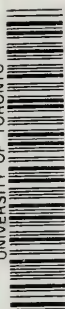


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THE FABLES

OF AESOP

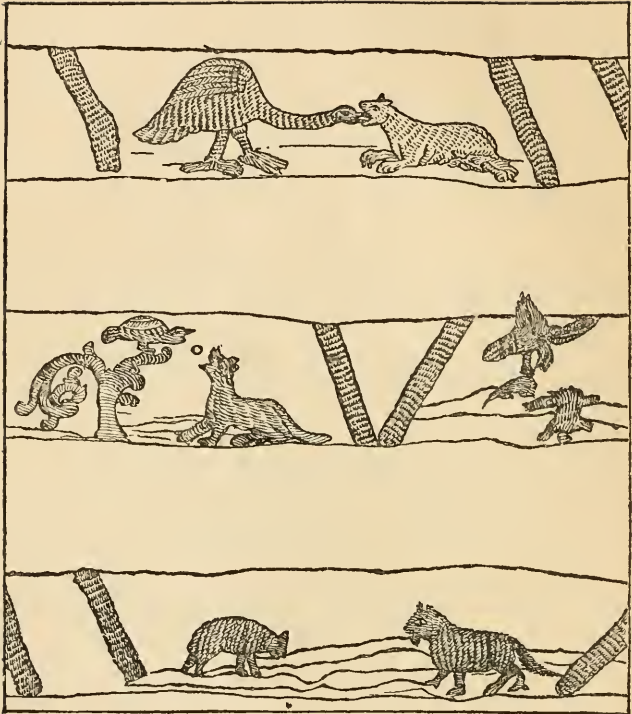


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The Fables of Aesop.

I.



From the Bayeux Tapestry.

The Fables of Æsop

as first printed by WILLIAM CAXTON in 1484

with those of Avian, Alfonso and Poggio,

now again edited and induced

by Joseph Jacobs.

I.

HISTORY OF THE ÆSOPIC FABLE.



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LONDON. PUBLISHED BY DAVID NUTT IN
THE STRAND. M.D.CCCLXXXIX.

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TO
MY BROTHERS
SYDNEY, EDWIN, LOUIS
TO WHOM I OWE
ALL

Æsop.

HE sat among the woods, he heard
The sylvan merriment ; he saw
The pranks of butterfly and bird,
The humours of the ape, the daw.

And in the lion or the frog—
In all the life of moor and fen,
In ass and peacock, stork and log,
He read similitudes of men.

“ Of these, from those,” he cried, “ we come,
Our hearts, our brains descend from these.”
And lo ! the Beasts no more were dumb,
But answered out of brakes and trees ;

“ Not ours,” they cried ; “ Degenerate,
If ours at all,” they cried again,
“ Ye fools, who war with God and Fate,
Who strive and toil : strange race of men,
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“ For *we* are neither bond nor free,
For *we* have neither slaves nor kings,
But near to Nature’s heart are we,
And conscious of her secret things.

“ Content are we to fall asleep,
And well content to wake no more,
We do not laugh, we do not weep,
Nor look behind us and before ;


“ But were there cause for moan or mirth,
’Tis *we*, not you, should sigh or scorn,
Oh, latest children of the Earth
Most childish children Earth has borne.”

They spoke, but that misshapen Slave
Told never of the thing he heard,
And unto men their portraits gave,
In likenesses of beast and bird !

A. L.

P R E F A C E.



ESOP'S Fables are the first book one reads, or at least the first tales one hears. It seems, therefore, appropriate to reproduce them in the first form in which they appeared among English books, translated and printed by William Caxton 'at Westmynster in thabbey' during the spring of 1484, eight years before the discovery of America. Richard Crookback had just doffed Buckingham's head, and was passing through his first and only Parliament the most intelligent set of laws that any English King had added to the Statute Book. Among these was one which excepted foreign printers from the restrictions that were put upon aliens (1 Ric. III.

c. 9). At that moment Caxton was justifying the exceptional favour by producing the book which was to form his most popular production, and indeed one of the most popular books that have issued from the English press.

The interest of this reprint is literary rather than typographical: we are concerned here with Caxton as an author, to whom scant justice has been done, rather than with Caxton as a printer, whose name can never be uttered without the Oriental wish, 'God cool his resting-place.' To illustrate the history of printing nothing other than a facsimile reprint would suffice the student, and facsimile reprints of Caxton's heavy and rude Gothic type are unreadable. We have, however, reproduced his text with such fidelity as we could command, even to the extent of retaining his misprints. If we have occasionally added some of our own, we shall be forgiven by those who know the exhausting work of collating Gothic and ordinary type ;

we have blazoned Caxton's carelessness and our own on p. 318 of vol. ii. On the few occasions where a letter had slipped or had been elevated above the line, we have reproduced the peculiarity of the original in our text, as on pp. 79, 224.

On the typographical peculiarities of the original—how it is composed in the fourth fount used by Caxton, and so on—we need not dilate here. Are not these things written, once for all, in the *Chronicles of Blades* (W. Blades' *Life and Work of Caxton*, ii. 157-60), one of the few final books written by an Englishman? Caxton's 'Esopé' is distinguished in the history of English printing by being the first book to possess initial letters. A facsimile of the first of these, appropriately enough the letter A, is given at the beginning of this Preface. In the original every fable is accompanied by a woodcut: we give a few of these, reduced in size: they claim no merit but that of the grotesque.

Our text was copied from the Bodleian

exemplar. There are but two others—one, the only perfect text, in the Queen's library, and the other at the British Museum: the rest of the copies have been thumbed out of existence. I have corrected proofs from the Museum copy, having had all facilities given me for the purpose by the courtesy of Mr. Bullen.

In the original the Fables are preceded by the apocryphal Life of Æsop attributed to Planudes. This belongs to quite another *genre* of writing—the Noodle literature. To have included this would have extended the book, already stretching beyond the prescribed limits of the series in which it appears, by nearly 100 pages. I had therefore to choose whether to omit this or to leave out the Fables of Avian, Alphonse and Poggio, which have closer connection with the Fables of Æsop. I have elected to begin with folio xxvj of the original, passing over the Life of Æsop, with the exception of its first sentence, out of which has been concocted a title-page to the text.

In the Introduction I had first to give the latest word of literary science,—there is such a thing,—on the many intricate questions connected with the *provenance* and history of the *Æsopic Fable*. I have endeavoured to bring within moderate compass the cardinal points of a whole literature of critical investigation which has not been brought within one survey since Edélestand du Méril made a premature attempt to do so in 1854. Since his time much has been cleared up which to him was obscure—notably by Benfey and Fausböll on the Oriental sources, by Crusius on Babrius, by Oesterley and Hervieux on the derivatives of Phædrus, and by Mall on Marie de France. Owing to their labours the time seemed to me ripe to make a bold stroke for it, and to give for the first time a history of the *Æsopic Fable* in the light of modern research. I could only do this by making an attempt to fill up the many gaps left by my predecessors, and to supply the missing links required to connect their investigations. On almost all the

knotty points left undecided by them—the literary source of Phædrus—who wrote Æsop—and why his name is connected with the Fables—the true nature of Libyan Fable, and the identity of its putative parent, Kybises—the source of Talmudic Fable and its crucial importance for the ancient history of the Fable—the Indian origin of the Proverbs of Agur (Prov. xxx.)—the conduit-pipe by which the Indian Jātakas reached the Hellenic world and the common source of the Jātakas and the Bidpai—the origin of the Morals of Fables—the determination of the Indian elements in Latin Fable—the existence of a larger Arabic Æsop, and its relations to the collections of Marie de France and Berachyah ha-Nakdan, and to Armenian Fable—the identification of Marie's immediate source, Alfred—the date and domicile of Berachyah ha-Nakdan—the distinction between Beast-Fable and Beast-Satire—on all these points I have been able to make suggestions more or less plausible, which will at the worst afford ob-

jectives for further research, and make the Æsopic problem more definite henceforth. I have told the tale backwards, concisely where certainty has been reached, in detail on points still *sub judice*.

It was time at least that some contribution to the history of the Æsopic Fable should issue from England, which has done nothing in this direction since Bentley's day. For England, as I have shown, was the home of the Fable during the early Middle Age, and the centre of dispersion whence the Mediæval Æsop spread through Europe. It owed this to its commanding position among the Romance nations, as head of the Angevin Empire, just at the time when European literature was being crossfertilized by new germs from the East. I hope to show before long that much the same history applies to the development of Romance. It seemed appropriate, I may add, to prefix this contribution to the history of the European Æsop to Caxton's edition, because this has the same con-

tents and arrangement as the first printed Æsops in the chief languages of modern Europe.

I have summed up the results in the Pedigree of the Fables; I trust that the N.E. corner of this, which contains most of my novelties, will not turn out merely to contain so many critical ninepins put up only to be bowled over. The literary history of each fable is given in the Synopsis of Parallelisms. They are here brought together for the first time: Oesterley's references, which form the nucleus of my collections, have to be sought for from among five different works. I have omitted some of his references, but have added far more than I have omitted, more indeed than I have taken. For the literature of the last twenty years, and for the English and some of the Oriental sources, I have had to make my own collections. The Glossary at the end of the book is intended more to record for philologists Caxton's phraseology than to assist readers to under-

HISTORY OF THE ÆSOPIC FABLE.



I.—THE MEDIÆVAL ÆSOP.

Wie könnte man ein feiner buch in weltlicher leidnischer weisheit machen, denn das gemeine, albere kinderbuch ist, so Æsopus heisst.—M. LUTHER, *Auslegung des 101 Psalms* (1534).

OUR Æsop is Phædrus with trimmings. That, to put it shortly, is the outcome of some half a century's investigation into the origin of the Æsopic fable, conducted mainly by French scholars.* Begun by M. Robert in his elaborate edition of Lafontaine in 1825, it was continued in very thoroughgoing fashion by M. Edélestand du Ménil in his *Histoire de la fable ésoyique* in 1854, and has culminated in the colossal work of M. L. Hervieux, *Les fabulistes latins* (1884), which gives the raw mate-

* It is but fair, however, to add the name of Hermann Oesterley to the French triumvirate about to be mentioned. His *Romulus, die Paraphrasen des Phædrus und die æsopische Fabel im Mittelalter* (1870) contains much valuable material in very accessible form.

rial, the very raw material, from which the history of the Latin Mediæval Æsop can now be definitively settled.

M. Hervieux's work has itself a history which deserves to be briefly recited. M. Hervieux, a lawyer of some distinction, has daughters whom he desired to initiate into the beauties of Latin literature. The choice of books suitable for such young persons is, we know, somewhat limited, and M. Hervieux wisely fixed upon Phædrus, which he determined to translate for their use. But in order to translate, you must have a fixed text, and M. Hervieux found that of Phædrus by no means fixed; he found moreover that even the number of Phædrine fables was an independent variable. His interest was aroused and he determined to see the matter out. And he did see the matter out, though everything seemed against him at the start; he had received no philological training and had never had a Latin MS. in his hands. In the course of his researches he visited almost every library of importance lying between the Isis and the Elbe, between Cambridge and Rome. Meanwhile, let it be parenthically observed, the Mlles. Hervieux

had become Mesdames N. and M., and M. Hervieux has probably long ere this learned the art of being grandfather. The results of his critical Odyssey ultimately appeared some five years ago in the shape of two bulky tomes, running to 1500 pages, German in their thoroughness, German also in their want of *netteté* and *coup d'œil*.* He has given in the first of these volumes a full and accurate account of all the MSS. of Phædrus and his imitators, with slight biographical sketches of their authors, scribes, owners and owners' grandfathers, and in his second volume he has edited the whole *Corpus* of Latin fabulists from Phædrus to Neckam.† It must be our first task to get a ground-plan to this forest of investigations in which it is by no means easy to find one's way owing to the number of the trees and the size of their branches.‡

* I hope M. Hervieux will pardon this. One of the few touches which lighten his pages is the recital of his patriotic scruples in applying to German librarians, who as a general rule have responded with a courtesy that might have softened a Hannibal.

† With an important exception; he has reserved Avian and his adapters for a future occasion.

‡ M. Gaston Paris has given an admirable *compte-*

We cannot, perhaps, begin better than by taking to pieces the book we have in our hands, Caxton's version of Jules Machault's translation of Stainhöwel's *Æsop*, in which the mediæval collections were first brought together in print. Caxton's book is composed of ten sections: the first, the so-called "Life of Æsop," we have omitted; the last three are connected with the names of Avian, "Alfonse," and "Poge," which will concern us later. The remaining six are the "Fables of Æsop," as we meet with them in Mediæval literature. And of these, again, the first four are found in separate form connected with the name of "Romulus," whom mediæval scribes have at times raised to the Imperial throne of Rome. Let us for the present concentrate our attention on the information which M. Hervieux's pages convey as to this "Romulus," and the many books connected with it.

There are three families of MSS. and versions connected with the "Romulus" fables, neglecting various abstracts or combinations

rendu of M. Hervieux's work in the *Journal des Savants*, 1884-5, to which I am much indebted in what immediately follows.

of the three.* There is first the "Romulus" itself, consisting of eighty-three fables divided in the Vulgate edition rather irregularly in four books; the earliest MS. of this (the Burneian in the British Museum) dates from the tenth century. Then comes a recension represented in a MS. formerly at Wisseburg, now at Wolfenbüttel, containing eighty-two fables and known as the "Æsopus ad Rufum." Finally there is a collection of sixty-seven Romulean fables first published by Nilant in 1709, and known accordingly as the "Anonymus Nilanti," but now ascertained to have been compiled by the chronicler Ademar de Chabannes (988-1030), before his departure for the Holy Land in 1029. These three collections, "Romulus," "Æsopus ad Rufum," † and the Æsop of Ademar, represent three stages back-

* Among these the only one of interest is the collection contained in double form in the mediæval encyclopædia, the *Speculum majus* of the Dominican Vincent of Beauvais (1264). The "Romulus of Nilant" (not to be confounded with the "Anonymus of Nilant") has its interest in another connection. (See *infra*, p. 161.)

† For clearness' sake, I leave out of account the "Rufus" in what follows. Its exact relation to Ademar and Romulus is the subject of dispute between Oesterley, L. Mueller, Heydenreich, and MM. Paris and Hervieux, and I will not attempt to decide where such doctors disagree.

wards to the origin of the Mediæval Æsop. The "Romulus" is near, the "Rufus" is nearer, and the Ademar is nearest the source. This turns out to be Phædrus and Phædrus alone, though in a more extended form than we know him at school.

It is well-known that the book we read at school "'twixt smiling and tears," contains some of the fables associated with the name of Æsop. The first five fables of the first book, for example, deal with such familiar topics as *The Wolf and Lamb*, *The Frogs desiring a King*, *The Jay in Peacock's Feathers*, *The Dog and Shadow*, and *The Lion's Share*. On the other hand Fables equally familiar like *The Lion and Mouse*, *The Town and Country Mouse*, *The Ass and Lap-dog*, *The Wolf and Kid*, and *The Belly and Members* fail to find a place in the ordinary editions of Phædrus. Is this because they are taken from another source, or did Phædrus write more fables than are contained in the vulgate edition? The latter is the alternative towards which we are led by a careful examination of the prose versions, especially of the Æsop of Ademar.

Ademar's collection is, as we have said, com-

posed of sixty-seven fables. Of these thirty-seven occur in the ordinary Phædrus, and on inspection it becomes clear that they were taken direct from it with only sufficient alteration to turn them from verse to prose.* Let us take as an example the Fable of *The Wolf and Crane*, which will often meet us later on in other connections. Here is Phædrus' rendering:—

FAB. VIII.—LVPVS ET GRVIS.

Qui pretium meriti ab improbis desiderat,
 Bis peccat: primum, quoniam indignos adiuvat;
 Impune abire deinde quia iam non potest.

- Os devoratum fauce quum haereret lupi,
 5 Magno dolore victus coepit singulos
 Indicere pretio, ut illud extraherent malum.
 Tandem persuasa est iure iurando gruis,
 Gulaeque credens colli longitudinem,
 Periculosam fecit medicinam lupo.
 10 Pro quo cum pactum flagitaret praemium:
 Ingrata es, inquit, ore quae nostro caput
 Incolume abstuleris, et mercedem postules.

Now let us take Ademar's prose adaptation and arrange it in lines like the original, for

* The earliest MS. of Phædrus, the Codex Pithoeanus, is written continuously, as if in prose.

this purpose restoring the moral to the beginning. The italicised words and inflections will show how slight have been the changes.

LXIV. [LUPUS ET GRUIS.]

Qui pretium meriti ab improbo desiderat
plus peccat : primum quod indignos juvat
 importune, deinde quia *ingratus* postulat quod im-
 plere non possit *

Lupus, osse devorato fauce *inhaeso*,
 magno dolore victus coepit singulos
promissionibus et praemio deprecari ut illud extra-
 heretur malum.

Tandem *persuasum* iureiurando *gruem*
 gulae credens colli longitudinem
optulit † *se periculo*, et fecit *medicamen* lupo.

A quo cum pactum flagitaret praemium :
Ingratum est, inquit, ori nostro quod caput
incolume extuleris ; pro hoc et mercedem a nobis in-
super postulare videris.

No one can doubt that the writer of the prose version, execrable as it is, had before him the verses of Phædrus. Or if any still doubt, let him compare the still more execrable version in the "Romulus" which forms the

* Ademar has scarcely improved the moral.

† What is the subject here? In mangling his theft to disguise its identity, Ademar has in effect made the wolf look down his own throat.

basis of Caxton's version of the Fable (vol. ii. p. 13), through the French of Machault.

8. QUI *cunque malo vult bene facere satis* PECCAT
De quo simili audi fabulam

*Ossa lupus cum devoraret . unum ex illis hesit ei in faucibus . transuersum grauiter . Inuitauit lupus magno pretio qui cum extraheret malum . Rogabatur gruis collo longo . ut prestaret lupo medicinam . Id egisset ut mitteret caput et extraheret malum de faucibus . Sanus cum esset lupus . rogabat gruis petitores reddi sibi promissa premia . et lupus . dicitur dixisse . Ingrata est illa gruis que caput incolume extulit . non vexatum dente nostro et mercedem sibi postulat . O in injuriam meis uirtutibus . Parabola hæc illos monet . qui uolunt bene facere malis.**

Here we have had to italicise nearly the whole fable as verbally different from the Phædrine original. Comparing the Ademar and the Romulus it is clear that the former had, and the latter had not, the actual words of Phædrus as a model. But if Ademar so slavishly follows Phædrus in the thirty-seven fables which he has in common with the Latin fabulist in the ordinary edition, the presump-

* Rom. i. 8, Oest. Wherever I quote "Rom." it is to "Romulus," as edited by Oesterley; "Ro" refers to the English version of Caxton.

tion is that he had metrical versions before him in the thirty fables which do not exist in the ordinary Phædrus.

We can scarcely, however, hope to restore the original from Ademar's versions. It is clear from the above example of his method that he rarely leaves a line intact; thus, only the fifth line is left untouched in the above, though the tenth is but slightly altered and preserves the metre even in the altered form. Hence we can only expect to recover a line here and there. And this is exactly what we can do. Thus, in Ademar's version of *The Town and Country Mouse* (Adem. 13, Ro. I. xii.), the iambic trimeter of the line—

perduxit precibus post in urbem rusticum,

proves its Phædrine origin. So too in *The Ass and Lapdog* (Adem. 17, Ro. I. xvii.)—

clamore domini concitatur [omnis familia],

and in *The Lion and Mouse* (Adem. 18, Ro. I. xviii.), though again with a slight halt—

sic mus leonem captum liberum [silvis restituit].

Again the Phædrine origin of the story of Androclus (Adem. 35, Ro. III. i.) is proved by the line—

sublatum et hominis posuit in gremio pedem,

or that of *The Horse and Ass* (Adem. 37, Ro. III. iii.) by the lines—

reticuit ille et gemitu testatur deos.
 equus currendo ruptus parvo in tempore
 ad villam est missus. Nunc onustum stercore
 ut vidit asinus tali eum irrisit [verbo].*

It is rare, however, that Ademar forgets his rôle of plagiarist for so many consecutive lines, and in no case can we restore a complete fable from his version. Indeed, the only case where this is possible occurs in the *Æsopus ad Rufum* in a fable, *The Vixen turned Maiden*, which that collection alone possesses, though we know it was one current in antiquity (see *infra*, pp. 28, 97). As it is of great interest historically, we may apply the inverse method to it, and restore at least this one fable to its legitimate owner, Phædrus. It runs thus in the prose form (as given by Oesterley, *Romulus*, App. 1)—

* I take these examples from Riese's admirable four-penny Tauchnitz *Phædrus*, 1885.

VULPIS IN HOMINE (*sic*) VERSA.

Naturam turpem nulla fortuna obtegit · Humanam
speciem cum uertisset iupiter uulpem · legitimis ut
sedit in thoris · scarabenum uidit prorepentem ex
angulo notamque ad prædam celeri prosiluit gradu ·
Superi risere · magnus erubuit pater · uulpemque
repudiatam thalamis expulit · his prosequutus : uine
quo digna es modo · quia digna nostris meritis non
potes esse.

By merely writing this in verse form we can,
with Burmann and Riese, restore every word
of the original but two.

VVLPE IN HOMINEM VERSA.

Naturam turpem nulla fortuna obtegit.
humanam *in* speciem cum uertisset Iuppiter
uulpem legitimis ut [con]sedit in toris
scarabaeum uidit prorepentem ex angulo,
5 notamque ad prædam celeri prosiluit gradu.
superi risere, magnus erubuit pater,
uulpemque repudiatam thalamis expulit
his prosecutus : ' vive quo digna es modo
quia digna nostris meritis esse non potes.'

The Phædrine *cachet* of these lines is unmis-
takable, and the whole inquiry largely increases
the presumption that the remaining prose ver-
sions retain for us the subject-matter at least of
the lost fables of Phædrus, of which metrical

versions must have been in the hands of the pro-saists. The canine character of their Latinity is sufficient to acquit them of any originality.

In some cases metrical versions actually exist and, what is more, are found associated with the name of Phædrus. In one MS. of Phædrus, of which only a transcript is now extant, made by Perotti and published by Jannelli in 1811, no less than thirty-two additional fables are contained, among them *The Ape and Fox* (Ro. III. xvii.), *Juno Venus and the Hen* (Ro. III. viii., about which Caxton was so sensitive, rather unnecessarily, it would seem), *The Ephesian Widow* (perhaps the most popular of all stories, see the Parallels, Ro. III. ix.), and *The Sheep and Crow* (Ro. IV. xix.). Nor is this all. Attached to the editions of Phædrus by Burmann and Dressler there are other versified fables found in MSS. of the poet. Altogether in one or other of these *Appendices* (of Jannelli, of Burmann, or of Dressler*), every one of the fables in "Romulus" can be traced to Phædrine metrical versions, as can be seen

* A convenient edition including all three is just now a great want and would form an admirable schoolbook. Such a book might even be made a worthy pendant to Rutherford's *Babrius*, and Ellis' *Avian*.

from our Synopsis of Parallels. Indeed, the whole ninety-six fables which are "prosed" in the three forms of "Romulus" can be so traced.* Whether the additional fables found in the Perotti MS. of Phædrus are really by that author or no, is another and more delicate question. France and Germany here take opposite sides. MM. Hervieux and Paris have no doubts on the subject, Drs. L. Müller (in his edition of Phædrus, 1876) and E. Heydenreich (in Bursian's *Jahresbericht* for 1884, Bnd. xxxix.), are not by any means so sure. Phædrus was such a favourite schoolbook among the Romans, and formed so frequent a subject of rhetorical amplification and imitation that it seems not unlikely that some of the fables contained in the *Appendix* were products of Silver Latinity, and do not come down to us from Phædrus himself. But, be this as it may, there can be little doubt that all these fables came down to the Middle Ages in the

* M. Gaston Paris allows for only fifty-seven prose versions to be found in Phædrus and the *Appendix* of Jannelli. He rejects the additions of Burmann and Dressler. Mr. Rutherford also leaves them and the prose versions out of account in his *Babrius*, pp. c.-ciii., where they would have afforded him another dozen parallels.

name of Phædrus, and were all equally regarded as productions of that poet. We have accordingly traced the first four books of Caxton's collection to their immediate source. So far, so good.*

II.—ÆSOP IN ANTIQUITY.

Das mans aber dem Esopo zuschreibet, ist meins achtens, ein Geticht, vnd vielleicht nie kein Mensch auff Erden, Esopus geblissen.—M. LUTHER, *Etliche Fabeln aus Esopo*, ed. Thiele, p. 1.

BUT nowadays we are not content with immediate sources; we seek for the *Ur-ur*-origins of things. Beginnings are the chief things that interest us,† and on the present occasion we can scarcely avoid the question: Whence did Phædrus and the other fabulists of the Roman world get their fables? Generally speaking Latin literature is but one vast plagiarism from the Greek, often bettered in the stealing no doubt and so justified, but still a plagiarism. In any department it may be assumed

* The derivatives of Ademar and Romulus might have been treated here, but I have reserved them for the section "Æsop in England."

† And endings or "survivals," the school of Tylor and MacLennan will add.

almost as a matter of course that the model is to be sought for in Greece. That this is the case with the Latin Fable is acknowledged by its two great masters, Phædrus and Avian, in their Prefaces. For besides Phædrus there is another collection of Latin metrical fables attributed to a certain Avianus. He has been identified out of a number of obscurities of the same name with a young man named Avienus mentioned in Macrobius' *Saturnalia* and the date of his 42 *Fabulæ* fixed between 370 and 379 A.D.* These were equally popular with Phædrus in the Middle Ages and "prosed" like the older fabulist. But they never lost their identity, and when Stainhöwel made his collection from the Latin fabulists he kept the majority of Avian's together and gave them their proper affiliation. We accordingly find them under the title "The Fables of Avian" in our Caxton. Here then is another of the sections of our book which we can trace to its immediate source. But

* This is Mr. Robinson Ellis' identification and dating in the edition which he has made of Avian in his usual exhaustive fashion. Against the date is the fact that Avienus is called a young man in the *Saturnalia* at least thirty years later.

the history is so straightforward that it ceases to be interesting, and we may turn with the greater zest to the more puzzling question: whence did Phædrus and Avian get their Fables? What was their Greek source, for both of them own their indebtedness to Greece,* or, at least, to Æsop?

Here at first sight there seems to be no difficulty. There have been published no less than seven collections of Greek fables, all known by the name of Æsop, and each adding more or less to the *Corpus Fabularum Æsopiarum*.† This in Halm's convenient edition counts 426 fables, among which most of those of Phædrus and Avian find parallels, as can be seen by our Synopsis. Here then we seem at last to have arrived at the Father of the Fable *in propria personâ*, and these collections have

* Phædrus was himself a Greek by birth. He ought to have tasted deeply of the Pierian spring, for he was born by its side. He became a slave early, and was freed by Augustus.

† Accursius (1476) had 147; to these Stephanus (1546) added 20, Nevelet (1610) 148, Heusinger (1741) 6, Furia (1810) 28, Coraes (1810) 77, and Schneider (1812) 2. (From F. Fedde, *Æsopische Fabeln nach einer Wiener HS.*, 1877). The latest collections by Fedde and Knoell (both 1877) vary in treatment, not in subject, from the earlier ones.

been indeed generally taken for the real Æsop. But the slightest critical inquiry brings with it the most serious doubts as to the antiquity of these collections. The keen glance of Bentley was diverted for a moment to these Fables of Æsop, and they shrunk away before his magisterial gaze as convicted impostors.* Of the two collections published before his time, that connected with the name of Planudes (1476), and the additional collection of Neveletus (1610), he pointed out that the former used Hebraisms and Middle Greek words, while the latter, though bearing signs of being the earlier collection of the two, quotes Job i. 21, "Naked came we from our mother's womb," &c. Both collections, too, bore traces of having made use of a writer named Babrius or Gabrias. Until his date was settled no conclusion could be drawn about the Greek prose Æsop except that they could not come from the time or hand of Æsop. Meanwhile Bentley's object had been attained, and Sir William Temple had lost another skirmish in the Battle of the Books

* Bentley's excursus on Æsop's Fables was contained in a few pages appended to his great Dissertation on Phalaris, to which Professor Jebb has scarcely done justice in his otherwise admirable monograph.

through his bad tactics in referring to these fables with respect and as Æsop's.

Henceforth the search was after this Babrius on whom the whole question had been shown by Bentley to hinge. The great critic himself had recovered a few Babrian lines from Suidas and the prose versions, and with the scholar's prophetic instinct had declared for his late date.* Tyrwhitt followed Bentley's lead in his *Dissertatio de Babrio* (1776), and rescued a few more fragments, and there the matter rested so far as the eighteenth century was concerned. With the opening years of the nineteenth fresh activity was shown in the search after the Greek Æsop. Within four years (1809-12) no less than four editions appeared.† But none of the new collections afforded additional light on the question of origin: each and all, old and new, had hidden

* It is some encouragement for us smaller fry to find the great scholar in the wrong in attributing the *Life of Æsop* to Planudes, whereas it existed in MSS. before the date of the Byzantine. He had also no suspicion that Babrius was a Roman.

† That by Furia, the Leipsic reprint of Furia (with the addition of Fabricius, Bentley, Tyrwhitt, and Huschke which makes it still the most convenient collection), Coraes' most complete collection, and Schneider's.

their spoor from the critical hunter by the simple but effectual plan of alphabetic arrangement which baffled all tracking to their source. Nor did any of the new lights cast their illumination upon the great unknown, Babrius, though Furia's collections contained fifteen of his fables. At last in 1840 Minoides Menas, a Greek commissioned by the French Minister of Public Instruction to search among the monasteries of his native land, found a MS. containing 123 Babrian fables in the Convent of St. Laura on Mount Athos, and brought a transcript to Paris where it was published in 1844. Rarely has such a discovery been so eagerly welcomed; * no less than eight complete editions appeared within a year of the *princeps*.

But the emergence of the sun of the Æsopic system from the clouds that had so long obscured him, served rather to dazzle than to illuminate. On the important question of his date opinions oscillated between 250 B.C. to 250 A.D. He was declared an Athenian, a Syrian,

* The only parallel I can think of is the eagerness with which edition after edition of the *Teaching of the XII. Apostles* was edited soon after its first production. And there the interest was theological as well as scholarly.

an Alexandrine, even an Assyrian. It was not till 1879 that the question of Babrius' age and identity was settled by Otto Crusius in a most thorough and convincing essay "De Babrii ætate." * He comes to the somewhat startling conclusion that the Greek Fables of Babrius were by a Roman. † By a remarkable exercise of critical sagacity, the Babrian seazon is shown to be influenced by Latin metre, and to be an attempt, a very successful attempt, to utilise accent in Greek verse. Some of the fables are shown to be derived from Latin models, the eleventh, *e.g.*, being drawn from Ovid (*Fasti*, iv. 700). Roman customs are implied in others; it was a Roman, but not a Greek custom, to put figures of animals on sepulchral monuments as is implied in the Fable of *The Lion and the Man*. ‡ The name Babrius is a not unfrequent gentile name

* *Leipziger Studien*, Bnd. ii. pp. 128-244. In what follows I have ventured to disregard the "fortasse" which the modesty and caution of a great scholar have attached to each of Crusius' discoveries.

† Boissonade, the first editor, also held this view, basing it on the name.

‡ Not extant in our Babrius, but represented by the first of the tetrastichs of Gabrias or Ignatius, which were entirely derived from the complete Babrius (*cf.* Ro. IV. xv.).

among the Romans, and is etymologically connected with *barba*. Finally, it is rendered probable that Babrius was one Valerius Babrius, and composed his fables in his quality of tutor to Branchus, the young son of the Emperor Alexander Severus (A.D. 235).† As Suidas states that Babrius' fables were originally in ten books, Crusius conjectures that they merely put into verse—for the first time in Greek letters, Babrius boasts—the *Δεκαμυθία* of Nicostratus, a rhetor of the “greedy Greekling” type who was about Marcus Aurelius' court.

Babrius' age and identity being established, it still remained to determine the extent of his collection. For the Athoan Codex discovered by Menas is only a fragment: the fables are arranged alphabetically and break off in the middle of O, and it is by no means certain that it is complete from Alpha to Omikron. With our fuller knowledge of the laws of the Babrian scazon, it might seem possible to recover from the prose versions the missing fables. Two German scholars, Drs. Knoell

† He must have been very young, as Severus was killed at the age of 27.

and Gitlbauer, have tried to complete the task initiated by Bentley and carried on by Tyrwhit last century under much more adverse circumstances. I have Mr. Rutherford's authority * for stating that they have disastrously failed in their application of the inverse method: Gitlbauer, who sums up their labours, has restored to us, not Babrius, but only Gitlbauer's Babrius, quite a different thing. But for our immediate purpose the accuracy of the text he has established is of little consequence compared with the determination of the number and subjects of the missing Babrian fables. The Babrian scazon has such a unique appearance in Greek prosody that there can be little difficulty in tracing "survivals" of it, and we may fairly assume, I think, that Gitlbauer's reconstruction gives us the minimum number of fables in the original Babrius. † This he extends to no less

* *Babrius*, pp. lxxviii. and lxxvii. I take this opportunity of saying that I have not been able to quote Mr. Rutherford hitherto, because on the Babrian questions with which we have been concerned he has only entered upon the labours of Crusius, as he himself handsomely acknowledges. I hope, however, that his second volume will give a definite settlement to the questions I am here touching with amateur hand.

† At the same time it is unlikely that Babrius made two

than 293. Besides these, we may be able to add a few more from a collection of fifty-three fables in tetrastichs curtailed from Babrius by Ignatius, Archbishop of Nicæa (780–850), and passing current under the name of Gabrias.* Altogether we are justified, I think, in assuming that some three hundred fables of the Greek prose Æsop owe their origin to Babrius.

We are now in a position to dispose of the Greek prose fables which have for so long usurped the title of Æsop and are referred to even to this day as, primary evidence for the existence of the special fables in ancient Greece. Three hundred — three-quarters of them, we have seen—can only trace back to Babrius in the third century, A.D., or at most to the rhetor Nicostratus in the second. Of the remaining hundred,† some are variants

or even three bites at the Æsopic cherry, as Gitlbauer assumes in giving us three versions of the same subject, *e.g.*, his 115, 216, 273.

* A useful edition of them has recently been published in *Programm* form by C. F. Müller, *Ignatii Diaconi tetrasticha iambica liii* (Kilia, 1886). I quote this as "Gab." in the *Parallels*, under II (Classical Antiquity), where no Babrian parallel exists, under III (Middle Ages), where the original is extant.

† The few over the hundred are due to Coraes, who

of the Babrian ones which are not above the capacity of mediæval monks to execute, some are derived from the Oriental sources, Bidpai, Syntipas, &c., of which we are shortly about to speak, and some, it is even possible, are versions of the Romulus. We may accordingly sweep them from our path in our journey to the sources of our fables. But before doing so, it should be pointed out that one section of Caxton's *Æsop* can be directly traced to them. Before any of them had appeared in Greek, an Italian scholar, Ranutio d' Arezzo, translated 100 of them into Latin from a MS. and published them in 1476. His name was Latinised as Renutius, but as there is no distinction in mediæval script between *nut* and *mic*, his collection is known by the name of Remicius,* and in that form was excerpted by Stainhöwel when he made his selection from the Latin fables extant in his time, and so got into our Caxton. It is some confirmation of the conclusion at which we have arrived with regard to the origin of the Greek

unwisely inserted the genuine remains of ancient Greek Fable in the prose collections. For these see *infra*, p. 26.

* Lessing, one of the earliest and best of *Æsop-forscher*, was the first to point this out (*Werke*, ed. 1874, ix. p. 39 *seq.*).

prose fables that I have been able to trace all but one of these to Babrius, either in the vulgate or in Gitlbauer's edition.

Putting Babrius and the prose versions aside once for all, we find ourselves but poorly provided with material when at last we step on to Greek soil and look around us for Æsop's fables in the fatherland of Æsop. Here is a complete list of the Fables given in Greek literature up to the fall of Greek independence—the only time that counts for aught, as regards literary originality. They amount to EIGHT*—Hesiod's *The Nightingale* (*Op. et Dies*, 202 seq.)—the oldest fable in existence †—*The Fox and Ape* and *Eagle and Fox* (*cf.* Ro. I. xiii.) of Archilochus, *The Piper turned Fisherman* of Herodotus (i. 141, *cf.* Re. vii.) *The Eagle hoist with his own Petard* (to use a telescopic title) of Æschylus in a fragment of his lost *Myrmidons* (*ap. Schol. on Aristoph. Aves* 808), *Sheep and*

* I omit Plato's *Grasshoppers* (*Phæd.* 259), as clearly not a folk-fable, but concocted *ad hoc*. Similarly I omit the reference to *The Fox and Lion* fable in the pseudographic *Alcibiades*, though it is probably early.

† Jotham's fable (*Jud.* ix. 8-15) was probably redacted later. At the same time the verses come in very disconnectedly in Hesiod. See also *infra*, p. 82.

Dog by Xenophon (*Mem.* II. vii. 13) and two fables given by Aristotle in the chapter of his *Rhetoric*, (II. xx.) which deals with the use of Example in oratory. One is *The Horse, Hunter, and Stag* (cf. *Ro.* IV. ix.) attributed to Stesichorus, the other *The Fox, Hedgehog, and Dog-Ticks* attributed to Æsop. As the latter is the earliest extant fable attributed to the Father of the Fable, and that on so respectable an authority as Aristotle's, we may here give it in Mr. Welldon's excellent version.

Æsop again at Samos, as counsel for a demagogue who was being tried for a capital offence, said that a fox, in crossing a river, was swept down into a cleft of a rock, and being unable to get out, was for a long time in a sorry plight, and a number of dog-ticks fastened on her body. A hedgehog, strolling by, happened to catch sight of her, and was moved by compassionate feeling to inquire if he should remove the dog-ticks from her. The fox, however, would not allow him to do so, and being asked the reason, replied, "Because these have already taken their fill of me, and do not now seek much blood; but if you take these away, other will come, and in their hunger will drain up all the blood that is left." "Yes, and in your case, men of Samos," said Æsop, "my client will not do much further mischief; he has already made his fortune; but, if you put him to death, then will come others who are poor, and who will consume

all the revenues of the State by their embezzlements."

We may complete* the *Corpus* of ancient Greek fables, the subjects of which can be identified and the date approximately fixed by adding a dozen other fables merely referred to—*The Heron and Eel* by Simonides Amorginus (*ap. Athen. vii. 299 C.*); *The Ass' Heart*, by Solon (*cf. Diog. Laert. i. 51, Babr. 95*); *The Serpent and Eagle*, by Stesichorus (*ap. Ælian xvii. 37*); *The Serpent and Ass* by Ibycus (*Schneidewin, Poet. græc, 176*); *The Fox* (with many wiles) and *Hedgehog* (with one) by Ion (*ap. Leutsch. Paræom. græci, I. 47; cf. Ex. V. v.*); *The Countryman and Snake* by Theognis (*579 cf. Ro. I. x.*); *The Transformed Weasel* by the dramatist Strattis, c. 400 (*Meineke Frag. com. 441*); *The Serpent and Crab* attributed to Alcæus (*ap. Furia, note on f. 231*); *The Dog and Shadow* by Democritus (*ap. Stob. x. 69; cf. Ro. I. v.*); *The North Wind and Sun* by Sophocles (*ap. Athen. xiii. 604 D*); *The Hare and Hound* (*Vesp. 375, Ran. 1191*), and per-

* Strange to say, this is the first time such a list having any claims to completeness has been drawn up. I have compiled it from Coraes, Wagener, and Mr. Rutherford.

haps *The Two Crabs* by Aristophanes (*Pax.* 1083 *cf.* *Av.* iii.); and perhaps *The Ass in Lion's Skin* by Plato (*Cratyl.* 411 A.; *cf.* *Av.* iv.).* When we come to the Greek authors of the Roman Imperial period—*e.g.* Plutarch and Lucian—we might add another dozen or so references,† but even Plutarch is later than Phædrus, and the others are later than Babrius' original, Nicostratus. There is only one way to explain the paucity of reference in Greek literature to the Beast-Fable. This only makes casual appearance in written literature, because it formed part of the folk-literature with which every Greek was familiar with from his youth.‡ Similarly we might search English literature in vain for even a reference to *Jack and the Bean Stalk*, or *The Little Old Woman who led a Pig from Market*. The Beast-Fable, as the Western world knows it, is directly traceable to Greek folk-lore.

* Wagener adds Simonides' celebrated satire on woman, scarcely a fable. Mr. Rutherford gives references from Archilochus corresponding to certain of Babrius' Fables—*Fox and Crow* (77 *cf.* *Ro.* I. xv.), *Fox and Wolf* (130), *Cat and Parrot* (135)—but these are uncertain.

† See *Parallels Ro.* II. v.; III. i., iii., xiii., xvi.; IV. xiii., xv.; V. xi.; *Av.* xx., and *cf.* *Furia*, 384-405.

‡ Archilochus refers to one of his as *αἶνος ἀνθρώπων*.

Here comes in the puzzle of the whole investigation. The allusive character of the majority of the references in Greek literature to the Beast-Fable shows that the individual fables are not told at length by the Greek writers, for the simple reason that they were already familiar to the audience they were addressing. In other words, the Greek Beast-Fable bears the characteristic mark of folk-lore—anonymity. And yet from a certain time it is found connected with the name of a definite personality, that of Æsop. I say "from a certain time," for of the thirty or so fables enumerated above only the latest of the eight fables is connected with the name of Æsop. Previous to this, however, Socrates had tried to put in verse some of the Fables of Æsop that he remembered (*Phædo*, 61 A). Besides, in Aristophanes especially we find references to *Αἰσώπου γελοῖα*, which show that the Attic comedians assumed that Athenian audiences connected the Beast-Fable with the name of Æsop. Such a conjunction is unique, so far as I am aware. No other department of folk-lore—folk-tales, spells, proverbs, weather-lore, or riddles—is connected with a definite name

of a putative author.* The only key to the mystery that I can see is to be found in the mirth-producing qualities which the Greeks and Romans associated with the Beast-Fable and with the name of Æsop. Aristophanes refers to the fables as *γελόια*, almost the sole mention of Phædrus in Latin literature is Martial's "improbi *iocos* Phædri" (iii. xx. 5),† and Avian speaks of Æsop's fables as *ridicula* in his Preface. We may find a modern instance of this tendency to see the risible in Æsop in George Eliot's youthful experience. In her *Life* (i. 20) it is recorded "how she laughed till the tears ran down her face in recalling her infantile enjoyment of the humour in the fable of Mercury and the Statue Seller." To the child's mind of George Eliot and to the child-like minds of the Greeks it was the humorous properties of the Æsopic fable that was the chief attraction.

Now it is with special reference to the Jest

* There is perhaps a tendency to refer to a familiar folk-tale as "one of Grimm's Goblins," but that is late, and conveys no real intimation of authorship.

† Phædrus refers to his own fables as *iocos* (III. Prol. 37), and gives as one of the claims of the fable 'quod risum movet' (Prol. Lib. I.).

that we find a popular tendency to connect the name of a definite personal origin. From the days of Hierocles to those of Mr. Punch it has been usual to connect the floating Jest with representative names. Among these may be mentioned Pasquil, Poggio, whom we shall meet later, and Joe Miller,* and in later days there has been a tendency for jests to crystallise round the names of Talleyrand and Sydney Smith. In Mr. W. C. Hazlitt's three volumes of Elizabethan Jest-books the majority of the collections are connected with some definite personality—real, as Skelton, Scoggin, Tarleton, Peele, Taylor, Old Hobson (Milton's friend), or imaginary, as Jack of Dover and the Widow Edyth. The secret of all this is probably that the simple mind likes to be informed beforehand that it is expected to laugh at what is coming—the notice is indeed often necessary—and the readiest means of doing this is to connect the anecdote with some well-known name, in itself associated with past guffaws. It is probable, I think, that the name of Æsop is to

* This name comes from Mottley's *Joe Miller's Jest*s, *temp.* Jac. II. There is no evidence that the actor Joseph Miller was a wit.

be added to the above list of professional jesters, that to the later Greeks Æsop was in short a kind of Joe Miller.*

How early Æsop's name was indissolubly connected with the Greek Beast-Fable in a collected form is shown by a fact to which in my opinion not enough significance has hitherto been attached. One of the most interesting figures in the post-Alexandrine history of Athens is Demetrius of Phaleron (one of the Attic demes).† Born about 345 B.C., and educated with Menander under Theophrastus, he became the leading Attic orator of his day, and became so influential that on the death of Phocion, 317 B.C., he was placed by Cassander at the head of affairs at Athens. Here he "tyrannised" in an easy-going way for ten years, when he was ousted from his office and

* Curiously enough, the passage from George Eliot's *Life* just quoted is immediately followed by one in which *Joe Miller's Jest Book* is mentioned as one of the earliest books read by the creator of Mrs. Poyser.

† On him, see Grote, xii. 184, 195, 200; Dr. Schmitz in Smith *Dict. Class. Biog.*; and Jebb, *Attic Orators*, ii. 441. Dohrn wrote a monograph on him, 1825; and another and more complete account was given by MM. Legrand and Tychon in the *Mémoires* of the Brussels Academy, t. xxiv. For our knowledge of his literary productions we are indebted to Diogenes Laertius, V. v.

fled to Alexandria. There he turned from action to thought, and for twenty years (307-283 B.C.) produced book after book, and what was more, collected book after book, and thus formed the nucleus of what was afterwards the world-famous library of Alexandria. But he chiefly interests us here as a kind of Grecian Grimm. It is to him that we owe the collection of sayings of the Seven Wise Men of Greece. He was the first to collect Greek proverbs, doubtless from the mouths of the people, and it was probably from the same source that he compiled the *λόγων Αἰσωπειῶν συναγωγαί*, which Diogenes Laertius includes among his works (v. 80). This is the earliest collection of Greek Beast-Fables of which we have any trace, and they are thus from the first connected with the name of Æsop.

Now it is a remarkable coincidence, which previous investigators have carelessly overlooked,* that Phædrus includes among his

* I have been struck throughout my investigations into this part of the subject at the apathy of classical scholars about points of literary history as compared with their zeal for textual and verbal criticism. One feels inclined to ask if textual criticism is the be-all and end-all of classical scholarship.

Fables (v. 1) a somewhat pointless anecdote about Menander and this very Demetrius Phalereus. One cannot help asking what he is doing *dans cette galère*. And the only answer must be that Phædrus had before him some edition of Demetrius' *συναγωγαί*, to which some later editor had added various anecdotes of the compiler. The fact is significant in many ways ; if an editor added anecdotes he may have added further fables, and we shall see later on the special opportunities afforded by Alexandria for this purpose. But be this as it may, the inclusion of the fable in Phædrus' collection renders it almost certain that Phædrus' Fables—and they form, as we have seen, the bulk of our Æsop—are derived from an enlarged edition of *The Assemblies of Æsopian Fables*, compiled by Demetrius Phalereus, c. 300 B.C.

This completes the close parallel which the reader must already have observed between the two great masters of ancient fable—Phædrus and Babrius. The one was a Greek writing in Latin, the other a Roman writing in Greek, verse. The works of neither have come down to us complete in metrical form ; in the case of both, prose versions have usurped the place of

the original. These prose versions preserve here and there a line of the original in both cases, but do not enable us to recover it *in toto*. Each of these prose versions in collected form has passed current under the name of Æsop, and both have contributed to the body of folk-tales familiar to us as Æsop's Fables.

And now we find that as Babrius probably only put into Greek verse a collection of Greek prose fables made by Nicostratus, so Phædrus merely translated into Latin verse the earlier Greek prose collection of Demetrius Phalereus. May we go a step further and connect these two Greek prose collections of Beast-Fables? Nicostratus is scarcely likely to have remained ignorant of Demetrius' collection, and must have used a later and fuller edition than Phædrus did. If this be so, we can trace both Phædrus and Babrius to the one source, and as they constitute our Æsop, we may round off the literary history of our fables by stating that the Fables of Æsop, as literary products, are the fables of Demetrius Phalereus. To the question, "Who wrote Æsop?" if there is to be only one reply; we must answer, "Demetrius Phalereus."

This result considerably reduces Æsop's importance as regards any light he can throw on the *Ur*-origin of the Fables with which his name will always be connected. Yet it is decidedly appropriate to include all that can be ascertained concerning the putative Father of the Fable, especially as this may account for the original association of his name with it. Unluckily this is very scanty, so scanty indeed that Welcker has written an ingenious essay to the effect that Æsop is himself a Fable (*Kl. Schr.* II. 229, *seq.*) And as a matter of fact the only trustworthy notice of him in Greek literature is one contained in a passage in Herodotus (ii. 134). That good gossip is discussing the tradition that one of the Pyramids had been built out of the professional fees of Rhodopis, a renowned Hetaira. How could this be, asks Herodotus, since Rhodopis lived in the reign of Amasis? (fl. 550 B.C.); and he continues:—

She was a Thracian by birth, and was the slave of Iadmon, son of Hephæstopolis, a Samian. Æsop, the fable writer,* was one of her fellow-slaves. That

* In the original, *λογοποιός*, "story teller." It is by no means certain that Herodotus used it in the more special sense.

Æsop belonged to Iadmon is proved by many facts—among others, by this: When the Delphians, in obedience to the commands of the oracle, made proclamation that if anyone claimed compensation for the murder of Æsop, he should receive it, the person who at last came forward was Iadmon, grandson of the former Iadmon, and he received the compensation. Æsop must certainly therefore have been the earlier Iadmon's slave.

This passage contains all the authentic information we have of the reputed Father of the Fable. That he flourished about 550 B.C., was a slave in Samos, and was killed, probably by a decree of the Delphic oracle, and that compensation (*wergild*) was claimed for his death by the grandson of his master—this is the scanty but probably accurate, biography of Æsop. Probably accurate because Herodotus is reporting on events that only happened a hundred years before his time. Of these facts I am inclined to lay most stress on the circumstance of Æsop's death. His was the epoch of the Tyrants, and I would conjecture that his connection with the Beast-Fable originally consisted in its application to political controversy under despotic government, and that his fate was due to the influence of one of the Tyrants with the

Delphic authorities, who were doubtless not above being influenced by powerful clients.* We shall see later on that the Fable is most effective as a literary or oratorical weapon under despotic governments allowing no free speech. A Tyrant cannot take notice of a Fable without putting on the cap that fits. Much of our ancient evidence points this way. Jotham's fable (Jud. ix. 8-15) was directed against Abimelech, the Israelite *τύραννος*. In our list of genuinely ancient Greek Fables, one is connected with the name of Theognis who was ruined by a Tyrant, Solon made use of his for political purposes, and Archilochus was Satire personified. The only extant Fable that can be attributed to Æsop with any plausibility (*supra*, p. 27) was used by him for political purposes. Our evidence is of course scanty, but it all points one way. Æsop could not have been the inventor or introducer of the Beast-Fable into Greece, as we find it

* Plutarch's story of Æsop having done them out of their fees sent by him from Cræsus is a weak (and late) invention of the enemy. For it see Rawlinson's note *ad loc.* It contains, however, an interesting variant of Joseph's plan for detaining Benjamin (Gen. xlv. 2). Other classical parallels are given by Wagener (p. 16).

there before him. The only way therefore we can explain the later identification of his name with it is to suppose some special and striking use of the *fabellæ aniles* familiar to all Greek children. Considering the age he lived in and the death he died the conjecture I have put forth that Æsop's name was associated with the Fable, because he made use of it as a political weapon, is the only hypothesis that will fit in with all the facts of the case.* Æsop was not the Father of the Fable, but only the inventor (or most conspicuous applier) of a new use for it, and when the need for that use no longer existed under outspoken democracies, his connection with the Fable was still kept up as a convenient and conventional figurehead round which to gather a specialised form of the Greek Jest.

This result considerably reduces the importance of the other fact we know of him from Herodotus on which previous inquirers have laid exclusive stress. Æsop was a slave, and

* There are two points to meet: (1) why was the Fable, a part of Folk-lore, associated with a name at all? I answer, because it was regarded as a jest, and there is a general tendency for Jestings to cluster round a name; (2), why with Æsop's name? my reply is, that he first applied it to convince men, instead of merely amusing children as heretofore.

therefore a barbarian. As a stranger, may he not have introduced from some foreign country the fables with which his name is associated? Accordingly all those who have hitherto argued for a foreign origin of the Greek Fable have made Æsop a native of the particular land whence they wish to trace it, and they are to some extent supported in their conjecture by the fact that *Ἄσωπος* is an un-Greek form. Dr. Landsberger (*Die Fabeln des Sophos*, 1859), who on the strength of Jotham's fable and Talmudic reference would make Judæa the original home of the Fable, makes Æsop a Syrian, and connects his name with the same root as that of Joseph.* Herr Zündel (*Rhein Mus.*, 1847), who advocates the claims of Egypt, brings our hero from the banks of the Nile. D'Herbelot, who is for identifying him with the Arabic Loqman, is for Arabia as Æsop's fatherland (*Bibl. Orient.*, s. v. *Ésope*). Finally, it is fair to add that Mr. Rutherford (*Babrius*, 1882, p. xxxvi.), who is staunch for the autochthonous

* This is not so wild as Hitzig's suggestion that Solomon was acquainted with our Fables, because it is said—"And he spake of trees, from the cedar tree in Lebanon even unto the *hyssop* that springeth out of the wall" (1 Kings iv. 33).

character of the Æsopian fable, does not see why he may not have been "one of that large class of Greeks whom the fortune of war expatriated and forced to serve men of the same race and language with themselves." All these conjectures are nugatory if, as we have seen, the Fable can be traced before Æsop as a part of Greek folk-lore, and a plausible reason can be given for the connection of his name with it.

But though the possibility of Æsop having formed a link between Greece and some foreign country has lost its interest, if the above view of the Greek fable is correct, it does not follow that the question of its foreign origin is entirely a nugatory one. Folk-lore of various countries may influence one another, and it is still worth while inquiring whether this is the case with that particular branch of Greek folk-lore which we know as Æsop's Fables. Of all the suggestions that have been made to this effect, only one deserves serious consideration. The Talmudic fables adduced by Dr. Landsberger are too late, Egyptian fables are practically non-existent (see *infra*, pp. 82, 91), and the four Assyrian ones extant (Smith, *Chald. Gen.* c. ix.) have no similarity with the Greek ones that suggest bor-

rowing on either side. But a number of such resemblances have been shown to exist between Indian and Greek fables, rendering it advisable to consider their connection. This course will be found in the end to give some explanation of the sole remaining section of our Caxton, which has not yet been traced by us to its immediate source. For during the course of our inquiry into the Greek Fable in the present section we have traced the seventh division of our book to Avian, and the sixth practically to Babrius. For the remaining section—*Liber Quintus* Caxton calls it, *Fabule extravagantes* is Stainhöwel's name—our best course, though a somewhat roundabout one, is to turn to the East and discuss—

III.—THE ORIENTAL ÆSOP.

And the Master told a tale.

—*Jatakas passim.*

BEFORE launching out on the Indian Ocean of Fable, it is as well that we should know the port from which we start and the quarter to which we are steering. If the reader will glance at the Synopsis of Parallelisms at the end of these remarks, he will find variants given

under Section I. (*the Orient*) for some seventy of the Fables, a sort of Oriental Septuagint, as we may call them. That is the *datum* of our inquiry, and the obvious question to ask is, How did this resemblance come about? Here we meet with one of those general questions which the folk-lorist meets at every turn, and it is with this problem that he is at present chiefly engaged. To this question, stated in its broadest generality, there are four answers before the world. Such resemblances between the folk-lore of the Aryan peoples are due to memories of the time when all were one people with a common fund of popular tradition, said the brothers Grimm. They are due to the tendency of the human mind to take metaphor for reality, and thus change figures of speech into explanatory tales, was the reply formulated by Kuhn and made popular by the persuasive skill of Max Müller. Then came Benfey with a solution simple and natural in itself but requiring all his vast erudition to demonstrate it; folk-tales of different nations resemble one another, said he, for the simple reason that they borrowed from one another. Lastly, in recent years, Messrs. Tylor and Lang have

rendered it probable that many of the resemblances noted are due to the identity of the human mind at similar stages of culture: the tales are similar because the minds producing them were alike.

Restricting ourselves to the Beast-Fable, it will be found that these four solutions practically reduce themselves to one. Grimm's contention for a common Aryan Beast-Epic explaining Reynard the Fox has been ruled out of court with costs against it. The view that could reduce all mythology and folk-lore to a department of folk-etymology is generally discredited nowadays and was never seriously applied to the Beast-Fable.* And there is a special reason why the views of Messrs. Tylor and Lang, ingenious and convincing in other departments of folk-lore, fail in regard to the special inquiry before us. We can understand how two peoples may hit upon the same *ruse* by which a wife deceives her husband or a slave his master. But we cannot well conceive two nations hitting upon the same *form* of the Apologue in the guise of the Beast-Tale, though

* De Gubernatis' bizarre attempt in his *Zoological Mythology* (1872) was its *reductio ad absurdissimum*.

the tendency to use the Beast-Tale for that purpose and the origin of the Beast-Tale itself as a "survival" of Animism* may be explained on their hypothesis. To put a concrete example: if we find two peoples, who have been previously in contact, each making use of so artificial a fable as *The Fox and Stork*, we cannot assume that the human mind has been normally at work in the two cases producing independently such an abnormal picture as a stork and a fox on visiting terms, provided with an elaborate dinner service, and hitting upon such unnatural forms of tantalisation. If therefore the parallelism in such cases is complete—all depends on this—we have no alternative but to resort to Benfey's hypothesis, and, in the special case before us, for the most part to Benfey's own collection of such parallels in his magnificent *Einleitung* to the German translation of the *Pantschatantra*.†

* On this see Mr. Lang's admirable introduction to Mrs. Hunt's *Grimm*. I have discussed the general question of the origin of the Beast-Fable in my *Bidpai*, pp. xxxix.-xlix.

† An English adaptation of this, putting results in a more collected form, and with the addenda and corrigenda of the last thirty years, is a great want just now. I may attempt the task myself one of these days.

For when it comes to a question of borrowing, the question of relative age comes in also. Borrowing is after all a mutual relation, and in matters like the present we can only determine to whom the debt is due by ascertaining who was first in possession of the property. When Greek meets Indian, Indian meets Greek, and the question arises which had the goods to dispose of. Hence the all-importance of dates in an inquiry of this kind, as in most literary and historical investigations. On the Greek side we are at length in a position to fix at anyrate the first appearance in extant *literature* of nearly the whole body of Fables current in the Greco-Roman world. Confining ourselves to the Caxton-Stainhöwel—and with a few exceptions* this gives us all we need to arrive at a decision—we have seen that the first four books date from Phædrus *temp. Tiberii* in the first third of the first century A.D., the sixth traces to Babrius in the third, or at most to Nicostratus in the second century, and the seventh to Avian in the latter part of fourth century, while the fifth, we

* I have only considered parallels not in our Caxton when the evidence is very strong indeed.

shall see, is late, and does not come in the reckoning on the present occasion. We have indeed given strong grounds for suspecting that the bulk of these are ultimately derived from the collection made by Demetrius Phalereus about 300 B.C. But the very evidence on which we relied showed that his collection was interpolated later, and we cannot therefore be sure about any particular fable that it is much earlier than the collection in which we first find it. As regards the earliest Greek fables we have enumerated the score or so that can be traced in Greek antiquity on pp. 26-8, and on these must rest the mainstay of our argument.

How does it stand with the Indian evidence that we are to compare with the Greek? Without troubling the reader with the scaffolding I have had to erect and remove before arriving at the following results,* I may divide the seventy Oriental parallels in our Synopsis into five categories. We may first dismiss those occurring in the Arabic Loqman or the Syriac

* I have found Benfey's *Einleitung* very awkward to manage. It has no index, no comparative tables, no detailed summary of results, and simply to understand many of his points one has often to look up his references.

Sophos,* which, as we shall see later, are themselves derived from, or influenced by the Greek. Then comes a miscellaneous collection † of parallels from the Persian *Mesnevi*, the Turkish *Tutinameh*, the African parallels occurring in *African Native Literature*, by Kölle, and the modern Indian ones given by Mr. Ramaswami Raju (*Indian Fables*, Sonnenschein, n. d.) and Captain Temple (*Wideawake Stories*, 1884). ‡ Now of these the Persian and Turkish date late on in the Middle Ages, and the African Tales may be due to European as well as Indo-Arabic influences. With the modern Indian parallels the case is somewhat different. If we find Mr. Ramaswami Raju § giving us a

* See Ro. II. viii. ix. xvi. ; III. iii. vii. xii. xv. ; IV. ii. xv. xvii. ; Av. x. xiv. xx. These are, of course, not all the parallels from these two sources, but only those in which I could find no other Oriental variants.

† See Ro. I. vi. ; III. iv. vi. xiv. ; IV. i. ; V. iv. ix. xvi. ; Av. x. xiii. xvii.

‡ I have selected this, as Capt. Temple's *Survey* at the end gives an analysis of all the other modern Indian collections. It is, besides, one of the most readable and most scientific collections that have been made outside Grimm.

§ Mr. Raju's collection is perfectly uncritical, which is all the better for our purposes, but does not indicate his sources, which is so much the worse. I may mention as a curiosity that his tale of *The Fox and Crabs*, p. 28, affords

modern Indian version of *The Ass and Watch-dog* (p. 63,) which we can trace back into remote Indian antiquity; there is some presumption that the fable of *The Woodman and Trees* (p. 47, cf. Ro. III. xiv.) can also trace back so far, and we shall produce later on evidence which confirms this inference. And so too when we find in Captain Temple's collection so thorough an Indian folk-tale as *The Brahman, Tiger, and Jackal* (p. 116, cf. Ex. V. iv.) which we can trace back to the earliest times in India, the probabilities are great that the twenty-second fable of Avian (here Av. xvii.) may also be traceable to the original Indian form of the current folk-tale, *The Farmer and the Moneylender* (p. 215) in which the farmer, being granted a wish by Ram on condition that the money-lender gets double, demands to have one of his eyes put out! But we need not linger over these probabilities when we have so many actualities of the Indian antiquity of "Æsop's" Fables in the Bidpai literature.*

a striking parallel to Alice's ballad of *The Walrus and the Carpenter*. *The Tiger, Stag, and Crocodile* (p. 67) is a bit of Munchausen.

* I may here refer my readers to the Introduction of my

Here again we must distinguish. The Bidpai literature as analysed in all its offshoots by Benfey, covers a period ranging between 300 B.C. and 1000 A.D. We must accordingly divide the parallels to the Caxton occurring in it into three different strata. There are first what may be termed the Cainozoic parallels occurring only in the Persian and other versions made from the original after it had left India or in those parts of the Indian original that bear signs of late insertion.† Then we come on the parallels occurring in the main body of the work in its original and most ancient form. These deserve to be mentioned at length: they are, *The Dog and Shadow* (Ro. I. v. ; Benf. § 17), *The Man and Serpent* (I. x. cf. II. x. ; B. § 150), *The Two Bitches* * (I. ix. ; B. § 144), *The Eagle and Raven* (I. xiv. cf. Av. ii. ; B. § 84), *The Crow*

edition of the earliest English version of Bidpai in this series.

† See Ro. I. i. iii. xiii. xvi. xvii. xx. ; II. iii. xiii. xiv. xv. xx. ; III. xiv. xvi. xx. ; IV. iv. xii. Ex. V. iii. ; Re. i. xvi. ; Av. vii. xvii. xxiv. These and other Greek and Indian parallels of this description are discussed by Benfey §§19, 58, 77, 112, 118, 160, 220, 222, 227, 229, 230.

* In the sequel I have not discussed Benfey's parallels for the Fables marked with an asterisk, as they do not appear to me to be close enough to necessitate the hypothesis of borrowing.

with Cheese and Fox (I. xv. ; B. § 143), *The Lion and Mouse* (I. xviii. ; B. § 130), *Frogs desiring a King* * (II. i. ; B. § 164), *Parturient Mountain* (Ro. II. v. ; B. § 158), *The Good Man and Serpent* (II. x. cf. I. x. ; B. § 150), *The Bald man and Fly* (II. xii. ; B. § 105), *Jay and Peacock* (II. xv. ; B. § 29), *Androclus* * (III. i. ; B. § 71), *The Ephesian Widow* * (III. ix. ; B. § 186), *The Sick Lion* (III. xx. ; B. § 22), *Fox and Grapes* * (IV. i. ; B. § 45), *Cat and Rats* (IV. ii. ; B. § 73), *Dragon and Hart* (Ex. V. † iv. ; B. § 150), *Fox and Cat* (Ex. V. v. ; B. § 121), *Serpent and Labourer* (Ex. V. viii. ; B. § 150), *The Butting Goats* (part of Ex. V. x. ; B. § 50), *Eagle and Weasel* (Re. ii. ; B. § 84), *Fox and Goat* * (Re. iii. ; B. § 143), *Man and Wooden God* * (Re. vi. ; B. § 200), *Tortoise and Birds* (Av. ii. cf. I. xiv. ; B. § 84), *Ass in Lion's Skin* (Av. iv. ; B. § 188), *The Two Pots* (Av. ix. ; B. § 139), *Goose with Golden Eggs* (Av. xxiv. ; B. § 159). Here then at last we seem to have our oldest Indian fables that can be compared with the oldest Greek fables. But if that were all our search

* See note *, preceding page.

† Parallels from Book V. do not count in the present connection, as there can be no doubt of their derivation for the most part from India. See *infra*, pp. 159 *seq.*

after an earlier source than the Greek for "Æsop's" fables would be in vain. For the earliest form of the Bidpai cannot trace back earlier than the third or at most the second century A.D., and the whole body of Greek Fable can trace back as early as that if not earlier. But though the Bidpai must have been put together in something like its present shape at the time when Brahmanism was winning back the ground from Buddhism, it still retains survivals of a Buddhistic tone in many of its sections; and some of these we can fortunately trace back to the portion of sacred Buddhistic literature known as the *Jātakas* or Birth-Stories of the Buddha. These tell of the Buddha's adventures during his former incarnations, sometimes in the shape of a bird, beast, fish, or tree. As some of them have been found sculptured on Buddhist topes dated in the third century B.C., they must be at least older than that period, and it is probable that many of them may really be derived from Sakyamuni, who flourished 453 B.C.* If, then,

* Many may be even older. Buddha probably adopted the *Jātaka* form of inculcating a moral lesson just as Christ made use of the Parable so popular with the Rabbis.

we can trace any of the above Fables back to the Jātakas, we have come upon a really Palæozoic* stratum of the Bidpai Fables, and are at last in a condition to compare the earliest Indian with the earliest Greek Fables. The Jātakas had not been published when Benfey wrote in 1859, but from traditional accounts of them in English descriptions of Ceylon,† he managed to trace nearly all the Æsopic sections of the Bidpai, which were so traceable, to the Jātakas. These we may now proceed to consider in some detail.

I. We may begin with one which he did not so trace, because it does not happen to present any parallelism with any part of the Bidpai literature, and does not accordingly occur in the above list. It is of especial interest to us because it gives the earliest extant form of the fable of *The Wolf and the Crane*, which we have already traced through the Middle Ages up to Phædrus. It happens also to be a good, and not too long, specimen of the general plan on which the Jātakas are formed.

* The remaining parables occurring in the original Bidpai but not in the Jatakas would form a Mesozoic stratum of the Bidpai Parallels. See *infra*, p. 89.

† Chiefly Upham, *Sacred Books*, and Hardy, *Manual of Buddhism*.

JĀVASAKUNA-JĀTAKA.*

[V. Fausböll, *Five Jātakas*, pp. 35-8.†]

A service have we done thee.—*This the Master told, while living at Jetavana, concerning Devadatta's treachery. "Not only now, O bhikkhus, but in a former existence was Devadatta ungrateful." And having said this, he told a tale :—*

In former days when Brahmadata reigned in Benares, the Bodhisat was born in the region of Hīmavanta as a white crane. Now it chanced that as a lion was eating meat a bone stuck in his throat. The throat became swollen, he could not take food, his suffering was terrible. The crane seeing him as he was perched on a tree looking for food asked, "What ails thee, friend?" He told him why. "I could free thee from that bone, friend, but dare not enter thy mouth for fear thou mightest eat me." "Don't be afraid, friend, I'll not eat thee, only save my life." "Very well," says he, and caused him to lie down on his left side. But thinking to himself "Who knows what this fellow will do," he placed a small stick upright between his two jaws that he could not close his mouth, and inserting his head inside his mouth struck one end of the bone with his beak. Whereupon the bone dropped and fell out. As soon as he had caused the bone to fall, he got out of the lion's

* This first appeared in European literature in De la Loubère *Royaume de Siam* (1691), ii. 25.

† I have ventured to English Prof. Fausböll's version, which was intended merely as a "crib" to the Pali text.

mouth striking the stick with his beak so that it fell out and then settled on a branch. The lion gets well and one day was eating a buffalo he had killed. The crane thinking "I will sound him" settled on a branch just over him, and in conversation spoke this first verse (*gātha*)—

" A service have we done thee
 To the best of our ability
 King of the Beasts! Your Majesty!
 What return shall we get from thee?"

In reply the Lion spoke the second verse—

" As I feed on blood
 And always hunt for prey
 'Tis much that thou art still alive
 Having once been between my teeth."

Then in reply the crane said the two other verses—

" Ungrateful, doing no good,
 Not doing as he would be done by
 In him there is no gratitude
 To serve him is useless.

" His friendship is not won
 By the clearest good deed.
 Better softly withdraw from him
 Neither envying nor abusing."

And having thus spoken the crane flew away.

The Master having given this lesson, summed up the Jātaka thus: "At that time, the Lion was Devadatta and the crane was I myself."

The part in italics is termed the "Story of the Present," that in ordinary type the "Story of the Past." These are extant in Pali revisions of Cingalese translations of the original Pali. Of this last the verses (*gāthas*) are "survivals," and probably date from 400 B.C. The stories were probably written down as commentary on the *gāthas*, with the first lines of which they invariably begin. The significance of these *gāthas* will concern us later on.

So much for the form of the Jātaka. The subject-matter is so clearly parallel to the fable of *The Wolf and Crane*, which we have seen current in the Greco-Roman world, that it is impossible not to surmise some historical connection between the two. What that precisely is we may leave for discussion till we have further evidence before us.

II. We may next take the Jātaka version of *The Ass in the Lion's Skin* (No. 189 in Fausböll's edition, *Sīha-Cama Jātaka*, tr. Rhys-Davids, pp. v. vi.). A hawker used to dress his ass in a lion's skin, and thus obtained gratis forage for him, as the watchmen of the fields dared not go near him to drive him away. One day, however, they plucked up courage,

and summoned a posse of the villagers, and surrounded the pseudo-lion, who, in the fear of death, hee-hawed. Then the Buddha, who had been re-born as one of the villagers, said the first *gāthā*—

“ This is not a lion’s roaring,
 Nor a tiger’s, nor a panther’s ;
 Dressed in a lion’s skin,
 ’Tis a wretched ass that roars.”

and the hawker returning just as the ass died from the blows, recited the second—

“ Long might the ass
 Clad in a lion’s skin
 Have fed on the barley green,
 But he brayed !
 And that moment he came to ruin.”

Here again the similarity of the Greek and Indian fables is too pronounced to leave much doubt about a historic connection. As Mr. Rhys-Davids remarks, the Indian fable gives a motive for the masquerade which does not exist in the Greek version.

III. Among the Jātakas translated by Dr. R. Morris in the *Folk-Lore Journal* (II.-IV.), I have found one which gives a parallel to *The Dog and Shadow* fable, which Benfey could

not trace farther than the *Ur-Pantschatantra* (§ 191). It is No. 374 of Fausböll's edition, bears the euphonious title of *Culladhanuggaha Jātaka*, and in abstract runs as follows (cf. *FLJ.* ii. 371 *seq.*). An unfaithful wife eloping with her lover arrives at the bank of a stream. There the lover persuades her to strip herself, so that he may carry her clothes across the stream, which he proceeds to do, but never returns. Indra seeing her plight changes himself into a jackal bearing a piece of flesh, and goes down to the bank of the stream. In its waters fish are disporting, and the Indra-jackal, laying aside his meat, plunges in after one of them. A vulture hovering near seizes hold of the meat and bears it aloft, and the jackal returning unsuccessful from his fishing is taunted by the woman, who had observed all this, in the first *gātha*.

“ Ⓞ Jackal so brown, most stupid are you,
 No skill have you got, nor knowledge, nor wit;
 Your fish you have lost, your meat is all gone,
 And now you sit grieving all poor and forlorn.”

To which the Indra-jackal retorts the second *gātha*—

“ The faults of others easy are to see,
 But hard indeed our own are to behold ;
 Thy husband thou hast lost, and lover eke,
 And now, I ween, thou grieveest o'er thy loss.” *

Here we miss the (somewhat unnatural) episode of the dog (or jackal) mistaking the image for the meat, but otherwise the parallel is sufficiently close to render borrowing probable.† It is scarcely likely that two nations would independently hit upon the loss of a piece of meat as a symbol of the punishment of over-greed.

IV. Our next example of the Palæozoic stratum of the Bidpai, which is found also in

* These *gāthas* are imitated in the *Pantschatantra* thus (*Pants.* V. viii., p. 311, Benfey's trans.) :—

Bk. V. Str. 64. The fish swims in the waters still, the
 vulture is off with the meat :
 Deprived of both fish and meat, Mistress
 Jackal, whither away ?

Str. 65. Great as is my wisdom, thine is twice as
 great ;
 No husband, no lover, no clothes, Lady,
 whither away ?

† In the Arabic *Æsop*, Loqman (No. 51), the animal is a dog, as in the Greek, and the meat is captured by a vulture, as in the Indian form. Benfey thinks the image in the water is derived from *The Hare and Elephant*, which may be the origin of our *Fox and Goat* (Re. iii. ; Benf. § 143).

Buddhist Birth-Stories, shall be that entitled by Caxton, *Of the tortoise and of the other byrdes* (Avian ii.). Caxton, and Avian his original,* are hard put to it to find an appropriate moral to a rather senseless apologue. But in what we cannot help regarding as the true original, the *Kacchapa Jākata* (Fausböll, No. 215, Rhys-Davids, pp. viii.-x., reprinted in my *Bidpai*, pp. lxv.-lxvii.), the fable is directed against chatterboxes. Two young hamsas, friendly with a tortoise, offer to carry him to their favourite pasture ground, if he will bite a stick which they will carry; they warn him, however, to keep his mouth closed during the flight. While on the wing all the birds of the air collect about the curious spectacle, and make remarks by no means complimentary about the tortoise. His natural disposition to loquacity overcomes him, and opening his mouth to expostulate with them, he loses hold of the stick and falls to the ground. Buddha utilises the incident to

* It occurs also in Babrius 115, where the tortoise offers all the treasures of the Erythraean sea for its aerial journey, a trait which, as Mr. R. Ellis remarks, points to an Indian original.

reprove a loquacious king by summing it up in the *gātha*—

“ Verily, the tortoise killed himself
 Whilst uttering his voice,
 Though he was holding tight the stick
 By a word himself he slew.

“ Behold him then, O excellent by strength
 And speak wise words not out of season.
 You see how by his talking overmuch
 The tortoise fell into this wretched plight.”

This fable has probably had influence on that of *The Eagle and Raven* (Ro. I. xiv.), and is probably not disconnected with the story of the death of Æschylus by an eagle dropping a tortoise on his bald cranium; this occurs for the first time as late as Ælian (vii. 17).

V. I will now put in the Jātaka variant for the well-known fable of *The Wolf and Lamb*, a parallel which has not hitherto been pointed out. It is the *Dipi Jātaka* (Fausböll, No. 426, translated by Dr. Morris, *Folk-Lore Journal*, iv. 45). A panther meets a kid; what follows is sufficiently indicated by the *gāthas* they utter:—

“ *Pan.* On my tail have you stept, you false-speaking
 Kid,
 You have done me much harm, you careless
 young thing. . . .

