. This version emphasizes more on text. Fables are retold, adopted or simplified for young readers to better understand stories and morals. Aesop’s Fables by Beverley Naidoo (2011) aims at children from 5 to 11 years old. This version has longer texts and images for each fable. Another example is Aesop’s Fables by Ann McGovern (2013). This version has less images and is designed for children from 7 to 10 years old. The number of fables vary in different versions. Some have more than 50 fables in a book and others have only one fable. Besides the typical Aesop’s Fables adorned with pictures, Aesop’s Fables can also be presented in other forms. We can find Aesop’s Fables turned into coloring books (Aesop's fables, 1972). Each fable comes with a black and white illustration for children to fill up the blank with colors and are designed for children from 3 to 11 years old. The fables are short with morals. There is also Aesop’s Fables adopted into graphic novels for children from 10 to 14 years old. (Vincent & Owsley, 2013) It is fun to read fables as comics and emphasizes on the conversation and morals that are written in speech bubbles. Now let’s take a look at images of abovementioned publications.

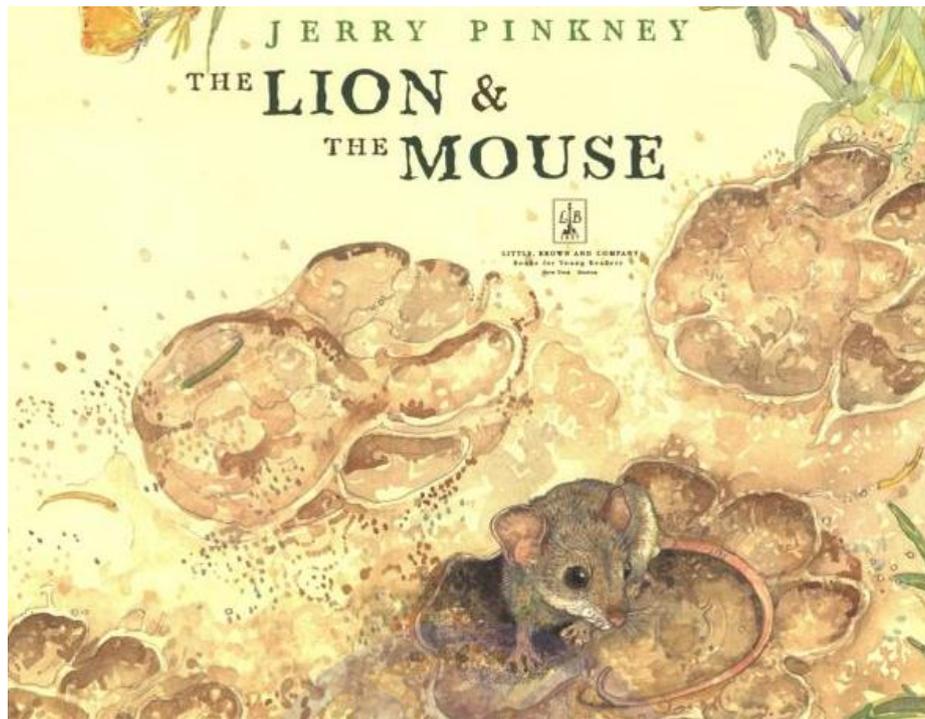


Figure 62 The cover of *The Lion and the Mouse* by Jerry Pinkney



Figure 63 An illustration of *The Lion and the Mouse* by Jerry Pinkney -1



Figure 64 An illustration of *The Lion and the Mouse* by Jerry Pinkney -2

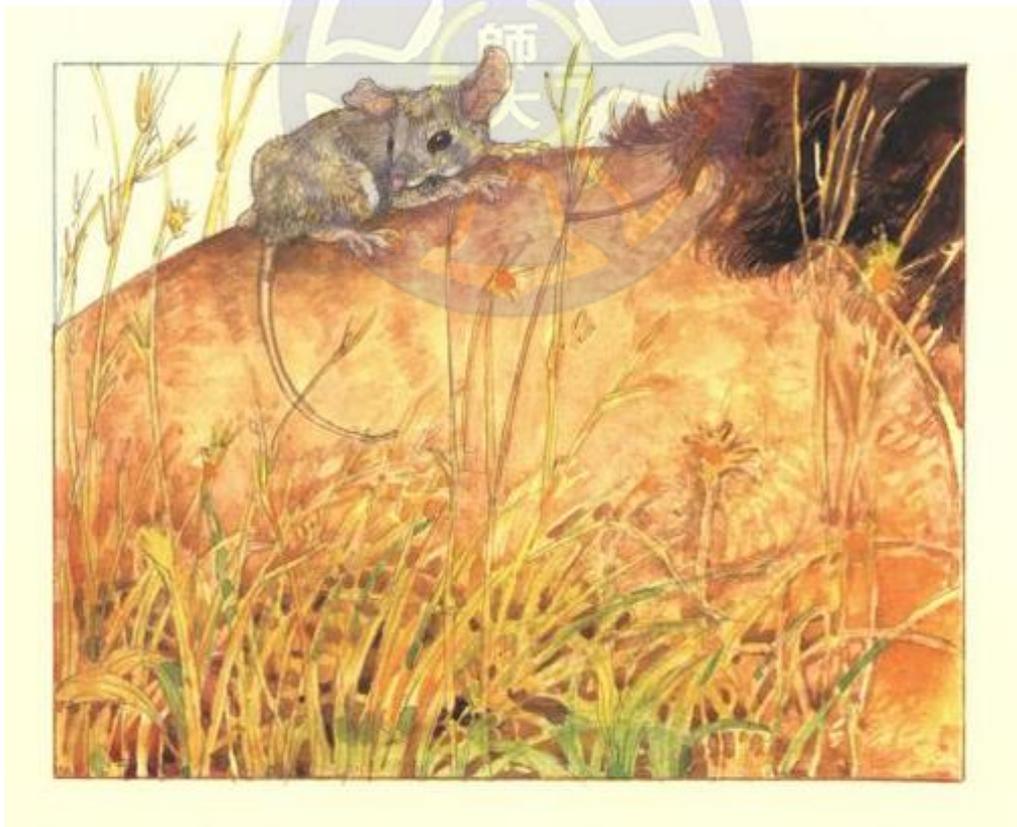


Figure 65 An illustration of *The Lion and the Mouse* by Jerry Pinkney -3

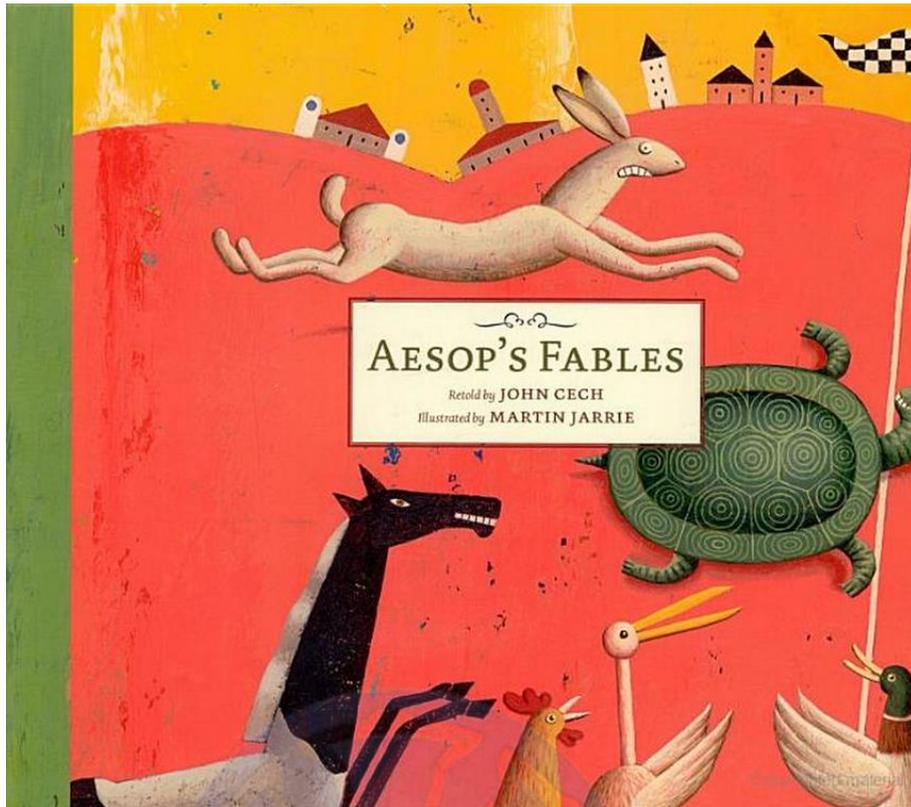


Figure 66 The cover of *Aesop's Fables* by John Cech

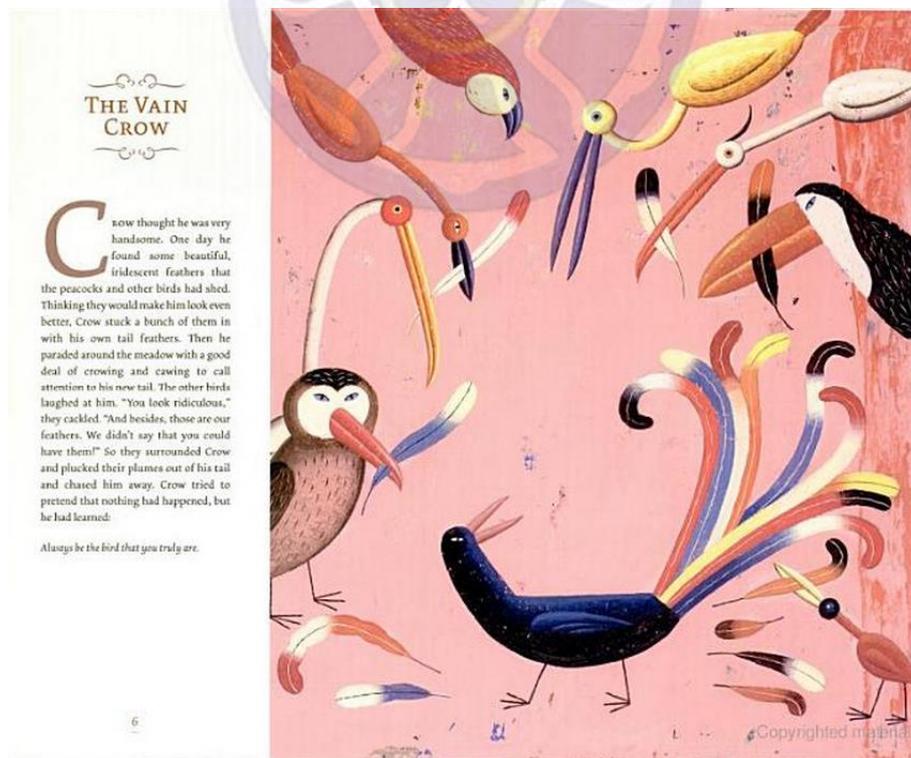


Figure 67 The content page of *Aesop's Fables* by John Cech

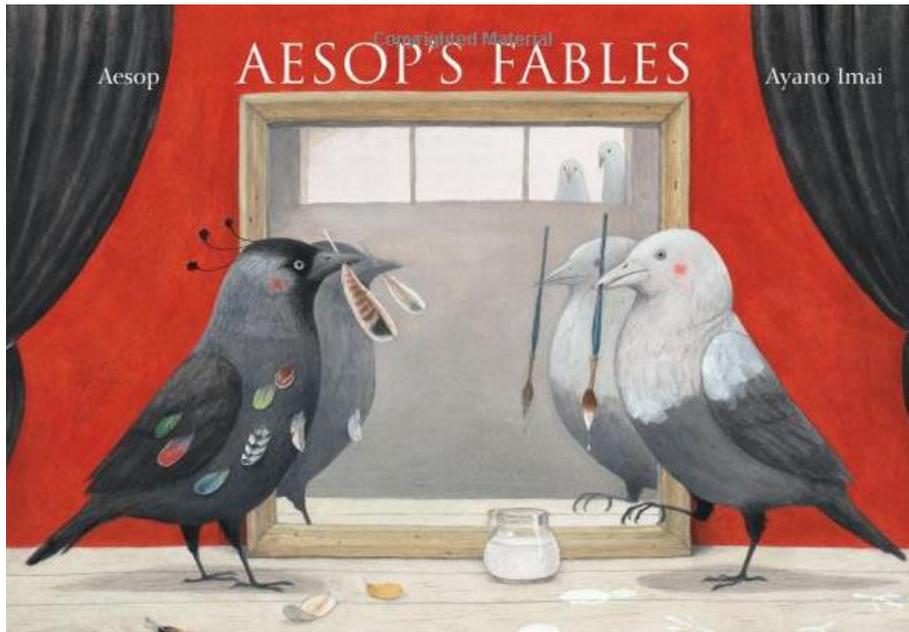


Figure 68 The cover of *Aesop's Fables* by Ayano Imai



THE OX AND THE FROG

As an Ox was drinking at a pool, he trod on some young frogs, crushing one of them by accident. His mother, who found he was missing, asked one of his brothers where he was. He told her: 'He is dead, mother; just now a huge beast came to the pool and trampled him down with his four great feet.' 'Enormous, was he? Was he as big as this?' said the Frog, puffing herself out to look as big as possible. 'Much bigger,' was the answer. The Frog puffed herself out still more. 'Was he as big as this?' said she. 'Oh yes, mother, MUCH bigger!' said the little frog. Yet again she puffed and puffed herself out until she was as round as a ball. As big as ...? she began - but then she burst.