Kid. Your face was towards me, your tail was un-
seen, . . .

How then could I tread on the end of your tail?

Pan. My tail is full long and reaches so far
As to cover the earth and its quarters all four, . . .

How then could you miss to step on my tail?

Kid. To avoid your long tail, O Panther depraved,
Through the air did I come, and touched not the
ground. . . .

Pan. O Kid, I did see you come through the air;
The Beasts you alarmed and frightened full
sore, . . .

And thus you quite spoilt the food that I eat."

"Thus e'en the little Kid in piteous terms
Did beg the Panther spare her tender throat.
But he athirst for blood did tear her throat,
And then her mangled body greedily ate.
Unkind of speech, unjust the wicked is,
Nor listens he at all to reason's voice."

If this occurred alone, the parallelism would not be sufficient to make any borrowing hypothesis necessary. But taken in conjunction with the other examples, it becomes probable that the form with which we are familiar is merely a softening down of the Indian exaggerations due to the Greek sense of *καίριος*. We have another variant of a similar kind in *The Cat and Chicken* (Re. iv.). And I have found a Tibetan version of this very *Jātaka* contained

in Schiefner's collection of *Thibetan Tales* (Ralston's Trans., No. xxix.); the personages have actually become *The Wolf and the Sheep*, from which it is but a slight step to our familiar Wolf and Lamb.

VI. *The Bald Man and Fly* (Ro. II. xii.) finds a parallel in an exaggerated form in two *Jātakas*, which are obviously variants of one another, to speak Hibernically. These are Nos. 44 and 45 of Fausböll's edition, and have been translated by the Bishop of Colombo in *Journ. Asiat. Soc.* (Ceylon Branch), vol. viii. 167-70.* In the first, the *Makasa Jātaka*, a mosquito settles on the "copper-basin-like head" of a carpenter, who requests his son to relieve him of the annoyance. The son seizes an axe, and nearly hits the mosquito. The result is summed up in the *gātha*—

"Better a wise foe
Than a friend of sense bereft;
The stupid son to kill the gnat
His father's headpiece cleft."

The other, or *Rohini Jātaka*, merely changes the sex and the weapon. Its *gātha* runs—

* No. 44, also by Weber, *Ind. Stud.*, iv. 387, from the text of the *Jātaka* supplied him by Fausböll.

“Better a sensible enemy
 Than a fool, howe'er kind he be ;
 Look at silly Rohini :
 She's killed her mother, and sore weeps she.”

It is to be observed that the moral is quite different in the fable current among the Greeks, as represented by Phædrus (V. ii. ed. Riese). Indeed missing a fly is not such an extraordinary circumstance that we need go all the way to India in order to explain it.

VII. There are also two Jātakas which resemble the Fable of the *The Fox and Crow*, in so far that we find a fox (jackal) and crow flattering one another. In one (the *Jambukhadaka Jātaka*, Fausböll, No. 294, tr. Rhys-Davids, p. xii.) a crow is eating Jambus when he is thus addressed by a passing jackal—

“Who may this be, whose rich and pleasant notes
 Proclaim him best of all the singing birds,
 Warbling so sweetly on the Jambu-branch,
 Where like a peacock he sits firm and grand.”

To which the crow replies

“'Tis a well-bred young gentleman who knows
 To speak of gentlemen in terms polite !
 Good sir—whose shape and glossy coat reveal
 The tiger's offspring—eat of these, I pray !”

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Buddha in the form of the genius of the Jambu tree, comments in the third *gātha*—

“Too long, forsooth, I’ve borne the sight
 Of these poor chatterers of lies—
 The refuse-eater and the ossal-eater
 Belauding each other.”

The positions are reversed in the *Anta Jātaka* (Fausböll, No. 276 tr. R. Morris, *F.-L. J.* iii. 363) the *gāthas* of which will explain the situation—

Crow.

“All hail to thee, O king of beasts,
 A lion’s strength dost thou possess,
 And shoulders broad just like a bull;
 Perhaps you’ll leave a bit for me.”

Jackal.

“Full well doth he who is of gentle birth
 Know how to praise a well-bred gentleman.
 Come down, dear crow, with neck like peacock’s hue,
 Wait here awhile and eat thy fill of flesh.”

Buddha, (in form of an Erawa tree).

“Of beasts the jackal vilest is and worst,
 Of birds the crow is least esteemed and praised,
 Erawas are the trees in order last,
 And now together come the lowest three.”

VIII. The goose that lays the golden eggs

may next engage our attention. She finds her Indian analogue in the flamingo that moults golden feathers and is plucked bare by her greedy owner (*Suvannahansa Jātaka*, Fausböll, 136, tr. R. Morris, *F.-L. J* iv. 171). The moral is the same—

“Be content with what’s given, seek not to get more,
 O’ergreedy the wicked, unsated they are.
 When the gold flamingo was stripped of his plume
 His feathers of gold all their colour did lose.”

IX. There is a Jātaka which has peculiar interest for us in the present connection, though the Fable which it parallels is not among those of Stainhöwel or Caxton. It rejoices in the name of *Suvanakakkata Jātaka*, is No. 389 in Fausböll’s edition, and has been translated by Dr. Morris in *Folk-Lore Journal*, iii. 56. A Brahmin has a crab for a friend and a crow for an enemy. The latter induces a serpent to poison the Brahmin, whereupon the friendly crab seizes the crow. What follows is told in the *gāthas*—

“The hissing snake with hood outspread,
 The crab full near did come,
 As friend in need to help a friend,
 But him the crab did seize.”

Serpent.

“ If for the man we thro’ so fast are held
 Let him arise and I’ll the venom draw,
 Release at once the crow and me, my friend,
 Before the poison strong o’ercomes the man.”

Crab.

“ The serpent I’ll release, the crow not yet,
 We shall remain a while within my claws ;
 But when to health I see my friend restored,
 E’en as the snake the crow I will set free.”

He fulfils the promise by nipping off both their heads “ as clean as a lotus-plant.” Crabs are not so frequently in the habit of seizing serpents and conversing with them that we can consider the following fragment of a Greek scholion or table-song quite unconnected with the above Jataka—

ὁ καρκίνος ὦδ’ ἔφα
 χαλᾶ τὸν θφιν λαβῶν.
 εὐθὺν χροῆ τὸν ἐταῖρον ἔμμεν
 καὶ μὴ σκολιὰ φρονεῖν.*

* Furia, Coraes, and Benfey attribute this to Alcæus ; Wagener and Mr. Rutherford deny the attribution. The latter, however, grants the archaic flavour of the style. At the same time the full fable in the Greek Æsop (Halm, 346) has only a slight resemblance to the Indian.

X. Envy not "Sausages."—*Once*, says the "Story of the Present" of the *Munika Jataka* (Fausböll, No. 30, tr. Rhys-Davids, pp. 275-7), *it happened at the Jetavana Monastery that one of the monks fell in love. On that occasion the Teacher asked the monk, "Is it true what they say, that you are love-sick?" "It is true, Lord!" said he. "What about?" "My Lord! 'tis the allurements of that fat girl." Then the Master said, "O monk! she will bring evil upon you. Already in a former birth you lost your life on the day of her marriage, and were turned into food for the multitude." And he told a tale:—*

[Once when Brahmadata was reigning in Benares the Bodisat was a large red ox, and was called 'Big-red;' he had a brother named 'Redlet.' The daughter of the house was an heiress engaged to be married, and they were fattening up a pig named Munika (= 'Curry-bit-ling,' *vulgo* Sausages) for the wedding feast. Redlet complains to Big-red that they have to do all the carting on grass and straw, while Munika is fed on boiled rice for doing nothing. In answer Big-red says the *gatha*—

" Envy not 'Sausages,'
'Tis deadly food he eats,
Eat your chaff, and be content,
'Tis the sign of length of life."

Soon after Munika became Munika indeed, and Redlet was comforted.]

Then the Master made the connection and summed up the Jataka by saying: 'He who at that time was Sausages the Pig was the love-sick monk, the fat girl

was as she is now, Redlet was Ananda, but Big-red was I myself.*

We can be sure that the "Tale of the Past" reached the West, since it is found almost exactly in the same form (with the substitution of asses for oxen) in the Jewish Midrash Rabba* (Great Commentary on the Pentateuch and the Five Rolls) on Esther iii. 1, where its foreign origin is shown by the reference to pig as suitable festival diet, and the use of the word *Kalends* for festival. And if it got as far as Syria (probably *viâ* Alexandria) there is little doubt it was current elsewhere in the Hellenic world, and we accordingly find an obvious variant of it in the Greek fable of *The Calf and the Ox* (Halm, 113; Avian, ed. Ellis, 36), while Phædrus' *Asinus et Porcellus* (V. iv.) seems to be a corollary on it.

XI. The peacock is an Indian native, and was too rare in Greece to give rise to a folk-fable.

* I have thought the "Story of the Present" interesting enough in this case to be given in full.

† It was by mistake that Benfey (p. 229) attributes this to Berachyah Hanakdan. There is therefore no need, with Mr. Rhys-Davids (*l.c.*), to assume a direct passage of the Jataka to the West in the thirteenth century. Dr. Landsberger, I may observe, pointed out the Indian parallel (*Fabeln des Sophos*, p. xxxvii).

Under these circumstances we may connect the two fables in our collection dealing with the brilliant bird (*Juno, the peacock, and the nightingale*, Ro. IV. iv., and *The crane and peacock*, Av. xii.) with a Jātaka which has at least this much in common with those that it lays stress on the vanity of the bird. It is the *Nacca-Jātaka* (No. 32 of Fausböll's edition tr. Rhys-Davids, 291-4) in which the King of the Golden Geese seeks a mate for his heiress, and selects the peacock. He in the exuberance of his joy exclaims, "Up to to-day you have not seen my greatness," and proceeds to show his dancing powers. In so doing he exposes himself and the haughty monarch says the *gātha*—

"Pleasant is your cry, brilliant is your back,
 Almost like the opal in its colour is your neck;
 The feathers in your tail reach about a fathom's length,
 But to such a dancer I can give no daughter, sir, of
 mine!" *

XII. Among Phædrus' fables, though not among Caxton's, there is one (I. xx). in which some dogs, to get at a hide at the bottom of a river, set to work to drink the river up, so as

* The *Nacca-Jātaka* is figured on the sculptures of Bharhut, though in a fragmentary condition (Cunningham, *Stupa of Bharhut*, pl. xxvii. 11).

to reach it; they burst in the process.* This is paralleled by the *Kaka-Jātaka* in which crows try to drink up the sea with a similar object. (Fausb. 146; tr. R. Morris, *F.-L.J.* iv. 59.) The *gātha* runs:

“E'en now our weary jaws do ache,
Our mouths indeed are parched and dry,
The work and toil, no rest, no truce,
And still again the sea doth fill.”

The analogy is not so noteworthy but for the fact that two of the best-known Jātakas (given in Benfey, §82, from Hardy *Manual* 106 and Hiouen Tsang, I. 325) relate how the Buddha overcame the opposition of Indra by his pertinacity in attempting to bale out the sea (or a river in the second case).† We can be certain that the former of these reached the West, since the Jewish Midrash Rabba on Esther iii. 6, I find, compares Haman to a bird that had built its nest by the sea-shore, and attempted to carry away the advancing sea inland.

* Cf. too Rom. App. 43, where a fox does the same in trying to get at the moon in the river, which he mistakes for (green?) cheese. This is an Indian trait (cf. Benf. i. p. 349). And cf. *Nights with Uncle Remus*, xix.

† Cf. Sydney Smith's celebrated image of Mrs. Partington repelling the Atlantic with a mop. The Buddhist feeling in the matter would be to applaud the courage and faith of the good lady.

XIII. Another Jātaka which parallels an Æsopic Fable not in our collection is the *Virocana Jātaka* (Fausb. 143, tr. R. Morris, *F.-L.J.* iii. 353). Here a lion adopts a jackal, who at last comes to think himself a veritable lion, and once requests his foster-father to stand aside while he shows the king of beasts the proper way to bring down an elephant. The result is disastrous, as is shown in the *gātha* :—

Thy head is split, thy brains are oozing out,
 All broken are thy ribs by this huge beast;
 In sorry plight thou findest thyself to-day,
 Full well, I ween, thou art conspicuous now.

There is another Jātaka of a similar character given by Hardy (*Manual of Buddhism*, 233, *ap.* Benf. i. 104), in which a Jackal is taken as a servant by a lion, who gives him a share in his booty. He waxes fat, and seeing one day that he has four legs, two canine teeth, two ears, and a tail, just like the lion, determines to start business on his own account. He emits his little roar, but no beast fears him, and he cannot bring down any prey. Benfey, § 29, points out the close analogy of one of Aphonius' fables (c. 350 A.D.) in which a fox serves a lion, becomes proud, tries his own hand, and perishes

(Halm, 41). He omits to notice the great similarity of Phæd. I. xi (*Asinus et Leo Venantes*, cf. R. IV. x.), where the ass and lion go a-hunting together and the ass emits his terrible bray, this time, however, with more effect. I am the more inclined to suspect a foreign origin for this owing to the unnatural conjunction of an ass and a lion as fellow-hunters, and am inclined to think the ass has got into the story through some mistranslation, which occurs most frequently in the names of birds, beasts, and fishes, as every one knows who has had much to do with translation.* I would add that it seems to be a story like one of those contained in the above Jātakas to which a certain Rabbi referred when he taunted another with the proverb, "The lion has turned out a fox" (Talm., *Baba Kama*, 117a).†

XIV. We may close our comparison of the

* They are almost like proper names; provided some animal is mentioned the version construes; e.g. Æsop's fable (*supra*, p. 27) is generally spoken of as the *Fox and Horse-Leeches*. I suspect also that something of the same kind has occurred, Phæd., I. v. (Ro. I. iv.), to make *Vacca*, *Capella*, *Ovis*, fellow-hunters with *Leo*. See *infra*, p. 166.

† Landsberger, p. xlvii., refers the saying to a fable analogous to Babr. 101, Halm, 272, which may again be referred back to the above Jātakas. Cf. too Av. 40.

Jātakas with one that bears some relation to the closing fable of Stainhöwel's collection, really from the Romulus but included in the "Fables of Poge" (*Fox, Cock, & Dogs*, p. 307). In the *Kukkuta Jātaka* (tr. Morris, *F.-L.J.*, ii. 333, cf. Cunningham, *Stupa of Bharhut*, 77) a cat approaches a cock perched on a tree and tries in vain to inveigle him down, as is told in the *gāthas* :—

"*Cat.* ☉ lovelŷ bird, with feathers bright of hue,

I'll be thy wife, thou shalt have nought to pay.

Cock. The birds pair not with quadrupeds.

Go, seek another mate elsewhere. . . .

Many wiles have women clever, good men they will
deceive

With soft and oily words, as Huss would cheat the
cock. . . ."

At first sight the analogy with the mediæval form does not seem very close. But I think I can show by a curious piece of evidence that the present form of the Jātaka has been truncated, and that in its original version there was some reference to a third *dramatis persona*. For the *Kukkuta Jātaka* happens to be one of those sculptured on the coping of the Stupa of Bharhut, and is accordingly figured in Sir A. Cunningham's monograph (Pl. xlvii. 5). We

can be certain of its identity, since the name of the Jātaka is inscribed above the figures.* From the facsimile which we give it will be observed



that there is an object at the foot of the tree which is evidently of importance in the story,

* This may possibly be a case of the traditional migration of illustration to which I called attention in my *Bidpai*, pp. xx.-xxiii.

but does not occur in the present version of the Jātaka. General Cunningham suggests that it represents the bunch of bells worn by Nautch girls, and is placed in the sculpture as a symbol of the wakefulness of the cock. I think it however more likely that it represents the presence of a watcher behind the tree, as occurs in the Greek form of the Fable (Furia, 88; Halm, 231), and in the Romulus here.* The original form of the Fable would thus be merely a variant of the *Biter bit* formula. In the form in which it occurs in the present version of the Jātakas, the story is not rounded off, and it only serves to illustrate the peculiarly Buddhistic conception of the innate corruption and deceit of the feminine nature.

Thus far the evidence of the Jākatas, and—important point—no further.† I have been

* By a most remarkable coincidence, James, in his version of the Fable (No. xxxii. p. 22), has a reference to the bell; "The Cock replied, 'Go, my good friend, to the foot of the tree, and call the sacristan to toll the bell.'" But there is nothing to warrant this in the Greek original.

† I have rejected *The Conceited Jackal* (*Supra* XIII.), regarded as a proposed variant of the Daw in peacock's feathers; the *Bavéru J.* (*F.-L. J.*, iii. 124) is closer. The *Sammōdamāna J.* (No. 33) is not close enough to the *Lion and Four Oxen* (Av. xiv.), nor the *Sakuṇa J.* (No. 36) to *The Swallow and Birds* (Ro. I. xx.; Avian, 21), though they have the same moral.

taken to task for declaring my conviction that the Pali scholars have played out their best trumps in dealing with this question. (*Bidpai*, Introd., li., note). After having gone more fully into the matter I still retain that opinion. The whole of the Jātakas have now been published, and if any very striking analogy with Æsop's Fables had been found among them, we should doubtless have heard of it. Dr. Morris' selections in the *Folk-Lore Journal* ranged over the first four hundred and fifty of the Jātakas, and the remaining hundred are not likely to have a richer yield, as they are those with the longest *gāthas*. At any rate, we cannot permit the Pali scholars to win tricks with cards which they keep up their sleeve; and the above dozen or so instances must stand for the present as representing the contribution of the Jātakas to the question of the origin of "Æsop's Fables." *

But this contribution, though scanty, is important. The Jātakas, or at least the *gāthas*, in archaic Pali, which form the nucleus of

* What is wanted for folk-lore purposes is an abstract of all "the stories of the past," with a translation of their *gāthas*. This could be got within a volume of a size similar to Mr. Rhys-Davids'.

them, were carried over to Ceylon in a complete form 241 B.C. ; they had been sculptured in the Stupa of Bharhut about that date ; they formed a topic of dispute at the Buddhist Council of Vesali, c. 350 B.C., and we can scarcely fix their collection, very nearly in their present form, at least as regards the *gāthas*, at much later than 400 B.C. This is before any contact between Greek and Hindoo thought can be taken into account.* Besides this, the stories have, in the majority of cases, nothing Buddhistic about them, and were evidently folk-tales current in India long before they were adapted by the Buddhists to point a moral ; and some of them were probably used by Buddha himself for that purpose in the fifth century B.C. Altogether, the probabilities are strong that we have in them genuine and native products of Indian thought, and that where we find them later among the Greeks they are borrowed products. At any rate, we may accept this as a provisional result which renders it worth while putting in and considering the other In-

* The first notice of India in Greek literature is in one of the fragments of Hecataeus (fl. 500 B.C.). Cf. Bunbury's *Ancient Geography*, i. 142. But see *infra*, p. 100.

dian evidence of a later date before summing up.

We may first take some references found by Weber and Liebrecht in the Mahabharata, which may serve as an appendix to the Palæozoic stratum of the Bidpai. The Mahabharata is the Indian Iliad and Odyssey and Æneid and *Gerusalemme Liberata* and *Orlando Furioso* and *Faerie Queene*; at least it is equal to all these, and more also, in point of bulk. Such a huge mass affords grand accommodation for interpolation, and parts of the Indian epics have been dated as early as the Upanishad stage of the Vedic literature, and others as late as the Christian era. It is, accordingly, impossible to use references occurring in it with much confidence, as to their date, except that we may be sure it is B.C., and so anterior to Phædrus. Such analogies to Greek fables as have been observed in it * occur by way of casual reference, somewhat in the same way as the earliest Greek

* There has been no systematic search made through the Mahabharata; Weber owns that he had only made a perfunctory one. It is from this quarter accordingly that we may anticipate the largest addition to our knowledge of the existence of Æsop's Fables in India that yet remain to be made. Cf. Benf. i. 554 *seq.*, on the probabilities of Absternius' Fable, No. 70, being derived from Mh. xii. 4930.

Fables enumerated on p. xliv. This has its importance, as showing that in India, as in Greece, the fable was current among the people, and formed part of their folk-lore. It confirms, too, the impression that the Buddha, in using the fable, was only applying a general practice of his day.

XV.—XVII. Three of these references we may dismiss very shortly. Liebrecht has found a very explicit reference to *The Man and Serpent* (Ro. I. x.) in Holtzmann's translation of parts of the Mahabharata.* There seems also to be a reference to *The Oak and Reed* (Ro. IV. xx.) in the complaint of the sea, that rivers bring to it oaks but not reeds (Mh. xii. 4198).† Again, the request of the camel for a long neck in *The Camel and Jupiter* (Av. vii.) finds its analogue in the Indian epic (Mh. xii. 4175).‡ That the last two of these reached the pale of Hellenism is proved by their appearance in Jewish writings.†

* *Indische Sagen*, 2nd edition, II. 210 (*ap. Jahrb. eng. u. rom. Phil.* iii. 146). I cannot find it in the first edition, the only one accessible to me.

† It is, perhaps, worth while remarking that it is from the twelfth book of the Mahabharata that three books of the *Ur-Bidpai* were taken (Benfey, 219-22).

‡ They occur in form of proverbs: "Be flexible as the reed, not stiff as the cedar" (Talm. *Taanith* 20a); "The

XVIII. Finally, there is a reference in the Mahabharata (xiv. 688) to a fable similar to *The Belly and Members* (Ro. III. xvi.), which deserves closer attention, as it is, in many ways, the most remarkable fable in existence. A variant of it, or something very like it, was discovered six years ago by M. Maspero in a fragmentary papyrus, which he dates about the twentieth dynasty (c. 1250 B.C.). It is, consequently, the oldest fable in existence, and as such we may give it:—

Trial of Belly *v.* Head—wherein are published the pleadings made before the supreme judges—while their President watched to unmask the liar—his eye never ceased to watch.* The due rites having been done—in honour of the god who detests iniquity—after the Belly had spoken his plea—the Head began a long harangue:—

‘Tis I, ’tis I, the rafter of the whole house—whence
 ‘the beams issue and where they join together—all
 ‘the members . . . on me and rejoice. My forehead
 ‘is joyous—my members are vigorous—the neck
 ‘stands firm beneath the head—my eye sees afar off

camel asked for horns and had his ears cut off” (Talm. *Sanh.* 106b).

* I have ventured to substitute this for the “pleurer” of M. Maspero which gives no sense, though he makes out of it a very pathetic (and very French) picture of the judge weeping at the eloquence of the advocate—before the speeches are delivered.

'—the nostril expands and breathes the air—the ear opens and hears—the mouth sends forth sound and talks—the two arms are vigorous—and cause a man to be respected—he marches with head erect—looks the great in the face as well as the lowly . . . 'Tis I that am their queen—'tis I the head of my companions . . . Who would play a trick—or is there any would say—"Is it not false?" Let them call me the head—'tis I that cause to live . . . '*

Here the fragment breaks off, and we cannot tell if judgment went with the plaintiff as in the Roman fable. For it will be observed that the fable, if fable it can be called, takes the form of a mock-trial, corresponding, as M. Gaston Paris has pointed out, to the *débat* which is so familiar in mediæval French literature.† From this point of view the *débat* of Belly and Head affords us the earliest example of legal procedure extant.

We again meet with the fable in the Upanishads, whence it doubtless got into the Mahabharata, and perhaps too into the Zend Yaçna :—

* Academie des Inscriptions, *Séance* of 5th Jan. 1883, p. 5.

† As a matter of fact a kind of *débat* on this very subject was published in 1545, *Cinq Sens de l'homme*. There was also a *Mystère* on the same subject (Migne, *Dict. d. Myst.*, s. v. *Membres*).

DISPUTE OF THE SENSES AND THE SOUL.*

The senses disputed among themselves saying, "I am the first, I am the first." They said: "Let us go out of the body, whichever shall cause the body to fall by its departure shall be the first." The word departed, the man spoke no more, but he still ate, drank, and lived; the sight departed, the man saw not, but still ate, drank, and lived; [and so with the hearing, &c.]; the mind went forth, intelligence left the man, but he still ate, drank, and lived. The soul departed, no sooner was it without than the body fell. [They again disputed and tried who could raise the body with the same result.]

A similar apologue existed among the Buddhists as we know from the fact that it exists in the Chinese Buddhistic work *Avadanas* (No. 105); it occurs also in the *Pantschatantra*:—

THE BIRD WITH TWO HEADS.

Once on a time on Mount Himavat there was a bird named Jivanjiva. This had one body and two heads, one of which used to eat fine fruit to give strength and vigour to the body. The other became jealous and thought, "Why should that head always eat fine

* I take this from the Italian abridgment of Signor Prato, who has written an interesting paper on *L'Apologo di Menenio Agrippa* in *Archivio per trad. popolari*, iv. 25-40. The full text of the Zend version is given by Burnouf, *Sur le Yaçna*, notes pp. clxxii. seq.

fruit, of which I never taste one?" Accordingly it ate a poisonous fruit and the two heads perished at the same time.*

I have also found a Jewish variant, though with a somewhat different moral:—

THE TONGUE AND THE MEMBERS.

(*Schocher Tob* on Ps. xxxix. 1).

A Persian King sick unto death was ordered the milk of a lioness (Heb. *Lebia*). [A man obtains it after many adventures.] On his return the members disputed in the night. The feet said, 'Had we not gone the milk had not been got': the hands, 'We milked; that was the chief thing': the eyes, 'But for us the lioness could not have been found out.' The heart reminds them of her wise counsels. At last spoke the tongue, 'But for me where would you have been?' To the retorts of the other members, the only reply is, "You'll soon see!" Next morning the man came before the King and handing him the milk, said, 'There is the milk of the bitch' (Heb. *Kalba*). [The man is ordered off to execution.] On the scaffold the members wept but the tongue laughed. 'What did I tell you? Are you not all in my power? However, I'll take pity on you?' The tongue called out, 'Lead me once

* Cf. the Midrashic apologue of the quarrel between the head and tail of the serpent which should go first. The tail leads the head a merry dance; "so it is when the lowly lead the great" (*Midr. Rabba*, Deut. § 5).

more to the King.' In his presence it said, 'I have truly brought you the milk of a lioness, Sire. *Kalba* is Arabic for lioness.' They tasted, and tried, and found it right, and sent the man away with great gifts. Then said the tongue, 'See now, life and death are in my hand' (Prov. xviii. 21).

But there is a still more striking use of the fable by a Jew. There can be little doubt that St. Paul had a similar fable* in his mind in the characteristic passage (1 Cor. xii. 12-26).†

The body is one, and hath many members, and all the members of the body, being many, are one body. . . . For the body is not one member but many. If the foot shall say, Because I am not the hand, I am not of the body; it is not therefore not of the body. And if the ear shall say, Because I am not the eye, I am not of the body; it is not therefore not of the body. If the whole body were an eye, where were the hearing? If the whole body were hearing, where were the smelling? . . . And if they were all one member, where were the body? But now they are many members, but one body. And the eye cannot say to the hand, I have no need of thee; or again the head to the feet, I have no need of you. Nay, much rather, those members of the body which seem to be more feeble are necessary: and those parts of the body

* The passage combines the Indian idea of the contest of the members with the Roman notion of the organic nature of the body politic.

† R. V., omitting the theological inferences.

which we think to be less honourable, upon these we bestow more abundant honour; and our uncomely parts have more abundant comeliness; whereas our comely parts have no need . . . And whether one member suffereth, all the members suffer with it, or one member is honoured, all the members rejoice with it.

As this passage is the foundation of the doctrine of the Visible Church, and indirectly of the conception of the Body Politic (of which Hobbes made such quaint use), we cannot well overrate the importance of the fable on which it is founded.

We have thus seen this fable of the Body and its Members with its Belgian motto, *L'union fait la force*, forming part of the sacred literature of Egyptians and Chinese, of Brahmins, Buddhists, and Magians, of Jews and Christians.* The reader must not, however, assume that these are all necessarily derived from one source. On the contrary, I have given the various versions at length as an instructive example how different nations may hit upon very much the same apologue to illus-

* As it occurs also in the legendary history of Rome, and in the quasi-sacred pages of Shakespeare, where it fills the whole of the second scene of the first act of *Coriolanus*, we might add Romans and Englishmen to the above list.

trate the same idea. Carefully examined, the various versions may be reduced to four independent ones. The Egyptian *débat* stands by itself, the Brahmin *Contest of Senses and Soul*, occurring in the Upanishads, recurs in the Indian epic, in the Persian scripture, and, possibly through the latter, in Jewish commentaries, and may thence have influenced St. Paul. The lost Buddhist apologue of *The Bird with Two Heads* found its way to China, and was received into the Bidpai literature. The Roman fable is remarkable as being the only fable of its kind in Latin literature which can claim to be current among the Romans.* It occurs late, and may have been interpolated by Livy, like so much of his work. But on the whole I am inclined to regard it as a genuine Roman folk-fable, and another instance of the sporadic use of the fable—as in the Egyptian example above, or in Cyrus' fable of *The Piper turned Fisherman* (Herod. i. 141), or in Jotham's and Joaz' fables in the Old Testament (Jud. ix. 8-15; 2 Kings xiv. 9)—by nations who have

* Ennius has a reference to *The Piper turned Fisherman* (Re. vii.), and to *The Swallows and other Birds* (Ro. I. xx.). But he was acquainted with Greek, and might have got the first from Herodotus.

not otherwise shown a turn towards that particular form of the apologue. The whole inquiry ought to make us careful in the future how we admit borrowing without sure evidence either of identity of the fables or of contact between the nations using them.

For there still remain a number of Indian parallels to our fables, in what I call the Mesozoic stratum of the Bidpai literature—passages, that is, which formed part of the original form of the book, but cannot be traced back among the Jātakas. Taken by themselves, they could scarcely be adduced as valid evidence, as they cannot be traced back even as early as 300 A.D., when the Greco-Roman collections were already in existence. But the Jātakas have shown us evidence of similar stories being current in India from five to seven centuries before that, and the analogues from the Indian epic can trace back nearly as far. Besides Indian writers were veritable Jeremy Diddlers in the way of literary borrowing, and the whole of the Bidpai, even in its earliest form, strikes one as a vast plagiarism. It becomes, therefore, probable that the Bidpai stories of the Mesozoic stratum have the same antiquity as the Jātakas

or the Mahabharata. We may therefore proceed to add to our previous parallels such of these as have close analogy with Greek fables, being somewhat more particular as to the closeness of the parallelism than we were in the case of the Jātakas or the epic references.

XIX. We may begin with the fable of *The Lion and Mouse*, which occurs in the *Pantschatantra* in the form of *The Elephant and the Mice* (II. App. 1, Benf. ii. 208-10). The mice had made a settlement by the banks of a river whither elephants came to drink, and on their way disturbed and crushed many of the mice. A deputation is sent to the king of the elephants, who graciously commands his troop to select another passage to the watering-place. Soon after the troop are captured in pits and then bound to trees.* The king sends for aid to the mice, who come and gnaw away the thongs and free the whole troop. There is one decisive criterion which proves the priority of the Indian form and the dependence of the Greek

* In the Southern redaction there is but one elephant, and he is not bound to the tree. The mice rescue him by filling up the pit. Cf. Benf. i. 324.

upon it. Elephants are frequently bound by cords to trees, lions never are.

The Indian origin of this fable would be rudely shaken, however, if we could trust the inferences Herr Lauth drew from a Leyden papyrus which he discovered, and the pertinent part of which he translated as follows : *—

[Lion catches mouse who speaks as follows]: ‘O Pharaoh, my superior, O Lion, if thou eatest me, thou wilt not fill thyself; thy hunger will remain. Preserve for me the breath of life as I preserved it for thee in thy trouble . . . on thy unlucky day.’ Then the Lion reflected and the Mouse said to him: ‘Remember the hunters; one had a line to bind thee, another a leash. There was also a cistern dug before the lion; he fell in and the lion was prisoner in the pit; he was pledged by his feet. Lo, there came a little mouse before the lion and freed thee.† Therefore, reward me. I was that little mouse.’

There, sure enough, we have the fable of *The Lion and the Mouse* in Egyptian literature, and the question arises how and when did it get there. Now the Leyden papyrus (I. 384) is written in demotic, *i.e.*, sometime between

* Munich *Sitzungsberichte*, 1868, ii. 50. *Die Thierfabel in Egypten*.

† The mixture of persons is due to Herr Lauth, who, it is perhaps worth while adding, was the author of some wild theories about *Mose der Egypter*.

500 B.C. and 200 A.D., and the latter terminus is the more likely since other parts of the papyrus contain *Coptic* versions of the Ritual of the Dead. But Herr Lauth was not satisfied with this: he finds a comic picture of a mouse driving a chariot in the celebrated satiric papyrus of Turin which dates about 1150 B.C. He therefore calmly assumed that the above fable was of the same date, and this bold bad assumption has passed *via* Sir R. F. Burton and the versatile Prof. Mahaffy (*Proleg. Anc. Hist.* 390) into the article 'Beast Fable' of Chambers's *Cyclopædia*, and a whole pyramid of theory about the African origin of the fable has been based upon it, the apex of which is downward in the sand. There can be little doubt that the Egyptian fable is a late conveyance from the Greek.

XX. Our next example will illustrate not alone the derivation of a Greco-Roman fable from the Indian, but also Benfey's analytical powers. In the fable of *The Good Man and Serpent* (Ro. II. x.), he has traced, without any reasonable doubt, the survival of an Indian fable, which we find complete and consistent in its Indian form, but which is only preserved in

unmeaning fragments in Greek and Latin fable. We can best indicate the relationship of the three different versions, by displaying them side by side, and indicating by a series of bars the passage where the classic fables have failed to preserve the original.

BIDPAL.

A Brahmin once observed a snake in his field, and thinking it the tutelary spirit of the field, he offered it a libation of milk in a bowl. Next day he finds a piece of gold in the bowl, and he receives this each day after offering the libation. One day he had to go elsewhere and he sent his son with the libation. The son sees the gold, and thinking the serpent's hole full of treasure, determines to slay the snake. He strikes at its head with a cudgel, and the enraged serpent stings him to death. The Brahmin mourns his son's death, but next morning as usual brings the libation of milk (in the hope of getting the gold as before). The serpent appears after a long delay at the mouth of its lair, and declares their friendship at an end, as it could not forget the blow of the Brahmin's son, nor the Brahmin his son's death from the bite of the snake.

—*Pants*. III. v. (Benf. 244-7).

PHÆDRINE.

— — — A good man had become friendly with the snake, who came into his house and brought luck with it, so that the man became rich through it. — — — One day he struck the serpent, which disappeared, and with it the man's riches. The good man tries to make it up, but the serpent declares their friendship at an end, as it could not forget the blow. — — —

—*Phæd.* Dressl. VII. 28 (Rom.

II. xi. ; Ro. II. x).

BABRIAN.

— — — — — A serpent stung a farmer's son to death. The farmer pursued the serpent with an axe, and struck off part of its tail. Afterwards fearing its vengeance he brought food and honey to its lair, and begged reconciliation. The serpent, however, declares friendship impossible, as it could not forget the blow — — — nor the farmer his son's death from the bite of the snake.

—*Æsop* Halm 96^b (Babrius-Gitlb. 160).

While in the Indian fable every action is properly motivated, the Latin form does not explain why the snake was friendly in the first instance, or why the good man was enraged afterwards, while the Greek form starts abruptly without explaining why the serpent had killed the farmer's son. Combine the Latin and Greek form together, and we practically get the Indian, which is thus shown by Benfey's ingenious analysis to be the source of both.

XXI. In Babrius (95), though not in Caxton, there is a fable of a fox enticing a deer to the cave of a lion no less than twice by an appeal to his ambition. On the second occasion the lion seizes the beast and kills it. Going away, he finds on his return the heart of the deer missing. Making inquiry from the fox (who, of course, has eaten it), he is answered that an animal that could have been induced to put itself twice in the power of a lion could have no heart (*i.e.*, sense). Exactly the same story, finishing with the same witticism, occurs in the *Pantschatantra* (IV. ii.), except that an ass occurs instead of a deer, and his amorous propensities are played upon to induce him to

return a second time. Which of these is the original, which the derivate? Both Weber (*Ind. Stud.* iii. 388) and Benfey (§ 181) are strongly in favour of the Greek, more on general grounds than for any specific reason. I think I can reverse their result. There exists a Jewish variant (*Jalkut* on Exod., § 182) in which the ass asks toll of King Lion and is killed; the heart disappears, and the fox declares the ass had no heart or he would not have asked toll of a lion. Now here the dupe is an ass, as in the Indian fable, not a deer, as in the Roman. No one will nowadays suggest that the Jewish writer obtained the story from a Roman source, changed the deer to an ass, and then transmitted it to India. It must have been *vice versâ*. The story got to Alexandria with the ass as the dupe, passed thence to Judæa and Rome, and in the latter place was transformed by Babrius into a deer. We shall see later on that this is not an isolated instance where the Jewish evidence turns the scale in favour of Indian origin.*

* In the particular case before us, we might add that the reference to the heart as the seat of intelligence exactly corresponds to the Sanskrit *hṛdaye*, whereas Achilles' taunt to Agamemnon of *κράδιη ἐλαφοίο* would

XXII. A couple of strophes of the *Pantschatantra*, III. 13, 14, Benfey, ii. 215) bear remarkable resemblance to the fable of *The Two Pots* (Av. ix.). They run as follows :—

- 13 Who cannot put up with things from pride
oft falls through his equals ;
When two unbaked pots strike together,
they both break in two.
- 14 To vie with the mighty
brings oft death to the lowly ;
Like a stone that breaks a pot,
the mighty remain unhurt.

Here again, as in many previous instances, I can produce a Jewish parallel in the Talmudic proverb, "If a jug fall on a stone, woe to the jug, if a stone fall on a jug, woe to the jug" (*Midr. Est. ap. Dukes' Blumenlese*, No. 530). The Jewish form is nearer the Indian (str. 14) than that we are accustomed to from Avian, a fact not without its significance, as we shall see. Taken by themselves, the three cases might be regarded as fortuitous coincidences. But it should be emphasised that we cannot take such cases by themselves. The strength of the chain

seem to imply that it was regarded by the Greeks rather as the seat of courage.

of tradition, against all catenary laws, depends on its strongest not upon its weakest link. When we have so strong a case as *The Wolf and Crane* or *The Countryman, Son, and Snake*, these communicate their strength to their weaker brethren, because if we prove borrowing in one or two cases, the probabilities of borrowing in the latter cases become stronger in proportion, and what look like fortuitous coincidences turn into cases of borrowing. And examined more closely, the particular case we are considering is not so fortuitous as it looks. There are many ways in which the dangers of ambition can be expressed symbolically.* It would be indeed strange if three nations independently should hit upon the fragility of an earthen pot to express the idea. It is for this reason that the Fable affords such a stronghold for the Borrowing theory; its symbolical character renders it doubly improbable that two nations should independently hit upon the same symbol, unless an extremely obvious one, for the same moral lesson.

XXIII. We may conclude this part of our

* "Set a beggar on horseback," "Vaulting ambition o'erleaps itself," *The Ass as Lapdog* formula, are among those that occur to me at this moment of writing.

inquiry with an Indian parallel to *The Maiden transformed into a Cat*, which we have previously traced back to Phædrus. I must confess the analogy does not appear to me so striking, but I include it in deference to Benfey's opinion, which is the more noteworthy, as he is generally inclined to trace Indian to Greek fables rather than *vice versâ*, as here. The Indian story runs as follows (*Pants*. III. xii. ; Benf. ii. 262-6) :— A Brahmin saves a mouse and turns it into a maiden, whom he carefully educates. When nubile, he determines to marry her to the most powerful being in the world. He goes to the sun, but the sun declares that clouds can obscure him, while the mouse-maiden declares he is too hot for her. The clouds in their turn confess inferiority to the winds before which they scud, while they are too cold for the mouse-maiden. The winds again yield to the mountain, against which they storm in vain, while the mouse-maiden objects to their unsteady conduct. The mountain is too hard for the mouse-maiden, while it confesses that the mice are stronger than it, since they bore through its interior. Finally the Brahmin goes with his adopted daughter to the

Mouse King, and asks her her pleasure. ‘ But she, when she saw him, thought, “ he is of my own species ;” her body became beautified by her hair standing on end from joy, and she said, “ Papa, make me into a mouse and give me to him as a wife, so that I may fulfil the household duties suitable to my species.” And he made her into a mouse by the might of his sanctity, and gave her to him as a wife.’

The story, it will be seen, has, in common with the classic fable, the transformation of a lower animal into a maiden, her being given in marriage, and the moral,

Naturam expellas furca, tamen usque recurret.

On the other hand, the marriage in the Phædrine form occurs before the revelation of the true nature, and the maiden is an enemy of the mouse in disguise. I should therefore hesitate before granting any influence of the Indian on the Greek fable, but for two points which tell in favour of it. The first is that it postulates so strongly the animistic theory of metempsychosis, which has remained active in India during all historic time, while in Greece we meet with it at best as a “ survival ;” in the Roman fable itself

it is regarded as so strange that it requires the power of Jupiter to effect the change, and even he only does it as an experiment, which fails, to the merriment of the other gods. The other point is that there is a certain amount of evidence that the episode of strong, more strong, stronger, stronger still, and strongest, reached the west, at least as far west as Syria. For in Jewish legends about Abraham we find him arguing with Nimrod that fire should not be worshipped because water can put it out; nor this, because the clouds carry it; nor those, because the winds bear them; nor these, because man can withstand them.*

If we allow, with Benfey, the Indian origin of *The Cat-Maiden*, then certain important points follow. For we find the fable referred to by Strattis (c. 400 B.C.), and by Alexis (c. 375 B.C.), before Alexander's expedition to India. We must accordingly allow for some percolation of Indian stories, possibly through Persia, to Greece, as early as the fifth century B.C.† This would render it more likely that *The*

* *Ber. rab.* § xxxviii. cf. Beer. *Leben Abrahams*, II and n. 92. Similarly in the Talmud, *Baba batra* 10a.

† Liebrecht traces a story that the Cardians lost a battle because their steeds had been trained to dance to music,

Dog and Shadow and others (see *infra.*, p. 129) had also penetrated thence at an early date into Greece. I would add that the peculiar assumption that the mice are stronger than the mountains among which they burrow may have provoked the Greeks that heard the tale to the burlesque of a fable immortalised in Horace's line.

Parturiunt montes, nascitur ridiculus mus.

We have now before us all * the evidence on which we are to decide whether the Greeks derived their fables, all or some, from India. The most strangely diverse answers have been given to this question by those who have considered it at length. Two classical scholars, A. Wagener (in his *Mémoire sur les rapports des apologues de l'Inde et de la Grèce*, Brussels, 1854) †

told by Charon of Lampsacus (fl. 470 B.C.) to a Buddhistic legend, now only extant in the Chinese *Avadanas* (No. 10). *Zur Volkssk.* p. 27.

* Or nearly all, see *infra* p. 110 *seq.* I may remark that I have been exceptionally rigid in cases occurring only in the Bidpai and have entirely rejected those in which the probabilities are of Greek origin for the Indian variants. For our present purpose these have only a secondary import for us.

† Wagener has the merit of having been practically the first to give detailed instances of the resemblance of Indian and Greek fables. He selected twenty examples

and O. Keller (*Untersuchungen über die Geschichte d. griech. Fabel*, Leipzig, 1862), declare most strongly for the Indian origin. Two Indian authorities, A. Weber (who discusses each of Wagener's points *seriatim* in his *Indische Studien*, Bnd. III. 327-72) and T. Benfey, are inclined to trace all resemblance between the two to Greek influence percolating through the Greco-Bactrian kingdoms, left in the backwater of Alexander's invasion. Weber bases his conclusion chiefly on æsthetic grounds; the Greek fables are too clear-cut and artistic to have been derived from the *longueurs* of Indian fable. To this might be replied from the standpoint of evolution that it is not the most definite which comes first, and from the standpoint of classical scholarship that the fables in which Weber sees such classical finish are the Greek verses of a Roman or mediæval prose derivates from these. Benfey is less decided in favour of India; in six cases (§§ 29, 130, 143, 150, 158, and 200; *cf. supra* XIII., XVIII., XIX., XX., XXIII.) he allows Indian influence. But in some fifty

with excellent judgment, one quarter of them turning out afterwards to be Jātakas, and eight occurring in the above list.

other cases he declares for a Greek origin, and traces the Indian parallels, often very slight ones, I may observe, to Hellas. He draws a distinction, which seems to me quite illusory, between fables in which the animals act like human beings and those in which they behave naturally, and restricts the former to India.* This of course gives the majority to Greece, since many fables are merely applications of the Beast-Anecdote. But what was, or ought to have been, the determining factor in Benfey's mind in determining the relative priority of the two sets of fables he is considering, those occurring in the Bidpai literature and their Greek parallels, is the comparatively late date at which the Bidpai fables are first found. Strictly speaking, we first know of them by the Pehlevi translation, executed under Khosru Nushirvan about 550 A.D. They are probably a couple of centuries earlier, and some of them can be traced to the Jātakas which, we now know, are nearly a thousand years older than Nushirvan. But Benfey had no reason for suspect-

* If the distinction were valid, every fable in which an animal is represented as speaking should be traceable to India.

ing so early a date for the Jātakas; and at the same time classical authorities placed Babrius much earlier than what we now know to be his date. Under the circumstances Benfey was justified* in giving priority to the set of fables which make the earlier appearance in literature so far as the materials at his disposal enabled him to judge. We now know the chronological order of the various sets of fables which come into dispute to be as follows:—

<i>Greek.</i>	<i>Indian.</i>	<i>Parallels.</i>	<i>Strata of Bidpai.</i>
	Jātakas.	I.-XIV.	Palæozoic.
Ancient (<i>supra</i> , pp. 26-8).	Mahabharata.	XV.-XVIII.	
Phædrus.			
Babrius.			
Avian.			
	Bidpai.	XIX.-XXIII.	Mesozoic.
	Additions to Bidpai.	(<i>Cf. note p. 51.</i>)	Cainozoic

While Benfey's chief Indian source came last in chronological order, he was perfectly justified in treating it as the recipient. I cannot help thinking that the determination of the early date of the Jātakas would have, in his opinion, transposed the relation of borrower and lender.

* In my *Bidpai*. p. xlvii., I spoke somewhat disparagingly of Benfey's judgment for this, not taking the above considerations into account. It was my judgment that was at fault.

Of recent years the relative position of classical and Indian scholars has changed. Mr. Rutherford, in the Introduction to his edition of Babrius, dismisses the possibility of Indian influence in a few contemptuous phrases. How is it possible, he asks, that a nation so original as the Greeks should be indebted for their fables to the childish Orientals, with their page after page of weak moralising, capped by a so-called fable? And so, with a lofty wave of the hand, he bids the Indians go to their appropriate diet (*κύνες πρὸς ἔμμετον* is his phrase), and passes on. Now, such æsthetic tests of origin have been proved to be illusory over and over again; and, as a matter of fact, we know that the Greeks were much indebted to Orientals both in art and religion; why not in literature? We might very well ask Mr. Rutherford how he judges of the superior beauty of the Greek fable; which of the eight fables which, as we have seen, form the Corpus of genuine Greek fable, does he regard as a model? I must confess that, notwithstanding their length, I find much animation and dramatic point in the "Stories of the Past" contained in the Jātakas, as is but natural, considering that the animistic

spirit vitalises them. The *gāthas*, too, put the chief points of each *Jātaka* in very concise and striking form. But apart from all this, questions of origin cannot be dismissed in this lofty way. When we find cases of similarity so close as those of *The Wolf and Crane*, *The Ass in Lion's Skin*, *The Lion and Mouse*, and *The Countryman and his Son and the Snake*, there can be no doubt there has been borrowing on one side or the other. It is, as the Germans say, a case of *either-or*. And considering that the *Jātakas* belong to the Canon of Buddhist Scriptures, into which foreign ingredients would enter with the greatest difficulty,* and, as a whole, are much earlier than the main body of Greek fable as it has come down to us, the alternative must rest with them. There can be little doubt that most of the Greek fables enumerated above—with perhaps a few others—are derived from Indian ones

* It is but fair, however, to state that the Bishop of Colombo (*Journ. Ceyl. Asiat. Soc.*, viii. 114) considers that the shaping of the *Losaká J.* (No. 41) has been influenced by some form of the *Odyssey*. It is possible, too, that the *Mahosadha J.* (Rhys-Davids, p. xiv.) preserved some form of Solomon's judgment brought to Ophir (Abhira at the mouth of the Indus) by Phœnician sailors. But see *infra*, p. 131.

similar to, or identical with, those contained in the Jātakas.

But not all, or nearly all, Greek fables are so derived, as Mr. Rhys-Davids contends in the interesting Introduction to his translation of the first forty Jātakas (*Buddhist Birth Stories*, I., Trübner, 1880). For to reach this conclusion Mr. Rhys-Davids has to make two assumptions, one of them wrong in point of fact, the other wrong in point of method.* He assumes that our "Æsop" is derived from the Greek prose versions attributed to Planudes, which he takes to have been brought together for the first time late in the Middle Ages, after the Bidpai literature had had time to reach Greece. We have seen that, on the contrary, our Æsop is mainly Phædrus in prose, and that the Greek prose Æsop is for the major part Babrius in prose. It follows that our "Æsop" could not have been influenced by the Bidpai *literature*, which does not reach Europe till the eleventh century. The other assumption is "that a large number of them

* To say nothing of a third equally erroneous assumption that the Bidpai (in all its branches too) is entirely derived from the Jātakas.

[Æsop's Fables] have been already traced back, in various ways, to our Buddhist Jātaka book, and that almost the whole of them are probably derived, in one way or another, from Indian sources" (*l. c.* p. xxxv.). The large number referred to turns out, we have seen, to be no more than a dozen. Now the *Corpus* of Greco-Roman fable amounts to 500 (Phædrus 200, Babrius 300), or say 300 themes, allowing for doublets and pseudo-fables (expansions of proverbs, &c.*). It is probable that the Jātakas contain as many; of the first 50, 28 are either beast-tales or beast-fables. It is idle to talk of a body of literature amounting to 300 numbers being derived from another running also to 300, when they have only a dozen items in common. And Mr. Rhys-Davids' further argument that because some of the Greek fables can be shown to be derived from the Jātakas, therefore it is probable that most of them were so derived, savours somewhat

* On this see some interesting remarks by Mr. Rutherford, *l. c.* xliii.-vii. Of the 148 Babrius fables contained in Mr. Rutherford's edition, only 16 occur in Phædrus, to which may be added another dozen in the prose derivatives of Phædrus.

of the Fallacy of the Priest of Neptune.* 'Revere the Deity, my son, and pay his fees,' said he, 'see the number of votive tablets presented by those who vowed them to the god and were thereby saved from drowning.' 'But where, holy father,' asked the irreverent tar, 'are the votive tablets of those who vowed and were not saved?' We may grant the Palí scholars every credit for the dozen votive tablets erected to the honour of Buddha in the temple of Æsop, but we must at the same time point to the 300 places where votive tablets are not. Of course, if only a few Jātakas were extant, and among these a considerable proportion found parallels in Greek fable, Mr. Rhys-Davids might be justified in assuming that a similar proportion of parallels would have occurred in the missing Jātakas. But all the Jātakas are extant, and we can only allow the Palí scholars to count the parallels which they can prove to exist among the Jātakas in

* This fallacy so rife in investigations of this kind has never received a name. Formally, it is a sub-species of the Fallacy of Accident (*a dicto secundum quid ad dictum simpliciter*). It is the method by which statistics may be made 'to prove anything,' and in that science might be called the Fallacy of Selection.

existence. And these, as we have seen, amount at present to no more than a dozen or so.

As a contrast to the case of the Jātakas, we may consider the Talmudic fables, which are of interest also in many other connections, as we shall see. The industry of Jewish scholars* has only been able to unearth about thirty fables from the vast expanse of Talmudic and Midrashic literature. Yet, few in number as they are, they are of crucial importance critically. I have little hesitation in saying that they have given me the clue to the whole international history of the ancient fable.†

In order to substantiate this somewhat

* Dr. Landsberger in the introduction to his edition of *Die Fabeln des Sophos*, Dr. Back in a set of papers in Graetz' *Monatsschrift*, between 1876 and 1886, and Hamburger in his *Realencyclopädie des Talmud*, s.v. *Fabel*. I have myself been able to add seven to the scanty list, chiefly by a careful scrutiny of Talmudic proverbs, as given in Dukes' *Blumenlese*.

† Dr. Landsberger missed the crucial importance of the Talmudic beast-fables, because (1) he was ignorant of their Indian analogues except in the five cases where his name is mentioned, (2) he was occupied in maintaining the wild thesis of the Jewish origin of Greek fable, i.e. of the derivation of a body of 300 fables, some of which can be traced back to the fourth and fifth centuries B.C. from some 25 to 30 fables, the earliest of which is of the beginning of the second century A.D.

startling assertion, I must analyse somewhat minutely the whole body of Talmudic fables, dividing them into five classes as follows :

(1.) Talmudic fables common to the classical and the earlier strata of Indian fables. We have already seen this in the cases of *The Oxen (Asses) and Pig* (X. Landsb. p. xxxvii.), *The Proud Jackal* (XIII. Landsb. xlix.), *Oak and Reed* (XVI. Landsb. lii.), *Camel and Horns* (XVII.), *The Ass' Heart* (XXI.), and *The Two Pets* (XXII.), and we shall shortly see that it applies to *The Lion (Wolf) and Crane* (I.).

(2.) Talmudic fables found among the classical ones and likewise in later strata of the Indian ones. These include *The Lean Fox* (*Midr. Koh* v. 14 Babr. 86 c. Benf. § 19) *The Mouse and Frog* (I. iii. Bacher *Agada d. Amoräer* 42), *Man and Wood* (Ro. III. xiv.), *Man and Two Wives* (Re. xvi. Ph. II. ii),* and what is generally known as the only extant example of the 300 Fox-Fables of R. Meir, *The Fox and Lion*

* The Jewish references for these two classes will be found in the Synopsis of Parallels. They are mostly from the Midrash Rabba or Great Commentary on the Pentateuch and Five Rolls. There is a German translation of this by Dr. A. Wuensche (*Bibliotheca Rabbinica*, Leipzig, 1880-6).

(Av. (Ellis) 24 cf. Benf. § 62).* I have, however, come across another, which affords an extremely curious variant of the *Gellert* formula, which has hitherto escaped notice, though it happens to be the earliest in existence. It runs as follows (*Pesikta*, ed. Buber, p. 79 b):—

“ When a man's ways please the Lord,
He maketh even his enemies to be at peace with
him ” (Prov. xvi. 7).

R. Meir said: That refers to that dog. Once the shepherds had milked their flock. While they were away, a serpent came and licked some. The dog observed this, and when the shepherds returned to drink the milk, the hound began to bark at them, as who should say, ‘Drink it not!’ But they did not understand him. Then he himself licked some of the milk and died straightway. They buried him and erected to him a cairn, and it is called to this day “The Dog's Grave.”

This form occurs late in the *Bidpai* (cf. Benf., § 202), but is found in *Babrius-Gitl.* 255 (*Halm.* 120). I would add that the idea of an animal (or Buddha in the guise of an animal) sacrificing his life for others is an essentially

* This is only extant in two late and discordant versions of the tenth (Hai Gaon) and eleventh (Rashi) centuries (*Hamburger, l. c.*)

Buddhistic one, and occurs frequently in the Jātakas, notably in the beautiful Jātaka of the Banyan Deer (Fausböll, No. 12, tr. Rhys-Davids, 205-10), and still more in the celebrated *Susa Jātaka* (Fausböll 316, tr. Morris, F.-L.J., ii. 336), in which Indra, in reward of the hare's self-devotion, places its image on the moon, where it is to be seen to this day. Every Buddhist thinks of that type of self-sacrifice whenever the moon is full.*

(3.) Talmudic fables found in India, but not among the classical ones. These include *Bird and Waves* (XII.), *Head and Tail of Serpent* (XVIII.), *Tongue and Members* (XVIII.), *Strong, Stronger, Strongest* (XXIII. Landsb. liii.), *The Fox and Fishes* (Talm. *Beracoth*, 61b, cf. the *Baka Jātaka*, reprinted in my *Bidpai*, pp. lviii.-lxiv., and Dr. Back, *ap.*, Graetz' *Monatsft.*, 1880, p. 24), and *The Reanimated Lion* (*Vajikra rabba*, §

* I was asked by a friendly critic in the *Daily News* why Buddha should be identified with the Rabbit in the *Uncle Remus* stories, the chief of which, *The Tar Baby*, I had traced to the Jātaka of the Demon with the Matted Hair (*Bidpai*, *Introd.*, pp. xlv.-vi.). I would account for it by a reference to the *Susa Jātaka*. I may add that Mr. Andrew Lang has since found the *Tar Baby* a step nearer India in the West Indian Islands (*Longman's Mag.*, Feb. 1889). See also *infra*, pp. 136-7.

22, cf. *Pants*. V. 4, Benf. § 204, Landsb. lxiv. = *Sanjivaka Jātaka*).

(4.) Then come the Talmudic fables to be found among the Greeks, but not in India. These are: 'Man's years are those of Horse, Ox, and Hound' (*Midr. Koh.* i. 2, Babr. 74,* Landsb. lviii.), *The Shepherd and Young Wolf* (*Jalkut*, § 923, cf. Halm 374 (= Babrius-Gitl., Landsberger, p. lxii.). To these I would add *The Crow (Serpent) and Pitcher* ("A serpent was seen pouring water in a flask full of wine, so as to get at the wine," Talm. *Aboda sara*, 30a, cf. Av. xx.); *The Fir and Bramble* (Av. xv. "Firs are only good to cut down," *Shemoth Rabba*, 97b); perhaps *The Daw in Peacock's Feathers* ("Crows adorn themselves with their own as well as others' property," *Midr. Est.* 83b, cf. Ro. II. xv.); and *The Scorpion and Camel* ("A scorpion was trodden under foot by a camel; 'I'll soon reach your head,' said he," *Jalk.* § 764 *ap.*, Dukes' *Blum.* No. 565, cf. Av. xxiii.).†

* If I had space it would be interesting to trace the influence of this on Shakespeare's *Seven Ages of Man* (*As you like it*, II. vii.). Cf. Taylor, *Pirque Aboth.*, 111, and Löw, *Lebensalter*, 22 and notes.

† The idea of a mouse biting an ox in the apologue of Avian does not seem very consistent, and looks more like a misunderstanding.

(5.) Finally, we have the Talmudic fables for which I have not been able to find either Indian or classical analogues: *Chaff, Straw, and Wheat* (*Ber. Rab.*, § 83), who dispute for which of them the seed has been sown: the winnowing fan soon decides (cf. *Matt.* iii. 12); *The Caged Bird* (*Midr. Koh.*, § 11), who is envied by his free fellow, possibly a variant of the *Munika Jātaka*; *The Wolf and Two Hounds* who had quarrelled; the wolf seizes one, the other goes to his rival's aid fearing the same fate on the morrow (*Sifre*, i. 157): this looks like a variant of *The Lion and Oxen* (*Av.* xiv.); *The Wolf at the Well* (*Midr. rab Esther*, § 3), which is covered with a net: "If I go down," says he, "I am caught; if I do not, I perish of thirst:" *The Cock and Bat* (*Talm. Sanh.* 98b), who sit by one another awaiting the dawn: says the cock, "I wait for the daylight for that is my signal; but thou?—the light is thy ruin:" and the grim Beast-tale of *The Fox as Singer* (*Midr. rab Esther* iii. 1) which, as it is short, we may give:—

The Lion once gave a feast to the beasts of forest and field, and spread over them the skins of lions, wolves, and other wild beasts. After they had eaten

and drunk they asked : ' Who'll sing us songs ? ' and looked at the Fox. " Will you join, ' said he, ' in the chorus with me ? " " Yes, " they all cried. He said :—

What he has shown us above
Soon he'll show us below.

We have now before us the whole extent of the Talmudic Beast-fables,* and it is not difficult to see how strongly they contrast with the Greek or Indian collections. Both these consist of about 300 fables, of which not more than a score or so can be traced elsewhere, whereas the Jewish list runs to about thirty, of which all but six, or perhaps only four, can be traced either to India or Greece, or both. It is the obvious inference that the Beast-fable in Judæa is a borrowed product, and the only question is from which of the two sources

* I have confined myself strictly to these, and have therefore omitted *The Euphrates and Tigris*, *The Lie and Destruction* (but cf. Babr. 70), and *The Sun, Moon, and Stars before God* (and similar "holy" fables, to use Dr. Back's distinction). Hamburger gives the names of two fables, *The Lion and Fox*, and *The Cat and Weasel*, with a wrong reference (*Ber. rab.*, § 88), which I cannot check. I fancy the former is but a doublet, of which there are many in his list, of *The Fox as Singer*, and the latter is a reference to the proverbial saying when enemies join, " Cat and Weasel are married " (*Talm. Sanh.* 105a).

it has been derived.* All our evidence turns in favour of India. For where the Greek and Indian forms of the fables common to the three differ, the Jewish form agrees with the Indian, not the Grecian. We have already seen a triad of instances of this (*The Belly and Members*, *The Two Pots*, and *The Ass' Heart*); we may now find a fourth in the earliest Talmudic fable that can be dated. This turns out to be our old friend *The Wolf (Lion) and Crane*, which runs thus in the Great Commentary on the Pentateuch (*Ber. Rabba, ad. loc.*):—

[Gen. xxvi. 28. And we said: let there be even now an oath betwixt us.]

In the days of R. Joshua ben Chananyah† the wicked ruler gave permission to rebuild the Temple. [But the Samaritans plotted against this and arranged that the condition should be that it should be rebuilt on a different site, which would destroy its sacrosanctity. The Jews on receiving the message met in

* The smallness of the total number precludes the possibility of the Jews having had access to more than one collection.

† "I care not if my lot be as that of Joshua ben Chananyah; after the last destruction he earned his bread by making needles, but in his youth he had been a singer on the steps of the Temple, and had a memory of what was, before the glory departed," says Mordecai in *Daniel Deronda*, chap. xl.

the Vale of Beth Rimon and midst tears and cries determined to disobey the Emperor's command. R. Joshua ben Chananyah * was sent to quiet them.] He went to them and told them this fable: A lion had devoured a beast and a bone thereof stuck in his throat. He issued the proclamation "Whoever will come and take out this bone for me, shall receive his reward." An Egyptian partridge came by, which has a long beak: it put this into the lion's jaws and pulled out the bone. "Give me my reward," it thereupon said to the lion. "Go," answered he, "thou canst laugh and say that thou hast gone in and out of a lion's jaws in safety." So too we may rejoice, added the speaker, that we have been received into this nation and shall get out of it in safety.

Professor Graetz, in an elaborate excursus, (*Geschichte der Juden* Bnd. iv., note 14), has shown that the event here referred to took place in the year 118 A.D., which is accordingly the date of the earliest Talmudic fable which can be chronologically fixed. † As a matter of fact it is probably twenty or thirty years earlier,

* He was called "The man of the golden mean" (Graetz, *Gesch.* iv. p. 15). He gave utterance to the noble saying, "There are saints among the Gentiles, and they too have a place in Heaven" (*Tos. Sanh.*, c. 13, ap. Graetz, *l.c.* 427). On some piquant passages between him and early Christians see Güdemann *Religions geschl. Studien.*

† Dr. Joel fixes the occurrence under Trajan two years earlier.—*Blicke*, i. p. 17 seq.

as we shall see, but the public use of the fable probably dates from 118 A.D., and here again we see the fable beginning its career in a new home as a political weapon. But just at present we may notice how this new example confirms the three former ones in agreeing with the Indian form of the fable on the point in which it differs from the Hellenic, viz., in making the chief actor a lion instead of a wolf. If R. Joshua had known of the Grecian form he could scarcely have avoided using it in a case where it would have been natural to identify Rome with a wolf in the significant hint with which he concluded his harangue. This clinches the Indian origin of the Talmudic Beast-fables, and it only remains to ask how and by whose means they came from India to Judæa. I fancy I have been able to discover even this point by a careful study of the short and simple annals of the fable in the Talmud, which run as follows.*

* Hamburger luckily gives his fables in chronological order, though with many doublets and wrong references. I may mention that though the bulk of Talmudical and Midrashic works are anonymous, most of their contents can be dated, since the authors of the statements are given in the majority of instances, and modern Jewish science has established the dates and sequence of these with tolerable accuracy.

We first hear of Beast-fables in the Talmud in connection with R. Jochanan ben Saccai, who established the schools of Jabne (near Jaffa) after the destruction of Jerusalem (70 A.D.), and there founded Rabbinical Judaism. Of him it is said (Talm. *Succa*, 28a, and parallel passages), "He did not leave out of the circle of his studies even the *Mishle Shu'alim* (Fox-fables) and the *Mishle Kobsim*." The last phrase has puzzled the commentators and lexicographers greatly; the nearest they can get to it is "the fables of the washermen." For the moment we will reserve the solution of this mystery. We next hear of R. Meir* living in the middle of the second century, knowing 300 Fox-fables.† Then the history finishes with the statement of the Mishna (*Sota*, ix. 15), "With the death of R. Meir (c. 190 A.D.) Fabulists ceased to be." Now let

* Two monographs have recently been written on this teacher: R. Lévy, *Un Tanah* (Paris, 1883), and A. Blumenthal, *Rabbi Meir* (Frankfort, 1888). The latter contains a chapter on his fables (pp. 97-107). It was he, it will be observed, who told the *Gellert* story (*supra*, p. 112).

† The exact words (*Synh.*, 38b) are "R. Meir had (*yesh lo*) 300 Fox-Fables." As we have seen, only one is extant, as indeed was the case in Talmudic times (See W. Bacher, *Agada d. Tanaiten*, ii. 7).

us try and interpret these seemingly disconnected jottings.

We must first settle what *Mishle Kobsim* means. Now there is an uniform Greek tradition that a special class of fables called the Libyan were collected by a Libyan named Kybisas, Kybisios, or Kibysses. Diogenian (p. 180) says, οἱ δὲ Κύβισαν εὐρέτην γειέσθαι τοῦ ἔθους τούτου; Theon (ed. Walz., i. p. 17), καὶ Κύβισιος ἐκ Λιβύης μνημονεύεται ὑπὸ τινων ὡς μυθοποιός,* and Hesychius says of Λυβικαὶ λόγοι. Χαμαιλέων φησὶ Κιβυντὸν (l. Κιβυσιὸν) εὐρεῖν τοὺς λόγους τούτους (ap. Hartung, *Babrius*, p. 176). Babrius himself in his second prologue couples him with Æsop:—

πρῶτος δὲ, φασίν, εἶπε παισὶν Ἑλλήνων
 Ἄσωπος ὁ σοφός, εἶπε καὶ Λιβυστίνοισι
 Λόγους Κιβύσσης.

The first, they say, (who) spoke (fables) to the sons of the Hellenes was Æsop the wise, and (the first who) spoke fables to the Libyans (was) Kibysse.

Now the slightest rounding of a corner of a letter, transforming *mem* (◻) into *samech* (◻), would change the inexplicable *Mishle Kobsim*,

* I owe these references to Mr. Rutherford, who, however, thinks them all due to an early misreading of Λιβυκός. This is out-Cobeting Cobet.

“fables of washermen,” into *Mishle Kubsis*, “fables of Kybises,”* and with the Greek tradition before us there can be little doubt that the change is justified, and that the Talmudic statement gives us evidence of the collection of Libyan fables by Kybises as late as 80 or 90 A.D., the period of R. Jochanan ben Saccai’s chief activity.

After his time we hear no more of the *Mishle Kybises*, as we may now call them, and I think I can also suggest a reason for this. When R. Meir revived the study of fables a century later, he only knew of a collection of 300 *Mishle Shu‘alim* (Fox-fables).† Now Crusius has rendered it probable that Babrius in the third century merely put into verse a collection of Greek fables made by Nicostratus in the first half of the second, and Gitlbauer’s edition of Babrius has rendered it tolerably certain that the total

* Something like this suggestion was made by Roth in *Heidelberger Jahrbücher*, 1860, p. 55, but in an opposite direction, explaining Kybisses from *Kobsim!* It attracted however no notice from either Talmudic or classical scholars. Indeed its significance could not be seen till the dependence of the Talmudic fables on India had been established.

† They are only once more mentioned as being known to R. Simon bar Kappara (*Koh. rab. i. 3*), a pupil of R. Meir’s.

number of Babrian versions, and therefore of Nicostratus' collection, was almost exactly 300. We can guess, too, from Babrius' statement given above that Nicostratus merely put together the collections of Demetrius and of Kybises, so that all Jewish students of Greek letters* would find would be Nicostratus' complete collection of 300 fables. And looking back at the statement which begins the Talmudic history of the fable, we can interpret more exactly the *Mishle Shu'alim* which R. Jochanan ben Saccai studied as well as the *Mishle Kybises*. This was in all probability Demetrius' collection, so that "Fox Fables" is the Hebrew equivalent for our Æsop's Fables. †

But though R. Jochanan may have known of the "Æsopic" collection, all our evidence goes to show that he used the other of Kybises exclusively, either because its Oriental tone attracted

* There were many such, though the practice was condemned (*cf.* M. Joel, *Blicke* i.). Of Elisha ben Abujah, the Faust of the Talmud, and R. Meir's teacher, it is even said that the words of Homer were never absent from his lips.

† The title recalls Aristophanes' coinage, ἀλωπεκίζειν ("to foxify," *Vesp.* 1240), which, as Mr. Rutherford remarks (p. xxxv.), calls up a whole series of adventures in apologue. *Cf.* the French proverb, *Avec un renard, on renarde*. *Mishle Shu'alim* was the title given by Berachyah Hanakdan to his collection of fables (*infra*, p. 168).

him, or, as is more likely, because it was the shorter and better suited for translation. For Phædrus' collection, and that of Demetrius, on which he founds, runs to over two hundred, and Nicostratus', which includes these and that of Kybises, only makes three hundred, leaving under a hundred for the "Libyan" collection. Now it is a remarkable coincidence that of the six classic fables found in the Talmud without Indian parallels (class 4 above) five are Babrian and not Phædrine, or, in other words, from the *Addenda* of Nicostratus, *i.e.*, from Kybises. And the sixth, if it be a reference to the *Jay in Peacock's feathers*, is in a form which, as we shall see (p. 165), indicates a different origin than Phædrus. This clinches the matter and enables us to identify nearly thirty fables (classes 1 to 4 above) as the "Libyan fables" of Kybises.

A careful comparison between Phædrus as we can restore him from his derivatives and Babrius in Gitlbauer's edition would enable us to restore with some probability the contents of the lost Fables of Kybises.* I cannot afford space for such a comparison, but I would remark that Stainhöwel has already done part

* But see the reservation on p. 151.

of the work in his *Æsop*, and therefore in Caxton's, which we have before us. For after he had given the *Romulus*, which contains the nucleus of Phædrus-Demetrius, he selected from Remicius and Avian, which we have seen to be derived from Babrius, the fables which did not exist in the Phædrus. In other words, these two books of the Caxton represent the Libyan fables of Kybises just as the first four represent the *Æsopian* jests of the ancients.

I suspect that Avian has effected the same distinctions for us in his collection. In his preface he speaks of having before him both Phædrus and Babrius; yet as a matter of fact he seems to have conscientiously avoided repeating in Latin verse the fables that Phædrus had already given in Latin verse.* It is probable therefore that unconsciously to himself he was really giving for the most part a selection from the Libyan Fables of Kybises. It is at any rate remarkable what a large proportion of his

* The only exceptions are Av. 34=Ph. iv. 24, and Av. 37=Ph. iii. 7, in both cases with variations in the *dramatis personæ*. In this paragraph I refer to the complete Avian as edited by Mr. Ellis, by Arabic numerals, adding Roman numerals in brackets when they also occur in Stainhöwel's selection; and therefore in our Caxton.

fables have an Oriental tone. We have already seen this in the case of Av. 2 (ii.), 5 (iv.), 8 (vii.), 16 (Ro. IV. xx. but not from Phædrus), 33 (xxiv.), 36, 40 (=IV., II., XVI., XXII., XVII., VIII., X., XIII.), while 18 (xiv.), 19 (xv.), 24, 27 (xx.), 31 (xxiii.) occur as Talmudic parallels in classes 2, 4, and 5. Besides this, *The Swallow and Birds* (21, cf. Ro. I. xx.) and *The Avaricious and the Envious* (22, xvii.) occur in Cainozoic strata of the Bidpai (Benf. §§ 21, 112), the latter indeed, as we have seen, occurring in Capt. Temple's *Wideawake Stories* as a current Indian folk-tale; it does not occur in Babrius or Halm. I may add that *The Boy and Thief* (25, xviii.), is exactly of the type of Noodle stories found *ad nauseam* in Indian story-books (cf. Benf. § 146 and Mr. Clouston's *Book of Noodles*), while *The Sow and Lord* (30) has again the joke about want of *heart* (sense) which we have met with before in *The Ass' Heart* (XX).* Besides these we have two fables about apes (14, xi.; 35, xxv.) and one of a tiger (17, xiii.), which are Indian, not Greek animals. There are also slight indications in

* But see Mr. Ellis' note on l. 14, showing that the Romans used *cor* in the same way.

the texts of Avian's originals which point to a "Libyan" or Indian original. In 2 (ii.) the Tortoise in the Babrius offers treasures of the Erythræan Sea for his aerial voyage. The Babrian original of *The Crow and Peacock* (15, xii.) begins Δίβυσσα γέγρανος, and Ælian, in speaking of *The Crow and Pitcher* (27, xx.), which does not occur in Babrius or Halm, relates the anecdote of a Libyan crow. All this seems to indicate the Libyan (*i.e.*, Indian) origin of Avian, and enables us to identify at least those mentioned above as Libyan, and not Æsopic, Fables.*

In making such a marked distinction between Æsopic and Libyan fable, I am but reverting to one which the ancients themselves emphasised throughout their treatment of the fable.† Æschylus prefaces his fable of *The Eagle* ‡ with the words—

ὦδ' ἐστὶ, μύθων τῶν Λιβυστικῶν κλέος.

* See the complete list drawn out on p. 153.

† There is a third class termed Sybaritic, Milesian, and Cyprian, but these refer not to Beast-fables but to broad jests of the kind that have been always associated with the fable. See *infra*, p. 203.

‡ Represented in English literature by Byron's lines:—

"So the struck eagle, stretch'd upon the plain,
No more through rolling clouds to soar again,
View'd his own feather on the fatal dart,
And wing'd the shaft that quiver'd in his heart."

When Aristotle is discussing the use of the Fable in oratory (*Rhetoric*, ii. 20) he speaks of fables "whether of the Æsopic or Libyan kind." Babrius, as we have seen, speaks in one breath of Æsop for the Greeks, and Kibysses for the Libyans. The rhetoricians kept up this tradition to a very late date. And even Julian the Apostate, in his interesting Seventh Oration, devoted to the fable, retains the distinction. There was thus throughout Greek literature a conscious recognition that a certain number of fables were foreign importations, and these were labelled vaguely as "Libyan," a word that covered all dusky-skinned races. We are now in a position to interpret it as "Indian *viâ* Egypt."*

We can go even a step further, I think, and distinguish between two different streams of "Libyan" (Indian) influence reaching Hellas. If we examine the list of ancient Greek fables given pp. 26-28, we are now able to identify as "Libyan" *The Ass' Heart*, by Solon, *The Countryman and Snake* of Theognis, *The Eagle*

* There is an exact analogy for this kind of nomenclature in our own name for the figures we use. We call them "Arabic numerals;" the Arabs themselves spoke of them as "Indian signs."

hoist with his own Petard of Æschylus, *The Transformed Weasel* of Strattis, and *The Dog and Shadow* of Theognis. Now of these only the last is traceable to a Buddhistic Jātaka, and the difference here is great enough to suggest that it is from an Indian Beast-fable existing prior to Buddha, and adopted by him or his followers. There only remains *The Ass in Lion's Skin*, supposed to be referred to by Socrates when he says (*Cratyl.* 411A), "I must not quake now I have donned the lion's skin," which may, as Wagener suggests, only refer to the stage representations of Bacchus or Hercules. Socrates would scarcely write himself down an ass, and if the fable were referred to, the whole point of it, the betrayal by the bray, is omitted. With this exception then, if it be an exception, the earliest "Libyan" fables are non-Buddhistic. But later on there is much evidence showing that an infusion of Jātakas came to the Western world. In Avian (and therefore, if I am right, in the "Libyan" portion of Babrius) we have *The Ass in Lion's Skin*, *The Tortoise and Birds*, *The Goose with Golden Eggs*, and *The Proud Jackal* (40); in Babrius *The Asses and Pig* (cf. Av. 36); and in the Talmud *The Lion and*

Crane, The Bird and Waves, Fox and Fishes, and *Gellert*, the Buddhistic character of which I have shown. All these, on our hypothesis, come from the Libyan fables of Kybises, and it becomes therefore probable that that collection was mainly or largely identical with the Jātakas.

There is another curious piece of evidence which seems to show that the Jātaka stories reached the Hellenic world. Among the Buddhist Birth-Tales is one (tr. Rhys-Davids, pp. xiv.-vi.) in which a *Yakshini*, or female demon, seizes a child left by its mother for a moment and claims it as her own. The two claimants are brought before the future Buddha, who draws a line on the ground, orders the women to stand on each side of it and hold the child between them, one by the legs the other by the arms. Whichever of the two, he decides, shall drag the child over the line shall possess it. They begin hauling, but the infant cries, and the mother lets her child go rather than hurt it. Then the future Buddha knows who is the true mother, gives her the child, and makes the *Yakshini* confess her true nature, and that she had wanted the child to eat it

up. In short, we have the Judgment of Solomon attributed to Buddha. It is not impossible that the two may be connected. If the incident really occurred in Israel, as is possible, for it bears the stamp of Oriental* justice, it would be just the kind of story to be carried out to Ophir, which we now know to be Abhira at the mouth of the Indus, whence came the peacocks, monkeys, and almug trees—all with Indian names—to bedeck the court of Solomon (1 Kings x. 22).

M. Gaidoz, however, in an interesting set of papers in the variants of Solomon's Judgment (*Melusine*, 1889), traces the Hebraic from the Indian form, basing his conclusion on the late date at which the Book of Kings was redacted, and I am inclined to agree with him, for the additional reason that I think it highly probable that another section of the Bible connected with Solomon's name is derived from an Indian

* A recent instance occurred in Persia during the absence of the Shah. A farmer complained that a soldier had eaten his melons without payment. "Which soldier?" asked the Shah's son, who was dispensing justice. The man was pointed out and denied it. "Rip him up," said the Persian prince, "and if it is found that he has been eating melons, you shall be paid, if not, woe betide you." Sure enough the soldier had been eating melons.

source. The following parallels will at least serve to render this probable :—

PROVERBS XXX.

4. Who has gone up to heaven
and come down?
Who has gathered the wind
in his fists?
Who has bound up the
waters in a garment?
Who has established all the
ends of the earth?
What is his name, and
what his son's, if thou
knowest?

15. The horseleech has three
daughters,† they say
always, "Give, give."
There are three things
never sated,
Yea, four that never say
"Enough:"
Sheól is never sated with
dead,
Nor the womb's gate with
men,
Earth never sated with
water,
And fire says never
"Enough."

RIG VEDA AND BIDPAI.

Who knows or who here can
declare
Whence has sprung—whence
this creation—
From what this creation arose,
Whether any made it or not?
He who in the highest heaven
is its ruler,
He verily knows, or even he
knows not.

(*Rig Veda*, x. 129 (Muir, *Sansk.
Texts*, v. 356.)*

Fire is never sated with fuel,
Nor the streams with the ocean,
Nor the god of death with all
creatures.

Nor the bright-eyed one with
men.

Pants., I. str. 153 (also *Mahabh.*
iv. 2227).‡

* I owe the reference to Prof. Cheyne, *Job*, 152.

† From Bickell's reconstruction of the text.

‡ Prof. Graetz (*Gesch.* i. 348) notices the closeness of the parallel which, he agrees, argues borrowing from one side or the other. He decides for Jewish priority owing to the late date of the *Hitopadesa*, being unaware of the other parallels, and that it occurs in the Bidpai and the Mahabharata.

- | | |
|---|--|
| <p>18. There be three things too
wonderful for me,
Yea, four which I know
not :</p> <p>19. The way of an eagle in the
air. . . .
The way of a ship through
the sea.</p> <p>.</p> <p>21. Under three things earth
trembles,
And four it cannot bear :</p> <p>22. Under a servant when
master,
And a fool filled with meat,</p> <p>23. Under an odious woman
wedded,
And a handmaid heir to
her mistress.</p> | <p>The path of ships across the
sea,
The soaring eagle's flight
Varuna knows.
<i>Rig Veda</i>, cf. Muir's <i>Metr</i>
<i>Trans.</i> 160.*</p> <p>A bad woman wedded,
A friend that's false,
A servant become pert,
A house full of serpents,
Make life unsupportable.
<i>Hitopadesa</i>, ii. 7 (cf. <i>Pants.</i>, I.
str. 472).</p> |
|---|--|

It is, to say the least, remarkable that all the Indian parallels that have been found to the Old Testament, so far as I am aware, should occur in this one chapter. The second parallel again is so close that, as Prof. Graetz admits, there must have been borrowing on one side or the other. The arrangement in fours, which is distinctive of this chapter, is, I may add, a common Indian literary artifice; I have counted no less than thirty instances among the strophes of the First Book of the *Pantschatantra*.†

* Quoted as a coincidence by Prof. Cheyne, *l.c.*

† Str. 3, 46, 72, 114, 115, 140, 141, 144, 153, 171, 172, 180, 188, 192, 253, 269, 301, 310, 312, 322, 335, 337, 385;

Considering that the chapter is, according to all critics, of very late origin, and the text itself attributes a foreign origin to it,* and that there is plenty of other evidence for foreign elements in the Old Testament,† it becomes highly probable that the Proverbs of Agur were derived from India *viâ* Arabia, and that we must allow for an earlier ‡ as well as later "Libyan" influence on Hebrews, as we have seen reason to allow it for Greeks. And all this confirms the possibility that Solomon's Judgment is an adaptation of an Indian folk-tale to the Jewish monarch.

But be all this as it may, we have icono-

386, 420, 425, 442, 467. Besides there are many triads (str. 51, 84, 113, 174, 234, 257, 263, 280, 292, 364, 449), in some cases beginning like "There are three that win earth's golden crown: the hero, the sage, and the courtier" (str. 51); "There are three things for which men wage war: land, friends, gold" (str. 257).

* "The words of Agur, the son of Jakeh of Massa," *i. e.*, an Arabian (*cf.* R.V. margin).

† There are Sanskrit words in Kings, Greek words in Daniel, Arabisms in Job, the scapegoat (Azazel) is a Persian importation, and Mr. Tyler has sought to prove with some plausibility traces of Epicureanism and Stoicism in Ecclesiastes.

‡ *The Two Pots* occur in *Ecclus.* xiii. 20; the reference to the Persian King in *The Tongue and Members* (*supra*, p. 85) seems to imply that it did not come from the *Mishle Kybis*.

graphic evidence of an interesting kind, that the Judgment became known to the Greeks and Romans. By a remarkable coincidence, two ancient representations of the Judgment were found within two years. One brought to light by M. Longperier in 1880 was engraved on an agate that could be traced back to Bagdad *viâ* Bucharest; its age cannot, however, be decided with any great accuracy. But the other was found at Pompeii, and cannot, therefore, be later than 79 A.D. M. H. Gaidoz, who has figured the two in *Melusine* for 1889, comes to the conclusion that the Roman version is not derived from a Jewish or Christian source.* If so, it must have come from the Jātakas, and as we have seen other Jātakas which came to the Hellenic world in all probability in the collection of Kybises, this, too, may have been among them. I have found a slight piece of evidence from Rabbinic sources, which confirms this conclusion. The great difference between the Jewish and the Indian form of the story

* He leaves out of account, however, the fact that both representations have the bisection test as in the Jewish, and not the hauling, as in the Indian form. It is possible, however, that the latter is a tender Buddhistic softening of the original Indian folk-tale preserved in the Jewish legend.

is that in the latter the non-mother is a *Rishi* or demon. In commenting on the story, Rab, a teacher of the third century, declares that the mother's opponent was a demon (*cf.* Jellinek, *Beth Hamidrash* vi. p. xxxi.). Have we here another trace of the *Mishle Kubsis*? If so, it would be a further point towards the Buddhistic tone of Kybises' "Lybian Fables."

After all, it should not surprise us to find evidence of Buddhistic influence percolating into the Greco-Roman world. A movement which disturbs to its depths a whole ocean of human feeling will naturally radiate its influence, if only in ripples, to all parts in continuity with it. Perhaps the most remarkable instance of the insidious spread of Buddhistic tales is that I have already called attention to among the Negroes of the Southern States.* In *Uncle Remus* I pointed out the identification of the central story of the collection, *The Tar-Baby* with the Jātaka of the *Demon with the Matted Hair*, and the situation is so remarkable and the resemblance so striking that the identification seems to have been generally accepted. Yet this would seem to identify

* *Introd. to Bidpai*, pp. xliv.-vi., *cf. supra*, p. 113 n.

Brer Rabbit, the hero of the collection, with Buddha himself. I have found a remarkable corroboration of this incarnation in Mr. Harris' sequel, *Nights with Uncle Remus*, which appeared this year. Not to speak of several close parallels with Indian * Tales, there is one whole chapter (xxx.) devoted to *Brer Babbit and his famous Foot*, its mystical and magical virtues as a fetish. I need scarcely remind the reader of the enormous development of the worship of Buddha's Foot in later Buddhism, and there can be little doubt that the South Carolina negroes still retain a "survival" of this.† And if Buddhistic influences have thus spread from India through Africa to America, we can more easily understand the shorter and quicker transit from India to Egypt or Rome.

There are certain indications apart from our Lybian Fables which speak for a spread of Buddhistic thought in the Greek-speaking

* Some of these are allied to our *Fabulae Extravagantes*. See Parallels Ex. V. iii. iv. xvi. We can trace the first of these in Africa (Bleek, *Reineke Fuchs in Africa*, p. 23).

† But compare Black, *Folk-Medicine*, 154, for something similar in Northamptonshire. Mr. Clodd has a bibliographical note on "The Hare in African Folk-Lore" in *F.-L.J.* vii. 23.

world. There is much in Pythagoreanism in the later stages leading on to Neo-Pythagoreanism which has affinity with the Buddhistic system (cf. Zeller, *Phil d. Griech.* iii. b. 67). There is much too in the mysterious sect of the Essenes, their monastic organisation, celibacy, vegetarianism, and abstinence from wine, which smacks of Buddhistic influence.* Again, the degradation in the status of women due to early Christianity, to which Dr. Donaldson has recently called attention (*Contemp. Rev.* Sept. 1889), is neither Jewish nor properly Christian, *i.e.*, personal to Christ, but is distinctively and characteristically Buddhistic. All these chime in with our Fables in making for some incursion of Buddhistic ideas in the Greek-speaking world about the beginning of the Christian era.

This makes it of some theological importance to determine the date of the introduction of the Fables of Kybises. For this purpose it will be necessary to examine somewhat closely

* This is, however, denied by Bishop Lightfoot (*Colossians*, 395) as part of a general apologetic argument against writers like Hilgenfeld, who go too far in attempting to prove derivation from Buddhism instead of mere influence by it.

the Oriental portions of Phædrus on similar lines to those we adopted in dealing with Avian. We may as well deal with all Phædrus that is extant (82 of the Vulgate, 30 of the *Appendix*, and 54 additional in the Romulus, Rufus, and Ademar, 166 in all), so as to complete a provisional determination of the Indian elements in Latin Fable.* We have seen above reason to include in these Ph. I. i. (V.), iii. (XI.), iv. (III.), viii. (I.), xiii. (VII.), xx. (XII). III. xviii. (XI.), xix. (XV.), IV. xxiii. (XXIII.), V. iii. (VI.), iv. (X.), and in the mediæval prose versions Ro. I. xiv. (IV.), xxiii. (XIX.), II. x. (XXI.), and *The Fox, Cat and Dog*,† (XIV.), *Ruf.* V. ix. (XXIII.). Besides this their presence in the Talmud vouches for the Oriental origin of Ph. II. ii., Ro. I. iii., III. xiv.‡ Then there are a number in which occur Indian animals—

* The reader will do well here also to compare the Table on p. 153.

† In the *Romulus* used by Stainhöwel this was IV. 18, as we know from his table of contents. He transferred it to the end of the book after his selection from Poggio; hence with us it is Pog. vii.

‡ It is just possible that these may be a survival of the *Mishle Shu'alim*, which we saw reason to identify with Æsop's Fables pure and simple, that is, Demetrius' collection, the original of Phædrus. Cf. *supra*, p. 123.

ape (Ph. I. x., III. iv., *App.* i., Ro. IV. viii., Adem. 8),* peacock (Ph. I. iii, III. xviii.), crocodile (Ph. I. xxv.), and panther (Ph. III. ii.). We may add to these four others which occur in later Oriental sources, and at the same time do not occur in the mediæval collection of Marie de France.† These are *The Fox and Stork* (Ph. I. xxvi., Ro. II. xiii.), *Fox and Grapes* (Ph. IV. iii., Ro. IV. i.), *Bat, Birds, and Beasts* (Ro. III. iv.), and *Fox and Wolf* (Ro. III. vi.). Finally we may add a group of tales which are not Beast-Fables at all, but which are found in the East; their presence among the Phædrine Fables can scarcely indeed be explained, except on the theory that they were in the Oriental book whence his Indian Fables were taken. These are *The Man and Two Wives* (Ph. II. ii., Re. xvi.), *Androclus* (Ro. III. i.), *The Ephesian Widow* (Ro. III. ix.), and *Mercury and the Two Women* (*App.* 3). The last is a variant of *The Three Wishes*, on which

* At the same time it is worth remembering that one of the earliest Greek fables, that of Archilochus, has an Ape for a hero (*supra*, p. 26).

† The reader will learn the reason for this restriction later. It did not apply to Avian, owing to the general probability of the majority of his collection being Oriental.

Mr. Andrew Lang has a learned and chatty but somewhat inconclusive monograph in his *Perrault*, xlii.-li. The Phædrine form, though the earliest, is not mentioned by Mr. Lang, and we may therefore give it in outline. Two women entertain Mercury unawares and rather shabbily, one a young mother with a baby in the cradle, the other a lady of the same profession as Æsop's fellow-slave, Rhodopis. On leaving the deity manifests himself, and grants them each a wish. The mother wishes that she may see her first-born when he has a beard, the other that whatever she touches may follow her. Soon the mother finds her cradled babe embellished with a beard, while her friend in raising her hand to wipe away the tears her laughter had produced, finds her nose following her hand, and on this effective situation the scene closes. We shall see later on a further stage of this story.

Let us now compare this analysis of the Oriental elements of Phædrus with our former one of Avian. In the first place the number of these elements, though seemingly greater, is proportionably less. We found reason for tracing to the East some 20 of Avian's 42

fables, whereas the 166 extant fables of Phædrus, almost exactly four times as many, yield us only 36 parallels, some fifth against Avian's half. Then again, the proportion of the parallels which we have included on general and therefore very precarious grounds, is very large, 12 out of the 36. The parallelisms too are not so close as in the case of Avian (*e.g.*, *The Ass in Lion's Skin, Oak and Reed, Camel asking for Horns*). Even where the action is similar, the *dramatis personæ* vary; the elephant becomes a lion (XIX.), the lion a wolf (I.), dogs take the place of crows (XII.), the mouse-maiden becomes a vixen (XXIII.). The analogies with the Talmud which, we saw reason to think, preserves the Kybissean Fables with greatest accuracy, are few and far between. Altogether the Phædrine analogies strike one as fainter echoes of the Lybian fables than the Talmudic or Avianian forms, for which we have a certain amount of warrant that they came from the collection associated with the name of Kybises. To sum up, so far as we can draw conclusions from such uncertain materials, it seems tolerably certain that Phædrus was unacquainted with the Kybissean fables,

and that his Oriental elements represent the earlier stratum of Lybian fables current among the Greeks. Indeed, we know this to be the case with *The Countryman and Snake*, *The Dog and Shadow*, and *The Vixen-Maiden* (see p. 28). Altogether, our former conclusion that Phædrus merely translated Demetrius, receives further confirmation from our examination of his Oriental elements.* If we are to seek for a definite source for Phædrus' Oriental elements, the only hint I can find is in his lines (III. Prol. 52)—

si Phryx Æsopus potuit, si Anacharsis Scythæ
 æternam famam condere ingenio suo

where Anacharsis "the Scythian," almost as vague a term as Lybian, is coupled with Æsop, just as Babrius, 200 years later, couples Kybises with him. But I can find no other record of a tradition connecting Anacharsis with the his-

* The reader will have observed that throughout this investigation I am assuming that neither Phædrus, Babrius, nor Avian made any original contribution to the Fable. I think this is justified, (1) because they were chiefly occupied with translating and versifying, (2) we can trace every one of the 241 fables of Lafontaine, who had more original genius than all three together, (3) what they did add was by way of anecdote, not of fable (*e.g.*, Ph. I. xiv., II. v., III. xi.; *Ap.* viii.; Avian, 10). Cf. Riese, p. iv.^b.

tory of the fable, and for the present we may content ourselves with the negative statement that Phædrus' Oriental fables were not derived from the collection associated with the name of Kybises.

What follows? This at least that we are able to fix the introduction of the Fables of Kybises within a very few years. Phædrus was writing after the fall of Sejanus (A.D. 31), and R. Jochanan b. Saccai was studying the Fables of Kybises about 80 A.D. They must therefore have been introduced in the intervening half century. If so, we can give a pretty shrewd guess as to the conduit-pipe by which they reached the western world.* About the year 50 A.D. a freedman of Annius Plocanus, sailing in the Erythræan Sea, was caught by the monsoon, and carried out to Hipporus, a port of Ceylon, one of the many claimants for identification with Solomon's Ophir. Here he was taken captive, but was kindly treated, and learnt the language. His accounts of the great-

* Mr. O. Priaulx collected all that is known, or can be conjectured, about the direct communications between India and Rome, from Augustus to Justinian, in his *Indian Travels of Apollonius, &c.* (Lond. 1873). I take my facts from him, pp. 91-8.

ness of Rome impressed the King, Chandra Muka Siwa († 52 A.D.), so much, that he determined to send an embassy thither. Accordingly he sent one Rachias, probably a Prince Royal (*Ragan*), and three other nobles, who, accompanied by Plocanus' freedman, reached Rome in safety, and interviewed the Emperor Claudius († 54 A.D.) It was from them that Pliny obtained his account of Taprobane (Ceylon), and there can be little doubt that it was from one of them, or their retinue, that the Fables of Kybises were procured. We could not desire a more appropriate origin than Ceylon for a collection of tales related to the Jātakas, which have themselves come from Ceylon in these later days.

I say, "related to the Jātakas," for it now seems time to point out that the Fables of Kybises, or the forty or so of them that we can identify in the Talmud and Avian, could not have been any edition of the Jātakas. For only about a dozen of those forty can be identified with Jātakas (or, at least, with those accessible in translations). Besides this, it is difficult to see how any form of the Jātakas could become connected with a name like that of Kybises. What we want is a collection of

fables connected with some such name, and containing others besides those contained in the Jātakas. I may add that a similar collection is also required to explain the existence of Jātaka elements in the Bidpai. A careful scrutiny of the Jātakas has, I think, put me on the track of what we want. "Quand on cite," says M. Leon Feer, one of the greatest authorities on the Jātakas, "quand le Jātaka pali cite un Buddha, c'est ordinairement Kâçyapa, le prédécesseur de Çakyamuni" (*Journ. Asiat.*, 8^e série, t. iv. p. 308). Kâsyapa was the twenty-seventh of the twenty-seven Buddhas that had preceded Sakyamuni, was therefore the latest and the one most likely to have some historical reality. Of him it is said (*Nidānakathā*, str. 246, tr. Rhys-Davids, p. 51), "The birthplace of the Blessed One was called Benāres, Brahmadata the Brahman was his father, . . . and the Nigrodha-tree his Bo-tree. His body was twenty cubits high, and his age was twenty thousand years." Now it is a remarkable circumstance that all the Jātakas I have seen, which have analogy with classical or Talmudic fables, are ushered in as regards the "Story of the Past" by the words, "Once on a time

when Brahmadata was reigning in Benares." Of the fifty-six Jātakas contained in Mr. Rhys-Davids' book, and in the *Jour. Ceyl. Asiat. Soc.*, viii., no less than thirty-seven thus begin, twenty-four of which are beast-fables.* It looks very much like as if these (with possibly others) existed in a separate collection under some such title as *Itiahâsa Kâsyapa*, "thus spake Kâsyapa," and that the Buddhist compiler had calmly appropriated them on the plea that the said sage was merely one of the previous incarnations of the Buddha.† Now, from the way in which Babrius speaks of Kybises, it is clear that he was regarded as the father of the Lybian fable, just as Æsop was of the purely Greek fable. It does not seem too hazardous to identify the Lybian sage Kybises of the Greeks with the Indian sage Kasyapa, from whom the Buddhists took the majority of their fables, on the plea that he was a pre-incarna-

* There are a couple of examples, *supra* I. and X. The painstaking M. Feer, I observe, has counted 372 instances out of the 547 Jātakas where Benares is the locality of the Story of the Past (*J.A.* 1873, p. 547).

† It is as if the later Pythagoreans had assumed that the soul of Æsop had transmigrated into that of Pythagoras, and incorporated our fables in the Pythagorean scriptures, if there had been any.

tion of Buddha. If I were a German *privat docent* I might perhaps go a step further and, remarking that K is sometimes dropped in Aryan roots * especially when they are loan-words,† I might suggest that Kâsyapa and the un-Greek Αἴσωπος are not unrelated. But just at present we have perhaps balanced enough of theory on the corner of a letter in the Talmud, and I will therefore make the suggestion a present to any young German scholar who desires to be "extraordinary."

U All this evidence renders it worth while
 † considering a suggestion which I already made
 in the Introduction to *Bidpai* (p. xlviiii.) on *à priori* grounds. The fable is a species of the
 Allegory ‡ and it seems absurd to give your
 Allegory, and then give in addition the truth
 which you wish to convey. Either your fable
 makes its point or it does not? If it does, you
 need not repeat your point: if it does not,
 you need not give your fable. To add your
 point is practically to confess the fear that your

* The Latin *amor* is from √ KAM, our *it* from √ KI.

† Our *ape* (Germ. *Affe*) is from the Sanskt. *Kapi*, the word from which the Heb. *Koph* is also derived (1 Kings x. 22).

‡ The morals of fables are called Ἀλληγορίαι in Romaic.

fable has not put it with sufficient force.* Yet this is practically what the Moral does, which has now become part and parcel of a Fable. It was not always so, it does not occur in the ancient classical fables. That it is not an organic part of the fable is shown by the curious fact that so many morals miss the point of the fables.† How then did this artificial product come to be regarded as an essential part of the fable? Now, we have seen in the Jātakas, what an important rôle is played by the *gāthas* or moral verses which sum up the whole teaching of the Jātakas. In most cases I have been able to give the pith of the Birth-stories by merely giving the *gathas*, which are besides the only relics which are now left to us of the original form of the Jātakas. Is it too bold to suggest that any set of fables taken from the Jātakas or their source would adopt the *gātha* feature, and

* This is the weakness of George Eliot's art, especially in her later manner.

† I am afraid I must report that Mr. Walter Crane has very bad morals, at least in his *Baby's Own Æsop*. "Small causes may produce great results" is his comment on *The Lion and the Mouse*; "Our friend, our enemy," his enigmatic explanation of *The Two Pots*; "Watch on all sides," his summary of *The Blind Doe*, rather cruel advice to a one-eyed animal.

that the Moral would naturally arise in this way? We find the Moral fully developed in Babrius * and Avian, whom we have seen strong reason for connecting with Kybises' Libyan fables. We may conclude the series of conjectures on which we have been engaged for the past few pages, by suggesting that the Morals of fables are an imitation of the *gāthas* of Jātakas as they passed into the Libyan collection of Kybises.

Meanwhile let us estimate how far our discoveries, if discoveries they are, will aid us in the specific task on which we are engaged in this section, to determine which of the Oriental LXX. of our collection (*supra*, p. 44) can be traced back to India. Theoretically, on the lines laid down above, every additional fable in Babrius or his derivatives that cannot be traced to Phædrus should come from the "Libyan" collection of Kybises. But we do not know the full contents of Phædrus, though we can calculate its extent tolerably accurately at 200 mem-

* I am aware that Mr. Rutherford rejects all the morals of Babrius on account of their ineptitude. It is the chief weakness of the school of Cobet to obelise passages on subjective grounds. It is obviously more difficult to point a moral than adorn a tale, and we ought to expect a falling off in the moral.

bers.* Of these we are ignorant of the subjects of some fifty numbers, and we cannot tell of any Babrian fable that it was not among these. Besides which we cannot be certain that the collection of Kybises was not interpolated at Alexandria as we know that of Demetrius to have been. Altogether we can only be absolutely certain of the Indian origin of any of the exclusively Babrian fables when we can give chapter and verse for its actual existence in India, and as a rule I should require chapter and verse of a date anterior to the Christian era. I think, however, we may waive this requirement in the case of fables which can only be found late in India, but are found in the Talmud (our second class *supra*, p. 111), or even those that are found only in the Talmud (class 4). Besides these, however, there are a certain number of fables that through glaring inconsistencies, or their familiar reference to Indian animals, argue an

* This calculation is M. Gaston Paris' (*Journ. des Savants*). We can trace 57 of the prose versions among 127 of the extant metrical ones; therefore the remaining 39 which cannot be so traced will allow for some 87 additional metrical fables no longer extant, the subjects of 48 of which are therefore no longer to be ascertained.

Indian origin when taken in conjunction with the rest. Altogether we have been able to make a provisional determination of the Oriental elements in Latin fable, and have summed up our results on the next page in such a way as to indicate the amount of evidence for each.* Out of the 208 fables composing it (166 Phædrus, 42 Avian) 56 are there traced with more or less plausibility to India, and of these 45 occur in our Caxton, but only 25 out of the Oriental LXX. which formed the starting point of our inquiry (*supra*, p. 44).

Of the remaining forty-five for which we have Oriental parallels, which are either slight or late, we cannot in any specific case be certain of an Indian origin, as they may have got to India by the mediation of Islam, which had contact with both the Hellenic and the Indian world.† As soon as the Prophet's creed had

* I must reserve the more intricate and delicate task of determining the Indian elements in Greek fable for another occasion. The Caxton and the European Æsop generally is more directly derived from Latin than from Greek fable.

† I must confess I do not see much evidence for an earlier and direct influence of Hellenic on Indian fable, on which Weber and Benfey lay so much stress. See, however, Sir W. Hunter's *Indian Empire*, c. vi. for Greek influence on North-West Indian art.

INDIAN ELEMENTS IN LATIN FABLE.

PHÆDRUS (*cf.* pp. 139-40).

- I. i. Wolf and Lamb (Ro. i. 2, V.) *
 iii. Jay in Peacock's Feathers (ii. 15, XI.)
 iv. Dog and Shadow (i. 5, III.)
 v. Lion's Share (i. 6)
 viii. Wolf and Crane (i. 8, I., T.)
 x. Wolf, Fox and Ape (ii. 18)
 xi. Ass and Lion hunting (iv. 10)
 xiii. Fox and Crow (i. 16, VII.)
 xx. Dogs and Hide (XII.)
 xxv. Dogs and Crocodile.
 xxvi. Fox and Stork (ii. 13, Bc.)
 II. ii. Man and Two Wives (Re. xvi. T.)
 III. ii. Panther and Shepherds (iv. 5)
 iv. Butcher and Ape.
 xviii. Juno and Peacock (iv. 4, XI.)
 xix. Countryman and Snake (i. 10, XV.)
 IV. iii. Fox and Grapes (iv. 1, Bc.)
 xxiii. Mountain in labour (ii. 5, XXIII.)
 V. iii. Bald man and Fly (ii. 11, VI.)
 iv. Ass and suckling Pig (X.)

Appendix.

- App. 1. Ape and Fox (iii. 17)
 3. Mercury and Two Women (Bc.)
 13. Ephesian Widow (iii. 9, T. ?)

Romulus.

- Ro. i. 3. Rat and Frog (Bc., T.)
 14. Eagle and Raven (IV.)
 23. Lion and Mouse (XIX.)

- Ro. ii. 10. Countryman and Snake (XX.)
 iii. 1. Androclus (Bc.)
 4. Bat, Birds, Beasts (Bc.)
 6. Fox and Wolf (Bc.)
 14. Man, Axe, and Wood (Bc., T.)
 iv. 8. King of Apes.
 (18.) Cat, Fox, and Dog (Pog. vii. XIV.)

Rufus.

- v. 9. Vixen-Maiden (XXIII.)

Ademar.

8. Snail and She-Ape.

AVIAN (cf. p. 126).

2. Tortoise and Eagle (ii. IV.)
 5. Ass in Lion's Skin (iv. II.)
 8. Camel asking for Horns (vii. XVII., T.)
 11. Two Pots (ix. XXII. T.)
 14. Ape-mother (xi.)
 15. Crane and Peacock (xii. XI.)
 16. Oak and Reed (Ro. iv. 20, XVI., T.)
 17. Hunter and Tiger (xiii.)
 18. Four Oxen and Lion (xiv. T. ?)
 19. Fir and Bramble (xv. T.)
 21. Swallow and Birds (Ro. i. 20, Bc. T.)
 22. Avaricious and Envious (xvii. Bc.)
 24. Hunter and Lion (Bc. T.)
 25. Boy and Thief (xviii.)
 27. Crow and Pitcher (xx. T.)
 30. Sow and Lord (XXI. T.)
 31. Mouse and Ox (xxiii. T.)
 33. Goose with Golden Eggs (xxiv., VIII.)
 35. Ape and Twins (xxv.)
 36. Ox and Heifer (X. T.)
 40. Leopard and Fox (XIII. T.)

* References in brackets are to the corresponding fables in Caxton; the large Roman numerals and letters to the Indian and Talmudic evidence *supra*, pp. 51-116. I.-XIV. Jākatas; XV.-XVIII. Mahābhārata; XIX.-XXIII. Bidpai; Bc. additions to Bidpai; T. Talmud and Midrash.

† been spread from India to Spain, the conquerors laid down the sword and took up the pen. In search of models they turned to Greece, and chiefly by means of Syrians had the literary treasures of Hellas made accessible to them in Arabic versions of Syriac translations of the chief Greek authors in science and philosophy. Was Æsop also included among these? That is the question we must set ourselves to answer as we turn our backs on India and cry, Westward Ho!

Earlier investigators into the history of the Æsopic Fable were led off the trail for a while by a collection of Arabic fables, mostly identical with the Æsopic, and attributed to the sage
 c Lômman, who gives a title to a *Sura* of the Koran (S. 31 of the vulgate, 82 of Nöldeke-Rodwell).* We now know that the fables are late, and derived from the Greek. Dr. Lands-

* Sir R. F. Burton has collected the Arabic learning on Lômman in his *Nights* (Lady Burton's edition, vi. p. 260). M. Derenbourg in the Preface to his edition (Berlin, 1858) gives reasons for considering him a doublet of Balaam, and the book attributed to him as the work of a Christian of the thirteenth century. The identification, I may add, is rendered certain by Petrus Alphonsus (ii. 7), "Balaam qui linguâ Arabica vocatur *Lucaniam*," which Schmidt did not understand, but is clearly a misreading for "Lucman."

berger, some thirty years ago, unearthed a series of sixty-seven fables in Syriac,* which had clearly intimate relation with our Lôqman, since thirty-nine out of the forty-one Arabic fables are identical with the Syriac. Dr. Landsberger attempted to found upon them an utterly untenable theory of the Judaic origin of the Beast-Fable (*Die Fabeln des Sophos*, 1859), but critical investigation showed that they were a late translation from the Greek.† Indeed fifty-one of the fables are identical with that number out of a collection of sixty-two Greek fables attributed to a Persian sage, Syntipas, and published by Matthai a Moscow professor at the end of last century (1781). This collection has never yet been adequately examined so as to definitely settle its *provenance*.‡ It is probable enough that some of the fables of Syntipas are Oriental ones that had perco-

* Or rather Judæo-Syriac, since they were found written in Hebrew characters and were printed first as Chaldaic (*Chofes Matmonim*, 1844).

† The late Prof. Wright dates them as the eleventh century (art. "Syriac" in *Ency. Brit.*), and mentions that the name Sophos is found as Isophos and Josephus in other MSS., showing its identity with Æsop.

‡ Eberhard gives an edition of the text in his *Fabulæ græcæ romanenses* I. (Teubner, 1876).

lated into the Lower Greek Empire. But the majority are a redressing of the ordinary Æsop (*i.e.* of Babrius), and the eighty fables contained in the Syntipas-Sophos-Lôqman* cannot be used as independent witnesses for the Oriental origin of any of our fables, while the Lôqman collection may account for the presence in India of certain of Æsop's fables at a late date.

I have, however, come across traces of another Arabic Æsop, which would probably account for even more, as it is four times as large as the Lôqman. In the India Office Library there is, or was, a Karshunic MS. (*Loth. Cat. Arab. MSS. India Off.*, 1049), *i.e.*, Arabic written in Syriac characters, containing no less than 164 fables. The character in which it is written implies that the Arabic fables were translated from the Syriac, the ordinary course from the Greek, and the large number of fables proves that it is different from the collection associated with the

* I have not gone minutely into the matter, but I fancy that the Armenian fabulist Vartan derives from the same source. It is possible too, I think, that the tetrastichs of Ignatius (*supra*, p. 24) were derived from a selection from Babrius, which was the parent of the whole school.

name of Lômman. Unfortunately the MS. has been mislaid, and I cannot therefore use it for the purposes of the present inquiry.* There is, however, other evidence of an Arabic Æsop larger than the Lômman. In the Bibliothèque Nationale at Paris there is a collection of 144 "Fables of Æsop" in Arabic (MS. Arabe Suppt. 1644).† Altogether there is strong evidence of a large body of Æsopic fables derived from the Greek passing current in the Arabic-speaking world, and so reaching India and affording the late parallels occurring in the Cainozoic stratum of the Bidpai and in the later sources (*supra*, pp. 49, 51). Till we arrive at earlier evidence, these cannot be used as proving the

* Of course I may be mistaking an *ignotum pro magnifico* in attributing so much importance to this MS. But the mere chance of its crucial importance for the mediæval history of the Fable should cause it to be diligently searched for. Survivals of the Syriac original may exist in Rödiger's *Chrest. Syriaca*, 1870.

† See Appendix, which I owe to my friend Dr. R. Gottheil, who kindly undertook to search for an Arabic Æsop among the Oriental collections he was visiting in Europe. There are also fables, he informs us, in MSS. suppt. 1647, 1739, and 2197. He refers me likewise to Pertsch, Catalogue of the Gotha Oriental MSS. IV. 447, which is not accessible to me. We clearly need an article on the Arabic Æsop similar to that of Dr. Klamroth's "Ueber den arabischen Euclid," ZDMG., 1881, 270-326.

Oriental origin of any of the Greco-Roman fables, which are probably their parents or cousins rather than their children.

But though the larger Arabic Æsop of which I have found traces cannot throw light on the Æsop of antiquity it may serve to elucidate, as we shall soon see, certain obscure points in the mediæval Æsop. For besides the fables current in antiquity we find in the mediæval collections a set which cannot be traced back to the Greco-Roman world. For their peculiarities we have to take a sudden leap from Arabia to England, and henceforth study

IV. ÆSOP IN ENGLAND.

Usopet apcluns ce livre
 Qu'il traveilla e fist escrire
 De Griu en Latin le turna.
 Li reis Alvez qui mult l'ama
 Le translata puis en engleis
 E jo l'ai rimé en franceis.

—MARIE DE FRANCE, *Fables*, Epil. vv. 13-18.

THE formula with which we started these investigations was, "Our Æsop is Phædrus with trimmings." We have now seen the nature and source of some of these accessories. The sixth and seventh sections of the Caxton connected with the names of Remicius and

Avian have turned out to be ultimately derived from Babrius, and we have seen reason to trace them further back to the "Lybian" fables of Kybises. There still remains the fifth book of our collection to be accounted for—the Comet Fables, *Fabulæ extravagantes*, as Stainhöwel called them. These differ much in character and style from those we have previously been considering. They are much longer, to begin with; they are filled with elaborate conversations between the beasts. Again, though custom has attached a moral to them, they do not seem primarily intended to point one. They belong rather to the Beast-Tale or Beast-Satire than to the Beast-Fable proper. Their nearest analogue in literature is the so-called Beast-Epic of Reynard the Fox. This diversity in style by itself argues a difference of origin for this part of our collection. They represent, we may say at once, the mediæval additions to Æsop which are associated with the name of Marie de France.

This lady is one of the most striking figures in Middle English literature. Her linguistic ability would by itself stamp her as no ordinary figure. All three works of her are trans-

lations into French of the Anglo-Norman dialect. One is from a Latin account of *The Purgatory of St. Patrick*. Another is a version of some Breton *Lais*, some of the weirdest things in mediæval literature.* Her third and most extensive work is a collection of 103 (106) Fables, which she declares she translated from the English of King Alfred, in the lines I have quoted at the head of this section.† Let us first examine into the truth of this statement.

We cannot do better than put ourselves in the hands of Herr Mall, who has concentrated his energies on Marie de France for the last quarter of a century, and has recently summed up the results of his labours.‡ He has first to

* These have recently been edited admirably by Warncke, with variants by R. Köhler. Ellis gives an abstract of them in his *Metrical Romances*, and Mr. O'Shaughnessy Englished a few in his *Lays of France*.

† They are given in the text of Herr Mall. The first, and as yet only edition of Marie's Fables was by Roquefort, in 1820. The above lines, however, had been early quoted from MS. sources, and are given in Howell's *Letters*. (See my edition, p. 592 and note.) There is no doubt about the reading "Alvrez," though earlier corruptions changed it at times to "Henris," whence our Fables have been attributed to Henry I. and Henry II.

‡ "Zur Geschichte der mittelalterlichen Fabelliteratur," in *Ztsft f. rom. Phil.* ix. 161-203. This supersedes his earlier dissertation *De Mariæ ætate*, &c. (Halle, 1867).

discuss the claims of a set of Latin Fables found in three MSS. at London, Brussels, and Göttingen (hence termed by him the LBG fables), which certainly contain the additional fables found in Marie de France, and have accordingly been termed the "Romulus of Marie" by M. Hervieux, while Oesterley printed them as an Appendix to his edition of Romulus. Herr Mall points out first, by one of these pieces of minute analysis in which German scholars delight,* that the order of the fables has been disturbed by the transposition of certain leaves in the fable of *The Belly and Members*, which begins in No. 33 and finishes in No. 73. He is thus enabled to ascertain that the LBG consists of three parts—(1) 45 fables selected from the Romulus of Nilant; (2) a selection of 15 fables from the ordinary Romulus, at the end of which comes the announcement *quod sequitur addidit rex Affrus*, which refers to (3) 74 additional fables, most of which are to be found in Marie. Are these from the Latin original of Marie? is

* The most striking instance I can recall is the manner in which Lachmann determined the extent, the missing, mutilated and blank leaves, and the average number of lines on a page of the lost archetype of Lucretius. Cf. Munro's *Lucretius*, i. 26-8.]

the further question to be settled by Herr Mall. He decides in the negative, by pointing out that in the LBG version of the *Mouse Maiden* (evidently derived from the Bidpai, I may parenthetically observe, cf. *supra*, p. 98), the mouse after all her travels in search for a husband, comes at last to marry a mule! an evident mistranslation of Marie's *mulet*, archaic French for mouse. In other words, the set of Fables whose trade-mark is LBG is a translation from Marie, and not *vice versa*.

We have accordingly to turn to Marie herself for a solution of the true origin of her fables, whether from a Latin or an English source, and in the latter case whether this was really one of King Alfred's literary gifts to England. Previous inquirers had pointed to the existence of English forms in Marie's French—*wibet* (56 l. 27, "gnat"), which Wace expressly mentions as an English word (*Rom. du Rou*, 8164), *widecoc* (*huitecox*, 24 l. 20, cf. A. Lang, *Perrault*, p. xlix., "woodcock") and *welke* (13 l.), which is no less than our humble "whelk."* But, as Herr Mall points out, these words may have

* To these I would add the still more striking example of *hus*, our "house," used by Marie for "door" (63 l. 87).

formed part of the ordinary Anglo-Norman vocabulary, and may therefore have been still used by Marie, though translating from the Latin. He has sought, therefore, for a mistranslation or misapplication of an English word similar to that which enabled him to determine the origin of "LBG." He finds it in Marie's word *sepande*, which does him yeoman's service. She uses it three times (31 l. 34, 65 l. 10, 97 l. 7), and in each case later copyists have not been able to make anything of the word for which they have substituted *Nature*, or *Destinée*, or *Deuesse*. This clearly un-French word, which even Marie could not make out, is no other than the Old English participial form *sceppend*, "shaper" or "creator," corresponding to the familiar German word *Schöpfer*. Herr Mall deduces from it not only that Marie did use an English original, as she states, but also that it could not have been in Anglo-Saxon or from the hand of King Alfred (though the Latin author, he adds, was probably named Alfred, which would account for the mistake). The omission of the *c* in *sepande* proves that it was a Middle English, not an Anglo-Saxon

form in the original.* Finally, Herr Mall fancies he has come across a trace of the Middle English original in a couple of lines quoted in Wright's *Latin Stories*, 52—

“Of aye ich the brouȝte
Of athcle ich ne miȝte,”

which are sufficiently close to serve for the original of Marie's

“De l'oef les poi jo bien geter . . .
Mais nient fors de lur nature,”†

On Marie's epoch Herr Mall has at present nothing definite to say, except that the *Purgatory of St. Patrick* which she translated is later than 1198. As her *Lais* reached Iceland about 1245, this fixes her *floruit* in the earlier half of the thirteenth century.

So far Herr Mall, who, instructive as he is, leaves us still in the dark as to the *provenance* of the sixty-six or so new fables with

* I would add that both *widecoc* and *welke* are nearer the Middle English than the West-Saxon forms, *widucoc* and *weoluc*.

† There is probably, I would suggest, a still longer survival in the Middle English version of the *Wolf Learning to Read* given by Douce, *Illustrations to Shakespeare*, 525, according to Du Ménil, 156; I cannot find it.

which Marie's name is connected. Taking up the inquiry at this point, I would first inquire whether, as we have seen Marie at least half-right in attributing her fables to an English version of (King) Alfred, she may not be as much in the right in tracing them to a Greek source. It is indeed unusual for a mediæval writer to connect the name of Æsop with Greek at all, as he was regarded as a Latin poet even as late as 1485 (Du Méril, 91, 163). Again, at times where she has the same fable as the Romulus and the Greek versions she is nearer the Greek form. Herr Fuchs, who has written an elaborate monograph on *The Daw in Peacock's Feathers*,* has observed that Marie (58) has a raven for her hero, who competes for the crown of beauty of the birds, as in the Greek, instead of a Jay as in the Latin Æsop (cf. *supra*, p. 124). Du Méril (*Poésies inédites*, 1854, p. 158) points out that in Marie's version of *The Dog and Shadow*, her dog passes across a bridge † and carries cheese, instead of swimming in the stream and holding meat as in Phædrus, while

* *Die Krähe die mit fremden Federn sich schmückt.* Berlin (Dissert.) 1886.

† This trait has passed from her into the modern traditional versions.

she has a curious variant (11) of *The Lion's Share*, in which the lion's partners are carnivorous, as is natural, instead of Phædrus' cow, goat and sheep, as is absurd.* In this the Æsop of Alfred, as we now may call her original, comes nearer to the Greek (Halm, 260) than to Phædrus. And when we speak about an early mediæval writer coming nearer to the Greek, we can of course only mean one thing, that he has approached it *viâ* Arabia. If we find a writer of the twelfth or thirteenth century quoting Aristotle, Euclid, or Galen with some approach of accuracy to the original, we may be certain that he has had access by means of Latin versions to the Arabic translations of these authors. And indeed, to revert to our present instance, how could the Arabic elements of Alfred's Æsop have crept into it unless as interpolations in an Arabic Æsop? For we find in Marie, and therefore there were in Alfred's Æsop, such distinctively Eastern tales as *The Ass' Heart* (Marie, 61, *supra* XXI.), *The Good Man and Serpent*, nearly in a complete form (Marie, 63, *supra* XX.), *The Mouse-Maiden*

* Curiously enough this is immediately followed by the ordinary version (12).

(Marie, 64, *supra* XXIII.) and *The Three Wishes* (Marie, 24, Benf. § 208), which we found reason to reckon among the Oriental elements of Phædrus (*supra*, p. 140). Considering the evidence I have produced of a larger Arabic Æsop into which these stories could easily creep in from Al Mokaffa's *Kalilah wa Dimnah*, we are justified in looking out for an Alfred who knew Arabic in searching for the original of Marie's *Fables*.

I think I have hit upon the very man in the following passage of Roger Bacon's *Compendium Studii* (ed. Brewer, p. 471). He is speaking of the need of a knowledge of the original tongues.

“But far greater errors happen in translating philosophy. Wherefore, when a many translations on all kinds of knowledge have been given us by Gerard of Cremona, Michael the Scot, Alfred the Englishman, Hermann the German, and William the Fleming, you cannot imagine how many blunders occur in their works. [Besides, they did not even know Arabic.] In the same way Michael Scot claimed the merit of numerous translations. But it is certain that Andrew a Jew laboured at them more than he did. . . . And so with the rest.”

This Alfred, so Mr. Thomas Wright informs

us (*Biographia Literaria*, Anglo-Norman period, s. v.), flourished about 1170 A.D.,* and this, or a slightly later date, would just give time for an English translation of his version of the Arabic Æsop, from which Marie de France could execute her own version, say about 1220 A.D.†

Not only have I identified this Alfred, but I fancy I can show that he too, like Michael Scot "and the rest," had a Jewish dragoman at his side helping him with his version. For there is another collection of Fables evidently connected with the same origin as that of Marie's. It is in Hebrew rhymed prose, has the Talmudic name for Æsop's Fables, *Mishle Shu'alim*, and has for author R. Berachyah ben Natronai ha-Nakdan or the Punctuator, a name used by Jewish writers of the twelfth and thirteenth centuries for Massorite or Grammarian. His collection runs to 107

* Herr Wüstenfeld, in the Göttingen *Abhandlungen*, xxii. 85-9, gives him a somewhat later date, basing on the first English bibliography, J. Bale *Scriptores Britannice*, cent. iv. § xxxv.

† William Long-Sword, Henry II.'s natural son, Marie's "le cumte Willaume, le plus vaillant de cest royaume," for whom the *Fables* were written, died in 1226.

fables, against the 103 or 106 of Marie.* Of these he has 38 in common with her and with the Romulus and with the variations from the Romulus.† His jay, like hers, is a crow, his dog crosses a bridge with cheese in its mouth, as hers does, and above all he has both the carnivorous (52) and the graminivorous version (111) of *The Lion's Share*. This by itself would be sufficient to prove his connection with the Æsop of Alfred. But besides these he has fifteen others ‡ of the additional fables of Marie, including *The Mouse Maiden* (Berach., 28), and *The Ass' Heart* (Berach., 105). There are three others, *The Man and Pit* (B. 68), *The Man and Idol* (95), and *The Treasure* (104), taken from the Arabic Bidpai, § a couple more also from Oriental

* 103 in Roquefort's edition, but a couple or so exist elsewhere. Cf. Ex. V. iv.

† See Index, s.v. These are mainly due to Dr. Steinschneider's painstaking collation in the *Israel. Letterbode*, viii. 28-9. There are besides ten in Avian which Dr. Steinschneider missed.

‡ Ber. 19 (M. 21), Rom. *App.* 60; B. 26, cf. 59 (M. 56) *App.* 31; 28 (64) 61; 36 (73: 88) 28; 39 (*contra* 22) 24; 45 (81) 27; 50 (74) 36; 77 (75) 37; 81 (38) 22; 83 (72) 35; 84 (71) 25; 85 (59) 32; 86 (103) 71; 94 (98) 20; 105 (61).

§ For the first and last see my *Bidpai* Contents, C 4 and A 1; for the other Benf. § 200. The former occur in the

sources, *The Chicken and Fox* (B. 32, cf. De Gubernatis *Zool. Myth.* ii. 131), and a dispute of *Wolf, Fox, and Dove* (B. 69) as to their relative age, which parallels curiously the same dispute between *The Partridge, Monkey and Elephant*, in the *Tettira Jātaka* (Fausb. 37, tr. Rhys-Davids, 310 seq.). Besides these there are four which could only come from the Greek: *The Mule's Pedigree* (B. 66, Halm 157), *The Lion's Tracks* (B. 93, H. 63), a curious variant of Æsop's Fable *The Fox and Dog-Ticks* (B. 102, *supra* p. 27), and a still more curious illustration of the fable referred to by Bacon (*Essays*, 54), "It was prettily devised of Æsop; *The Fly sate upon the Axle-tree of the Chariot wheele and said, What a Dust doe I raise?*" (cf. B. 90).* One seems taken from the Talmud (B. 6, *Fox and Fishes*, cf. *supra*, p. 113), and for eighteen neither Dr. Steinschneider nor I can find parallels,† though many resemble incidents in

Arabic and not in the Indian Bidpai, the first being the most renowned apologue in the Barlaam and Josaphat set. See my forthcoming *Early English Lives of Buddha*, pp. 15-16.

* This has puzzled Mr. W. A. Wright and the other Baconian commentators, who leave it severely alone; it is Abstemius', No. 17, cf. Ro. ii. 16.

† *Lamb, Ram, and Lion* (25), *Ox, Lion, and Kid* (30), *Frogs and Oxen* (34, cf. Ro. ii. 20), *Cat and Mouse* (46),

the Reynard cycle,* as do some of those common to Berachyah and Marie.

This analysis shows that Berachyah's Fables are of the same family as Marie's, that they include a large infusion of Indian ingredients traceable through the Arabic, and much also which must have come indirectly from a purely Greek collection. In other words, they confirm strongly the conclusion we drew from an examination of Marie's collection that it must be traceable to an Arabic source.

The reader would probably care to see a specimen of his work. I have selected one which he has in common with Marie, and is a type of the additions made by Alfred to the Æsop of Antiquity: it savours more of the Beast-Satire. I have endeavoured to imitate

Wild Boar and Goat (48), *Lion and Lizard* (58), *Lion and Animals* (70), *Parrot and Princess* (71), *Ram and Ten Sheep* (72), *Sheep, Goat, and Shepherd* (82), *Camel and herd of Camels* (87), *Terrible Knight* (89), *Wolf and Fox* (91), *Bull and Owner* (92), *Leveret and Leverets* (97), *Lion, Goat and Fox* (98), *Crow and Carrion* (99), *Pirate and Ship* (101).

* Berach, 100, contains the incident of the Fox fishing with tail in ice. I cannot here discuss the possible light these, and other indications I have observed, may throw on the Oriental origin of Reincke Fuchs. The latest and best word on this is that of E. Voigt in the Introduction to his edition of *Ysemgrimus* (Stuttgart, 1884).

the rhymed prose or doggrel, which is again an Arabic trait, that will be familiar to English readers from recent translations of *The Arabian Nights*.

THE FABLE OF THE WOLF AND THE ANIMALS,

[*Mishle Shu'alim* ("Fox Fables") of Berachyah Hanakdan, No. 36].

The Wolf, the Lion's prince and peer, as the foe of all flesh did appear; greedy and grinding, he consumed all he was finding. Birds and beasts, wild and tame, by their families urged to the same, brought against him before the Lion an accusation, as a monster worthy of detestation. Said His Majesty, "If he uses his teeth as you say, and causes scandal in this terrible way, I'll punish him in such a way as to save his neck, if I may, and yet prevent you becoming his prey." Said Lion to Wolf, "Attend me tomorrow, see that you come, or you'll come to much sorrow." He came, sure enough, and the Lion spoke to him harsh and rough. "What by doing this do you mean? Never more raven the living or live by ravening. What you shall eat shall be only dead meat. The living you shall neither trap nor hunt. And that you may my words obey swear me that you'll eat no flesh for two years from to-day, to atone for your sins, testified and seen: 'tis my judgment, you had better fulfil it, I ween." Thereat the Wolf swore right away no flesh to eat for two years from that day. Off went Sir Wolf on his way, King Lion

stopped at court on his throne so gay. Nothing that's fleshly for some time did our Wolf eat, for like a gentleman he knew how his word to keep. But then came a day when he was a hungred and he looked hither and thither for meat, and lo, a fat sheep fair to look on and goodly to eat (Gen. iii. 6). Then to himself he said, "Who can keep every law?" and his thoughts were bewildered with what he saw. He said to himself, "It overcomes me the longing to eat, for two years day by day must I fast from meat. This is my oath to the king that I swore but I've thought how to fulfil it as never before. Three sixty-five are the days in a year. Night is when you close your eyes, open them, then the day is near." His eyes he closed and opens straightway. It was evening and it was morning, one day (Gen. i. 5). Thus he winked till he had numbered two years and his greed returned and his sin disappears. His eyes fix the goat (*sic*) they had seen and he said, "See beforehand I have atoned for my sin," and he seized the neck of the goat, broke it to pieces, and filled up his throat as he was wont to do before, and as of yore his hand was stretched out to the beasts, his peers, as it had been in former days and years.

The story is told with considerable humour, and the Biblical verses are wittily applied. In Marie (73) and the usual versions the wolf meets the sheep during Lent, with the greeting, "Good morrow, Salmon!" and, refusing to be convinced of his mistake, makes a fish meal off mutton. I cannot help thinking that

the story is ultimately to be traced back to some modification of the *Vaka Jātaka* (Fausb. 300, tr. R. Morris, *F.-L.J.* iii. 359), the substance of which is sufficiently indicated by its *gātha*.

“ A wolf who lived by others' death
And ate their flesh and blood,
Did make a vow to keep the fast
And holy day observe.

But Indra soon did note his vow,
A goat's * form he assumed ;
The murderous wolf his vow forsook
And tried the goat to seize.”

Who was this Berachyah Nakdan, whose collection is of such critical importance for the mediæval history of the Fable,† and when and where did he live? This has been a long-standing subject of dispute between Drs. Steinschneider and Neubauer, the two greatest living authorities on mediæval Jewish literature, and I hesitate to interfere, especially as I happen

* *N.B.*—There is a curious vacillation between sheep and goat in Berachyah's version.

† It is for this reason that I have gone into such detail about the *Mishle Shu'alim*. I have ventured to repeat Dr. Steinschneider's collation, because it has been overlooked, owing to the obscure quarter in which it appeared, and because I have been able largely to supplement his parallels.

to differ from both in holding that he lived and wrote in England towards the end of the twelfth century.* It is due to them that I should give my reasons at some length. They are as follows :—(1) The earliest mention of him occurs in the work of an English Jew, *The Onyx Book* (*Sepher Hassohan*), of R. Moses ben Isaac, who must have died before 1215.† (2) His other translation is of the work of an Englishman of the twelfth century, the *Questiones Naturales* of Adelard of Bath. (3) The authorities he chiefly quotes, Abraham ibn Ezra (Browning's "Rabbi ben Ezra") and Solomon Parchon, are those generally quoted by English Jews; the former visited England in 1158. (4) England was the seat of a school of Nakdanim or Punctuators in the twelfth century, all those known of that date (Moses ben Yomtob, Moses ben Isaac and Samuel) being located in this country. (5) Berachyah sometimes uses French, the ordinary lan-

* It is perhaps worth while stating that I arrived at this result during my researches on the early history of the Jews in this country, long before I was aware of its importance for the history of the Fable. See my note in *Jew. Quart. Rev.* i., p. 183.

† His tombstone was then removed by the Barons to fortify Ludgate (*Stow Survey*, ed. Thoms, p. 15). See my letters in *The Academy*, Jan. 12, Feb. 2, 1889.

guage of the English Jews at this period and later,* and London was the chief centre of the French-speaking world under the Angevin kings. (6) Seemingly the oldest MS. of the Fables is one which once belonged to Cotton, and is probably therefore one of the few Hebrew MSS. belonging to the early Jews of England which have never left England (see Neubauer's *Catalogue*, No. 1466, 7, and cf. *Letters of Eminent Men* (Cam. Soc.), p. 103). (7) Finally, during the course of some researches at the Record Office I have found an Oxford Jew named "Benedictus le puncteur," paying a contribution to Richard I. on his return to captivity.† We could not have a closer translation of Berachyah (the blessed), ha Nakdan (the Punctuator), and there has always been a tradition that Oxford Jews helped towards the foundation of the University. Few identifications of mediæval personages rest on stronger grounds than these, and we may fairly assume, I think, that Berachyah Nakdan lived in England about 1190 A.D., and was known

* I have published an interesting letter in French from an English Jew as late as 1280 in the *Revue des études juives*, 1889, p. 258.

† "OXONIA... De Bñdicto le punct· xxvj š. & viij ō p eod." (*Miscell. Queen's Remembr.* 556/2 mem. 1. ad imum.)

among Englishmen as "Benedict le puncteur." If so, we can scarcely imagine the two men, Alfred and Benedict, translating from the Arabic independently, and it is but the slightest step further to assume that Benedict (Berachyah) the Jew was to Alfred the Englishman what Andrew the Jew was to Michael the Scot, as indeed Roger Bacon implies in asserting the same of "all the rest." * While aiding Alfred, Berachyah worked at the Fables on his own account, and thus produced the Fox Fables (*Meshle Shu'alim*) which have so long puzzled critics to account for their *provenance*.† I may add that about the same time over in distant Armenia the vartabied Eremia (Dr. Jeremiah) was translating from the Arabic a collection of 164 fables under the title *Agho-Vesakirk* (*The Fox Book*),‡ that the two collections of Marie

* The only other alternative is that Berachyah translated Alfred's Latin. But I know of no such translation into rhymed prose, which was an Arabic invention, and was used by the Jews chiefly to translate Arabic. Prof. Chenery published a Hebrew version in rhymed prose of Hariri's *Makamen* a few years ago.

† See Du Méril, pp. 26-8, and Lessing, *Werke*, vi. p. 52, *seq.*

‡ Du Méril, p. 30, who mentions casually the similarity of the title to that of Berachyah's. It must be remembered, however, that the latter is Talmudical. A French trans-

and Berachyah, which are certainly from the same source, amount between them to 163 separate fables, and that the India Office Arabic MS. contains, or did contain, 164 fables. Such numerical coincidences rarely happen by accident.

On general grounds indeed we might assume that any new incursion of Beast-Fables during the twelfth century would occur in this country, for during that period England was the home of the Fable. A glance at the Pedigree which heads this Introduction will confirm this. Herr Mall locates the Romulus of Nilant and the LBG fables in England, the earliest MSS. of *Fabulæ rhythmicæ* are still here. The most popular collection of Fables in the late Middle Ages was one of the first three books of the *Romulus*, in tolerable Latin verse, passing under an infinity of names.* To one of the many MSS. M. Hervieux found the colophon—

lation of Eremia's Fables seems to have appeared in 1676, at the end of an abridged translation of Moses of Khorene. I have not been able to find this in any of the great English libraries.

* Garicius, Garritus, Galfredus, Hildebertus, Ugobardus de Salmone, Waltherus, Salo, Salone, Serlo, Bernard de Chartres, Accius and Alanus (Oesterley, *Rom.* p. xxiv.).

“ Gualterus Anglicus fecit hunc librum sub nomine
Esopi,”

which fixes Walter of England as the author of the collection hitherto known as the *Anonymus Neveleti*. From this were derived no less than two French metrical versions, besides an Italian one in verse. Then again there was another collection in Latin verse done by Alexander Neckam * (1157-1217, foster-brother of Richard I., and author of *De naturis rerum* in the Rolls Series), which gave rise to two French versions. We have just seen the important collection associated with the name of Alfred, the only original contribution to the Fable in the Middle Ages, being composed in England about the same time, and giving rise to a Middle English and a French version—that of Marie de France—which in its turn gave rise to an Italian and to two Latin versions, from one of which a Dutch version, by one Gerard, introduced Alfred's *Æsop* to Teutonic Europe. It would indeed be difficult to

* His real name was Alexander Nequam (= “Naughty Alick”), but this caused so much unmerciful ridicule that he changed the spelling of his name.

suggest where else but in England Berachyah's fables could have been produced.

Nor should I be surprised if some at least of the many adaptations in French verse, known by the name of *Ysopet*, were also made in this country. We are too apt to forget that literature, like commerce, follows the flag, and that London in the latter half of the twelfth century (1154-1206) was the capital and centre of the French-speaking world. The Angevin Empire during those years included Normandy, Brittany, Maine, Anjou, Toulouse, Aquitaine, and Gascony, and the poets and literary men of that vast tract of country looked to London for recognition and reward. Nearly two-thirds of the French writers of that period are connected with the court of England; nor do they all write in Anglo-Norman.* If these writers had written in Latin we should include them in

Biographia literaria anglo-normannica,† but because they happened to write in the court-

* I calculate this from elaborate lists I have made from M. Gaston Paris' admirable *Littérature française du moyen âge*.

† Bishop Stubbs' admirable lectures on "Learning and Literature at the Court of Henry II." (*Lectures* vi., vii.) only deal with Latin writers.

language—French—we allow them to be engulfed in the *Histoire littéraire de la France*.*

I hope to develop elsewhere the thesis that England in the latter half of the twelfth century was the nidus, to use a biological term, of the whole Romantic movement which characterises mediæval literature. At present I would point out that this country was certainly the home of the Fable during that period, and that it is therefore probable that some at least of the French *Ysopets* were composed here.

We can observe the English love of the Fable outside the special collections devoted to it. It is possible that the predilection can be traced to the Norman element, for one of the few material relics of William the Conqueror, the famous piece of tapestry now at Bayeux, attributed to the fair hands of his Queen Matilda, contains representations of a dozen Æsopic fables on the lower border of the tapestry.

As they represent the first contact of Eng-

* As it is, we have permitted M. Hervieux to compile his *Corpus Fabularum mediævi* from MSS. the majority of which were in English libraries.

land with the Fables, we have selected four of them—our old friend *The Wolf and Crane*, *The Fox and Crow*, *The Eagle and Tortoise*, which has been broken literally in two, and *The Wolf and Lamb*—as a suitable frontispiece to this introduction to the first English printed version of them.* They are represented with some spirit and sense of humour, considering the impracticable nature of their medium.† It is probable that they are to be affiliated with the collection of Ademar, since Matilda was from Flanders. Indeed M. Comte observes that the figures are closely allied to those given in the Leyden MS. of Ademar. There is a certain amount of likeness between the Bayeux *Wolf and Lamb* and that figured in our Caxton, which derives through a French imitation of Stainhöwel's woodcut, which probably repro-

* They have been taken from J. Comte's photographic reproductions of the Tapestry (*La tapisserie de Bayeux*, Rouen, 1879), pl. iv.-vi. Others occur on pl. 3 (*Two Bitches?*), iv.-vi. (*Nulla vestigia*), vii. (*Fox and Goat*), viii. (*Lion's Share*), x.-xii. (*Swallow and Birds*), xl. (*Ass in Lion's Skin?*), xiv. (? *Ephesian Widow*). Du Ménil (p. 176) adds *Fox and Grapes*, but I could not identify this.

† We have endeavoured to reproduce the stitching of the tapestry.

duced the traditional representation in MSS. The Bayeux version deals, however, with the first act of the tragedy; the wolf, it will be observed, is lapping the stream which the needlewoman has carefully represented running *down* to the lamb. The presence of *The Eagle and Tortoise* from Avian among the Romulean Fables requires some comment. It illustrates the early date at which the more popular portions of Avian were interpolated in the Romulus.* The fact that the Fables were chosen to adorn a great national monument is sufficient to indicate their popularity among the Normans, among whom we find the same throughout their predominance in England.†

When John of Salisbury in the next century bears from the mouth of a Pope the venerable apologue of *The Belly and Members* (ii. 6. 24) Poly., it is an Englishman, Nicholas Brakespeare

* Our Ro. IV. xx. (*Oak and Reed*) is not in the Burneian Romulus. I suspect, too, that Ro. I. xx. (*Swallow and Birds*, Rom. I. xix.) is an earlier interpolation from Avian.

† The presence of Æsopic fables on the Tapestry used to be one of the arguments against its authenticity (Freeman, *Norm. Conq.*, iii. 571-2). The argument was invalid, since we know of MSS. of the Fables of the tenth (*Rufus*, Burneian) and eleventh (Ademar) centuries.

(Adrian IV.), speaking to an Englishman. When Richard Cœur de Lion, after his return from captivity in 1194, wished to rebuke the Barons for their ungrateful conduct, he told them the Eastern apologue of *The Man, Lion, and Serpent*, who were all three rescued from a pit by a peasant. The lion shortly afterwards brings his benefactor a leveret, the serpent a precious jewel, but the man, on being applied to for the promised reward, drives away his deliverer. This is no other than the *Karma Jātaka* (given by Benfey from a Tibetan version, pp. 195-8), though Richard doubtless had heard it orally, as the ungrateful one is said to be Vitalis, a Venetian.*

But it is in the popular literature of anecdote and sermon that we find the popularity of the Fable in England best verified. When Odo de

* Matthew Paris' addition to Disset (*sub. anno* 1195, ed. Luard, ii. 413-6). See Benfey's interesting and long § 71. Cf., too, Gower, *Conf. Aman.* v. 6, ed. Morley, 276-8. We may have here the clue to the relationship between Berachyah's collection and that of the Armenian Eremia, since Cyprus, the home of Richard's Queen, Berengaria, was at that time in intimate relations with Armenia (cf. Stubbs' *Lectures*, p. 161). Isaac Comnenus, the Basileus of Cyprus, whom Richard deposed, had been for some time ruler of Armenia. It is not, however, in Marie or Berachyah.

Cerintonia (? Sherington in Warwick) in the thirteenth century collected his *Narrationes*, more than half were fables, and the same applies to John of Sheppey in the next century. John of Salisbury's *Polycraticus* has several fables; so has Mapes' *Poems*, and even Neckam's *De Naturis Rerum*. The collections of examples for the use of the clergy in their sermons by Holkot, by Bromyard (*Summa Predicantium*), or by Nicole Bozon, an English Franciscan monk, who wrote in French (*Romania* xv. 343, G. Paris, *Lit. franç au moyen âge*, §§ 81, 152), are filled with fables. The poets also made use of them. Gower and Lydgate occur in our Parallels, and Chaucer seems to have been acquainted with Alfred's *Æsop*.*

As the Middle Ages died away, England lost her hegemony in the realm of Fable, and at the invention of printing it was Germany that took the lead in spreading a knowledge of *Æsop* through Europe, by means of printed books. The first German book printed was Boner's *Edelstein* of 100 fables. Heinrich Stainhöwel brought together in his *Äsop* the four books of

* The quotation from Ysope in *The Tale of Melibæus* seems to refer to *Extrav.* vii.

the *Romulus*, really as we have seen prose versions of Phædrus, and selections from the other collections, 17 from the century of Greek fables translated by Ranuzio, 27 from the prose versions of Avian, and 17 from a source which has never yet been identified, and called by him *Fabulæ Extravagantes*. For the majority of these I have found parallels in Marie or Berachyah, or both, and it is possible that we have in the *Fabulæ Extravagantes* a German revision of Alfred's Æsop.* At any rate they are of the same branch, and represent Alfred's collection in the modern European Æsop. For Stainhöwel's *Äsop* † is the parent of all the printed Æsops of Europe. He himself gave a German translation of his Latin text. Jules Machault, a monk at Lyons, next translated the fables into French, and Caxton, without much loss of time, turned this into English in

* It is from them that we get *The Dog and Manger* and *The Fox* (with many wiles) and *Cat* (with one), which occur in the Greek, but not in the Latin Æsop. This is, as we have seen, a characteristic mark of Alfred's Æsop. The only MS. containing the *Extravagantes* is the Breslau MS. of Petrus Alphonsus.

† Oesterley edited this for the Stuttgart *Literarischer Verein*, Bnd. 117, but very perfunctorily, and missing a grand opportunity.

the winter and spring of 1483-4. Next year an Italian version of Stainhöwel by one Tuppo appeared at Venice, then a Dutch version was made from the French of Machault in 1490, and Spain, late as usual, added Æsop to her printed books by the hands of the Infante Henrique in 1496.* All these editions—Latin, German, French, English, Italian, Dutch, and Spanish, have the Fables arranged in the same order, and are illustrated by woodcuts plainly copied from one another. Thus in explaining the *provenance* of our Caxton, we have practically performed the same task for the European Æsop: our bibliography would serve equally well *mutatis mutandis*, for the first edition of Æsop in German, Latin, French, Italian, Dutch and Spanish.†

Our Caxton is an average specimen of the

* Conservative Spain has remained true to the Stainhöwel ever since. I have a duodecimo of the early part of this century, still following his order, and with plates which are merely reductions of the earliest woodcuts. There was a Catalan version made from this in 1682 (Du Ménil, p. 161).

† I have, however, given a predominance to the English references, as is but natural. The French references are to be found in Robert's or Regnier's Lafontaine, the German in Oesterley's scattered references (chiefly in his edition of Kirhhof), and in Kurz' excellent edition of Waldis, and the Italian, partly, in Ghivizzani.

worthy printer's style and literary attainments. These do not reach a very high standard, nor was there much opportunity for the display of any great literary gifts in the translation of such mediocre productions as the mediæval Latin prose versions of Phædrus, Avian, and the rest. At times he stumbles in his rendering, at times he calmly reproduces a French word for which he had no translation handy; most of the words in our glossary are Gallicisms of this sort. The important thing to notice about Caxton's relation to our literature is the admirable taste he displayed in the selection of English works which he considered worthy of being printed. A History of the World (Higden's *Polychronicon*), a History of England (*Chronicle*), a Geography (*Description of Britain*), an encyclopædia of science, such as it was (*Mirroure of the World*), and proverbial philosophy (*Dictes, Moral Proverbs*), were among his contributions to knowledge. For practical life he had to offer manuals of behaviour (*Courtesy, Good Manners*), a family medicine (*Gouuernal of Health*), the legal enactments of his time (*Statutes of Hen. VII.*), the noble game (*Chesse*), a courtier's guide (*Curial*), and a knight's

(*Order of Chivalry*). As "stuff o' the imagination" he provided his countrymen with characteristic specimens of the three great English poetic names—Chaucer, Gower, Lydgate (*Canterbury Tales*, *Confessio Amantis*, *Chorle and Bird*), and equally characteristic examples of mediæval romance, classical (*Recueil*, *Eneydos*, *Jason*), national (*Charles*, *Arthur*), allegorical (*Fame*, *Love*), and satirical (*Reynard*). In ghostly instruction his books taught the Christian how to pray (*Fifteen Oes*), how and when to be edified (*Festial*, *Four Sermons*), what examples to follow in life (*Golden Legend*), how to die (*Art and Craft of Dying*, *Deathbed Prayers*), and what to expect after death (*Pilgrimage of the Soul*). Altogether considering Caxton was publisher as well as author and printer, he showed himself fully ahead of the taste of his day and went far towards producing the hundred best books in English for his day and hour.

Not least did he show his taste and insight in selecting our Æsop for one of his most ambitious productions. After all, the books that are really European may even at the present day be counted on the fingers of one hand, and

Æsop is one of the five if they reach to so many.* Merely regarded from the number of editions it went through,† Caxton's Æsop was his most popular production. But the popularity of such a book as Æsop is not to be judged by the number of reprints any particular version of it goes through. To take a modern instance, booksellers tell us that the only book of fairy tales that will take with the general public is "Grimm's Goblins." Yet there is no particular version of this that rules the book-market, and it is rather the number of versions that affords the strongest testimony to their popularity. So with Æsop; it is the number of competing adaptations that speaks most clearly for its hold on the popular mind. It is of course impossible for me here to go through all these, and I must content myself with point-

* The Bible (*i.e.*, Genesis, some Psalms and the Gospels), Æsop (selections in reading-books) and *Robinson Crusoe* are, so far as I can think, the only really popular books throughout Europe, *i.e.*, which every European who can read has read. I would add *The Pilgrim's Progress*, but fear that English prepossessions cause me to exaggerate its wide-spread popularity. (I doubt, *e.g.*, whether it is much read in Russia.)

† Six, the *princeps* (1484), Tynson's (1500), Waley's (1570), Hebb's two (1634, 1647), and Roper's (1658).

ing out the versions that found most favour with English folk in the generations that succeeded Caxton.*

The popularity of Æsop in the sixteenth century was shown by a curious use of them made by W. Bullokar, the earliest English spelling reformer. In order to convince his countrymen of the unwisdom of their ways, he selected the most popular book he could think of to exemplify his own more perfect way of spelling, and published "Æsopꝝ Fablꝝ in tru Ortögraphy" (1585). But Caxton had too strong a hold on English affection to be replaced, and he held sway far into the seventeenth century. Towards the end of this, however, his diction began to fail to be understood of the vulgar. John Ogilby offered the English public the additional attraction of verse and of "sculptures" by Hollar and Barlow (1651, 1668). Sir Roger L'Estrange gave the further advantage of adding most of the new sets of fables that had been edited abroad, so

* The British Museum publishes at a nominal price the article "Æsop" of the printed catalogue. This contains some 500 numbers, of which about 120 refer to English editions. This, of course, has to be supplemented by the articles "Bidpai," "Babrius," "Fable," and "Phædrus."

that his collection (500 numbers against the 160 or so of Caxton's), is still the most extensive in existence.* It has besides some place in the European history of the fable, as 188 fables of it passed by way of German into Russian, and there gave rise, so far as I can learn, to Krilof and his school.† A factitious interest was given to Æsop in the learned world towards the end of the seventeenth century, by its forming a side issue of the Phalaris controversy ‡ which probably helped to keep L'Estrange's bulky tome in demand to the tune of seven editions. He inflicted on Æsop the additional indignity of "applications"

* A fine reprint of it was published a few years ago by "John Gray & Co." 1879.

† On him see the late Mr. Ralston's *Krilof and his Fables*. Krilof, I may add, was only the chief of a whole school of of Russial fabulists (Chemnitzer, Dimitrief, Glinka, Goncharof), who afford another instance of the political use of fables.

‡ Prof. Jebb (*Bentley*, pp. 52, 72), notices a curious instance of this. All the fat had originally been spilt on the fire by the young editors of Phalaris speaking of "the singular humanity" of the King's Librarian (Bentley) in refusing them the use of a MS. of Phalaris. In Alsop's collection of Greek fables with Latin translations (1698) there is mention of "the singular humanity" of *The Dog in the Manger*. As this is the last fable of the set it was probably added for the sake of the sting in its tail.

in addition to "morals"; these were intended to promote the Jacobite cause.

L'Estrange was succeeded on the Æsopic throne of England by the Rev. S. Croxall, whose reign lasted throughout the eighteenth century, and whose dynasty still flourishes among us in the *Chandos Classics*. It says much for the vitality of Æsop that he has survived so long under the ponderous morals and "applications"—Whig against L'Estrange's Jacobitism—with which the reverend gentleman loaded his author. It is probable, however, that Æsop came to the public with slighter *impedimenta* than these. Last century was the era of the chap-book and the caterers of Aldermay Churchyard did not omit specimens of Æsop among their wares. I can scarcely commend the selection they made. The only chap-book Æsop in the British Museum (that reprinted by Mr. Ashton in his *Chap-books*), seems to have gone out of its way to select the dozen most obscure fables; three of them indeed I cannot even trace elsewhere. Perhaps the compilers were looking for novelty rather than familiarity and assumed that the fables better known to us would be also known to

their customers through reading-books. For it is by means of selections in reading-books that Æsop has been most widely spread; I myself must confess my indebtedness to the venerable Mavor for my first introduction to Æsop, and many of my readers will have had the same experience.* The spread of Æsop's Fables among the people is proved by the existence of many popular proverbs derived from them.† But how they got to the people and how they are transmitted there is singularly little evidence to show. The collectors of popular tales and traditions, who have now exhausted Europe, have left Æsop's Fables aside, seemingly of *malice prepense*. They seemed to have thought that they would be offering nothing new in such well-known apologues, whereas it would be of extreme interest to study the variations they underwent as they passed from mouth to mouth.‡

* For this reason I have included Mavor in my bibliography. I have used the 322nd edition, the earliest I could get access to.