Figure 69 The content of *Aesop's Fables* by Ayano Imai

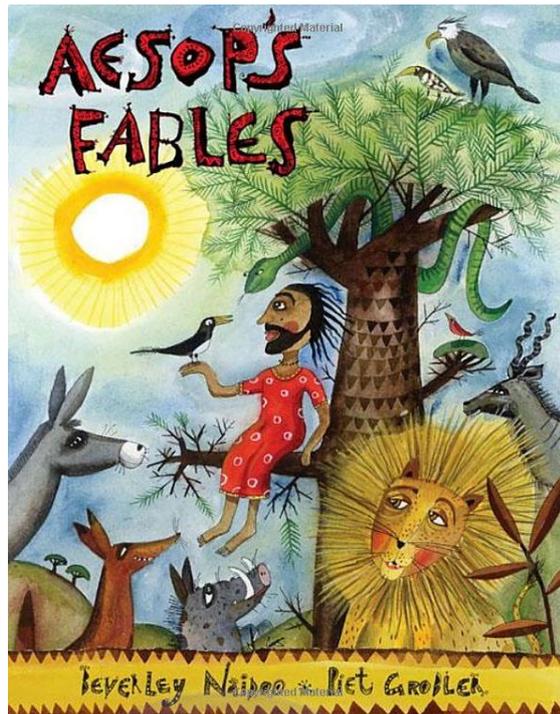


Figure 70 The cover of *Aesop's Fables* by Beverley Naidoo

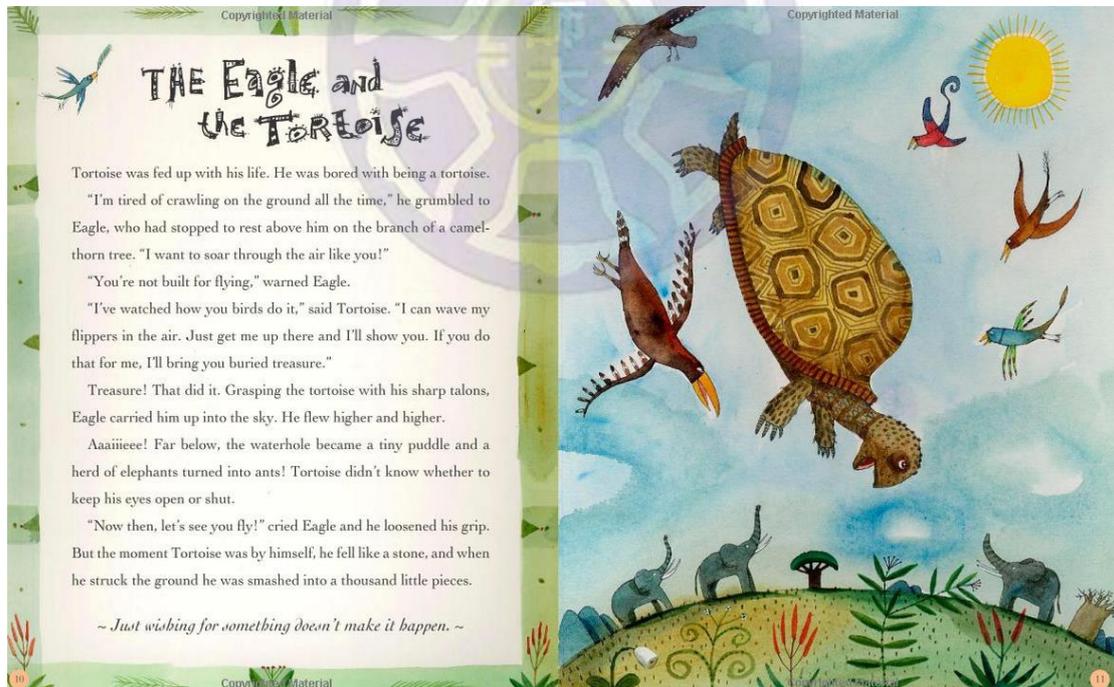


Figure 71 The content of *Aesop's Fables* by Beverley Naidoo

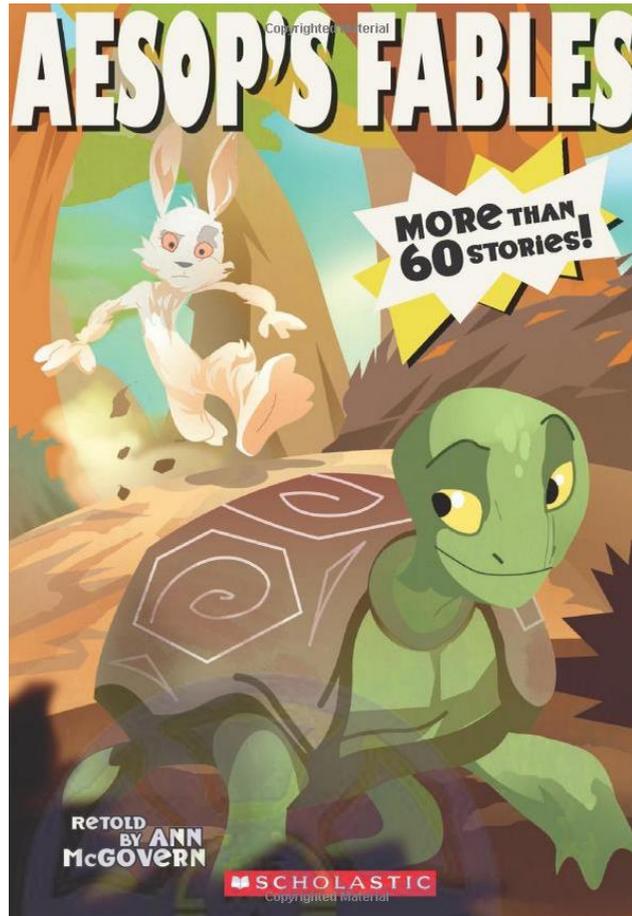
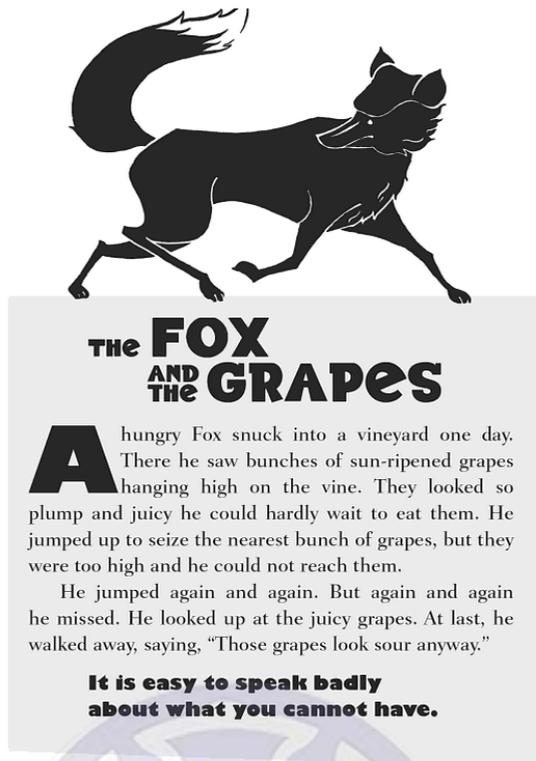


Figure 72 The cover of *Aesop's Fables* by Ann McGovern



3

Figure 73 The content of *Aesop's Fables* by Ann Mcgovern

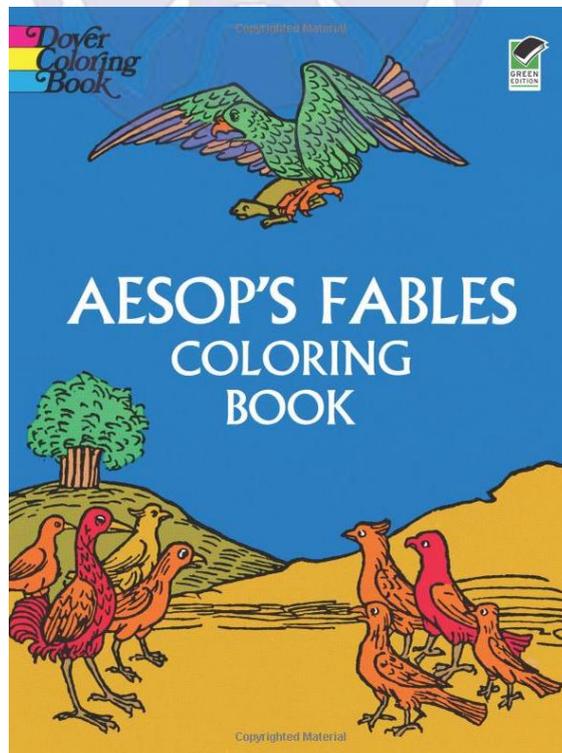
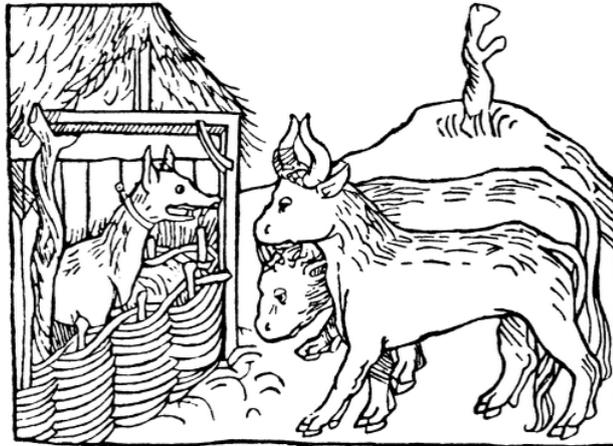


Figure 74 The cover of the coloring book



The Dog in the Manger

Once, when the oxen on a farm were returning to their stable tired and hungry after a hard day's work, they found a nasty barking dog standing in the manger where their hay was kept. The dog couldn't eat the hay himself, but he wouldn't allow the hungry oxen to get it, either.

Moral: Don't be a "dog in the manger." If you have something that you don't need and you know that someone else really needs it, don't keep it just for spite.

Figure 75 The content of the coloring book

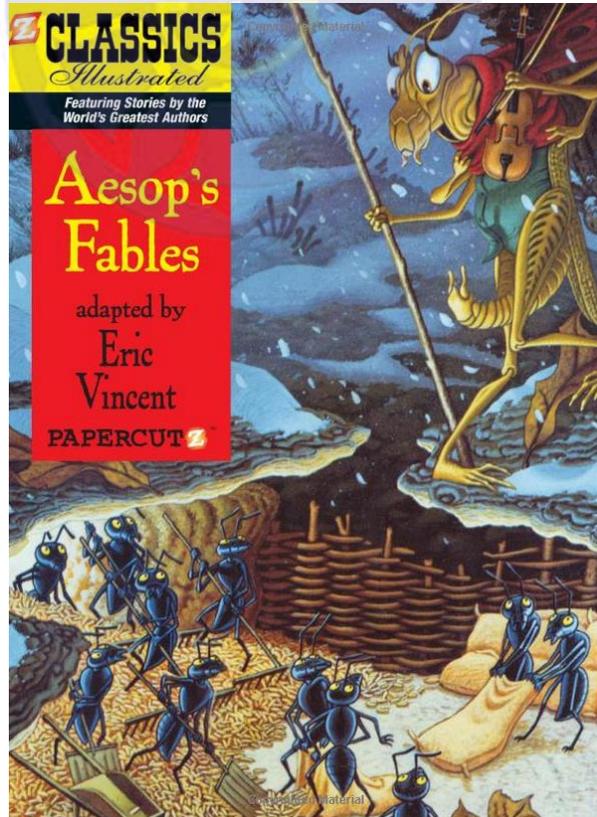


Figure 76 The cover of *Aesop's Fables* by Eric Vincent



Figure 77 The content of *Aesop's Fables* by Eric Vincent

Illustrations, are mostly a feature of publications, however the following is different from the previous children's books we've discussed. *Aesop's Fables* illustrated by, Alice Provensen, Martin Provensen (1965) is a great example of an artist turning ordinary materials into arts. The Provensen's work is meant for all ages. This version of *Aesop's Fable* presented as more of an art-piece. Texts are embedded in illustrations. The vibrant color and expressive elegance of the illustration are a visual feast for the eyes. *Aesop's Fables* have been turned into an inspiration for artists to create. With their unique insights and passion, artists transformed and represented *Aesop's Fables*.



Figure 78 Fable "The Gnat and The Fly" by the Provensen

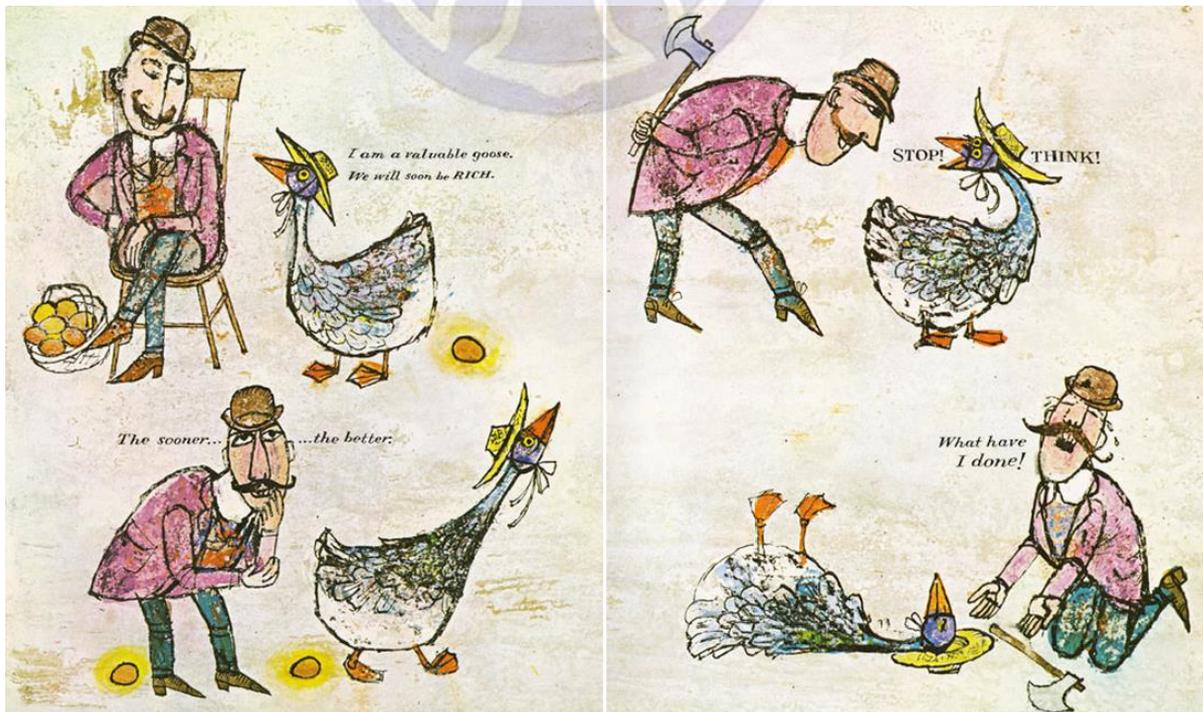


Figure 79 Fable "The Goose with the Golden Eggs" by the Provense



Figure 80 Fable "The Country Mouse and the City Mouse" by the Provensen

With advancements in technology and innovation, people today learn with new approaches. Technology plays a significant role in the advancement of education. Learning conducted through electronic media, typically on the Internet is no longer “strange” to children of this generation. Aesop’s Fables have also been introduced to electronic media and turned into various forms. *Aesop's Fables for Children: Includes a Read-and-Listen CD* is a book of Aesop’s Fables that comes with an audio CD which readers can use to listen and read at the same time. A customer’s review comments, “We use this book with the third grade class at our school. The illustrations are marvelous and engaging to the children. The fables are told in a way the children can fully grasp the moral of the story. It is a splendid tool for teaching literature as well as common sense, which seems to be at a premium these days.” This book not only functions as readings for children but also provides students with a new way of learning with technology. Audio resources also enable teachers’ performance at schools. On

Youtube, a channel called *MagicBox Animation* provides videos specially designed for parents of preschoolers, teachers, babies, toddlers and young learners. These videos are easy to learn and teach with fun animations. One of its video playlists include “Aesop's Fables - Animated/Cartoon Tales For Kids.” There are 20 clips within this playlist that each tell a fable through animation. Fables are made into motion pictures or animations and become visual readings for children. Aesop’s Fables used to be language learning materials. It is not surprising to find a website that use fables to teach English grammar. A website called *English Grammar Online* provides users with all sorts of materials to learn English. (Ego4u.com, n.d.) The website offers texts for readers to build up their vocabularies and reading capacity. Under the *Read On* section, there are three pieces of fables that are used as reading tests with questions either concerning the fable itself or English grammar. For example, “The Lion and the Mouse” is displayed on the website with five subsequent questions. The first four questions are for reading comprehension. The last question asks users to use the following sentence into active voice: “The Lion was caught by the hunters.” The test also comes with an automatic check. Users can check their answers and choose if they want to mark wrong answers, replace wrong by correct answers, or simply just show all correct answers. This instant check help users to learn individually and remotely. Another website called *ManyThings.org* (Manythings.org, n.d.) is an online resource for users to learn English. It also provides users with audio clips of Aesop’s Fables as reading materials. Though the medium has changed, these fables still function as language learning materials. A Christian website (Kids.christiansunite.com, n.d.) that endeavors in preaching Christianity provides family reading resources online. They are Bible stories for younger kids, Bible coloring pages, Aesop’s Fables and so on. Is is not clear what is the source texts of the fables or if they have adopted fables to meet their needs. However, it is intriguing to see how it relates to the fact that Aesop’s Fables in the Middle Ages were once used as preaching

materials. Aesop's Fables are also adopted into scripts for drama. *Dramatizing Aesop's Fables: Creative Scripts for the Elementary Classroom* (Thistle, 1993) is a book that reproduces eight fables into creative scripts for the classroom. It also provides users with another 27 more fables with instructions. Teachers can use this book to give students experience with literature, drama, cooperation and creative expression. It is interesting to see that fables are told and acted out again as through oral and performance activities. There are still a great number of similar websites that provide users with abundant fables, audio clips, language learning materials, and other digital resources for learning. Aesop's Fables are still told as children's stories, used as language learning materials, utilized as preaching medium and adopted as materials for oral training.

5.2 New looks

Collections of Aesop's Fables become more and more abundant in the 21st century. A website called *online collection of Aesop's Fables* including a total of more than 655 fables. Most of the fables are from the version translated into English by Rev. George Fyler Townsend (c.1814-1900) and Ambrose Bierce (c. 1842-1914) while the rest are from Jean De La Fontaine, originally in French and translated to English by several volunteers. Some fables also have audio versions. There's also a YouTube channel named *Free Audio Books* that offers a wide variety of audio books including Aesop's Fables. The video of Aesop's Fables is almost 3 and a half hours long divided into three chapters. These are the creations of the 21st century; they are resourceful on-line databases that everyone has free access to. For the following section, three examples will be given for readers to get a glimpse of newly applied Aesop's Fables.

Firstly, *Typingtext.com* is website that provides training courses for typing speed. It

offers trial tests with Aesop's Fables as one of its test-sources. A website demonstrates the variation of different fonts by using Aesop's Fables as the text. Each fable is displayed differently and designed to accentuate the fable itself and the fonts. (Femmebot.github.io, n.d.) In this format, there are no illustrations or drawings, merely text and photography. We see not only the technology but also the innovation of combing fables with graphic design. This website offers users inspiration through fonts. All fables are from the Project Gutenberg²² transcript of Aesop's Fables. This website is also a collaborative website. In other words, anyone who's interested in this project can submit their design and further enrich the content of the website.

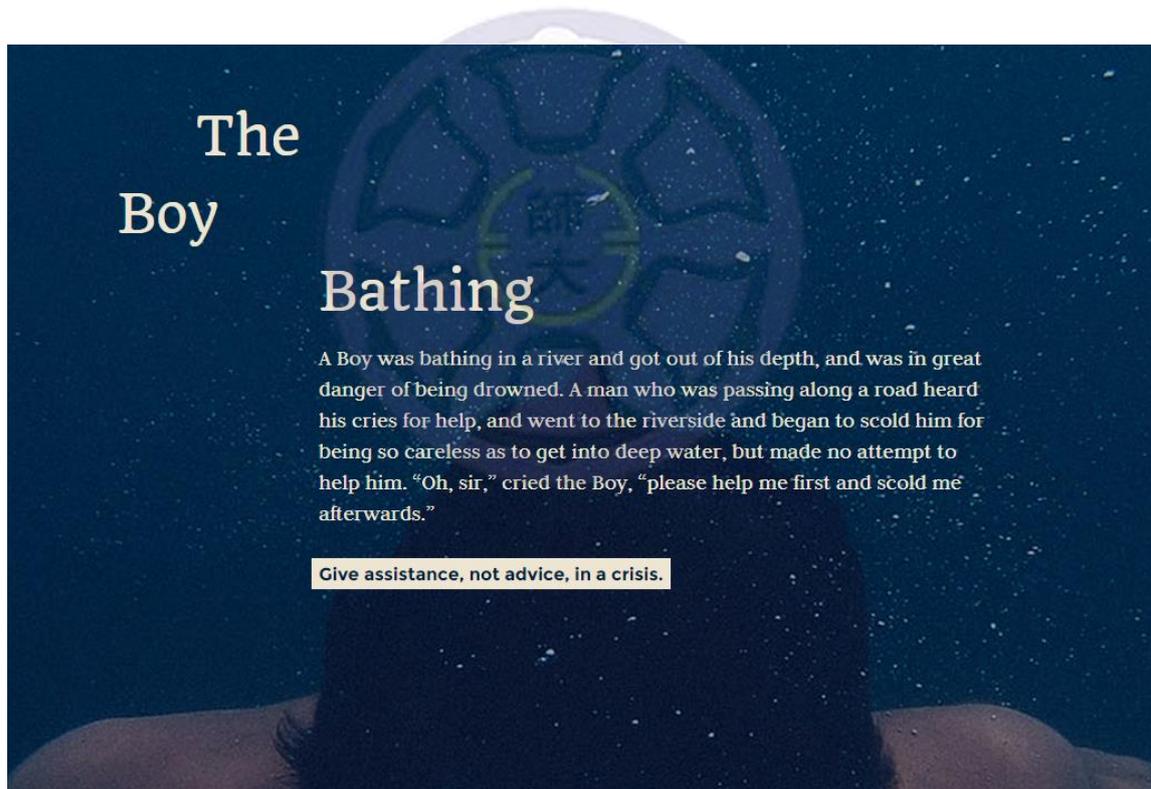


Figure 81 Fable "The Boy Bathing"

²² Project Gutenberg is a volunteer effort to digitize and archive cultural works, to "encourage the creation and distribution of eBooks". The Project Gutenberg EBook of Aesop's Fables, by Aesop, is for the use of anyone anywhere at no cost and with almost no restrictions whatsoever.

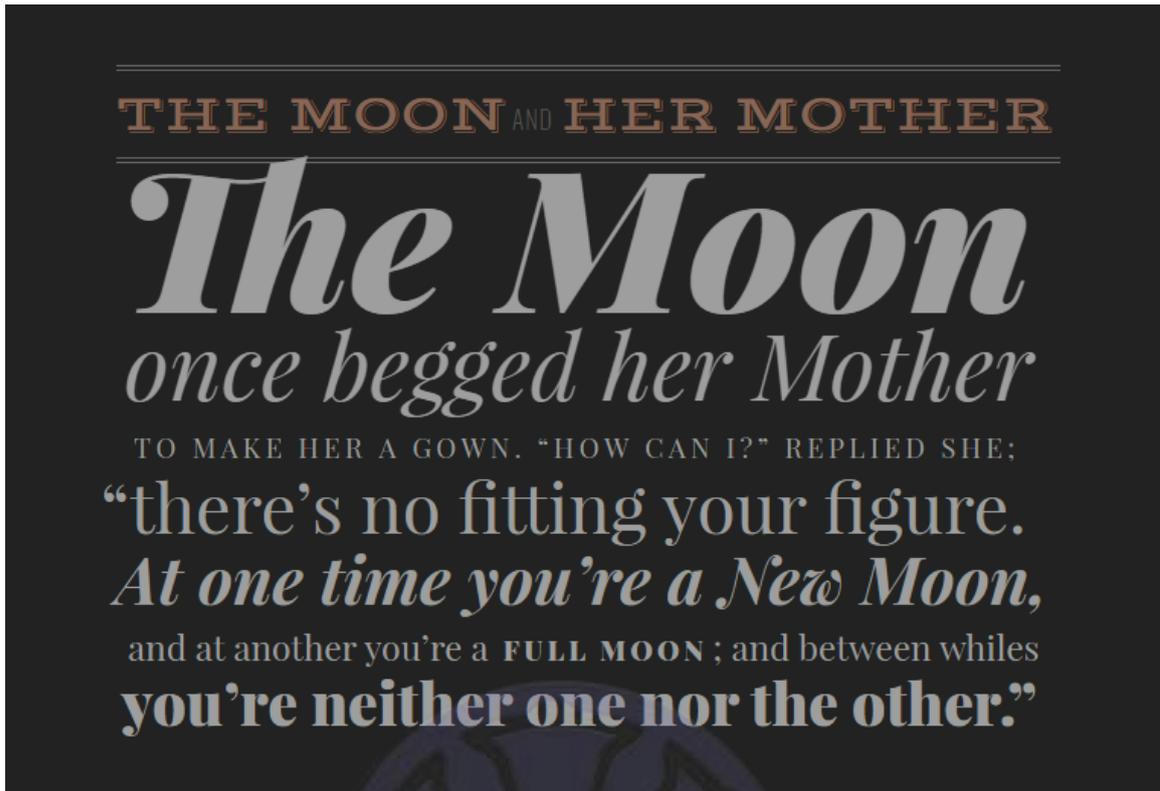


Figure 82 Fable "The Moon and her Mother"



Figure 83 Fable "The Horse and the Groom"

Secondly, a book called *Disabled Fables: Aesop's Fables* (Penn, 2005) is a collaborative creation by a group of artists with developmental disabilities. This version of Aesop's Fables aims at telling the time-honored stories of Aesop as seen through the eyes of these talented but challenged artists. These artists are either mentally or physically challenged, and are brave enough to retell the stories and create the accompanying artwork. One of the customer review of this book on Amazon states that, "This is a charming and unique book. The artists' stories provide a nice counterpoint to the fables. Having not read Aesop's fables since I was a child, I was amazed how insightful and apropos they remain. This book would make a nice inspirational gift." This book is considered art-therapy and explores these artists' feelings as it reconciles their emotional conflicts by having them tell their own version of fables.

And thirdly, since Aesop's Fables carry morals and wisdom, these morals and wisdom can also be widely applied to various aspects of life. Some consider Aesop's Fables great materials for acquiring finance knowledge. They use fables to learn about savings, investing, financial planning, marketing, and insurance. Examples include the term, "Golden Geese" which originates from the fable of a goose that laid the golden egg, a cautionary tale against greed. The term is alter turned into synonym for the "source of money." The definition of "Golden Geese" from an online dictionary of finance is, "A source of lots of money, such as shoppers who are expected to spend a lot or high-income earners who are expected to pay a lot in taxes. Golden geese could also refer to hot investments that are expected to yield a high return and into which investors might jump without thinking rationally." (Investopedia, n.d.) There are also websites that teach people how to apply wisdom from Aesop's Fables to financial management such as a website called *The Amateur Financier* that uses the fable "the Dog and the Bone." After telling the fable and its general moral, "If you get greedy, you risk what you

already have,” it adapts the moral to finance for the following advice:

To quote, Warren Buffet: “Rule #1: Never lose money. Rule #2: Never forget Rule #1.” Which translates as, if you get greedy and try for excessive gains, you can end up losing what you already have. With the number of scams and other simply fraudulent ways people will try to scam you for money, and the importance of keeping what you have is a relief. Invest smartly and don’t try to shoot for the moon with your returns, as you’ll have a much better shot at growing your wealth and adding to your supply of bones (or cash, if you prefer).

People find Aesop’s Fables enlightening and insightful as it can even teach people how to make or save money. Some functions are created because of the advent of new technology and needs, while others are creative applications adapted by users. These applications have proven that Aesop’s Fables and their applications are much more versatile and adaptable than we can imagine. It is expected that there will be more of other innovative applications of Aesop’s Fables in the future for us to explore.

Chapter Six: Conclusion

This thesis set out to explore the functional shifts of Aesop's Fables throughout the history and aspires to offer readers a holistic perspective on its transitions. It illustrates how source texts were utilized to meet various purposes and how translations enriched the implications of these source texts. This thesis seeks to provide explanations that fill each functional transition. Textual analysis was conducted to demonstrate that fables are appropriated, adopted, edited, or even transformed to fulfil certain ends. Researches and studies had never established a continuum of Aesop's Fables in history, thus neglect their significant influences on the development of children's literature in modern times. This thesis not only presents a great number of dynamic applications and translations of Aesop's Fables, but also addressed them as an organic form that constantly changes and grows with times.

The first chapter discussed the "Aesop Question." Though if Aesop was a real figure in history or not is not the main concern in this thesis, his assumed identity and legends still underlies the nature of fables. Fables were first invented to reason and persuade readers for political purposes. They were passed down verbally for centuries till they were amassed as materials for orators. In other words, fables were highly adaptable and interpretative. They were characterized with animals. The original fables were coarse and told by and for adults. Political issues, social problems and various topics were covered and addressed through the use of fables by philosophers and politicians. This practice lasted for centuries and was interrupted by the advent of the Dark Ages. Aesop's Fables, however, were still used frequently by people of the church. Owing to the fables' open-ended nature, they were appropriated to meet the purpose of

preaching, regarded as an important source of exempla during the Middle Ages. Morals were added by collectors and later became an inseparable part of fables. Fables were used freely and abundantly which also brought them to decline. The over exaggerated use of fables eventually forced people of the church to abandon the practice. Though deserted by churches, the fables found its new shelter under grammar schools during the Renaissance, an era that the classics were considered to be the most valuable assets of literature. Fables made their way into the classrooms of grammar schools and were selected and edited by schoolmasters for Latin and Greek language instruction. Six publications from the 17th century were analyzed in Chapter 3, providing readers with textual evidences. The entertainment elements of fables, the talking animals in the stories, and the abundance number of the selections made Aesop's Fables the perfect materials for language learning. Schoolmasters and educators transformed fables into textbooks that not only fulfilled their expectations, but also satisfied their students' needs. The six editions of Aesop's Fables were designed to meet the purpose of providing readers an approachable and practical way to conduct various languages. These editions were still called Aesop's Fables, however the contents, the forms, and the usages of them had changed. The translations were not always word by word and mostly failed to meet the standard of a proper translation. Nevertheless, they exemplified intention and purposes of the translators and authors at the time. Aesop's Fables faced another challenge when the new wave of thoughts of the English Enlightenment prevailed in society. During this time, fables were no longer needed by grammar schools and learning earning Latin and Greek ceased to be a trend. Nevertheless, Aesop's Fables were considered ideal and suitable for children's readings by enlightenment thinkers. Editions featuring lengthy reflections, appropriated morals and exuberant illustrations, blossomed in the late 18th century with the advancement of printing technique. Another six publications published in between 1850 to 1950

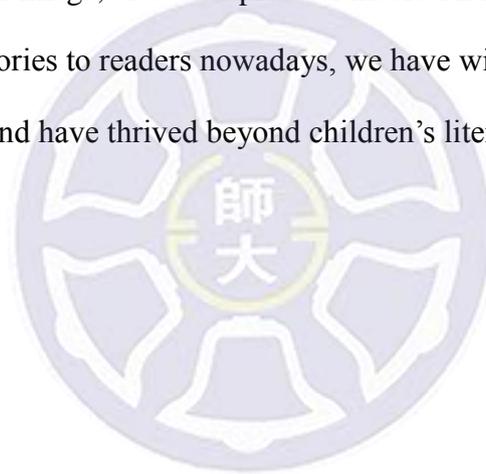
analyzed in Chapter 4 investigates the contents of the fables. Authors of Aesop's Fables changed from mainly schoolmasters to a wide variety of occupations including publishers, artists, educators, fable collectors, and the clergy. They rendered and modified fables as they saw fit and adapted their beliefs through their translations. Aesop's Fables also became a great collection of wonderful art. Although fables functioned as enlightened readings at the time, their accompanied illustrations sometimes did more in fostering a young child's creativity than through its text. Translations and illustrations of Aesop's Fables during the English Enlightenment further expanded and enlarged the idea of translation. This period of time also laid the foundation for Aesop's Fables to become the invaluable source of children's literature. Publications and applications of Aesop's Fables in the 21st century were introduced and discussed in Chapter 5. Among them were fables utilized in accordance with the previous functions in history. This chapter also provides readers with a number of newly created functions of Aesop's Fables, which resonates the fact that fables themselves are highly interpretive and adaptable.

After examining the transition of each function, it is evident that Aesop's Fables and their content were becoming simpler throughout the history and the intended audience became younger, too. The number of fables increased over time, however the contents didn't necessary become more intricate or difficult. The series of functional shifts of Aesop's Fables also reflects the historical progress. These functions were not merely created by people but derived from the needs of the society. As Aesop's Fables were present throughout the history, owing to their nature, fable amount, and a lack of authenticity, they gave users a great deal of latitude to work with the translations. Translations of Aesop's Fables are numerous, which also enriched the implications of Aesop's Fables as a collective term. Aesop's Fables have been through a series of

changes in functional use. Many scholars discuss certain functions concerning a period of time in history. This research reexamines each of their academic functions about the fables' function in greater details. However, the significance of the fables were underrated when these functions were studied as individual practice in history. Only after the connections have been made can we apprehend the development of a literature genre and its cultural significance. This thesis is a showcase of how translations, at a metaphorical level, enriches the content of literature and affect people's life. Translations produced by users can be in different forms which broadens the definition of fables. Fables can be rhetorical devices, exempla sources, language learning materials, enlightened readings for children, and much more.

The scale of the thesis is therefore extensive and multifaceted. It can be expanded by including more translations of Aesop's Fables when conducting the textual analysis. An in-depth research can be done by focusing on one transition of two functions only. Future research can also be situated in a different country, such as China. During the Late Ming and Early Qing Empires (1500 – 1800), Aesop's Fables were introduced to China because of the Jesuits. Fables were first translated and rearranged to meet the purpose of preaching at the time. Aesop's Fables were later turned into materials teaching foreigners in China Mandarin. A similar pattern of functional shifts took place in China and is worth studying. The application of the holistic approach can also be applied to other classics such as epic poems of India, Ramayana, Buddhist folklore Jataka, or the folklore collection, One Thousand and One Nights to further examine their functional uses and shifts in history. This thesis has offered readers a comprehensive transition of Aesop's Fables. However, this thesis encountered a number of limitations concerning the fact that the textual analysis and its sources were all in English. Nevertheless, it implies the possibilities of conducting another similar

study that includes more languages and translations. With all these potential studies, we may get a more thorough and better understanding of the importance of Aesop's Fables and the remarkable impact of translations have on literature. Owing to Aesop's Fables' nature, readers get to see a wide variety of functions that fables achieved; and thanks to Aesop's Fables' numerous translations, readers got to learn and enjoy fables interpreted differently by various people. Most importantly, we get a glimpse of how translation grants life to Aesop's Fables and turns it into an organic form that never ceases to create new values and meanings. Translation and its implications are expanded. Translation means to transfer and to transform. The final product can be a text, an image, or even a piece of music. Although Aesop's Fables are mostly children's stories to readers nowadays, we have witnessed that they act out as a versatile medium and have thrived beyond children's literature.



References

- Adams, G. (2007). *Visions in late medieval England*. Leiden: Brill.
- Aesop. (1651). *Æ SOPS FABLES, With THEIR MORALLS, IN PROSE AND VERSE. Grammatically translated. Illustrated with Pictures and Emblems. Together with the History of his LIFE and DEATH, newly and exactly translated out of the Original Greek*. England: Printed by R.D. for Francis Eglesfield.
- Aesop. (1673). *Æ sop Improved, OR, Above three hundred and fifty FABLES, MOSTLY Æ SOP'S, With their MORALS, Paraphrased in English VERSE. Amounting to about one hundred and fifty more than do appear to have been so rendered by any other Hand*. England: Printed for Tho. Parkhurst.
- Aesop, & Daily, D. (2007). *The Classic Treasury of Aesop's Fables*. Philadelphia: Running Press.
- Aesop, Phaedrus, & P, H. (1646). *Æ sops fables, with the fables of Phaedrvs. Moralized, TRANSLATED VERBATIM, ACCORDING to the Latine. FOR THE VSE OF GRAMMAR SCHOOLES, AND FOR CHILDREN, That with the more delight, they may learne to reade the English Tongue*. London: Printed by I.L. for Andrew Hebb.
- Aesopfables.com,. (2015). *AesopFables.com - THE LIFE OF AESOP - General Fable collection*. Retrieved 2 February 2015, from <http://www.aesopfables.com/cgi/aesop1.cgi?1&LifeofAesopl>
- Aesop's Fables: coloring book*. (1972). New York: Dover Publications.
- Berti, M., & Costa, V. (2009). *The Ancient Library of Alexandria: A Model for*

Classical Scholarship in the Age of Million Book Libraries (1st ed.). CLIR proceedings of the International Symposium. Retrieved from http://www.perseus.tufts.edu/publications/Berti-Costa_Alexandria_Kentucky.pdf

Bewick, T. (1818). *THE FABLES OF ÆSOP, AND OTHERS, WITH DESIGNS ON WOOD*. Newcastle.

Bl.uk,. *William Caxton's Chaucer*. Retrieved 26 January 2015, from <http://www.bl.uk/onlinegallery/onlineex/landprint/chaucer/>

Boenig, R., & Davis, K. (2000). *Manuscript, Narrative, Lexicon: Essays on Literary and Cultural Transmission in Honor of Whitney F. Bolton* (p. 85). Lewisburg, PA: Bucknell University Press.