† I have given for England a score or so examples from Mr. Hazlitt's collection. He omits, however, owing to his plan, proverbial expressions like *dog in the manger*, &c.

‡ Partial exception is afforded by Hahn's *Griech. Märchen*, which contains three (87, 91, 93). Curiously

There is still another means by which Æsop reaches the folk, and especially the little folk, and that is by pictorial illustration. Most of the Æsops that have been popular among us for the last half-century, have appealed to the eye as well as the understanding. The Rev. T. James, had the luck to have his new version of the fables (1848), adorned by the pure and classic outline of John Tenniel. This has caused his version to be a favourite one, and early impressions command a high price. The Rev. G. F. Townsend, who edited no less than two entirely different Æsopic collections in two years, one an adaptation of Croxall (1866, now in the *Chandos Classics*) toning down his ponderosities, the other a selection of 300 translated from the Greek Prose Æsop (1867), embellished the latter with some very passable designs of H. Weir. Recently two of the best known illustrators of books have applied their skill to the ever young Æsop. If ever there was a man who seemed specially designed by

enough they are all from the *Fabulæ extravagantes* (iv. v. x.). Is it possible that they retain traces of a Middle Greek derivate of the original of Alfred's Æsop? There are also a couple among the Nivernais folk-tales, collected by M. A. Millin in *Archivio por trad. pop.* iv.

every natural gift to make Æsop live again in line, tone, and colour, it was Randolph Caldecott; who that remembers his dog in *The House that Jack Built*, will deny the assertion? Yet he denied it himself practically in his own attempt, which can scarcely be pronounced a success; perhaps he was too much taken up with his maladroit plan of accompanying each fable with a modern instance.* Mr. Walter Crane has succeeded better in his *Baby's Own Æsop*, and has given us 65 admirable decorative designs taken from Æsop. But he suffers from the malady of us all—over-seriousness, and has left out of his ingredients that pinch of humour that has savoured the fabulist and kept the Æsopic jests of the ancients sweet throughout the ages.†

Their vitality and power in England have been shown in various ways. They have received the flattery of imitation from many

* The plan may have been suggested by a similar collection done by Mr. Charles Bennet somewhere in the "sixties." Prof. Rankine performed a curious *tour de force* by inventing fables to correspond to well-known iunsigns, e.g., *Pig and Whistle*, *Goat and Compasses*, &c.

† I have collated all the English editions here mentioned for the parallels: they will serve at least to show the relative popularity of each fable.

hands; only two of these many attempts at "original" fables deserve notice. John Gay tried to be the English Lafontaine, but departed from his model in attempting to add new fables instead of contenting himself with adorning the old; he only succeeded in one case, *The Hare with many Friends*. In our own days Lord Lytton has tried to allegorise the complexities and subtleties of modern life in "Fables in Song," but the task was a hopeless one from the start. Æsop's Fables have suffered too from the parodist* and the caricaturist, and in all the curious ways in which the modern world shows an inverted respect for things of old Æsop has shown that he has obtained a lasting hold on the minds of men,

Vivu' volat per ora virûm.†

* The best of these I have seen is a little volume of *Fables out of the* [New York] *World*, by "G. Washington Æsop" but they are poor fooling at the best.

† The fables live yet. I have noticed a couple of instances of effective use of them in Mr. Stevenson's latest masterpiece, *The Master of Ballantrae* (*The Viper and File*, p. 206, and *The Goose with Golden Eggs*, p. 300).

V.—FABLIAU, FACETIÆ, FABLE.

Αἰσωπικὸν γέλοιον ἢ συβαρικόν.

—ARISTOPH. *Vesp.* 1259.

Omne genus fabularum probatur contra homines. Quis enim malus nisi homo. et quis bonus nisi homo?

ROMULUS II. *Prol.*

WE have now commented upon all the sections of our Caxton which contain Beast-Fables pure and simple. There still remain two others which, interesting as they are in their way, have but slight connection with our subject, and must therefore be dismissed somewhat cavalierly. They owe their place in the European Æsop to Stainhöwel, who gives an elaborate but lame excuse for inserting them. At the same time they are both interesting in themselves, and illustrate a characteristic tendency of the fable which has clung to it throughout its history. For this reason I have retained them in the present reprint, especially as one of the *Romulus* fables has got mixed among them.

The first set of *Fabulæ collectæ*, as Stainhöwel called them, are a selection from the *Disciplina clericalis* of Petrus Alphonsus, a Spanish Jew,

of the beginning of the twelfth century. All that is known of him is that his Jewish name was Moses Sephardi (the Spaniard), and that he was baptized by the name of Petrus Alphon- sus under the auspices of Alfonso II. (Petrus Raimundus) in 1106. He wrote an interesting set of dialogues between the old Adam of Moses Sephardi and the new man of Petrus Alphon- sus, in order to convert the Jews. But he chiefly interests here as the compiler of a collection of tales from Jewish and Arabic sources, intended for seasoning to sermons, and so termed *Dis- ciplina clericalis*. There can have been few ladies attending service in those days, for few of the tales admit of being told “in the presence of Mrs. Boffin.” They were extra- ordinarily popular, however, and spread through- out Europe from Spain to Iceland.* They are interesting for their early date, being the first set of Oriental tales to reach Europe. They introduced a new *genre* into European literature,

* The only edition accessible of them is that appended to Gering's *Islensk Æventyri*. V. Schmidt's edition is rare, and that of the *Société des bibliophiles* was almost “printed as MS.,” as the Germans say. Schmidt's text was re- printed in vol. clvii. of that *omnium gatherum*, Migne's *Patrologiæ Cursus*.

C for Alfonso (Père Aunfors) is the father of the Fabliau, and thus the grandfather of the Italian novel, and so an ancestor of the Elizabethan Drama. It is curious that the *esprit gaulois* of the Fabliaux is largely traceable to a book of translations from the Arabic originally intended for ghostly instruction, and so entitled.*

O The other set of the *Fabulæ Collectæ* are a selection of the milder specimens of the *Facetiæ* of Poggio Bracciolini (1381-1459), apostolic secretary to eight successive Popes. He is still better known as one of the most indefatigable collectors of classical MSS. : almost all the *editiones principes* of the classic authors were made from MSS. collected by Poggio. The only MS. which he left of his own was a collection of *anecdotes grivoises*, which got into print some ten years after his death. They represent the Humanist reaction against the over-strained and somewhat sensual chastity of mediæval Christianity. They are mostly tales of a kind

* It is probable that Alfonso's collection was originally much larger, and that many more of the *fabliaux* might be traced to it. De Castro speaks of the Escorial copy being in three books, a division of which there is no trace and for which there is opportunity in the thirty-nine tales of the extant collection. I regret I did not examine the MS. on my visit to the Escorial *aliud agens*, last year.

which we do not tell or print now-a-days ; or which, to speak more frankly, we only tell when we are young and only print privately in limited editions of 1000 copies.* The few that have got into the Caxton have passed through the censorship of two Teutons, of colder and manlier mould than the apostolic secretary of eight popes, and I have merely had to omit one as being only suitable for the newspaper reports of the Court of Probate and Divorce.

The *Fabulæ Collectæ* represent a tendency by which the fable has been marked throughout its history. Throughout ancient times it was regarded as a species of the Jest, a kind of Beast-Jest, as it were. This aspect is its point of contact with the Obscene Tale which has always been connected with it ; the Beast-Jest and the Beastly Jest go together. And both forms are just the kind of tale which passes easiest by word of mouth from men of one nationality to those of another. Sir Robert Walpole gave the brutal excuse for the freedom of his talk that obscenities were the one topic

* There is of course a whole literature of this kind, the mere description of which fills seven volumes of a *Bibliographie de l'amour*, a veritable Cloaca Maxima of bibliography.

in which men of all shades of political opinion were interested after dinner. The folk-lorist has to recognise much the same with regard to the social intercourse of men of different nations. Hahn, in the admirable introduction to his collection of *Griechische und albanesische Mährchen* (1864), makes it a great point against the borrowing theory of the diffusion of folk-tales, that the only kind which he had observed to pass between men of various nationalities during his travels in the Levant, was the *Schwank*, Droll or Jest. It is accordingly important from this point of view to emphasise the Jest-like nature of the Fable which thus becomes exempt from Hahn's objection to the borrowing theory. Perhaps, the secret of the matter is, that neither the Beast Tale nor the Obscene Jest touch upon any of the prejudices, local, national and religious, which separate the the various sections of mankind. They are both "universally human" to use the technical term of folk-lore; they both, let us rather say, appeal to the common animality of man.

Meanwhile it is possible that the collections on which we are commenting have a connection, somewhat closer than mere resemblance,

with the "Sybaritic Jests," which are so closely connected with Æsop's Fables in antiquity. Alfonso's *Discipline for the Clergy* probably represents the offscourings of Levant talk into which some of the Milesian Tales of the ancients may have penetrated.* Poggio again was likely to be on the scent for the more malodorous portions of Latin literature, and his *Facetiæ* may preserve some that could trace back to the luxury and vice of Sybaris. This result would at any rate complete the representative character of our collection. The first four books of it can be traced back to Demetrius' *Assemblies of Æsopian Tales*. The selections from Remicius and Avian preserve for us, it is probable, parts of the Lybian Tales of Kybises, the *Fabulæ Extravagantes* represent the mediæval Æsop of Alfred. Is it possible that the Fabliaux of Alfonso and the *Facetiæ* of Poggio are in any way survivals of the Milesian and Sybaritic Jests that always went hand-in-hand with the Ancient Fable? †

* The latest account of these is by E. Rhode. *Verhandl. d. 25, Phil.-sammlung*, p. 66.

† It was this contamination with broader elements that caused Luther to set about making a cleaner collection of the *albern Kinderbuch so Esopus heisst*.

Having said so much of Fables, it only remains to say something about the Fable. For the dictionary-maker we may define it as a short humorous allegorical tale, in which animals act in such a way as to illustrate a simple moral truth or inculcate a wise maxim.* This definition, somewhat unwieldy, we fear, will distinguish the Beast-Fable from the Allegory proper by its shortness and its use of animal actors, and from the Parable by the latter characteristic and its humorous tinge.† Its anecdotic character differentiates the Fable from the proverb, from which it is often otherwise difficult to distinguish it. The Arabic proverb about the ostrich, *They said to the camel-bird, "Fly;" it said "I am a beast:" they said "Carry;" it*

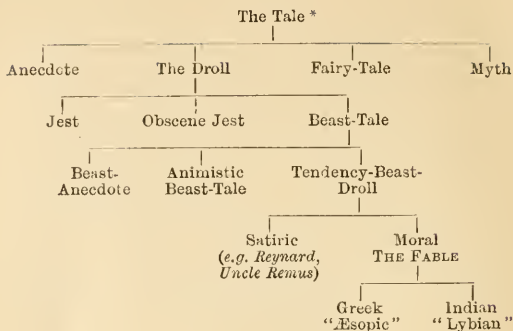
* Some fables, *i.e.*, teach us an elementary lesson in moral psychology, others give us some advice in some of the simpler relations of life. It might be added that a literary comment in general adds the truth or maxim in the form of a Moral.

† There are some good remarks on the distinction between the Fable and the Parable in Trench's *Lessons on the Parables*. He points out that the use of animals in the Fable prevents its application to the higher ethical relations of men with which the Parable mainly deals. It is probable that this may account for the Jewish neglect of the Fable, for which the Hebrews showed some aptitude in the earlier periods when the best minds of the nation were less strenuously occupied with the higher problems of life.

said " *I am a bird,*" is on the border-line between the two.* It is of more importance to distinguish the Beast-Fable from the Beast-Tale in general, and even from the Beast-Satire. It is a highly specialised form of the Beast-Tale, distinguished by its moral tendency. The Germans speak of a certain kind of novels as forming the class of *Tendenz-Roman*. The Fable, as we use the word,† is in a similar way what a German might call a *Tendenz-Tier-Schwank*, and may be further distinguished from the Beast-Satire by the characteristic that its "tendency" is moral and not satirical. I may perhaps render clearer the distinctions I wish to make by giving them, *more meo*, in a genealogical table, in which, however, the poverty of our folk-lore terminology will cause me, I fear, to use many a term of forbidding and Teutonic description.

* Our proverb, *A bird in the hand is worth two in the bush*, is a Fable *in petto*. The ready passage of fable into proverb and *vice versâ* shows the indistinctness of the border line between the two. Cf. *supra* p. 108.

† Modern English has specialised it to apply only to the Beast-Fable. In earlier times it was applied to any tale. Dryden's *Fables* are stories of men and women, not of beasts.



The Fable, according to this classification, is a Moral Tendency-Beast-Droll. It is important to make these somewhat fine distinctions, as much confusion has been caused in the discussion of the origin of the Fable by a neglect of them.† Writers who desire to make the Fable “universally human” point to animistic beast-tales or satiric beast-drolls in Polynesia, Caffraria, Assyria, and so on. But in so doing they leave out the differentia of the Fable, and forget that they have failed to find any moral tendency in their so-called

* The classification is rough, and does not profess to be phylogenetic.

† I must confess myself a sinner in this regard in my discussion on this point in my *Bidpai*, pp. xxxix.-xlix.

Polynesian, Assyrian, or Hottentot Fables. Of course it is difficult to draw the distinction, and many animistic Beast-Tales and Beast-Satires occur in the collection of Fables we have been considering. The simplest criterion is perhaps to be found in Horace's line,

Mutato nomine de te Fabula narratur.

The best Greek and Indian Fables come home to one at once on the mere statement of the case, and this "coming home" quality is their characteristic.

The artistic qualities needed to produce this effect are seemingly simple, but they have rarely been found cunningly mixed in the due proportions. The situation depicted in the action should be grotesque; its very incongruity is part of the convention of the Fable. A crane with its neck voluntarily inserted halfway down a lion's throat, a jay bedecked with peacock's plumes, a mouse nibbling at a lion's toils; these things never were on sea or land. It is therefore this un-nature that causes us to recognise that more is meant than meets the ear, that we are not merely going to hear a Beast-Anecdote (of which *The Crow and Pitcher* may be taken as

a type). It depends upon the tone in which the extra-implication is suggested whether the Beast-Tale has become a Beast-Satire or a Beast-Fable. If the narrator slyly points the finger of scorn at the world as it too often is—the world of self-interest, greed and cunning—the result is a Beast-Satire. If what is implied refers to the world of moral ends, the realm of self-abnegation, of gratitude, and of affection, we have a Beast-Fable. The choice of beasts as the medium of satire or morality naturally restricts the motives which can be depicted. The life of animals as observed by man, or at least by early man, is seemingly one monotonous round of greed, cruelty, revenge, and self-seeking, brightened only by parental joys. It is accordingly with those vices and this virtue that the Fable chiefly deals. All that is meant by culture—knowledge, beauty, love, consideration for others—is beyond its range. Hence the adaptation of the fable to the childish and childlike minds.* I may add that as part of the convention of the Fable we have types of virtues and vices represented by special

* Its lessons, however, are not very elevating; it is rather its humour that appeals most strongly.

animals: courage by the lion, greed by the wolf, cunning by the fox, brute strength by the bear, innocence of the lamb, and so on. It is possible that it was by this specialising of types that early man began his lessons in moral abstraction; to him cunning was foxiness, magnanimity leonineity, cruelty wolfhood. Even to the present day we have no other way of referring to one of the ruling motives in a capitalistic society than by speaking of *The Dog in the Manger*.

It follows from all this that the Fable is a highly specialised form of the universally human tendency to tell a Tale. We should not therefore be surprised if it only occurs in full vigour in one or two of the great civilisations. We have seen sporadic examples of the Beast-Fable, or perhaps rather Beast-Satire, in Egypt, Judæa, Rome, and Arabia, but the Fable proper, in full and free development, is only found in Greece and India. This result at first sight seems to tell strongly in favour of Benfey's borrowing theory of the diffusion of folk-tales and of Herr Gruppe's "revelationist" views as to the origin of myths. But the highly specialised character of the Fable

prevents us from applying results obtained from consideration of its history to the more general question of origin, while its Droll character will explain its more easy transmission. These considerations minimise the general bearing of our results, which would otherwise be conclusively decisive in favour of Benfey, M. Cosquin, and Herr Gruppe.*

C The specialised character of the Fable again renders it difficult to speak of it in any abstract or general way. We cannot speak of Fable in general when we only know of Greek and of Indian Fables in particular. This suggests that we may get more easily at their *Wesen* by studying their *Werden*. This is the more necessary, as hitherto we have told the tale of the Fable backwards more in the order of discovery † than of development, more in logical than chronological progression. The reader

* Another point of difference is that the transmission of the Fable, so far as we can trace it, has been almost entirely literary. It is only in the early "Libyan" Fables † that we seem to see any evidence of oral tradition of Fables from one nation to another.

† It may interest the reader to know that most of my new points occurred to me as I came to examine and write upon the various divisions of my subject. This will at anyrate be proof that I did not arrive at them *à priori* in the interest of any particular theory.

will probably be glad to have the somewhat abstruse and complicated inquiries on which we have been engaged summed up for him in the shape of a Short History of the Fable.*

Most nations develop the Beast-Tale as part of their folk-lore, some go further and apply it to satiric purposes, and a few nations afford isolated examples of the shaping of the Beast Tale to teach some moral truth by means of the Fable properly so-called. But only two peoples—independently—made this a general practice. Both in Greece and in India we find in the earliest literature such casual and frequent mention of Fables as seems to imply a body of Folk-Fables current among the people. And in both countries special circumstances raised the Fable from folk-lore into literature. In Greece during the epoch of the Tyrants, when free speech was dangerous, the Fable was largely used for political purposes. The inventor of this application or the most prominent user of it was one *Æsop*, a slave at Samos whose

* It is well perhaps to warn the reader that two-thirds of the Short History of the Fable he is about to hear consists of discoveries or hypotheses of my own which have not yet gone through the ordeal of specialist criticism.

name has ever since been connected with the Fable. When free speech was established in the Greek democracies, the custom of using Fables in harangues was continued and encouraged by the rhetoricians (Arist. *Rhet.* ii. 20), while the mirth-producing qualities of the Fable caused it to be regarded as fit subject of after-dinner conversation along with other jests of a broader kind ("Milesian," "Sybaritic.") This habit of regarding the Fable as a form of the Jest intensified the tendency to connect it with a well-known name as in the case of our Joe Miller. About 300 B.C. Demetrius Phalereus, whilom tyrant of Athens and founder of the Alexandria Library, collected together all the Fables he could find under the title of *Assemblies of Æsopic Tales*. This collection, running probably to some 200 Fables, after being interpolated and edited by the Alexandrine grammarians, was turned into neat Latin iambics by Phædrus, a Greek freedman of Augustus in the early years of the Christian era.

In India the great ethical reformer, Sakyamuni, initiated (or adopted from the Brahmins) the habit of using the Beast-Tale for moral

purposes, or in other words, transformed it into the Fable proper. A collection of these seems to have existed independently in which the Fables were associated with the name of a mythical sage, Kâsyapa.* These were appropriated by the early Buddhists by the simple expedient of making Kâsyapa the preceding incarnation of the Buddha. A number of his *itiahâsas* or Tales were included in the sacred Buddhistic work containing the *Jātakas* or previous-births of the Buddha, in some of which the Bodisat (or future Buddha) appears as one of the Dramatis Personæ of the Fables (the Crane, *e.g.*, in our *Wolf and Crane* being one of the incarnations of the Buddha). The Fables of Kâsyapa or rather the moral verses (*gāthas*) which served as a *memoria technica* to them were probably carried over to Ceylon in 241 B.C. along with the *Jātakas*. About 300 years later (say 50 A.D.) some 100 of these were brought by a Cingalese embassy to Alexandria, where they were translated under the title of "Libyan Fables," which had been earlier

* Not to be confounded with Buddha's chief disciple of the same name, for whom see Mr. Rhys-Davids' *Buddhism*, pp. 59, 61, 189. The identity of name may have helped the more easy appropriation of Kâsyapa's *Itiahâsas*.

applied to similar stories that had percolated to Hellas from India; they were attributed to "Kybises." This collection seems to have introduced the habit of summing up the teaching of a Fable in the Moral, corresponding to the *gātha* of the Jātakas. About the end of the first century A.D. the Libyan Fables of "Kybises" became known to the Rabbinic school at Jabne founded by R. Jochanan ben Saccai and a number of the Fables translated into Aramaic and are still extant in the Talmud and Midrash.

In the Roman world the two collections of Demetrius and "Kybises" were brought together by Nicostratus, a rhetor attached to the court of Marcus Aurelius. In the earlier part of the next century (c. 230 A.D.) this *Corpus* of the ancient fable, Æsopic and Lybian, amounting in all to some 300 members, was done into Greek verse with Latin accentuation (choliambics) by Valerius Babrius, tutor to the young son of Alexander Severus. Still later, towards the end of the fourth century, forty-two of these, mainly of the Libyan section, were translated into Latin by one Avian, with whom the ancient history of the Fable ends.

In the Middle Ages it was naturally the Latin Phædrus that represented the Æsopic Fable to the learned world. A selection of some eighty fables was turned into indifferent prose in the ninth century, probably at the Schools of Charles the Great.* This was attributed to a fictitious Romulus. Another collection by Ademar of Chabannes was made before 1030, and still preserves some of the lines of the lost Fables of Phædrus. The Fables became especially popular among the Normans. A number of them occur on the Bayeux Tapestry, and in the twelfth century England, the head of the Angevin empire, became the home of the Fable, all the important adaptations and versions of Æsop being made in this country. One of these done into Latin verse by Walter the Englishman became the standard Æsop of mediæval Christendom. The same history applies in large measure to the Fables of Avian, which were done into prose, transferred back into Latin verse, and sent forth through Europe from England.†

* Cf. Ebert, *Allg. Litt. d. Mittelalters*, ii. 32, 54.

† I should perhaps have made some reference to a collection (*Speculum Sapientiæ*) associated with the name of St. Cyril, which is the most original of the mediæval sets

Meanwhile Babrius had been suffering the same fate as Phædrus. His scazons were turned into poor Greek prose, and selections of them passed as the original Fables of Æsop. Some fifty of these were selected, and with the addition of a dozen Oriental fables, were attributed to an imaginary Persian sage, Syntipas; this collection was translated into Syriac, and thence into Arabic, where they passed under the name of the legendary Lôqman (probably a doublet of Balaam). A still larger collection of the Greek prose versions got into Arabic, where it was enriched by some 60 fables from the Arabic Bidpai and other sources, but still passed under the name of Æsop. This collection, containing 164 fables, was brought to England after the Third Crusade of Richard I., and translated into Latin by an Englishman named Alfred, with the aid of an Oxford Jew named Berachyah ha Nakdan, who, on his own account, translated a number of the fables into Hebrew rhymed prose, under the Talmudic title

of fables. Graesse has shown that it is of the thirteenth century. Why then does he still style it, with Nicholas of Pergamus' *Dialogus Creaturarum*, (of the fourteenth) *Die beiden ältesten latein. Fabelbücher d. Mittelalters* (Stuttgart, 1880)?

Mishle Shu' alim (Fox Fables). Part of Alfred's Æsop was translated into English alliterative verse, and this again was translated about 1220 into French by Marie de France, who attributed the new fables to King Alfred. After her no important addition was made to the mediæval Æsop.*

With the invention of printing the European book of Æsop was compiled by Heinrich Stainhöwel, who put together the Romulus with selections from Avian, some of the Greek prose versions from Ranuzio's translation, and a few from Alfred's Æsop. To these he added the legendary life of Æsop and a selection of somewhat loose tales from Petrus Alphonsus and Poggio Bracciolini, corresponding to the Milesian and Sybaritic tales which were associated with the Fable in antiquity. Stainhöwel translated all this into German, and within twenty years his collection had been turned into French, English (by Caxton, the book before us), Italian, Dutch, and Spanish. Additions were made to

* The popularity of Æsop in the Middle Ages was due to the general predilection for allegorical teaching. This can be traced to the need of symbolical exegesis of the Old Testament. Cf. Diestel, *Gesch. d. alt. Test. in christl. Kirche*, 1869.

it by Brandt and Waldis in Germany, by L'Estrange in England, and by Lafontaine in France; these were chiefly from the larger Greek collections published after Stainhöwel's day, and, in the case of Lafontaine, from Bidpai and other Oriental sources. But these additions have rarely taken hold, and the Æsop of modern Europe is in large measure Stainhöwel's, even to the present day. Selections from it passed into spelling and reading books, and made the Fables part of modern European folk-lore.*

We may conclude this history of Æsop with a similar account of the progress of Æsopic investigation. First came collection; the Greek Æsop was brought together by Neveletus in 1610, the Latin by Nilant in 1709. The main truth about the former was laid down by the master-hand of Bentley; the equally great critic Lessing began to unravel the many knotty points connected with the mediæval Latin Æsop. His

* An episode in the history of the modern Æsop deserves record, if only to illustrate the law that Æsop always begins his career as a political weapon in a new home. When a selection of the Fables were translated into Chinese in 1840 they became favourite reading with the officials, till a high dignitary said, "This is clearly directed against us," and ordered Æsop to be included in the Chinese *Index Expurgatorius* (R. Morris, *Cont. Rev.* xxxix. p. 731).

investigations have been carried on and completed by three Frenchmen in the present century, Robert, Du Ménil, and Hervieux; while three Germans, Crusius, Benfey, and Mall, have thrown much needed light on Babrius, on the Oriental Æsop, and on Marie de France.* Lastly, an Englishman has in the present pages brought together these various lines of inquiry, and by adding a few threads of his own,† has been able to weave them all for the first time into a consistent pattern, which, he is painfully aware, is sadly wanting in grace and finish, but which, he trusts, will not need henceforth to be entirely unravelled.

So much for the past of the Fable. Has it a future as a mode of literary expression? Scarcely; its method is at once too simple and too roundabout. Too roundabout; for the truths we have to tell we prefer to speak out directly

* These are the chief names; others, like Landsberger, Wagener, and Oesterley, approach them near. The Index contains, I believe, every name that has contributed any suggestion of importance to Æsopic research.

† For these see Preface, p. xvi. I might have added some hundreds of new parallels recorded during the course of this essay and in the Appendix and Synopsis. But these crop up as part of the day's work with every serious student, and, apart from their bearing on some general line of argument, are merely Curiosities of Literature.

and not by way of allegory. And the truths the Fable has to teach are too simple to correspond to the facts of our complex civilisation ; its rude *graffiti* of human nature cannot reproduce the subtle gradations of modern life. But as we all pass through in our lives the various stages of ancestral culture, there comes a time when these rough sketches of life have their appeal to us as they had for our forefathers. The allegory gives us a pleasing and not too strenuous stimulation of the intellectual powers ; the lesson is not too complicated for childlike minds. 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, Æsop's Fables are as little children. They are as little children, and for that reason they will for ever find a home in the heaven of little children's souls.

APPENDIX.*



THE ARABIC ÆSOP (PARIS MS.).

MS. Supplemente Arabe, No. 1644. On Title page in pencil "Fables d'Esopé." Rather modern manuscript. Headings in red. Each fable is repeated twice. The story is generally the same; but the moral different. The second redaction seems generally to be shorter than the first.

LIST OF FABLES.

1. Eagle and Fox (Ro. i. 13, Synt. 24, Soph. 25). 2. Fox and Goat (Re. 3, cf. 79). 3. Eagle and Scarabæus (? Ro. i. 14). 4. Fox and Lion (? Ro. i. 4, Soph. 26, cf. 109). 5. Nightingale and Sparrow-Hawk (Ro. iii. 5). 6. Weasel and Hen (? Re. 4). 7. Fox [commences "A fox was made prisoner in a net. Its tail was cut off and it fled; and on account of its great shame it made use of a stratagem, &c."] (Halm, 46). 8. Fox and Hanging-Lamp. 9. Hens and Partridge (Halm, 22). 10. Hunter of Birds and the Viper (Halm, 275). 11. Fox and Crocodile (Halm,

* Kindly communicated by Dr. R. Gottheil, who desires it to be understood that the translation of the titles is merely tentative, as he had no time to study the contents of the MS. or revise the translation. I have added identifications of about two-thirds of the Fables, so far as the mere titles rendered this possible.

- 37). 12. The Writing Beast (? ?). 13. Fox [commences "A fox went into the shop of a certain man, &c."] (? Ro. ii. 14). 14. Conceited man (Halm, 203). 15. Charcoal-burner and Fuller (Halm, 59). 16. He who promised that which was impossible. 17. Frogs (? Ro. ii. 1). 18. Two Hunters (? Av. 8). 19. Old Man and Death (Halm, 90, Synt. 2, Soph, 3). 20. Decrepit Old Man and Physician (*cf.* 30). 21. Husbandman and his Children (? Ex. v. 13). 22. Man and Dogs (? Halm, 95). 23. Widow and Hen (? Av. 24, Loq. 12, Soph. 61). 24. Wicked Man (Halm, 55). 25. The Accidents of Fortune (? Halm, 316). 26. Enemies (Halm, 144). 27. Mouse and Cat (? Re. 8, Soph. 39). 28. Fox and Louse (? *Æsop's Fable, supra*, p. 28). 29. Dolphin and Fish (Halm, 116). 30. Physician and Sick-man (Halm, 169, *cf.* 20, 39). 31. Dog and Wolf (Ro. iii. 15). 32. Dog and Hen (Halm, 225). 33. Lion and Gift (or fetter). 34. Cook and Dog (Halm, 232). 35. Lion, Ass, and Fox (*Ass' Heart*, xxi.). 36. Lion and Bear (? Halm, 247). 37. Butcher. 38. Dove and Ant (Re. 11). 39. Sick-man and Physician (*cf.* 30). 40. Ass and Husbandman (Ro. iii. 18). 41. Hunter and Sparrow. 42. Executor (?). 43. Young Man and his Mother (Re. 14, *cf.* 130). 44. Tiller and the Sea (Halm, 94). 45. Pomegranate and Apple. 46. Peacock and the Raven (Ro. ii. 15, Soph. 56). 47. Sow and the Fox (? Ro. ii. 4). 48. Mole (? *Furia*, 177). 49. Bad Grapes and the Chamois. 50. Swallow and the Bat. 51. Bird and the Child (? *Kalila*, c. ix.). 52. Hornets and ?. 53. Hares and Frogs (Ro. ii. 8). 54. Ass and Horse (Ro. iii. 3). 55. Tortoise and Eagle (Av. 2). 56. Lover of Gold (Halm, 412). 57. Goose and the Sparrow-hawk (? Halm, 170). 58. Man and the Flea (Re. 15). 59. Men and Stag. 60. Stag and Mortar (? Halm, 227). 61. Stag and Lion (Halm, 128, 129). 62.

The Lion, Ass, and the Hen (Halm, 323). 63. Dog and the Husbandman (? Soph. 67). 64. Sow and the Bitch (Halm, 409). 65. Lion and the Wolf (? Halm, 255). 66. Serpent and the Lobster (*cf.* 144). 67. Tiller and the Wolf (? Halm, 283). 68. Eagle and the Geese. 69. Lobster and the Fox (? Halm, 36). 70. Man and his Wife [commencing: "A woman had a drunken husband, &c."] (Halm, 108). 71. The Abyssinian (Loq. 17, 23, Soph. i. 59). 72. Divining Woman (? Halm, 112). 73. Woman and her Slaves (? Halm, 110). 74. Cricket (? Halm, 400). 75. Snail (? Halm, 214). 76. Cat and the ? 77. Tiller. 78. Wolves and the Honey. 79. Goat and the Wolf (*cf.* 2). 80. Two Men [commences: "Two men were walking on a road when one of them found a bird. Then the other one turned to him, &c."]. 81. Man and the Dogs. 82. Singer. 83. Raven and Serpent (Halm, 207). 84. Raven [commences: "A man seized a raven and bound its foot, &c."]. 85. Man and Savage (Av. 22). 86. Hermes (?) and Zeus (?) (Furia, 365). 87. Wolf and Darkness. 88. Robber and Hen (Halm, 195). 89. Hares. 90. Ant [commences "In olden times they imagined that the ant was formerly a dissatisfied husbandman, &c."] 91. Raven and Turtle-dove. 92. Ass and Fox (? Ro. iv. 13). 93. Ass and Raven (? Halm, 330). 94. Wild Ass (Halm, 321). 95. Hen and Swallow. 96. Serpent. 97. Dove. 98. Raven and its Mother (Ro. i. 19). 99. Ass and ? 100. Ass and Frogs (Halm, 327). 101. Collectors(?). 102. Ass and Fox (? Ro. iv. 13, *cf.* 92). 103. Camel and Men (? Halm, 180). 104. Dove and Raven. 105. Rich Man and his two Sons. 106. Tiller. 107. Eagle (? Halm, 4). 108. Hunter and Fish (? Av. 16). 109. Lion and Fox (*cf.* 4, Soph. 45). 110. Man and Image (Re. 6, Soph. 52). 111. Olive and Standard (or "boundary-post"?) (? Halm, 124). 112. Eye-tooth (?) and Sparrow-Hawk.

113. Man, Dog, and their Fellows. 114. Foolish Hunter.
115. Bulls and Lion (Av. 14, Synt. 13, Soph. 17). 116.
Circle(?) and Fox (? Ro. ii. 14). 117. Man and Hen (Synt.
27, Soph. 30). 118. Cricket and Ant (Ro. iv. 17, Synt. 1,
Soph. 2). 119. Goat and Eye-Tooth(?). 120. Plougher
and Serpent (Ro. i. 10). 121. Bear and Old Woman.
122. Trumpet-blower (Av.-Ellis, 39). 123. Mule (Halm,
157). 124. Ass. 125. Man and Woman. 126. Man and
his Daughter. 127. Camel and Lion. 128. Lion and Pig.
129. Lion and Mouse (Ro. i. 18, Soph. 27). 130. Young
Man and his Mother (*cf.* 43). 131. Fox and Thorn-bush
(Re. 5). 132. Raven and Fox (Ro. i. 15). 133. Two
Fishes. 134. Bustard. 135. Gazelle. 136. Two Imbeciles.
137. Man and Scorpion (? Soph. 34). 138. Camel (Halm,
180-2). 139. Astronomer (Halm, 72). 140. Ox. 141. Ass.
142. Dog. 143. Serpent and Plougher (? Ro. ii. 10, Loq.
24, Soph. 12). 144. Boa and Lobster (*cf.* 66).

INDEX OF FABLES.



Ro. = four books of "Romulus;" Ex.V. = Extravagantes, here Book V.; Re. = Remicius; Av. = Avian; Al. = Alphonse; Po. = Poggio; asterisks mark illustrations; Arabic figures indicate pages of vol. ii.

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 Hart, sheep, and wolf, Ro. II.,
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 *Husband and two wives, Re.,
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 in-law, Al., x. 279
- JAY and peacock, Ro. II., xv.
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 gale, Ro. IV., iv. 105

- Juno, Venus, and goddesses,
Ro. III., viii. 78
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- King log and king stork, *see*
Frogs desiring king
- Knight and servant, Ex.V.,
xvii. 183
- Knight and [Ephesian]widow,
Ro. III., ix. 79
- LABOURER and children, Re.,
xvii. 215
- Labourer and nightingale,
Al., vi. 269
- Labourer and pielarg, Re., ix.
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- Lion and ape, Ro. III., xx.
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- Lion and ass, Ro. I., xi. 16
- Lion and bull, Av., x. 228
- Lion, cow, goat, and sheep,
Ro. I., vi. 11 [Lion's share]
- Lion and goat, Av., xix. 239
- Lion and horse, Ro. III., ii.
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- Lion and rat (mouse), Ro.
I., xviii. 26
- Lion and shepherd, Ro. III.,
i. 62 [Androclus]
- Lion and statue, *see* Man and
lion
- Lion, wild boar, bull, and
ass, Ro. I., xvi. 22
- Lye of oil, Al., iii. 259
- MAN, good, and serpent, Ro.
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- Man, lion, and son, Ex.V.,
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- Man and serpent, Ro. I., x. 15
- Man and weasel, Ro. II., xix.
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- Man and wood, Ro. III., xiv.
89
- Man and wood-god, Re., vi.
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- Marriage of sun, *see* Thief and
sun
- Merchant and ass, Ro. III.,
xviii. 95
- Milvan and mother, Ro. I.,
xix. 28
- Money found, Al., iv. 263
- Money recovered, Al., ii. 256
- Monsters, Po., v. 301
- Mountain in labour, Ro. II.,
v. 38
- Mouse, town and country,
Ro. I., xii. 17
- Mule, fox, and wolf, Ex.V., i.
128
- Mule and fly, Ro. II., xvi. 54
- NIGHTINGALE and sparrow-
hawk, Ro. III., v. 72
- Nulla vestigia*, *see* Fox and
lion
- OAK and reeds, *see* Tree and
reeds
- Ox and frog, Ro. II., xx. 61
- Ox and rat, Av., xxiii. 244
- Oxen, four (and lion), Av.,
xiv. 233
- PALMER and satyr (blow hot
and cold), Av., xxii. 242
- Panther and villains, Ro. IV.
v. 107
- Parson, dog, and bishop, Po.,
vi. 305
- Phœbus, avaricious and envi-
ous man, Av., xvii. 236
- Pilgrim and sword, Ro. IV.,
xviii. 128
- Pillmaker, Po., [xi.] 313
- Piper turned fisherman, *see*
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- Pot, copper and earthen, Av.,
ix. 227
- Priests, worldly and unworldly,
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- RAT and frog, Ro. I., iii. 7
- Raven and fox, Ro. I., xv. 21
- Rhetorician and crookback,
Al., vii. 272
- SATYR and man, *see* Palmer
and satyr
- Serpent and file, Ro. III.,
xii. 86
- Serpent and labourer, Ev. V.,
viii. 144
- Sheep and crow, Ro. IV., xix.
125
- Shepherd boy (wolf!), Re., x.
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- Sow and wolf, Ro. II., iv. 37
- Stag in oxstall, *see* Hart and
ox
- Swallow and birds, Ro. I., xx.
29
- TAILOR and king, Al., xiii.
288
- Thief and dog, Ro. II., iii. 35
- Thief and mother, Re., xiv.
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- Thief and sun, Ro. I., vii. 12
- Thief and weeping child, Av.,
xviii. 238
- Tortoise and birds, Av., ii. 217
- Town and country mouse, *see*
Mouse
- Tree and reed, Ro. IV., xx.
126
- VILLAIN and young bull, Av.,
xxi. 241
- Viper and file, *see* Serpent and
file
- WEASEL and rat, Ro. IV., ii.
102
- Widow, Po., [xii.] 314
- Wind and earthen pot, Av.,
xxvi., 247
- Wolf and ass, Ex. V., vii. 141
- Wolf and crane, Ro. I., viii.
13
- Wolf and dog, Ro. III., xv. 90
- Wolf and fox, Ex. V., xiv. 176
- Wolf, fox, and ape, Ro. II.,
xviii. 57
- Wolf and hungry dog, Ex. V.,
xii. 166
- Wolf and kid, Ro. II., ix. 44
- Wolf, labourer, fox, and
cheese, Al., ix. 276
- *Wolf and lamb, Ro. I., ii. 5
- Wolf and lamb, Ro. II., vi.
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- Wolf and lamb, Av., xxvii.,
248 [kid]
- Wolf and nurse, *see* Woman,
old
- Wolf, repentant, Ex. V., x. 156
- Wolf, shepherd, and hunter,
Ro. IV. iii., 103
- Wolf and skull, Ro. II., xiv.,
51
- Wolves and sheep, Ro. III.,
xiii. 87
- Woman and Holy Ghost, Po.,
i. 292
- Woman and hypocrite, Po.,
ii. 294
- Woman, old, and wolf, Av.,
i. 216
- Women, two, Po., [viii.] 309
- YOUNG man and whore, Ro.
III., x. 82
- Young woman and husband,
Po., iii. 296

SYNOPSIS OF PARALLELS.



"So the tales were told ages before Æsop; and asses under lion's manes roared in Hebrew; and sly foxes flattered in Etruscan; and wolves in sheep's clothing gnashed their teeth in Sanskrit, no doubt."—THACKERAY, *Newcomes*, ch. i.

[UNLESS otherwise mentioned, the whole of the Fables are found in the same order and with the same enumeration in the German of Stainhöwel, the Latin by Sorg, the Dutch *Esopus*, Spanish *Ysopo*, the Italian of Tупpo, and the French of Machault. The same applies to 'Romulus' for the first four books. The arrangement of Parallels is—I. *The Orient*; II. *Classical Antiquity*, including the Greek prose versions ("Æsop," ed. Halm) which belong to, III. *Mediæval*, to the invention of printing; IV. *Modern Foreign*, including a few writers like Boccaccio, who would belong formally to preceding period: my secondary sources are given at the end of this section; V. *Modern English*. The ancient and mediæval parallels are given nearly *in extenso*: for later appearances in Continental collections reference is made to Oesterley and Robert, who give the Teutonic and Romance literatures respectively: a few items of literary interest are sometimes selected from these sources. The English parallels are mainly from the collections of Ogilby (Og.), L'Estrange (L.), Croxall (C.), James (J.), Townsend (T.), Caldecott (Cald.), and Crane (Cr.); the last only by page, the rest by number. Mav. indicates that the Fables to which it is appended occur in Mavor's Spelling Book. As a specimen of what I might have inflicted on the reader I have treated *The Wolf and Crane* (Ro. I. viii.) with some fulness, giving

the editions I have used. This and the Index and Pedigree may supply the place of a bibliographical list. Many of the fables are discussed or referred to in the Introduction: for these see Index.

LIBER PRIMUS.

RO. I. PROLOGUE.

[‘Romulus, son of Thybere,’ was possibly a common noun at the beginning, representing the tradition that some Roman had translated the Fables from the Greek. As a matter of fact, the four books associated with the name of ‘Romulus’ are simply paraphrases of Phædrus.]

RO. I., i.—COCK AND PRECIOUS STONE.

I. *Bidpai*, ed. Galland, iii. 157; *Ṣadi*, ed. Graf, 101. II. Phæd., iii. 12. III. Rufus, v. 6, 7; Ademar, 1; Marie de France, 1; Berachyah Hanakdan, *Mishle Shu'alim* (Heb.), 4; Ysopet, I. 1 (Robert, i. 82); *Hidoth Izopiti* (Heb.) 1; Galfred, 1; Wright, i. 1; Vincentius Bellovacensis, *Speculum morale*, 30; Boner, *Edelstein*,* 1; Bromyard, *Summa Predicant*, A. 26, 32. IV. Rabelais, i. prol.; Luther, *Fabeln*, 1; Waldis, *Esopus*, i. 1; Kirchhof, *Wendenmuth*, vii. 3; Lafontaine, i. 20; Lessing, *Fabeln*, ii. 9; Krilof, ii. 18; Robert, i. 81; Oesterley on Kirchhof; Steinschneider, *Ysopet*, 361; De Gubernatis, *Zool. Myth.*, ii. 291. V. Bacon, *Essays* xiii.; L. 1, C. 1, J. 13, T. 44; Cald. 13; Cr. 10. Cf. W. C. Hazlitt. *Eng. Proverbs. A barleycorn, &c.*

RO. I., ii.—THE WOLF AND THE LAMB.

I. *Dipi Jātaka*, *supra* V., p. 62-4; Kahghur, iv. 87; Schiefner (tr. Ralston) *Tibet. Tales*, xxix.; Bleek, *Reineke Fuchs in Afrika*, xxv. (in Madagascar). Cf. Tutinameh, ed. Rosen, i. 229. II. Æsop. Halm, 274; Babrius, 89; Phæd., i. 1. III. Bayeux Tapestry (e Comte), pl. iv.; Ruf., i. 1; Adem., 3; Vinc. Bell., *spec. hist.*, 2, 3; *doct.*, 4, 114;

* Boner's collection received its title from this fable. Cf. Carlyle *Miscell.* ii. 280.

Galf., 2; Bromyard, A., 12, 45; Neckam, 10; *Dial Creat.*, 51; Odo de Cerington, 67; Marie, 2; Berachyah, 3; Ysop., I. 2, II. 10 (Rob., I. 58, 60); *Isopiti* (Heb.), 2; Gabrias, 35; Wright, *Latin Stories* (Percy Soc.), App. I., i. 2; Boner, 5. IV. H. Sachs, i. 5, p. 485; Geller, *Narrenschiff*, 78; Luther, 2; Waldis, i. 2; Krilof, i. 13; Lafontaine, i. 10; Robert, *ad. loc.*; Kirchhof, i. 57 (vii. 37); Oesterley, *ad. loc.*; Kurz, *ad. loc.* V. Shakespeare, *Henry IV.*, i. 8, L. 3, C. 2, Mavor 6. J. 27, T. 1. Cald., 2; Cr. 10.

RO. I., iii.—RAT AND FROG.

I. Anvari Suhaili tr. Eastwick, 133 (Benf., i. 223); Talmud, *Nedar*, 41a (Bacher, *Agada d. Amor.*, 42, Gaster, *Beitr.*, ix.); Wagener-Weber, No. 9 [Frog and Scorpion]; *Bidpai*, 3, p. 87. II. Æsop. Halm, 298; Babrius-Gitlb., 182; Phæd., Burm. *App.*, 6; Dositheus, 6. III. Rufus, i. 3; Adem., 4; Vinc. Bell., *s. hist.*, iii. 2; *doct.*, iv. 114; Galf., 3; Wright, i. 3; Neckam, 6; Bromyard, P. 13, 37; Odo, 19; *Dial. Creat.*, 107; *Scala celi*, 73; *Enxemplos*, 301; Marie, 3; Berachyah, 2; Ysop., I. 3, II. 6 (R. i. 259, 261); *Isopiti*, 3; Boner, 6; Hita, 397; Deschamps, *poésies*, 196. IV. Waldis, i. 3; Kurz, *ad. loc.*; Kirchhof, *Wendenmuth*, vii. 71; Oesterley, *ad. loc.*; Luther, 3; Lafontaine, iv. 11; Rob., *ad. loc.*; Steinschneider, *Ysopet*, 360; Ménil, 180. V. L. 4, T. 53.

RO. I., iv.—DOG AND SHEEP.

II. Phæd., i. 17. III. Ruf., i. 2; Adem., 5; Wright, i. 4; Marie, 4; Berachyah, 7; *Isopiti*, 4; Bromyard, P. 2, 3; Neckam, 15; Galf., 4; Boner, 7. IV. Luther, 4; Wald., i. 48; Oesterley on Rom., i. 4; Steinschneider, *Ysopet*, 360; Ménil, 158. V. C. 130, T. 68.

RO. I., v.—DOG AND SHADOW.

I. *Culladhanuggaha Jātaka*, *supra* III. pp. 58-60; Wagener-Weber, No. 4; *Avadanas* Julien, ii. 6, 11; *Pantschatantra*, iv. 8 and plls.; Lôqman, 41; Sophos, 31; Tutinameh,

ii. 4, 117, 265. II. Æsop. H., 233; Babr., 79; Democritus, fr. ed. Müll., 169; Syntipas, 26; Dositheus, 11; Phæd., i. 4; Aphthon., 35. III. Gab., 28; Vinc. Bell., *hist.*, iii. 2; *doct.*, iv. 115; *Dial. Creat.*, 100; Bromyard, A. 27, 14; Wright, i. 5; Neck., 13; Marie, 5; Ysopet, i. 5, ii. 11; Galf., 5; Berach., 5; *Isopiti*, 5; Hita, 216. IV. Fischart, *Gargantua*, 36; Luther, 5; Lafontaine, vi. 17; *cf.* vii. 4; Robert, *ad. loc.*; Wald., i. 4; Kirchhof, ii. 35 (vii. 129); Pauli, *Schimpf und Ernst*, 426; Oesterley, *ad. loc.*; Steins., *Ysopet*, 362; Kurz, *ad. loc.*; Ogilby, 2; V. L. 6, C. 5, J. 24, T. 118; Mav. 4; Cr. 37.

RO. I., vi.—LION'S SHARE.

I. *Ausland*, 1859, p. 927 (among Tuaregs in North Africa, Benf. i. 354). II. Æsop, H. 258; Phæd., i. 5; Babr., 67; Abstem., 186. III. Ruf., i. 7; Adem., 9; Vinc. Bell., *hist.*, 3, 2; *doct.*, 4, 116; *Dial. Creat.*, Marie, 11, 12; Berachyah, 12, 52; Ysopet, I. 6, II. 9 (Rob. i. 34, 36); *Isop.* (Heb.), 6; Bromy., M. 9, 2; Neck., 9; Wright, i. 6, 7; Galf., 6; Boner, 8. IV. Luther, 6; *Reineke*, 5412-86; Waldis, i. 5; Kirch., vii. 23 (24); Oesterley, *ad. loc.*; Lessing, *Fabeln*, ii. 26; Goethe, xl. 182; Goedeke, *Mittelalter*, 641; Steins., *Ysop.*, 360; Ménil, 183. V. L. 7, C. 6, J. 97; Cald., 10. Cf. expr. "lion's share."

RO. I., vii.—THIEF AND SUN.

II. Æsop, H. 77; Phæd., i. 6; Babr., 24. III. Ruf., i. 8; Adem., 10; Bromy., D. 12, 21; *Scala*, 115; Marie, 6; Berach., 76; Ysop., i. 7; ii. 16; *Isop.* 7; Gabr., 20; Galf., 7; Neck., 17; Boner, 11. IV. Luther, 5; Waldis, iii. 61; Pauli, 498; Lafont., vi. 12; Oest. Steins. and Robert, *ad. loc.*; Ghivizzani, i. p. 4; ii. p. 20; Ménil, 189. V. J., 103 (marriage of sun).

RO. I. viii.—WOLF AND CRANE.

I. THE ORIENT: *Jāvasakuna Jātaka* (Lion and Crane), supra I. pp. 55, 56 (V. Fausböll, *Five Jātakas*, pp. 35-38);

Schiefner, *Thibetan Tales* (tr. Ralston), No. xxiii. *The Ungrateful Lion* (and Woodpecker); De la Loubère, *Royaume de Siam*, Amsterd., 1691, ii. 20* (*ap.* Grimm, *Reineke Fuchs*, cclxxxii.); Wagener, *Mém. Bruss. Acad.*, 1854, No. xiv.; Weber, *Ind. Stud.*, iii. 350; *Bereshith Rabba*, c. 64, *ad fin. supra*, pp. 117-118 (Lion for Wolf) (Wuensche, *Bibl. rabb.*, i. 308); Bochart, *Hieroz.* I. xii.; Dukes *Isr. Ann.*, 1839, p. 244; Dr. Back, *ap.* Graetz, *Monatsft.*, 1876, 197-204; Lewysolm, *Zool. d. Talm.*, 375; Hamburger, *Realencycl. d. Talm.*, s.v. *Fabel*; Landsberger, *Fabeln des Sophos*, p. xxx.; Graetz, *Gesch. d. Juden.*, iv.² 142; Steinschneider, *Jahrb. rom. eng. Phil.* neue Folge, i. 363.

II. CLASSICAL ANTIQUITY: Phæd., i. 8, ed. Riese (Wolf) *supra*, p. 7; Babrius, ed. Rutherford, 94, ed. Gitlbauer, *ib.* (Heron); Gk. prose Æsop, ed. Coraes, 144, (*ter.* cf. p. 342), ed. Furia, 94, 102, ed. Halm, 276b, Schneider, 153 (H. 276, Heron for Crane), Knoell, 84; Aphthonius, 25 [cf. tradition of crocodile and ichneumon, Herod., ii. 68 (Lang, *Euterpe*, 68); Aristot., *Hist. Anim.*, ix. 6; Ælian, iii. 7, viii. 25]; Gr. Proverb, ἐκ λύκου σόματος; Suidas, ii. 248.

III. MIDDLE AGES: Bayeux Tapestry, *Soc. Ant.*, pl. i.; Bruce, pl. i.; J. Comte, pl. vi.; *supra*, Frontisp. (cf. Du Ménil, 142): Figured on portico St. Ursin's Cathedral, Bourges (Du Ménil, 156); Gabrias (Ignatius, ed. Mueller) 36; Rufus, i. 9 (Hervieux, p. 236); Romulus, i. 8, ed. Oesterley; Ademar, 64 (Herv., 144 Anon. Nilant, *supra*, p. 8); Vienna Lat. MS., 305, 8 (Herv., 250); L. MS., 901, 7 (H. 287); Berlin MS. Lat. 8vo 87. 8 (H. 306); Berne MS., 4 (H. 382); Corp. Chr. Coll. Oxon., 7 (H. 367); Romulus of Nilant, 9 (Herv. 334); Romulus of Marie, 9 (Herv. 504, "LBG" of Mall); *Fabulae rhythmicæ*, 9 (*ap.* Wright, *Latin Stories*, Percy Soc., App. i. 9, Herv. 441), Galfred, ed. W. Förster, 8 (=Walter of England: "Anon. Neveleti," *ap.* Nevelet, *Myth. Æsop.*, p. 471, Herv. 388); Walterian, 8 (Herv. 429); Neckam, ed. Du Ménil, 1 (Herv. 787, Rob. i.

* Told of Sommonacodom and Tevitat = Sakyamuni and Devadatta.

194); Odo de Cerington, 10 (ed. Herv. 602); John of Shep-
pey, 6 (H. 757); Marie de France, ed. Roquefort, 7; Berach-
yah ha-Nakdan *Mishle Shu'alim* (Heb.), 8, p. 32, ed. Hanel;
Ysopet, I. 8 (fr. Galfred; Robert, *Fables inédites*, i. 195, with
plate); Ysopet, II. (fr. Neckam; Rob. *ib.* 196); Ysopet of
Lyons, ed. Foerster, 8 (fr. Galfred); Ysopet of Clarges, ed.
Duplessis, 1 (fr. Neckam); *Hidoth Izopiti*, 8 (*ap.* Steins.,
l.c.); *Libro de los Gatos*, ed. Guayangos, 2 (fr. Odo: *Bibl.*
autores Españ. escritor. anter al Siglo, xv. p. 543); Vincent
of Beauvais, *Speculum historiale*, iii. 2; *doctrinale*, iv. 116;
Boner, *Edelstein*, 11 (Minne Zinger, 11); Reineke Fuchs,
ed. Grimm, p. 346; Hugo v. Trimberg, *Renner*, f. 14
(Méril) v. 1976, *seq.* (Kurz); Nicol. Pergam. *Dialogus*
Creat. 110.

IV. MODERN FOREIGN—*Germ.*: Stainhöwel, f. 29^b;
Luther, *Fabeln*, 9, p. 12, ed. Thiele, 1888; H. Schoppfer,
Vulpecula, iii. 11, *ap.* *Del. poet. germ*; Posthius, 126, *ibid.*;
Kirchhof, *Wendenmuth*, vii. 42, ed. Oesterley (Stuttg. Litt.
Ver. Bnd., 99); H. Sachs, IV. iii. 222; Er. Alberus, 29;
Freitag, 15, *Philathic*; Waldis, *Esopus*, ed. Kurz, i. 6;
Goethe, *Reineke Fuchs*, *ap.* *Werke*, xl. 176. *Fr.*: Machault,
Ésope, i. 8; *Mer d. Histoires*, 1488, 5; Haudent, 1547, 117;
Cognatus, 1567, *Narrat. sylva*, p. 67; Corrozet, 1587, 6;
Desprez, *Theat. d. anim.*, 1620, 51; Lafontaine (*Loup et*
Cicogne), iii. 9, ed. Robert, No. 51, i. 193, ed. Regnier, t. i.,
p. 228; Benserade, 1676, 7; Faernus, 1697, 17; Le Noble,
1697, 8. *Ital.*: Tuppo *Isopo*, 8; Accio Zuccho, 1483, 8;
Pavesio, *Targa*, 1576, 52; Guicciardini, *Detti*, 1566, p. 47;
Verdizotti, *Favole*, 1577, 54. *Span.*: Infante Henrique,
Ysopo, i. 8. *Dutch*: *Esopus*, i. 8. *Catalan*: *Faules de*
Ysop, 1682, i. 8. *Russ.*: Krilof, vi. 12. *Authorities*:
Grimm, Steinschneider, Robert, Kurz, Oesterley, Du Méril,
Regnier, *Ll.cc.*

V. MODERN ENGLISH: Caxton, *Esope* f. 29^b (here vol. ii.
p. 13), *Reynart the Foxe*, ed. Arber, 88; L'Estrange, 8;
Croxall, 7; James, 3; Townsend-Valentine (*Chand. Class.*),
121; W. Crane, *Baby's Æsop*, p. 52.

RO. I., ix.—TWO BITCHES.

I. *Cf.* Benf., i. 353. II. Æsop Camer., 191, 333; Just., xliii. 4; Ph., i. 19. III. Ruf., i. 10; Marie, 8; Berach., 9; Ysop., I. 9; II. 27; Galf., 9; Neck., 28; Wright, i. 10; *Izop*, 9 (Sanbader in Alsop 2). IV. Luther, 10; Kirch., vii. 42 (wrong ref.); Lafontaine, ii. 7; Robert, Steins., *ad loc.* V. L. 323, C. 10.

RO. I., x.—MAN AND SERPENT.

I. *Mahabharata*, ap. Holtzmann, *Ind. Sagen*², ii. 210 (Liebr.); *Pantschatantra*, Dubois, 49, *cf.* Benf., i. 113-20; *Tutinameh*, No. 29. II. Æsop, 79; Phæd., iv. 19; Babr.—Gitb., 215; Syntipas, 25. III. Ruf., iv. 1; Adem., 11 (woman); Petr. Alf., 7, 4; *Castoiment*, 3; Gering *Isl. Ævent.*; Vinc. Bell., *spec. mor.*, p. 885; *Scala*, 86; Bromyard, G., 4, 17; Odo., 33; Gabr., 42; *Dial. Creat.*, 24; *Gesta Rom.*, 174; Ysop., I. 10; *Izop.*, 10; Marie ap. Legrand *Fabl.*, iv. 193 (not in Roquefort); Galf., 10; *Enx.*, 246; Hita, 1322; *Reinaert*, ed. Grimm, 14; Boner, 13; Barelata *Sermones*, 43. IV. Luther, *Tischreden*, 78; Charron, *De la sagesse*, i. 1; Wald., i. 7; *Wendenmuth*, v. 121; Reismer, *Emblem*, 2, 22, 81; Lafont., vi. 13; Hagedorn, *Fabeln*, 44; Robert, Oesterley, *ad loc.*; Liebrecht, *JERP*, iii. 147. V. L. 9, J. 18, Og. 16, Cr. 27.

RO. I., xi.—LION AND ASS (Ass and Boar).

II. Phæd., i. 29. III. Ruf., i. 13; Adem., 12; Marie, 76; Ysop., I. 11; *Izop.*, 11; Galf., 11. IV. Luther, 12; Lafont., viii. 15 (*Le rat et l'elephant*); Wald., i. 8 (*cf.* 69); *Wendenmuth*, vii. 147 (wrong ref.); Robert, Steins., *ad loc.* V. Og. 11, J. 132, T. 22.

RO. I., xii.—TOWN AND COUNTRY MOUSE.

I. Bidpai-Wolff, i. 124. II. Æsop, 297; Horace, *Sat.*, ii. 6, 77; Phæd., App. Burm., iv. 9; Babr., 108; Aphthon.,

26. III. Ruf., ii. 1; Adem., 13; Marie, 9; Berach., 10; Ysop., I. 12; *Izop.*, 12; Galf., 12; *Dial. Creat.*, 113; Renard le Contrefait (Rob. i. 48); Odo, 15; Wright, i. 11; *Gatos*, 11. IV. Luther, 13; Fischart, *Flöhatz*, 1920, 4668; H. Sachs, 2, 4, 27; Wald., i. 9; Kirch., i. 62; Lafont., i. 9; Robert and Oesterley, *ad. loc.*; Goedeke, *Mit.*, 635. V. L. 11, C. 35, J. 29, T. 26, Pope.

RO. I., xiii.—EAGLE AND FOX (Rom. ii. 8).

I. Benf., i. 170; Jacobs, *Bidpai*, Dg; Liebrecht *JERP*, iii. 155 (in W. Afr.); Vartan, 3; Sophos, ed. Landsberger, 24. II. Archilochus, *ap. Furia*, p. ccxiv., *seq. i.*; Aristoph., *Aves*, 652; Æsop., 5; Babr.-Gitl., 177; Phæd., i. 28; Syntipas, 24. III. Rom. ii. 8; * Ruf., ii. 2; Adem., 14; Marie, 10; Berach., 11; Ysop., I. 13, II. 22; *Izop.*, 15; Galf., 13; Bromyard, N., 4, 4; Wright, i. 12; Neck., 23. IV. H. Sachs, ii. 4, 95; Waldis, i. 59; Oest. on *Rom. Kurz.* V. L. 72, C. 13, T. 13; Cald., 16.

RO. I., xiv.—EAGLE AND RAVEN.

I. Benf., *Pants.*, i. 241. II. Æsop., 415; Phæd., ii. 16, *cf. Av.*, ii. III. Ruf., ii. 5; Marie, 13; Berach., 20; Galf., 14; Ysop., I. 14; *Izop.*, 16; Odo, 44; Wright, i. 13. IV. Waldis, i. 10; Kirhhof, *Wendenmuth*, vii. 173; Robert, Oest., and Steins., *ad. loc.*; De Gubernatis, ii. 197, 369. V. C. 134.

RO. I., xv.—RAVEN AND FOX (AND CHEESE).

I. *Jambu Jākata*, *supra*, VII. pp. 65-6; 'Jami Beharistan (Vienna, 1778), p. 20; Vartan, 17; Joh. de Capua, i. 4. II. Æsop., 204; Horace, *Sat.*, ii. 5, 56; *Epp.*, i. 17, 20; Phæd., i. 13; Apuleius Flor., 23; Babr., 77; Aphthon., 29; Tzetz., *Chil.*, 10, 352. III. Gab., 25; Ruf., ii. 7; Adem.,

* Inserted here in Stainhöwel to make up twenty fables in first book; this puts the numeration out by one henceforth in Bk. i.

15; Bayeux, pl. iv., xvii.; *cf.* Alf., ix.; Vinc. Bell., *hist.*, 3, 3; *doct.*, 4, 117; Marie, 14 (51); Berach., 13; Galf., 15; Neck., 27; *Dial. Creat.*, 61; *Scala*, 6; Ysopet, I. 15, II. 26; *Izop.*, 17; *Rein. Fuchs*, Grimm, 358; Lucanor (W. York), 25; Cyril, *Spec. sap.*, i. 13; Hita, *Cantares*, 1411. IV. Luther, 14; *Farce de Pathelin*, 31; Waldis, i. 11; Kirch., vii. 30; Lafont., 1, 2; Lessing, ii. 15; Krilof, i. 1; Rob., Oest., Steins., *ad. loc.*; De Gubernatis, ii. 251.* V. L. 13, C. 9; Cald., 1; Cr., 17; Hazlitt, *Prov.*, 383, 'The fox praiseth the meat out of the crow's mouth;' Thackeray, *Newcomes*, i.

RO. I., xvi.—LION SICK (AND ASS).

II. Phæd., i. 21. III. Rufus, ii. 8; Ademar, 16; Vinc. Bell., *hist.* 3, 3, *doct.* 4, 117; Marie, 15; Berach., 1; Ysop., I. 16; *Izop.*, 18; Galf., 16; *Dial. Creat.*, 110; Bromy., H. 4, 8; s. 5, 3; Wright, i. 15. IV. Alciati, *emblemata*, 153; Wald., i. 12; Kirch., vii. 27; Lafont., iii. 14; Rob., Oest., Steins. V. C. 6, T. 31.

RO. I., xvii.—ASS AND LAP-DOG.

I. Benf., *Pants.*, i. 110; *Avadanas*, ii. 73; Weber, *Ind. Stud.*, iii. 352. II. Æsop., 331; Phæd. App. Burm., 10; Babr.; 129. III. Rufus, ii. 10; Ademar, 17; Vinc. Bell., *hist.* 3, 3; *doct.* 4, 117; Marie, 16; Berach., 14; Ysop., I. 16, II. 4; *Izop.*, 14; Galf., 17; Neck., 5; *Gesta Rom.*, 79; Wright, i. 13; Holkot, 167; Boner, 10. IV. Lafont., iv. 5; Rob., Oest., Steins., Goedeke, *Mitt.*, 648; Liebr., JERP, iii. 146. V. L. 15, C. 124, J. 56, T. 119; Hazlitt, 'An ass was never cut out for a lapdog.'

RO. I., xviii.—LION AND MOUSE.

I. *Cf.* Benf. *Pants.*, i. 324 *seq.*; Sophos, 25; Raju, *Ind. Fab.*, p. 119. II. Æsop., 256; Phædrus App. Burm., 4;

* 'The fox (the spring aurora) takes the cheese (the moon) from the crow (the winter night) by making it sing'!

Babr., 107; Julian, *Epist.*, 8. III. Ruf., ii. 11; Adem., 18; Vinc. Bell., *hist.* 3, 3; *dict.* 4, 120; Marie, 17; Berach., 15; Ysop., I. 18, II. 38; Galf., 18; *Dial. Creat.*, 24; Bromy., i. 5, 4; Wright, 1, 17; Neck., 41. IV. Clément Marot; Wald., i. 14; Kirch., vii. 20; Lafont., ii. 11; Rob., Oest., Steins.; Du Ménil, 210; De Gub., ii. 68, 78. V. L. 303, C. 31, J. 31, T. 32; Cr., 14; Hazlitt, *Prov.*, 'A lion may be beholden to a mouse.'

RO. I., xix.—THE SICK MYLAN AND MOTHER.

II. Æsop, 208; Phæd. App. Burm. 1; Babr., 78. III. Marie, 87; Ysop., I. 24; *Izop.*, 20; Galf., 19. IV. Pauli, 288; Wald., i. 15; Oest., Steins. V. *Cf. prov.*, *The Devil was sick*, &c.

RO. I., xx.—SWALLOW AND OTHER BIRDS.

I. *Pants.*, i. app. 5 (Benf. ii. 139, i. 249). II. Æsop., 416; A. Gellius, ii. 29; Phæd., App. Burm. 7; Babr., 88; Avian, 21; Dio Chrysost. *Orat.*, 12, 72. III. Adem., 20; Galf., 20; Marie, 18; Berach., 16; Ysop., I. 25, II. 27; Bayeux, pl. x.-xii.; *Dial. Creat.*, 119; Bromy., C., 11, 20; Neck., 18; Lucanor (W. York), 26; Wright, i. 18. IV. Wald., i. 16; Kirch., vii. 114; Lafont., i. 8; Rob., Oest., Benf. V. Painter, *Palace of Pleasure*, ed. Jacobs, i. 86-7; L. 18, C. 157, T. 27.

LIBER SECUNDUS.

RO. II. PROEM.

[Merely an introduction to first Fable, tracing it back to Solon.]

RO. II., i.—FROGS DESIRING KING.

I. *Cf. Benf.*, i. 384. II. Æsop, 76; Phæd., 1, 2; Servius on Virg. *Georg.*, i. 378; Val. Max., ii. 2; Babr.-Gidl., 167, 232. III. Ruf., iii. 7; Adem., 21; Marie, 26; Berach.,

24; Ysop., I. 19; Reinaert, ed. Grimm, 2305-29; Galf., 21; Odo, 2; Wright, ii. 1; *Dial. Creat.*, 118; Neckam, *De Naturis*, 348, 387. IV. Luther, ed. Altenb., iii. 669; *Frei-dank*, 141, 23 *seq.*; H. Sachs, 2, 4, 104; Wald., i. 17; Kirch., vii. 157; Lafontaine, iii. 4; Lessing, ii. 13; Rob., Oest. V. L. 19, C. 3, J. 116, T. 56; Cald., 6; Cr. 12.

RO. II., ii.—DOVES, KITE, AND HAWK.

II. Phæd., i. 31. III. Ruf., iii. 8; Adem., 22; Marie, 27; Berach., 44; Vinc. Bell., *mor.*, 1236; Wright, ii. 2; *stories*, 52; Bromy., A., 14, 6; Odo, 2; Galf., 22; Boner, 26. IV. Wald., i. 18; Kirch., vii. 146; Oest. V. L. 20, C. 16.

RO. II., iii.—THIEF AND DOG.

I. *Cf.* Benf., i. 608. II. Æsop., 62; Phæd., i. 23; Babr., 42. III. Ruf., iii. 9; Adem., 23; Galf., 23; Vinc. Bell., *hist.* 2, 4, *doct.* 4, 115; Marie, 28; Berach., 43; Ysop., I. 22; Wright, ii. 3; Bromyard, J., 13, 35; Boner, 27. IV. H. Sachs, 4, 3, 235; Waldis, i. 19; Kirchhof, vii. 110; Oest. V. L. 21, C. 107, J. 120, T. 139.

RO. II., iv.—SOW AND WOLF.

II. Phæd., App. Jan. i. 18; Æsop. Cor., 266. III. Ruf., iv. 4; Adem., 54; Marie, 29; Berach., 40; Wright, ii. 41; Ysop., I. 20; Galf., 24. IV. Wald., i. 20; Kirch., vii. 174; Oest. V. L. 22.

RO. II., v.—MOUNTAIN IN LABOUR.

II. Lucian, *Vera Hist.*; Athen., xiv. 1; Horace, *Ars poet.*, 139; Phæd., iv. 23 (v. 10). III. Ruf., iv. 14; Galf., 25; Vinc. Bell., *hist.* 3, 4, *doct.* 4, 118; *cf.* Marie, 29; Ysop., I. 23, II. 34; Neck., 35. IV. Erasmus, *Adag.*, i. 9, 14; Rabelais, iii. 24; Lafont., v. 10; Boileau, *art poët.*, iii. 274; De Gubern., ii. 60. V. Og, 8; L. 23, C. 26, J. 9, T. 111.

RO. II., vi.—WOLF AND LAMB (AND GOAT).

II. Phæd., iii. 15. III. Marie, 44; Wright, ii. 6; Boner, 30; Galf., 26; Oest. on Rom., ii. 6.

RO. II., vii.—DOG AND MASTER.

II. Phæd., iv. 39. III. Ruf., v. 1; Adem., 62; Ysop., I. 27; Galf., 27; Bromy., S., 5, 3. IV. H. Sachs, 2, 4, 106; Kirch., i. 60 (vii. 75); Oest. V. L. 25.

RO. II., viii.—HARES AND FROGS (Rom., ii. 9).

I. Rödiger, *Chrest. syr.*, xxiv. § 7. II. Æsop., 237; Phædrus, App. Burm., 2; Babrius, 25; Aphthon., 23. III. Ruf., i. 4; Vinc. Bell., *hist.*, 3, 4; *doct.*, 4, 118; Marie, 30; Berach., 38; Ysop., I. 38, II. 33; Galf., 28; Neck., 34; Gabr., 10. IV. H. Sachs, i. 490; Wald., i. 23; Kirch., vii. 158; Lafont., ii. 16; Rob., Oest. V. L. 27, C. 30, J. 70, T. 66.

RO. II., ix.—WOLF AND KID.

I. Sophos, 26. II. Æsop., Cam., 206; Phæd., App. Burm., 27, 32. III. Rufus, i. 5; Ademar, 61; Marie, 90; Berach., 21; Galf., 29; Ysop., I. 29, II. 40; *Rein. Fuchs*, 346; Neck., 42; Boner, 33. IV. Wald., i. 24; Kirch., vii. 40; Lafont., iv. 5; Grimm, K.M., 5; Rob., Oest., Grimm. V. Og. 72, L. 74, C. 119, J. 8; Mav., 5.

RO. II., x.—GOOD MAN AND SERPENT.

I. *Pants.*, iii. 5 (Benf., ii. 244, i. 359); *cf.* XX. *supra*, pp. 92-4; Bleek, *RF in Afr.*, 5-6. II. Æsop., 96; Phæd., App. Burm., 33; Gabr. 45 (not extant in Babrius); Babr.-Gidl., 160. III. Rufus, i. 12; Ademar, 65; Marie, 63; Berach., 22; Ysop., I. 39; *Dial. Creat.*, 108; Galf., 30; *Gesta Rom.*, 141; *Enx.*, 134; Bromy., B., 4, 15; Mapes, *De Nugis*, ii. 6. IV. H. Sachs, 2, 4, 42 b.; Wald., i. 16;

Lafont., x. 12; Kirch., vii. 91; Morlini, *Nov.*, 50; Grimm., K.M., 105; *deutsche Sagen*, i. 220; Woyciki, *Poln. Mär.*, 105; Gering *Islensk Ævent.*, 59; Rob., Oest.; Loeseleur *essai*, 47; Du Ménil, 160 n.; Liebr. *ZV*, 29. V. Og. 25, L. 30, J. 18.

RO. II., xi.—HART, SHEEP, AND WOLF.

II. Ph., i. 16. IV. Rufus, i. 13; Ysop., I. 31, II. 14; *cf.* Marie, 4; Galf., 31. IV. Luther, iv. p. 271; Wald., i. 25; Kirch., vii. 38; Oest.

RO. II. xii.—BALD MAN AND FLY.

I. *Makasa Jātaka*, *supra* VI. p. 64; *cf.* Benf., i. 293. II. Ph., iv. 31. III. Rufus, i. 14; Ademar, 66; Galf., 32; Neck., 19; Boner, 36. IV. Morlini, 21; Straparola, xiii. 4; Waldis, ii. 99—Kurz, Ménil, De Gub., ii. 222. V. Clouston, *Pop. Tales*, i. 55-7.

RO. II., xiii.—FOX AND STORK.

I. *Cf.* Bidpai-Wolff, ii. 21. II. Plnt., *symp. quæst.*, I. v.; Æsop., 34; Phæd., i. 26. III. Rufus, ii. 3; Ademar, 63; Ysop. I. 33; Galf., 33. IV. Kirch., vii. 29; Waldis, i. 27; Lafont., i. 18; Rob., Oest. V. L. 31, C. 12, J. 146, T. 126; Cald., 11; Cr., 19 (F. and Crane).

RO. II., xiv.—WOLF AND SKULL (Fox and Mask).

I. *Cf.* Bidpai-Wolff, i. 22. II. Æsop., 47; Phæd., i. 7; Babr.-Gidl., 291. III. Rufus, iii. 6; Ysop., I. 60; Galf., 34. IV. Erasmus, *Adag.*, 8, 95; Waldis, i. 28; Kirchhof, vii. 51; Lafontaine, iv. 14; Lessing, ii. 14; Rob., Oest.; Kurz. V. L. 32, C. 77, J. 137; Cr., 28. [Fox and Mask.]

RO. II., xv.—JAY AND PEACOCK.

I. *Nacca Jātaka*, *supra* XI. pp. 70-1; Bidpai, Card., iii. 323; *Tutin.*, ii. 146. II. Æsop., 200; Plant., *Aul.*, 2, 1;

Hor., *Epp.*, i. 3, 18; Ph., i. 3; Babr., 72; Niceph., Basil., 5; Theon Soph., *Prag.*, 3; *cf.* Av., 15. III. Rufus, ii. 4; Ademar, 26; Vinc. Bell., *h.* 3, 4, *d.* 4, 119; Marie, 58; Berach., 27 (Raven); *Dial. Creat.*, 54; Odo., 37; Neck., 12; Renard le contref., 129; Bromy., A., 12, 35; *Scala*, 80 b; Hita, p. 275; Trimberg, 1768 *seq.* IV. Kirch., vii. 52; Lafontaine, iv. 9; Waldis, i. 29; Lessing, ii. 6; Rob., Oest.; Méril, 186; De Gub., ii. 246; Crane, *Ital. F.T.* 353; M. Fuchs, *Die Krähe die sich m. fremd. Fed. sich schmückt*, 1886. V. L. 33, C. 4, J. 7, T. 72 [Daw]. Cald., 4; Cr., 32, Chapbook 7 (Pigeons); Thackeray, *Newcomes*, j.; *cf.* expr. 'borrowed plumes,' and Prov., 'If every bird takes back its own feathers you'd be naked.'

RO. II., xvi.—MULE AND FLY.

I. Lôqman, 13. II. Ph., iii. 6; Æsop, 235; Babr., 84. III. Gab., 29; Galf., 36; Marie ap Legrand, iv. 317; Boner, 40. IV. Wald., iii. 84; Lafont., vii. 9; Kurz.

RO. II., xvii.—ANT AND FLY.

II. Ph., iv. 24. III. Adem., 27; Vinc. Bell., *d.* 4, 119; Marie, 86; Ysop., I. 36; Galf., 37; Brom., M., 8, 30. IV. H. Sachs, ii. 4, 74; Kirch., vi. 275; Wald. i. 30; Lafont., iv. 3; Rob., Oest. V. L. 34, C. 27, T. 72.

RO. II., xviii.—WOLF, FOX, AND APE.

II. Ph., i. 10. III. Adem., 28; Galf., 38; Marie, 89.

RO. II. xix.—MAN AND WEASEL.

II. Ph., i. 22; *cf.* Æsop., 100; Babr., 33. III. Ruf., ii. 9; Adem., 29; Galf., 39; Boner, 45; Brom., A., 12, 15. IV. Kirch., vii. 92, *cf.* 93; Oest. V. C. 169.

RO. II., xx.—OX AND FROG.

I. Bidpai Card., iii. 323; II. Æsop., 84; Ph., i. 24; Babr., 28; Hor., *Sat.*, ii. 3, 314; Mart., x. 79; Theon. Soph., 3;

Aphthon., 31. III. Adem., 33; Marie, 65; Ysop., I. 39; *Dial. Creat.*, 42; Galf., 40; Renard le contr., 129; Vinc. Bell., *h.* 3, 5, *d.* 4, 119; Hita, 275. IV. Luther, vi. 208; *Sat. ménip.*, 109; Wald., i. 31; Kirch., vii. 53 (*cf.* ii. 137); Lafont., i. 3; Rob., Kurz. V. C. 11, J. 34, T. 38; Cald., 19; Cr., 18; Carlyle, *Mise*, ii. 283 (*fr.* Boner). Thackeray, *Newcomes*, i.

LIBER TERTIUS.

RO. III., i.—LION AND SHEPHERD (ANDROCLUS).

I. *Cf.* Benf., i. 211; Hiouen Tsiang ed. Julien, i. 181. II. Appian, *Ægypt*, 5; A. Gellius, v. 14, 10; Phæd., App. Burm., 15; Seneca, *De Benef.*, ii. 19. III. Ruf., iii. 1; Adem., 35; Galf., 41; Vinc. Bell., *mor.*, 1554; Ysop., I. 40; *Dial. Creat.*, 111; Neck., 20; John Sarisb., v. 17; Enx., 115; *Gesta Rom.*, 104; Brom., P., 2, 32. IV. Kirch., i. 203; Oest. V. Painter, *Pal. Pleas.* ed. Jacobs, i. 89-90 (Androdus); W. Day, *Sandford and Merton* (Androcles); Warton, i., clxvii.

RO. III., ii.—LION AND HORSE.

II. Æsop., 334; Phæd., App. Dressler, viii. 3; Babr., 122. III. P. Alf., v.; Ruf., iii. 2; Ysop., I. 41, II. 23; *Rom. du Renard*, ap. Rob.; Galf., 42; Neck., 24; *Rein. Fuchs*, 423, 429; Baldo, 27; Hita, 288; Boner, 50 (*cf.* Ex. V. 1). IV. H. Sachs, 4, 3, 224; C. Nov. ant., 91; Wald., i. 32; Kirch., vii., 43 (*cf.* iv. 138); Lafont., v. 8; Goethe, xl. 128; Rob., Oest.; Kurz, Schmidt *Beitr.*, 181; Méril, 195, 257. V. Og. 64, T. 81. Campbell *Tales*, *W. Highl.*, iii. 99.

RO. III., iii.—ASS AND HORSE.

I. Synt., 29; Soph., 32. II. Æsop., 328; Plut., *De Sanit.*, 25; Phæd., App. Burm., 17; Babr. Gitl., 220; Gabr., 37; Abstern., 45. III. Ruf., iii. 8; Adem., 37; Galf., 43; Vinc. Bell., *h.* 3, 5, *d.* 4, 120; *Scala*, 186; Brom., J., 4, 4. IV. H. Sachs, 4, 3, 203; Wald., i. 33; Kirch., vii. 54 (*cf.* 56); Oest. V. L. 63, T. 146, Cr. 55.

RO. III., iv.—BAT, BIRDS, AND BEASTS.

I. *Avadânas*, Julien, i. 154. II. Ph., App. Burm., 18; Varro *Agatho*; Non. Marcell, i. 32; Pandects, xxi., title *De evict.* III. Adem., 38; Galf., 44; Vinc. Bell., *d.* 4, 121, *h.* 35; Scala, 73; Marie, 31; Broin., A., 15, 31; Wright, ii. 10. IV. Wald., i. 34; Kurz, Méril, 177. V. L. 40, J. 124, T. 48, Cr. 43.

RO. III., v.—NIGHTINGALE AND HAWK.

II. Ph., App. Burm., 19. III. Ruf., iii. 4; Adem., 39; Galf., 45; Vinc. Bell., *h.* 3, 5, *d.* 4, 114; Marie, 57; *Scala*, 73; Odo, Wright, ii. 11; Bromy., N., 4, 1. IV. Wald., iii. 18. V. L. 343.

RO. III., vi.—FOX AND WOLF.

I. *Tutinameh*, ii. 125. II. Ph., App. Burm., 20. III. Ruf., iii. 5; Adem., 40; Galf., 46; Grimm, R. F., 354; Boner, 55; Brom., J., 6, 29. IV. Wald., i. 35. V. L. 410.

RO. III., vii.—HART AND HUNTER.

I. Syntip., 15; Soph., 17; Lôqman, 2. II. Æsop, 128; Ph., i. 12; Babr., 43. III. Ruf., iii. 10; Adem., 41; Vinc. Bell., *h.* 3, 4, *d.* 4, 116; *Scala*, 76; Marie, 32; Berach., 74; Ysopet, I. 44, II. 32.; Neck., 33; Wright, ii. 12; Galf., 47; Bromy., D., 9, 20. IV. Wald., i. 36; Lafont., vi. 9; Rob., Kurz. V. Og., 28; Cald., 8.

RO. III., viii.—JUNO, VENUS, AND OTHER WOMEN.

II. Ph., App. Jan. i. 10. III. Rufus, iii. 11; Marie, 103; Berachyah, 86. IV. Waldis, iv. 92; Kurz. [The "glose of the sayd Esope" continues as follows:—"Cum interrogaret [Venus] patientem et taciturnam domesticam suam gallinam quanto posset satiari cibo? illa dixit. Quodcunque accipero habundat mihi. et e contra scalpo.

Venus contra huic galline dicitur coram ipsis dixisse? Ne scalpas . do modium tritici . et gallina sic ait ueneri. Si horreum mihi patefacias . tamen scalpam. Vbi risisse dicitur iuno dictum ueneris a gallina . per quæ agnouerunt dii feminis fieri similia. Sic deinde iuppiter coepit multa addere et dicere. Femina nulla . se importuno negabit. Deinde et uenus cum marte . inde et cum uulcano . et ut potuerunt ceterę multę. Sic et hodie plures femine dedicerunt maritis imponere."]

RO. III., ix.—KNIGHT AND [EPHESIAN] WIDOW.

I. *Kin-ku-k'e-kwan* (Chinese 1001 Nights), *cf. Asiat. Journ.*, 1843; *Forty Viziers*, ed Gibb, 11; *Pants.*, Benf., ii. 303 (i. 436); Talmud, *Aboda sara*, 1 (?) II. Petr. Arb. *Satyr*, cc. 111, 112 (figured in Bardon, *Coutumes des anciens*, 1772, pl. xii.); Phæd., App., 15. III. Keller, VII., *Sages*, clviii-clxiii.; Dolopathos prose, p. 22; Barbazan-Méon; *Sevyn Sages*, ed. Weber, 12; Diocletianus, 49; Boner, 57; (Heb.) Tosafoth on *Kidd*, 80; Joseph Sebara (*ap. Sulzbach, Dichter Klänge*, 78); Berachyah, 80.

IV. *Fr.*: Brantôme, *Dames gal.* 2d pt., disc. iv.; P. Brisson, *L'Ephésienne*; Lafont., *ad fin* (Rob. ii. 424 *seq.*); St. Evremond, *Œuvres mêlées*, 1678; Fatouville, *Arlequin Grapignan*, 1682 (comédie); Houdar de la Motte, *Matrone d'Ephèse*, 1702 (com.); Freselier, 1714 (op. com.); Voltaire, *Zadig*, 1747; Retif de la Bretonne, *Contemporaines*; A. de Musset, *La coupe et les lèvres*, 1832 || *Ital.*: Cento nov. ant., 56; Sercambi, 16; Campeggi; E. Manfredi, *Rime*, 1760; Carleromaco, *Il ricciardetto*, 1738 || *Span.*: *Erasto*, 1538 || *Germ.*: *Syben meystern*, 1473; Kirch.; Gellert, *hölzerne Johannes*; Lessing, *Matrone von Ephesus* (frag. 8 scenes); Wieland, *Hann u. Gulpenleh* (Werke, xxii. 270-84); Musesœus in *Volksmärch*, 1782; W. Heinse, *Enkopp*, 1773; Chamisso, *Ged.*, 1832, pp. 208-14; *cf.* Grimm, K.M., 38—E. Grisebach, *Die treulose Wittwe*, 4te Ausg., 1883; Steinschneider, *Heb. Bibl.*, xiii. 78.

V. J. Rolland (Scotch), *Seven Sages*, 1576; G. Chapman, *Widow's Teares*; B. Harris, *Matrona Ephesia*, 1665 (fr.

Eng., of W. Charleton); Jeremy Taylor, *Holy Dying*, c. v.; Og.; C. Johnson, *The Ephesian Widow*, 1730 (farce); O. Goldsmith, *Citizen of World*, xviii.; Bickerstaff, *The Ephesian Matron*, 1769; Galton, *South Africa*, p. 53; * Clouston, *Pop. Tales*, i. 29-35.

RO. III., x.—YOUNG MAN AND WHORE.

II. Ph., App. Jan., i. 28. III. Ruf., iv. 1; Galf., 49.

RO. III., xi.—FATHER AND BAD SON.

II. Ph., App. Jan., i. 11. III. Ruf., iv. 15; Galf., 50; Ysop., I. 4, 5. IV. Wald., iv. 85.

RO. III., xii.—SERPENT AND FILE.

I. Synt., 6; Soph., 5; Lôqman, 28 (cat). II. Æsop. 146; Phaed., iv. 8. III. Ruf., iv. 8; Adem., 42; Galf., 51; Marie, 83; Ysop., I. 48, II. 15; Neck., 16; Galf., 52. IV. Wald., i. 37; Lafont., v. 16, Rob., Mér. V. Og., 27; C. 43, J. 91, T. 70, Cr. 17.

RO. III., xiii.—WOLVES AND SHEEP.

II. Æsop. 268; Plut., *Demosth.*, 33; Ph., App. Dressler, vii. 21; Babr., 93; Aphthon., 21; Theon, 2; Isidor, *orig.*, I. 39, 7. III. Ruf., iv. 9; Adem., 43; Galf., 52; Ysop., I. 49, II. 5; Galf., 53; Neck., 4; *Dial. Creat.*, 8; Holkot, 55; Brom., F., i. 18; *Enx.*, 354; Boner, 93; *Book of Leinster*, f. 382. IV. Wald., i. 38 (*cf.* i. 26); Kirch., vii. 39; Pauli, 447; Lafont., iii. 13—Rob., Oest. V. L. 186, C. 33, J. 62.

RO. III., xiv.—MAN AND WOOD (Trees).

I. Talm. *Sanh.*, 39b; *Ber. Rab.*, § 5; Jellinek, *Beth Ham.*, ii. 25; Joh. de Capua, c. 16; Raju, *Indian Fables*,

* "After one of the flashes the fourth savage was struck dead. . . . His widow howled all night; and was engaged to be married again the succeeding day."

p. 47. II. Æsop., 123; Ph., App. Burm., 5; Babr., 2. III. Ruf., iv. 10; Adem., 44; Vinc. Bell., *h.* 3, 20, *d.* 4, 116; Marie, 23; Berach., 42; Ysop., I. 50; Galf., 53; Wright, ii. 16. IV. Wald., i. 39 (*cf.* iii. 77); Kirch., i. 23, vii. 103; Lafont., xii. 16; Rob., Oest.; Blumenthal, *R. Meir*, p. 106. V. Og., 36; C. 33, J. 58, T. 143, Cr. 25.

RO. III., xv.—WOLF AND DOG.

I. Soph., 46. II. Æsop., 321; Ph., iii. 7; Babr., 100; Avian, 37 (Lion). III. Ruf., iv. 7; Adem., 45; Galf., 54; Vinc. Bell., *h.* 3, 6, *d.* 3, 313; Marie, 34; Berach., 61 (Lion); Ysop., I. 51, II. 37; *Enxemplos*, 176; Brom., M., 8, 32; Neck., 39. IV. Wald., i. 56 (*cf.* ii. 18); Pauli, 433; Morlini, *Nov.* 13; Lafont., i. 5—Rob., Oest. V. L. 68, C. 19.

RO. III., xvi.—BELLY AND MEMBERS.

I. Egyptian *ap. Acad. Inscr.*, 1883, p. 5 (*supra*, p. 82); *Mahabharata*, xiv. 688 (Weber, *Ind. Stud.*, iii. 369); Up-anishads: Burnouf, *Sur le Yaçna*, notes, p. clxxii. *seq.*; *Schocher Tob* (Heb.) on Ps., 39; 1 Cor. xii. 11-27; *Pantschatantra*, ii. 360 (Benf., i. § 116); Avadânas, i. 152, ii. 100; Lôqman, 32; Syntipas, 35. II. Plut., *Coriol.* 6; *Agis*; Æsop., 197; Max Tyr., 5; Ph., App. Dressler, viii. 4; Livy, i. 30, 3, ii. 32; Quintil., v. 11; Seneca, *ad Helviam*, 12; Dio Chrys, 2, 7; Dio. Halic., vi. 76. III. Ruf., iv. 11; Adem., 46; Galf., 55; Vinc. Bell., *mor.* 1504, *h.* 3, 7, *d.* 4, 122; Marie, 35; Ysop., I. 52, II. 36; Neck., 37; Wright, ii. 17; Joh. Sarisb., ii. 6, 24; Abr. ibn Ezra, *Ker. Chem.*, iv. 143 (Geiger, *J. D.*, 33-5); Keller, *Ersähl.*, 589; Migne, *Mystères*, s. v. *Membres*. IV. Rabelais, iii. 3; Pauli, 399; Wald., i. 40; Kirch., v. 122; Lafont., iii. 2; *Cinq Sens*, 1545; Allione, *Commedie*, 15-54; Miranda, *Contos*, 69; Rob., Oest.; Prato *ap. Archiv. por. trad. pop.*, iv. 25-40. V. North, *Bidpai*, ed. Jacobs, 64; North, *Plut.*, ed. Skeat, 6; Shakspeare, *Coriol.*, i. 2; L. 50, C. 37, J. 64, T. 80; Pope, *Essay*, ix.

RO. III., xvii.—APE AND FOX.

II. Phæd., App. Burm., 12. III. Ruf., iv. 12; Adem., 46; Galf., 56; Vinc. Bell., *h.* 3, 7, *d.* 4, 115; Marie, 36; Berach., 79; *Scala*, 19; Wright, ii. 19. IV. Wald., i. 81. V. L. 116, C. 123.

RO. III., xviii.—MERCHANT AND ASS.

II. Ph., iv. 1. III. Ruf., iv. 5, 13; Adem., 47; Galf., 57; Vinc. Bell., *h.* 3, 7, *d.* 4, 118; *Scala*, 53.

RO. III., xix.—HART IN OX STALL.

II. Æsop, *Gall. can. aug.* (Rob.), 42; Ph., ii. 8. III. Ruf., iv. 6, 16; Adem., 48; Ysop., I. 55; Galf., 58; Brom., I. 3, 5; W. Mapes, *De Nugis*. IV. Wald., i. 62; Kirch., vii. 106; Lafont., iv. 21; Rob., Oest.; Liebr., *V. K.*, 53. V. Og., 37, L. 53, C. 18, Cr. 44.

RO. III., xx.—LION SICK.

I. Rig Veda, x. 28, 4 (De Gub.); Benf., i. 382; Lôqman. 6. II. Phæd., vi. 13. III. Ruf., v. 2; Adem., 49; *cf. Gesta*, 283 (Fridolin); Marie, 37; *Isop.* (Heb.), 13. IV. Wald., i. 43; Steinschneider, *Ysopet*, 364; Ghivizzani, ii. 186; De Gubern., ii. 78.

LIBER QUARTUS.

RO. IV., i.—FOX AND GRAPES.

I. Leitner, *Darbistan*, iii. No. 23 (*F. and pomegranates*); *cf.* Benf., i. 323. II. Æsop., 33; Phæd., iv. 3; Babr., 19; Abstem., 141. III. Ps. Abelard, *Epist.* iv.; Rufus, v. 3; Vinc. Bell., *h.* 3, 7, *d.* 4, 123; *Amis et Amiles*, 571. IV. Bebel, *fac.* 10; Waldis, iii. 73; Lafontaine, iii. 11; *Sat. ménip.*, 105; Krilof, vi. 17; Rob.; Ménil, 141-2; Lieb. *ZV.* 103. V. L. 129, C. 12, J. i. T. 136; Cr., 9; Mavor, 1; Hazlitt, *Prov.* 146.

RO. IV., ii.—WEASEL (CAT), AND RATS.

I. *Cf.* Benf., i. 225; Sophos, 39; Vartan, 15. II. Ph., iv. 2. IV. Waldis, i. 67; Lafont., iii. 18; Rob., Kurz. V. [variants have cat]. L. 115, C. 88.

RO. IV., iii.—WOLF, SHEPHERD, AND HUNTER.

I. *Cf.* Benf. i. § 71. II. Ph., App. Burm., 23; Æsop, 35; Babr., 50; Max Tyr., 33. III. Ademar, 50; Marie, 42; Berach., 75; Neck., 22; Wright, ii. 21; Brom., C., 6, 13. IV. Ménil, 193. V. L. 104 (Fox), C. 89 (F.), Chapbook, 11 (Fox).

RO. IV., iv.—PEACOCK AND JUNO.

II. Phaed., iii. 18; *cf.* Æsop., 18 (Camel); Babr.-Gitl., 145; Avian, 8 (vii.). III. Rufus, v. 4; Marie, 43; Ysop., II. 39. IV. Kirch., iv. 274; Lafont., ii. 17; Rob. V. L. 80, C. 21, T. 97; Cr., 33.

RO. IV., v.—PANTHER AND VILLAINS.

II. Ph. iii. 2. III. Rufus, v. 5.

RO. IV., vi.—BUTCHERS AND WETHERS.

I. Synt., 13; Lôqm., 1. II. Ph., App. Dressler, viii. 5; Babrius, 44; Aphth., 16; Av., 18. III. Gab., 30; Marie, 45; Neck., 30; Boner, 84; Wright, ii. 23. IV. Mér., 200.

RO. IV., vii.—FALCONER AND BIRDS.

II. Ph., App. Dressler, viii. 6. III. Odo; Wright, ii. 24; *Gatos*, 4; Lucanor, 13.

RO. IV., viii. [KING OF APES].

II. Ph., App. Burm., 24. III. Ademar, 51; Marie, 66; Berach., 78; Ysop., II. 30; Vinc. Bell., *h.* 3, 7, *d.* 4, 121,

m. 1044; Wright, ii. 25; *stories*, 60; Odo; Bromyard, A., 15, 21; *Gatos*, 28. IV. H. Sachs, 2, 4, 85; Pauli, 381; Waldis, iv. 75; Oest.; Ménil, 201.

RO. IV., ix.—HORSE, HUNTER, AND STAG.

II. Arist., *Rhet.*, ii. 20; Plut., *Arat.*, 38; Æsop., 175; Phaed., iv. 4; Hor., *Epp.*, i. 10, 34; Gabr., 3 (not in Babr.); Niceph. Basil., *Myth.*, 2; Konon, *Diegmata*, 42. III. Ysop., I. 43, II. 25; Galf., 46; Neck., 26; *Reineke*, 3, 8; Baldo, 26; Boner, 56. IV. Waldis, i. 45; Kirchof, vii. 128; *Sat. ménip.*, 225; Leo Allat., 107; Doni, 2, 1; Lafont., iv. 13; Goethe, xl. 172; Rob., Oest.; Kurz, Mér., 197. V. North *Bidpai*, ed. Jacobs, p. 65; C. 34, J. 86, T. 137; Cald., 12; Cr., 20.

RO. IV., x.—ASS AND LION.

II. Æsop., 259; *cf.* Ph., i. 11. III. Marie, 67; Berach., 65; Ysop., II. 8; Vinc. Bell., *h.* 3, 8, *d.* 4, 123; Wright, ii. 26; Neck., 8. IV. Morlini, *Nov.*, 4; Lafont., ii. 19; Rob.; Ménil, 182. V. L. 7, C. 72.

RO. IV., xi.—HAWK AND OTHER BIRDS.

II. Ph., App. Dress., viii. 7. IV. Waldis, i. 79; Kirch., vii. 117.

RO. IV., xii.—FOX AND LION [*Nulla Vestigia*].

I. *Pants.*, iii. 14 (Benf., ii. 264, i. 382); Syntipas, 38; Lôqman, 38; Sadi, 16; Vartan, 3; Tutinameh (Rosen), ii. 125; Bleek, *RF. Afr.*, xxv. II. Plato, *Alcib.*, i. 503; Plut., *De Virt.*, 329; Æsop., 246; Ph., App. Burm., 30; Babr., 103; Hor., *Ep. I.*, i. 73; Aphthon., 8. III. Ademar, 59; Marie, 58; Berachyah, 29; Vinc. Bell., *Doct.*, 4, 123; *Dial. Creat.*, 44, 110. IV. Fischart, *Garg.*, 36; Waldis, i. 43; Kirch., vii. 25; Lafontaine, vi. 14; Rob. (*cf.* ii. 548); Oest. V. Og. 38, T. 40; Chapbook, 1.

RO. IV., xiii.—ASS AND WOLF [Rom. iv. 15].

II. Plut., *de fratr. amic.*, 19; Æsop., 16; Babr.-Gidl., 226; Ph., App. Dressler, viii. 9; Dositheus, 13; Gab., 42.
III. Neckam, 21. IV. Du Meril, 192.

RO. IV., xiv.—HEDGEHOG AND KIDS.

II. Ph., App. Dressler, viii. 10.

RO. IV., xv.—MAN AND LION (Statue).

I. Lôqman, 7; Sophos, 58. II. Plut., *Apophth. Laced.*, 69; Scol. Eurip. *Kor.*, 103; Aphth., 38; Ph., App. Burm., p. 20; Gabr., i. (not in Babr.); Avian, 24. III. Ademar, 52; Marie, 69; Berach., 56; Wright, ii. 28. IV. Kirch., i. 80; Lafont., iii. 10; Rob., Oest. V. *Spectator*, No. 11; L. 100, J. 84; Cr., 30 (Lion and Statue).

RO. IV., xvi.—CAMEL AND FLEA.

I. Synt., 47. II. Æsop., 235; Phaed. App. Burm., 31; Babr., 84. III. Ademar, 60; Marie, 70; Berachyah, 73; Wright, ii. 29. IV. MÉRIL, 205.

RO. IV., xvii.—ANT AND GRASSHOPPER.

I. *Cf.* Prov. vi. 6; Sophos, 35. II. Æsop. 401; Dosithe., 17; Ph. App. Burm., 28; Aphthon., 31; Babr., 136; Avian, 34; Salvianus *De gub. Dei*, iv. 43. III. Adem., 56; Vinc. Bell., *h.*, 3, 8, *d.*, 4, 122; Marie, 29 (*cf.* 86); Berach., 40; Ysopet, II. 28; *Dial. Creat.*, 13; Neckam, 29; Gab., 41; Boner, 42; Cyril, i. 4. IV. H. Sachs, i. 4, 977; Krilof, ii. 12; Pitré *Fiabe*, 280; Lafont., i. 1; Rob., MÉRIL, 199; De Gub., ii. 222. V. L. 217, C. 121, J. 12, T. 14.

RO. IV., xviii.—PILGRIM AND SWORD.

II. Ph. App. Dress., v. 11.

RO. IV., xix.—SHEEP AND CROW.

II. Ph. App. Burm., 29. III. Ademar, 55; Marie, 20; Berach., 18; Wright, ii. 31. IV. Wald., i. 65. V. L. 77.

RO. IV., xx.—TREE AND REED [Not in Rom.].

I. Mahabharata, xii. 4198—Weber, *Ind. Studien*, iii.; Talm. *Taanith*, 20^b. II. Æsop., 125 (*cf.* F., 59); Babrius, 64 (*cf.* 36); Avian, 19 (*cf.* 16). III. Boner, 83; Berach., 27, 54. IV. Florian, i. 15; Wald., i. 100 (*cf.* 82); Kirch., vii. 58, 59; Pauli, 174; Krilof, i. 2; *cf.* Lafontaine, i. 22—Rob.; Kurz. V. C. 50. J. 92, T. 51 (Oak); Cr., 34.

LIBER QUINTUS.

[In Stainhöwel these are known as “*Fabulæ Extravagantes*”: the majority of them find parallels in Marie or Berachyah or the LBG Fables contained in Oesterley’s *Appendix* to Romulus. All these we have seen reason to connect with the Æsop of Alfred, which may therefore be regarded as the source of the collection. The only MS. known to contain them is the Breslau one of the *Disciplina Clericalis*, the only discussion of them that by Robert, I. xc. —viii.]

EX. V., i.—MULE, FOX AND WOLF.

I. Petr. Alfonsus, 5, 4; *cf.* Benf., § 181. II. Æsop., 334; Babr., 122; Aphthon., 9. III. Gabr., 37; Bromy., F., 7, 2; Renard, 7521; Reineke (Grimm), lxxv., cclxxii., 423 (Caxton, ed. Arber, 61); *Castoiment*, 71; Gab., 38; *Enx.*, 128; Baldo, 27. IV. H. Sachs, 2, 4, 34; Kirch., iv. 138 (*cf.* vii. 43); Lafontaine, xii. 17 (*cf.* vi. 7); Kühn *Mark. Sagen* ‘Der dumme Wulf’—Schmidt *Beitr.*, 181; Rob., Oest. V. Dunlop. Lieb., 214.

EX. V., ii.—BOAR AND WOLF.

III. Berach., 105; Marie, 78; Rom. *App.*, 63; Camerarius, 200.

EX. V., iii.—FOX AND COCK.

I. Benf., i. 610; *Katha-Sarit-Sagara*, ed. Tawney, ii. 685; Vartan, 12, 13; Bleek, *Rein. Fuchs in Africa*, 23; Harris, *Nights with Remus*, xxvii. (Brer Wolf says grace). II. Phædr. Burm. *App.*, 13. III. Adem., 30; Marie, 51; Rom. *App.*, 45; Brom., A., 11, 9; J., 13, 28; Baldo, 23; Lucanor (York), 31; Sermond, *Op.*, ii. 1075; Alcuin, *Op.*, ii. 238; Barbazan, iii. 55. IV. Coelho, *Cont. port.*, p. 15; Du Ménil, 138, 253; De Gub., ii. 137, Tawney. V. Chaucer, *Nonne Prestes Tale*, Campbell, *W. Highl. Tales*, 63 (iii. 93).

EX. V., iv.—DRAGON AND HART.

I. Benf., i. 113-120; Tutinameh, 129; Temple, *Wide-awake Stories*, 116; Harris *Nights*, xlvi.; Weber, *Vier Jahre in Afrika* (among Basutos). II. *Æsop.*, 97; Ph., iv. 18; Babrius, 4; Syntip., 25; Abstem., 136. III. Gab., 44; Marie ap. Legrand, iv. 193 (not in Roquefort); Ysop., I. 10; *Gesta Rom.*, 178; *Dial. Creat.*, 24; *Reineke*, Grimm., cliii. 14; *Scala celi*, 86; Bromy., G., 4, 17; *Enx.* 246. IV. Waldis, iv. 99; Luther, *Tisch.*, 78 b.; Kirhhof, v. 121; Charron *de la sagesse*, i. 1; Lafontaine, iv. 13; Hahn, *gr. Mähr.*, 87; Grundvig, ii. 124; *Maassebuch* (Jew-Germ.), 144; Gonzenbach, *etc.*, *Mähr.*—Rob., Oest., Schmidt, 118; Temple, 324, 408; *Rev. trad. pop.*, i. 30; *Arch. slav. phil.*, 1876, p. 279; R. Köhler in Gonzenbach, p. 247; Carnoy, *Contes d'Animaux*, pp. viii.-ix. V. Og., 16; Clouston, *Pop. Tales*, i. 262-5.

EX. V., v.—FOX AND CAT.

I. Cf. Benf., i. 312. II. Gr. prov. (Leutsch, i. 147, Ion); Ps. Homer ap. Zenob., v. 68. III. Rom., *App.* 20; Camerar,

202; Marie, 98; Berachyah, 94; *Rom. du Renard*, f. 99; *Gatos*, 40; Brom., S. 3, 15; Joh. Gers. *Par. sup. magnif.*, iv. 4. IV. H. Sachs, ii. 4, 77; Waldis, ii. 21; Lafont., ix. 14; Grimm, *KM*, 75; Hahn *GAM*, 91. V. Og., 57; L. 394, C. 60, T. 29; Cr., 47.

EX. V., vi.—HEGOAT AND WOLF.

II. *Æsop.*, 135; Babr., 96; Avian, 26. III. Marie, 49; Rom., *App.*, 43; Baldo, 22. IV. Kirch., vii. 118.—Oest.

EX. V., vii.—WOLF AND ASS.

III. Marie, 62; Rom. *App.*, 50; *Reineke Fuchs.*, Grimm, 424; Camerar, 203. IV. Grimm, *KM*, 132.

EX., V. viii.—SERPENT AND LABOURER.

I. Benf., i. 359. II. Berach., 22; Marie, 63. IV. Gritsch. *Quadragesimale*, 1484, 37, 76; *Roman du Renard* (Rob.). V. Chaucer, *Tale of Melibæus*.

EX. V., ix.—FOX, WOLF AND LION.

I. Mesnevi, i. 100, p. 263. II. *Æsop.*, 255. III. Marie, 59; Berach., 85; Vinc. Bell., *m.*, 3, 3, 11; *Reineke*, Grimm., 425; *Reinardus*, 2, 311; Grimm, *Lat. Ged. d. Mittelalters*, 200; Wright, 58; Odo; Brom., A., 11, 8; cf. D. 12, 26, E. 8, 25. IV. Wald., iii. 91; Pauli, 494; Lafont., viii. 3; Goethe, 40, 175.—Oest.

EX. V., x.—PENITENT WOLF.

I. Butting goats from Bidpai (cf. Jacobs, D. 7^a). III. *Reineke*, Grimm, 429. IV. Camerar, 371; cf. Wald., ii. 73; Wolf, *Deutsch. Hausm.*, 419; Hahn, *GAM*, 93; Leger, *Contes slaves*, 18 (Little Russ. fr. Rutchenko). V. Hazlitt, *Prov. Hear news, &c.*

EX. V., xi.—DOG IN MANGER.

II. Lucian *Tim.*, i. 14; ἀπαλδ., 30; Æsop., 228; Abstem. ap. Nevelet., 604. IV. Kirch., vii. 130; Wald., i. 64; Bartol. a Saxo-ferrato *Tract. quest. inter virg. Mariam et Diabolum* Hanov., 1611, 3.—Oest. V. C. 127, J. 79, T. 46, Cr. 18, Mav. 4, R. C. Jebb, *Bentley*, 52, 62.

EX. V., xii.—WOLF AND HUNGRY DOG.

IV. Cf. Grimm., KM., iii. 80.

EX. V., xiii.—FATHER AND THREE SONS.

II. Seneca, *Controv. exc.*, 6, 3. III. *Gesta Rom.*, 90; *Renard le Contrefait*; *Judgment de Salomon*.—Rob.

EX. V., xiv.—WOLF AND FOX.

III. Rom. *App.*, 52; *Reineke*, Grimm., 427.

EX. V., xv.—DOG, WOLF AND WETHER.

III. Baldo, 21 (*cf. contra*, Wolf in sheep's clothing).

EX. V., xvi.—MAN, LION AND SON.

I. Kölle, *African nat. lit.*, No. 9; Bleek, *RF. in Afr.*, 23; Harris, *Nights with Remus*, vii. (Lion hunts for man). III. Berach., 106; *Dial. Creat.*, 86. IV. Pauli, 20 (*cf.* 18); *Scherz mit d. Warheyt*, 50b.; Geiler *Narrenschiff*, 70; Grimm, KM., 72; *cf.* 48.—Oest.

EX. V., xvii.—KNIGHT AND SERVANT.

III. Rom. *App.*, 59. IV. Waldis, iii. 29.

REMICIUS.

[Selected by Stainhöwel from the hundred Latin prose versions of Greek fables, translated by Ranutio d'Arezzo, and published in 1476. All are in the Greek prose Æsop, most in Babrius, either in the vulgate or in Gitlbauer's edition.]

RE. i.—EAGLE AND RAVEN.

I, Benf., i. 602; Somadeva, 70, ed. Tawney, ii. 41. II. Æsop, 8; Babr.-Gitl., 186; Aphthon., 19; Aristoph., *Aves*, 652. III. Gab., 1. IV. Rim., 2; Dorp., 374; Wald., i. 63; Lafont., ii. 16.—Kurz, Tawney.

RE. ii.—EAGLE AND WEASEL.

I. Cf. *Pants.*, ii. 170. II. Æsop, 7; Cf. Aristoph., *Pax*, 126, and Scholiast, *ad loc.* IV. Rim., 3; Dorp., 375; Lafont., ii. 8; Wald., ii. 26.—Kurz, Rutherford.

RE. iii.—FOX AND GOAT.

I. Cf. Benf., i. 320. II. Ph., iv. 9; Æsop, 45; Babr.-Gitl., 174. III. Alf., 24; *Renart*, 7383, *seq.*; Barbazon-Meon, iv. 175. IV. Rim., 5; Dorp., 377; Wald., iii. 27; Lafont., iii. 5; Goethe, xl. 195.

RE. iv.—CAT AND CHICKEN.

II. Æsop, 14; Babr., 17. IV. Rim., 7; Dorp., 379; Wald., i. 61.—Kurz.

RE. v.—FOX AND BUSH.

II. Æsop, 32; Babr.-Gitl., 187. III. Gabr., 4, 6. IV. Rim., 10; Dorp. 382; Wald., iii. 42.—Kurz.

RE. vi.—MAN AND WOODEN GOD.

I. Benf., *Pants.*, i. 478; Sophos, 52; Vartan, 41; cf. Is., xl.; 1001 *Tag* (Xailun), 5. II. Æsop., 66; Babr., 119.

IV. Rim., 15; Dorp., 387; Kirch., i. 104; Basile, *Pentam.*, 4 (Liebr., i. 63); *Gesammt*, 2, 525; Wald., iii. 45; Lafont., iv. 8.—Oest.

RE. vii.—FISHER.

II. Herod., i. 141; Æsop, 39; Babr., 9; Ennius (Vahlen), p. 151; Aristæn., *ep.* i. 27. III. Gab., 16. IV. Rim., 18; Dorp. 390; Wald., iii. 49; Lafont., x. 11.—Kurz, Rutherford. V. Hazlitt, *Prov.*, 142.

RE. viii.—CAT AND RAT.

II. Æsop., 16; Ph., iii. 2; Babr.-Gitl., 226. III. Gabr., 42. IV. Rim., 21; Dorp., 393; Wald., iii. 57 (*cf.* i. 67); Lafont., iii. 18.—Kurz.

RE. ix.—LABOURER AND PYELARGE.

II. Æsop., 100; Babr., 13. III. Gab., 13. IV. Rim., 43; Dorp, 415; Kirch., vii., 92; *cf.* 93—Oest.

RE. x.—SHEPHERD BOY (WOLF !)

II. Æsop., 166; Babr.-Gitl., 199. IV. Rim., 53; Dorp., 425; Kirch., vii. 136; Goedeke, *Deutsche Dicht.*, i. 286*b*.—Oest. V. L. 74, C. 155, J. 40, T. 90, Cald., 7, Mav., 3. *Cf.* expr. "to cry wolf."

RE. xi.—ANT AND DOVE.

II. Æsop., 296. IV. Rim., 68; Dorp., 440; Lafont., ii. 12; Wald., i. 70.—Rob., Oest. V. L. 203, C. 133, J. 156, T. 156.

RE. xii.—BEE AND JUPITER.

II. Æsop., 287; Babr.-Gitl., 175. IV. Rim., 70; Dorp., 442; Wald., iii. 69.—Kurz.

RE. xiii.—CARPENTER.

I. *Cf.* II. Kings, vi. 4-8. II. Æsop., 308; Babr.-Gitl., 276; Gr. *Prov.* (Leutsch., ii. 197). IV. Rim., 74; Dorp., 446; Kirch., vii. 15, 16; Rabel., iv. prol.; Lafont., v. 1—Rob., Oest.

RE. xiv.—YOUNG THIEF AND MOTHER.

II. Æsop., 351; Babr.-Gidl., 247; Boethius *De discip. schol.* III. Vinc. Bell., *m.*, 3, 2, 7; *Gesta Rom.*, ed. Graesse, ii. p. 186; *Enxemp.*, 273; Brom., A., 3, 19. IV. Rim., 90; Dorp., 462; Pauli, 19; Wald., iii. 19; Kirch., vii. 183.—Oest. V. *Conceyts and Jests*, 26; C. 119, J. 101, T. 10.

RE. xv.—FLEA AND MAN.

II. Æsop., 425; Babr.-Gidl., 283. IV. Rim., 97; Dorp., 469; Wald., iii. 82. V. L. 139, C. 190.

RE. xvi.—MAN WITH TWO WIVES.

I. Benf. *Pants.*, i. 602, ii. 552; *Avadânas*, ii. 138; Diod. Sic., xxxiii., 10; Talm., *Baba Kama*, 60b. II. Æsop., 56; Phæd., ii. 2; Babr., 22. IV. Rim., 100; Dorp., 472; Kirch., vii. 67; H. Sachs, 2, 4, 214; Wald., iii. 83; Lafont., i. 17.—Rob., Oest., Roth., *Heid. Jahrb.*, 1860, p. 52; Liebr., *ZV.*, 120. V. L. 141, C. 17, J. 179, Cald., 16, Clouston, *Pop. Tales*, i. 16.

RE. xvii.—LABOURER AND CHILDREN.

II. Æsop., 98; Babr.-Gidl., 230. III. *Dial. Creat.*, 13. IV. Kirch., i. 172; Lafont., v. 9.

AVIAN.

[The original consists of forty-two fables: of these some are parallels to Phædrine fables, and are accordingly included in the preceding books. Cf. Ro., i. 20, iii. 15, iv. 4, 6, 15, 17, 20; Ex., V. 6.]

AV. i.—NURSE AND WOLF.

I. Alf. *Disc. Cler.*, 24. II. Av., 1; Æsop., 275; Babr., 16; Aphthon., 39. III. Marie, 49; Wright, 77; *Reineke*,

Grimm., 330; *Novus Avianus*, Du Ménil, 262, 268; *Scala*, 77; Brom., A., 21, 26; S., 10, 3. IV. H. Sachs, 2, 4, 33; Pauli, 90 (*cf.* 81); *Eulenspiegel*, 96; *Gesammt.*, 69; Wald., i. 86; Lafont., iv. 16; Rob., Oest.; Goed. *Mittel.*, 626. V. *Cf.* Chaucer, *Freres Tale*, 6957.

AV. ii.—TORTOISE AND BIRDS.

I. *Kacchapa Jātaka*, *supra*, IV., p. 81-2; Wagener-Weber, No. 5 (*Ind. Stud.*, iii. 339); Somadeva, ed. Tawney, ii. 685. II. Av. 2; *Æsop.*, 419; Babr., 115. *Cf.* *Ælian*, vii. 17 (*Æschylus'* death). III. Gab., 53; Bayeux Tap., pl. vi. (see frontispiece); Joh. Sarisb., *Polycrat.*, p. 4; Boner, 64. IV. Wald., i. 87; Mer., 139. V. North, *Bidpai*, p. 259; Gosson, *School of Abuse*, ed. Arber, p. 43.

AV. iii.—TWO CRABS.

II. Aristoph. *Pax.*, 1083; Schol on Athen., 695; Apolod., ix. 50; Av., 3; Babr., 109; *Æsop.*, 187; Petronius *Sat.*, 42.—Ellis. III. Boner, 65. IV. Wald., i. 88; Lafont., xii. 10.

AV. iv.—ASS IN LION'S SKIN.

I. *Siha-Cama-Jātaka*, *supra*, II., pp. 57-8; *Pants.*, iv. 7, v. 7 (Benf., ii. 309, 339, i. 462, 494); Somadeva, ii. 65; *Tulinameh*, Rosen, ii. 149, 218; Hitopadesa, iii. 4; Weber, *Ind. Stud.*, iii. 338; Bleek, *RF in Afr.*, 79 (Hare). II. *Æsop.*, 333; Plato, *Cratyl.*, 411a.; Lucian, *Piscat.*, 32; *Pseudol.*, 3; *Drapet.*, 13; Babr.-Gitl., 218; Avian, 5; Tzetzes, 9, 321; M. Tattius, *Progym.*, f. 8. III. Berach., 47; Reineke, Grimm., 354; *Dial. Creat.*, 108; Holkot, *mor.*, 35; Mapes, *Poems*, p. 36; Odo., 35; *Gatos*, 22; Brom., P., 12, 16, R. 5, 5; Boner, 66. IV. H. Sachs, i. 5, 587; Erasmus, *Adag.*, 'Asinus ap. Cumam'; Geiler, *Narrenschiff*, 59b; Wald., i. 90; Kirch., i. 165; Lafont., v. 21—Rob., Oest.; Ménil, 140; Liebr., *VK.*, 119; De Gub., i, 378.—Tawney. V. Og. 70, L. 224, C. 42, J. 157, T. 109, Cald. 2, Cr. 49; R. C. Jebb, *Bentley*, p. 73. Thackeray, *Newcomes*, i.

AV. v.—FROG AND FOX.

II. Av., 6; Æsop., 78; Babr., 120. III. Boner, 68; Albertus, 49. IV. H. Sachs, i. 4, 981; Fischart, *Frosch-gosch*; Wald., i. 91. V. C. 43, T. 4.

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II. Av., 7; Æsop., 224 (Nevel, 214); Babr., 104. III. Boner, 69; Berach., 31. IV. Wald., i. 92, ii. 98.

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I. Mahabharata, xii. 4175 (Weber, IS., iii. 355); Talm. *Sanhed.*, 106b; Rödiger, *Chrest. syr.*, xxiv. § 5; Benf., *Pants.*, i. 302. II. Av., 8; Æsop., 184; Babr.-Gitl., 282; Gab., 34; Syntip., 59; Aphthon., 15. IV. Basile, *Pentam.*, ed. Lieb., ii. 166; Erasmus, *Chil.*, iii. 5, 8; Wald., i. 93. V. L. 78, C. 45, J. 49, T. 96.

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I. Cf. *Pants.*, iii. 3 and *plls.* (Benf., i. 357). II. Avian, 25; cf. *Philogelos*, 33. III. Ysopet-Avionnet, 14. IV. Waldis, ii. 9; Kirch., vii. 132. V. *C. Merry Tales*, 91.

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II. Av., 26; Æsop., 270. III. Boner, 90. IV. Waldis, i. 78; Kirch., vii. 118. V. L. 210, J. 126.

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I. Talm. *Ab. sarz*, 30^a; Synt., 8; Sophos, 8. II. Av., 27; Dositheus, 8; Æsop., 357; Ælian, *hist. nat.*, ii. 48; Plut., *Terrestriana*; Syntip., 8. III. Cf. Rom., Oest., iv. 13; Ysop.-Avion., 15; Berach., 88. IV. *Simplicissimus*, 2, 12; Waldis, ii. 7; Kirch., vii. 121 (cf. 29)—Oest. V. L. 239, C. 53, J. 47, T. 62; Cr. 38.

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II. Av., 31; Babr., 112; Æsop., 299. IV. Wald., ii. 13.

AV. xxiv.—GOOSE WITH GOLDEN EGGS.

I. *Suvannahamsa Jātaka*, supra VIII. p. 67; Pants., 3, 5 (Benf., i. 361); Wagener-Weber, No. 4; Sophos, 61; Lōq-man, 12. II. Avian, 33; Babrius, 123; Æsop., 343. IV. Waldis, ii. 15 (*cf.* iii. 32); Pauli, 53; Lafont., v. 13—Oest. V. L. 247 (Hen), C. 57, J. 110; Cr., 22; Clouston, *Pop. Tales*, i. 123, *seq.*

AV. xxv.—APE AND TWO CHILDREN.

II. Av., 35; Æsop., 366 (Nevel); Babr., 35; Oppian, *Cyneg.*, ii. 605. III. Ysop.-Av. (Rob. ii. 514); Berachyah, 67, 104. IV. Waldis, ii. 16—Kurz. V. L. 248, C. 186.

AV. xxvi.—WIND AND POT.

II. Av., 41; Æsop., 381; Babr.-Gitl., 165.

AV. xxvii.—WOLF AND LAMB.

II. Av., 42 [Kid]; Æsop., 273; Babr.-Gitl., 132. III. Boner, 30. IV. Waldis, i. 49.

ALFONCE.*

[From the *Disciplina Clericalis* of Moses Sephardi, a Spanish Jew, christened Petrus Alphonsus, 1106.]

ALF. i.—A. TRIAL OF FRIENDSHIP. B. EGYPT AND BALDACH.

A.—I. Cardonne *Mél. asiat.*, i. 78; Jellinek, *Beth Ham.*, VI. xiv. 10. II. Polyän. *Stratig.*, i. 40, 1. III. Alf. ii. 8; Mart. Polon. *Serm.*; Ex., 9, C.; *Scala celi*, 11 b.; *Dial.*

* As the remaining Tales are of a different *genre* to the Fable proper, I have not attempted any thoroughness in the parallels, though the *Disciplina Clericalis* would well repay complete investigation.

Creat., 56; Lucanor, 48 (York, 36); *Castoiment* (Méon, ii. 39; Legr., ii. 379); *Gesta*, 129; Boner, app., 6. IV. H. Sachs, 107; 2, 2, 39; Goedeke, *Every Man*, 1-7; Radloff, i. 191; Gering, *Islensk Æventyri*, 50.

B.—I. 1001 *Nights* (Hagen, 9, 1; Caussin de Percival, 9, 1, 55); Scott, *Tales*, 253; Hammer, *Rosenöl*, 2, 262; Kölle, *Afric. nat. lit.*, p. 122. III. Alf., iii. 2-14; *Scala*, 11; *Dial. Creat.*, 56; Brom., A., 21, 11; *Gesta*, 171; *Liber opium*, 2, 20, 2; *Enxempl.*, 92; *Castoiem.* (Méon), 2. 52 (Legr., 2, 385); *Altris u. Proflias* (ed. Grimm, 1846). IV. Bocc., x. 8; Hardi, *Gesippe*; *Cecat. nouv. nouv.*, v. 28; Chevreau, *Gesippe et Tite*, 1658; H. Sachs, i. 2, 181, iii. 2, 4; *Der mann der seine frau nicht kennt*, 1781; Ger., *Islensk Æventyri*, 51—Schmidt, *Beitr.* 111, on Alf., p. 98. V. Lydgate, *Tale of Two Merchaunts*; R. Edwards *Tragedy*, 1582; G. Griffin, *Gesippus, a Tragedy*, 1841—Warton, I., clxxxvii.

ALF. ii.—MONEY TRUSTED.

I. Sindibad, 25; Syntipas, 22; Cardonne, *mél.*, i. 61; 1001 *Nacht*, Bresl., 386 (Loiseleur, 652); Scott, *Tales*, 207—Loiseleur *essai*, 119. III. Alf., 16, 1-10; *Castoiem.* (Méon, ii. 107; Legr., ii. 403); *Gesta*, 118; Brom., R., 6, 1; *Enxempl.*, 92. IV. Bocc., viii. 10; *C. nov. ant.*, 74; Gering, 69—Schmidt, *Beitr.*, 91-95—Oest. V. *Jack of Dover*, 14.

ALF. iii.—LYE OF OIL.

III. Alf., 17, 1-12; Vinc. Bell., *m.*, i. 1, 26; *Enx.*, 334; *Castoiem.* (M. Legr., iii. 62), ii. 113; *Gesta*, 246 (Grässe, ii. 151). IV. Pauli; Gering, *Isl. Æv.*, 70—Oest.

ALF. iv.—MONEY RECOVERED.

I. D'Herbelot (suppl. Galland), 225 b. III. Alf., 18; Vinc. Bell., *m.*, 1, 1, 27; *Scala*, 21 b.; *Enxemp.*, 311. IV. Timoneda, *Patrañas*, 6; Cinthio, i. 9; Doni, *Marini*, c. 80; Pauli, 115; Kirch., vii. 13; Ger., 71. V. *Merry Tales and Answers*, 16; *Pasquil's Jests*, p. 17; *Old Hobson*, 20.

ALF. v.—DREAM-BREAD.

I. *Sindibad-nameh*, 35, p. 175; Hammer, *Rosenöl*, No. 180, ii. 303; Mesnevi, 2, 288; *Toldoth Jesu*, ed. 1705, p. 51; Benf., *Pants.*, i. 493. III. Alf., 20, 1-8; *Cast.*, p. 127; Vinc. Bell., *m.*, I, 1, 26; Brom., E., 8, 14; *Gesta*, 106; *Scala*, 73 b.; *Enxempl.*, 27; Boner, 74. IV. Cinthio, i. 3; Gering, 72; Pitrè *Fiabi*, 173. V. Dunlop-Liebr., 280; Clouston, *Pop. Tales*, ii. 86-95; Crane, *Ital. Folk Tales*, 154, 356.

ALF. vi.—LABOURER AND NIGHTINGALE.

I. Benf., *Pants.*, i. 381; Vartan, 13; *Simchot hanefesh* (Heb.), 42 b.; Barlaam, iv. 29; Loiseleur, p. 171. III. Alf., 23, 1-6; *Cast.*; cf. Schm., p. 150; *Dial. Creat.*, 100; *Scala*, 7 b.; Wright, p. 170; *Legenda aurea*, c. 175; *Enxempl.*, 53; Legrand, iii. 113; *Gesta*, 167; *Mystère du roi Advenis*, ap. Parf., *hist. du theat. franç.*, 2, 475; Marie, i. 314, ii. 324; Du Ménil, 144; *Hist. Litt. de la France*, xxiii. 76. IV. Kirch., iv. 34; H. Sachs, i. 4, 428; Luther, *Tischr.*, 612; Wieland, *Vogelgesang* (Werke, 18, 315); Ger., *Isl. Æv.*, 75; Uhland ap. *Germ.*, iii. 140. V. Lydgate, *Chorle and Bird*; Way, *Lay of Little Bird*, ap. Swan *Gesta*, 2, 507-13; Caxton, *Golden Legend*, 392 b.; Dunlop-Lieb., p. 484, n. 84.

ALF. vii.—CROOKBACK.

I. *Vikram*, tr. Burton, p. 108* (proverb). III. Alf., viii. 2; *Cast.*, 75; *Enxem.*, 13; Legr., ii. 376; *Gesta*, 157; Boner, 76. IV. *C. nov. ant.*, 50; Pauli, 285; Gering, 60.

ALF. viii.—DISCIPLE AND SHEEP.

III. Alf., iii. 3; Gering, 66; *C. nov. ant.*, 31; *Enx.*, 85. IV. *Don Quix.*, i. 20; Pitrè, *Fiabi*, 138; Grimm, *KM.*, 86. V. Crane, *Ital. F.T.*, 156, 356.

* "Expect thirty-two villanies from the limping,
And eighty from the one-eyed man,
But when the hunchback comes,
Say, 'Lord defend us.'"

ALF. ix.—WOLF, LABOURER, FOX AND CHEESE.

I. Cf. Benf., i. 349; Blumenthal, *R. Meir*, 165; Vartan, 17. III. Alf., 24. IV. Gering, *Isl. Æv.*, 76.

ALF. x.—HUSBAND, WIFE, AND MOTHER-IN-LAW.

III. Alf., 12; *Gesta*. IV. Gering, 64.

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I. *Sindibad-nameh*, 11; Syntipas, 11; *Mishle Sandebar* (Heb.) ed. Cassel, 98-104; Scott, *Tales*, p. 100; Habicht, 15, 117; *Tutinameh*, p. 24; *Vrihat Katha*, ap. *Quart. Orient. Mag.*, 1824, ii. 102; Somadeva, ed. 1829, p. 56; Loiseleur, 106-7. III. Alf., 141-8; Vinc. Bell., *m.* 3, 9, 5; *Scala*, 87; *Gesta*, 28; Wright, 13 (p. 16, cf. p. 218); *Enxem.*, 234; *Castoïem.*, 292; Adolphus, ap. Wright, 178. IV. Bocc., v. 8; H. Sachs, 4, 3, 28; Schmidt, *Beitr.*, 106-8; Keller, VII. *Sages*, cxlv.; Gering, 67; Oest. V. English Fabliau, *Dame Siriz* ap. Wright, *Anecd. Lit.*, 1-13.

ALF. xii.—BLIND MAN AND WIFE.

III. Cf. Schm., 43; Keller, VII. *Sages*, ccii.; Gering, 63.

ALF. xiii.—TAILOR, KING, AND SERVANT.

III. Alf., 21. [In Stainhöwel, this is preceded by two others, Alf., 10, 6; 11, 1 = *Gesta*, 122, 123.] IV. Pitre *Fiabi*, 186; Kirch., i. 243; Gering, 73. V. Crane, 357.

POGGIO.

[From the *Facetiæ* of Poggio Bracciolini, first printed about 1470.]

Po. i.—A TOO HOLY GIFT.

IV. Pog., 1; Lessing *Werke*, 1827, xviii. 9; Bebelius, *fac*, ed. 1660, p. 279; *Dict. d'anecd.*, i. 192. [Preceded in Stainhöwel by Pog. 10.]

PO. ii.—HYPOCRITE.

IV. Pog., 6; Bebelius, 282; Montaigne, ii. 3; *Moyen de Parvenir*, ii. 121; B. Rousseau, *Épigr.*

PO. iii.—DISAPPOINTED (Omitted).

IV. Pog., 45; Kirch., i. 339; *Cent. nouv. nouv.*, 80.

PO. iv.—HUNTING DOES NOT PAY.

IV. Pog., 2; Rim., 18; Morlini, 77; *Nugæ Doctæ*, 56; Straparola, xiii. 1; Geiler, *Narrenschiff*, 148b; Kirch., i. 425.—Oest. in Hannover, *Tagespost*, Feb. 7, 14, 1867. V. *Merry Tales and Answers*, 52; *Pasquils*, 62.

PO. v.—MONSTROSITIES.

IV. Pog., 31-4; Licetus, *De Monstris*.

PO. vi.—BURIED DOG.

III. Brom., D., 7, 13; Meon, iii. 70. IV. Pog., 36; Pauli, 72; Malespini, 59; *C. nouv. nouv.*, 96; Gucelette, iv. 22; Brenta, *Arcadia*, 525; *Conv. Serm.*, i. 154; *Dict. d'anecd.*, ii. 451; *Gil Blas*, v. 1. V. Dunlop-Liebr., 297.

PO. vii.—FOX, COCK, AND DOG (Rom. iv. 18).

I. *Kukkuta Jātaka*, *supra*, XIV., pp. 75-7. II. *Æsop.*, 225. III. Marie, 52; Brom., 7, 8; Grimm, *RF.*, cxxii.; Reinhartus, ii. 1175. IV. Pog., 79; H. Sachs, ii. 4, 75; Luther, *Tischr.*; Kirch., iii. 128; Lafont., xii. 15; Goethe, xl. 14.—Oest. [Inserted here by Stainhöwel from his Rom. iv. 18 to end the book. What follows is from Machault's and Caxton's additions].

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IV. Pog., 202; Guicciard, 175; *Democr. ridens*, p. 66; *Roger Bontemps*, p. 40; *Past. agréables*, 209.

PO. xi.—PILLMAKER. PO. xii.—WIDOW.

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Caxton.—WORLDLY AND UNWORLDLY PRIEST.

[Added by Caxton to clear out, as it were, the bad taste of the Poggiana from our mouth; probably a true anecdote of his time.]

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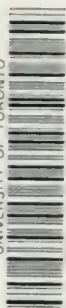
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OF AESOP



The Fables of Aesop.

II.

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II.

TEXT AND GLOSSARY.

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¶ Here begynneth the book
of the subtyl historyes and Fables
of Esope whiche were translated
out of Frensshe in to Englysshe
by william Caxton



At Westmynstre In the yere of oure Lorde
.m. cccc.lxxxiiij

¶ Here beguneth the peface or prologue of
the fyrfte booke of Esope



Romulus fon of thybere of the
Cyte of Atyque / gretynge / Esope
man of grece / fubtyll and In-
genyous / techeth in his fables
how men ought to kepe and
rewle them well / And to thende that he
fhould fhewe the lyf and customes of al maner
of men / he induceth the byrdes / the trees and
the beeftes ſpekyng to thende that the men
may knowe wherfore the fables were found /
In the whiche he hath wretton the malyce of
the euylle people and the argument of the
Improbables / He techeth alfo to be humble and
for to vſe wordes / And many other fayr En-
ſamples rehersed and declared here after / the
whiche I Romulus have translated oute of grekes
tongue in to latyn tongue / the whiche yf thou
rede them / they fhalle aguyſe and ſharpe thy
wytte and ſhal gyue to the cauſe of Joye /

¶ The first fable is of the cock and of the
precious stone /



As a Cok ones fought his pasture in
the donghulle / he fond a precious
stone / to whome the Cok sayd /
Ha a fayre stone and precious
thow arte here in the fylth And
yf he that defyreth the had found the / as I
haue he wold haue take the vp / and sette the
ageyne in thy fyrst estate / but in vayne I haue
found the / For no thyng I haue to do with
the / ne no good I may doo to the ne thou
to me / And thys fable sayde Esope to them
that rede this book / For by the cok is to
vnderfond the fool which retcheth not of
sapyence ne of wysedome / as the cok retcheth
and setteth not by the precious stone / And by
the stone is to vnderfond this fayre and play-
faunt book

¶ This second fable is of the wulf and the lambe /



¶ Of the Innocent and of the shrewe
 Esope reherceth to vs fuche a
 fable / howe it was so / that the
 lambe and the wulf had bothe
 thurst / and went both to a Ryuer
 for to drynke / ¶ It happed that the wulf dranke
 aboue & the lambe dranke byneth / And as the
 wulf sawe & percyued the lambe / he sayd with
 a hyghe voys / Ha knaue why hast thou troubled
 and

and fowled my water/ whiche I hold now drynke /
Allas my lord sauf your grece / For the water
cometh fro yow toward me / Thenne sayd the
wulf to the lambe / Haft thou no shame ne drede
to curse me / And the lambe sayd My lord with
your leue / And the wulf sayd ageyne / Hit is
not fyxe monethes passyd that thy fader dyd to
me as moche / And the lambe anfuerd yet was
I not at that tyme born / And the wulf said
ageyne to hym / Thou haft ete my fader / And
the lambe anfuerd / I have no teeth / Thenne
said the wulf / thou arte wel lyke thy fader /
and for his fyne and myfdede thou shalt deye /
The wulf thenne toke the lambe and ete hym /
This fable sheweth that the euylle man retcheth
not by what maner he may robbe and destroye
the good and Innocēt man.

¶ The thyrde fable is of the rat / and of the
frogge /



Now it be so / that as the rat went in
pylgremage / he came by a Ryuer /
and demaunded helpe of a frogge
for to passe / and go over the
water / And thenne the frogge
bound the rats foote to her foote / and thus
fwymed vnto the myddes ouer the Ryuer / And
as they were there the frogge stood styll / to
thende that the rat shold be drowned / And in
the meane whyle came a kyte vpon them / and
bothe bare them with hym / This fable made
Esöpe for a sÿmylytude whiche is prouffitabie to
many folkes / For he that thynketh evylle ageynst
good / the evil whiche he thynketh shall ones
falle upon hym self.

¶ The fourth fable is of the dogge and the
sheep



Of the men chalengynge / whiche ever
be sekyng occasion to doo some
harne and dommage to the good /
faith Esope fuche a fable / Som-
tyme was a dogge / whiche de-
maunded of a sheep a loof of brede that she had
borowed of hym / And the sheep anfuerd that
neuer she had none of hym / The dogge made
her to come before the Juge / And by cause the
sheep denyed the dette / the dogge provysed and
broughte with hym fals wytnes / that is to wete
the wulf / the mylan & the spaehawk / And
whanne these wytnes shold be examyned and
herd / the wulf sayd to the Juge / I am certayne
& me remembreth wel / that the dogge lend to
her a loof of brede / And the myllan went and
sayd / she receyued hit presente my persone /
And the sperowhawk said to the sheep / come
hyder why denyest thou that whiche thou hast
take and recyued / And thus was the poure sheep
vaynquysshed ¶ And thenne the Juge com-
maunded to her that she shold paye the dogge /
wherefore

wherfore the fold away before the wynter her
flees and wulle for to paye that / that the neuer
had / and thus was the poure sheep despoyled /
In fuche maner done the euylle hongry peple
which by theyr grete vntrouthe and malyce
robben and despoillen the poure folke

¶ The fytthe fable is of the dogge and of the
pyece of flesshe



He that desyreth to haue other mens
goodes oft he loseth his owne
good / whereof Esope reherceth to
vs suche a fable / In tyme passed
was a dogge that wente ouer a
brydge / and held in his mouthe a pyece of
fleshe / and as he passed ouer a brydge / he
perceywed and sawe the shadowe of hym /
and of his pyece of fleshe within the water /
And he wenyng that it had be another pyece
of fleshe / forthwith he thought to haue take
it / And as he opened his mouthe / the pyece
of fleshe fylle in to the water / and thus he lost
it / Ryghte soo is of many / for whanne they
thynke to robbe other / they lese their owne
and propre good / wherfor for the loue of a vayn
thyng men ought not to leue that whiche is
certeyn.

C The by fable is of the lyon and of the cowe /
of the goote and of the sheep



Men sayen that it is not good to ete
plommes with his lord / ne to the
poure it is not good to have par-
tage and dyuyfyon with hym which
is ryche & myghty / wherof Esope
reherceth suche a fable / The cowe / the gote &
the sheep went ones a hūtyng & chafe / with the
lyon and toke a herte / And whanne they cake /
[came] to haue theyr parte / the lyon sayd to
them / My lordes I late you wete / that the fyrst
part is myn by cause I am your lord / the second
by cause / I am stronger than ye be / the thyrd /
by cause I ranne more swifter than ye dyd / and
who so ever toucheth the fourthe parte / he shall
be myn mortal enemy / And thus he took for
hym selfe alone the herte / And therefore this
table techeth to al folk / that the poure ought
not to hold felauship with the myghty / For
the myghty man is neuer feythfull to the poure

¶ The feuenth fable is of the theef and of
the sonne.



NO man is chaunged by nature but
of an euyll man maye wel yssue
and come a wers than hymself/
wherof Esope telleth suche a
fable / A theef held the feest of
his weddyng / And his neyghbours came there
as the feest was holden and worshipped / and bare
honour to the theef / And as a wyse man sawe
that the neyghbours of this theef were ioyeful
and glad / he sayd to them / Ye make ioye &
gladnes of that / wherof ye sholde wepe / take
hede thenne to my wordes and vnderfond your
ioye / ¶ The sonne wolde ones be maryed / But
alle the Nacions of the world were ageynst hym /
& prayd Iupiter that he shold kepe the sonne
fro weddyng / & Jupiter demaūded of them
the cause why they wolde not haue hym to be
wedded / the one of them said / Iupiter thou
knowest wel / how ther is but one sonne & yet
he brenneth vs al / & yf he be maryed & haue
ony children / they shal destroye al kynde / And
this fable techeth vs that we ought not to be
reioysshed of euyll felowship /

¶ The viij fable is of the wulf and of the crane



Ho so euer doth any good to the euyl man he synneth as Esope faith / for of any good which is don to the euils cometh no prouffit / wherof Esope reherceth to vs suche a fable / A wulf ete & deuoured a sheep of whos bones he had one in his throte which he coulde not haue out & fore it greued hym / thenne went the wulf & praid the crane that she wold draw oute of his throte the bone / & the crane put her nek in to his throte & drewe out the bone wherby the wulf was hole / ¶ And the crane demaunded of hym to be payd of her salary ¶ And the wulf answerd to her / Thou arte well vnconnyng & no good connyng / remembryng the good that I haue done to the / for whan thou haddest thy neck within my throte / yf I had wold / I might haue ete the / and thus it appiereth by the fable how no proufite cometh of any good whiche is done to the euyle

¶ The ix fable is of the two bytches



It is not good to byleue what flaterers
 and euyll men faye / for by theyr
 fwete wordes / they deceyue the
 good folke / whereof Esope re-
 herceth such a fable / This was a
 bytche which wold lyttre and be delyuerd of her
 lytyl dogges / and came to the hows of another
 bytche / & prayd her by fwete and fayre wordes
 that she would lene to her a place for to lyttre
 her lytyll dogges / And this other lend to her /
 her bed and her hows wenyng to doo wel /
 And whan the bytche had lyttred her lytyl
 dogges / the good bytche fayd to the other / that
 it was tyme that she shold goo and departe oute
 of her hows And then the bytche and her young
 dogges ranne vpon the other / and boot and
 casted her oute of her owne hows / and thus for
 to have doo well / grete dommage cometh ofte
 therefore And ofte the good men lese theyr goodes
 by the decepcion and flaterye of the peruers and
 evylle folke /

¶ The tenth fable is of the man and of the
serpent



Hath that leneth and helpeth the euylle
men / fynne / for after that men
have doo to them some good /
they hurte them afterward / For
as men fayen comynly / yf ye
kepe a man fro the gallows / he thalle neuer
loue yow after / wherof Esope reherceth suche
a fable / ¶ A man was som tyme whiche fond a
serpent within a Vyne / and for the grete wynter
and frost the serpent was hard / and almost dede
for cold wherof the good man had pyte and toke
and bare her in to his hows and leyd her before
the fyre / and so moche he dyd that that she
came ageyne in to her strengthe and vygour /
She beganne thynne to crye and whystled about
the hows and troubled the good wyt / and the
children / wherfor this good man wold haue her
oute of his hows / And whanne he thoughte to
haue take her she sprange after his neck for to
haue strangled hym / And thus hit is of the
euyl folk whiche for the good done to them /
they yeld ageyne euyl and deceyuen them whiche
have had pyte on them / And also theyre felau-
thip is not good ne vtyle /

¶ The xj fable is of the Lyon and of the asse



OF them whiche mocken other esope
reherceth such a fable Ther was
an asse which met with a lyon to
whom he said my broder god
faue the & the lyon shaked his
hede and with grete payne he myght hold his
courage / to have forth with deuoured hym /
But the lyon sayd to hym self / It behoueth not
that teethe soo noble and so fayre as myn be
touchen not / ne byten suche a fowle beest / For
he that is wyse must not hurte the foole ne take
hede to his wordes / but lete hym go for suche
as he is

¶ The xij fable is of the two rats



etter worthe is to lyue in pouerte
 surely / than to lyue rychely beyng
 euer in daunger / Wherof Esope
 telleth suche a fable / There were
 two rats wherof the one was grete
 and fatte / and held hym in the celer of a Rych
 man And the other was poure and lene / ¶ On
 a daye this grete and fat ratte wente to s̄p̄orte
 hym in the feldes and mette by the way the
 poure rat / of the whiche he was receyued as
 well as he coude in his poure cauerne or hole /
 and gaf from of suche mete as he had / Thenne
 sayd the fatte ratte come thow wyth me / And
 I shalle gyue the wel other metes / He went
 with hym in to the tounne / and enterd bothe
 into the celer of the ryche man / the whiche
 celer was full of alle goodes / And when they
 were within the grete rat presented and gaf to
 the poure rat of the delycious metes / saying thus
 to hym / Be mery and make good chere / and
 ete and drynke Joyously / ¶ And as they were
 etynge / the bouteler of the place came in to the
 celer / & the grete rat fled anon in to his hole /

&

B

& the poure rat wift not whyther he fhold goo
ne flee / But hyd hym behynd the dore with
grete fere and drede / and the bouteler turned
ageyne and fawe hym not / And whan he was
gone the fatte rat cam out of his cauerne or
hole / and called the poure ratte / whiche yet
was fhakynge for fere / and fald to hym / come
hyder and be not aferd / & ete as moche as thou
wylt / And the poure rat fayd to hym / for
goddes loue lete me go oute of this celer / For I
haue better ete fome corne in the felde and lyue
furely / than to be ever in this torment / for thou
arte here in grete doubte & lyueft not furely /
And therefore hit is good to lyue pourely &
furely For the poure lyueth more furely than
the ryche

¶ The xiiij fable is of the Egle and of the foxe



How the puyssant & myghty must
 doubte the feble Esope reherceth
 to vs sliche a fable / Ther was an
 Egle whiche came ther as young
 foxes were / and took away one of
 them / and gaf hit to his younge Egles to fede
 them with The foxe wente after hym & praid
 hym to restore and gyue hym ageyne his yong
 foxe / and the Egle said that he wold not / For he
 was ouer hym lord and maister / ¶ And thenne
 the foxe fulle of shrewdnes and malyce beganne
 to put to gyder grete habondaunce of straws
 round aboute the tree / where vpon the egle and
 his yonge were in theyr nest / and kyndeled it
 with fyre / ¶ And whan the smoke and the
 flambe began to ryse vpward / the Egle ferd-
 fulle and doubtyng the dethe of her lytylle egles
 restored ageyne the younge foxe to his moder
 ¶ This fable sheweth vs / how the myghty men
 oughte not to lette in ony thyng the small folke /
 For the lytyle ryght ofte may lette and trouble
 the grete

¶ The xiiij fable is of the Eggle whiche bare a nutte in his becke and of the rauē



eth that is sure and wel garnysshed yet by fals counceyll may be betrayed / wherof Esope telleth suche a fable / ¶ An Eggle was somtyme vpon a tree / whiche held with his bylle a nutte / whiche he coude not breke / the rauē came to hym / and sayd / Thow shalt neuer breke it / tulle thow fleest as hyghe as thow mayst / and thenne late it falle vpon the stōnes / And the Eggle beganne to flyhe and lete fall his proye / and thus he lost his notte / ¶ And thus many one ben deceyued thorughe fals counceyll / and by the fals tongue of other

¶ The xv fable is of the rauē and of the foxe



Hey that be glad and Joyefull of the prayfyng of flaterers of tyme repente them therof / wherof Esope reherceth to us suche a fable / A rauē whiche was vpon a tree / and held with his bylle a chese / the whiche chese the fox desyred moche to haue / wherfore the foxe wente and preyed hym by suche wordes as folowen / O gentyll rauē thow art the fayrest byrd of alle other byrdes / For thy fethers ben so fayr so bright and so reiplendysshynge / and can also so wel synge / yf thow haddest the voys clere and small thow sholdest be the moost happy of al other byrdes / And the foole whiche herd the flateryringe wordes of the foxe beganne to open his bylle for to synge / And then the chese fylle to the grounde / and the fox toke and ete hit / And whan the rauē sawe that for his vayn glorye he was deceyued wexed hevy and sorowfull / and repented hym of that he had byleued the foxe / And this fable techeth vs / how men ought not to be glad ne take reioysshynge in the wordes of caytyf folke / ne also to leue flattery ne vayn glory

¶ The xvi fable is of the Lyon / of the wyld
bore / of the bole & of the asse



Whanne a man hath lost his dignyte or
offyce / he muste leue his fyrst audu-
cyte or hardyness / to thende / that
he be not iniuryed and mocqued of
euery one / wherof Esope sheweth
vnto fuche a fable / There was a lyon whiche
in his yongthe was fyers and moche outragious /
¶ And when he was come to his old age / there
came to hym a wyldbore / whiche with his
teeth rent and barst a grete pyece of his body
and auenged upon hym of the wrong the lyon
had doo to hym before that tyme / ¶ After
came to hym the boole whiche smote and hurted
hym with his hornes / And an asse came there /
whiche smote hym in the forhede with his feete
by maner of vyndycacion / And thenne the poure
Lyon beganne to wepe sayenge within hym self
in this manere / When I was yonge and uertuous
euery one doubted and fered me / and now that
I am old and feble / and nyghe to my dethe /
none is that setteth ne holdeth ought by me /
but of euery one I am setten aback / I haue lost
alle

alle good and worship / and therefore this fable
admonesteth many one whiche ben enhaunced
in dygnyte and worship shewinge to them / how
they must be meke and humble / For he that
geteth and acyureth no frendes ought to be
doubtous to falle in suche caas and in suche
peryl

¶ The xviij fable is of the asse and of the
yong dogge



None ought to entermete hym of that
what he can not do wherof Esope
recyted suche a fable / Of an asse
whiche was in the hows of a lord /
whiche lord had a lytyle dogge /
whiche he loued wel / and gaf hym mete and
ete vpon his table / And the lytyle dogge loked
and chered / and lepte vpon his gowne / And to
alle them that were in the hows he made chere /
wherfor

wherfor the asse was enuyous and sayd in hym
self/ yf my lord and his meyny loue this myf-
chaunt besie by cause that he chereth and maketh
feste to eevery body / by gretter reason they ought
to loue me vf I make chere to them / Thenne
sayd he in hym self/ Fro hentforth I shall take
my disporte and shall make Joye and playe
with my lord / and wyth his meyny / And ones
as the asse was in this thoughte and ymagyna-
cion / hit happed that he sawe his lord whyche
entryd in to his hows / the asse beganne thenne
to daunse and to make feest and songe with his
fwete voys / and approched hym self toward his
lord & went & lepte vpon his sholders / and
beganne to kyffe and to lykke hym / The lord
thenne beganne to crye oute with a hyghe voys
and sayd / lete this fowl and payllard / whiche
hurteth and byteth me sore / be bete and putt
away / The lordes seruantes thenne toke anone
grete staues / and beganne to smyte vpon the
poure asse / and so sore corryged and bete hym /
that after he had no lustie ne courage to daunse /
ne make to nonne chere ne feste / and therefore
none ought to entermete hym self for to doo a
thyng / whiche as for hym impossyble is to be
done / For the vnwyse displeseth there / where
as he supposeth to please