Bpib.com,. *Edward J. Detmold*. Retrieved 17 February 2015, from <http://www.bpib.com/illustra2/detmold.htm>

Brbl-dl.library.yale.edu,. *Walter Crane: In The Beinecke Rare Book & Manuscript Library, Author Index*. Retrieved from <http://brbl-dl.library.yale.edu/vufind/Author?author=Crane%2C+Walter%2C+1845-1915>

Brinsley, J., & Aesop,. (1617). *Esop Eables Translated Grammatically, and also in propriety of our English phrase; and euery way, in such sort as may bee most profitable for the Grammar schoole*. London: Printed by H. L. for Thomas Man.

Cajete, G., Eder, D., & Holyan, R. (2010). *Life Lessons Through Storytelling*. Bloomington: Indiana University Press.

Cech, J., & Jarrie, M. (2009). *Aesop's Fables*. New York: Sterling.

Clayton, E. (2008). *Aesop, Aristotle, and Animals: The Role of Fables in Human*

Life. *Humanitas*, 21(2), 179-200.

Cohen, D. (1994). *Law, Sexuality, and Society* (p. 190). Cambridge [England]:
Cambridge University Press.

Cosman, M., & Jones, L. (2009). *Handbook to Life in the Medieval World, 3-Volume
Set*. New York: Infobase Publishing.

Crane, S. (2013). *Animal encounters*. Philadelphia: University of Pennsylvania Press.

Crane, W. (1877). *Mother Goose's Nursery Rhymes: A Collection of Alphabets,
Rhymes, Tales, and Jingles*. London: George Routledge and Sons.

Crane, W. (1887). *THE BABY'S OWN Æ SOP*. London & New York.

Croxall, S. (1786). *FABLES OF Æ SOP AND OTHERS: TRANSLATED INTO
ENGLISH. WITHINSTRUCTIVE APPLICATIONS; And a PRINT before each
FABLE* (13th ed.). London.

Detmold, E. (1909). *THE FABLES OF Æ SOP*. London.

Dodsley, R., & Bachet, C. (1897). *Aesop's fables*. Chicago: Rand, McNally &
Company.

Ego4u.com.,. *English Grammar Online - free exercises, explanations, vocabulary,
dictionary and teaching materials*. Retrieved 26 March 2015, from
<https://www.ego4u.com/>

Ehlert, K., Emmerich, W., Hoffacker, H., Lutz, B., Meid, V., & Schnell, R. et al.
(1993). *A History of German Literature: From the beginnings to the present day*
(4th ed.). Taylor & Francis.

- Femmebot.github.io,. *Google Web Fonts Typographic Project*. Retrieved 17 April 2015, from <http://femmebot.github.io/google-type/>
- France, P. (2000). *The Oxford Guide to Literature in English Translation* (p. 46). Oxford: Oxford University Press.
- Gibbs, L. *Christianizing Aesop: The Fables of Odo of Cheriton | Journey to the Sea*. *Journeytothesea.com*. Retrieved 11 January 2015, from <http://journeytothesea.com/christianizing-aesop-odo/>
- Green, I. (2009). *Humanism and Protestantism in Early Modern English Education* (*St. Andrews Studies in Reformation History*). Farnham, England: Ashgate Publishing, Ltd.
- Grenby, M. (2008). *Children's literature*. Edinburgh: Edinburgh University Press.
- Gross, A., & Walzer, A. (2008). *Rereading Aristotle's Rhetoric*. Carbondale, Ill.: Southern Illinois University Press.
- Hamilton, A. (1991). *Spenser Encyclopedia*. London: Routledge.
- Handford, S. (2013). *Aesop's Fables*. London: Puffin Classics.
- Harris, D. *Joseph Jacobs*. *England.prm.ox.ac.uk*. Retrieved 18 February 2015, from <http://england.prm.ox.ac.uk/englishness-Joseph-Jacobs.html>
- Herrick, R., & Cain, T. (2013). *Complete Poetry of Robert Herrick*.. Oxford: Oxford University Press.
- Hoole, C. (1700). *Aesop's FABLES English and Latin : Every one whereof is divided into its distinct periods, marked with Figures : so that little Children being used to write and translate them, may not only more exactly understand all the Rules*

of Grammar; but also learn to imitate the right Composition of Words and the proper Forms of Speech belonging to both languages. Printed by R.E. for the Company of Stationers.

Imai, A. (2013). *Aesop's Fables*. Hong Kong: Minedition.

Investopedia,. *Financial Dictionary | Investopedia*. Retrieved 26 April 2015, from <http://www.investopedia.com/dictionary/>

Jacobs, J. (1922). *THE FABLES OF Æ SOP SELECTED, TOLD ANEW AND THEIR HISTORY TRACED. Done in pictures by Richard Heighway* (11th ed.). London.

Jacques, & Crane, T. (1890). *The exempla or illustrative stories from the Sermones vulgares of Jacques de Vitry*. London: Pub. for the Folk-lore Society, by D. Nutt.

James, T. (1848). *Æ SOP'S FALBES: A NEW VERSION CHIEFLY FROM ORIGINAL SOURCES. Designed by John Tenniel*. London.

Johnson, M., & Ryan, T. (2005). *Sexuality in Greek and Roman Society and Literature* (p. 114). London: Routledge.

Kids.christiansunite.com,. *Aesop's Fables Part 1*. Retrieved 29 March 2015, from http://kids.christiansunite.com/Aesops_Fables/fables_1.shtml

Knapp, R. (2011). *Invisible Romans*. London: Profile Books.

Kurke, L. (2011). *Aesopic conversations*. Princeton, N.J.: Princeton University Press.

L'Estrange, S. (1692). *Fables OF Æ SOP And other Eminent MYTHOLOGISTS WITH morals and reflections*. Printed for R. Sare, T. Sawbridge, B. Took, M.

Gillyflower, A. & J. Churchil, and J. Hindmarsh.

- Library.illinois.edu,. *Wise Animals: Exhibition List*. Retrieved 17 February 2015, from <http://www.library.illinois.edu/rbx/exhibitions/Aesop/item-list.html>
- Locke, J. (2013). *Some Thoughts Concerning Education* (pp. 119-120). New York: Dover Publications.
- Manythings.org,. (2015). *Aesop's Fables - Videos*. Retrieved 2 April 2015, from <http://www.manythings.org/videos/aesop/>
- McGovern, A., McClaskey, A., & Tercio, R. (2013). *Aesop's Fables*. Scholastic.
- Naidoo, B., & Grobler, P. (2011). *Aesop's Fables*. London: Frances Lincoln Children's Books.
- Penn, S. (2005). *Disabled Fables: Aesop's Fables, Retold And Illustrated By Artists With Developmental Disabilities*. Cambridge, MA: Star Bright Books.
- Perry, B. (1965). *Babrius and Phaedrus Newly edited and translated into English, together with an historical introduction and a comprehensive survey of Greek and Latin fables in the Aesopic tradition*. London: Heinemann.
- Philaathenaeum.org,. *Art Bound- Aesop's Fables*. Retrieved 28 February 2015, from <http://www.philaathenaeum.org/artbound/case5.html>
- Pinkney, J. (2009). *The Lion and the Mouse*. Little, Brown Books for Young Readers.
- Pollard, D. (1998). *Translation and Creation Readings pf Western Literature in Early Modern China, 1840-1918* (p. 60). Amsterdan, Phil.: J. Benjamins.
- Saenger, M. (2006). *The Commodification of Textual Engagements in the English Renaissance*. Aldershot, England: Ashgate Pub.

- Salisbury, J. (2012). *The Beast Within: Animals in the Middle Ages*. New York: Routledge.
- Snodgrass, M. (1998). *Encyclopedia of fable*. Santa Barbara, Calif.: ABC-CLIO.
- Springer, C. (2011). *Luther's Aesop*. Kirksville, Mo.: Truman State University Press.
- The Amateur Financier,. (2010). *Learning Financial Lessons From Aesop's Fables*. Retrieved 27 April 2015, from <http://www.theamateurfinancier.com/blog/learning-financial-lessons-from-aesops-fables/>
- Thistle, L. (1993). *Dramatizing Aesop's fables*. Pala Alto, CA: Dale Seymour Publications.
- Tubach, F. (1962). Exempla in the Decline. *Traditio*, 18, 407-417.
- Typingtest.com,. *TypingTest.com - Typing Speed Test - Free Typing Test*. Retrieved 14 April 2015, from <http://www.typingtest.com/>
- Untermeyer, L., Provensen, A., & Provensen, M. (1965). *Aesop's Fables*. New York: Golden Press.
- Vincent, E., & Owsley, P. (2013). *Aesop's fables*. Papercutz.
- Watson, F. (1901). *Charles Hoole, a Schoolmaster of the Commonwealth: His New Educational Standpoint*. New York: The School Review.
- Watson, F. (1968). *English Grammar Schools to 1660*. East Sussex: Psychology Press.
- Watson, F. (2012). *The old grammar schools* (pp. 103-104). Cambridge (Eng.):

University Press.

Werth, A. (2000). *Shakespeare's "Lesse Greek"* (1st ed.). Retrieved from Retrieved from http://www.shakespeareoxfordfellowship.org/wp-content/uploads/Oxfordian2002_werth_greek.pdf

Wikipedia,. (2015). *Edmund Evans*. Retrieved 26 March 2015, from http://en.wikipedia.org/wiki/Edmund_Evans

Winter, M. (2008). *The Aesop for Children*. Mineola, N.Y: Dover Pub.

Worldology.com,. *Rise of Western Culture & Philosophy - Classical Greece*.

Retrieved 15 February 2015, from

http://www.worldology.com/Europe/Europe_Articles/rise_of_western_culture.htm

YouTube,. *Free Audio Books*. Retrieved 18 April 2015, from

https://www.youtube.com/channel/UCcEaeizmO-_bfhKrBTCIOHQ/feed

YouTube,. *MagicBox Animation*. Retrieved 8 March 2015, from

https://www.youtube.com/channel/UCI3bSdn2nIU-J_TS2KQeJBg

Zafiroopoulos, C. (2001). *Ethics in Aesop's Fables: The Augustana Collection*. Leiden: Brill.

Appendices

Appendix I

Babrius					
No.	Title	Prom.	Story outline	Epim.	p.
001	The Lion and the Bowman	X	A lion challenged a bowman and got shot in his own belly.	But the lion replied: “ <i>You’re not going to fool me, nor catch me in a trap; when he sends me such a stinging messenger as this, I know without waiting any longer how formidable he is in his own person.</i> **	5
002	The Farmer Who Lost His Mattock	X	The man lost his mattock brought his servants to God in seeking answers.	He said: “How <i>useless</i> for me to have come! How could this god know about other thieves, when he doesn’t know who those were who stole his own property? Instead, he is offering money in the hope of finding some <i>man</i> who knows about them.”**	7
003	The Goat and the Goatherd	X	A goatherd who hurt a she-goat.	“And how,” said she, “am I to hide a deed that is self-evident? My horn shouts out the truth, even though I hold my tongue.”**	9
004	The Fisherman	X	About how a man catches	It’s one way to be insured and out of trouble, to be small; but you will	9

	and the Fish		fish.	seldom see a man who enjoys a great reputation and has the luck to evade all risks.	
005	The Fighting Cocks	X	Two cocks fighting and an unexpected result.	[You too, man, never be boastful when fortune elevates you about another. Many have been saved by the very first fact of not succeeding.]	11
006	The Fisherman and the Little Fish	X	A fisherman caught a little fish who begged for its life to be spared.	“That man is a fool who fails to keep small but certain profits, in the hope of acquiring uncertain ones.”**	11
007	The Horse and the Ass	X	A horse who refused to carry for the ass tasted bitterness afterwards.	“Alas,” said the horse, “how poor was my judgment; that very burden, of which I was unwilling to share even a small part, has now of necessity been put upon me in its entirety.” **	13
008	The Arab and His Camel	X	A camel’s reaction to its master’s question.	“So the straight road is barred, is it?” **	15
009	The Fisherman with the Flute	X	A fisherman tried to catch fish with his flute but in no vain.	[It’s not possible to gain anything by lounging around and making no effort; but when you get what you want by working for it, then with propriety you may indulge in banter and idle play.]	15

010	Aphrodite and the Slave Girl*	X	A man fell in love with an ill-natured slave girl.	[Every man who rejoices in ugly things as though they were fair and good is god-cursed and blind of heart.]	17
011	The Fire-bearing Fox	X	A man set fire to a fox's tail and only to regret it.	One must be calm and not unbounded in one's anger. There is a certain retribution for anger— and may I guard against it—bringing loss upon such men as lose their tempers.	19
012	The Nightingale and the Swallow	X	A fable alludes an ancient Greek story of rape and revenge.	[There's a certain consolation for ill fortune in words of wisdom, in song, and in retreat from the crowd; but grief it is, when one now humbled comes to dwell again with those who saw him prosperity.]	19
013	The Father and the Stork	X	A stork who tried to talk man out of killing him.	[Consort with bad men and you will be hated just as they are, even though you yourself do not injury to those about you.]	23
014	The Bear and the Fox	X	A bear talked about his fondness for humans.	Let not him who injures me when living shed tears for me when dead.	25
015	The Athenian and the Theban*	X	Two men and their conversation about gods.	“Stop, you win; so let Theseus be angry with us, and Heracles with you Athenians.”**	25
016	The	X	A wolf who foolishly	“What can you expect, when I put my trust in a woman?”**	27

	Disappointed Wolf		waited for a meal.		
017	Cat as Fowler	X	A cat in disguise of a bag tried to catch fowls.	“I have seen many a bag before now and know what they look like; none of them had the teeth of a living cat.”**	27
018	The North Wind and the Sun	X	The two competed in stripping a rustic plodding.	“Cultivate gentleness, my son; you will get results oftener by persuasion than by the use of force.”**	29
019	The Fox and the Grapes	X	A fox craved for grapes but was unable to reach it.	[...] he went away beguiling his grief with these words: “The grapes are sour, not ripe as I supposed.”**	31
020	Heracles and the Ox-driver*	X	An ox-driver who prayed for God as he fell into a deep ravine.	“Take the hold of the wheels. Lay the whip on your oxen. Pray to the gods only when you are doing something to help yourself. Otherwise your prayers will be useless.”**	31
021	The Oxen and the Butchers	X	Some oxen planning on killing butchers and were stopped by an ox.	[He who is bent on escaping the calamity at hand ought to watch out lest he fall in with something worse.]	33
022	The Middle-	X	A man with two mistresses	[Aesop told this fable in order to show how pitiable a man is who falls	35

	aged Man with Two Mistresses		suffered from self-inflicted boldness.	into the hands of women. Women are like the sea; which smiles and lures men on to its sparking surface, them snuffs them out.]	
023	Better Lose the Ox Than Catch the Thief*	X	A cattle-driver who made a vow to the mountain- roaming nymphs.	From this we may well learn not to pray the gods for something ill- considered, moved by a grief bought on us temporarily.	35
024	The Frogs at the Sun's Wedding	X	A toad speaks wit at the Sun's wedding.	Many are so exceedingly light-headed that they rejoice over things that later they are bound to rue.	37
025	Why the Hares Refrained from Suicide	X	A bunch of hares resolved to die but changed their mind in the end.	“Let's go back now. There's no longer any need for us to die; I see others who are weaker than we.”**	37
026	The Farmer and the Cranes	X	About how a farmer got to chase away cranes feeding on his wheat.	“This man, it seems, is no longer trying to frighten us; already he is beginning to <i>do</i> something.”**	39
027	The Unappreciated	X	A weasel begged the man who was about to kill him.	“I admit your claim,” the man answered, “but there's more to it than that; you were strangling all the chickens and stripping the whole house	40

	Weasel			bare; you did more to harm me than to help me.”**	
028	The Toad Who Tried To Be as Big as An Ox	X	A mommy toad tried to take revenge on an ox that killed her baby.	“No use inflating yourself. You will burst in the middle sooner than you will attain the likeness of that beast.”**	41
029	The Old Age of the Race-horse	X	An old race-horse dwells on his past.	Exult not overmuch in the pride of thy youthful strength. Many a man’s old age is spent in weary toil.	41
030	Hermes on Sale*	X	A sculptor was to sell his Hermes statue.	“So then, my fate is being weighed in your balances: it remains to be seen whether you will make me a corpse or a god.”**	43
031	The Mice and Their Generals	X	Wars between weasels and mice.	The fable says: If to live without danger is one’s goal, it is better to be obscure than distinguished.	43
032	The Weasel as Bride*	X	A female weasel turned into human to marry a guy she loved.	Love, after playing his game with skill and merriment, departed. Nature was too much for him.	45
033	Outwitting the Birds*	X	A man and his scheme to chase away baws.	[A formidable tribe of men are those who act with guile.]	47

034	A Case of Indigestion*	X	A boy ate too much at a feast and needed to vomit.	[One might apply this fable to a guardian who has squandered an orphan's inheritance and wails when he is obliged to pay it back.]	49
035	Coddled to Death	X	A female ape and her two babies, one killed and one survived.	This is the nature of many men. Be thou ever an enemy to such, rather than a friend.	51
036	The Oak and the Reeds	X	The uprooted oak asked the reed's way to survive.	So spoke the reed. Our myth reveals this truth, it is not wise to struggle with the mighty, but to yield.	51
037	The Old Bull and the Young Steer	X	The old one toiled as the young one idled.	[Praise goes with useful toil, danger with idleness.]	53
038	The Unkindest Cut of All	X	A pine was pried apart by wedges placed by woodmen.	This truth the myth reveals to all of us; nothing that one may suffer from outsiders is so bad as what one suffers by the agency of one's own kind.	53
039	Mediation à la Mode	X	A crab mediates between dolphins and whales.	[...] ; as if <i>a man of no account within</i> the state can bring up to peace the strife of warring potentates.	55