¶ The xbiij fable is of the lyon and of
the rat /



He myghte and puyffant must par-
donne and forgyue to the lytyll
and feble / and ought to kepe hym
fro al euylle / For oftyme the lytyll
may wel gyue ayde and help to
the grete / wherof Esope reherceth to vs suche a
fable Of a lyon whiche slepte in a forest and the
rats desported and playd aboute hym / It happed
that the rat wente vpon the lyon / wherfore the
lyon awoke / and within his clawes or ongles he
tooke the rat / ¶ And whanne the rat sawe hym
thus taken & hold sayd thus to the lyon / My
lord pardonne me / For of my deth noughte ye
shalle wyne / For I supposed not to haue done
to yow ony harme ne displayfyre / ¶ Thenne
thought the lyon in hym self that no worship ne
glorye it were to put it to dethe / wherfor he
graunted his pardonne and lete hym go within
a lytyll whyle / After this it happed so that the
same lyon was take at a grete trappe / and as he
sawe hym thus caught and taken / he beganne
to crye and make sorowe / and then whan the
rat

rat herd hym crye / he approched hym & demaunded of hym wherfor he cryed / And the lyon anfuerd to hym / Seest thou not how I am take & bound with this gynne / Thenne sayd the ratte to hym / My lord I wylle not be vnkynde / but euer I shal remembre the grace whiche thou hast done to me / And if I can I shall now helpe the / The ratte beganne thenne to byte the lace or cord / and so long he knawed it that the lace brake / And thus the lyon escaped / ¶ Therefore this fable techeth vs how that a man myghty and puyssant ought not to dysprayse the lytyll / For somtyme he that can no body hurte ne lette may at a nede gyue help and ayde to the grete

¶ The xix fable is of the mylan whiche was
seke and of his moder



HE that euer doth euylle ought not
to suppose ne haue no trust that
his prayer at his nede shalle be
herd / Of the whiche thyng Elope
sheweth to us suche a fable / Of
a mylan whiche was seke / so moche that he had
no truste to recouer his helthe / And as he sawe
hym so vexed with feblenes / he prayd his moder
that she shold praye vnto the goddes for hym /
And his moder ansuerd to hym / My sone thou
haft so gretely offendyd and blasphemyd the
goddes that now they wol auenge them on the /
For thou preyest not them by pyte ne by loue /
but for dolour and drede / For he whiche ledeth
euylle lyf / and that in his euylle delynge is ob-
stynate / ought not to haue hope to be delyuered
of his euyll / For whan one is fall into extremyte
of his sekenes / thenne is the tyme come that he
must be payed of his Werkes and dedes / For he
that offendeth other in his prosperyte / whan he
falleth in to aduersyte / he fyndeth no frendes /

¶ The xx fable maketh mencion of the swalowe /
and other byrdes



HE that byleueth not good counceyll /
may not fayll to be euylle coun-
ceyll / wherof Esope reherceth
to vs suche a fable / Of a plowgh
man / whiche sowed lynseed / and
the swalowe seyng that of the same lynseed men
myght make nettes and gynnes / wente and sayd
to al other byrdes / Come with me ye al & lete
vs plucke vp al this / For yf we leue hit growe /
the labourer shal mowe make therof gunnes and
nettes for to take vs al / Alle the byrdes desprayed
his counceyl / ¶ And thenne as the swalowe
fawe this / he wente and herberowed her in the
plowgh mans hows / ¶ And whanne the flaxe
was growen and pulled vp / the labourer made
gynnes and nettes to take byrdes / wherwith he
took euery day many other byrdes / and brought
them to his hows / to the whiche byrdes the
swalowe thenne sayd / I told yow wel / what
that shold happe therof / wherfore men ought
not to despraye good counceylle / For he that is
euyl aduyfed and not wel counceyled thalle haue
moche payne

¶ Here songsshed the fyrst booke of Esope /

¶ Here foloweth the prohempe of the second book
of fables of esope / man wyse subtyle and
Ingenpous



le maner of fables ben found for to
shewe al maner of folk / what
maner of thyng they ought to
enfyewe and folowe / ¶ And also
what maner of thyng they must
and ought to leue and flee / for fable is as
moche to feye in poeterye / as wordes in theo-
logye / ¶ And therfor I shalle wryten fables
for to shewe the good condycions of the good
men / for the lawe hath be gyuen for the tres-
pacers or mysdoers / And by cause the good ond
Juste be not subget to the lawe as we fynde and
rede of alle the Athenyens / the whiche lyued
after the lawe of Kynde / And also they lyued
at theyr lyberte / but by theyre wylle wold haue
demaunded a kynge for to punyssh alle the
euyll / but by cause they were not customed to
be reformed ne chastyfed / whan ony of them
was corrected / and punysshed / they were gretely
troubled / whan theyr newe kynge made Justyce /
For by cause that before that tyme they had
neuer

neuer be vnder no mans subjection / and was grete charge to them to be in feruytude / wherefore they were forowful that euer they had demaunded ony thyng / ageynst the whiche esope reherceth suche a fable whiche is the fyrst and formeft of this second book

¶ The fyrst fable is of the frogges and of
Jupgter



NO thyng is so good as to lyue Justly
and at lyberte For fredome and
lyberte is better than ony gold or
fyluer / wherof Esope reherceth
to vs fuche a fable / There were
frogges whiche were in dyches and pondes at
theyre lyberte / they alle to gyder of one assente
& of one wyll made a request to Jupiter that
he wold gyue them a kynge / And Jupyter be-
ganne

ganne therof to merueylle / And for theyr kyng
he called to them a grete pyece of wood / whiche
maade a grete fowne and noyfe in the water /
wherof alle the frogges had grete drede and
fered moche / And after they approched to theyr
kyng for to make obeyffaunce vnto hym / ¶ And
whanne they perceyued that hit was but a pyece
of wood / they torned ageyne to Jupiter prayenge
hym fwetely that he wold gyue to them another
kyng / And Jupiter gaf to them the Heron for
to be theyr kyng / And then the Heron beganne
to entre in to the water / and ete them one after
other / And whanne the frogges sawe that theyr
kyng deftroied / and ete them thus / they beganne
tendyrly to wepe / fayeng in this manere to the
god Jupiter / Ryght hyghe and ryght myghte
god Jupiter pleafe the to delyuere vs fro the
throate of this dragon and fals tyraunt which eteth
vs the one after another / And he fayd to them /
the kyng whiche ye haue demounded thalle be
your mayster / For whan men haue that / which
men oughte to haue / they ought to be ioyful
and glad / And he that hath lyberte ought to kepe
hit wel / For nothyng is better than lyberte / For
lyberte thold not be wel fold for alle the gold
and fyluer of all the world

¶ The second fable is of the Columbes or douues
of the kyte and of the sperehawke



Ho that putte and submytteth hym
felf vnder the faue gard or protec-
tion of the euylle / thou oughtest
to wete & knowe / that whan he
asketh & demanded ayde & helpe /
he geteth none / ¶ Wherof Esope reherceth to
vs fuche a fable / Of the douues whiche de-
maunded a sperehawke for to be theyr kynge /
for to kepe them fro the kyte or mylan / And
whanne the sperehawke was maade kynge ouer
them / he beganne to deuoure them / the whiche
columbes or douues sayd amonge them / that
better it were to them to suffre of the kyte than
to be vnder the subjection of the sperehawke /
& to be martyred as we be / but therof we be
wel worthy / For we oure self ben cause of this
meschyef / And therefore whanne men done ony
thyng / men ought well to loke and confydere
thende of hit / For he dothe prudently and
wyfely whiche taketh good hede to the ende

¶ The thyrde fable is of the theef and of the
dogge



Hanne that one gyueth ony thyng/
men ought wel to take hede/ to
what ende hit is gyuen/ wherof
Efope reherceth fuche a fable/
Of a theef which came on a nygt
within a mans hows for to haue robbed hym/
And the good mans dogge beganne to bark at
hym/ And thenne the theef casted at hym a
pyece of brede/ And the dogge sayd to hym/
thow castest not this brede for no good wyll/
but only to the ende/ that I hold my pees/
to thende that thow mayst robbe my mayster/
and therefore hit were not good for me/
that for a morsell of brede/ I thold lese
my lyf/ wherfore goo fro hens/
or els I thalle anone awake my
mayster and alle his meyne/ The dogge
theynne beganne to bark/ and the theef
beganne to flee/ And thus by couetyse
many one haue oostyme receyued grete
yestes/ the whiche haue been cause
of theyr dethe and to lese theyre heedes/

¶ Wherfore

¶ Wherfore hit is good to confydere and loke
wel / to what entencion the yeft in gyuen / to
thende that none may be betrayd thurgh yeftes /
ne that by ony yeftes none maketh some trayfon
ageynft his mayfter or lord

C The fourthe maketh mencyon of the sowe
and of the wulf



It is not good to byleue all fuche
thynges as men may here / wherof
Esopo sayeth fuche a fable / Of a
wulf whiche came toward a sowe
whiche wepte and made sorowe
for the grete payne that she felte / by cause she
wold make her young pygges / And the wulf
came to her sayeng / My suster make thy yonge
pygges surely / for ioyoutly and with good wyll /
I thalle helpe & serue the / And the sowe sayd
thenne to hym / go forth on thy waye / for I
haue no nede ne myster of fuche a seruaunt / For
as longe as thou shalt stonde here I thal not
delyuere me of my charge / For other thyng
thou desyrest not / than to haue and ete them /
The wulf then wente / and the sowe was anone
delyuerd of her pygges / For yf she had byleuyd
hym she had done a sorowful byrthe / And thus
he that folyshly byleueth it happeth to hym

¶ The fyfthe fable maketh mencyon of the
montayn whiche fhake



Yght fo it happeth / that he that
menaceth hath drede and is ferd-
ful / wherof Esope reherceth to vs
fuche a fable Of a hylle whiche
beganne to tremble and fhake by
caufe of the molle whiche delued hit / And whanne
the folke ſawe that the erthe beganne thus to
fhake / they were fore aferd and dredeful / and
durft not wel come ne approche the hylle / But
after whanne they were come nyghe to the mon-
tayne / & knewe how the molle caused this hylle
fhakyng / theyr doubte and drede were con-
uerted vnto Joye / and beganne alle to lawhe /
And therefore men ought not to doubte al folk
which ben of grete wordes and menaces / For
ſome menacen that haue grete doubte

¶ The vi fable is of the wulf and of the lambe



Iste byrth causeth no so moche to gete
 some frendes / as doth the good-
 nes / wherof Esope reherceth to vs
 suche a fable / Of a wulf whiche
 sawe a lambe among a grete herd
 of gootes / the whiche lambe sowked a gote /
 And the wulf wente and sayd to hym / this gote
 is not thy moder / goo and seke her at the Mon-
 tain / for she shalle nouryishe the more swetely
 and more tendyrly than this gote shalle / And
 the lambe ansuerd to hym / This gote nouryiseth
 me insiede of my moder / For she leneth to me
 her pappes soner than to ony of her own chil-
 dren / And yet more / lit is better for me to be
 here with these gootes than to departe fro hens /
 and to falle in to thy throte for to be deuoured /
 And therefore he is a foole whiche leueth fredome
 or surete / For to put hym self in grete perylle
 and daunger of dethe / For better is to lyue
 surely and rudely in fewrte than swetely in peryll
 & daunger

¶ The iiij fable speketh of the old dogge and
of his mayster



Men ought not to dyspraysse the aun-
cyent ne to putte a bak / For yf
thow be yonge / thow oughte to
desyre to come to old age or aun-
cyente / and also thow oujtest to
loue and prayse the fayttes or dedes whiche they
haue done in theyr yongthe / wherof Esope re-
herceth to vs suche a fable / Of a lord whiche
had a dogge / the whiche dogge had be in his
yonghe of good kynde / For ye wote wel / that
of kynde the dogges chacen and huntten in theyr
yongthe / and haue grete luste to renne and take
the wyld beestes / whan thenne this dogge was
come to old age / and that he myght no more
renne / It happeth ones that he lete scape and go
fro hym an hare / wherfore his mayster was sorow-
full and angry / and by grete wrathe beganne to
bete hym / The dogge sayd thenne to hym / My
mayster / of good seruyse thow yeldest to me
euylle gwerdone & reward / For in my yonge
age I serued the ful wel / And now that I am
comen to myn old age / thow betest and settest
me

me a bak / haue memorye how in myn yong
age / I was sironge and lusty / And how I made
grete outrages and effors / the whiche caused my
yongthe / And now when I am bycome old and
feble thow fettest nought of me / ¶ This fable
tebeth that who so euer doth ony good in his
yongthe / in his aunycyente and old age he shalle
not contynue in the vertues which he possided
in his yong age

¶ The viij fable is of the hares and of the
frogges



En say conynly that after that the
tyme goth / so must folke go / For
yf thow makest destinction of the
tyme thow shalt wel accord the
Scryptures / wherof Esope reher-
ceth to vs suche a fable / And sayth thus / that
he whiche beholdeth the euylle of other / must
haue pacyence of the euylle that maye come
vpon hym / For somtyme as a hunter chaced
thurgh the feldes and woodes / the hares beganne
to flee for fere And as they ranne / they adressyd
them in to a medowe fulle of frogges / ¶ And
whanne the frogges herd the hares renne they
beganne also to flee and to renne fast / And thenne
a hare whiche perceyued them so ferdfull sayd
to alle his felawes / Lete us no more be dredeful
ne doubtuous / for we be not alone that haue had
drede / For alle the frogges ben in doubte / and
haue fere and drede as we haue / Therefore we
ought not to despayre / but haue trust and hope
to lyue / And yf somme aduersyte cometh vpon
us / we must bere it pacyently / For ones the
tyme

tyme fhalle come that we fhalle be oute of payne
and oute of all drede / Therefore in the vnhappy
and Infortunat tyme men ought not to be dei-
payred / but oughte euer to be in good hope to
haue ones better in tyme of profperyte / For after
grete werre cometh good pees / And after the
rayne cometh the fair weder

¶ The ix fable maketh mencyon of the wulf
and of the kydde



Good Children ought to obserue and kepe euer the comaundements of theyr good parents and frendes / wherof Esope reciteth to vs suche a fable / Of a gote whiche had made her yonge kyde / and hunger toke her soo that she wold haue gone to the felde for to ete some grasse / wherfore she sayd to her kyd / My child / beware wel / that yf the wulf come hyder to ete the / that thou opene not the dore to hym ¶ And whanne the gote was gone to the felde / came the wulf to the dore / And faynyng the gotes voyce sayd to the kydde / My child opene to me the dore / And thenne the kydde anfuerd to hym / goo hens euylle and fals beste / For well I see the thurgh that hole / But for to haue me thow faynest the voyce of my moder / ¶ And therefore I shalle kepe me well fro openyng of ony dore of this hows / And thus the good children ought euer to kepe wel / and put in theyr hert & memory the doctryne and the techyng of theyr parentes / For many one is vndone and lost for faulte of obedyence

¶ The tenth fable is of the good man and
of the serpente



ME that ought not to be answered that
applyketh and setteth hym to doo
fomme other eny euyll / wherof
esope reherceth suche a fable / Of
a serpent / whiche wente & came
into the hows of a poure man / which serpent
lyued of that whiche felle fro the poure mans
table / For the whiche thyng happed a grete
fortune to this poure man and bycame moche
ryche / But on a daye this man was angry
ageynste the serpent / and took a grete staf / and
smote at hym / and gretely hurted him / wherfore
the serpente wente oute of his hous And therein
he came neuer ageyne / And within a lytyll
whyle after this / this man retourned and felle
ageyne in to grete pouerte / And thenne he
knewe that by the fortune of the Serpent he was
bycome ryche / and repented hym moche of that
he smote the serpent / And thenne this poure
man wente and hūbled hym before the serpent
sayenge to hym / I praye the that thou wylt par-
donne me of thoffense that I have done to the /

¶ And

¶ And thenne sayd the serpente to the poure man / Syth thow repentest the of thy myfdede / I pardonne and forgyue it to the / But as longe as I shalle be on lyue / I shalle remember me of thy malyce / For as thow hurteft me ones / thow maest as wel hurte me another tyme / For the wounde that thow madeft to me / may not forgete the euylle whiche thow haft done to me wherfore he that was ones euylle / shalle euer be prefumed & holden for euylle / And therefore men ought to presume ouer hym / by whome they receyue somme dommage and not haue suspecte theyr good and trewe frendes

¶ The xi fable is of the herte / of the sheep &
of the wulf



He thyng which is promysed by
force & for drede is not to be
hold / wherof esope reherceth suche
a fable of a hert which in the
presence of a wulf demāded of
a sheep that she shold paye a buisshel of corn /
And the wulf commaūded to the sheep to paye
hit / And whanne the day of payment was come
the herte came and demaunded of the sheep his
corn And the sheep sayd to hym / the conenaunces
and paçtyons made by drede and force oughte
not to be holden / For it was force to me beyng
to fore the wulf to promytte & graunte to gyue
to the that whiche thou neuer lenest to me / And
therfor thou shalt haue ryght nought of me /
wherfore somtyme it is good to make promisse
of some thyng for to eschewe gretter damage
or losse / For the thyngs whiche are done by
force haue none fydelite

¶ The xij fable is of the balled man /
and of the flye /



F a lytyl euylle may wel come a
gretter / Wherof Esope recyteth
suche a fable / Of a flye / whiche
pryked a man vpon his bald hede /
And whanne he wold have smyte
her / she flewgh away / And thus he smote hym
self / wherof the flye beganne to lawhe / And the
bald man sayd to her / Ha a euylle beest thou
demaundest wel thy dethe / yf I smote my self
wherof thou lawhest and mocquest me / But yf I
had hytte the / thou haddest be therof slayne /
And therefore men sayen comynly that of the
euylle of other / men ought not to lawhe ne
scorne / But the Iniuryous mocquen and scornen
the world / and geteth many enemyes / For the
whiche cause oftyme it happeth that of a fewe
wordes euyll sette / cometh a grete noyse and
daunger

¶ The xiiij fable is of the foxe and of the storke



How oughtest not to doo to other
that whiche thou woldest not that
men shold doo to the / wherof
Esop reherceth to vs fuche a
fable / Of a foxe whiche conueyed
a storke to soper / And the foxe put the mete
vpon a trauncher / the whiche mete the storke
myght not ete / wherof she tooke & had grete
displaysaunce / & wente & departed oute of the
foxes

D

foxes hows al hungry and wente geyne to her
lodgys / and by cause that the foxe had thus
begyled her / she bythoughte in her self / how
she myght begyle the Foxe / For as men faye /
it is meryte to begyle the begylers / wherfore the
stork prayd the foxe to come and soupe with
her / and put his mete within a glas / And
whanne the foxe wold haue eten / he myght not
come ther by / but only he lycked the glas / by
cause he cowde not reche to the mete with his
mouthe / And thenne he knewe wel that he was
deceyued / And thenne the stork fayd to hym /
Take of siche goodes as thou gauest to me /
And the poure foxe ryght shameful departed fro
thens / And with the staf whiche he had made
he was bete And therefore he that begyleth other /
is oftyme begyled hym self /

C The xiiij fable is of the wulf and of the
dede mans hede



Any one ben whiche haue grete
worship and glorye / but noo pru-
dence / ne noo Wyfedom they haue
in them wherof Elope reherceth
suche a fable / Of a wulf which
found a dede mans hede / the whiche he torned
vp so doune with his foote / And sayd / Ha a
how fayr hast thou be and playfaunt / And now
thou hast in the neyther wytte / ne beaute / &
yet thou arte withoute voys and withoute ony
thought / and therefore men ought not only to
behold the beaute and fayrenesse of the body /
but only the goodnes of the courage / For som-
tyme men gyuen glorye and worship to some /
whiche haue not deseruyd to haue hit /

¶ The xv fable is of the Jaye and of the pecok



One ought to were and putte on
 hym the gowne of other / wherof
 Esope reherceth to vs fuche a
 fable Of a Jaye full of vayne
 glory / whiche tooke and putte
 on hym the fethers of a pecok / and with them
 he a[d]ourned / and arayed hym self well / And
 whanne he was wel dresyd and arayed / by his
 outrecuydaunce or ouerwenyng wold haue gone
 and conuersed amonge the pecoks / and des-
 prayfed alle his felawes / And whanne the pecokes
 knewe that he was not of theyr kynd / they anone
 plucked of alle his fethers / and smote and bete
 hym by fuche maner / that no fethers abode
 vpon hym / And he fledde away al naked and
 bare /

¶ And thenne whanne his felawes sawe
 hym / they sayd to hym / What gallaunt come
 hyther / where ben thy fayre fethers / whiche
 thow haddeft but late a gone / Haft thow no
 shame ne vergoyne to come in oure companye /

And thenne alle the byrdes cam vpon hym /
 and smote & bete hym / sayenge thus to hym /
 yf

yf thou haddest be content of thyn owne vesty-
mentes / thow hadest not come to this vylony /
Ther for hit appereth that hit is not good to
were another mans gowne / For fuche weren
fayre gownes and fayr gyrdels of gold that haue
theyr teeth cold at home

¶ The xvj fable is of the mule and of the flye.



¶ Somme maken gretemenaces / whiche haue no myghte / ¶ Wherof Esope reherceth suche a fable / ¶ Of a carter / whiche ladde a Charyot or carte / whiche a Mule drewe forthin / And by cause the Mule wente not fast ynough / the flye sayd to the Mule / Ha a payllart Mule / why goost thou not faster / I shalle soo egrely pryke the / that I shalle make the go lyghtely / ¶ And the Mule answered to the flye / God kepe and preferue the mone for the wolues / For I haue ne grete drede ne fere of the / But I drede and doubtte sore my mayster / whiche is vpon me / whiche constrayneth me to fulfyll his wyll / ¶ And more I oughte to drede and doubtte hym more / than the / whiche arte nought / and of no valewe ne myght / ¶ And thus men ought not to gette by ne double them / whiche haue no myght ne that ben of no valewe

¶ The xviij fable is of the ante and the flye.



To make boost and auauntynge is but
 vayne glorye and folye / wherof
 Esope recyteth suche a fable / Of
 the ante or formyce and of the
 flye / whiche stryued to gyder /
 for to wete whiche was the most noble of
 them bothe / & the flye sayd to the formyce /
 Come hyder formyce / wylt thou compare thy
 self to me that dwelle in the kynges places and
 palays / and ete and drynke at theyr table / And
 also I kyffe bothe kyng and quene / and the
 most fayre maydens / and thou poure and mys-
 chaunt beest thou arte euer within the erthe /
 And the formyce answerd to the flye / Now
 knowe I wel thy vanyte and folye / ¶ For thou
 auauntest the of that wherof thou sholest des-
 prayse the /

For fro alle places where as thou goost or
 flyest / thou arte hated chaced and put oute / and
 lyuest in grete daunger / for asone as the wynter
 thalle come thou shalt deye / And I thal abyde
 on lyue alone within my chamber or hole /
 where as I drynke and ete at my playfyr / For
 the

the wynter shalle not forgyue to the thy myf-
dede / but he shalle flee the / ¶ And thus he
that wylle mocque or despreyse somme other /
he ougt fyrst to loke and behold on hym self
wel / For men fayn comynly / who that be-
holdeth in the glas / well he seeth hym self /
¶ And who seeth hym self / wel he knoweth hym
self / And who that knowith hym self / lytel he
preyseth hym self / ¶ And who that preyseth
hym self lytyll / he is ful wyse and sage.

¶ The xviij fable is of the wulf / of the foxe /
and of the ape



Hence that ones falleth in to somme
euylle faytte or dede / he thalle
euer lyue with deshonour and in
suspecion / of the peple / ¶ And
how be it that by aduerture he
purposed to doo somme prouffitable thyng to
somme other / yet he shold not be trusted ne
byleued / wherof Esope reherceth to vs suche a
fable / Of a wulf whiche maade the foxe to be
cyted before the Ape / ¶ And the wulf sayd
that the foxe was but a theef and a payllart and
a knaue of poure folke / And the foxe sayd that
he lyed / and that he was a good and trewe man /
And that he dyde moche good /

¶ And thenne the Ape whiche was sette as
a Juge / gaf suche a sentence / and sayd to the
wulf / Come hyther / thou hast not lost al that
whiche thou demaundeſt / ¶ And thou Foxe
I beleue wel that thou hast vsurped and robbed
som thyng / howe be it / that thou denyest hit
in Jutyce / But for as moche that pees may be
bytwexe yow bothe / ye thalle parte to gyder
your

your good / to thende / that none of yow haue
no hole parte / For he that is wonte and acuf-
tomed to robbe and gnawe / with grete payne he
may abſteyne hym ſelf fro hit / For a begyler
wylle euer begyle other / ¶ And by cauſe that
the ape felte them bothe gulty and ſuſpycious
made theyr dyfference to be acorded / and parted
half by half / For they that ben cuſtomed to doo
ony frawde or falſhede / ſhall euer lyue rygte
heuyly and in ſuſpycon

¶ The six fable is of the man and of the
wesel



Men ought wel to loke and behold the
courage & thought of hym / whiche
dothe good / and the ende / wher-
for he dothe hit / wherof Elope
reherceth suche a fable / Of a man
whiche tooke a wesell / the whiche chased after
the rattes wythynne his hows / ¶ And after
whanne he had taken her / he wold haue kylled
her / ¶ And whanne the poure Weselle sawe
the wrathe and furour of her mayster / she cryed
to hym / mercy / sayenge thus / My lord I re-
quyre and praye the / that thow wylt pardonne
to me / and that thow wylt reward me of the
grete seruyse whiche I haue done to the / For
euer I haue chased the rats oute of thy hows /

¶ And the man sayd to her / thow dydest not
that for the loue of me / but only thow hast done
it for to fylle thy bely For yf thow haddest done
it for the loue of me / I shold haue pardonned to
the / ¶ And by cause that thow dydest not for
to serue me / but for to lette and adōmage me /
For that the rattes myght not ete / thou barest
it

it away / And foo bycause / that thow arte wexed
fatte of myne owne brede / thow must rendre
and geue to me alle the fatnesse / whiche thou
haft conquered and gotten here / For he that
robbeth shall be robbed / Juxta illud / pellatores
pillabuntur / For hit suffyseth not to doo wel /
but men must haue good wylle and good enten-
cion for to do hit / For an almesse that is done
for vayne glorye / is not merited / but dismeryted /
wherfore I shal not pardonne the / but incon-
tynent and withoute taryenge thow shalt deye /
For by cause that thow haft deseruyd no mercy /
thow shalt now be putte to dethe

¶ The xx fable maketh mencion of the Oxe / and
of the frogge / whiche wold haue compared
her to hym



He poure ought not to compare hym
self to hym which is ryche and
myghty / As fayth this fable of a
frogge / whiche was in a medowe /
when she aspyed and sawe an oxe
whiche pastured / She wold make her self as grete
and as myghty as the oxe / and by her grete
pryde she beganne to swelle ageynste the oxe /
And denaunded of his children yf she was not
as grete as the oxe and as myghty / And theyr
children answerd and sayd nay moder / For to
loke and behold on the oxe / it semeth of yow to
be nothyng / And thenne the frogge beganne
more to swelle / ¶ And when the oxe sawe her
pryde / he thradde and thrested her with his fote /
and brake her bely / Therefore hit is not good to
the poure to compare hym self to the ryche /
Wherfore men sayn comynly / Swelle not thy
self / to thende that thou breste not

¶ Were conysshed the second booke of Esop /

¶ Here begyneth the thyrdd booke of the subtyle fables of Esape / wherof the fyrste maketh mencion / of the Lyon / & of the pastour or herdman



He myghty and puyffant oughte not to be slowfull of the benefetes done to them by the lytyl and smalle And oughte not also to forgete them / but that they may be rewarded of them / ¶ And this fable approueth esope & showeth vnto vs / of a lyon whiche ranne after a beeft / and as he ranne / a thorne entred into his foote / whiche hurted and greued hym gretely / wherfore he mught no ferther goo / but as wel as he cowde he came to a shepeherd whiche kepte his sheep and beganne to flatere with his taylle shewynge to hym hys foote / whiche was fore hurted and wounded / The shepherd was in grete drede and casted before the lyon one of his sheep / But the lyon demaunded no mete of hym / For more he desyred to be medycyned and made hole of his foote / ¶ And after whenne the shepherde sawe the wounde / he
with

with a nydle subtylly drewe oute of his foote the
thorne / and had oute of the wound alle the
roten fleshe / and enoynted hit with fwete oyn-
ements / ¶ And anone the lyon was hole / And
for to haue rendryd graces and thankys to the
shepherd or pastour the lyon kyssed his handes /
And after he returned ageyn in to the hyest of
the woode / And within a lytel whyle after it
happed that this lyon was taken and conueyed
to the Cyte of Rome and was put amonge the
other beestes for to deuoure the mysdoers / Now
it befelle that the sayd shepherd commysed a
crynynous dede / wherfore he was condempned
to be deuoured by these beestes / And ryght so as
he was cast among them the lyon knewe hym /
and beganne to behold on hym / and made to
hym chere and lykked hym with his tongue /
And preserued and kepte hym from alle the
other bestes / Thenne knewe the shepherd that
it was the lyon whiche he maade hole / And
that he wold thenne haue recompensed hym of
the good whiche he had done to hym / wherof
alle the Romayns were all wonderly abashed /
And wold knowe the cause of hit And the
shepherd sayd to them as aboue is sayd /
¶ And whanne they knewe the cause / they
gaf leue to the shepherd / to goo home and
sente ageyne the lyon in to the forest / And
therefore

therfore this is notary and trewe that al maner
of folke ought to rendre and gyue thankynges
grace and mercye to theyr good doers / For
flowfulnes is a fynne / whiche is moche display-
faunt to god

¶ The second fable is of the lyon and of the hors



The one ought to eschewe dyslymy-
 lyng / for none ouzt to were on hym
 the skyn of the wulf / but that he
 wyll be lyke to hym / For none
 ougt to fayne hym self other than
 suche as he is / As to vs reherceth this fable /
 ¶ Of a lyon whiche sawe a hors / whiche ete
 grasse in a medowe / And for to fynde somme
 subtylte and manere for to ete and deuoure
 hym approched to hym / and sayd / God kepe
 the my broder / I am a leche / and with al a good
 phesycyen / ¶ And by cause that I see that
 thou hast a fore foote / I am come hyther for
 to hele the of hit / And the hors knewe wel
 all his euyell thought And sayd to the lyon /
 My broder I thanke the gretely / and thou arte
 welcome to me / I preye the that thou wylt
 make my foote hole / And thenne the lyon sayd
 to the hors / late see thy foote / And as the lyon
 looked on hit / the hors smote hym on the for-
 hede / In suche wyse that he brake his hede and
 fyll oute of his mynde / & the lyon felle to the
 ground / and soo wonderly he was hurte / that
 almost

E

almost he myght not ryse vp ageyne / And thenne
fayd the lyon in hym self / I am wel worthy to
haue had this / For he that sercheth euylle /
euyll cometh to hym / And by cause that I
dyffymled and fayned my self to be a medycyn /
where as I shold haue shewed mysel a grete
enemye / I therefore haue receyued good reward /
and therefore euery body oughte to shewe hym
self fuche as he is /

¶ The thyrd fable maketh mencion of the asse /
of the hors / & of theyr fortune



HE that is wel fortunèd and happy /
and is atte vppereft of the whele
of fortune / may wel falle doune /
And therefore none oughte to des-
prayse the poure / but oughte to
thynke how the whele of fortune is moche
doubtous as shewethe this present fable / Of a
fayr hors whiche was wel harnayfed and arayed /
and his fadel and brydel garnysshed with gold /
whiche hors mete with an asse fore laden in a
narowe way / And by cause that the asse tourned
hym not a bak Incontynent the hors sayd to
hym / Ha a chorle hast thow noo shame ne ver-
goyne / that thow doste ne bereft none worshippe
ne reuerence vnto thy lord / who holdeth now
me / that wyth my foote I breke not thyn hede /
by cause that thow puttest not thy self alyde
and oute of my waye / so that I myght passe
& goo on my waye / The poure asse anfuerd
ne sayd to hym neuer a word / and was fore
afurd that the horse shold haue bete hym / wher-
fore

fore he held his pees as wyfe and fage / And
the hors wente his waye / ¶ And within a lytyl
whyl after / it befelle / that fortune tourned his
whele vp fodoune / For thys fayre hors became
old lene and feke / ¶ And whanne his mayster
fawe that his hors was thus lene and feke and
oute of prosperyte / he comaūded that he shold
be had in to the toun and that in stede of his
ryche fadel men shold put and sette on his
backe a panyer for to bere dounge in to the
feldes / Now it happed that the affe whiche was
in a medowe etyng graffe perceyued and fawe
the hors and wel knewe hym / wherof he was
wonder abafhed / and merueylled moche that
he was thus poure and so lene bycome / ¶ And
the affe went toward hym and sayd / Ha a felawe.
where is now thy fayre fadel / and thy ryche
brydel / garnyshed with gold / how arte thou
now bycome soo lene and fuche a payllard /
what haue prouffyted to the thy fayre and ryche
rayments / and what auaylled now to thy grete
fyerste and pryde / and thy grete pretumpcion
whiche ones thou shewest to me / Thynke now /
how thou arte lene and vnthryfty / and how
thou and I ben now of one offyce / And the
myterable and vnhappy hors was abafhed / and
for shame loked downward / & ansuerd neuer
one word / for alle his felicitie was thenne
turned

turned into aduerfyte / **C** And therfore they that
ben in felycite / oughte not to dysprayse them /
whiche ben in aduerfyte / For many one I
knewe ryche and myghty / whiche are now
poure

¶ The iiij fable maketh mencyon of the beestes
and of the birdes



One maye do no good to two lordes
at ones / whiche ben cōtrary one
to that other / as fayth to vs this
fable that the beestes made grete
werre ageynst the byrdes / & fought
euery day to gyder / And the backe feryng the
wulues And that the beestes shold vaynquyssh
and ouercome the byrdes / wold haue hold with
the beestes / and be ageynst the byrdes / And
whanne the batylle was ordeyned on bothe fydes /
the egle beganne to entre in to the batayll of
the beestes by fuche a strengthe / that with the
help of the other byrdes he gat the feld /
and vaynquysshed / and ouercame the bestes /
wherfor the bestes maade pees with the byrdes /
and were alle of one accord and of one wylle /
And for the treason that the backe had made /
she was condempned to neuer see the day / And
neuer flee / but only by nyght / And also she was
despoyllled of alle her fethers / And therefore he
that wylle serue two lordes cōtrary one to other
may-not be good ne trewe / And they wheche
relynquen

relynquen and leue theyr owne lordes for to
ferue another ſtraunger / whiche is enemy to
theyr lord / ben wel worthy to be punyſhed /
For as the Euangele ſayth / None may ferue
bothe god and the deuyl

¶ The v fable is of the nyghtyngale and of
the sperehawke



That oppresseth the Innocents
shalle haue an euyl ende / wherof
Esopo reherceth to vs suche a
fable / Of a sperehawk / whiche
dyd put hym within the nest of
a nyghtyngale / where he fond the lytyl and
yonge byrdes / the nyghtyngale came and per-
ceyued hym / wherfore she praed the spere-
hawke / sayeng / I requyre and praye the as
moche as I may / that thou haue pyte on
my smal byrdes / And the sperehawke answerd
and sayd / yf thou wylt that I graunte the
thy request / thou must synge swetely after my
wylle and gree And thenne the nyghtyngale
beganne to synge swetely / not with the herte /
but with the throte onely / For he was so fulled
with sorowe that otherwyse he myght not doo /
The sperehawk sayd thenne to the nyghtyngale /
This songe playfeth me not / And toke one of the
yonge byrdes and deuoured hit / And as the sayd
sperehawke would haue deuoured and eten the
other came there a hunter whiche dyd caste a
grete

grete nette vpon the sperehawk / And whanne she
wold haue fleen away / he myght not / for he
was taken / And therefore he that doth harme &
letteth the Innocents / is worthy to deye of euylle
dethe / As Caym dyd whiche flewe his broder
Abel

¶ The seventh fable is of the foxe and of
the wulf



Fortune helpeth bothe the good and
euylle folke / and to alle them /
whiche she helpeth not she sendeth
euylle to them / And they that
setten alle theyr malyce ageynste
fortune ben subuerted and ouerthrawn by
her / wherof Esope reherceth suche a fable / Of
a wulf whiche had assembled to gyder a grete
proye / or moche mete for to haue lyued more
deliciously / wherof the foxe had grete anuye /
and for to haue robbed somme of this good / he
came vnto the cauerne or hole where as this
proye or mete was in / and sayd to the wulf /
My godsep the wulf / by cause hit is longe fyth I
sawe the / I am in grete heuynesse and sorowe /
and also by cause we haue not been in longtyme
gone chaced and gone to gyder / ¶ And when
the wulf knewe the malyce of the foxe / he sayd
to hym thow arte not come hyder for to see me /
ne how I fare / but thou arte come for to robbe
and rauyshe my good / For the whiche wordes
the foxe was moche angry / and wente toward a
sheepherd /

shepherd / to whome he sayd / yf thou wylt be
auenged of the wulf whiche is enemy of thy heerd
or parke / on this day I thalle put hym under
thy handes / And the shepherd aufuerede to the
foxe in this manere / yf thou doo as thou sayst /
I thall paye the wel / And thenne the foxe
shewed to hym the hool / wherin the wulf was /
And the shepherd Incontynent wente toward
the hole / and with a spere he kyld the wulf /
And by this manere the foxe was wel fylled and
refresshyed of the good of the other / but as he
returned home ward / he was tuke and deuoured
by somme dogges / wherfore he sayd to hym self /
by cause that ryght euylle I haue done / euylle
cometh thou to me / For synne retorneth euer
vpon his mayster / And he that lyueth but of
rauyn and robberye shal at the last be knowen
and robbed /

¶ The feuenth fable is of the herte and of the
hunter



En preysen somtyme that / that
shold be blamed & vitupered /
And ofte men blamen & vytu-
peren that / that shold be preysed /
as reciteth to vs this fable of a
herte / To whome it happyd on a tyme that he
drank in a fonteyn or welle as he dranke / he
fawe in the water his hede which was horned /
wherfore he preyfed moche his hornes / And
as he loked on his legges / whiche were
lene and smal / he despreyfed and vytupered
them / And as he was drynkyng in the fontayne
he herd the voys and barkynge of dogges /
wherfore he wold haue fledde away in to the
forest for to faue hym self / but as he fawe the
dogges so nyghe hym he wold haue entred within
a bushe / but he myght not / for his hornes
kepte hym withoute / And thenne seyng that
he myght not escape began to saye within hym
self / I haue blamed and vytupered my legges /
whiche haue ben to me vtile and prouffitable /
and haue preyfed my hornes / whiche ben now
cause

cause of my dethe / And therefore men ought to
desprayfe that thyng / whiche is vnprouffitable /
and preyfe that whiche is vtile and prouffitable /
And they ought to preyfe and loue the chirche and
the commaundements of the same / the whiche
ben moche vtile & prouffitable / And despreyfe
and flee al synne and vyce / whiche ben inutyle
harmeful and dommageable

¶ The viij fable maketh mencion of Juno / of
Venus / and of the other wygmmen



Efore the goddes and the goddesse
men muste euer preysse chastyte /
for it is a worshipful & an honest
thyng to a woman to hold hyr
contente with a man alone / but
Venus for her desporte & for to dryue awaye the
tyme / wold Interpretre the sayenge of the hennes /
wherfore she demaunded a henne whiche was
in her hows / but at this tyme I shal kepe my
tongue / and no ferther I shalle speke therof /
For many wyse men whiche haue sene and
redde alle this book vnderstanden wel alle the
nature of hit / and by cause it is lycyte & honest /
And that we alle ben bounden to kepe the ladies
in theyre worship and honour / also that in euery
place where hit shalle be possyble to vs we ought
to preysse them / We shalle now cesse to enquere
ferther of this matere / and historyye / whiche
we shall leue in latyn for the grete clerkes / & in
especial for them that wylle occupye theyr tyme
to judge and rede the glose of the sayd Esope

¶ The nygthe fable is of the knyght and of
the wydowe



He woman whiche lyueth in this world without reproche or blame is worthely to be gretely preyfed / Wherof Esope reherceth suche a fable of a man and of a woman / whiche loued moche eche other / It happed thenne by the effo^{rs} of Atropos or dethe / the whiche we al must suffer that the sayd man deyde / And as men wold haue borne hym in to his graue / whiche was withoute the toun there to be buryed / his wyf made grete sorowe and wepte pyteoutly / And whanne he was buryed / she wold abyde styll vpon the graue / and lete do make a lytyll lodge or hows therupon / and oute of this lodge she wold neuer departe for no prayer ne fayr word / neyther for ony yestes ne for menaces of her parents Now it befell in the toun that a mysdoer was condampned to be hanged / ¶ And to thende that he shold not be taken fro the gallows / hit was thenne commaunded that a knyght shold kepe hym / And as the knyght kepte hym / grete thurste took hym / And as he perceyued the lodge
of

of the fayd woman he wente to her / and prayd
her to gyue hym fomme drynke / And she with
good herte gaf hym to drynke / And the knyght
dranke with grete appetyte / as he that had grete
thurste / & whan he had dronke / he torned ageyne
to the galhows ward / This knight came another
tyme to the woman for to comforte her / And
thre tymes he dyd soo / And as he was thus goyng
and comynge / doubtynge hym of nobody / his
hanged man was taken and had fro the galhows /
And whanne the knyght was come ageyne to
the galhows & sawe that he had losse his dede
man / he was gretely abasshed & not withoute
cause For hit was charged to hym vpon peyne
to be hanged / yf he were take away / This
knyght thenne seyng his Judgement / tourned
and went ageyne to the fayd woman / & cast
hym at her feete / and laye before her as he
had be dede / And she demaūded of hym / My
frend / what wylt thou that I doo for the / Allas
fayd he / I praye the that thou socoure and
counceylle me now at my grete nede / For by
cause I haue not kept wel my theef / whiche
men haue rauysshed fro me / the kynge shalle
make me to be put to dethe / And the woman
fayd / Haue no drede my friend / For well I shalle
fynde the manere wherby thou shalt be delyuerd /
For we shall take my hufbond / and shalle
hange

hange hym in stede of thy theef/ ¶ Thenne
beganne the to delue / and tooke out of the erthe
her hutchbond / and at nyȝt the hanged hym at
the gallows in stede of the other / and sayd to
the knyght / My ryght dere frend I pray the
that this be kept well secrete / For we doo hit
theetly / and thus the dede men haue somme /
whiche make sorowe for them / but that sorowe
is sone gone and passyd / And they whiche ben
on lyue haue some whiche drede them / but
theyr drede wantith and faylleth whan they ben
dede

C The tenth fable maketh mencyon of the yong
man / and of the comyn woman



F the comyn and folyſhe wymmyn
Eſope reherceth to vs ſuche a
fable / Of a woman whiche had
to name Tahys / the whiche was
cauſe by her feyned loue of the
dethe and loſſe of many yonge men / to one of the
whiche ſhe had be bete ofte before that tyme /
ſhe ſayd to hym in this wyſe / My ryght dere
loue and good frende / I ſuppoſe that of many
one I am wel byloued and deſpꝛed / Neuertheles
I ſhall ſette my loue on thy ſelf alone / wherefore
I pray the that thou mayſt be myn / and I ſhall
be thyn for alle thy goodes I retche not / but
only I deſyre thy ſwete body / And he that
knewe the feyntiſe and falſheed of the woman /
anſwꝛed to her / ryght benyngly and ſwꝛetely / thy
wyll and the myn ben both but one alone / For
thow arte ſhe whiche I mooſt deſyre / and the
whiche I ſhall loue all the terme of my lyf / Yf
thow deceyue me nomore / For by cauſe that
thow haſt decyued me in tyme paſſed / I am
euer aferd of the / but notwithſtondyng this /
thow

thow arte now moche playfaunt and fayr to the
fyghte of me / And thus the one begyled that
other / For the loue of a comyn woman is not to
be truted / For thow oughtest to knowe and
thynk within thy self / that the comyn and
folysh woman loue the not / but she loueth thy
fyluer

¶ The xj fable is of the fader and of the
cuglle sone



He good and wyfe fader ought to
chastyse his children in theyr yong
age / and not in theyr old age /
For thenne hit is moche dyffycyle
to make them bowe As to us
reciteth this fable / Of a fader of famylle /
whiche had a sone / the whiche dyd no thyng
that he oughte to haue done / but euer was
goynge and playeng in the tounne / And the
fader for the cryme and myfrewle of his sone
brawled euer and bete his meyny / And sayd to
them suche a fable / Of a ploughman or la-
bourer / whiche bond a bole by the hornes to
an oxe The booll wold not be bound / and
smote strongly whith his feet after the man / and
launched his hornes at hym / ¶ And at the last
whan he was bound / the labourer sayd to them
I haue ioyned and bound you bothe to gyder /
to thende that ye doo somme labour / But I wyll
that the left of yow two / that is to wete the
boole / be lerned and corryged of the moste /
whiche is the oxe / For I must sayd the labourer
to

to hym self bynde them thus to gyder / to thende
that the bole / whiche is yong fyen and maly-
cious and strong / smyte ne hurte nobody /
wherof grete damage myght come to me / But
by cause that I bote well / that the oxe thalle
teche and corryge hym wel / I haue put and
bound them bothe to gyder / ¶ Thus this fable
sheweth to vs / that the fader ought to teche and
gyue good enfample to his children and chaftyse
them whanne they be yong For he that well
loueth / wel he chaftyseth

¶ The xij fable is of the serpent



He Auctor that is to wete Esope reherceth to vs suche a fable of two euyls / sayeng that a serpent entryd som tyme within the forge of a smythe / for to serche somme mete for her dyner / It happed / that she fond a fyle whiche she beganne to gnawe with her teethe / Thenne sayd the fyle to her / yf thou byte and gnawe me / yet shalt thou doo to me no hurte / but bytynge and gnawynge on me / thou shalt hurte thyn owne self / For by my strengthe alle the yron is planed by me / And therefore thou arte a foole to gnawe me / For I telle the / that none euyll may hurte ne adomage another as euylle as he / Ne none wycked may hurte another wycked / ne also the hard ageynst the hard shalle not breke eche other / ne two enuyous men shal not both ryde vpon an asse / wherfor the myghty and stronge must loue hym whiche is as myghty and as strong as hym self is

¶ The xiiij fable is of the wulues and of
the sheep



Whanne men haue a good hede / and
a good defencour / or a good Capi-
tayne / men oughte not to leue
hym / for he that leueth hym re-
penteth hym after ward of hit / as
to vs reherceth this fable / Of the sheep whiche
had werre and defencion with the wulues / And
by cause that the wulues made to stronge werre
ageynst the sheep / the shepe thenne tooke for
theyr help the dogges / and the whethers also /
And thenne was the bataylle of the sheep so grete
and so stronge / & fought so vygorously ageynst
the wulues that they put them to flyzt ¶ And
whanne the wulues sawe the strengthe of theyr
aduersaryes / they sent an ambassade toward the
sheep for to trete the pees with them / the whiche
Ambassade sayd to the sheep in this maner / yf
ye wylle gyue us the dogges / we shalle swere
vnto yow oure feythe / that we shalle neuer kepe
ne hold werre ageynst yow / And the sheep
ansuerd / yf ye wylle gyue vs your sayth / we
shalle be content / And thus they made pees to
gyder /

gyder / but the wulues kyld the dogges / whiche
were capytayns and protectours of the sheep /
And the dogges dyde but lytyll hurt to the wulues /
wherfore whanne the lytyl and yong wulues
were growen in theyr age / they came of eche
part and countrey / and assembled them to gyder /
and all of one accord and wylle sayd to theyr
auncestres and faders / we must ete vp alle the
sheep / And theyr faders answerd thus to them /
we haue made pees with them / Neuertheles the
yonge wulues brake the pees and ranne fyersly
vpon the sheep / and theyr faders wente after
them / ¶ And thus by cause that the sheep had
delyuerd the dogges to the wulues / the whiche
were theyr capitayns / and that they had none
that kepte them / they were all eten and deuoured
of the wulues / Therefore hit is good to
kepe well his capytayne / whiche may at a nede
gyue socor and helpe / For a trewe frend is
oftyme better at a nede than a Royalme / For
yf the sheep had kepte the loue of the dogges /
the wulues had neuer deuoured them / wherfore
it is a sure thyng to kepe wel the loue of his
protectour and good frende /

¶ xiiij fable is of the man and of the wood



Man that gyueth ayde and help to his enemy is cause of his dethe / as reeyteth this fable of a man whiche made an axe / And after that he had made his axe / he asked of the trees / and sayd / ye trees gyue yow to me a handle / and the trees were content / ¶ And whanne he had maade fast his handle to the axe / he began to cutte and throwe doune to the ground alle the trees / wherfore the oke and the ashe sayd / yf we be cutte / hit is wel ryght and reason / For to oure owne self we ben cut and thrawen doune / ¶ And thus hit is not good to put hym self in to the daunger and subiection of his enemye / ne to helpe hym for to be adōmaged / as thou maist see by this presente fable / For men ought not to gyue the staf by whiche they may be beten with

¶ The xv fable is of the wulf and of the dogge.



Liberte or freedome is a moche swete thyng / as Esope reherceth by this fable / of a wulf and of a dogge whiche by aduenture mette to gyder / wherfore the wulf demaunded of the dogge / wherof arte thou so fatte and so playfaunt / And the dogge answered to hym / I haue wel kepte my lordes hows / & haue barked after the theues whiche came in the hows of my mayster / wherfore he and his meyny gyue to me plente of good mete / wherof I am fatte and playfaunt / and the wulf sayd thenne to hym / It is wel sayd my broder / Certaynly syth thou arte so wel atte thyn ease and farest so wel I haue grete desyre to dwelle with the / to thende that thou & I make but one dyner / wel sayd the dogge / come on with me yf thou wilt be as wel at thyn ease as I am / and haue thou no doubt of no thyng / The wulf wente with the dogge / and as they wente by the way / the wulf beheld the dogges neck / whiche was al bare of here / and demaunded of the dogge / My broder why is thy neck so shauen / And the dog

dog anfuered / it is by cause of my grete coler
of yron / to the whiche dayly I am fasted / And
at nyght I am vnbound for to kepe the hows the
better / Thenne sayd the wulf to the dogge /
This I wythe ne nede not / For I that am in
lyberte / wylle not be put in no subiection / And
therefor for to fylle my bely / I wylle not be
subget / yf thou be acustommed for to be bound /
contynue thow in hit / and I shalle lyue as I
am wonte and acustommed / therefore there is no
rycheilè gretter / than lybete / for lyberte is
better than alle the gold of the world /

¶ The xvj fable maketh mencion of the handes /
of the feet / and of the mans bely



How shalle one do ony good to another / the whiche can doo no good to his owne self / as thow mayst see by this fable / Of the feet and of the handes / whiche somtyme had grede stryf with the bely / sayenge / Al that we can or may wyne with grete labour thow etest it all / and yet thou doost no good / wherfore thou shalt no more haue nothyng of vs / and we shalle lete the deye for hongry / And thenne when the bely was empty and fore hongry / she beganne to crye and sayd Allas I deye for hongry / gyue me somwhat to ete / and the feet and handes sayd / thou getest no thyng of vs / and by cause that the bely myght haue no mete / the conduyts thorough whiche the metes passeth became smal and narowe / And within fewe dayes after the feete and handes for the feblenes whiche they felte wold thenne haue guen mete to the bely / but it was to late / for the conduits were ioyned to gyder And therefore the lymmes myght doo no good to other / that
is

is to wete the bely / And he that gouerneth not
wel his bely withe grete payne he may hold the
other lymmes in theyr strengthe and vertue /
wherfore a seruaunt ought to serue wel his
mayster / to thende that his mayster hold and
kepe hym honestly / and to receyue and haue
good reward of hym / when his mayster thalle
see his feythfulnesse

¶ The xvij fable is of the Ape and of the foxe.



F the poure and of the Ryche Esope
 reherceth fuche a fable / Of an
 ape / whiche prayd the foxe to
 gyue hym somme of his grete
 taylle for to couere his buttokes
 therwith / sayenge thus to hym / what auaylleth
 to the foo long a taylle / hit doth but wagge /
 And that whiche letteth the / shalle be prouffit-
 able and good for me / The foxe said to hym
 I wold that hit were yet lenger / For rather I
 wold see hit al to fowled and dagged / than hit
 shold bere to yow fuche honour / as to couere
 thy fowle buttocks therwith / And therefore gyue
 thou not that thyng of whiche thou hast nede
 of / to the ende that afterward thou myster not
 of hit

¶ The xviij fable is of the marchaunt and
of the asse



Many one ben trauaylled after theyr
dethe / wherfore men ought not
to desyre the dethe / As reherceth
Esöpe by this fable / Of a mar-
chaunt whiche ladde an asse laden
vnto the market / And for to be the sooner at
the market / he bete his asse / and fore prycked
hym / wherfore the poure asse wysshed & desyred
his owne deth / wenyng to hym that after his
dethe he shold be in reste / And after that he
had be wel bete and chaced he deyde / And
his mayster made hym to be flayne / and of his
skynne he dyd doo make tumbours whiche ben
euer bete / And thus for what payne that men
may haue duryng his lyf / he ought not to
desyre and wyshe his dethe / For many one
ben / whiche haue grete payne in this world
that shall haue a gretter in the other world /
For the man hath no reste for the dethe but for
his merytes

¶ The xix fable is of the herte and of the ox



Nely for to flee is assured to scape
 the daunger wherfore he fleeth /
 As thow shalt nowe see by this
 fable / Of a herte whiche rane
 before the dogges / and to thende
 that he shold not be take / he fledde in to the
 fyrst toun that he found / & entryd in to a stable
 where as many oxen were / to whom he sayd the
 cause why he was come there / prayeng them
 swetely that they wold saue hym / And the
 oxen sayd then to hym / Allas poure herte thow
 arte amonge vs euylle adressyd / thow sholdest
 be more surely in the felde ¶ For yf thow be
 perceyued or sene of the oxeherd or els of the
 mayster / Certaynly thow arte but dede / Helas
 for god & for pyte I praye yow that ye wylle
 hyde me within your racke / and that ye deceyue
 me not / and at nyght next comynge / I shalle
 goo hens / and shalle putte my self in to a sure
 place / ¶ And whanne the seruauents came for
 to gyue hey to the oxen / they dyd cast hey
 before the oxen / and wente ageyne theyre waye
 and sawe not the hert / wherof the herte was
 gretely reioysshed wenyng to haue scaped the
 perylle

perylle of dethe / He thenne rendred thanke
 and grace to the oxen / and one of the oxen sayd
 to hym / It is facyle to scape out of the handes
 of the blynd but hit is not facyle to scape out of
 the handes of hym that feeth wel / For yf oure
 mayfter come hyther whiche hath more than an
 honderd eyen / Certayn thow arte deed yf he
 perceyue the ¶ And yf he see the not / cer-
 taynly thow arte faued / and shalt goo forthe on
 thy waye surely /

The mayfter within a short whyle after entryd
 in to the stable / And after he commaunded to
 vyfyte and see the hey / whiche was before his
 oxen / And hym self went and tasted / yf they
 had ynough of hit / And as he tasted thus the
 hey / he felt the hornes of the herte with his
 hand / and to hym self he sayd / what is that
 that I fele here / and beyng dredeful called alle
 his feruauntes / and demaunded of the manere
 how the herte was come thyder / And they sayd
 to hym / my lord I knowe nothyng therof /
 And the lord was full gladde and made the
 herte to be taken and flayne / and maade a grete
 feest for to haue ete hym / Therefore it happeth
 oftyme / that he whiche supposeth to flee is
 taken and hold within the lace or nette / For he
 that fleeth away is in grete perylle / wherfore
 men ought wel to kepe them self to doo fuche
 dede / that they must nedes flee therefore

G

¶ The xx fable maketh mencion of the fallace of
the lyon / And of his conuersacion



TO conuerse with folke of euylle lyf
is a thyng moche peryllous / And
only to speke with them letteth
moch other / As this fable reher-
ceth of a lyon ryght strong and
ryght myghty / the whiche made hym self kynge
for to haue grete renomnee and glorye / And fro
thenne forthon he beganne to change his con-
dycions and customme shewing hym self curtois /
and swore that he shold hurte no bestes / but
shold kepe them ageynst euery one / And of this
promesse he repented hym by cause hit is moche
dyffycyle and hard to change his owne kynd /
And therefore whanne he was angry / he lad
with hym somme smalle beestes in a secrete
place for to ete and deceyue them / And de-
maunded of them / yf his mouthe stanke or not /
And alle they that sayd that it stanke or not
were al faued / And alle they the whiche an-
swered not he kylled / & deuoured them al / It
happed that he demaunded of the Ape / yf his
mouthe stanke or not / And thape sayd no but
that

that hit smelleth lyke bame / And thenne the
 lyon had thame to flee the ape / but he foud a
 grete falsheed for to put hym to dethe / He
 fayned to be feke and commaunded that al his
 leches & Cyrurgyens thold anone come vnto hym /
 whan they were come / he commaunded them
 to loke his vryne / And whan they had sene hit /
 they sayd to hym / Syre ye thalle soone be hole /
 But ye must ete lyght metes / And by cause
 that ye be kynge / alle is at your commaunde-
 ment / And the lyon ansuerd Allas Ryght fayne
 I wold ete of an Ape / Certaynly sayd the
 medecyn that fame is good mete / Thenne was
 the Ape sente for And notwithstanding that
 he worshipfully spak and ansuerd to the kynge /
 the kynge made hym to dye / and deuoured
 hym ¶ Therefore hit is peryllous and harmeful
 to be in the felaship of a Tyraunt / For be hit
 euylle or good he wylle ete and deuoure euery
 thyng / And wel happy is he / that may escape
 fro his bloody handes / And that may eschewe
 and flee the felaship of the eyll tyraunt

¶ Here songsshed the thordde booke of the
 subtyle fables of Esope /

Ⓢ The fyrst fable maketh mencyon of the foxe
and of the raysons



HE is not wyse / that desyreth to haue
a thynghe whiche he may not
haue / As reciteth this fable Of
a foxe / whiche loked and beheld
the rayfyns that grewe vpon an
hyghe vyne / the whiche rayfyns he moche
desyred for to ete them ¶ And whanne he
fawe that none he myght gete / he torned his
forowe in to Ioye / and sayd these rayfyns ben
fowre /

fowre / and yf I had fome I wold not ete them /
And therefore this fable sheweth that he is wylle /
whiche fayneth not to desyre that thyng the
whiche he may not haue /

¶ The second fable is of the aunyent wesel and
of the rat /



Wytte is better than force or strengthe /
As reherceth to vs this fable of
an old wesel / the whiche myghte
no more take no rats / wherfore
she was ofte fore hongry and be-
thought her that she shold hyde her self with-
ynne the floure for to take the rats whiche came
there for to ete hit. And as the rats came to the
floure / she took and ete them eche one after
other / And as the oldest rat of all perceyued
& knewe her malyce / he sayd thus in hym
self / Certaynly I shalle kepe me wel fro the /
For I knowe alle thy malyce & falskede ¶ And
therefore he is wyse that scapeth the wytte and
malyce of eylle folke / by wytte and not by
force

¶ The thirde fable is of the wulf and of the
sheepherd and of the hunter



Any folke shewe themself good by
theyr wordes whiche are ful of
grete fantasyes / As reherceth to
vs thys fable of a wulf whiche
fledde byfore the hunter / and as
he fledde he mette with a sheepherd / to whome
he said my frende I praye the that thou telle
not to hym that folowith me whiche wey I am
gone / & the sheep herd said to hym haue no
drede ne fere nothyng / For I shalle not accuse
the / For I shalle shewe to hym another way /
And as the hunter came / he demaunded of the
sheepherd yf he had sene the wulf passe / And
the hunter both with the heed and of the eyen
shewed to the hunter the place where the wulf
was / & with the hand and the tongue shewed
alle the contrarye / And incontynent the hunter
vnderstood hym wel / But the wulf whiche per-
ceyued wel all the fayned maners of the sheep-
herd fled away / ¶ And within a lytyl whylle
after the sheepherd encountred and mette with
the wulf / to whome he sayd / paye me of that
I

I haue kepte the secrete / ¶ And thenne the
wulf answered to hym in this maner / I thanke
thyn handes and thy tongue / and not thyn hede
ne thyn eyen / For by them I shold haue ben
betrayed / yf I had not fledde aweye / ¶ And
therefore men must not truste in hym that hath
two faces and two tongues / for suche folk is
lyke and semblable to the scorpion / the whiche
enoynteth with his tongue / and prycketh fore
with his taylle

¶ The fourth fable is of Iuno the goddessse and
of the pecok and of the nyghtyngale



Very one oughte to be content of
kynde / and of ſuche good as god
hath ſente vnto hym / wherof he
muſt vie Iuſtly / As reherceth
this fable of a pecok whiche came
to Iuno the goddeſſe / and ſayd to her I am
heuy and ſorrowful / by cauſe I can not ſyng
as wel as the nyghtyngale For euery one
mocketh and ſcorneth me / by cauſe I can not
ſyng / And Iuno would comforte hym and
ſayd / thy fayre forme and beaute is fayrer and
more worthy and of gretter preyſyng than the
ſonge of the nyghtyngale / For thy fethers and
thy colour ben reſplendyſhyng as the precious
Emerawd And theyr is no byrde lyke to thy
fethers ne to thy beaulte / ¶ And the pecok
ſayd thenne to Iuno / All this is nought / fyth
I can not ſyng / And thenne Iuno ſayd ageyne
thus to the pecok for to contente hym / This is
in the deſpoſycion of the goddes / whiche haue
gyuen to eyther of yow one propyrte / and one
vertue / ſuche as it pleaſyd them / As to the
they

they haue gyuen fayr fygure / to the egle haue
they gyuen strengthe / and to the nyghtyngale
fayr & playfaūt fonge / And fo to all other
byrdes / wherfore euery one must be content
of that that he hath For the myferable auary-
cious / the more goodes that they haue the more
they defyre to haue

¶ The 6 fable maketh mencion of the panthire
and of the vylayns



Very one ought to do wel to the
straunger and forgyue to the
myferable / As reherceth this
fable of a panthere whiche fylle in
to a pytte / And whan the vylaynes
or chorles of the country sawe her /
fomme of them beganne to smyte on her /
and the other sayd pardonne and forgyue her /
for she hath hurted no body / and other were that
gaf to her breed / And another sayd to the
vylayns / beware ye well that ye flee her not /
And by cause that they were al of dyuerse wyll /
euerychone of them wente and retorned home
ageyne wenyng that she shold deye within the
sayd pytte / but lytyl and lytyl she clymmed vp /
and wente to her hows ageyne / and made her
to be wel medicyned / in so moche / that soone
she was al hole / ¶ And within a whylle after
she hauynge in her memorye the grete Iniurye
that had be done to her came ageyne to the
place where she had be hurte and fore bete / &
began to kille & flee al the bestes whiche were
there

there about and put al the shepherds and fwyne-
herds & other whiche kepte beestes all to flyght /
she brente the Corne & many other euyl and
grete harme she dyd then aboute / And whanne
the folke of the country sawe the grete dom-
mage that she dyd to them / they came toward
her / prayenge that she wold haue pyte on them /
And to them she anfuerd in this manere / I am
not come hyther to take vengeance on them
whiche haue had pyte and myferycorde of me /
but only on them that wold haue slayne me /
And for the wycked and euyele folk I recyte this
fable / to thende that they hurte no body / For
yf alle the vylaynes hadde hadde pyte / the one
as the other of the poure panthere or serpent
whiche was fraunger and myferable / as moche
as she was fallen in to the pytte / the for sayd
euylle and dommyge had not come to them

¶ The bi fable is of the bochers and of the
whethers



Hanne a lygnage or kynred is indyfferent or indyuyfyon / not lyghtly they thalle doo any thyng to theyr falute / as reherceth to vs this fable / Of a bocher whiche entryd within a stable full of whethers / And after as the whethers sawe hym / none of them sayd one word / And the bocher toke the fyrst that he fonde / ¶ Thenne the whethers spake al to gyder and sayd / lete him doo what he wylle / And thus the bocher tooke him all one after another sauf one onely / And as he wold haue taken the last / the poure whether sayd to hym / Iustly I am worthy to be take / by cause I haue not holpen my felawes / For he that wylle not helpe ne comfote other / ought not to demaunde or aske helpe ne comfote / For vertue whiche is vnyed is better than vertue separate

¶ The seuenth fable is of the fawkoner and of
the byrdes



He wyfe ought to kepe and obserue
the good couceyll / And in no
wyfe they ought not to doo the
contrarye / As reherceth to vs
this fable / Of the byrdes whiche
were Ioyeful and gladde / as the prymtemps
came / by cause that theyr nestes were thenne al
couerd with leues / And Incontynent they be-
held and sawe a fawkoner whiche dresseyd and
leyd laces and nettes for to take them / ¶ And
thenne they sayd al to gyder / Yonder man hath
pyte of vs / For whanne he beholdeth vs he
wepeth / ¶ And thenne the pertryche / whiche
had experymented and assayed all the deceytes
of the sayd Fawkoner / sayd to them / kepe yow
alle wel fro that sayd man and flee hyghe in to
the ayer / For he seketh nothyng / but the
manere for to take yow / or to the markette he
shalle bere yow for to be sold / And they that
byleuyd his couceylle were saued / And they
that byleuyed it not were taken and lost / ¶ And
therfore they whiche byleue good counsylle are
delyuerd oute of theyr peryles / And they whiche
byleue it not ben euer in grete daunger



IN tyme passed men preyfyd more
 the folke full of leſynges and falſ-
 hede than the man full of trouthe/
 the whiche thyng regneth gretely
 vnto this daye / As we may ſee
 by this preſent fable / Of the man of trouthe
 and of the man lyar / whiche went to gyder
 thorough the countrey / And ſo longe they wente
 to gyder by theyr journeyes / that they came in
 to the prouynce of the apes / And the kynge of
 thapes made them bothe to be taken and brought
 before hym And he beyng in his Royal mageſte /
 where as he fatte lyke an Emperour / and alle
 his Apes aboute hym / as the ſubgetts ben aboute
 theyr lord / wold haue demaunded / and in dede
 he demaunded of the lyer / who am I / And the
 leſynge maker and flaterer ſayd to hym / thou
 arte emperour and kynge / the fayreſt creature
 that is on earthe / ¶ And after the kynge de-
 maunded of hym ageyne / who ben theſe whiche
 ben al aboute me / And the lyar anſuerd / Syre
 they ben thy knyghtes & your ſubgettes for to
 kepe

kepe your persone / and your Royalme / And
thenne the kynge sayd thow arte a good man / I
wylle that thow be my grete styward of my
houfhold / and that euery one bere to the honour
and reuerence / And whan the man of trouthe
herd alle this he sayd to hym self / yf this man
for to haue made lesynges is soo gretely en-
hauced / thenne by gretter rayson / I shalle
be more worshipped and enhauced / yf I faye
trouthe / ¶ And after the kynge wold aske the
trewe man / and demaunded of hym / who am
I / and alle that ben aboute me / And thenne
the man of trouthe anſuerd thus to hym / thow
arte an ape and a beste ryght abhomynable /
And alle they whiche ben aboute the are lyke
and femblable to the / ¶ The kynge thenne
commaunded that he shold be broken and toren
with teeth and clawes and put alle in to pycees /
And therefore it happeth ofte that the lyers and
flaterers ben enhauced / and the men of trouthe
ben fet alowe and put aback / For oftyme for
to faye trouthe men lese theyre lyues / the whiche
thyng is ageynſt Iuſtyce and equitye

¶ The ix fable is of the hors / of the hunter and
of the hert /



One ought to put hym self in subiec-
tion for to auenge hym on other /
For better is not to submytte hym-
self / than after to be submytted /
As reherceth to vs this fable / Of
an hors whiche had enuye ouer an herte / by
cause the herte was fayrer than he / and the
hors by enuye went vnto an hunter / to whome
he sayd in this manere / yf thou wylt byleue
me / we shalle this day take a good proye /
Lepe vpon my bak / and take thy swerd / and
we shalle chace the herte / and thou shalt hytte
hym with thy swerd / and kylle hym / and
shalt take hym / and thenne his fleshe thou
mayst ete / and his skynne thou mayst selle /

¶ And thenne the hunter moued by auaryce /
demaunded of the hors / thynkest thou by thy
feythe that we may take the herte / of whomme
thou spekest to me of / ¶ And the hors answered
thus / Suffyse the / For ther to I shalle put al
my dyligence and alle my strengthe / lepe vpon
me / and doo after my counceyll / ¶ And
thenne

thenne the Hunter lepte forthwith vpon the
 hors backe / And the hors beganne to renne
 after the herte / And whanne the herte sawe /
 hym come he fled / And by cause that the hert
 ranne faster / than the hors did / he scaped fro
 them / and saued hym / ¶ And thenne when the
 hors sawe and felte hym moche wery / and that
 he myght no more renne / he sayd to the hunter
 in this manere / alyght fro my back / For I may
 bere the no more and haue myft of my proye /
 Thenne sayd the hunter to the hors Syth thow
 arte entryd in to my handes / yet shalt not thow
 escape thus fro me / thow hast the brydel in thy
 mouthe wherby thow mayest be kepte styll and
 arrested / And thow wylt lepe / the sadell shall
 saue me / And yf thow wylt caste thy feet fro
 the / I haue good spores for to constrayne and
 make the goo whether thow wylt or not where
 as I wylle haue the / And therefore kepe the
 wel / that thow shewest not thy self rebelle vnto
 me / ¶ Therefore it is not good to put and
 submytte hym self vnder the handes of other
 wenyng therby to be auenged of hym / ageynste
 whome men haue enuye / For who submytteth
 hym self vnder the myght of other / he byndeth
 hym self to hym

¶ The tenth fable is of the asse and of the lyon



He grete callers by their hyghe and
lowd crye supposen to make folke
aferd / As recytech this fable / Of
an asse whiche somtyme mette
with a lyon / to the whiche the
asse sayd / lette vs clymme vpon the montayne /
and I shalle shewe to the / how the beesies ben
aferd of me / and the lyon beganne to smyle /
and he anfuerd to the asse / Goo we my broder /
And whan they were on the top of the hylle /
the asse byganne to crye / And the foxe and
hares beganne to flee / And whanne thasse saw
them flee sayd to the lyon / Seest thou not how
these beesies dreden and doubten me / and the
lyon sayde / I had ben also ferdfull of thy voys /
yf I had not knowen veryly that thou arte but
an asse / ¶ And therefore men nede not doubt
ne drede hym that auanceth hym self for to do
that that he may not doo / For god kepe the
mone fro the wulues / Ne also men nede not
doubte a foole for his menaces / ne for his hyghe
crye

¶ The xj fable is of the hawke and of other
byrdes



He ypocrytes maken to god a berd
of strawe / As recyteth to vs this
fable / Of a hawke / whiche som-
tyme fayned / that he wold haue
celebrated and holden a natall or
a grete feste / the whiche feste shold be celebred
within a Temple / And to this feste and solemp-
nyte he Inuyted and somoned alle the smal
byrdes / to the whiche they came / And Inkon-
tynent as they were all come in to the temple /
the hawk shette the gate and put them alle to
dethe / one after an other / ¶ And therefore this
fable sheweth to vs / how we must kepe our self
fro all them / whiche vnder fayre semynge haue
a fals herte / and that ben ypocytes and decep-
tours of god and of the world /

¶ The xij fable is of the foxe / and of the lyon



Ayre doctryne taketh he in hym
 self / that chaftyseth hym by the
 perylle of other / As to vs re-
 herceth this present fable / Of a
 lyon whiche somtyme fayned
 hym self seke / ¶ And whanne the beestes
 knewe that the lyon was seke / they wold goo
 alle to vyfite and see hym as theyr kynge /
 ¶ And Incontynent as the beestes entryd in to
 his hows for to see and comforte hym / he de-
 uoured and ete them / ¶ And whan the foxes
 were come to the yate for to haue vyfyded the
 lyon / they knewe wel the fallace and falshede
 of the lyon and falewed hym at the entre of the
 yate / And entryd not within / ¶ And whan
 the lyon sawe that they wold not entre in to his
 hows / he demaūded of them / why they wold
 not come within / And one of the foxes sayd to
 hym / we knowe wel by thy traces / that alle
 the beestes whiche haue entryd in to thy hows
 came not oute ageyne / And also yf we entryd
 within / nomore shold we come ageyne ¶ And
 therfor he is wel happy that taketh ensample
 by

by the dommage of other / ¶ For to entre
in to the hows of a grete lord / it is wel facyle /
but for to come oute of hit ageyne it is moche
dyffycyle /

¶ The xiiij fable is of the asse / and of the wulf



None eylle man seythe ne trouthe
 ought neuer to be adiousted /
 As men may wel see by this
 fable / Of a wulf whiche vyfytet
 an asse whiche was wel seke the
 whiche wulf beganne to fele and taste hym / and
 demaunded of hym / My broder and my frend
 where aboute is thy fore / And the asse sayd to
 hym / there as thow tasteft ¶ And thenne the
 wulf faynyng to vyfyte hym / beganne to byte
 and smyte hym / ¶ And therefore men must not
 trust flaterers / For one thyng they faye / and
 done another

¶ The xiiij fable is of the hedgehogge and of the
lytyl kuddes



That behodeth not to the yong and
lytyl of age to mocke ne scorne
theyr older / As this fable sayth /
of thre lytyl hedgehogges / whiche
mocked a grete hedgehogge /
whiche fled before a wulf / And whanne he
perceyued the scornynge of them / he sayd to
them / Ha a poure fooles & wood ye wote not
wherfore I fle / For yf ye wyft and knewe wel
thyn conuenyent and paryll / ye shold not mocke
of hit / And therefore whan men seen that the
grete and myghty ben ferdful and doubtful /
the lasse or lytyll oughen not to be assured / For
whan the toune is taken and goten by fortune
of warre the Country aboute is not therefore
more acertayned / but ouzt to tremble and shake

¶ The xv fable is of the man and of the lyon /



En ought not to byleue the paynture /
 but the trouthe and the dede /
 As men may see by this present
 Fable / Of a man & of a lyon
 whiche had stryf to gyder & were
 in grete discension for to wete and knowe /
 whiche of them bothe was more stronger /
 ¶ The man sayd that he was stronger than the
 lyon / And for to haue his sayenge veryfyed /
 he shewed to the lyon a pyctour / where as a
 man had vyctory ouer a lyon / As the pyctour of
 Sampson the stronge ¶ Thenne sayd the lyon
 to the man / yf the lyon coude make pyctour
 good and trewe / hit had be herin paynted /
 how the lyon had had vyctorye of the man /
 but now I shalle shewe to the very and trewe
 wytnesse therof / The lyon thenne ledde the
 man to a grete pytte / And there they fought
 to gyder / But the lyon caste the man into the
 pytte / and submytted hym in to his subiection
 and sayd / Thow man / now knowest thow alle
 the trouthe / whiche of vs bothe is stronger /
 ¶ And therefore at the werke is knowen the best
 and most subtyle werker /

¶ The xij fable is of the camel / and of the flee



HE that hath no myght ought not to gloryfye ne preyse hym self of no-
thyng / As reherceth to vs this
presente fable of a camell / whiche
bare a grete charge or burden
It happed that a flee by cause of the camels
here lepte to the back of the camel / and made
her to be borne of hym all the day And whanne
they had made a grete way / And that the
camel came at euen to the lodgys / and was put
in the stable / the flee lepte fro hym to the
grounde besyde the foote of the camel / And
after sayd to the camel / I haue pyte of the /
and am comen doune fro thy back by cause that
I wylle nomore greue ne trauaylle the by the
berynge of me / And the camel sayd to the
flee / I thanke thee / how be it that I am not
fore laden of the / And therefore of hym which
may neyther helpe ne lette men nede not make
grete estymacion of

¶ The xvij fable is of the Ant and of the fygale



It is good to purueye hym self in the
 somer season of suche thynges /
 wherof he shalle myster and haue
 nede in wynter season / As thow
 mayt see by this present fable /
 Of the fygalle / whiche in the wynter tyme went
 and demaunded of the ant somme of her Corne
 for to ete / ¶ And thenne the ant sayd to the
 fygall / what hast thou done al the somer last
 passed / And the fygalle answerd / I haue songe /
 ¶ And after sayd the ante to her / Of my corne
 shalt not thou none haue / And yf thou hast
 songe alle the somer / danie now in wynter /
 ¶ And therefore there is one tyme for to doo some
 labour and werk / And one tyme for to haue
 rest / For he that werketh not ne doth no good /
 shal haue ofte at his teeth grete cold and lacke
 at his nede /

¶ The xliij fable is of the pylgrym and of the
fwerd



n euylle man maye be cause of the
perdycion or losse of many folke /
As reherceth to vs this present
Fable / Of a pylgrym / whiche
fond in his way a fwerd ¶ And
asked of the fwerd / what is he that hath lost
the / ¶ And the fwerd answerd to the pylgrym /
A man alone hath lost me / but many one I
haue lost / And therfor an euyl man may wel
be lost / but er he be lost he may wel lette many
one / For by cause of an euylle man may come
in a Countrey many euyls

¶ The xix fable is of the sheep and of the Crowe



En ought not to iniurye ne de-
 prayse the poure Innocentes ne
 the sypmple folke. As reherceth
 this fable / Of a Crowe / whiche
 sette her self vpon the back of a
 sheep / And whan the sheep had born her a
 grete whyle she sayd to her / thou shalt kepe
 thy self wel to sette vpon a dogge / ¶ And
 thenne the crowe sayd to the sheep / Thynke
 thou poure Innocent that I wote wel with
 whome I playe / For I am old and malycious /
 and my kynde is to lette all Innocents / and to
 be frende vnto the euyls / ¶ And therefore this
 fable wylle telle and saye / how ther be folke
 of suche kynde / that they wyl doo no good
 werk / but only to lette euer the Innocents and
 sypmple folke

¶ The xx fable maketh mencion of the tree and
of the reed /



One ought to be proud ageynst his
lord / but oughte to humble hym
self toward hym / As this fable
reherceth to vs of a grete tre /
whiche wold neuer bowe hym
for none wynd / And a reed whiche was at his
foote bowed hym self as moche as the wynd
wold / And the tree sayd to hym / why dost
thow not abyde styll as I doo / And the reed
ansuerd / I haue not the myght whiche thow
haft / And the tree sayd to the reed proudly / than
haue I more strengthe / than thow / And anone
after came a grete wynde / whiche threwe doune
to the ground the sayd grete tree / and the reed
abode in his owne beyng / For the proude
shall be allway humbled And the meke and
hūble shall be enhaunced / For the roote of
alle vertue is obedynce and humylyte

¶ Here synngsheth the fourthe book of the sub-
tyle Fables of Esope / And how be it that
mor

mor of them ben not found in ong Reg-
ystre / Neuertheles many other fables com-
posed by hym / haue ben founden whiche
here after folowen

¶ The fyrste fable maketh mencion of the mulet /
of the foxe / and of the wulf



En Calle many folke Affes / that
ben wel fubtyll / And fuche
wenen to knowe moche / and to
be a grete clerke that is but an
affe / As hit appiereth by thys
fable / Of a mule whiche ete graffe in a medowe
nyghe to a grete forest / to whome came a foxe
whiche demaunded of hym / What arte thou /
And the mule anfuerd I am a beeft / And the
foxe sayd to hym / I ne demaunde ne aske of
the that / but I aske who was thy fader / ¶ And
the mule anfuerd / my grete fader was a hors /
And the foxe sayd ageyne I ne demaunde to the
that / but only that thou tellest me / who thou
arte named / And the mule sayd to the foxe /
I ne wote / by cause I was lytyll whanne my
fader deyde / Neuertheles to thende that my
name shold not be forgotten / my fader made hit
to be wretton vnder my lyfte foote behynde /
wherfore uf thou wylt knowe my name / goo
thou and loke vnder my foote / ¶ And whanne
the foxe vnderstood the fallace or falthede / he
wente

wente ageyne into the forest / And met with
 the wulf / to whome he sayd / Ha myfchaunt
 beeft / what dost thou here / Come with me
 and in to thy hand I shall put a good proy
 Loke in to yonder medowe / there shalt thou
 fynde a fatte beeft Of the whiche thou mayst
 be fylled / ¶ And thenne the wulf entryd in
 to the medowe / and fonde there the mule /
 Of whom he demaunded / who arte thou /
 And the mule anfuerd to the wulf / I am
 a beeft / And the wulf sayd to hym / This
 is not that that I aske to the / but telle how
 thou arte named / And the mule sayd I wote
 not / but neuertheless yf thou wylt knowe my
 name / thou shalt fynde it wretton at my lyfte
 foote behynde / Thenne sayd the wulf / I praye
 the / vouche sauf to shewe it to me / And the
 mule lyft up his foote / ¶ And as the wulf
 beheld and studyed in the foote of the mule / the
 Mule gaf hym fuche a stroke with his foote
 before his forhede / that almost the brayne ranne
 oute of his hede / And the foxe whiche was
 within a bushe and sawe alle the maner beganne
 to lawhe and mocque the wulf / to whomme
 he sayd / Foole beefte thou wost wel / that
 thou canst not rede / wherfore yf euylle is therof
 come to the / thy self is cause of hit / For none
 ought not to entremete hym to doo that / that
 Impossyble is to hym /

¶ The second fable is of the bore and of the wulf



Vche desyren to be grete lordes/
and dyspreysen his parents/ that
at the last becomen poure and
fallen in to grete dishonour/ As
thow mayst see by this present
fable/ Of a bore/ whiche was amonge a grete
herd of other swynes/ And for to haue lordship
and domynacion ouer alle them/ he beganne to
make grete rumour/ and shewed his grete teethe
for to make the other swynes aferd/ but by
cause they knewe hym/ they sette naught by
hym/ wherof he displeasid moche/ and wold
goo in to a herd of sheep/ and emonge lambes/
And whanne he was amonge the lambes/ he
began to make grete rumour/ and shewed his
sharp and long teeth ¶ And whanne the lambes
herd hym/ they were fore aferd/ and begganne
to shake for fere/ ¶ And thenne sayd the bore
within hym self/ here is the place wherin I
must abyde and duell For here I shalle be
gretely worshipped/ For euerychone quaken
for fere of me/ ¶ Thenne came the wulf there
for to haue and rauysse somme proye/ And
the

the lambes beganne alle to flee / but the bore
 as prowde wold not fere hym / ne go fro the
 place / by cause he supposed to be lord / but the
 wulf toke hym / and bare hym in to the wode
 for to ete hym / ¶ And as the wulf bare hym /
 it happed that he passed before the herd of
 swynes / whiche the bore had leste / ¶ And
 thenne whanne the bore perceyued and knewe
 them / he prayd and cryed to them / that for the
 loue of god they wold helpe hym / And that
 withoute her help / he was deed / And thenne
 the swynes alle of one assent and owne wyll
 wente and recouered theyr felewe / and after
 slewe the wulf / And as the bore was delyuerd /
 and sawe hym amonge the swynes / and that alle
 his doubte and fere was gone / he beganne to
 haue vergoyne and shame / by cause that he was
 thus departed / and gone fro theyr felauship and
 sayd to them / My bretheren and my frendes / I
 am well worthy to haue had this payne / by
 cause / I was gone & departed from yow / And
 therefore he that is wel / lete hym beware that
 he moue not hym self / For fuche by his pryde
 desyreth to be a grete lord / whiche ofte falleth
 in grete pouerte /

¶ The thyrd fable is of the foxe and of the cocke /



Q Ftyme moche talkynge letteth / As
hit appiereth by this fable / Of a
foxe / whiche came toward a
Cocke / And sayd to hym / I
wold fayne wete / yf thou canst
as wel synge as thy fader dyde / And thenne
the Cock shette his eyen / and beganne to crye
and synge / ¶ And thenne the Foxe toke and
bare hym away / And the peple of the towne
cryed / the foxe bereth away the cok / ¶ And
thenne the Cocke sayd thus to the Foxe / My
lord vnderstandest thou not / what the peple
sayth / that thou berest away theyr cock / telle
to them / that it is thyn / and not theirs / And
as the foxe sayd / hit is not yours / but it is
myn / the cok scaped fro the foxe mouthe / and
flough vpon a tree / And thenne the Cok sayd
to the fox thow lyest / For I am theirs and not
thyn / And thenne the foxe beganne to hytte
erthe bothe with his mouthe & heed sayenge /
mouthe / thow hast spoken to moche / thow
sholdest haue eten the Cok / had not be thyn
ouer

ouer many wordes / And therfor ouer moche
talkyng letteth / and to moche crowynge smart-
eth / therefore kepe thy ſelf fro ouer many
wordes / to thende / that thou repentest the
not

¶ The fourthe fable is of the dragon and of the herte



En ought not to rendre euylle for good / And them that helpen ought not to be letted / As reherceth thys fable Of a dragon whiche was within a Ryuer / and as this Ryuer was dymynuyshed of water / the dragon abode at the Ryuage / whiche was al drey / And thus for lack of watre he coude not stere hym / A labourer or vylayne came thēne that waye / and demaunded of the dragon / what dost thou there / And the dragon ansuerd to hym / I am here leste withoute water / withoute whiche I can not meue / but yf thou wilt bynd me / and sette me vpon thyn affe / and lede me in to my Ryuer / I shal gyue to the habondaunce of gold and fyluer / And the vylayne or chorle for courtyse bound and ledde hym in to his repayre / And whanne he had vnbounden hym / he demaunded his fallary / and payment / And the dragon sayd to hym / By cause that thou hast bounden me / thou wylt

wylt be payd And by cause that I am now
 hongry / I shalle ete the / and the vylayne
 anfuerd and sayd / For to haue done wel / thow
 wylt ete and deuoure me / And as they fryued
 to gyder / the foxe whiche was within the forest
 herd wel theyr question and different came to
 them / and sayd in this manere / Stryue ye no
 more to gyder / For I wyll acord / and make
 pees bytwixt you Late eche of yow telle to me
 his reason for to wete / whiche of yow hath
 ryght / And whanne eche of them had told
 his caas the foxe sayd to the vylayne / Shewe
 thow to me / how thow boundest the dragon /
 to thende / that I may gyue therof a trewe and
 lawfull sentence / And the vylayne put the
 dragon vpon his aisse / and bound hym as he
 had done before / And the fox demaunded of
 the dragon / helde he thenne the so fast bounden /
 as he dothe now / And the dragon anfuerd / ye
 my lord / and yet more hard / And the foxe
 sayd to the vylayn / Bynde hym yet more
 harder / For who that wel byndeth / well can
 he vnbynd And whanne the dragon was fast
 and wel bounden / the fox sayd to the vylayne /
 bere hym ageyne there as thow fyrst tokeft hym /
 And there thow shalt leue hym bounden as he
 is now / And thus he thalle not ete ne deuoure
 the / For he that dothe euylle / euylle he must
 haue /

haue / For Iustly he shall ben punyshed of
god / they that done harme and dommage to
the poure folke For who fo euer rendreth
euylle for good / he shalle therof iustly be re-
warded

¶ The v fable is of the foxe and of the catte /



Here is many folke / whiche auun-
 cen them and faye that they ben
 wyfe and subtyl / whiche ben
 grete fooles and knowynge no
 thyng / As this fable reherceth
 Of a foxe whiche som tyme mette with a
 Catte / to whome he fayd / My godsep / god
 geue yow good daye / And the catte answerd /
 my lord god gyue yow good lyf / And thenne
 the foxe demaunded of hym / My godsep what
 canst thou doo / And the catte fayd to hym /
 I can lepe a lytyl / And the fox fayd to hym /
 Certaynly thou art not worthy to lyue / by cause
 that thou canst nought doo / And by cause that
 the cat was angry of foxes wordes / he alked and
 demaunded of the foxe / And thou godsep what
 canst thou doo / A thousand wyles haue I fayd
 the foxe / For I haue a sak ful of seyences and
 wyles / And I am so grete a clerke / that none
 maye begyle ne deceyue me / And as they were
 thus spekyng to gyder the cat perceyued a knyght
 comynge toward them / whiche had many dogges
 with hym / and fayd to the foxe / My godsep /
 certaynly

certainly I see a knyght comynge hyther ward /
 whiche ledeth with hym many dogges / the
 whiche as ye wel knowe ben our enemyes / The
 foxe thenne anfuerd to the cat / My godſep /
 thou ſpekeſt lyke a coward / and as he that is
 aferd / lete them come and care not thow / And
 Incontynently as the dogges perceyued and ſawe
 the foxe and the catte / they beganne to renne
 vpon them / And whanne the foxe ſawe them
 come / he ſayd to the kat / Flee we my broder /
 flee we / To whome the kat anfuerd / Certainly
 godſep / therof is none nede / neuer the les the
 foxe bylued not the cat / but fledde / and ranne
 as faſt as he myght for to ſaue hym / And the
 catte lepte vpon a tree and ſaued hym ſelf /
 fayenge / Now ſhalle we ſee / who ſhalle playe
 beſt for to preferue and ſaue hym ſelf / And
 whanne the catte was vpon a tree / he loked
 aboute hym / and ſawe how the dogges held the
 foxe with theyr teethe / to whome he cryed and
 feyd / O godſep and ſubtyl foxe / of thy thow-
 fand wyles that ſyth late thow coudeſt doo / lete
 me now ſee / and ſhewe to me one of them /
 the foxe anſuerd not / but was killed of the
 dogges fend the catte was ſaued / ¶ And ther-
 fore the wyſe ought not to deſprayſe the ſymple /
 For ſuche ſuppoſeth to be moche wyſe whiche
 is a kynd and a very foole /

fox
 killed

C The by fable is of the hegote and of the wulf



He feble ought not to arme hym
 ageynst the stronge / As recyteth
 this present fable of a wulf / whiche
 some tyme ranne after a hegoot /
 and the hegoot for to faue hym
 lept vpon a rocke / and the wulf besyged hym /
C And after when they had duelled there two
 or thre dayes / the wulf beganne to wexe hongry /
 and the hegote to haue thurst / And thus the
 wulf went for to ete / and the hegoot went for
 to

to drynke / And as the hegoot dranke he fawe
 his shadowe in the water / and speculynge and
 beholdynge his shadowe profered and fayd fuche
 wordes within hym self / Thou hast so fayre
 legges / so fayr a berd / and so fayre hornes / and
 hast fere of the wulf / yf hit happed that he
 come ageyne / I shalle corryge hym wel / and
 shalle kepe hym wel / that he shalle haue no
 myght ouer me / ¶ And the wulf whiche held
 hys peas / and herkened what he sayd / toke hym
 by the one legge thus fayenge / what wordes ben
 these whiche thou profereft & sayst broder He-
 goote / ¶ And whanne the hegote sawe that
 he was taken / he beganne to saye to the wulf /
 Ha my lord / I saye no thyng / and haue pyte
 of me / I knowe wel / that it is my coulpe / And
 the wulf toke hym by the neck and strangled
 hym / ¶ And therefore it is grete folye whan
 the feble maketh werre ageynst the puyffant and
 stronge.

¶ The vij fable is of the wulf and of the asse



Men ought not to byleue lyghtly the
 counceylle of hym to whome men
 purposen to lette / As ye maye
 see by this fable / Of a wulf
 whiche somtyme mette with an
 Assè / to the whiche he sayd / My broder I am
 hongry / wherfor I must nedes ete the / ¶ And
 thenne the Assè anfuerd ryght benyngly / My
 lord / with me thow mayst doo what someuer
 thow wylt / For yf thow etest me / thow shalt
 putte me oute of grete payne / But I preye the
 yf thow wylt ete me / that thou vouchesauf to
 ete me oute of the way / For wel thow knowest
 that I brynge home the rayfyns fro the vyne /
 and fro the feldes home the corne / ¶ Also wel
 thow knowest / that I bere home wood fro the
 forest / And whanne my maister wel do buyld
 somme edyffyce / I must go fetche the stones
 from the montayne / And at the other parte I
 bere the corne vnto the mylle / And after I bere
 home the floure / And for alle short conclusions
 I was borne in a cursyd houre / For to alle payne
 and to alle grete labours I am submytted & sub-
 get

get to hit / For the whiche I wylle not that
 thow ete me here in the waye for the grete ver-
 goyne and shame that therof myght come to
 me / But I pray the / and Instantly requyre the /
 that thow wylt here my counceyllle / whiche is /
 that we two go in to the forest / and thow shalt
 bynde me by thy breste / as thy seruant / And
 I shalle bynd the by thy neck as my mayster
 And thow shalt lede me before the in to the
 wood where someuer thow wylt / to the ende
 that more secreetely thow ete me / to the whiche
 counceyllle the wulf acorded and sayd / I wylle
 wel that it be donne so / ¶ And whanne they
 were come in to the forest / they bounde eche
 other in the maner as aboue is sayd / ¶ And
 whanne they were wel bounden / the wulf sayd
 to the Assē / goo we where thow wylt / and goo
 before for to shewe the waye / And the assē
 wente before and ledde the wulf in to the ryght
 waye of his maysters hows / ¶ And whanne the
 wulf beganne to knowe the way / he sayd to the
 assē / we goo not the ryght way / to the whiche
 the assē answerd / ¶ My lord saye not that /
 For certaynly / this is the ryght wey / But for
 alle that / the wulf wold haue gone backward /
 But neuertheles the assē ledde hym vnto the
 hows of his mayster / ¶ And as his mayster and
 alle his meyny sawe how the Assē drewe the
 wulf

wulf after hym / and wold haue entred in to the
hows they came oute with stauces and clubbes
and smote on the wulf / ¶ And as one of them
wold haue caste and smyten a grete stroke vpon
the wulfes heede / he brake the cord / wherwith
he was bounden / And so scaped and ranne away
vpon the montayne fore hurted and beten / And
thenne the asle for the grete ioye he hadde of
that he was so scaped fro the wulf / beganne to
fyng / And the wulf whiche was vpon the
montayne / & herd the voys of thasse beganne to
faye in hym self / thow mayst wel cry and calle /
For I shalle kepe the wel another tyme / that
thow shalt not bynd me as thow hast done / but
late gone / ¶ And therefore hit is grete folye to
byleue the counceylle of hym / to whome men
will lette / And to putte hym self in his sub-
iection / And he that ones hath begyled / must
kepe hym fro another tyme that he be not de-
ceyued / For he to whome men purposen to
doo somme euylle tourn / syth men holden
hym at auantage / men muste putte him self at
the vpper syde of hym / And after men shall
purueye for their counceylle

¶ The viij fable is of the serpent and of the
labourer /



THE Auctor of this booke reherceth
suche another Fable and of suche
sentence / as the precydent / that
is to wete / that men shold not
byleue hym / to whome / men
hath done eyllle / And sayth that somtyme in
heruest tyme a labourer wente for to see his
goodes in the feldes / the whiche mette on his
way a serpent / And with a staf whiche he bare
in his hand smote the sayd serpent / and gaf hym
suche a stroke vpon the heed / that nyghe he
slewe hym / ¶ And as the serpent felte hym
self so sore hurted / he wente fro the man / and
entryd in to his hole / And sayd to the labourer /
O euylle Frende / thou hast bete me / But I
warne the / that thou neuer byleue not hym /
to the whiche thou hast done ony eyllle / Of
the whiche wordes the labourer made lytyl ex-
tyme and went forthe on his way /

¶ It befelle thenne in the same yere / that
this labourer wente ageyne by that waye / for
to goo laboure and ere his ground / To whome
the

the fayd Serpent fayd / ¶ Ha my frend / whyther
 goost thou / And the labourer answerd to hym /
 I goo ere and plowe my ground / And the Ser-
 pent fayd to hym / fowe not to moche / For
 this yere thalle be raynfull and grete habond-
 aunce of waters thalle falle / But bylene not to
 hym / to whome thou haii fomtyme done ony
 euylle / And withoute ony wordes the labourer
 wente forthe on his waye / and byleued not the
 serpent / but made alle his ground to be cultyued
 and ered / and fowed as moche corne as he
 myghte / In that fame yere felle grete habond-
 aunce of water / wherfore the fayd labourer had
 but lytyl of his corne / For the mooste parte of
 the corne that he had fowen peryfished that fame
 yere by cause of the grete rayne that felle that
 fame yere / ¶ And the next yere after folow-
 ynge / as this labourer passyd before the repayre
 or dwellynge place of the fayd Serpent and
 went for to fowe his ground / the Serpent de-
 maunded thenne of hym / My Frend whyther
 goost thou / ¶ And the labourer answerd / I
 goo for to fowe my ground wyth corn and With
 other g[r]aynes suche as I hope that thalle ben
 necessary for me in tyme comynge / And thene
 the Serpent faide to hym / My frend fowe but
 lytyl corne / For the Somer next comynge thalle
 be soo grete and soo hote / that by the dryenes and
 hete /

K

hete / that alle the goodes sown on the erthe
 shall peryfthe But byleue not hym / to whome
 thou hast done ony euylle / ¶ And withoute
 fayenge ony word / the labourer wente / and
 thought on the wordes of the Serpent / ¶ And
 wenyng / that the Serpent hadde soo sayd for
 to deceyue hym / he sowed as moche corne and
 other graynes / as he myght / ¶ And it happed
 that the Somer next folowyng was fuche / as
 aboue is sayd / Therfor the man was begyled /
 ¶ For he gadred that same yere nothyng /
 ¶ And the next yere after folowyng / the sayd
 feason as the poure labourer wente ageyne for
 to ere and cultyue his ground the serpent sawe
 hym come fro ferre / ¶ And as he came and
 passed before his repayre he asked of the labourer
 in fuche maner / ¶ My friend whyther goost
 thou / And the labourer answered / I goo cultyue
 and ere my ground / ¶ And thenne the serpent
 seyde to hym / My Frend sowe not to moche ne
 to lytyl of corne and of other graynes / but sowe
 bytwene bothe / Neuertheles byleue not hym /
 to the whiche thou hast done euyl ¶ And I
 telle the that this yere shalle be the most tem-
 perate and the moost fertile of alle maner of
 corne / that euer thou sawest / And whanne the
 labourer hadde herd these wordes / he wente
 his waye / and dyd as the Serpent had sayd /
 And

And that yere he gadred moche good / by cause of
 the good disposycion of the season and tyme /
 ¶ And on a daye of the same yere / the serpent
 sawe the sayd labourer comynge fro the heruest /
 to whome he came ageynste / And sayd / Now
 saye me my good Frend / Haft thou not fond
 now grete plente of goodes / as I had told to
 the byfore And the labourer answerd and sayd
 ye certaynly / wherof I thanke the / ¶ And
 thenne the Serpent demaunded of hym Re-
 muneracion or reward / ¶ And the labourer
 thenne demaunded what he wold haue of hym /
 And the Serpent sayd I ne demaunde of the
 nothyng / but only that to morowe on the
 mornynge thou wylt sende me a dyshe ful of mylk
 by som of thy children / ¶ And thenne the
 serpent shewed to the labourer the hole of his
 dwellyng / & sayd to hym / telle thy sone
 that he brynge the mylke hyther / but take
 good heede to that that other whyle I told to
 the / that thou byleuest not hym / to whome
 thou hast done euylle / ¶ And anone after
 whanne these thynges were sayd / the labourer
 wente homeward / and in the morninge next
 folowyng / he betoke to his sone a dyshe full
 of mylke / whiche he brought to the serpent /
 and sette the dyshe before the hool / And
 anone the serpent came oute and slewe the
 child

child through his venym / and when the labourer
 cam fro the feld / and that he came before the
 repayre or dwellinge of the serpent / he fond his
 sonne whiche laye doune deed on the erthe /
 Thenne beganne the fayd labourer to crye with
 a hyghe voys / as he that was ful of sorowe and
 of heuyneffe fayinge suche wordes / Ha cursed
 & euylle serpent / vermyn and fals traytour /
 thow hast deceyued me / Ha wycked and de-
 ceytfull best / ful of all contagious euyl thow
 hast forowfully flayne my sone /

¶ And thenne the serpente fayd to hym / I
 wylle well / that thow knowe / that I haue not
 flayne hym sorowfully / ne withoute cause / but
 for to auenge me of that / that thow hurteft me
 on that other daye withoute cause / and hast not
 amended hit / Haft thow now memorye / how
 ofte I fayd to the / that thow sholdest not byleue
 hym / to whome thow hast done euyl / haue
 now thenne in thy memorye / that I am auengyd
 of the /

¶ And thus this fable sheweth how men ought
 not to byleue ne bere feythe to them / to whome
 men hath done sonne harme or euylle.

¶ The ix fable is of the foxe / of the wulf / and
of the lyon /



F hit be soo that ony hath ben
adomaged by other he ought
not to take vengeaunce by the
tong in gyuyng Iniuryous wordes /
and the cause why / is by cause /
that suche vengeaunce is dishonest. As to us re-
herceth this present fable / Somtyme was a foxe /
that ete fyshes in a Ryuer / ¶ It happed / that
the wulf came that waye / ¶ And whanne he
sawe the foxe / whiche ete with so grete appe-
tyte / He beganne to saye / My broder gyue me
somme fyshes / And the foxe ansuerd to hym /
Allas my lord / It behoueveth not that ye ete the
releef of my table / but for the worship of your
persone I shall counceylle yow wel / Doo soo
moche to gete yow a basket / And I shall teche
yow how men shall take fyshes / to thende /
that ye may take somme whan ye shall be
hongry / And the wulf wente in to the streete /
and stalle a basket / whiche he brought with
hym / the foxe tooke the basket / and bound
it with a cord at the wulfs taylle / ¶ And
whanne

whanne he was wel bounden / the foxe sayd
to the wulf / goo thow by the Ryuer / and I
shalle lede and take hede to the basket / And
the wulf dyde as the foxe had hym do / ¶ And
as the wulf was goynge within the water / the
foxe fylled the basket fulle of stons by his
malyce / ¶ And whan the basket was full /
the foxe sayd to the wulf / Certaynly my lord /
I maye no more lyfte ne hold the basket / so full
it is of fyfthe / ¶ And the wulf wenyng that
the foxe had sayd truthe / profered such wordes /
fayenge / I render graces and thanks to god /
that I maye ones see thyn hyghe and excellent
wyfedome in the arte and crafte of fyfhyng /
¶ And thenne the foxe sayd to hym / My lord
abyde me here / And I shalle fetche some to
helpe vs for to haue and take the fyfthe oute
of the basket / And in fayenge these wordes /
the foxe ranne in to the strete / where he fond
men / to whome he sayd in this manere / My
lordes what doo ye here / why are yow werk-
les / see yonder the wulf / which ete your sheep /
your lambes / and your beestes / and yet now he
taketh your fyfthes oute of the Ryuer / and
ete them / ¶ And thenne alle the men came to
gyder / somme with flynges / and somme with
bowes / and other with staues vnto the Ryuer /
where they fond the wulf / whiche they bete
outragyously

outrageouffly / ¶ And whanne the poure wulf
 ſawe hym thus oppreſſed / & vexed with ſtrokes
 beganne with alle his ſtrengthe & myghte to
 drawe / and ſuppoſed to haue caryed the fyſhe
 away / but ſo ſtrongly he drewe / that he drewe
 and pulled his taylle fro his ers / and thus he
 ſcaped vnnethe with his lyf / ¶ In the mene-
 whyle thenne happed / that the lyon whiche was
 kynge ouer alle beeftes felle in a grete ſekeneſſe /
 for the whiche cauſe euery beeft wente for to ſee
 hym / as theyr lord / ¶ And when the wulf
 would haue gone thyder / he ſalewed his lord /
 ſaying thus to hym / My kynge I ſalewe yow /
 pleaſe it you to knowe that I haue gone round
 aboute the countre and prouynce / and in alle
 places of hit for to ſerche ſomme medycynes
 prouffitable for yow / and to recowere your
 helthe / but nothyng I haue found good for
 your ſekeneſſe / but only the ſkynne of a foxe
 ſyers and prowde and malycious / whiche is
 youre body medycynal / but he dayneth not to
 come hyther to ſee you But ye ſhalle calle
 hym to a counceyll / and whanne ye hold
 hym / lete his ſkynne be taken from hym /
 And thenne lete hym renne where he wylle /
 and that fayr ſkynne which is ſo holfome / ye
 ſhalle make hit to be ſette and bound vpon
 your bely / And within fewe dayes after hit
 ſhalle

shalle rendre yow in as good helthe / as euer ye
 were / ¶ And whanne he had sayd these wordes /
 he departed fro the lyon and toke his leue / but
 neuer he had supposed / that the foxe had
 herd hym / but he had / For he was within
 a terryer nyghe to the lodgys of the lyon /
 where he herd alle the propofycion of the
 wulf / to the whiche he dyd put remedye and
 grete prouysyon / For as soone as the wulf was
 departed fro the lyon / the foxe wente in to the
 felde / And in a hyghe way he fond a grete
 donghyll / within the whiche he put hym self /
 ¶ And as he supposed after his aduys to be de-
 fowled and dagged ynough / came thus arayed
 in to the pytte of the lyon / the whiche he
 falewed as he oughte to haue done to his lord /
 fayenge to hym in this manere / Syre kynge god
 yeue good helthe / And the lyon anfuerd to hym
 God falewe the fwete frend / come nyghe me
 and kyffe me / & after I shalle telle to the somme
 secrete / whiche I wylle not that eury man
 knowe / to whome the foxe sayd in this maner
 Ha a syre kynge be not displeafyd / for I am to
 fowle arayed and al to dagged / by cause of the
 grete way / whiche I haue gone / sekyng al
 aboute somme good medycyne for you / wher-
 fore it behoueth not me / for to be so nyghe your
 persone For the stenche of the donge myght
 wel

wel greue you for the grete fekenesse that ye haue / but dere fyre / yf hit please to the or euer I come nerer to your Royal mageste I thalle goo bathe me and make me fayre and clene / And thenne I thall come ageyne to presente my self byfore thy noble persone / And notwithstandinge al this / also er I goo / please the to wete & knowe that I come from alle the contrees here aboute / and from alle the Royalmes adiacent to this prouynce / for to see yf I coude fynde somme good medycyn duynge and nedeful to thy sikenesse / and for to recouere thy helthe / but certaynly I haue foūd no better couceylle than the couceylle of an aūcyent greke with a grete & long berd / a man of grete wydōm / sage & worthy to be praysed / the whiche sayd to me / how in this prouynce is a wulf withoute taylle / the whiche hath lost his taylle by the vertue of the grete medycyn whiche is within hym / For the whiche thyng it is nedeful and expedyent / that ye doo make this wulf to come to yow for the recoueraunce of the helthe of your fayr and noble body / And whan he is come dyslymylle and calle hym to counceylle / sayenge that it thalle be for his grete worthip & profite / & as he thal be nyghe vnto yow cast on hym your armed feet / and as swetely as ye maye pulle the skynne fro the body of hym & kepe it hoole /
laus

sauf only that ye shalle leue the heed and the
feet / And thenne lete hym gone his way to feche
his auenture / And forthwith whan ye shalle
haue that skynne / al hot and warme ye shal do
bynd hit al aboute your bely / And after that or
lytyll tyme be passed / your helthe shalle be
restored to yow / and ye shal be as hole as euer
in your lyf ye were / ¶ And thenne the foxe
toke his leue of the kynge / and departed / and
wente ageyne in to his terryer / ¶ Soone after
came then the wulf for to see the lyon / And
Incontynent the lyon called hym to counceylle /
and castyng softly his feet vpon hym dyspoylled
the wulf of his skynne sauf the skynne of his hede
and of his feet / And after the lyon bound it al
warme about his bely / ¶ And the wulf ranne
awaye skynles / wherfore he had ynough to doo
to defende and put from hym the flies / whiche
greued hym fore / And for the grete destresse
that he felte by cause of the flies / that thus ete
his fleshe / he as wood beganne to renne / and
passyd vnder an hylle / vpon the whiche the foxe
was / ¶ And after whanne the foxe sawe hym /
he beganne to crye / and calle / lawhyng after
the wulf / and mocked / and sayd to hym / who
arte thou that passest there before with suche a
fayre hood on thy heed and with ryght fayr
glouues in thyn handes / Herke herke / what I
shalle

shalle saye to the / whan thow wente & camest
by the kynges hows / thow werte blessed of the
lord / & whan thou were at the Court thow her-
kenest and also sayest many good wordes and
good talkynge of al the world /

¶ And therefore my godsef be it euyl or good /
thow muste al lete passe / and goo / and haue
pacyence in thyn aduersyte /

¶ And thus this fable sheweth vnto vs / that yf
ony be hurted or dommaged / by fomine other
he must not auenge hym self by his tonge for
to make ony trefon / ne for to say of other ony
harne ne open blasphemye / For he ought to
consydere / that who so euer maketh the pytte
redy for his broder / ofte it happeth that he hym
self falleth in the same / and is beten with the
same rodde that he maketh for other

¶ The x fable is of the wulf whiche made a fart



T is folye to wene more / than men
ought to doo / For what someuer a
foole thynketh · hit semeth to hym
that hit shalle be / As it appiereth
by this fable / of a wulf / whiche
somtyme rose erly in a mornynge / And after
that he was ryfen vp fro his bedde / as he retched
hym self / made a grete fart / and beganne to saye
to hym self / blessed be god therefore / these ben
good tydynges / this daye / I shalle be wel for-
tunate and happy / as myn ers syngeth to me /
And thenne he departed from his lodgys / and
biganne to walke and goo / & as he wente on his
way he fonde a sak ful of talowe / whiche a
woman had lete falle / and with his foote he
torned hit vpso doune / and sayd to hym / I shalle
not ete the / For thow sholdest hurte my tendre
fomak / and more is / I shall this day haue better
mete / and more delycious / For well I knowe
this by myn ers / whiche dyd synge it to me /
And sayenge these wordes went his way / And
anone

anone after he fond a grete pyece of bakon wel
 falted / the whiche he tourned and retourned vp
 fodoune / And whan he had torned and retorned
 hit longe / ynough / he fayd / I dayne not to ete
 of this mete / by cause that hit shold cause me
 for to drynke moche / for it is to falte And as
 myn ers sounge to me laft I shalle ete this fame
 day better and more delycious mete / ¶ And
 thenne he beganne to walke ferther / And as he
 entryd in to a fayr medowe / he sawe a mare /
 and her yong foole with her / and fayd to hym
 self alone / I rendre thankes and graces to the
 goddes of the godes that they send me / For wel
 I wyft and was certayne / that this daye I shold
 fynde somme precious mete / And thenne he
 came nyghe the mare and fayd to her / Certainly
 my suster I shalle ete thy child / And the mare
 anfuerd to hym / My broder doo what someuer
 hit shalle please the / But fyrft I praye the that
 one playfyre thou wylt do to me / I haue herd
 saye that thou art a good Cyrurgyen / wherefore
 I praye the / that thou wylt hele me of my foote /
 I saye to the my good broder / that yefier daye
 as I wente within the forest / a thorne entryd in
 to one of my feet behynd / the whiche greueth
 me fore / I praye the / that or thou ete my
 fool / thou wylt drawe and haue it oute of my
 foote / And the wulf answerd to the mare that
 shalle I doo gladly my good suster / shewe me
 thy

thy foote / ¶ And as the mare shewed his foote
to the wulf / she gaf to the wulf fuche a stroke
bytwexe bothe his eyen / that alle his hede was
aftonyed and felle doune to the ground / and a
longe space was the wulf lyenge vpon the erthe /
as deed / And whanne he was come to hym self
ageyne / and that he coud speke / he sayd / I care
not for this myshap / For wel I wote that yet
this day I shalle ete / and be fylled of delycious
mete / And in sayenge these wordes lyft hym
self vp / and wente awaye / ¶ And whanne he
had walked and gone a whyle / he foud two
rammes within a medowe whiche with theyr
hornes laüched eche other / And the wulf sayd
to hymself / Blessed be god / that now I shal
be wel fedde / he thenne came nyghe the two
rammes / & said / Certaynly I shall ete the one
of you two And one of them sayd to hym /
My lord doo alle that it plese yow / but fyrst ye
must gyue vs the sentence of a proccessè of a
plee whiche is bytwixe vs bothe / And the wulf
ansuerd / that with ryght a good wylle he wold
doo hit / And after sayd to them / My lordes
telle my your refons and caas / to thende that the
better I may gyue the sentence of your dyferent
and question / And thenne one of them beganne
to say / My lord / this medowe was bylongynge
to our fader / And by cause that he deyde with-
out

oute makynge ony ordenaunce or testament / we
 be now in debate and stryf for the partyng of
 hit / wherfore we praye the that thou vouchefaut
 to accorde oure dyferent / so that pees
 be made bytwene vs / And thenne the wulf
 demaunded of the rammes how theyr question
 myght be accorded / Ryght wel sayd one of
 them / by one manere / whiche I shal telle to
 the / yf hit please to the to here me / we two
 shalle be at the two endes of the medowe / and
 thou shalt be in the myddes of it / And fro
 thende of the medowe / we bothe at ones shalle
 renne toward the / And he that fyrst shalle come
 to the / shalle be lord of the medowe / And the
 last shalle be thyn / Wel thene sayd the wulf /
 thyn aduys is good and wel purposed / late see
 now who fyrst shalle come to me / Thenne wente
 the two rammes to renne toward the wulf / And
 with alle theyr myght came and gaf to hym
 suche two strokes bothe at ones ageynst bothe
 his sydes / that almost they brake his herte within
 his bely / & then fyll doune the poure wulf alle
 afwowned / And the rammes wente theyr way /
 ¶ And whanne he was come ageyn to hym self /
 he took courage and departed / sayenge to hym
 self / I care not for alle this Iniurye and shame /
 For as myn ers dyde synge to me / yet shalle I
 this day ete somme good and delycious mete /
 ¶ He

¶ He had not long walked / whanne he foud a
 fowe / and her smal pygges with her / And In-
 continent as he fawe her / he fayd / bleffed be
 god of that I thalle this daye ete and fylle my
 bely with precious metes / and thalle haue good
 fortune / And in that fayenge approched to the
 fowe / & fayd to her / My fuster I muft ete
 fomme of thy yonge pygges And the fowe wente
 and fayd to hym / my lord I am content of alle
 that / whiche pleaseth to yow / But or ye ete
 them / I praye yow that they maye be baptyfed
 and made clene in pure and fayre water / And
 the wulf fayd to the fowe / Shewe me thenne
 the water / And I thalle wafshe and baptyfe
 them wel / And thenne the fowe wente and
 ledde hym at a ftange or pond where as was a
 fayr mylle ¶ And as the wulf was vpon the
 lytyl brydge of the fayd mylle / and that he wold
 haue take one pygge / the fowe threwe the wulf
 in to the water with her hede / and for the fwyft-
 nefse of the water / he muft nedes paffe vnder
 the whele of the mylle / And god wote yf the
 wynges of the mylle bete hym wel or not / And
 as foone as he myght / he ranne away / And as
 he ranne feyd to hym felf / I care not for foo
 lytyl a shame / ne therfore I thall not be bette /
 but that I thalle yet this daye ete my bely full
 of metes delycious / as myn ers dyd fynge it erly
 to

to me / ¶ And as he passed thurgh the strete /
 he sawe somme sheep / and as the shepe sawe
 hym / they entryd in to a stable / ¶ And when
 the wulf came there he sayd to them in this
 manere / God kepe you my susters / I must ete
 one of yow / to thende / that I may be fylled
 and rassafyed of my grete honger / And thenne
 one of them sayd to hym / Certaynly my lord /
 ye are welcome to passe / For we ben comen
 hyder for to hold a grete solemnyte / wherefore
 we alle praye yow / that ye pontyfically wylle
 syng And after the seruyse complete and done /
 doo what ye wyll of the one of vs / & thenne the
 wulf for vayn glory / faynyng to be a prelate be-
 ganne to syng and to howle before the sheep /
 ¶ And whanne the men of the toune herd the
 voys of the wulf / they came to the stable with
 grete staues and with grete dogges / and wonderly
 they wounded the wulf / and almost brought
 hym to deth / that with grete payne he coude
 goo / neuertheles he scaped / and wente vnder
 a grete tree / vpon the whiche tree was a man
 whiche hewe of the bowes of the tree / The
 wulf thenne beganne to syghe sore / and to make
 grete sorowe of his euylle fortune / and sayd / Ha
 Jupiter how many euyls haue I had and suffred
 this daye / but wel I presume and knowe / that
 hit is by me and by myn owne cause / and by
 my

L

my proud thoughte / For the daye in the morn-
 ynge I fond a sak ful of talowe / the whiche I
 dayned not but only smelle hit. And after I
 fond a grete pycece of bakon / the whiche I wold
 neuer ete for drede of grete thurst and for
 my folysh thought / And therefore yf euylle is
 fyn happed to me it is wel bestowed and em-
 ployed / My fader was neuer medecyn ne leche /
 and also I haue not studyed and lerned in the
 scyence of medecyn or phisyke / therefore if it
 happeth euylle to me / whanne I wold drawe
 the thorne oute of the mares fote it is wel em-
 ployed / ¶ Item my fader was neuer neyther
 patryarke ne Biffhop / and also I was neuer
 lettred / and yet I presumed / and toke on me
 for to sacryfyce and to synge before the goddes /
 faynyng my self to be a prelate / but after my
 deferte I was wel rewarded / ¶ Item my fader
 was no legist ne neuer knewe the lawes / ne also
 man of Justyce / and to gyue sentence of a plee /
 I wold entremete me / and fayned my self grete
 Justycer / but I knewe neyther / a / ne / b /
 ¶ And yf therefore euylle is come to me / it
 is of me as of ryght it shold be / O Jupyter I
 am worthy of gretter punycyon whanne I haue
 offended in so many maners / sende thow now to
 me from thyn hyghe throne a swerd or other
 vepn /

vepen / wherwith I maye strongly punyſhe and
bete me by grete penaunce / For wel worthy I
am to receyue a gretter deſcipline / And the
good man whiche was vpon the tree / herkened
alle theſe wordes and deuyses / and ſayd no
word / ¶ And whanne the wulf had ſynyſhed
alle his ſyghes and complayntes / the good man
toke his axe / wherwith he had kytte away the
dede braunches fro the tre / and caſt it vpon the
wulf / and it felle vpon his neck in ſuche maner
that the wulf turned vpfodoun the feet vward
and laye as had ben dede / And whan the wulf
myght releue and dreſſe hym ſelf / he loked and
byheld vward to the heuen / and beganne thus
to crye / Ha Jupiter I ſee now wel that thou
haſt herd and enhaunced my prayer / and thenne
he perceyued the man whiche was vpon the tree /
& wel wende that he had ben Jupiter / And
thenne with alle his myght he fledde towards
the foreſt fore wounded / and rendred hym ſelf
to humylyte / and more meke and humble he
was afterwards than euer before he had ben
ſyers ne prowde / ¶ And by this fable men
may knowe and ſee that moche reſteth to be
done of that / that a foole thynketh / And hit
ſheweth to vs / that whan ſomme good cometh
to ſomme / it ought not to be reſuſed / For it
maye

maye not ben recouerd as men wyll / And also
it sheweth / hou none ought to auaunte hym to
doo a thyng whiche he can not doo / but ther-
fore euery man ought to gouerne and rewle
hym felf after his estate and faculte /

¶ The xj fable is of the enuyous dogge /



None ought not to haue enuye of good of other / As it appiereth by this fable / Of a dogge whiche was enuyous / and that somtyme was within a stable of oxen / the whiche was ful of heye / This dogge kept the oxen that they shold not entre in to theyr stable / and that they shold not ete of the sayd heye / And thenne the oxen sayd to hym / thow arte wel peruers and euylle to haue enuye of the good / the whiche is to vs nedefull and prouffitabill / and thow hast of hit nought to doo / for thy kynde is not to ete no heye / And thus he dyd of a grete bone / the whiche he held at his mouthe / and wold not leue hit by cause and for enuye of another dogge / whiche was therby / And therefore kepe the wel fro the company or fellowship of an enuyous body / For to haue to doo with hym hit is moche peryllous and dyfficyle / As to vs is wel shewen by Lucyfer

¶ The xij fable is of the wulf and of the
honger dogge /



Uche supposen somtyme wyne that
lesen / As hit appiereth by this
Fable / For hit is sayd comunly
that as moche dependeth the
nygard as the large / As hit ap-
piereth by this fable of a man whiche had a grete
herd of sheep / And also he had a dogge for to
kepe them fro the wulues / To this dogge he gaf
no mete / for the grete auaryce whiche held hym /
And therefore the wulf on a daye came to the
dogge and demaunded of hym the rayson / why
he was soo lene / and sayd to hym / I see wel
that thow dyest for hunger / by cause that thy
mayster gyueth the no mete / by his grete scar-
cyte / but yf thow wylt byleue me I shalle gyue
to the good counceylle / And the dogge sayd to
hym / Certaynly I myster gretely of good coun-
ceylle / ¶ Thenne the wulf sayd to hym / This
shalt thow doo / Lete me take a lambe / And
whanne I shalle haue hit I shalle renne away /
and whanne thow shalt see me renne / make
thenne

thenne semblant to renne after me / and lete thy
 self falle faynyng that thou canst not ouertake
 me / for lack and fawte of mete / whiche maketh
 the so feble / And thus whanne the sheepherd
 thalle see that thou mayst not haue the lambe fro
 me by cause of the grete febleness and debylyte
 of thy lene body / he shell telle to thy lord that
 thou myghtest not socoure the lambe / by cause
 that thou arte so fore ahongryd / and by this
 means thou shalt haue mete thy bely ful / ¶ The
 dogge thenne acorded this with the wulf / and
 eche of them made and dyde as aboue is sayd /
 ¶ And whane the sheep herd sawe the dogge
 falle / suposed wel / that hunger was a cause of
 it Forthe whiche cause whanne one of the
 sheep herdes came home he told hit to his mayf-
 ter / And whan the mayster vnderstood hit / he
 sayd as a man wroth for shame / I wylle that
 fro hens forthon he haue breed ynough / ¶ And
 thenne euery daye the sayd dogge hadde soppes
 of brede / and of drye breed he hadde ynough /
 ¶ Thenne the dogge toke strengthe / and vygour
 ageyne / ¶ It happed within a lytyl whyle after /
 that the wulf came ageyne to the dogge / and sayd
 to hym / I perceyue wel / that I gaf to the good
 councylle / And the dogge sayd to the wulf /
 My broder thou sayst soothe / wherfore I thanke
 the moche / For of hit I hadde grete nede /
 ¶ And

¶ And thenne the wulf sayd to hym / yf thou
 wylt I shall gyue to the yet better counceylle /
 And the dogge anfuerd hym with ryght a good
 wyllle I shalle here hit / And yf hit be good I
 shalle do after hit / ¶ Thenne sayd the wulf to
 hym Lete me take yet another lambe / and doo
 thy dylygence for to haue hit fro me / and to
 byte me / and I shalle ouerthrowe the thy feet
 vppward / as he that hath no puyffaunce ne
 strength withoute hurtyng of thy self / byleue
 me hardyly / and wel hit shalle happe to the /
 And whanne thy maysters seruauents shalle haue
 fene thy dylygence / they shal shewen hit to thy
 mayster how that thou shal kepe ful wel his
 folde / yf thou be wel nouryshed / ¶ And
 thenne the dogge anfuerd to the wulf that he
 was contente / And as hit was sayd / ryght so
 hit was done / and bothe of them maad good
 dylygence The wulf bere awaye the lambe /
 and the dogge renne after hym / and ouertook
 hym / & bote hym fayntly / And the wulf ouer-
 threwe the dogge vpfodoune to the ground /
 And whan the sheepherdes fawe gyue suche
 stokes amonge the dogge & the Wulf / sayd
 Certaynly we haue a good dogge / we muste telle
 his dylygence to our mayster / and soo they dyd /
 & how he bote the wulf / and how he was ouer-
 throwen / And yet sayd Certaynly yf he hadde
 hadde

hadde ener mete ynough / the wulf had not
borne away the lambe / Thenne the lord com-
maunded to gyue hym plente of mete / wherof
the dogge took ageyne al firengthe and vertue /
And within a whyle after the wulf came ageyne
to the dogge / and fayd to hym in this manere /
My broder haue I not gyuen to the good coun-
ceyllle / And thenne the dogge anfuerd to hym /
Certaynly ye / wherof I thanke yow / And the
wulf fayd to the dogge / I praye the my broder
and my good frend that thou wylt yet gyue
another lambe / and the dogge fayd to hym /
Certaynly my broder / wel hit maye suffyſe the
to haue had tweyne of them / ¶ Thenne fayd
the wulf to the dogge / ¶ At the left waye I
maye haue one for my labour and fallarye / That
thalt thou not haue fayd the dogge / Haft thou
not had good fallarye for to haue hadde two
lambes oute of my mayſters herd / ¶ And the
wulf anfuerd to hym ageyne / My brother gyue
hit me yf hit pleaſe the / ¶ And after fayd the
dogge to hym / Nay I wylle not / And yf thou
takeſt hit ageynſte my wylle / I promytte and
warne the / that neuer after tyme thou ſhalt
ete none / And thenne the wulf fayd to hym /
Allas my broder I deye for honger / Counceyllle
me for goddys loue what I ſhalle doo / And the
dogge fayd to hym / I ſhal couceyllle the wel a
walle

walle of my mayfters celer is fallen doune / go
thyder this nyght and entre in hit / and there
thow mayft both ete and drynke after thy play-
fyre / For bothe breed fleſhe and wyn ſhalt thow
fynde at plente there within / And thenne the
wulf ſayd to hym / Allas my broder / beware
wel thenne / that thow accuſe ne deceyue me
not / And the dogge anſuerd / I waraunt the /
but doo thy faythe ſoo pryuely / that none of my
felawes knowe not of hit / ¶ And the wulf
came at the nyght / and entryd in to the celer /
and / ete and dranke at his playſyre / In ſo
moche that he wexed dronke And whanne he
hadde dronke ſoo moche / that he was dronke /
He ſayd to hym ſelf / whanne the vylaynes ben
fylled wyth metes / and that they ben dronke /
they ſynge theyr ſonges / and I wherfore ſhold
I not ſynge / ¶ And thenne he beganne to crye
and to howle / And the dogges herd the voys of
hym wherfore they beganne to barke and to
howle / And the ſeruaunts whiche herd them
ſayd / It is the wulf / whiche is entryd within
the celer / And thenne they al to gyder wenten
thyder / and kylled the wulf / And therfore
more deſpendeth the nygard than the large /
For auaryce was neuer good / For many one
ben whiche dare not ete ne drynke as nature
re quyreth / But neuertheles euery one oughte
to

to use and lyue prudently of all suche goodes
as god fendeth to hym / This fable also sheweth
to vs / that none ought to do ageynste his kynde /
as of the wulf whiche wexed dronke / for the
whiche cause he was slayne

¶ The xiiij fable maketh menegon of the fader
and of his thre children



He is not wyfe / whiche for to haue
vanyte and his plesyr taketh debate
or stryf / As hit appiereth by this
fable / Of a man whiche hadde
thre children / and at the houre
of his dethe he byquethed / and gaf to them his
herytage or lyuehode / that is to wete a grete
pere tree / a gote & a mylle / ¶ And whanne
the fader was deed / the bretheren assembled
them thre to gyder / and wente before the Juge
for to parte their lyuehode / and sayd to the
Juge / My lord the Juge / Oure fader is dede
whiche hath byquethed to vs thre bretheren al
his herytage and as moche of hit shold haue
the one as the other And thenne the Juge
demaunded / what was theyr lyuehode / And
they answerd a pere tree / a gote and a mylle /
And thenne the Juge sayd to them / that they
shold sette and make partyes egal of your lyue-
lede / And the one to haue as moche of hit as
the other / hit is a thyng moche dyffycyle to
doo / but to your aduys how shold ye parte it /
And

And thenne the eldest of the three bretheren
spake and sayd / I shalle take fro the pere tree
alle that is croked and vpright / And the second
sayd / I shalle take fro the pere tree alle that is
grene and drye / And the thyrd sayd I shalle
haue alle the rote / the pulle or masse and alle
the branches of the pere tree / ¶ And thenne
the Juge sayd to them / He that thenne shalle
haue the most parte of the tree / lete hym be
Juge / For I ne none other may know ne
vnderstande who shalle haue the more or lesse
parte / And therefore he that can or shalle proue
more openly / that he hath the most parte that
be lord of the tree / ¶ And after the Juge de-
maunded of them / how that theyr fader had
deuyd to them the gote / And they sayd to
hym / he that shalle make the fayrest prayer and
request must haue the gote / And thene the
fyrfte broder made his request / and sayd in this
manere / wold god that the goot were now soo
grete that the myght drynke alle the water
whiche is vnder the cope of heuen / And that
whanne she hadde dronken it / she shold yet be
fore thursty ¶ The second sayd / I suppose that
the gote shalle be myn / For a fayrer demaunde
or request than thyn is I shalle now make / ¶ I
wold / that alle the hempe / and alle the Flaxe
and alle the wulle of the worlde were made in

one

one threed alone / And that the Gote were fo
 grete / that with that fame threde men myght
 not bynde one of his legges / ¶ Thenne sayd
 thirde / yet shalle be myn the gote / ¶ For I
 wolde / that he were foo grete / that yf an Egle
 were at the vppermost of the heuen / he myght
 occupye and haue thenne as moche place as the
 Egle myght loke and see in hyght / in lengthe and
 in breed / ¶ And thenne the Juge sayde to them
 thre / who is he of yow thre / that hath maade the
 fayrest prayer / Certaynly I nor none other canne
 not faye ne gyue the Jugement / And therfore
 the goote shalle be bylongynge to hym that of
 hit shalle say the trouthe ¶ And the Mylle how
 was hit deuyfed by your Fader for to be parted
 amonge yow thre / ¶ And they ansuerde and
 sayde to the Juge / He that shalle be moost lyer /
 mooste euylle and most flowe ought to haue hit /
 ¶ Thenne say the eldest sone / I am moost flow-
 full / For many yeres I haue dwellyd in a grete
 hous / and laye vnder the conduytes of the fame /
 oute of the whiche felle vpon me alle the fowle
 waters / as pyffe / dyfthe water / and alle other
 fylthe that wonderly stanke / In so moche that
 al my fleshe was roten therof / and myn eyen
 al blynd / and the durt vnder my back was a foot
 hyghe / And yet by my grete flouthe I hadde
 leuer to abyde there / than to tourne me / and
 haue lyfte me vp ¶ The

¶ The second sayd / I suppose wel / that the mylle shalle be myn / For yf I had fasted twenty yere / And yf I hadde come to a table couerd of al maner of precious and delyate metes / therof I myght wel ete yf I wold take of the best / I am so slouthfull that I maye not ete Withoute one shold putte the mete in to my mouthe /

¶ And the thyrde sayd / the mylle shalle be myn / For I am yet a gretter lyar and more slouthfull / than ony of yow bothe / For yf I hadde ben athurst vnto the dethe / And yf I found thenne my self within a fayre water into the neck / I wold rather deye / than to meue ones my heed for to drynke therof only one drop /

¶ Thenne sayd the Juge to them / Ye wote not what ye faye / For I nor none other maye not wel vnderstande yow / But the causie I remytte and put amonge yow thre / And thus they wente withoute ony sentence / For to folyfthe demaunde behoueth a folyfthe anfuere

¶ And therefore they ben fooles that wylle plete fuche vanyte one ageynste other / And many one ben fallen therefore in grete pouerte / For for a lytyl thyng ought to be made a lytyl plee

¶ The xiiij fable is of the wulf and of the foxe



One maye not be mayster without
 he haue be fyrste a disciple / As
 hit appiereth by this Fable / Of
 a Foxe whiche came toward a
 wulf / and sayd to hym / My lord
 I praye yow that ye wylle be my godsep /
 And the wulf anfuerd / I am content / And the
 foxe toke to hym his sone prayenge hym that to
 his sone he wold shewe and lerne good doctryne /
 the whiche the wulf tooke / and wente with hym
 vpon a montayne / And thenne he sayd to the
 lytyll foxe whanne the beestes shalle come to the
 feldes calle me / And the foxe wente and sawe
 fro the top of the hylle / how the beestes were
 comynge to the feldes / and forth with he wente
 and called his godfader / and sayd My godfader
 the beestes comen in to the feldes / And the wulf
 demaunded of hym / what bestes are they / and
 the fox anfuerd / they be bothe kyne & swyn to
 gyder / Wel sayd the wulf / I gyue no force for
 them / lete them go for the dogges ben with
 them / And soone after the foxe dyd loke on
 another syde / and perceyued the mare whiche
 wente

wente to the felde / and he wente to his godfader & fayd / godfader the mare is goo to the felde / & the wulf demaunded of hym where aboute is she / And the foxe answered she is by the forest / And the wulf fayd / Now go we to dyner / And the wulf with his godfone entryd in to the wood / and came to the mare / ¶ The wulf perceyued wel and sawe a yonge colt / whiche was by his moder / the wulf tooke hym by the neck with his teethe and drewe hit within the wood / and ete & deuoured hym bytwene them bothe / ¶ And whan they had wel eten the godson fayd to his godfader / My godfader I commaunde yow to god and moche I thanke yow your doctrine / For wel ye haue taught me / in so moche / that now I am a grete clerke / & now I wylle goo toward my moder / And thenne the wulf fayd to his godson / My godfone yf thou goft away / thou shalt repente the therefore / For thou hast not yet wel studyed / and knowest not yet the Sylogyfmes / ¶ Ha my godfader fayd the Foxe / I knowe wel al / ¶ And the wulf fayd to hym / Sythe thou wilt goo / to god I commaunde the /

¶ And whanne the Foxe was come toward his moder / she fayd to hym / Certainly / thou hast not yet studyed ynough / ¶ And he thenne fayd to her / Moder I am soo grete a clerke that

I

M

I can cast the deuylle fro the clyf/ Lete vs go
 chace/ and ye shalle see yf I haue lerned ought
 or not/ ¶ And the yong foxe wold haue done
 as his godfader the wulf dede/ and said to his
 moder/ make good watche/ ¶ And whanne
 the beestes shalle come to the feld/ lete me
 haue therof knowlege/ And his moder sayd/
 wel my sone so shalle I doo/ She maade good
 watche/ And whanne she sawe that bothe kyne
 and swyne wente to the feldes/ she sayd thenne
 to hym My sone the kyne and the swyn to gyder
 ben in the feldes/ And he anfuerd/ My moder
 of them I retche not/ lete them goo/ for the
 dogges kepe them wel/ ¶ And within a short
 whyle after/ the moder sawe come the mare
 nyghe vnto a wode/ and wente/ and sayd to
 her sone/ My sone the mare is nyghe the wood
 And he anfuerd/ My moder these ben good
 tydynges/ Abyde ye here/ For I goo to fetch
 our dyner/ and wente and entred in to the
 Wode/ And after wold doo as his godfader
 dyd before/ and wente and tooke the mare by
 the neck/ But the mare tooke hym with her
 teeth/ and bare hym to the sheepherd And
 the moder cryed from the top of the hylle/
 My sone lete goo the mare/ and come hyder
 ageyne/ but he myght not/ For the mare
 held hym fast with her teethe/ ¶ And as the
 sheepherde

sheepherde came for to kille hym / the moder
cryed and sayd wepyng / Allas my sone thou
dydest not lerne wel / And hast ben to lytel
a while atte schole / wherfore thou must now
deye myserably / And the sheepherdes took and
flewe hym / For none ought to say hym self
mayster withoute that he haue fyrst studyed /
For some wene to be a grete clerke / that can
nothyng of clergie /

¶ The xv fable is of the dogge / of the wulf and
of the wether



Rete folye is to a fool that hath no
myght / that wylle begyle another
stronger thā hym self / as reher-
ceth this fable of a fader of
famylye whiche had a grete herd
or flock of sheep / and had a grete dogge for to
kepe them which was wel stronge / And of his
voys all the wolues were aferd wherfore the
shepherd slepte more surely / but it happed /
that this dogge for his grete age deyde / wher-
fore the shepherdes were fore troubled and
wrothe / and sayd one to other / we shall no
more slepe at oure ease by cause that our dogge
is dede / for the wulues shall now come and
ete our sheep / ¶ And thenne a grete wether
fyers and prowde / whiche herd alle these wordes
came to them and sayd / I shall gyue yow good
counceylle / Shaue me / and put on me the
skynne of the dogge And whanne the wulues
shall see me / they shall haue grete fere of me /
¶ And whanne the wulues came and sawe the
wether clothed with the skynne of the dogge /
they

they beganne all to flee / and ranne away / ¶ It
 happed on a day that a wulf whiche was fore
 hongry / came and toke a lambe / and after ran
 away therwith / ¶ And thenne the sayd wether
 ranne after hym / And the wulf whiche supposed
 that it had ben the dogge shote thryes by the
 waye for the grete fere that he had / And ranne
 euer as fast as he coude / and the wether also
 ranne after hym withoute cesse / tyl that he
 ranne thurgh a busshie full of sharp thornes / the
 whiche thornes rente and brake alle the dogges
 skynne / whiche was on hym / And as the wulf
 loked and sawe behynde hym / beyng moche
 doubtous of his dethe / sawe and perceyued alle
 the decepcion and falskede of the wether / And
 forthwith retorned ageynste hym / and demaunded
 of hym / what beest arte thou / And the wether
 answered to hym in this maner / My lord I am a
 wether whiche playeth with the / And the wulf
 sayd / Ha mayster ought ye to playe with your
 mayster and with your lord / thou hast made me
 so fore aferd / that by the waye as I ranne before
 the / I dyte thyte thre grete toordes / And thenne
 the wulf ledde hym unto the place where as he
 had thyte / sayenge thus to hym / loke hyther /
 callest thou this a playe / I take hit not for playe /
 For now I shalle shewe to the / how thou ought-
 est not to playe so with thy lord / And thenne
 the

the wulf took and kylled hym / and deuoured
and ete hym / ¶ And therefore he that is wyfe
musfe take good hede / how he playeth with
hym whiche is wyfer / more fage / and more
ftronge / than hym felf is /

¶ The xvj fable maketh mencyon of the man / of
the lyon & of his sone



HE that reffuseth the good doctryne
of his fader / yf euyl hadde cometh
to hym / it is but ryght / As to vs
reherceth this fable of a labourer /
whiche somtyme lyued in a deserte
of his cultyuyng and laboure / In this deserte
was a lyon / whiche wasted and destroyed all
the fede / which every daye the sayd labourer
sowed / and also this lyon destroyed his trees /
And by cause that he bare and dyd to hym so
grete harme and dommage / he made an hedge /
to the whiche he putte and sette cordes and
nettes for to take lyon / And ones as this lyon
came for to ete corne he entried within a nette /
& was taken / And thenne the good man came
thyder / and bete and smote hym so wonderly /
that vnnethe he myght scape fro deth / And by
cause that the lyon sawe that he myght not
escapen the subtylte of the man / he took his
lytyl lyon / and went to dwelle in another
Regyon / and within a lytyl whyle after that
the lyon was wel growen and was fyers &
fyronge

ftronge he demaunded of his fader / My fader
 be we of this Regyon / Nay fayd the fader /
 For we ben fledde away fro oure land / And
 thenne the lytyl lyon asked / wherfore / And
 the fader anfuerd to hym / For the subtylyte of
 the man / And the lytyl lyon demaunded of
 hym what man is that / And his fader fayd to
 hym / he is not soo grete ne so ftronge as we
 be / but he is more subtyle and more Ingenyous /
 than we be / and thene fayd the sone to the
 fader / I shalle goo auenge me on hym And
 the grete lyon fayd to hym / goo not / For yf
 thow goft thyder thow shalt repente the ther-
 fore / and shalt doo lyke a sole And the sone
 anfuerd to his fader / Ha by my heed I shalle goo
 thyder / and shalle see what he can doo / And
 as he wente for to fynde the man / he mette an
 oxe within a medowe / and an hors whose back
 was al fleyen / and fore / to whome he faid in
 this manere / who is he that hath ledde yow
 hyder / and that so hath so hurted yow / And
 they fayd to hym / It is the man / ¶ And
 thenne he fayd ageyne to them / Certaynly /
 here is a wonder thyng / I praye yow / that
 ye wylle shewe hym to me And they wente
 and shewed to hym the labourer / which ered
 the erthe / And the lyon forthwith and with-
 oute sayinge of ony moo wordes wente toward
 the

the man / to whome he sayd in this maner /
Ha man thou hast done ouer many euyls /
bothe to me and to my Fader / and in lyke
wyfe to oure beefies / Wherfore I telle the that
to me thou shalt doo Iustyce / And the man
ansuerd to hym / I promytte and warne the /
that yf thou come nyghe me I thalle flee with
this greete clubbe / And after with this knyf I
thall flee the / And the lyon sayd to hym /
Come thenne before my fader / and he as kynge
thalle doo to vs good Iustyce / And thenne the
man sayd to the lyon / I am content / yf that
thou wylt swere to me / that thou shalt not
touche me / tyll that we ben in the presence of
thy fader / And in lyke wyfe I thalle swere to
the / that I shal go with the vnto the presence
of thy fader / And thus the lyon and the man
swered eche one to other / and wente toward
the grete lyon / and the man beganne to goo
by the way where as his cordes and nettes were
dressed / And as they wente / the lyon lete hym
self falle within a corde / and by the feet he was
take / so that he myghte not farther goo / And
by cause he coude not goo he sayd to the man /
O man I prey the that thou wilt helpe me /
For I may no more goo / And the man ansuerd
to hym / I am sworne to the that I thalle not
touche the vnto the tyme that we ben before thy
fader /

fader / And as the lyon supposed to haue vnbound
hym self for to scape / he fylle in to another nette
And thenne the lyon beganne to crye after the
man / sayenge to hym in this manere / O good
man I praye the that thou wilt vnbynde me /
And the man beganne to smyte hym vpon the
hede / ¶ And thenne whanne the lyon sawe
that he myght not scape / he sayd to the man /
I praye the / that thou smyte me no more vpon
the heed / but vpon myn erys / by cause that I
wold not here the good counceylle of my fader /
And thenne the man beganne to smyte hym at
the herte and flewe hym / the whiche thyng
happeth ofte to many children whiche ben
hanged or by other maner executed and put to
dethe / by cause that they wil not byleue the
doctryne of theyr faders and moders / ne obeye
to them by no wyfe

¶ The xvi fable is of the knyght and of the
seruaunt / the whiche fonde the Foxe /



Any ben that for theyr grete lesynges
supposen to put vnder alle the
world / but euer at last theyr le-
synges ben knowen and many-
fested / as hit appiereth by this
fable of a knyght whiche somtyme wente with
an archer of his thurgh the lande / And as they
rode / they fonde a Foxe And the knyght sayd
to the archer in good soothe I see a grete Foxe /
And the archer beganne to saye to his lord / My
lord / merueylle ye therof / I haue ben in a Regyon
where as the Foxes ben as grete as an ox / And
the knyght answerd In good soothe theyr skynnes
were good for to make mantels with / yf skynners
myght haue them / And as they were rydyng /
they felle in many wordes and deuyses / And
thenne by cause the knyght perceyued wel the
lesyng of his Archer / he beganne to make
preyers and orysons to the goddes / for to make his
Archer aserd / And sayd in this manere / O Jupiter
god almyghty / ¶ I preye the / that this daye
thow wylt kepe vs fro all lesynges / so that we may
sauf

fauf passe thys flood and this grete Ryuer whiche
 is here before vs / and that we may surely come
 to oure hows / And whanne the Archer herd
 the prayer and oryson of his lord / he was moche
 abasshed ¶ And thenne the Archer demaunded
 of hym / my lord wherfore prayest thou now soo
 deuoutely / And the knyght anfuerd wost thou not
 wel that hit is wel knowen and manyfested / that
 we soone must passe a ryght grete Ryuer / And
 that he who on al this daye shalle haue made ony
 lesynge / yf he entre in hit / he shalle neuer come
 oute of hit ageyne / Of the whiche wordes the
 Archer was moche doubtous and dredeful / And
 as they had ryden a lytyl waye / they fond a lytyl
 Ryuer / wherfore the Archer demaunded of his
 lord / Is this the flood whiche we must passe / Nay
 sayd the knyght / For hit is wel gretter / O my
 lord I saye by cause that the foxe whiche ye sawe
 may wel haue swymmed and passed ouer this lytyl
 water / And the lord sayd / I care not therfore /
 ¶ And after that they had ryden a lytyl ferther /
 the fond another lytyll Ryuer / And the Archer
 demaunded of hym / Is this the flood that ye spake
 of to me / Nay sayd he / For hit is gretter &
 more brode / And the Archer sayd ageyne to
 hym / My lord I say so / by cause that the foxe
 of the whiche I spake of to daye was not gretter
 than a calf / ¶ And thene the knyght herkyng
 the

the dyffymylacion of his archer / answerd not /
 And soo they rode forthe so longe that they fond
 yet another Ryuer And thenne the Archer
 demaunded of his lord / Is this the same hit /
 Nay sayd the knyght / but soone we thalle come
 therto / O my lord I saye so by cause that the
 Foxe wherof I spak to yow this daye / was not
 gretter than a sheep / ¶ And when they had
 ryden vnto euen tyme they fond a grete Ryuer
 and of a grete brede / ¶ And whan tharcher
 sawe hit / he began al to shake for fere / and de-
 maunded of his lord / My lord is this the Ryuer /
 Ye sayd the knyght / O my lord I ensure you on
 my feythe / that the Foxe of the whiche I spake
 to daye / was not gretter than the Foxe / whiche
 we sawe to day / wherfore I knowlege and con-
 fesse to yow my synne / ¶ And thenne the knyght
 beganne to smyle / and sayd to his Archer in this
 manere / Also this Ryuer is no wors than the
 other whiche we sawe to fore and haue passed
 thurgh them / And thenne the archer had grete
 vergoyne and was shameful / by cause that he
 myght no more couere his lesynge / And ther-
 fore hit is fayre and good for to saye euer the
 trouthe / and to be trewe bothe in speche and in
 dede / For a lyer is euer begyled / and his le-
 syng is knowen and manifested on hym to his
 grete shame & dompage

¶ Here

¶ Here after folowen some Fables of Elope
after the newe translacion / the whiche
Fables ben not founden ne wretton
in the bookes of the philo-
sopher Romulus

The fyrst fable is of the Egle and of the
rauen



One ought to take on hym self to
doo a thyng / whiche is peryllous
without he fele hym self strong
ynou; to doo hit / As reherceth
this Fable / Of an Egle / whiche
fleyng took a lambe / wherof the Rauen hadde
grete enuye wherfor vpon another tyme as / the
sayd rauen sawe a grete herd of sheep / by his
grete enuy & pryde & by his grete outrage de-
scended on them / And by suche fachon and
manere smote a wether that his clowes abode to
the flyes of hit / In soo moche that he coude
not flee away / The sheep herd thenne came and
brake and toke his wynges from hym / And after
bare hym to his children to playe them with /
And demaunded of hym / what byrd he was /
And the Rauen ansuerd to hym / I supposed to
haue ben an Egle / And by my ouerwenyng I
wende to haue take a lambe / as the egle dyd /
but now I knowe wel that I am a Rauen / wher-
fore the feble ought not in no wyse to compare
hym

hym felt to the stronge / For somtyme when he
supposeth to doo more than he may / he falleth
in to grete dishonour / as hit appiereth by this
present Fable / Of a Raven / whiche supposen
to haue ben as stronge as the egle

C The second Fable is of the egle and of the
wefel



One for what so euer myght that
he haue / ought not to despreyse
the other / As hit appiereth by
this present fable of an Egle /
whiche chaced somtyme after an
hare And by cause that the hare myght not
resyste ne withstande ageynst the egle / he de-
maunded ayde and helpe of the wesel / the whiche
tooke hym in her kepyng / And by cause that
the egle sawe the wesel soo lytyl / he despreysed
her / and before her toke the hare / wherof the
wesel was wrothe / And therefore the wesell wente /
and beheld the Egles nest whiche was vpon a
hyghe tree / And whanne she sawe hit / the lytell
wesell clymmed vpon a tree / and toke and cast
doun to the ground the yonge egles wherfore
they deyde / And for this cause was the Egle
moche wrothe and angry / and after wente to the
god Jupiter And prayd hym that he wold fynde
hym a sure place where as he myght lye
his egges and his lytyl chykynes / And Jupiter
graunted hit and gaf hym suche a gyfte / that
whan

x

whan the tyme of chilynge shold come / that
 she shold make her yong Egles within his bosome /
 And thenne whanne the wesel knewe this / she
 gadred and affembled to gyder grete quantite of
 ordure of fylthe / and therof made an hyghe hylle
 for to lete her self falle fro the top of hit in to
 the bosome of Jupiter / And whanne Jupiter
 felte the stenche of the fylthe / he beganne to
 shake his bosome / and both the wesel and the
 egges of the egle felle doune to the erthe / And
 thus were alle the egges broken and lost / And
 whanne the Egel knewe hit / she made auowe /
 that she shold neuer make none egles / tyll of
 the wesel she were assuerd / And therefore none
 how stronge and myghty that he be / ought not
 despreyse somme other / For there is none soo
 lytyl / but that somtyme he may lette and auenge
 hym self / wherfore doo thow ne desplayfyr to
 none / that desplayfyre come not to the

¶ The thyrddde fable is of the Foxe and of
the gote



HE whiche is wyse and sage ought
fyrst to loke and behold the ende /
or he begynneth the werke or
dede / as hyer appiereth by this
fable / Of a foxe & of a gote /
that somtyme descended and wente doune in
to a depe welle / for to drynke. And Whanne
they had wel dronke / by cause that thei coude
not come vpward ageyne / the Foxe sayd to the
gote in this maner / my frend yf thou wylt helpe
me / we shall sone ben bothe oute of this welle /
For yf thou wylt sette thy two feet ageynste the
walle / I shal wel lepe vpon the / & vpon thy
hornes And thenne I shal lepe oute of this
welle / ¶ And whanne I shalle be oute of hit /
thou shalt take me by the handes / and I shal
plucke and drawe the oute of the welle / And
at this request the gote / acorded and ansuerd /
I wyll wel / And thene the gote lyste vp his
feet ageynst the walle / and the foxe dyd so
moche by his malyce that he got out of the
welle / And whan he was oute / he began to
loke

loke on the gote / whiche was within the welle /
& thenne the gote sayd to hym / help me now
as thou hast promysed / And thenne the foxe
beganne to lawhe and to scorne hym / and sayd
to hym / O mayster goote / yf thou haddeft be
wel wyfe with thy fayre berde / or euer thou
haddest entryd in to the welle / thou sholdest
fyrst haue taken hede / how thou sholdest haue
comen oute of hit ageyne /

¶ And therefore he whiche is wyfe / yf he
wysely wylle gouerne hym self / ought to take
euer good hede to the ende of his werke

C The fourthe fable is of the catte and of
the chyken.



HE whiche is fals of kynde / & hath
begonne to deceyue some other /
euer he wyl use his craft / As it
appiereth by this present Fable
of a kat whiche somtyme toke a
chyken / the whiche he beganne strongly to
blame / for to haue fonde somme cause that he
myght ete hit / and sayd to hym in this manere /
Come hyther thou chyken / thou dost none
other good but crye alle the nyght / thou
letest not the men slepe / And thenne the chyken
ansuerd to hym / I doo hit for theyre grete
prouffite / And ouer ageyne the catte sayd to
hym / yet is there wel wors / For thou arte
an inceste & lechour For thou knowest natu-
rally both thy moder and thy daughter And
thenne the chyken sayd to the cat / I doo hit
by cause that my mayster maye haue egges for
his etynge / And that hys mayster for his prou-
fityte gaf to hym bothe the moder and the
daughter for to multiplye the egges / And
thenne the catte sayd to hym / by my feythe
godiesp

godſep thow haſt excuſacions ynough / but
neuertheſſe thow ſhalt paſſe thurgh my throte /
for I ſuppoſe not to faſte this day for alle thy
wordes / ¶ And thus is it of hym whiche is
cuſtommed to lyue by rauyn / For he can not
kepe ne abſteyne hym ſelf fro hit / For alle
thexcuſacions that be leyd on hym.

¶ The 6 fable is of the Foxe and of the bushe.