040	The Rise of the Proletariat	X	A camel went cross a river while his own dung floating ahead.	[A state in which the worst citizens are in power, instead of the best, might tell this story of Aesop.]	55
041	Overextended	X	A lizard died from stretching himself.	You will hurt yourself and accomplish nothing if you try to imitate one who is much your superior.	55
042	The Departure of a Well-sated Guest	X	A dog got threw out from a party.	“How could it have been any better? I’m so giddy I don’t even know which way I’m coming out.”**	57
043	Betrayed by the Source of His Own Pride	X	A stag fled with nimble feet but later caught for his handsome horns got tangled in the boughs.	In taking stock of your <i>affairs</i> do not suppose that anything can be relied upon as sure before the event. On the other hand do not give up or lose hope. So deceptive sometimes are our confident expectations.	57
044	Divide and Conquer	X	Three bulls got killed by a lion after being separated.	If you aim to live without danger as far as possible, put no trust in enemies but hold fast always to your friends.	59
045	The Outcome of	X	A goatherd lost his own	While counting on a bigger flock, he got no profit even from the ones he	61

	a Foreign Investment		goats by starving them and feeding the wild ones.	had at first.	
046	Too Many Friends	X	A stag died from hunger, not disease.	If only he had had no friends he might reached old age.	61
047	Strength in Unity	X	A father taught his sons a lesson before he died.	[Brother love is the greatest good for men; even the humble are exalted by it.]	63
048	Unwelcome Attention*	X	A dog's offer was turned down by Hermes.	"I shall be grateful to you," said Hermes, "if you do not lick off such ointment as I have already, and do not make a <i>muss</i> on me. Beyond that, play me no respect."**	65
049	It Won't Be Fortune's Fault*	X	A man slept by as well was awakened by Fortune.	"You there, [...] They charge me everything in one lump, including all the misfortunes and failures that come to a man by his own fault."**	65
050	Double-crossed*	X	A fox escaped a hunter's chase by hiding in a woodcutter's poplars.	[The Divinity is wise and cannot be deceived. No one, though he may think his perjury will go unheeded, escapes the penalty for it.]	65
051	Fleece Me, But	X	A sheep's plea to its	"Don't hurt me. How much will you gain [...], who will shear me and at	67

	Don't Flay Me		owner.	the same time spare my flesh.”	
052	One Toils and Another Complains	X	Sturdy bulls toiled a wagon and as it creaked the driver groaned.	[It is the way of a churlish fellow to wail loudly while others are doing the work, as if he himself were burdened with toil.]	69
053	Three True Statements	X	A fox told a wolf three true things when being caught.	“I wish you'd never met me; [...], may you not live through the year, lest you meet with me again.”**	69
054	Yes and No	X	A eunuch talk about having offspring.	“When I look at this it tells me that you'll be a father; but when I look into your face you seem to be not even a man.”	71
055	An Unwelcome Partner	X	An ass ploughing with an ox asked him a question as the job finished.	“Who will carry home the old man's tools?” The ox replied: “The one who always did.”**	71
056	A Beauty Contest*	X	Zeus set up a baby beauty contest and an ape entered her own pug.	[This fable makes it clear to all, I think, that everyone believes his own child to be handsome.]	73
057	How the Arabs	X	A wagon filled with lies by	That's why the Arabs, as I've learned from personal experience, are liars	73

	Got to be Liars*		Hermes broke as he came to the country of Arab.	and impostors; not a word of truth is on their tongue.”**	
058	Hope*	X	Zeus put all the good things in a jar but men couldn’t resist opening it.	And so it is that hope alone abides with men, promising to give us each of the other blessings that escaped.	75
059	Momus the Fault-finder*	X	Three Gods created things of beauty and Momus criticized them all.	[What does this story tell us? Strive to create something, and let not Envy be the judge. Nothing whatever is entirely pleasing to the fault-finder.]	75
060	Surfeited At Last	X	A mouse fell into a pot of soup and died.	[You will be like that gluttonous mouse among men, if you fail to renounce what is sweet but injurious.]	77
061	Custom Stales	X	A hunter and a fisherman desired each other’s catches thus traded.	Finally, someone said to them: “Nay, but you’ll spoil the benefit of these good things nu too much use, then each of you will want again the thing he used to have.”**	77
062	Only a Half-breed	X	A mule aspired to race like his mother, a horse.	But suddenly he checked his course and hung his head in shame, for all at once the thought occurred, his father was an ass.	79

063	Hero-cult	X	A pious man prayed to a hero for richness.	“Good, my dear sir, [...] With this in mind, hereafter you yourself will know whether to sacrifice to me or not.”**	79
064	The Fir Tree and the Bramble	X	A tall fir tree praises herself as the bramble speaks the cruel fact.	Every distinguished man not only has greater fame than lesser men but he also undergoes greater danger.	81
065	Crane and Peacock	X	A crane contended in words of rivalry with a handsome peacock.	I would rather be admired in a threadbare coat than live without honour in rich attire.	83
066	The Two Wallets*	X	Prometheus hung two wallets on men.	That’s way, it seems to me, men see the failings of each other very clearly, while unaware of those which are their own.	83
067	The Lion’s Share	X	A lion who hunted with a wild ass divided their booty unfairly.	Measure yourself: don’t get involved in any business or partnership with a man who is more powerful than yourself.	83
068	A Contest in Archery*	X	Apollo challenges other Gods in archery.	He won the contest in archery without ever shooting.	85

069	Not Running for His Life	X	A dog failed to catch a shaggy-footed hare.	Said the dog: “One does not run in the same way when trying to catch another, as when one runs to save himself from harm.”**	87
070	War and His Bride*	X	Gods were marrying and War married Insolence.	Let no Insolence ever come among the nations or cities of men, finding favor with the crowd; for after her straightway War will be at hand.	87
071	The Sea	X	A farmer considered the sea dangerous but the sea told him otherwise.	[Bad uses turn many things that are good by nature into something worse, so that they seem to be bad.]	87
072	Borrowed Plumage*	X	A jackdaw had himself plumed with other birds’ feather in a beauty contest and was later confuted.	[Deck yourself out in fine clothes of your own, my boy; if you parade in finery that belongs to others you’ll be stripped of it.]	89
073	How the Kite Lost His Voice	X	The kite tried to imitate a horse’s voice.	[...] he failed to attain the better voice, for which he strove, and lost the one he had at first.	91
074	Man’s Years	X	A man took in three animals in a cold day and	[...] he only wags his tail when someone gives him sustenance, he’s always barking, and he has no love for strangers.	93

			was given a portion of the years allotted them to live.		
075	Mistaken for a Physician*	X	A sick man claimed a physician know nothing about treating illness.	I stepped forward immediately, [...] you in truth were no physician and has falsely been defamed.”	93
076	The Knight and His Horse	X	A knight treated his war horse like an ass when there’s no war.	“Enroll yourself to the infantry. You lowered my status once from horse to ass how can you raise me now from ass to horse?”**	95
077	The Fox and the Crow	X	A fox desired the cheese in a crow’s mouth thus flattered him to get it.	“You were not dumb, it seems, you have indeed a voice; you have everything, Sir Crow, except brains.”**	97
078	No Use Praying for a Robber*	X	A dying raven wanted his mother to pray for him.	“But who among the gods, my child,” she said, “will want to save you? What god’s altar is there that has not been robbed by you?”**	99
079	The Dog and His Shadow	X	A dog lost the meat he stole upon seeing the	[Every greedy man’s life is insecure, vainly spent in hopes of gain.]	99

			reflection in the stream.		
080	Dancing Is Not for the Camel	X	A camel was urged by his owner to dance.	“I only hope that I can walk along the road without appearing laughable, not mention cutting capers in a dance.”**	99
081	Nolo Contendere	X	An ape pointed out the tombstone of his ancestors to a fox.	[A bad man never refrains from lying when the chances are that he will get by with it easily.]	101
082	Good Reason To Be Alarmed	X	A fox mocked a lion who was awakened by a mouse.	[Check the presumption of insolent persons at the beginning, however small the matter may be. Don't allow yourself to be despised by inferiors.]	101
083	Undernourished	X	A man rubbed down and curried his horse but sold the horse's barley.	[One who would help a friend must take care to provide him with what is vital and beneficial. No finery will be of any benefit to one who lacks the necessities of life.]	103
084	The Gnat on the Bull's Horn	X	A gnat settled on a bull's horn and asked if he's weighing down the bull.	[It is ludicrous when a good-for-nothing fellow vaunts himself in the presence of superiors, as if he were someone of importance.]	103

085	The Heterogeneous Dogs	X	An Achaean dog tried to lead dogs from all over the place to fight wolves.	[Concord is the greatest good for men; dissension involves weakness and servitude.]	105
086	Deflation Necessary	X	A fox ate too much got stuck in a tree's hollow.	“Wait until you feel the pangs of hunger; you’ll not get out until your belly is the same size as when you entered.”**	107
087	Let It Be Yea Yea Or Nay Nay	X	A dog bites and fawns a hare in the chase.	[Men’s purposes are ambiguous, when one can neither trust them nor distrust them.]	107
088	How the Lark knew When To Leave	X	A lark lived with his young on a grain field chose the right time to leave.	“Now indeed the time has come, my children, for us to leave this place, now that the man himself is reaping and no longer trust his friends.” **	111
089	The Wolf And the Lamb	X	A wolf tried to find plausible complaint before devouring a lamb.	“You’re not going to rob the wolf of his dinner even though you do find it easy to refute all my charges.”**	111
090	More Fearsome	X	A lion gone mad and that	“Woe to us! Now that this beast is mad, what will he not do? We could	113

	Than Ever		fears others more.	not endure him even when he was sane.”**	
091	Temporarily Patient	X	A bull feeling from a lion got assailed by a goat.	“Since it’s not you but the lion that I avoid, I will put up with your insolence for a moment or two. Just let the lion pass me by; then you will learn how much difference there is between a goat and a bull.”**	113
092	Interested Only in the Tracks	X	A timid hunter tried to chase down a lion.	“No, no, don’t favor me with more than what I ask; tell me about the tracks but don’t show me the lion.”**	113
093	Peace by Surrender	X	The wolves came up with a deal trying to make sheep hand over dogs.	“What a strange deal it is! How am I to live with you unguarded? It’s on their account, the wolves’, that even now I can’t graze in your company without danger, though the dogs are guarding me.”**	115
094	Dr. Heron’s Fee	X	A wolf made a heron draw out a bone in his throat and paid his fee by not eating the heron.	You’ll get no good in return for giving aid to scoundrels, and you’ll do well not to suffer some injury yourself in the process.	115
095	The Stag Without A heart	X	A crafty fox talked a stag into believing that the lion	“Indeed, he had no heart could he or any creature have who came a second time into a lion’s den?”**	117

			wanted to make him the rule of all beasts.	(Here, as often, the heart is spoken of as synonymous with mind or intelligence.)	
096	Emboldened by Circumstance	X	A ram taunted a wolf over the top of a wall.	[The fable proclaims this truth to all: no one should boast whose strength depends on circumstance alone.]	125
097	Suspicious Hospitality	X	A bull fled from a trap set by a lion.	“I came,” the bull replied, “and what I say will prove it; you had no sacrificial victim worthy of your kitchen.”**	125
098	Disarmed by Love	X	A lion wanted to marry a young woman by making himself less beastly was later stoned by men.	[A man injures himself without knowing it, when he strives to partake of something that nature has denied him.]	127
099	Bonded Brotherhood	X	An eagle wanted to partner with lion.	“But you [...] How can I trust you as a friend, if you don’t stay with me”**	129
100	Freedom Preferred to Security	X	A wolf inquired a well-fed dog about his way of living.	“Away with that kind of luxury! It’s not for me at the cost of having my neck frayed with an iron collar.”**	129

101	The Vainglorious Wolf	X	An overgrown wolf sees himself a real lion.	“To the wolves you look like a lion, sure enough; but when the lion measure you, you’re just a wolf again.”**	129
102	Once In Utopia	X	A lion ruled the kingdom gently and evenly.	“This is the day for which of yore I always prayed, a day that would make the weak creatures feared even by the strong.”**	131
103	One-way Traffic	X	An aging lion lured animals to his cave by faking he’s dying.	Fortune is he who is not among the first to stumble, but has learned by observing the calamities of others.	131
104	Distinguished But Not Honored.	X	A dog that bites people got a bell tied on him.	“Poor fool, why are you so proud of yourself? This isn’t a decoration for valour or virtue that you’re dinning at us, but a plain proof of your rascality.”**	133
105	The Robber Robbed	X	A lion took a way a sheep plundered by a wolf.	“No doubt you came by it honestly, as a present given by friends.”**	135
106	Deeply Worried About the	X	A lion invited all sorts of animals to his den to enjoy	“Blame the ape for this, not me.”**	135

	Future		feasts.		
107	The Lion and the Mouse	X	A lion spared a mouse life was later rescued by it.	[The meaning of this fable is clear to men of good will: Spare the poor, and don't hesitate to rely on them, considering that a mouse once freed a lion caught in a trap.]	137
108	The Country Mouse and the City mouse	X	Two mice invited each other to their house and experienced another way of living.	“Farewell to you and such feasts as these; enjoy your wealth and revel all by yourself in superfine banquets. This abundance of yours is full of danger. As for me, I'll not desert the homely clods, under which I munch my barley free of fear.”**	141
109	Show Me How	X	A mommy crab stopped her child from walking aslant.	“Mother and teacher,” replied the young crab, “first walk straight yourself, then I'll do so by watching you.”**	143
110	Always Ready To Go	X	A man hurried his dog to go on a journey.	“I've got everything; it's you who are delaying.”**	145
111	A Backfiring Stratagem	X	A donkey who fell into stream twice, first	[Often one comes to grief by the same means that have previously brought luck.]	145

			accidentally and second purposefully.		
112	The Battle of the Bull and the Mouse	X	A small mouse bit a bull twice and made witty remark.	“It’s not always the big fellow who has the power; there are times when being small and humble has more force.”**	147
113	Enemy Infiltration	X	A man tried to enclose a wolf with his sheep.	“How can you be in earnest about saving the sheep when you bring this fellow in among us?”**	149
114	The Boasting Lamp	X	A lamp intoxicate with oil and bragged about itself.	“Shine, lamp, and be silent. The light of the stars never goes out.”**	149
115	Showing A Turtle How To Fly	X	An eagle taught a turtle how to fly later dropped him to the ground.	“I well deserve to die. What need had I of clouds or wings, when even on the ground I could not move with ease?”**	149
116	A Domestic Triangle	X	A man amused himself with the boy his wife desired.	So it happened. And the meaning of the fable is this: It’s bad for anyone to let himself be imposed upon, when it lies within his power to avenge himself.	151

117	A Double Standard of Justice*	X	A man declared that the god's decrees were unjust got bitten by an ant.	"How now, won't you endure to have the gods judge you the way you judge the ants?"**	153
118	Close To the Law But Far from Justice	X	A serpent ate up a swallow's babies who nested within a court-house wall.	"Alas, how strange a fate is mine! Right where men's laws and judgements are proclaimed, here I, a swallow, have been wronged and forced to flee."**	155
119	How Hermes Bestowed A Treasure*	X	A craftsman who worshiped a wooden image of Hermes got reward after smashing it.	[Aesop brings even the gods into his fables in the course of cautioning us one against another. You'll gain nothing by honouring a wrong-headed man; on the contrary, it will pay you to dishonour him.]	155
120	Physician Heal Thyself*	X	A frog claimed to be physician better than Paeon, gods' physician.	"And how," said a fox, "can you cure someone else, when you can't save yourself from being so deathly pale?"**	157
121	Unwelcome	X	A cat cared for a hen who	Said the hen: "If you'll just go way from here, I won't die."**	157

	Solicitude		fell sick.		
122	Doctor Wolf	X	A donkey kicked a wolf in the face when he tried to pull out a thorn.	“This is what I deserve to suffer. Why, at this late date, did I undertake to heal the lame, in the role of a physician, when the only profession I ever learned was that of a butcher?”**	159
123	Who Covets All Loses All	X	A hen laying golden eggs was killed by her owner.	While hoping for great wealth, and being in a hurry to get it, he deprived himself even of small gains.	159
124	How the Fowler Served His Guest*	X	A fowler tried to make a meal with either a partridge or a cockerel.	Said the man: “You knowledge of the hours is useful, I admit, but none the less my friend must have the makings of a meal.”	161
125	A Donkey on the Tiles	X	An ass wanted to entertain his owner was later beaten up.	“Look,” he said, “twas only yesterday, or the day before, when an ape delighted you by doing this same stunt.”** (taws = It was)	163
126	Truth and Falsehood	X	A man met Truth in the wilderness and questioned her absence in the city.	[If I may say so, and you care to hear it, the life or men in the present age is wicked.]	163

127	The Mills of the Gods Grind Slow*	X	Zeus made Hermes write men's misdeed on shards and he examined them.	We must not, therefore, be surprised if some evil doers who were quick to commit crimes are later to suffer for them.	165
128	The Dog and the Sheep	X	A sheep complained to the shepherd that the dog was doing nothing yet eating as well as humans.	"If I were not present in your midst and prowling around, you would never have got your fill of grass. By running around you everywhere I keep of the aggressive thief and the pursuing wolf."**	165
129	Failure to Quality as A Household Pet	X	A donkey groaning at his lot sought to fawn his master the way a dog did.	"I've suffered what I deserved, unlucky cuss. Why didn't I keep my station with the mules, instead of matching myself, to my ruin, with a little dog?"**	167
130	A Personal Favour to Friend Wolf	X	A fox tricked a wolf into getting the meat in a trap and the wolf was hurt.	"Well," said the wolf, "if this is the kind of gifts that you make to friends, how are you going to find anyone who will be your friend?"**	169
131	One Swallow Does Not Make	X	A man gambled away all his garments in winter for	"Poor creature," he said, "I wish I hadn't seen you before. You fooled both yourself and me."**	171

	the Spring		he thought the Spring had arrived upon seeing one swallow flying.		
132	Worried About the Sheep's Safety	X	A wolf sought to win over a sheep hiding in a fold near an altar.	Said the sheep: "Don't worry about me and my place of refuge. I'm quite all right. Even if what you say should happen, I'd rather be a sacrificial victim offered to a god than a meal for wolf."**	173
133	Rough Fare	X	A fox saw an ass eating prickly leaves of thorns.	"You there, how can you, with that soft and flabby tongue of yours, chew up and eat such rough fare as this?"**	173
134	Preposterous Leadership	X	A snake's tail requested to lead the body and the snake later fell into a pit.	"Mistress head, save us, if you will. [...] If you pull me where I was at first I will be more obedient and you'll not worry about getting into trouble again under my leadership."**	175
135	Freshly Arrived	X	A newly bought partridge making noise in the house was questioned by the house cat.	"And I," said the cat, "have been around here a long time. [...] ; why is it that you, who came here lately purchased, as you say, are making yourself so free and crowing so loudly?"**	177

136	The Force of Destiny	X	An old man dreamed about his son killed by a lion so he kept him confined. Yet the son still died accidentally.	Bear bravely what is given you by Fate and seek not to dodge it by clever devices; you'll not escape what is bound to be.	177
137	The Jackdaw Who Would Be An Eagle	X	A jackdaw mimicked an eagle to catch sheep but got tangled in the fleece.	“Why did I, who am only a jackdaw, try to imitate the eagles?”**	181
138	A Traitor To His Kind	X	A partridge offered a deal when a farmer was to kill him as dinner.	“All the more on that account shall I kill you with good reason, seeing you ensnare your won kinsmen and friends.”**	183
139	The Ass in the Lion's Skin	X	An ass spread a lion-skin around his flanks was exposed by the wind.	Then someone said to him as he beat him with a club: “You were born to be an ass, don't try to impersonate a lion.”**	183
140	When the	X	A dying cicada sought	“Dance in the winter since you piped during the summer.”**	183

	Sluggard Went to the Ant		food in winter from an ant.		
141	Doomed to Everlasting Blows*	X	Ass belonging to priests of Cybele beaten even after death, when his hide has been made into a kettledrum	When another band of priests asked them what had become of their ass they answered that he was dead, but that he was getting more blows now than he used to get when he was living.	185
142	Furnishing the Means of Their Own Destruction*	X	Oak trees ventured to complain to Zeus about being cutting down.	“You yourself provides the means now used against you; were it not that all the handles are produced by you, the famer would have no axe in his house.”**	185
143	To Pity the Pitiless Is Folly	X	A farmer warmed up a frozen viper and got killed by viper’s bite.	Dying, the man uttered these words, worthy to be remembered: “I suffer what I deserve, for showing pity to the wicked.”**	187

Phaedrus Book I					
No	Title	Prom.	Story outline	Epim.	p.
01	The Wolf and the Lamb	X	A wolf made claims so as to eat the lamb.	This fable was composed to fit those fit those persons who invent false charges by which to oppress the innocent.	191
02	The Frog Asked for King*	In the days when [...] When they began to murmur, Aesop told them this little tale.	Frogs asked gods for a king but later defiled it. So gods sent them water snake as another and devour them.	“Likewise you, citizens of Athens,” said Aesop, “must bear the evil that you have, lest a greater one befall you.”	193
03	The Vainglorious Jackdaw and the Peacock	To the end that none may borrow another’s property with which to	A jackdaw adorned himself with peacocks’	“If you had been content with our station in life and had been willing	195

		put on airs, but may rather pass his life in clothes that are his own, Aesop has set before us the following example.	feathers but later got stripped down. He ended up not being able to join peacocks or his own kind.	to take what nature gave you, you would neither have experienced that first humiliation nor would your misfortune have felt the sting of our rebuff.”**	
04	The Dog Carrying A Piece of Meat across the River	He who goes after what belongs to another deservedly loses his own.	A dog lost his own meat when he tried to grasp the meat reflection in the river.	X	197
05	The Cow, the She-goat, and the Lion	To share with the mighty is never a safe investment. This little fable bears witness to my statement.	A cow, a she-goat, and a sheep partnered with a lion and got no share at all from their hunt.	X	199
06	The Frogs Complain Against the Sun*	Aesop saw a large crowd at the wedding of his neighbor, a thief,	Frogs raised their clamour to the stars complaining	X	199

		and at once began this fable.	about the Sun's getting married.		
07	The Fox Before the Tragic Actor's Mask*	X	A fox mocked a tragic actor's mask after looking at it.	This is a twit for those to whom Lady Luck has granted rank and renown, but denied them common sense.	201
08	The Wolf and the Crane	He who wants to serve rascals and be duly paid for it makes two mistakes: first, he helps the undeserving, and secondly, he enters into a deal from which he cannot emerge without loss to himself.	A crane helped to pull out a bone from a wolf's throat. As she asked him for the fee, he	"You ungrateful thing! Your head was in my mouth and you hot it out intact, and now you stipulate that I am o pay you a bonus."**	201
09	The Sparrow Gives Advice to the Hare	Let me point out in a few lines how foolish it is to admonish others	A sparrow scoffed a hare in the clutches of an eagle	"Aha," said the hare, still alive, "here is some comfort for me as I	203

		while forgetting all danger to oneself.	was later caught by a hawk.	die. A moment ago you were gaily making fun of my misfortune; but now you are bewailing your own fate in the same tone of complaint.”**	
10	The Wolf and the Fox get Judgement from the Ape	Anyone who has once acquired a reputation for base deceit is no longer believed even when he speaks the truth. This is made evident by a short fable of Aesop’s as follows.	An ape was made the judge to determine if fox was a thief and wolf a victim.	“You, Mr. Wolf, in my opinion did not lose the property for which you sue; and you, Mr. Fox, I’m sure, purloined the thing you so handsomely deny having taken.”**	203
11	The Ass and the Lion Go Hunting	A man devoid of courage imposes upon strangers by cutting a figure with self-praise, but those who know him laugh at him.	A lion hunt together with an ass and made him bray loudly so as to scare other beasts and made them run	“It was superb,” said the lion, “so much so that, if I hadn’t known your real mettle and how genuine an ass you are, I should have fled in terror	205

			to the lion's paws.	like the others.”**	
12	The Stag at the Spring	A thing disdained is often found in practice to be more valuable than a vaunted one, as this story shows.	A stag who loved his horns and disparaged his legs was entangled in the forest by his horns and got torn by hunter's dog.	“How unfortunate for me that I never discovered till now how much I needed the members that I despised, and what sorrow those I valued had in store for me!”**	207
13	The Fox and the Crow	He who takes delight in treacherous flattery usually pays the penalty by repentance and disgrace.	A fox tricked a crow carried a piece of cheese into opening its mouth to sing and letting fall the cheese.	[This affair shows how much ingenuity can accomplish cleverness is always more than a match for hardihood.]	207
14	From Cobbler to Physician	X	A bungling cobbler faked himself a physician due to the gullibility of the crowd and later was	This I dare say, strikes home at those whose gullibility provides an income for impostors.	209

			discovered by the king.		
15	What the Ass Said to the Old Shepherd	A change of sovereignty brings to the poor nothing more than a change in the name of their master.	A man urged his ass to flee for capture when a war broke out but the ass could only care less.	“Then,” said the ass, “what difference does it make to me whose slave I am, so long as I carry only one pack at a time?”**	211
16	The Sheep, the Stag, and the Wolf	When a cheat calls rascals in to act as surety for him he is not trying to help matters but is laying the foundation for mischief.	A stag asked a sheep for a loan with a wolf as surety but the sheep suspected fraud.	X	211
17	The Sheep, the dog, and the wolf	Liars usually get punished for their evil work.	A sheep was falsely accused for a wolf deposed and certified the accusation. The wolf was later found dead in a pit.	“This,” said she, “is the wages of fraud bestowed by those above.”**	213
18	A Woman in Childbirth	No one likes to revisit the place	A woman refused to give	“I’m not at all convinced,” said she,	213

		which has bought him injury.	labour in her bed.	“that my trouble can be ended in the very place where they begin.	
19	The Dog and Her Puppies	The fair-seeming words of evil persons conceal a trap; the following lines warn us to beware.	A female dog shamelessly took over another’s kennel.	X	215
20	The Hungry Dogs	A foolish project is not only ineffective; it is also a voice that lures mortals to their ruin.	Some dogs died from trying to get a hide in the river by drinking up the water.	X	215
21	The Old Lion, the Roar, the Bull, and the Ass	Anyone who has lost the prestige that the once had becomes in his disastrous state subject to insult even by cowards.	A dying old lion was first gored by a bull and then kicked in the face by an ass.	X	217
22	The Weasel and the Man	X	A weasel begged for his life upon capture but his	This applies to those busy-bodies—let them recognize it—who work for	217

			plea was rejected.	their own private advantage while vaunting their useless services as benefactors to an unwary public.	
23	The Faithful Dog	The man who makes a sudden show of kindness please fools, but for the wise he lays his trap in vain.	A smart dog discerned a thief's trick to prevent him from barking.	X	219
24	The Frog Who Burst Herself and the Cow	When a man without resources tries to imitate the powerful he comes to grief.	A frog blew herself up and burst out in attempt to be as big as a cow.	X	219
25	The Dogs and the Crocodiles	Those who give wrong advice to the wary not only waste their efforts but also are laughed to scorn.	A dog drank and run along the river and a crocodile tried to make him stop but rejected by the dog.	X	221

26	The Fox and the Stork	It is not right to injure any men; but if someone does inflict any injury this fable warns him that his is liable to punishment in kind.	A fox invited a stork for dinner but placed a slab marble in front of her. The stork took turn inviting the wolf and used narrow-mouthed jar to serve food.	“One who sets an example ought to bear it with patience when he gets the same in return.”	221
27	The Dog, the treasure, and the Vulture	This story has a moral for miserly men, and for such are of low birth but bent on getting name of wealth.	A dog dug up human bones and encountered treasure. He was cursed by the spirits and later died from starvation.	“Dog, you deserve to lie here dead; you set your heart all at once on wealth fit for a king, in spite of the fact that you were begotten at a street-corner and raised on a dunghill.	223
28	The Fox and the Eagle	However lofty in station men may be, they should, nevertheless, be	An eagle took a fox’s cubs to feed her own	X	223

		apprehensive of lowly persons; for shrewdness may learn a lesson and find the way open to revenge.	fledglings regarded the fox's begging. Later, to stop the fox from setting fire to her nest, the eagle return the fox her young one unharmed.		
29	The Ass Insults the Boar	Fools, in their efforts to raise a silly laugh, often inflict gross insults upon others and thereby stir up grave danger for themselves.	A boar insulted by an ass chose not to seek for vengeance.	“Revenge will be easy for me, but I don't want to soil myself with such ignoble blood.”	225
30	The Frogs Dread the Battle of the Bulls	Poor folk suffer when the mighty quarrel.	Two bulls were fighting and a frog sitting in a distance explained why combat is dangerous to his kind.	X	227

31	The Kite and the Doves	He who entrusts himself to a scoundrel for protection is looking for help, but what he finds is total ruin.	Doves mistrusted a kite and made him the king. Yet he devoured them on by one in the end.	“We deserve the blows we get <for having committed our lives to this pirate.”>	227
Phaedrus Book II					
No	Title	Prom.	Story outline	Epim.	p.
01	The Bullock, the Lion, and the Robber	X	A lion shared his prey with an innocent wayfarer but a robber.	This is a shining example altogether, and worthy of praise; but the truth is that greed is rich and modesty poor.	235
02	Two Mistresses, One Old, One Young, In Love with A Man	That men are always fleeced by women, whether they love them or loved, is something that we learn, sure enough, from our	Two women tried to make a man look the same age as they themselves do pulled out all the man’s hair.	X	235

		model tales.			
03	What Aesop Said to A Certain Man Concerning the Success of the Wicked	X	A mad dying from a dog's bite tried wicked ways to heal his wound but was criticized by Aesop.	The success of wicked lures many others into evil ways.	237
04	The Eagle, the Cat and the Wild Sow	X	A tree reside by three clans once lived in peace. But the cat turned the other two into enemies with crafty word.	In this fable stupid credulity may find an object lesson showing what disaster a double-tongued person often cunningly creates.	237
05	Caesar to a Flunkey	There is at Rome a certain tribe [...] I want to reform this tribe, if possible, by means of a true story; it will be worth your whole to	A flunkey running around tried to please and impress Caesar and thus got reward from him but his efforts was not	X	239

		listen.	enough.		
06	The Eagle and the Crow	No one is sufficiently fortified against the powerful; but if an evil-doing adviser joins with such, whatever is besieged by force and rascality combined is sure to fall.	A tortoise carried by an eagle remained unharmed owing to its hard shell. After a crow suggested the eagle to drop it from lofty heaven, the poor tortoise died smashed.	Thus, he who was protected by the gift of Nature was an unequal match for the two and die a cruel death.	243
07	The Two Mules and the Robbers	X	Two mules one carried money and the other barley, one walked with his neck high and the other calmly. As they met robbers, the former was badly wounded. .	Here is evidence that little man is safe; great riches are exposed to risks.	243

08	The Stag and the Oxen	X	A stag hiding in an ox-stall was unnoticed by a cowherd and all the farmhands. But the master caught a glimpse at him and cooked him up.	The point of this fable is that the master's eye sees more than any other where his own interests is at stake.	245
09	The Author's Epilogue	X	An author's remark and reflection on composing fables.	X	247
Phaedrus Book III					
No	Title	Prom.	Story outline	Epim.	p.
01	What the Old Woman Said to the Wine Jar	X	An old woman saw an empty wine jar and smelled from it the remaining odour.	Anyone who knows me will tell you what this refer to.	259

02	The Panther and the Shepherds	Those who are scorned usually pay in the same coin.	A panther fell into a pit stoned by some and some tossed bread at her. She got out of it eventually and returned to kill those who had harmed her and spared the others.	“I remember who attacked me with stones, and who gave me bread. As for you, cease to be afraid; I returned as an enemy only to those who injured me.”**	261
03	Aesop and the Farmer	One who has learned by experience is commonly believed to be surer prophet than a soothsayer, but the reason for this is not told; it will gain currency now for the first time, thanks to my fable.	A man was greatly worried for his ewes continued to give birth to lambs with human face. He consulted two soothsayers but only to be burdened more. To this Aesop witnessed and gave him the solution.	X	263
04	The Butcher and the Ape	X	Someone saw an ape hanging in the butcher’s shop and asked what	This I suppose, has been told more for the sake of a laugh with	265

			its flavor.	regard to the truth; for I have often met with handsome persons who were scoundrels, and have known many with ugly features to be the best of men.	
05	Aesop and the Saucy Fellow	Success invites many to their ruins.	A man threw a stone at Aesop and got a penny from him. Aesop suggested him to earn bigger fortune by throwing stoning a rich and influential man. But the saucy fellow was later arrested and paid the penalty on the cross.	X	265
06	The Fly and the Mule	X	A fly urged a mule to go faster but the mule couldn't care less for it was his master but the fly that	By means of this fable a man may be justly ridiculed who makes use of empty threats without	267

			he's afraid of.	having any power.	
07	The Meeting of the Wolf and the Dog	How sweet liberty is I will briefly declare.	A well-fed house dog was inquired by a starving wolf of his life. And the wolf was first envious of his way of getting food but later repulsed by the fact he's chained and confined.	“Well, dog, go on enjoying the things you praise; I don't choose to be a king if I can't be free to please myself.”**	267
08	Brother and Sister	Be warned by this lesson and examine yourself often.	An ugly girl was scorned by her very handsome brother thus made false accusation against him trying to get back on him. Their father held them in arms with love and enlightened them with wise words.	X	271
09	Socrates to His Friends	The name of friend is common enough, but	Socrates talked about having not many but real friends on the day	X	271

		loyalty is rare.	he laid foundation of his house.		
10	The Poet, on Believing and Not Believing.	It is dangerous a like to believe and not to believe. [...] I will tell you of something that happened within my own memory.	A man falsely believed that his wife was having affair because of a freedman's manipulation. He killed his son and paid his penalty. His wife was later accused by others but a judge punished the freedman who was the cause of all the tragedy.	Let the ear spurn nothing, not yet let it give credence all at once; for either may happen [...] I have pursued this subject at greater length because I have offended certain persons in the past by too great brevity.	273
11	The Eunuch's Reply to the Scurrilous Fellow	X	A eunuch reproached by a rascal with the loss of his mutilated body made remarks to counter him.	X	277
12	The Cockerel and the Pearl	X	A cockerel found a pearl on a dunghill and didn't give a care about it for what he wanted was	This tale is for those who do not appreciate me.	279

			just food.		
13	The Bees and the Drones Get Judgement from the Wasp	X	The bees made their honeycombs but the lazy drones claimed it to be theirs. The wise wasp was made the judge and eventually restored the fruit of labours back to the bees.	I should have passed over this fable in silence if drones had not refused to agree to the bargain. (In saying this, Phaedrus may be referring to imitators of his fables, or to persons who claimed that they themselves or someone else had written them. In prologue to Book IV he declared that his detractors are unable to imitate him.)	279
14	Concerning Relaxation and Tension	X	Aesop was taunted to be lazy when he played on the street with kids. He then made an analogy	So it is, you should let you mind play now and then, that is may be better fitted for thinking when it	281

			with a tensioned bow to tell people they should always remember to relax.	resumes to work.	
15	The Dog to the Lamb	X	A dog was told by a lamb looking for its mother that what he was looking for is not the one gave birth to him but the one took care of him and showed kindness to him.	[By these lines the author wished to show that men rebel at rules, but yield to those who earn their favour.]	283
16	The Cicada and the Owl*	He who shows no consideration for others usually meets with punishment for his arrogance.	A cicada had been making loud noises and disregarded all the plea made by the owl. Thus the owl made up an excuse inviting the cicada to her hollow and finished her off.	X	285

17	Tress Under the Patronage of the Gods*	X	Gods chose different trees under their own patronage and all chose those that don't bear fruits.	The fable admonished us to do nothing that is not beneficial.	287
18	The Peacock Complains to Juno About His Voice*	X	A peacock asked the goodness why he didn't have beautiful voice as nightingale. The goodness this replied to him with wisdom and wanted him not to be deluded and relapsed into self-pity.	X	289
19	Aesop's Reply to an Inquisitive Fellow	X	Once Aesop was still a slave he was made to do many things at once all by himself. Some chatterbox inquired him when they saw him busying walking down the street with a lamp at midday.	If the bore managed to get this answer into his head he must have seen that in the judgment of old Aesop he did not pass as a man—a fellow who saw fit to banter another inopportunately when he	291

				was busy.	
Phaedrus Book IV					
No	Title	Prom.	Story outline	Epim.	p.
01	The Ass and the Priests of Cybele	Whose is born to ill luck not only runs out the course of life in sorrow but is also dogged after death by the hard misery of his fate.	An ass worked hard for priests was made into tambourines even after he died.	“He thought that after death he could rest in peace, but, behold, new blows are heaped upon him, dead though he is.”**	301
02	The Poet [The Weasel and the Mice]	I seem to you to be fooling, and I do indeed wield the pen lightheartedly, [...] But less I shall have said all this without any bonus for the reader, I'll append a short fable about it.	An aging weasel rolled herself in the flour so as to catch mice. She succeeded for a several time and an old mouse witnessed it all.	“I wish you luck, you who are lying there, just as truly and sincerely as I believe that you are only flour.”	301

03	The Fox and the Grapes	X	A fox failed to reach grapes hanging upon a lofty vine this left saying they are not yet ripe.	Those who speak slightly of things that they themselves cannot achieve will do right to put their own name on this parable.	303
04	The Horse and the Wild Boar	X	A boar and a horse had a quarrel and the horse sought a man to help. After killing the boar, the horse ended up being enslaved by the man.	This fable will serve the warn hot-tempered men that is id better to suffer an injury with impunity than to put one's self in the power of another.	305
05	The Enigmatic Will	Often there is more merit in one man than in a crowd. I will convey this idea to posterity in a short story.	A father died and left an unexplained will to his three daughters. No one can interpret the will properly except Aesop.	Thus did the sagacity of one man find the answer to a problem that had eluded the inadequate understanding of many.	307

06	The Battle of the Mice and Weasels	X	Mice was defeated by weasels and as they fled for their lives, their generals who had fastened horns on their heads couldn't make their way into a hole and got captured by weasels.	Whenever a people is hard pressed by a grim calamity is their leaders in high position who are in danger; the humble, common people easily find safety in obscurity.	311
07	Phaedrus	You who turn up your nose at my writings and censure them, you Mr. Critic [...] while I try to appease the stern look on your face by bringing Aesop on the stage for the first time in tragic buskins.	*With this fable, Phaedrus imitates the paraphrase made by Ennuis of the Medea of Euripides at the beginning.	This is said to those who become squeamish on account of their own folly, then in order to get credit for good taste, rail against heaven.	311
08	The Serpent at the	He who attacks with the wicked	A viper ventured into a	X	315

	Blacksmith's	teeth one who can bite till harder should understand that he himself is described in the substance of this fable.	blacksmith's shop and bit a file with his teeth.		
09	The Fox and the Goat	When a crafty man finds himself in danger he looks for a way out at another's expense.	A fox trapped in a well tricked a goat into going in as well. He then planted his feet on the goat and jumped out.	X	315
10	On the Faults of Men*	X	Jupiter put upon two wallets on men, one in the front and one at the back filled with faults of ours and other people's.	For this reason we are unable to see our own vices; but as soon as others commit errors we become their critics.	317
11	The Thief and His Lamp*	X	A thief took the lamp	How many useful lesson are	317

			<p>from gods and used it to light the path of crime.</p> <p>Therefore, we don't see lamps in sacred places or kindled as sacrificial fire.</p>	<p>contained in this story will now be explained by the author himself, no other. In the first place, [...] and lastly, it forbids the good man to share the use of anything with the wicked.</p>	
12	The Evils of Wealth*	<p>It is for good cause that riches are hated by the brave man, since a hoard of money prevents praise from reaching its proper object.</p>	<p>As Hercules was received in to heaven as the reward for his valour, Plutus, the child of Fortune turned away his eyes and rejected him.</p>	X	319
13	The King of the Apes	<p>“Nothing is more profitable to a man than to speak the truth.” This is a maxim that should, of course,</p>	<p>An ape caught two men, once born deceptive and the other truthful. The ape</p>	<p>This is a tale for wicked men who love deceit and malice, and who murder honesty and truth.</p>	321

		<p>be approved by everyone; but sincerity is usually brought to its own destruction <in places where the current value of falsehood is greater than that of truth>.</p>	<p>made them tell who he was and what his fellow apes were. The one lied got rewarded and the other who spoke truth torn into pieces.</p>		
14	The Rule of King Lion	<p>Where silence brings torment, the penalty for speaking out is equally hard.</p>	<p>A lion made himself king and confine himself to a slender diet along with others. He later found that he couldn't change his nature and tricked to devour others.</p>	<p>[The penalty is the same for the one who speaks and for him who does not speak.]</p>	323
15	Prometheus*	<p><Then using the same materials he made, immediately after></p>	<p>About woman's tongue and private parts.</p>	X	325

16	Prometheus Again*	X	Someone asked how tribads and effeminate males were made, An old man explained.		327
17	The Bearded She-goat*	X	As Jupiter gave she-goats a beard, the male goats were upset and reproached them. Jupiter asked them not to take it to heart.	This example teaches you to endure it with patience when those who are inferior to you in merit wear the same uniform as yourself.	327
18	On the Fortune of Men	When a certain man was complaining about his ill fortune, Aesop invented the following story to comfort him.	A ship encountered storms and endangered everyone onboard, however the weather quickly changed and	“One must be cautious in rejoicing and slow to complain, for the whole of life is a blend of grief and joy.”**	329

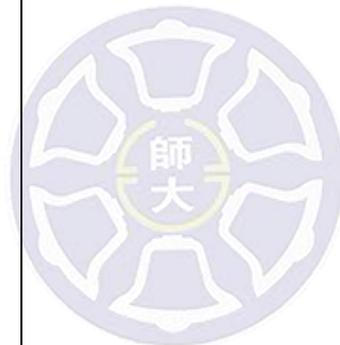
			brought peace to everyone.		
19	The Dog Send An Embassy to Jupiter*	X	A tale of why dogs nowadays sniffs at another's rear end.	X	329
20	The Serpent Fatal to the Merciful Man	He who brings aid to the wicked afterwards suffers for it.	A man was bit in the bosom and killed after he saved a cold snake.	“To teach men no to be good to those who are no good.”**	333
21	The Fox and the Dragon*	X	A fox found a remote cave when digging. In the cave there lived a dragon guarding treasure. The Fox questioned his purposes and reward looking after those	Since you are destined to go to that place where others before you have gone, why in blind folly make your life miserable with self-torment? [...] you who are trimming down every expense allowed for your funeral, lest the undertakers should	333

			treasure.	make any profits from your estate.	
22	Phaedrus*	X	Phaedrus wrote in response to people who doubt his capability to compose fables.	X	335
23	About Simonides	A man of learning always has riches within himself.	Simonides encountered a shipwreck. He was safely on shore and provided with necessities owing to his wisdom and knowledge.	X	337
24	The Mountain in Labour	X	A mountain gave birth to a mouse.	This was written for you who threaten to do great things but fail to get anything done.	339
25	The Ant and the Fly	[The fable warns us not to do	A fly and an ant arguing	A fable of this kind distinguishes	341

		anything in which there is no profit.]	who was the more important.	two brands of men, those who decorate themselves with illusory honours and those whose quality displays the charm of genuine worth.	
26	The Poet* (How Simonides Was Saved by the Gods)	How greatly literary skill is valued among men I have declared above; here I shall record for posterity how great is the honour allotted to it by the gods on high. (See No.23)	Simonides wrote an ode in praise of an athlete but only got one third of the promised pay. And later Simonides got the rest of the pay in a very unusual way.	X	343
Phaedrus Book V					
No	Title	Prom.	Story outline	Epim.	p.

01	King Demetrius and the Poet Menander	X	When King Demetrius seized the sovereignty of Athens unlawfully, citizens and people of all kinds protested against the tyrant while among them there's Menander.	X	351
02	Two Soldiers and A Robber	X	Two soldiers run into a robber, one fled and one stayed to fight. After the robber was beaten off, the cowardly run back and displayed his late courage.	This story should be applied to him who is brave when all goes well, abut prone to run away when the outcome is in doubt.	353
03	The Bald Man and the Fly	X	A bald man slapped himself in the head in attempt to kill a fly stinging his head and was mocked by the fly.	As you will see by this example, it is fitting that one should be pardoned who does wrong by accident; but as for him who injures anyone intentionally, no punishment, I reckon, is too great for	355

				him.	
04	The Ass and the Pig's Barley*	X	An ass spurned the barley given by his owner for he just sacrificed the pig who used to eat it.	Alarmed by consideration of this fable, I have always avoided profit that involved danger. But you say; "Those who have stolen riches still have them." Come now, let's reckon up the number of those who have been caught and have perished; you will find that those so punished are the greater throng. To a dew men rashness brings fortune, to many ruin.	357
05	The Buffoon and the Country Fellow	Through perverse partiality men often go wrong and, while standing up for an	A rich man held shows and promised to reward the best performer. Professional actors all entered the game and also a	X	359



		opinion founded on their own error, are compelled by plain facts to regret their mistake.	buffoon who can imitate pig's squeals. A country fellow came and actually hid a pig under his clothes yet the crowd still favored the buffoon's performance. He then showed the pig to reveal the trick.		
06	The Two Bald Men	X	Two bald men encountered each other when one of the two found a comb on the street.	This complaint befits one who had been fooled by hope.	361
07	Prince, the Flute-player	When an empty mind carried away by frivolous breeze of popularity, has assumed an upstart	A flute-player broke his shin-bones on the stage was brought back to the show, mistakenly thinking he was the one everyone was cheering for.	X	363

		self-assurance, its feather-brained folly is easily brought to ridicule.			
08	Time*	X	A description of the nature of Opportunity.	It was in order that lingering delay might not hinder the accomplishment of our designs that the ancients imagined such an image of Time.	367
09	The Bull and the Calf	X	A bull trying to get through a narrow passageway was tipped by the calf.	Let him who tries to correct one who is his superior in wisdom consider this as addressed to himself.	367
10	The Old Dog and the Hunter	X	A dog weary because of his age and could no longer hunt and was scolded by his master.	Why I have written this, Philetus, you can see very well.	369

* Stories which involve or mention (ancient Greek) Gods

** Epim or the final statement spoken by a protagonist.

Appendix II

	versions	Croxall	Bewick	James	Crane	Detmold	Jacobs	•	Notes
No.	Fable. Title								
1	The Fox and the Stork*Crane	v	v	v	v	v	v	6	
2	The Hare and the Tortoise	v	v	v	v	v	v	6	
3	The Hart and the Vine	v	v	v	v	v		5	
4	Hercules and the Carter*Waggoner	v	v	v	v		v	5	
5	The (ungrateful) Wolf and the Crane *bone	v	v	v	v		v	5	
6	The Angler*Fisherman and the Little Fish	v	v	v	v		v	5	Catch small fish
7	The Ant and the Grasshopper	v	v	v		v	v	5	
8	The Ass in the Lion's Skin	v	v	v	v		v	5	
9	The Cock and the Jewel *Pearl	v	v	v	v		v	5	

10	The Country Mouse and the City* Town Mouse	v	v	v		v	v	5	
11	The Countryman and the Snake* Serpent	v	v	v	v		v	5	
12	The Crow and the Pitcher	v	v	v	v		v	5	
13	The Dog and the Shadow	v	v	v	v		v	5	
14	The Dog in the Manger	v	v	v	v		v	5	
15	The Fox and the (Vizor) Mask	v	v	v	v		v	5	
16	The Fox and the Crow	v	v	v	v		v	5	
17	The Fox and the Grapes	v	v	v	v		v	5	
18	The Fox and the Lion	v	v	v	v		v	5	*Familiarity breeds contempt
19	The Fox and the sick Lion	v	v	v	v		v	5	A Witty fox *Crane's version: The Ass and the sick Lion
20	The Fox without a Tail	v	v	v	v		v	5	

21	The Frogs desiring King	v	v	v	v		v	5	Or *asking for; and their a King (Or King Log & King Stork)
22	The Hares and the Frogs	v	v	v	v		v	5	
23	The Horse and the Stag*deer	v	v	v	v		v	5	Or the Horse and the Man*Hunter
24	The Horse*Charger and the Ass	v	v	v	v		v	5	Different interpretation
25	The Lion and the Four Bulls*Oxen	v	v	v		v	v	5	Detmold's version is three bulls
26	The Lion and the Mouse	v	v	v	v		v	5	
27	The Lion in Love	v	v	v	v		v	5	
28	The Mountain in Labour	v	v	v		v	v	5	
29	The Oak*Tree and the Reed	v	v	v	v		v	5	
30	The Old Man and his Sons	v	v	v	v		v	5	Or Bundle of Sticks
31	The One-eyed Doe	v	v	v	v		v	5	Or the Half-blind Doe
32	The Proud Frog (and the Ox*Bull)	v	v	v	v		v	5	

33	The Satyr and the Traveler	v	v	v	v		v	5	
34	The Stag in the Ox-stall	v	v	v	v		v	5	
35	The Trumpeter taken Prisoner	v	v	v	v		v	5	
36	The Two Crabs	v	v	v	v		v	5	Or the Crab and her Mother
37	The vain Jackdaw	v	v	v	v	v		5	
38	The Viper*snake*serpent and the File	v	v	v	v		v	5	
39	The Wind and the Sun	v	v	v	v		v	5	
40	The Wolf and the Lamb	v	v	v	v		v	5	At the waterside
41	Fortune and the Boy	v	v	v	v			4	
42	The Belly and the Members	v	v	v			v	4	
43	The Cat and the Fox	v	v		v		v	4	
44	The Dog and the Wolf	v	v	v			v	4	
45	The Eagle and the Crow*Jackdaw	v	v	v	v			4	

46	The Fir-tree and the Bramble	v	v	v	v			4	
47	The Fox and the Goat	v	v	v			v	4	Fox's in the well
48	The Husbandman*Farmer and his Sons	v	v	v	v			4	Sons dug up the soil
49	The Kid and the Wolf	v	v	v			v	4	The Young goat on the roof
50	The Lion and other Beasts	v	v	v			v	4	Hunting together
51	The Man and his Two Wives	v	v	v			v	4	
52	The Mice in Council	v	v	v	v			4	
53	The Miller, his Son and their Ass*Dunkey		v	v	v		v	4	Or the Man that Pleased None
54	The Miser and his Treasure*Gold		v	v	v		v	4	
55	The Nurse and the Wolf	v	v	v			v	4	
56	The Old Man and Death	v	v	v			v	4	
57	The Old Woman and her Maids	v	v	v	v			4	

58	The Old Woman and the Empty (Wine) Cask*Jar	v	v	v			v	4	
59	The Peacock's Complaint	v	v		v		v	4	Lazy Housemaids kill a cock*rooster
60	The Shepherd's Boy (and the Wolf)	v	v	v			v	4	
61	The Tortoise and the Eagle	v	v	v			v	4	
62	The Travellers and the Bear	v	v	v			v	4	
63	The Trees and the Woodman		v	v			v	4	Man looking for branches to make hatchet*axe
64	The Two Pots	v	v	v			v	4	Or Juno and the Peacock
65	The Wolf in Sheep's Clothing	v	v	v			v	4	
66	The Stag looking into the Water	v	v	v			v	4	Or the Stag at the pool& the Hart and the Hunter *nimble feet and gracious horns
67	A Man bit (*bitten) by a Dog	v	v	v				3	

68	Jupiter and the Ass	v	v	v				3	Or the Ass and his Master
69	Jupiter and the Camel	v	v	v				3	
70	Jupiter and the Herdsman	v	v	v				3	Lost bull
71	Mercury and the Carver*Sculptor	v	v	v				3	
72	Mercury and the Woodman	v	v	v				3	Hatchet in the water
73	The (frighten) Lion and the Frog	v	v		v			3	
74	The (two) Travellers	v	v	v				3	About an axe* hatchet
75	The Ass and the Lion Hunting	v	v	v				3	
76	The Ass and the Little*Lap Dog	v		v			v	3	
77	The Ass, the Lion, and the Cock	v		v	v			3	
78	The Bald Knight	v	v	v				3	
79	The Bear and the Bee-hives	v	v		v			3	
80	The Bees, the Drones, and the Wasp	v	v	v				3	

81	The Birds, the Beasts, and the Bat	v				v	v	3	
82	The Blackmoor	v	v	v				3	
83	The Boasting Traveller	v	v	v				3	
84	The Brother and Sister	v	v		v			3	
85	The Bull and the Goat	v	v	v				3	
86	The Cat and the Mice	v	v	v				3	Cat's hanging
87	The Collier and the Fuller	v	v	v				3	
88	The Deer and the Lion	v	v		v			3	
89	The Dog invited to Supper	v	v	v				3	
90	The Eagle and the Arrow			v		v	v	3	
91	The Falconer*Fowler and the Partridge	v	v	v				3	
92	The Fighting Cocks (and the Eagle)	v	v	v				3	

93	The Fisherman	v	v	v				3	Fish in troubled water
94	The Fowler*Bird-catcher and the Lark	v	v	v				3	
95	The Fox and the Boar	v	v	v				3	
96	The Fox and the Hedgehog	v	v	v				3	
97	The Geese and the Cranes	v		v		v		3	
98	The Goat and the Lion	v	v	v				3	
99	The Goose with the Golden Eggs			v	v		v	3	
100	The Hen and the Fox	v	v	v				3	
101	The Horse and the (over) loaded Ass	v	v	v				3	
102	The Husbandman and the Stork	v	v	v				3	
103	The Kite and the Pigeons	v	v	v				3	Pretend to kill
104	The Lark and her Young Ones	v	v	v				3	
105	The Leopard and the Fox	v	v	v				3	

106	The Man and the Snake*Serpent	v	v				v	3	Revenge
107	The Mischievous Dog	v	v	v				3	
108	The Mole and her Dam*Mother	v	v	v				3	
109	The Mouse and the Weasel	v	v	v				3	
110	The Mule	v	v	v				3	
111	The Old Hound	v	v	v				3	
112	The Old Lion	v	v	v				3	
113	The Porcupine and the Snakes	v	v			v		3	
114	The Sensible Ass	v	v			v		3	Or the Ass and the Enemy
115	The Shepherd turned Merchant	v	v	v				3	Or the Shepherd and the Sea
116	The Sick Kite	v	v	v				3	
117	The Swallow and other Birds	v	v				v	3	
118	The Thief and the Dog	v	v	v				3	
119	The Wolf and the (Young) Kid*Goat	v	v	v				3	Kid in the house

120	The Young Man and the Lion	v	v	v				3	Man killed by a lion's painting
121	Venus and the Cat			v	v		v	3	Girl turned into cat for love (or the Cat maiden)
122	Aesop and the Impertinent Fellow	v	v					2	
123	Aesop at Play	v	v					2	
124	Ceaser and the Slave	v	v					2	
125	Jupiter and Pallas	v	v					2	
126	The (*Pole-)Cat and the Cock	v	v					2	
127	The Ant and the Fly	v	v					2	
128	The Ape and her two Young Ones	v	v					2	
129	The Ape and the Fox	v	v					2	
130	The Ass eating Thistles	v	v					2	
131	The Boar and the Ass	v	v					2	

132	The Boy and his Mother	v	v					2	
133	The Boys and the Frogs		v	v				2	
134	The Cock and Fox	v	v					2	Fox caught by the spring
135	The Cock and the Fox	v	v					2	Cock on the tree as the fox on the ground
136	The Creaking Wheel	v		v				2	
137	The Dog and Sheep	v	v					2	
138	The Dog, the Cock, and the Fox			v			v	2	
139	The Dove and the Ant	v		v				2	
140	The Drunken Husband	v	v					2	
141	The Eagle and the Beetle			v		v		2	
142	The Eagle and the Fox	v	v					2	
143	The Eagle, the Cat, and the Sow	v	v					2	
144	The Envious Man and the Covetous	v	v					2	

145	The Fatal Marriage	v	v					2	
146	The Fisherman Piping			v			v	2	Flute or pipe
147	The Forester and the Lion	v	v					2	
148	The Fowler and the Blackbird	v	v					2	
149	The Fowler and the Ringdove	v	v					2	
150	The Fox and the Ass	v	v					2	
151	The Fox and the Bramble *Briar	v	v					2	
152	The Fox and the Countryman	v	v					2	
153	The Fox and the Mosquitoes				v		v	2	
154	The Fox and the Tiger	v	v					2	
155	The Fox and the Wolf	v	v					2	
156	The Fox in the Well	v	v					2	Wolf went by
157	The Frog and the Fox	v	v					2	
158	The Frog and the Mouse	v		v				2	
159	The Frogs and the Fighting Bulls	v	v					2	

160	The Gardener and his Dog	v	v					2	
161	The Harper	v	v					2	
162	The Hawk and the Farmer	v	v					2	
163	The Hen and the Swallow	v	v					2	
164	The Horse and the Lion	v	v					2	
165	The Hunted Beaver	v	v					2	
166	The Lamb brought up by a Goat	v	v					2	
167	The Lion and the Statue				v		v	2	
168	The Lion, the Ass, and the Fox	v		v				2	Hunting
169	The Lion, the Bear, and the Fox	v		v				2	
170	The Lioness and the Fox	v	v					2	
171	The Man and his Goose	v	v					2	
172	The Man and his Wooden God	v					v	2	
173	The Man and the Weasel	v	v					2	
174	The Man*Clown and the Gnat	v	v					2	

175	The Master and his Scholar	v	v					2	
176	The Monkey and the Dolphin			v		v		2	
177	The Monkey and the Fisherman			v		v		2	
178	The Owl and the Grasshopper	v				v		2	
179	The Partridge and the Cocks	v	v					2	
180	The Peacock and the Crane	v	v					2	
181	The Peacock and the Magpie*Jay	v					v	2	
182	The Plowman*Ploughman and Fortune	v	v					2	
183	The Pomegranate, the Apple, and the Bramble			v		v		2	
184	The Raven and the Serpent	v	v					2	
185	The Sheep-biter	v	v					2	
186	The Sow and the Bitch	v	v					2	

187	The Sow and the Wolf	v	v					2	
188	The Sparrow and the Hare	v	v					2	
189	The Stag and the Fawn	v	v					2	
190	The Thief and his Mother			v			v	2	
191	The Thief and the Boy	v	v					2	
192	The Thieves and the Cock	v	v					2	
193	The Thunny*Flying Fish and the Dolphin	v	v					2	
194	The Two Bitches	v	v					2	
195	The Two Frogs	v	v					2	
196	The Wanton Calf	v	v					2	
197	The Wolf and the Goat			v			v	2	Wolf tried to trick goat into having grass
198	The Wolf, the Fox, and the Ape	v	v					2	
199	The Wolves and the Sheep	v		v				2	

200	The Wolves and the Sick Ass	v	v					2	
201	The Young Man and his Cat	v	v					2	
202	The Young Man and the Swallow	v	v					2	
203	The Young Men and the Cock	v	v					2	
204	Androcles						v	1	
205	Avaricious and the Envious						v	1	
206	Beeves and the Butcher *Oxen							1	
207	Belling the Cat						v	1	
208	Death and Cupid	v						1	
209	Industry and Sloth		v					1	
210	Jupiter and the Bee			v				1	
211	Jupiter, Neptunes, Minerva and Momus			v				1	
212	The Ape chosen King		v					1	

213	The Arab and the Camel			v				1	
214	The Ass and his Driver			v				1	
215	The Ass and the Grasshopper			v				1	
216	The Ass Carrying Salt			v				1	
217	The Ass's Shadow			v				1	
218	The Astronomer			v				1	
219	The Bald Man and the Fly						v	1	
220	The Bear and the Fox			v				1	
221	The Blind Man and the Lame		v					1	
222	The Boaster					v		1	
223	The Bowman and the Lion			v				1	
224	The Boy and the Filberts			v				1	
225	The Boy and the Nettle			v				1	
226	The Boy and the Scorpion			v				1	
227	The Boy Bathing			v				1	

228	The Brazier and his Dog			v				1	
229	The Buffoon and the Countryman						v	1	
230	The Country maid and her Milk-can			v				1	
231	The Covetous Man	v						1	
232	The Doctor and the Patient			v				1	
233	The Dog and Cat		v					1	
234	The Dog and his Master			v				1	
235	The Dogs and the Hides			v				1	
236	The Dolphins and the Sprat			v				1	War between Dolphin and Whale
237	The Dove and the Bee		v					1	
238	The Dove and the Crow			v				1	
239	The Eagle and his Captor					v		1	
240	The Farmer and the Crane			v				1	

241	The Farmer and the Dogs			v				1	
242	The Farmer and the Lion			v				1	
243	The Farther and his two Daughters			v				1	
244	The Farthing Rushlight			v				1	Candle and light
245	The Fawn and her Mother			v				1	
246	The Files and the Honey-pot			v				1	
247	The Fox and the Ape	v						1	
248	The Fox and the Woodman			v				1	
249	The Frogs and the Mice		v					1	
250	The Gnat(*fly) and the Bull			v				1	
251	The Goat and the Ass					v		1	
252	The Goat and the Goatherd			v				1	Broken horns
253	The Goatherd and the Goats			v				1	Who lost his herd
254	The Great and the Little Fishes			v				1	Small ones got away

255	The Gull and the Kite			v				1	Gull chocked on big fish
256	The Hare and the Hound			v				1	Hare run for life
257	The Hare with many Friends						v	1	
258	The Hawk and the Nightingale	v						1	
259	The Hedge and the Vineyard			v				1	
260	The Heifer*Young Cow and the Ox			v				1	
261	The Hen and the Cat			v				1	
262	The Horse and the Groom			v				1	
263	The Hound and the Hare			v				1	*Double Friend
264	The Hunter and the Fisherman			v				1	
265	The Hunter and the Woodsman			v				1	
266	The Husbandman and the Sea			v				1	
267	The Jackass in Office			v				1	
268	The Jackdaw and the Pigeons	v						1	

269	The Jackdaw and the Sheep	v						1	
270	The Judicious Lion	v						1	
271	The Labourer and the Nightingale						v	1	
272	The Lamb and the Wolf			v				1	Lamb escaped to temple
273	The Lark burrying her Father					v		1	
274	The Lion and the Dolphin			v				1	
275	The Lion and the Fox			v				1	Keep your place
276	The Lion and three Councillors			v				1	
277	The Lion, the Fox, and the Ass						v	1	Brainless ass
278	The Lion, the Tiger, and the Wolf		v					1	
279	The Lion, the Wolf and the Dog		v					1	
280	The Lioness			v				1	Quality comes before quality
281	The Magpie and the Sheep		v					1	
282	The Marriage of the Sun			v				1	

283	The Married Mouse *marry to a lion			v				1	
284	The Mice and the Weasels			v				1	War
285	The Milkmaid and her Pail						v	1	
286	The Monkey and the Camel			v				1	
287	The Monkey and their Mother					v		1	Fondlings are commonly unfortunate
288	The Moon and her Mother			v				1	
289	The Moutebank and the Country man			v				1	Swindler
290	The old Woman and the Physician			v				1	
291	The Owl and the Birds					v		1	
292	The Oxen and the Axle-trees					v		1	
293	The Parrot and his Cage	v						1	
294	The Porker and the Sheep			v				1	Fatten young pig

295	The Quack Frog			v				1	
296	The Raven and the Swan			v				1	
297	The River Fish and the Sea Fish	v						1	Small fish boasts
298	The Rivers and the Sea			v				1	
299	The Sea-side Travelers			v				1	
300	The She-goats and their beards					v		1	
301	The Ship Dog		v					1	
302	The Sick Lion						v	1	Insulted by animals
303	The Swallow and the Raven			v				1	
304	The Swallow in Chancery			v				1	Nest under the court's roof
305	The Thirsty Pigeon			v				1	
306	The Three Tradesmen			v				1	
307	The Travelers and the Plane-tree			v				1	Ingratitude
308	The Two Wallets			v				1	
309	The Vine and the Goat			v				1	

310	The Wasp and the Snake					v		1	
311	The Widow and her Hen			v				1	
312	The Widow and her Sheep			v				1	
313	The Wild and the Tame Geese		v					1	
314	The Wolf and the Horse			v				1	
315	The Wolf and the Lion			v				1	Lion robbed wolf's prey
316	The Wolf and the Sheep			v				1	Wolf bitten by a dog and asking for water
317	The Wolf and the shepherd			v				1	Pretend friend
318	The Wolf and the Shepherds			v				1	Apt to condemn
319	The Wood and the Clown	v						1	
320	The Young Man and the Whelp			v				1	

• Frequency of a fable being selected

* Interchangeable words or phrases.

Appendix III

Version	Number	Titles
Croxall	10/196 5%	Death and Cupid The Covetous Man The Fox and the Ape The Hawk and the Nightingale The Jackdaw and the Pigeons The Jackdaw and the Sheep The Judicious Lion The Parrot and his Cage The River Fish and the Sea Fish The Wood and the Clown
Bewick	12/188 9%	Industry and Sloth The Ape chosen King The Blind Man and the Lame The Dog and Cat The Dove and the Bee The Frogs and the Mice The Lion, the Tiger, and the Wolf The Lion, the Wolf and the Dog The Magpie and the Sheep The Monkey and the Camel The Ship Dog The Wild and the Tame Geese
James	77/203 37%	Beeves and the Butcher Jupiter and the Bee Jupiter, Neptunes, Minerva and Momus The Arab and the Camel The Ass and his Driver The Ass and the Grasshopper The Ass Carrying Salt The Ass's Shadow The Astronomer The Bear and the Fox The Bowman and the Lion The Boy and the Filberts

		<p> The Boy and the Nettle The Boy and the Scorpion The Boy Bathing The Brazier and his Dog The Country maid and her Milk-can The Doctor and the Patient The Dog and his Master The Dogs and the Hides The Dolphins and the Sprat The Dove and the Crow The Farmer and the Crane The Farmer and the Dogs The Farmer and the Lion The Farther and his two Daughters The Farthing Rushlight The Fawn and her Mother The Files and the Honey-pot The Fox and the Woodman The Gnat(*fly) and the Bull The Goat and the Goatherd The Gotherd and the Goats The Great and the Little Fishes The Gull and the Kite The Hare and the Hound The Hedge and the Vineyard The Heifer*Young Cow and the Ox The Hen and the Cat The Horse and the Groom The Hound and the Hare The Hunter and the Fisherman The Hunter and the Woodsman The Husbandman and the Sea The Jackass in Office The Lamb and the Wolf The Lion and the Dolphin The Lion and the Fox The Lion and three Councillors The Lioness </p>
--	--	---

		<p>The Marriage of the Sun</p> <p>The Married Mouse *marry to a lion</p> <p>The Mice and the Weasels</p> <p>The Moon and her Mother</p> <p>The Moutebank and the Country man</p> <p>The old Woman and the Physician</p> <p>The Porker and the Sheep</p> <p>The Quack Frog</p> <p>The Raven and the Swan</p> <p>The Rivers and the Sea</p> <p>The Sea-side Travelers</p> <p>The Swallow and the Raven</p> <p>The Swallow in Chancery</p> <p>The Thirsty Pigeon</p> <p>The Three Tradesmen</p> <p>The Travelers and the Plane-tree</p> <p>The Two Wallets</p> <p>The Vine and the Goat</p> <p>The Widow and her Hen</p> <p>The Widow and her Sheep</p> <p>The Wolf and the Horse</p> <p>The Wolf and the Lion</p> <p>The Wolf and the Sheep</p> <p>The Wolf and the shepherd</p> <p>The Wolf and the Shepherds</p> <p>The Young Man and the Whelp</p>
Crane	1/56	The Boaster
Detmold	8/25 30%	<p>The Eagle and his Captor</p> <p>The Goat and the Ass</p> <p>The Lark burying her Father</p> <p>The Monkey and their Mother</p> <p>The Owl and the Birds</p> <p>The Oxen and the Axle-trees</p> <p>The She-goats and their beards</p> <p>The Wasp and the Snake</p>
Jacobs	10/82 12%	<p>Androcles</p> <p>Avaricious and the Envious</p> <p>Belling the Cat</p>

		<p>The Bald Man and the Fly The Buffoon and the Countryman The Hare with many Friends The Labourer and the Nightingale The Lion, the Fox, and the Ass The Milkmaid and her Pail The Sick Lion</p>
--	--	---