Men ouzt not to demaude ne aske help of them that ben more customed to lette than to do good or prouffit / as it appereth by this fable of a fox which for to scape the peril to be taken wente vpon a thorne bushe / whiche hurted hym fore / And wepyng sayd to the bushe / I am come as to my refuge vnto the / and thou hast hurted me vnto the dethe / And thenne the bushe sayd to hym / thou hast erred / and wel thou hast begyled thy self / For thou supposest to haue taken me as thou arte customed to take chekyns and hennes / ¶ And therefore men ought not to helpe them whiche ben acustomed to doo euylle / but men ought rather to lette them.

¶ The vij fable is of the man and of the god of
the wodes



¶ The euylle man som tyme prouffiteth
some other / he doth hit not by
his good wylle / but by force / As
reherceth to vs this fable / Of a
man whiche had in his hows an
ydolle the whiche of tyme he adoured as his god /
to whome ofte he prayed that he wold gyue to
hym moche good And the more that he prayed
hym / the more he faylled / And became pouere /
wherfore the man was wel wrothe ageynst his
ydolle / and took hit by the legges / and smote
the hede of hit so strongly ageynst the walle / so
that it brake in to many pyeces / Oute of the
whiche ydolle yssued a ryght grete tresoure /
wherof the man was ful gladde and Joyous /
And thenne the man sayd to his ydolle / Now
knowe I wel / that thou art wycked / euyl and
peruers / For whanne I haue worshipped the /
thou hast not holpen me / And now whanne I
haue bete the / thou hast moche done for me /
¶ And therefore the euylle man whanne he doth
ony good / it is not of his good wylle / but by
force

¶ The bij fable is of a fyfcher



Alle thynges which ben done & made
 in theyr tyme & feason ben wel
 made / as by this present fable it
 appereth Of a fyfcher whiche fom-
 tyme touched his bagpype nyhe
 the Ryuer for to make the fyfche to daunce /
 ¶ And whan he fawe that for none fonge that
 he coude pype / the fyfches wold not daũfe / As
 wroth dyd caſt his nettes in to the Ryuer / & toke
 of fyfche grete quantite / And whanne he had
 drawe oute his nettes oute of the water / the
 fyfche beganne to lepe and to daũfe / and thenne
 he ſayd to them / Certaynly hit appiereth now
 wel / that ye be euylle beeftes / For now whanne
 ye be taken / ye lepe and daunſe / And whanne
 I pyped and played of my muſe or bag pype ye
 dayned / ne wold not daunſe / Therefore hit ap-
 piereth wel that the thynges whiche ben made
 in feaſon / ben wel made and done by reaſon

¶ The eighth fable is of the catte and of the rat



Hath which is wyfe / and that ones
 hath ben begyled / ought not to
 truste more hym that hath begyled
 hym As reherceth this Fable of a
 catte which wente in to a hows /
 where as many rats were / the which he dyd
 ete eche one after other / ¶ And whanne the
 rats perceyued the grete fyerfnes and crudelyte
 of the catte / held a councylle to gyder where
 as they determyned of one comyn wyll / that
 they shold no more hold them ne come nor goo
 on the lowe floore . wherfore one of them moost
 auncyent profered and sayd to al the other suche
 wordes / ¶ My bretheren and my frendes / ye
 knowe wel / that we haue a grete enemye / which
 is a grete persecutour ouer vs alle / to whome we
 may not refyste / wherfor of nede we must hold
 our self vppn the hyghe balkes / to thende that
 he may not take vs / Of the which propofycion
 or wordes the other rats were wel content and
 apayd / and byleuyd this councylle / And whanne
 the kat knewe the councylle of the rats / he
 hynge hym self by his two feet behynd at a pynne
 of

of yron whiche was flyked at a balke / feynynge
hym self to be dede / And whanne one of the
rats lokynge downward sawe the katte beganne
to lawhe and sayd to the cat / O my Frend yf
I supposed that thou were dede / I shold goo
doune / but wel I knowe the so fals & peruers /
that thou mayst wel haue hanged thy self / feyn-
ynge to be dede / wherfore I shall not goo doune /
And therefore he that hath ben ones begyled by
somme other / ought to kepe hym wel fro the
same

¶ The ix fable is of the labourer and of the
pyelarge



HE whiche is taken with the wicked
and euyl ouzte to suffre payne
and punycyon as they / As it
appiereth by this fable / Of a la-
bourer whiche somtyme dressyd
and sette his gynnes and nettes for to take the
ghees and the cranes / Whiche ete his corne / It
happed thenne that ones amonge a grete meyny
of ghees and cranes / he took a pyelarge / whiche
prayd the labourer in this maner / I praye the
lete me go / For I am neyther goos ne cranne
nor I am not come hyther for to do the ony
eylle / The labourer beganne thenne to lawhe /
and sayd to the pyelarge / yf thow haddeft not be
in theyr felauship / thow haddeft not entryd in to
my nettes / ne haddeft not be taken / And by
cause that thow arte founde and taken with them /
thow shalt be punysshed as they shalle be Ther-
fore none ought to hold companye with the euylle
with oute he wylle suffre the punycion of them
whiche ben punysshed

C The tenth fable is of the child / whiche kepte
the sheep



HE whiche is acustomed to make les-
ynges / how be it that he sawe
trouthe / Yet men byleue hym
not / As reherceth this fable / Of
a child whiche somtyme kepte
sheep / the whiche cryed ofte withoute cause /
fayenge / Allas for goddes loue socoure yow me /
For the wulf wylle ete my sheep / And whanne
the labourers that cultyued and ered the erthe
aboute hym / herd his crye / they come to helpe
hym / the whiche came so many tymes / and fond
nothyng / And as they sawe that there were no
wulues / they returned to theyr labourrage / And
the child dyd so many tymes for to playe hym /
CIt happed on a day that the wulf came / and
the child cryed as he was acustomed to doo /
And by cause that the labourers supposed / that
hit had not ben trouthe / abode styll at theyr
laboure / wherfore the wulf dyd ete the sheep /
For men bileue not lyghtly hym / whiche is
knowen for a lyer

¶ The xj fable is of the ante and of the columbe



One ought to be flowful of the good
 whiche he receyueth of other / As
 reherceth this fable of an Ante /
 whiche came to a fontayne for
 to drynke / and as she wold haue
 dronke she felle within the fontayn / vpon the
 whiche was a columbe or douue / whiche feyng
 that the Ante shold haue ben drowned withoute
 helpe / took a braunche of a tree / & cast it to
 her for to saue her self / ¶ And the Ante wente
 anone upon the braunche and saued her / ¶ And
 anone after came a Fawkoner / whiche wold haue
 take the douue / And thenne the Ante whiche
 sawe that the Fawkoner dresseyd his nettes came
 to his foote / and soo fast pryked hit / that she
 caused hym to smyte the erthe with his foote /
 and therwithe made soo gret noyse / that the douue
 herd hit / wherfore she flewhe awaye or the
 gynne and nettes were al sette / ¶ And therefore
 none ought to forgete the benyfyce whiche he
 hath receuyed of some other / for flowfulnessse is
 a grete synne

¶ The xij fable is of the Bee and of Jupiter



Now the euyl which men wyllhe to
 other / cometh to hym which
 wyllheth hit / as hit appiereth by
 this fable / of a Bee which offred
 and gaf to Jupyter a pyce of hony /
 wherof Jupyter was moche Joyous / And thenne
 Jupyter sayd to the bee / demaunde of me what
 thou wylt / and I thalle graunte and gyue hit to
 the gladly / And thenne the Bee prayed hym in
 this manere / God almyghty I pray the that thou
 wylt gyue to me and graūte / that who so euer
 shal come for to take away my hony / yf I pryke
 hym / he may sodenly deye / And by cause that
 Jupyter loued the humayn lygnage he sayd to
 the Bee / Suffyse the / that who so euer shalle
 goo to take thy hony / yf thou pryke or styng
 hym / Incontynent thou shalt deye / And thus
 her prayer was tourned to her grete damage /
 For men ought not to demaunde of god / but suche
 thynges that ben good and honest

¶ The xiiij fable is of a carpenter



N as moche as god is more propyce
and benygne to the good and holy /
moche more he punyssheth the
wycked and euylle / As we may
see by this fable / Of a carpenter
whiche cutte wode vpon a Ryuer for to make a
temple to the goddes / And as he cutte wode /
his axe felle in the Ryuer / wherfore he beganne
to wepe and to calle helpe of the goddes / And
the god Mercurye for pyte appiered before hym
And demaunded of hym wherfore he wepte / and
shewed to hym an axe of gold / and demaunded
of hym yf hit was the axe whiche he had lost /
& he sayd nay / And after the god shewed to hym
another axe of syluer / And semblably said nay
And by cause that Mercurius sawe that he was
good and trewe / he drewe his axe oute of the
water / and took hit to hym with moche good
that he gaf to hym / And the carpenter told thy-
story to his felawes / of the whiche one of them
came in to the same place for to cutte woode as
his felawe dyd before / & lete falle his axe within
the water / and beganne / to wepe and to de-
maund

maund the helpe and ayde of the goddes / And
thenne Mercury appiered to fore hym / and shewed
to hym an axe of gold / and demaunded of hym
in suche manere / Is the fame hit that thou hast
loft / And he anfuerd to Mercury / ye fayre fyre
and myghty god the fame is it / And Mercury
feynge the malyce of the vylayne gaf to hym
neyther the fame ne none other / and lefte hym
wepyng / For god whiche is good and Just re-
warded the good and trewe in this world / or
eche other after his deserte and punyssheth the
eylle and Iniuste

¶ The xiiij fable is of a yonge theef and of his moder

He whiche is not chaftyfed at the begynnyng is euyll and peruers at the ende / As hit appiereth by this fable of a yonge child whiche of his yongthe beganne to stele / and to be a theef / And the theftys whiche he maad / he broughte to his moder / and the moder toke them gladly / & in no wyse she chaftyfed hym / And after that he had done many theftys / he was taken / and condempned to be hanged / And as men ledde hym to the Justyce / his moder folowed hym and wepte fore / And thenne the child prayed to the Justyce / that he myght saye one word to his moder / And as he approuched to her / made semblaunt to telle her somme wordes at her ere / & with his teeth he bote of her nose / wherof the Justyce blamed hym / And he answerd in this manere / My lordes ye haue no caufe to blame me therefore / For my moder
is

is cause of my deth For yf she had wel chaftyfed
me / I had not come to this shame and vergoyne /
For who loueth wel / wel he chaftyfeth / And
therefore chaftyfe wel youre children / to thende /
that ye falle not in to fuche a caas

¶ The xv fable is of the flee and of the man.



HE that dothe euyl/ how be hit
 that the euylle be not grete
 men ought not to leue hym
 vnpunyshted/ As it appereth
 by this fable/ Of a man whiche
 took a flee whiche bote hym/ to whome the
 man sayd in this manere/ Fle why bytest thou
 me/ and letest me not slepe/ and the flee
 answerd It is my kynd to doo soo/ wherfore
 I praye the that thou wylt not put me to
 dethe/ And the man beganne to lawhe/ &
 sayd to the flee/ how be it/ that thou mayst
 not hurte me fore/ Neuertheless/ to the be-
 houeth not to prycke me/ wherfore thou shalt
 deye/ For men ought not to leue none euyl
 vnpunyshted how be hit that hit be not grete.

¶ The xvi fable is of the husband and of his
two wyues.



NOo thyng is werse to the man than
the woman / As it appereth by
this fable / of a man of a meane
age / whiche tooke two wyues /
that is to wete an old / & one
yong / whiche were both dwellyng in his hows /
& by cause that the old desyred to haue his
loue / she plucked the blak herys fro his hede
and his berde / by cause he shold the more be lyke
her / And the yonge woman at the other syde
plucked

plucked and drewe oute alle the whyte herys /
to the ende / that he shold seme the yonger /
more gay and fayrer in her fyghte / And thus
the good man abode withoute ony here on his
hede And therefore hit is grete folye to the
auncyent to wedde them self ageyne / For to
them is better to be vnwedded / than to be
euer in trouble with an euyl wyf / for the
tyme in whiche they shold reffe them / they
put it to payne and to grete labour.

¶ The xvij fable is of the labourer and of his children.



He that laboureth and werketh continually maye not faylle to haue plente of goodes / as it appiereth by this present fable / Of a good man labourer / whiche all his lyf had laboured and wrought / and was ryche / and whan he shold deye / he sayd to his children / My children I muſte now deye / and my trefour I haue leſte in my vyne / And after that the good man was dede / his children whiche ſuppoſed that his trefour had ben in the vyne / dyd nothyng al day but delued hit / & it bare more fruyte than dyd before / ¶ For who trauallyeth wel / he hath euer brede ynough for to ete / And he that werketh not dyeth for honger.

¶ Here ſynſſhen the Fables of Elope

¶ And after ſoloweth the
fables of Augan

¶ The fyrst fable is of the old woman and of
the wulf



Men ought not by byleue on al maner
spyrytes / As reherceth this fable
of an old woman / which said to
her child bicaufe that it wept /
certeynly if thou wepst any more /
I shal make the to be ete of the wulf / & the
wulf heryng this old woman / abode styll to fore
the yate / & supposed to haue eten the old
womans child / & by cause that the wulf had soo
longe taryed there that he was hongry / he re-
torned and went ageyne in to the wood / And
the shewulf demaunded of hym / why hast thou
not brought to me some mete / And the wulf
ansuerd / by cause / that the old woman hath be-
gyled me / the whiche had promysed to me to
gyue to me her child for to haue ete hym / And
at the laste I hadde hit not / And therefore men
ought in no wyse to trust the woman / And he
is wel a sole that setteth his hope and truste in a
woman / And therefore truste them not / and thou
shalt doo as the sage and wyse

¶ The second fable is of the tortoise and of the
other byrdes



ME that enhaunceth hym self more
than he oughte to do To hym
oughte not to come noo good /
As hit appiereth by this present
fable / Of a tortose / whiche said
to the byrdes / yf ye lyft me vp wel hyghe fro
the ground to the ayer I shalle shewe to yow
grete plente of precius stones / And the Egle toke
her and bare her so hyghe / that she myghte not
see the erthe / And the Egle sayd to her shewe
me now these precius stones that thou promysed
to shewe to me / And by cause that the tortose
myght not see in the erthe / and that the Egle
knewe wel that he was deceyued / thrested his
clowes in to the tortoses bely / and kylled hit /
For he that wylle haue and gete worship and
glorye may not haue hit withoute grete laboure /
Therefore hit is better and more sure / to kepe
hym lowely than to enhaunce hym self on hyghe /
and after to deye shamefully and myserably /
¶ For men sayn comynly / who so mounteth
hyher / than he shold / he falleth lower than he
wold

¶ The thyrd fable is of the two Creuyffes



HE which will teche and lerne some other / ought first to corryge & examyne hym self / as it appereth by this fable of a creuyffe / which wold haue chastyfed her owne doughter bicause that she wente not wel ryght / And sayd to her in this manere / My doughter / hit pleaseth me not that thou goost thus backward / For euylle myght wel therof come to the / And thenne the doughter sayd to her moder My moder I shalle go ryght and forward with a good will but ye must goo before for to shewe to me the waye / But the moder coude not other wyse goo / than after her kynd / wherfore her doughter sayd unto her / My moder fyrst lerne your self for to goo ryght and forward / and thenne ye shalle teche me And therefore he that wylle teche other / ought to shewe good enfample / For grete shame is to the doctour whanne his owne coulpe or faulte accuseth hym

C The fourthe fable is of the asse / and of the
skynne of the Lyon



N One ought not to gloryfye hym self
of the goodes of other . as recyteth
this fable of an asse whiche som-
tyme fond the skynne of a lyon /
the whiche he dyd & wered on
hym / but he coude neuer hyde his eres ther-
with / & when he was / as he supposed wel
arayed with the sayd skynne / he ranne in to
the forest / And whanne the wyld beestes sawe
hym come / they were so ferdfull that they alle
beganne

beganne to flee / For they wend / that it had be
the lyon / And the mayfter of the affe ferched and
foughte his affe in euey place al aboute And
as he had foughte longe / he thoughte that he
wold go in to the foreft for to fee yf his affe
were there / And as foone as he was entryd
in to the foreft / he mette with his affe arayed
as before is fayd / but his mayfter whiche had
foughte hym longe fawe his erys / wherfore he
knewe hym wel / and anone toke hym / and
fayd in this manere / Ha a mayfter affe / arte
thow clothed with the fkyne of the lyon / thow
makeft the beftes to be aferd / but yf they knewe
the / as wel as I do / they fhould haue no fere of
the / but I enfure the / that wel I fhalle bete the
therfore / And thenne he toke fro hym the fkyne
of the lyon / and fayd to hym Lyon fhalt thow be
no more / but an affe fhalt thow euer be / And
his mayfter tooke thenne a ftaf / and fmote hym /
foo that euer after he remembryd hym wel of
hit / And therefore he whiche auunceth hym
felf of other mennes goodes is a very foole / For
as men fayn comynly he is not wel arayed nor
wel appoynted / whiche is clothed with others
gowne / ne alfo it is not honefte to make large
thonges of other mennes leder

C The v sable is of the frogge and of the Foxe



One ought to auance hym self to doo that whiche he he can not doo / As hit appiereth of a frogge / whiche somtyme yflued or came oute of a dyche / the whiche presumed to haue lepte vpon a hyghe mountayne / And whanne she was vpon the mountayne / she sayd to other beestes / I am a maystreisse in medecyn / and canne gyue remedy to al manere of sekens by myn arte / and subtylyte / and thalle rendre and brynge yow vp ageyne in good helthe / wherof some byleued her / And thenne the Foxe whiche perceyued the folysshe byleue of the beestes / beganne to lawhe / and sayd to them / poure beestes / how may this fowle and venemous beest whiche is seke and pale of colour render and gyue to yow helthe / For the leche whiche wylle hele somme other / ought fyrste to hele hym self / For many one counterfayteth the leche / whiche can not a word of the scyence of medecyne / from the whiche god preferue and kepe vs

¶ The vij fable is of the two dogges



Hence that taketh within hym self vayne glorie of that thyng / by the whiche he shold humble hym self is a very fole / as hit appereth by this fable / of a fader of famylle / whiche had two dogges / of the whiche the one withoute ony barkyng bote the folke / & the other dyd barke and bote not / And whan the fader of famyll perceyued the shrewdness and malyce of the dogge that barkyd not he henge on his nek a belle / to the ende that men shold beware of hym / wherfore the dogge was ouer proud and fyers / and beganne to dyspreyse alle the other dogges / of the whiche one of the moost auntyent sayd to hym in this manere / O fole beeft / now perceyue I wel thy foly and grete wodeness to suppose / that this belle is gyuen to the for thyn owne deserte and meryte / but certaynly hit is not soo / For hit is taken to the for thy demerytes / and by cause of thy shrewdness / and grete treason / for to shewe / that thou arte fals and traytour / And therefore none oughte to be Joyeful and gladde of that thyng / wherof
he

he oughte to be tryft and iorowful / as many foles
done / whiche make Joye of theyr vyces and
euyl dedes / for a moche fole were the thief
whiche that men ledde for to be hanged / and
that he had a cord of gold aboute his neck / yf
he thold make Joye therof / how be hit that the
corde were moche ryche and fayre

¶ The vij fable is of the camel and of Jupiter



Uery creature ought to be content of that / that god hath gyuen to hym withoute to take their herytaunce of other / As reherceth this fable Of a camel whiche som tyme complayned hym to Jupiter of that the other beeftes mocqued hym / by cause that he was not of so grete beaute / as they were of / wherfore to Jupiter Instantly he prayd in fuche maner as foloweth / Fayr fyre and god / I requyreand praye that thou wylt gyue to me hornes / to thende that I maye be nomore mocqued / Jupiter then beganne to lawhe / and in stede of hornes / he took fro hym his erys / and sayd / thou hast more good than hit behoueth thee to haue / And by cause that thou demaundest that / whiche thou oughtest not to haue I haue take fro the that whiche of ryght and kynd thou ouztest to haue / For none ought not to desyre more than he ought to haue / to the ende that he lese not that whiche he hath /

¶ The egypt fable is of the two felawes



En ought not to hold felawship with
 hym / whiche is acustommed to
 begyle other / As hit appiereth
 by thys Fable / Of two felawes
 whiche somtyme held felawship
 to eche other for to goo bothe by montaynes and
 valeyes And for to make better theyr vyage / they
 were sworne eche one to the other / that none
 of them bothe should leue other vnto that the
 tyme of dethe should come and departe them /
 And as they walked in a forest they mette with
 a grete wyld bere / & bothe felaws ran sone away
 for fere / of the whiche the one clymmed / vpon
 a tree / And whan the other sawe that his felawe
 had lefte hym leyd hym self on the erthe / and
 fayned to be dede / And Incontynent the bere
 came for to ete hym / but by cause the gallaunt
 playd wel his game / the bere went forthe his
 waye and touched hym not / And thēne his felawe
 came doun fro the tree whiche sayd to hym / I
 pray thee to telle me what the bere sayd to the /
 For as me semeth he spake to the / and hath
 shewed

P

fhewed to the grete fygne or token of loue / And
thenne his felawe fayd to hym / He taught me
many fayre secretes / but emonge alle other
thynges he fayd to me / that I fhould neuer trust
hym who ones hath deceyued me

¶ The ix fable maketh mencion of the two pottes



He poure ought not to take the Rychē as his felawe as it appiereth by this fable of two pottes / of the whiche the one was coper / and the other of erthe / the whiche pottes dyd mete to gyder within a Ryuer / ¶ & by cause that the erthen pot wente swyfter than dyd the coper potte / the pot of coper sayd to the pot of erthe / I praye the that we may goo to gyder / And the erthen potte ansuerd and sayd to the coper pot / I wylle not go with the / For it shold happe to me as it happed to the glas and of the mortar For yf thow sholdest mete with me / thow sholdest breke and putte me in to pyeces / ¶ And therefore the poure is a fole that compareth and lykeneth hym self to the ryche and myghty / For better is to lyue in pouerte than to deye vylaynously and oppressyd of the ryche

C The x fable is of the lyon and of the boole



IT is not alweye tyme to auenge hym
 felf of his enemye / As it appiereth
 by this fable of a boole / whiche
 somtyme fledde before a lyon /
 And as the boole wold entre with-
 in a cauerne for to saue hym / a gote wente
 geynste hym for to kepe and lette hym that
 he shold not entre in it / to whome the boole
 sayd / It is not tyme now to auenge me on the /
 for the lyon that chafeth me / but the tyme shalle
 come that wel I shalle fynde the / For men
 ought not to doo to hym felf dommage for to
 be auengyd of his enemy / but oughte to loke
 for tyme and place couenable for to doo hit

C The xi fable is of the Ape and of his sone



o fowler a thyng is to the man / than
 with his mouth to preyse hym self /
 As this fable reherceth to vs / Of
 Jupiter kynge of alle the world
 whiche made alle the beestes and
 alle the byrdes to be assembled to gyder for
 to knowe theyr bounte / and also theyr kynd /
 Emonge alle the whiche came the Ape / whiche
 presented his sone to Jupiter / sayenge thus /
 Fayre syre and myghty god / loke and see here
 the fairest beest that euer thow createst in this
 world / And Jupiter thenne beganne to lawhe /
 and after sayd to hym / thow arte wel a fowle
 beest to preyse soo thy self / For none oughte
 to preyse hym self / but oughte to doo good
 and vertuous werkes / wherof other may preyse
 hym / for it is a shameful thyng to preyse hym
 self

¶ The xij fable is of the crane and of the peacock



Or what vertue that ony man hath /
 none oughte to preyse hym self /
 As hit apiereth by this fable / Of
 a pecok / whiche somtyme made
 a dyner to a crane / And And
 whanne they had eten and dronken ynough /
 they had grete wordes to gyder / wherfore the
 pecok sayd to the crane / Thow hast not so fayre
 a forme ne so fayre a fygure as I haue / ne also
 fayr fethers / ne soo resplendysshynge as I haue /
 To whome the crane ansuerd / and sayd / It is
 trouthe / Neuertheles thow hast not one good / ne
 one so fayre a vertue as I haue / For how be hit
 that I haue no so fayre fethers as thow hast /
 yet can I flee better than thy self dost / For
 with thy fayre fethers thow must euer abyde
 on the erthe / and I may flee where someuer
 hit pleaseth me / And thus euerychone ought to
 haue suffysaunce and to be content of that / that
 he hath / without auannycynge or praysynge of
 hym self / and not to dyspreyse none other.

¶ The xiiij fable is of the hunter and of the tygre



Erse is the stroke of a tonge / than
 the stroke of a spere as hit ap-
 piereth by this fable / Of a hunter /
 whiche with his arowes hurted the
 wyld beestes / in suche wyse that
 none scaped fro hym / to the whiche bestes a
 tygre fyers and hard sayd in this manere / Be
 not aferd / For I thalle kepe yow well / And as
 the Tygre came in to the wode / the hunter was
 hyd within a busshie / the whiche whan he sawe
 passe the tygre before the busshie / he shote at hym
 an arowe / and hytte hym on the thye / wher-
 fore the tygre was gretely abashed And wepyng
 and fore syghyng sayd to the other beestes / I
 wote not from whens this cometh to me / ¶ And
 whanne the foxe sawe hym soo gretely abashed /
 al lawhyng sayd to hym / Ha a tygre / thow arte
 so myghty and so stronge / And thenne the tygre
 sayd to hym / My strengthe auaylled me not at
 that tyme / For none may kepe hym self fro
 treason And therefore some secrete is here / whiche
 I knewe not before But notwithstandinge this I
 maye wel conceyue / that there is no wors arowe /
 ne

ne that letteth more the man / than tharowe
whiche is shotte fro the euyl tongue / For whanne
som persone profereth or sayth som wordes in a
felaufhip / of fommen a of honest & good lyf /
alle the felaufhip supposeth that that whiche this
euylle tongue hath sayd be trewe / be hit trewe
or not / how be it that it be but lesynge / but
notwithstandynge the good man shalle euer be
wounded of that fame arowe / whiche wound
shalle be Incurable / And yf hit were a stroke of
a spere / hit myght be by the Cyrurgyen heled /
but the stroke of an euylle tongue may not be
heled / by cause that Incontynent as the word is
profered or sayd / he that hath sayd hit / is no
more mayster of hit / And for this cause the stroke
of a tongue is Incurable and withoute guaryson

¶ The xiiij fable is of the four oxen



En oughte not to breke his feythe
ageynste his good Frend / ne to
leue his felauthip / as hit appiereth
by this fable / of four oxen whiche
to gyder were in a fair medowe /

¶ And by cause that euer they were and kepte
them to gyder / none other beest durste not assaylle
them / and also the lyon dradde them moche /
the whiche lyon on a daye came to them / And
by his deceyuable wordes thoughte for to begyle
them / & to raushe & take them the better /
maade them to be sepered eche one fro other /

¶ And whanne they were sepered / the lyon
wente / and toke one of them / And whan the
lyon wold haue strangled hym / the oxen sayd to
hym / godsef / He is a foole whiche byleueth
fals and deceyuable wordes And leueth the felaw-
ship of his good frende / For yf we had ben euer
to gyder / thow haddest not taken me / And
therefore he whiche is / and standeth wel sure /
ought to kepe hym soo that he falle not / For
to whiche is wel / meue not hym self

¶ The xv fable is of the bushe / and of the
aubyer tree



One for his beaute ought not to
despreyse some other / For som-
tyme suche one is fayre that
soone wexeth lothely and fowle /
and to hyghe falleth vnto lowe /
as it apperyth by this fable / Of a fayr tree
whiche mocked and scorned a lytyl bushe /
and sayd / ¶ Seest thou not / my fayre fourme
and my fayre fygure / And that of me men
and byldeth fayre edefyces as palays and castellis /
galeyes & other shippes for to faylle on the see /
And as he auanced & preyfed hym self thus /
came there a labourer with his axe for to hewe
and smyte hym to the ground / And as the
labourer smote vpon the fayre tree / the bushe
sayd / Certaynly my broder yf now thou were
as lytel / as I am / men shold not hewe ne smyte
the doune to the erthe / And therefore none
oughte to reioyſhe hym self of his worship /
For suche is now in grete honour and worship /
that herafter shalle falle in to grete vytupere
shame and dishonour

¶ The xvj fable is of the fyfher / and of the
lytll fyfhe



Men ought not to leue that thyng
whiche is sure & certayne / for
hope to haue the vncertayn / as
to vs reherceth this fable of a
fyfher whiche with his lyne toke
a lytll fyfhe whiche sayd to hym / My frend I
pray the / doo to me none euylle / ne putte
me not to dethe / For now I am nought / for
to be eten / but whanne I thalle be grete / yf
thow come ageyne hyther / of me thalt thou
mowe haue grete auaylle / For thenne I thalle
goo with the good whyle / And the Fyfher
sayd to the fyfhe . Syn I hold the now / thou
thalt not scape fro me / For grete foly hit were
to me for to feke the here another tyme / For
men ought not to lete goo that / of what they
be sure of / hopynge to haue afterwards that
that they haue not and whiche is vncertayne.

¶ The xviij fable is of phebus / of the Auarycious /
and of the enuyous



One oughte to doo harme or dom-
mage to somme other for to re-
ceyue or doo his owne domage /
As hit appereth by this fable / Of
Jupiter whiche sent phebus in to
therthe for to haue al the knowlege of the
thouzt of men ¶ This phebus thenne mette
with two men / of whiche the one was moche
enuyous / And the other ryght couetous / Phebus
demaunded of them what they thought was /
We thynke said they to demaunde and aske
of the grete yestes / To the which phebus anfuerd /
Now demaunde that ye wylle / For all that that
ye shalle demaunde of me / I thalle graunte hit /
And of that / that the fyrst of yow thalle aske /
the second haue the dowble parte / or as moche
more ageyne / And thenne the auarycious sayd /
I wyl that my felawe aske what he wyl fyrst
wherof the enuyous was wel content / whiche
sayd to Phebus Fayre fyre I praye the that I
maye lese one of myn eyen / to thende that
my felawe may lese al bothe his eyen / wherfor
phebus

phebus beganne to lawhe whiche departed and wente ageyne vnto Jupiter / and told hym the grete malyce of the enuyous / whiche was Joyeful and glad of the harme and dommage of an other / & how he was wel content to fulfere payne for to haue adommaged fomme other

¶ The xliij fable is of the theef / and of the
child wiche wepte



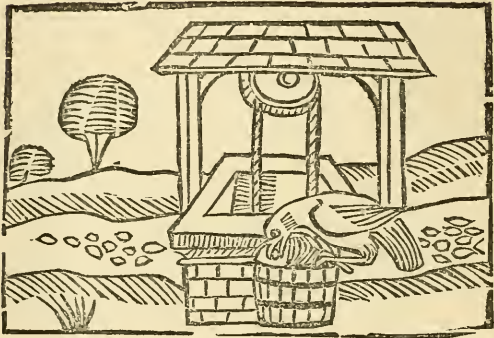
HE is a fole that putteth his good in jeopardy to lese it for to gete & haue som others good / as it appereth by this fable of a theef whiche fond a child wepyng beside a welle / of whom the theef dyde aske why he wepte / & the child answerd to hym I wepe / by cause that I haue lete falle within this welle a loket of gold / & thenne the theef toke of his clothes / & sette them on the ground and wente doune in to the welle / And as he was doune the child toke his gowne & leste hym within the welle / And thus for couetyse to wynne / he lost his gowne / For suche supposen to wynne somtyme whiche lesen / And therefore none ought to wyshe that / that he hath not / to thende that he leseth not that / that he hath / For of the thyng wrongfully and euylle gotten / the thyrd heyre shalle neuer be ppssefour of hit.

¶ The xix fable is of the lyon and of the gote



He is wyse that can kepe hym self
 from the wyly and fals / as hit
 appereth by this fable / Of a lyon /
 whiche ones mette with a gote /
 whiche was vpon a montayne
 And whanne the lyon sawe her / he sayd to her
 in this manere / For to gyue to her occacion to
 come doune fro the hylle / to thende that he
 myght ete her / My suster why comest thou not
 hyder on this fayre and grene medowe for to ete
 of these fayre herbes or grasse / And the gote
 answerd to hym / How be hit / that thou sayst
 trouthe / Neuertheles thou sayst it not / neyther
 for my wele ne for my prouffyte / but thou sayst
 hit / by cause that thou woldest fayne ete and
 deuoure me / but I truste not in thy fayre speche /
 For many tymes I haue herd faye of my graut
 moder / he that is wel / meue not hym self / For
 he whiche is in a place wel sure / is wel a sole to
 go fro hit / and to putte hym self in grete daunger
 and perylle

¶ The xx fable was of the crowe whiche was a thurst



Better is crafte and subtylyte than force / As reherceth to vs this fable / Of a crowe whiche vpon a day came for to drynke oute of a boket / and by cause that she myght not reche to the water / she dyd fyll the boket ful of smal stōnes / in soo moche that the water came vpwārd / wherof she dranke thenne at her wylle / and playfyrē / And therefore hit appiereth wel / that wytte or fapyence is a moche fayr vertue For by fapyence or wytte / thou shalt mowe resyfte to all faultes /

¶ The xxj fable is of the bylayne and of the
yonge bole /



HE whiche is of euylle and shrewd
kynd / with grete payne he may
chasty h ym self / as it appereth by
this fable / Of a vylayne / whiche
had a yonge bole / the whiche he
myght not bynd / by cause that euer he smote
with his hornes / wherfore the vylayne cutte of
his hornes / ¶ But yet whan he wold haue bound
hym / the bole casted his fute fro hym / in suche
wyse that he suffred noman to come nyghe hym /
And whan the vylayne perceyued the malyce of
the bole / he sayd to hym / I shalle chastyse the
wel / For I shalle take the in to the bouchers
handes / And thenne was the bole wel chastyfed /
¶ And thus ought men to doo of the euylle /
curtyd & rebelles / whiche doo no thyng but
playe with dees and cardes and to rustle / Such
folke ought men to put in to the handes of the
boucher for to lede them to the galhows / For
better may no man chastyse them / For with
grete payne may he be chastyfed / whiche fleeth
alle good werkes ond alle good felawship

¶ The xxij fable is of the viator or palmer and
of Satyre



En ought to beware & kepe hym
self from hym whiche bereth both
fyre and water / as reherceth to vs
this Fable Of a pylgrym / whiche
somtyme walked in the wynter /
and wente thurgh a grete forest / ¶ And by
cause that the snowe had couerd al the wayes /
he wist ne knewe not whyther he wente /
ageynste the whiche came a wodewofe named
Satyre by cause he sawe hym a cold / whiche
aproched to the pylgrym and brought hym in
to his pytte / And whan the pylgrym sawe
hym / he hadde grete drede by cause that a
wodewofe is a monstre lyke to the man / as hit
appiereth by his fygure / ¶ And as the wode-
wofe or Satyre ledde the pylgrym in to his
pytte / the pylgrym dyd blowe within his handes
for to chauffe them / For he was fore cold /
And thenne the wodewofe gaf to hym hote water
to drynke / ¶ And whan the pylgrym wold
haue dronken hit / he beganne to blowe in hit /
And the wodewofe demaunded of hym / why
he

he dyd blowe in hit / And the pylgrym fayd to
hym / I blowe in hit / for to haue it somewhat
more cold than hit is / The wodewose thenne
fayd to hym / Thy felauthip is not good to me /
by cause that thou bereft bothe the fyre and the
water in thy mouthe / therefore go hens fro my
pyt and neuer retorne ageyne / For the felauthip
of the man whiche hath two tongues is nought /
And the man wiche is wyse ought to flee the
felauthip of flaterers / For by flaterynge & adu-
lacion many haue ben begyled and deceyued

¶ The xxiij fable is of the oxe and of the rat



The lordes ought to loue theyr subgettis / For he whiche is hated of his tenaunts and subgets / is not lord of his land / as hit appereth by this Fable / Of an oxe / whiche somtyme was within a stable / and as the oxe on a tyme wold haue slepte fayne / a rat came / whiche bote the oxe by the thyes / And as the oxe wold haue smyten hym / he ran awaye into his hole / And thenne the oxe beganne to menace the rat / And the ratte sayd to hym / I am not aferd of the And yf thow arte grete / thy parentes ben cause therof and not thy self / And therefore the stronge ought not to despeyse the feble / but ought to loue hym as the chyef or hede ought to loue his lymmes / For he that loueth not / oughte not to be loued / And therefore the lord must loue his subgettys / yf of them he wylle be loued

¶ The xxxij fable is of the goos and of her lord



HE that ouer ladeth hym self / is
 euylle strayned / As this fable
 sayeth / of a man / whiche had
 a goos / that leyd euery day an
 egge of gold / The man of
 auaryce or couetousnes commaunded and bad
 to her / that euery daye she shold leye two
 egges / And she sayd to hym / Certaynly / my
 mayster I maye not / wherfore the man was
 wrothe with her / and flewe her / wherfore he
 lost that same grete good / of the whiche dede
 he was moche sorowful and wrothe / how be
 it that it was not tyme to shette the stable
 whan the horses ben losse / & gone / And he
 is not wyse whiche does such a thyng / wherof
 he shalle repente hym after ward / ne healso /
 whiche doth his owne damage for to auenge
 hym self on somme other / For by cause that
 he supposeth to wyne al / he leseth all that
 he hath.

¶ The xxv fable is of the ape and of his two children



E that somtyme men despreyfen /
 may wel helpe somme other / as
 hit appereth by this Fable of an
 Ape / whiche had two children /
 of the whiche he hated the one /
 & loued the other / whiche he toke in his armes /
 and with hym fled before the dogges / And
 whanne the other sawe / that his moder lefte
 hym behynde / he ranne and lepte on her back /
 And by cause that the lytyl ape whiche the she
 ape held in her armes empeched her to flee /
 she lete hit falle to the erthe / And the other
 whiche the moder hated held fast and was
 faued / the whiche from thens forthon kyssed
 and embraced his moder / And And she thenne
 beganne to loue hym wherfore many tymes
 it happeth / that that thyng whiche is des-
 preyfed / is better than that thyng whiche is
 loued and preyfed / For somtyme the children
 whiche ben preyfed and loued / done lasse good
 than they whiche ben despreyfed and hated

¶ The xxvj Fable is of the wynd and of
therthen pot



He that ouer moche enhaunceth hym
felf / sooner than he wold / he
falleth doune / as hit appereth by
this fable / Of an erthen pot
maker whiche made a grete pot
of erthe / the whiche he dyd sette in the sonne /
by cause that more surely hit shold haue ben
dried / Ageynst the whiche came and blewe a
grete wynd / And whanne the wynd sawe the
potte he demaunded of hym / who arte thou /
And the pot answerd to hym / I am a potte the
best made that men can fynde / & none may
lette ne empeche me / And how sayd the
wynde / thou art yet al losse / and hast neyther
vertue ne none force / and by cause I knowe wel
thy ouer pryde / I shall breke the / and putte
the in to pyeces / to thende / that thou of thy
grete pryde mayst haue knowlege / And therefore
the feble ought to meke and humble hym self
and obeye to his lord / and not to enhaunce hym
more than he ought / to thende / he falleth not
from hye to lowe

C The xxvij fable is of the wulf and of the lambe



Of two euyls men ought euer to eschewe and flee the worst of bothe / yf ony of them may be eschewed / as hit appiereth by this fable / of a wulf / whiche ranne after a lambe / the whiche lambe fled into the hows where as gotes were / And whan the wulf sawe that he myght in no wyse take the lambe / he sayd to hym by fwete wordes / Leue thy felauship / and come with me into the felde / for yf thow come not / thow shalt be take by them / and shalt be sacryfyed to theyre goddes / And the lamb answered to the wulf / I haue leuer to shede al my blood for the loue of the goddes / and to be sacryfyed / than to be eten and deuoured of the / And therefore he is ful of wysedome and of prudence / who of two grete euyls may and can escape the grettest of bothe /

C Here synoffhen the fables of Auian / And after followen the fables of Alfonso

¶ The fyrst fable maketh mencion of the exhortacion of sapience or wysedome and of loue



A Rabe of Lucanye sayd to his sone in this maner / My sone beware & loke that the fornyce be not more prudent or wyfer / than thy self / the whiche gadreth & assembleth to gyder in the somer all that to her nedeth to haue in the wynter / and beware that thow slepe no lenger / than the Cocke doth the whiche watcheth and waketh atte matyns tyme / and that he be not wyfer and more sage than thy self / the whiche rewleth and gouerneth wel ix hennes / but hit suffyseth wel / that thow rewle and gouerne one wel / And also that the dogge be not more noble than thy self / the whiche forgeteth neuer the good whiche is done to hym / but euer he remembryth it / ¶ Item my sone suppose it not a lytyll thyng to haue a good Frend but doubte not to haue a thousand frendes / ¶ And whanne A rabe wold deye / he demaunded of his sone / My sone how many good frendes hast thow / And his sone answerd to hym / My fader I haue as I suppose an honderd frendes /
And

And the fader anfuerd to hym / beware and loke
wel that thou fuppoſe none to be thy frendes
without that thou haſt aſſayed & proued hym /
For I haue lyued lenger than thy ſelf haſte /
& vnnethe I haue gete half a frend / wherefore
I meruaylle moche how thou haſt geten ſo
many frendes / And thenne the ſone ſeynge the
admiration or wonder of his fader / demaunded
of hym / My fader . I praye yow that ye wylle
gyue to me counceyl how I ſhalle mowe preue
and eſſaye my frend / And his fader fayd to hym
/ goo thou and kylle a calf / and putte it in a ſak
al bloody / and bere hit to thy fyrſt frend / and
faye to hym that hit is a man whiche thou haſt
flayne / And that for the loue of whiche he
loueth the / that he wylle kepe thy myſdede
ſecretely and burye hit / to thende that he may
ſaue the / the which counceylle his ſone dyd / to
whome his frend fayd / retorne ageyne to thy
hows / For yf thou haſt done euylle / I wylle
not bere the payne for the / For within my hows
thou ſhalt not entre / And thus one after other
he aſſayed alle his frendes / and euery of them
made to hym ſuche an anſuere as the fyrſt dyd /
wherof gretely he was abaſhed / And thenne
he returned ageyn to his fader / and told hym /
how he had done / And his fader anfuerd to
hym / Many one ben frendes of wordes only /
but

but fewe ben in fayth or dede / but I thalle telle
to the what thou shalt doo / Goo thou to my
half frende / and bere to hym thy calf / and
thou shalt here and see what he thalle faye to
the / And whanne the sone came to the half
frende of his fader / he sayd to hym as he dyd
to the other / And whanne the half frende vn-
derstode his fayt or dede / he anone toke hym
secreteley in to his hows / and ledde hym in to
a sure and obscure place / where he dyd burye
his dede calf / wherof the sone knewe the trouthe
of the half frendes loue / Thenne the sone of
Arabe turned ageyne toward his fader / and told
to hym all that his half frende had done to
hym / And thenne the fader sayd to his sone /
that the philosopher saith that the very and
trewe frend is fond in the xtreme nede / Thenne
asked the sone of his fader / sawest thou neuer
man whiche in his lyf gate a hole frend / &
his fader said to hym / I sawe neuer none / but
wel haue I herd it say / And the sone answered /
My fader I praye the that thou wylt reherce hit
to me / to thende / that by aduenture I maye
gete suche one / And the fader sayd to hym /
My sone / som tyme haue I herd of two mar-
chaunts whiche neuer had sene eche other / the
one was of Egypte / and the other was of Baldak
but they had knowleche eche of other by theyr
lettres /

lettres / whiche they fente and wrote frendly one
to the other / hit befelle thenne that the mer-
chaunt of Baldak came in to egypte for to chepe
& bye fomme ware or marchaundyfe / wherof
his frend was moche gladde / and wente to mete
hym and brought him benyngly in to his hows /
And after that he had chered and feistyed hym
by the ſpace of xiiij dayes / the fame marchaunt
of baldak wexed and became feke / wherof his
frend was sorowfull and ful heuy / and Incon-
tynent fente for phifycyens or leches thurgh
alle egypte for to recouere his helthe / And whan
the medecyns had ſene and vyfyted hym / and
his vryne alſo / they ſayd that he had no bodyly
ſekeneſſe / but that he was rauyſhed by loue / And
whan his Frend herd theſe wordes / he came
to hym / and ſayd / My frende I pray the / that
thou wilt ſhewe and telle to me thy ſekenes /
And his frend ſaid to hym I praye the / that thou
wylt make to come hyder alle the wymmen
and maydens whiche ben in thy hows / for to
ſee / yf ſhe whiche my herte deſyareth is emonge
them / And anone his Frend made to come be-
fore hym bothe his owne doughters & ſeruants
Emonge the whiche was a yonge mayde / whiche
he had nouryſhed for his playfyre / And whan
the pacyent or feke man ſawe her / he ſayd to
his frend / the fame is ſhe whiche maye be cauſe
of

of my lyf or my deth / the whiche his frend gaf
 to hym for to be his wyf with alle fuche goodes
 as he had of her / the whiche he wedded / and
 returned with her in to baldak with grete Joye /
 but within a whyle after it happed and fortunod
 fo that this marchaunt of egypte fylle in pouerte /
 and for to haue fomme consolacion and comferte
 he tooke his way toward baldak / and fupposed
 to goo and fee his frend / And aboute one euen
 he arryued to the Cyte / And for as moche that
 he was not well arayed ne clothed / he had
 thame by daye lyzt to go in to the hows of his
 Frend / but wente and lodged hym withynne a
 Temple nyghe to a Frenedes hows

¶ It happed thenne that on that fame nyght
 that he laye there a man flewe another man
 before the yate or entre of the fayd Temple /
 wherfore the neyghbours were fore troubled /
 And thenne all the peple mocued therof came
 in to the Temple / wherin they fond no body
 fauf only thegypcyen / the whiche they toke /
 and lyke a murderer Interroged hym why he
 had flayne that man whiche lay dede before the
 portall or gate of the temple / He thenne feynge
 his Infortune and pouerte / confessed / that he
 had kyllod hym / For by caufe of his euyl fortune
 he wold rather deye than lyue any more / wher-
 fore he was had before the Juge / and was con-
 dempned

dempned to be hanged / And whan men ledde hym toward the galhows / his frend sawe and knewe hym / and beganne to wepe fore / remembryng the bienfayttes whiche he had done to hym / wherfore he went to the Justyce and fayd / My lordes this man dyd not the homycyde / For hit was my self that dyd hit / And therefore ye thold dogrete synne yf ye dyd put this Innocent and gyltles to dethe / And anone he was take for be had vnto the galhows / And thenne the Egypcyen fayd / My lordes / he dyd hit not / And therefore euylle thold ye doo to put him to dethe / And as the two frendes wold haue been hanged eche one for other / he whiche had done the homycyde came and knewe and confessyd there his synne / and adressed hym self before the Justyce and fayd / My lordes / none of them bothe hath done the dede / And therefore punyssh the not ye these Innocents / For I allone ought to bere the payne / whereof all the Justyfe was gretely meruaylled / And for the doubte whiche therin was grete / the Justyce toke them al thre / & ledde them before the kyng And when they had reherced to the kyng all the maner / after enquest theupon made / and he knewe the very trouthe of hit / graunted his grace to the murderer / and so alle thre were delyuerd / And the frend brought his frend in to hys hows / and receyued hym Joyously / and

and after he gaf to hym bothe gold and fyluer /
And the egypcyen torned ageyne in to his hows /
And whan the fader had fayd and reherced all
this to his sone / his sone fayd to hym / My fader
I knowe now wel that he whiche may gete a
good frende is wel happy / And with grete labour
as I fuppose I thal gete fuche one.

**¶ The second fable is of the commysion of pecunye
or money**



Spaynard arryued fomtyme in to the lande of egipte and by cause that he doubted to be robbed within the desertys of Arabe / he purposed and bethought in hym self that it were wyfely done to take his money to somme trewe man for to kepe hit vnto his retorne ageyne / And by cause that he herd somme faye / that within the Cyte was a trewe man / he anone wente to hym / and toke to hym his syluer / for to kepe hit / And whan he had done his vyage he came ageyne to hym / and demaunded of hym his syluer / whiche answerd to hym in this manere / My frend / I ne wote who thow arte / for I sawe the neuer that I wote of / And yf thou sayest or spekest any more wordes / I shalle make the to be wel bete / Thenne was the spaynard forowful and wroth / and therof he wold haue made a playnte to his neyghbours / as he dyde / & the neyghbours sayd to hym / Certaynly / we be wel abasshed of that / that ye telle to vs / for he is emonge vs alle reputed
and

and holden for a good man and trewe / And therefore retorne ageyne to hym / and by swete wordes telle hym that he wyl rendre to the thy good ageyne / the whiche thyng he dyd / and the old man anfuerd to hym more sharply and wonderly than he had done before / wherof the spaynard was wonderly wrothe / And as he departed oute of the old mans hows / he mette with an old woman / the whiche demaunded of hym / wherfore he was soo troubled and heuy / And after that he had told to her the cause why / thold woman sayd to hym / make good chere / For yf hit is so as thou sayst / I thalle counceylle the how thou shalt recouere thy syluer / And thenne he demaunded of her / how hit myght be done / And she sayd to hym bryng hyther to me a man of thy country whome thou trustest / and doo to be made four fayre chestes / and fylle them alle with stones / and by thy felawes thou shalt make them to be borne / in to his hows / and to hym they thalle fay / that the marchaunts of spayne send them to hym for to kepe surely / And whan the chestes thalle be within his hows / thou shalt go and demāde of hym thy syluer / whiche thyng he dyd / And as the sayd chestes were borne within his hows / the spaynard wente with them / that bare them / the whiche straungers sayd to the old mā My lord / these
four

R

four chestes ben al ful of gold / of fyluer and of
precious stones / whiche we brynge to yow / as to
the trewest man and feythful that we knowe for
to kepe them surely by cause that we fere and
doubte the theues / whiche ben within the desert /
After the whiche wordes sayd / came he / whiche
the old woman had counceyllled / and demaunded
of hym his fyluer And by that cause the old man
doubted / that the Spanyard wold haue def-
preyed hym / he sayd thus to hym / Thow arte
Welcome / I merueylled how thow taryest soo
longe for to come / And Incontynent he restored
to hym his fyluer / And thus by the counceylle
of the woman whiche he gretely thanked / he
had his good ageyn / and returned ageyne in to
his cuntry /

C The thyrd fable speketh of a subtyle Inuencion of a sentence gguen upon a derke and obscure cause.



It befelle fomtyme that a good man labourer wente fro lyf to deth / the whiche labourer leste nothyng to his sone / but only a hows / the whiche sone lyued by the laboure of his handes pourely / This yong man had a neyghbour whiche was made ryche whiche demaūded of the sayd yong man yf he wold felle his hows / but he wold not felle it / by cause that it was come to hym by inherytaūce and by patrymony wherfore the ryche man his neyghbour conuerlyd & was ful oft with hym for to deceyue hym / but the yong man fled his company as moche as he myght / & whan the ryche man perceyued that the yong man fled from hym / he bethought hym self of a grete decepcion & falshede / & demaūded of the poure yong man that he wold hyre to hym a parte of his hows for to delue & make a celer / the whiche he thold hold of hym payeng to hym yerely rent / & the poure yong man hyred it to hym / & whan
the

the celer was made / the ryche man did do bryng
 therin x tones of oylle of the which the v were
 ful of of oylle / & the the other v were but half
 full / & dyd do make a grete pytte in the erthe /
 & dyd do put the fyue tonnes whiche were half
 ful in hit / & the other fyue aboute them / And
 thenne he shytte the dore of the celer / and de-
 lyuerd the keye to the poure yonge man / and
 prayd hym frawdelyntly to kepe wel his oylle /
 but the poure yonge man knewe not the malyce
 and falshede of his neyghboure / wherfore he
 was contente to kepe the keye / And within a
 whyle after as the oylle became dere / the ryche
 came to the poure / and asked hym his good / and
 the yong man toke to hym the keye / this Ryche
 man thenne fold his oylle to the marchaunts /
 and waraunted eche tonne al ful / And when the
 marchaunts mesured theyr oylle / they fond but
 fyue of the x tonnes full / wherof the ryche man
 demaunded of the poure yonge man restitu-
 tion / and for to haue his hows he maade hym to
 come before the Juge / ¶ And whanne the poure
 man was before the Juge / he demaunded terme
 and space for to answere / For hym thought and
 fered that he had kepte well his oylle / and the
 Juge gaf and graūted to hym day of aduys / &
 thēne he went to a philosophre which was pro-
 curatour of the poure peple / & prayd hym for
 charyte /

charyte/ that he wold gyue to hym good couñcylle
of his grete nede / & he reherced and told to hym
al his caufe & fwore vpon the holy euangely that
he toke none of the ryche mans oylle / And
thenne the philofopher anfuerd to hym in this
manere / My fone / haue no fere / for the trouthe
may not faylle / And the next morowe after / the
philofopher wente with the poure man in to
Jugement / the whiche philofopher was confi-
tued by the kyng for to gyue the Juft fentence
of hit / And after that the caufe had be wel
deffended and pleted by bothe partyes / the
philofophre fayd / the fame ryche man is of good
renommee / and I fuppoſe not that he demaunded
more than he ſhould haue / And alſo I byleue
not that this poure may be maculed ne gyly of
the blame / which he putteth on hym / but not-
withſtondyng for to knowe the trouthe of hit / I
ordeyne and gyue fentence / that the oylle pure
and clene of the v tonnes whiche are ful to be
meſured / and alſo the lye therof / And after that
the pure and clene oylle of the fyue which been
but half ful to be alſo meafured / and with the lye
thereof / and that men loke yf the lye of the fyue
Tonnes half ful is egal and lyke to the lye of the
fyue Tonnes / whiche ben fulle / And yf hit be
not soo / that as moche lye be fond within the
veſſels whiche ben but half full as in the other /
he

he shalle thenne be suffysauntly & ryghteoyfly
proued / that none oyle hath be taken oute of
them / but yf ther be fond as moche lye in the
one as in the other / the poure shall be con-
dempned / and of this sentence the poure was
contente / & the trouthe was knowen / wherfore
the poure man went quyte / and the ryche was
condempned / For his grete malyce and falsheed
was knowen and manyfested / For there is no
fynne or mysdede done / but that ones it shalle be
knowen and manyfested.

C The fourthe fable maketh mencion of the sentence gūen vp the pecuny or money whiche was found.



Ryche man somtyme wente by a Cyte / And as he walked fro one syde to that other / fylle fro hym a grete purse / wherin were a thousand Crownes / the whiche a poure man fond / and toke them for to kepe to his wyf / wherof she was ful gladde / and sayd / thanked be god of al the goodes whiche he sendeth to vs / yf he sendeth now this grete somme kepe we hit wel / And on the next morne after folowyng / the Ryche man made to be cryed thurgh the cyte / that who someuer had fond a thowfand Crownes in a purse / he shold restitue / and brynge them to hym ageyne / and that he shold haue for his reward an honderd of them / And after that the poure man had herd this crye / he ranne Incontynent to his wyf / & sayd to her / My wyf / that / that we haue fond must be rendred or yolden ageyne / For hit is better to haue a C crownes withoute synne than a thowfand with synne & wrongfully / And how
be

be hit that the woman wold haue refyfted /
Neuertheles in thende ſhe was content / And thus
the poure man reſtored the thowſand crownes to
the Ryche / and demaunded of hym the honderd
crownes / And the ryche full of frawde or falſ-
hede ſayd to the poure / thow rendreſt not to
me al my gold / whiche thow fondeſt / For of
hit I lack four honderd pyeces of gold And
whanne thow ſhalt rendre and brynge to me
ageyn the ſayd four hondred pyeces of gold /
thow ſhalt haue of me the C crownes too whiche
I promyſed to the / And thenne the poure anſuerd
to hym / I haue take and brought to the al that
I haue found / wherfore they fylle in a grete
dyfferent or ſtryf / in ſo moche that the cauſe
came before the kyng / to be decyded and pletyd /
of the whiche the kyng made to be callyd before
hym a grete philoſopher whiche was procuratour
of the poures / And whanne the cauſe was wel
diſputed / the philoſopher moued with pyte /
called to hym the poure man / and to hym ſeyd
in this maner / Come hyther my frend / by thy
feythe haſt thow reſtored alle that good whiche
thou fondeſt in the purſe / and the poure anſuerd
to hym / ye fyre by my feythe / And thenne the
philoſophre ſayd before thaffiſtantes / Syth this
ryche man is trewe and feythfull / and that hit
is not to byleue / that he ſhould demaunde more
than

than he ought to doo / he ought to be byleued /
And as to the other parte men muste byleue that
this poure man is of good renomme and knowen
for a trewe man wherfore the philofopher sayd
to the kyng / Syre I gyue by my sentence / that
thow take these thousand crownes / and that an
C thow take of them / the whiche honderd thow
shalt delyuere to this poure man whiche fond
them / And after whan he that hath lost them
shall come / thow restore them to hym / And yf
it happeth that another persone fynde the thousand
& four C crownes / they shal be rendryd
and taken ageyne to the same good man whiche
is here present whiche sayth that he hath lost
them / the whiche sentence was moche agreable
and plesaunt to al the companye / And when the
ryche man sawe that he was deceyued / he de-
maunded myferycorde and grace of the kyng
sayenge in this manere / Syre this poure man
that hath fond my purse / trewely he hath re-
stored it to me all that I ouzt to haue / but
certaynly I wold haue deceyued hym / wherfore
I praye the that thou wylt haue pyte and myfery-
corde on me And thenne the kyng had myfery-
corde on hym / And the poure man was wel
contented and payd / and al the malyce of the
ryche man was knowen and manifested

¶ The v fable is of the feythe of the thre felawes.



¶ Fte it happeth that the euyll whiche is procured to other cometh to hym whiche procureth it / as hit apperyth by the felawes / of the whiche tweyn were burgeys / & the thyrd a labourer / the whiche assembled them to gydre for to go to the holy sepulcre / This thre felawes made so grete prouyfyon of flour for to make theyr pylgremage / in suche wyse / that it was all chauffed / and consumed / excepte only for to make one loef only / And whan the Burgeis sawe thende of theyre floure they sayd to gyder / yf we fynde not the maner and cautele for to begyle this vylayn / by cause that he is a rygt grete gallaunt / we shalle deye for hongre / wherfore we must fynde the maner and facyone that we may haue the loof whiche shall be maad of alle oure flour / And therefore they concluded to gyder and sayd / whanne the loof shalle be putte within the ouen we shalle go and lye vs for to slepe / and he that shalle dreme best / the loof shall

shall be his / And by cause that we bothe ben
 subtyle and wyse / he shalle not mowe dreme
 as wel as we thalle / wherof the loof be ours /
 wherof alle they thre were wel content / and al
 byganne to slepe /

¶ But whanne the labourer or vylayne knewe
 and perceyued all theyre fallace / and sawe that
 his two felawes were a sleep / he wente and
 drewe the loof oute of the ouen and ete hit /

¶ And after he feyned to be a slepe / and thene
 one of the burgeys rose vp / and sayd to hys felawes /
 I haue dremed a wonder dreme / For two Angels
 haue taken & borne me with grete Joye before
 the dyuyn mageste / And the other burgeys his
 felawe awoke and sayd / Thy dreme is merueyl-
 lous and wonderfull / but I suppose that the myn
 is fayrer / than thyn is / For I haue dremed that
 two Angels drewe me on hard ground for to
 lede me in to helle / And after they dyd awake
 the vylayne whiche as dredeful sayd / who is
 there / and they answerd / we be thy felawes /
 And he sayd to them / how be ye soo soone
 retourned / And they answerd to hym / how
 retourned / we departed not yet fro hens / And he
 sayd to them by my feythe / I haue dremed that
 the Angels had led one of yow in to paradys or
 heuen / and the other in to helle / wherfor I
 supposed / that ye thold neuer have comen
 ageyne /

ageyne / And therefore I aroos me fro fleep / and
by cause I was hongry / I wente and drewe oute
of the ouen the loef and ete hit / For ofte hit
happeth that he whiche supposeth to begyle
fomme other / is hym self begyled.

C The by fable is of the labourer and of the
nyghtyngale



Somtyme there was a labourer /
whiche had a gardeyn wel play-
faunt and moche delycious / in to
the whiche he ofte wente for to
take his desporte and playfure /
And on a day at euen when he was wery and
had trauaylled fore / for to take his recreacion he
entryd in to his gardyn and sette himself doune
vnder a tree / where as he herd the songe of a
nyghtyngale / And for the grete plesyre and Joye
whiche he took therof / he sought and at the last
foud the meanes for to take the nyghtyngale / to
thende / that yet gretter joye and playfaunce he
myght haue of hit / And whan the nyghtyn-
gale was take / he demaunded of the labourer /
wherfore hast thou take so grete payne for to
take me / For wel thou knowest that of me
thou mayst not haue grete prouffyte / And the
vylayne answerd thus to the nyghtyngale / For to
here the songe of the I haue taken the / And the
nyghtyngale answerd Certaynly in vayne thou
hast payned and laboured / For / for no good I
wylle

wylle fynge whyle that I am in pryfon / And thenne the labourer or vylayne anſuerd / yf thou fyngeſt not wel / I ſhalle ete the / And thenne the nyghtyngale ſayd to hym / yf thou putte me within a potte for to be ſoden / lytyl mete ſhalt thou thenne make of my body / and yf thou ſetteſt me for to be roſted / leſſe mete ſhalle be thenne made of me / And therfor neyther boyled ne roſted ſhalle not be thy grete bely fylled of me / but yf thou lete me flee / hit ſhall be to the a grete good prouffyte / For thre doctrynes I ſhall teche the whiche thou ſhalt loue better than thre fat kyne / and thene the labourer lete the nyghtyngale flee / And whan he was oute of his handes / and that he was vpon a tree / he ſayd to the vylayne in this maner / My Frend I haue promyſed to the / that I ſhall gyue to the thre doctrynes / wherof the fyrſt is this that thou byleue no thyng whiche is Impoſſyble / The ſecond is that thou kepe wel that thyn is / And the thyrd is / that thou take no ſorowe of the thyng loſt whiche may not be recouererd / And ſoone after the nyghtyngale beganne to fynge / & in his ſonge ſayd thus / bleſſyd be god / whiche hath delyuerd me oute of the handes of this vylayne or chorle / whiche hath not knowen / ſene / ne touched the precious dymond whiche I haue within my bely / For yf he had foude
hit /

hit / he had be moche ryche / And fro his handes
I had not scaped / And thenne the vylayne whiche
herd this songe / beganne to complayne and to
make grete forowe . and after sayd I am wel
vnhappy / that haue lost so fayre a tresour /
whiche I had wonne / and now I haue lost hit /
And the nyghtyngale feyd thenne to the chorle /
Now knowe I wel that thou arte a fool / For
thou takest forowe of that wherof thou sholdest
haue none / and sone thou hast forgotten my
doctryne / by cause that thou wenest that within
my bely shold be a precious ston more of weyght
than I am / And I told and taught to the / that
thou sholdest neuer byleue that thyng / which
is Impossyble / And yf that ston was thyn / why
hast thou lost hit / And yf thou hast lost hit and
mayst not recouere hit / why takest thou forowe
for hit / And therefore hit is foly to chastyse or to
teche a fole / whiche neuer byleueth the lernynge
and doctryne whiche is gyuen to hym.

¶ The vij fable is of a Rethorician and of a
crowk backed /



Philosopher sayd ones to his sone /
that whan he were falle by fortune
in to somme damage or perylle /
the sooner that he myght he shold
delyuere hym of hit / to thende /
that afterward he shold no more be vexed ne
grieved of hit / As hit appiereth by this fable of a
rethoryque man or fayr speker / whiche ones
demaunded of a kynge / that of alle them whiche
shold entre in to the cyte / hauynge somme faulte
of . kynde on theyr bodyes / as crouked or coun-
terfayted / he myght haue and take of them at
thentre of the yate a peny / the whiche demaunde
the kynge graunted to hym / and made his lettres
to be sealed and wreton vnder his sygnet / And
thus he kepte hym styll at the yate / And of
euery lame / scabbed / & of alle suche that had
ony counterfaytour on theyr bodyes / he tooke a
peny / ¶ It happed thene on a day that a
croukbacked and counterfayted man wold haue
entryd within the Cyte withoute gyuyng of ony
peny / and bethought hym self / that he shold
take

take and put on hym a fayre mantel / and thus arayed came to the yate / ¶ And thenne whan the porter byheld hym / he perceyued that he was goglyed / and sayd to hym pay me of my dewte / And the goglyed wold paye nought / wherfore he toke from hym his mantel / And thenne he sawe that he was crowkbacked and sayd to hym / thow woldest not to fore paye a peny / but now thou shalt paye tweyne / ¶ And whyle that they stryued to gyder / the hat and the bonet felle from his hede to the erthe / And the porter whiche sawe his scabbed hede / sayd to hym / Now shalt thou paye to me thre pens / and thenne the porter yet ageyne fetted his handes on hym / and felte / that his body was al scabbed / And as they were thus wraitynge to gyder / the crowkbacked fylle to the ground / and hurted hym self fore on the legge / And the porter sayd thenne to hym / Now shalt thow paye v pens / For thy body is al counterfayted / wherfore thow shalt leue here thy mantele / And yf thou haddest payd a peny / thow haddest gone on thy waye free and quyte / wherfore he is wyse that payeth that / that he oweth of ryght / to thende that therof come not to hym gretter damage

¶ The egght fable is of the discyple / and of
the sheep /



Discyple was somtyme / whiche
toke his playfyre to reherce and
telle many fables / the whiche
prayd to his mayster / that he
wold reherce vnto hym a long
fable / To whome the mayster anfuerd / kepe and
beware wel that hit happe not to vs / as it happed
to a kyng and to his fabulatur And the discyple
anfuerd / My mayster I pray the to telle to me
how it befelle / And thenne the mayster sayd to
his descyple / ¶ Somtyme was a kynge whiche
hadde a fabulatur / the whiche reherced to
hym at euery tyme / that he wold sleep fyue
fables for to reioysilhe the kynge / and for to
make hym falle in to a slepe / It befelle thenne
on a daye / that the kynge was moche sorowful
and so heuy / that he coude in no wyse falle a
slepe / And after that the sayd fabulatur had
told and reherced his fyue fables / the kynge
desyred to here more / And thenne the sayd
fabulatur recyted vnto hym thre fables wel
thorte / And the kynge thenne sayd to hym / I
wold

wold fayne here one wel longe / And thenne
shalle I leue wel the flepe / The fabulatur
thenne reherced vnto hym fuche a fable / Of a
ryche man whiche wente to the market or feyre
for to bye sheep / the which man bought a
thowfand sheep / And as he was retornynge fro
the feyre / he cam vnto a Ryuer / and by cause
of the grete waiues of the water he coude not
passe ouer the brydge / Neuertheles he wente
foo longe to and fro on the Rytuage of the fayd
Ryuier / that at the last he fonde a narowe way /
vpon the whiche myght passe scant ynough thre
sheep attones / And thus he passed and had them
ouer one after another / And hyderto reherced
of this fable / the fabulatur felle on flepe / And
anon after the kynge awoke the fabulatur / and
fayd to hym in this manere / I pray the that
thow wylt make an ende of thy fable / And the
fabulatur anfuerd to hym in this manere Syre
this Ryuer is ryght grete / and the ship is lytyl /
wherfore late the marzhaunt doo pass ouer his
sheep / And after I shalle make an ende of my
fable / And thenne was the kynge wel appeased
and pacyfyed / ¶ And therefore be thow content
of that I haue reherced vnto the / For there is
folke superstycious or capaxe / that they may not
be contented with fewe wordes

¶ The ix fable is of the wulf / of the labourer /
of the foxe / & of the cheke



Somtyme was a labourer wgiche vn-
nethe myght gouerne and lede his
oxen by cause that they smote with
theyr feet / wherfore the labourer
sayd to them / I pray to god that
the wulf may ete yow / the whiche wordes the
wulf herd / wherfore he hyd hym self nyghe
them vnto the nyght / And thenne came for to
ete them / ¶ And whanne the nyght was come /
the labourer vubonde his oxen / and lete them
goo to his hows / ¶ And thenne whanne the
wulf sawe them comynge homeward / he sayd /
O thow labourer many tymes on this day thow
dydest gyue to me thyn oxen / and therefore hold
thy promesse to me / ¶ And the labourer sayd
to the wulf / I promysed to the nought at al / in
the presence of whome I am oblyged or bound /
I swore not neyther to paye the / and the wulf
ansuerd / I shalle not leue the goo / withoute
that thow hold to me that / that thow promysed
and gauest to me / ¶ And as they had soo grete
stryf and descencion to gyder / they remytted
the

the cause to be discuted or pleted before the
 Juge / And as they were sechynge a Juge / they
 mette with the foxe / to whome they recounted
 or told alle theyr dyfferent and stryf / ¶ Thenne
 sayd the Foxe vnto them / I shalle accorde yow
 bothe wel / and I shalle gyue on your cause or
 plee a good sentence / But I must speke with
 eche one of yow bothe a part or allone / And
 they were content / ¶ And the Foxe wente and
 told to the labourer / thow shalt gyue to me a
 good henne / And another to my wyf / And I
 thalle hit soo make / that thow with alle thyn
 oxen shalt frely goo vnto thy hows / wherof the
 labourer was wel content / ¶ And after the
 foxe wente and sayd to the wulf / I haue wel
 laboured and wrought for the / For the labourer
 shall gyue to the therefore a grete chefe / and lete
 hym goo home wyth his oxen / And the wulf
 was wel content /

¶ And after the Foxe sayd to the wulf / come
 thow wyth me / and I shalle lede the / where
 as the chefe is / ¶ And thenne he ledde hym
 to and fro / here and there vnto the tyme that
 the mone shyned ful bryghtly / And that they
 came to a welle / vpon the whiche the Foxe
 lepte / and shewed to the wulf the shadowe of the
 mone / whiche reluced in the well / & sayd to
 hym / loke now godsep / how that chefe is fayre /
 grete

grete and brode / hye the now and goo doune
 & after take that cheſe / ¶ And the wulf ſayd
 to the Foxe / thow muſt be the fyrſte of vs
 bothe / that ſhalle goo doune / And yf thow
 mayſt not brynge hit with the / by cauſe of his
 gretenefſe / I ſhalle thenne goo doune for to
 helpe the / And the Foxe was content / by cauſe
 two bokettys were there / of whiche as the one
 came vpward / the other wente downward / and
 the foxe entryd in to one of the ſame bokettis /
 and wente doune in to the Welle / And whanne
 he was doune / he ſayd to the wulf / godſep come
 hyther and helpe me / For the cheſe is ſo moche
 and ſoo grete that I maye not bere hit vp / and
 thenne the wulf was aferd of that the Foxe ſhold
 ete hit / entryd wythynne the other boket / and
 as faſte as he wente downward / the Foxe came
 vpward / and whan the wulf ſawe the Foxe
 comynge vpward / he ſayd to hym / My godſep
 ye goo hens / thow ſayſt trewe ſayd the Fox /
 For thus hit is of the world / For when one
 cometh doune / the other goth vpward / and thus
 the foxe wente away / and lefte the wulf within
 the welle / And thus the wulf loſt bothe the oxen
 and the cheſe / wherfore hit is not good to leue that
 whiche is ſure and certayne / For to take that
 whiche is vncertayne / For many one ben therof
 deceyued by the falſheed and decepcion of the
 Aduocate and of the Juges

¶ The x fable is of the husband and of the
moder & of hys wyf



Somtyme was a merchaunt whiche
maryed hym to a yonge woman/
the whiche had yet her moder on
lyue/ It happed that this Mar-
chaunt wold ones haue gone som-
where in to ferre country for to by some ware or
marchaundyse/ And as he was goynge/ he betoke
his wyf to her moder for to kepe and rewle
her honestly tyll he come ageyne/ ¶ His wyf
thenne . by the owne consentynge and wylle of
her moder/ enamoured her self of a ryght gen-
tyl/ fayre and yong man whiche fournyshed to
thappoyntement/ And ones as they thre made
good chere the husband came ageyne fro the
feyre and knocked at the dore of the hows/
wherfore they were wel abashed/ Thenne sayd
the old moder thus to them/ haue no fere/ but
doo as I shalle telle to yow/ and care yow not/
And thenne she sayd to the yonge man/ hold
this swerd/ and goo thow to the yate/ and be-
ware thy self that thow saye no word to hym/
but lete me doo/ And as the husband wold haue
entyrd

entryd his hows / and that he sawe the yong
man holdyng a naked swerd in his handes / he
was gretely aferd / And thenne the old woman
fayd to hym / My sone thow arte ryght welcome /
be not aferd of this man / For thre men ranne
ryght now after hym for to haue slayne hym /
and by aventure he fond the yate open / and this
is the cause why he came here for to save his
lyf / And thenne the husband fayd to them / ye
haue done wel / And I can yow grete thanke /
And thus the yonge amerous wente his waye
surely by the subtylte of the moder / of his wyf /
to the whiche truste thy self not / and thow shalt
doo as fage and wyfe

¶ The xj fable is of an old harlotte or bawde



A Noble man was fountyme / whiche had a wyf moche chaste and was wonder fayr / This noble man wold haue go on pylgrimage to Rome / and lefte his wyf at home / by cause that he knewe her for a chaste and a good woman / ¶ It happed on a daye as she wente in to the toun A fayre yonge man was esprysed of her loue / and took on hym hardynes / and requyred her of loue / and promysed to her many grete yestes / But she whiche was good had leuer deye than to consente her therto / wherfore the yonge man deyde almooſte for sorowe / to the whiche felawe came an old woman / whiche demaunded of hym the cause of his sekenesse / And the yonge man manyfested or deſcouered vnto her alle his courage and herte / atkyng help and counceylle of her / And the old woman wyly and malycious ſayd to hym / Be thou gladde and Joyous / and take good courage / For wel I ſhalle doo / and bryng aboute thy faytte / in ſoo moche thou ſhalt haue thy wyll fulfilled / And after thys the old bawde wente to her hows /
and

and maade a lytyl catte which she hadde at
homme to faste thre dayes one after another /
And after she took somme breed with a grete
dele or quantite of mostard vpon hit / and gaf hit
to thys yonge Catte for to ete hit / ¶ And
whanne the Catte smelled hit / she beganne to
wepe and crye / ¶ And the old woman or
Bawde wente vnto the hows of the sayd yonge
woman / and bare her lytyl Catte with her / the
whiche yonge and good woman receyued and
welcomed her moch honestly / by cause that alle
the world held her for a holy woman / ¶ And
as they were talkynge to gyder / the yong woman
hadde pyte of the catte whiche wepte / And
demaunded of the old woman / what the cat
eyled / And the old woman sayd to her / Ha a
my fayr doughter & my fayre Frend / renewe
not my sorowe / And saynge these wordes she
beganne to wepe / and sayd / My frend for no
good I wyl tell the cause why my catte wepeth /
And thenn / the yonge woman sayd to her / My
good Moder I praye yow that ye wyll telle me
the cause & wherfor your catte wepeth / And
thenne the old woman sayd to her / My Frend
I wyl wel / yf thou wilt fwere that thou shalt
neuer reherce it to no body / to the whiche pro-
messe the good and trewe yonge woman accorded
her self / supposyng / that hit had ben all good
and

and fayd / I wyll wel / And thenne the old woman fayd to her in this manere / My frend this fame catte whiche thou feest yonder was my daughter / the whiche was wonder fayre gracious and chaste / whiche a yonge man loued moche / and was so moche espyred of her loue / that by cause that she refused hym / he deyde for her loue / wherfore the goddes hauyng pyte on hym / haue torned my daughter in to this catte / And the yonge woman whiche supposed that the old woman had fayd trouthe fayd to her in this manere / Allas my fayr moder / I ne wote what I thalle doo / For suche a caas myght wel happe to me / For in this Towne is a yonge man / whiche deyeth almost for the loue of me / But for loue of my husband / to whome I oughte to kepe chastyte / I haue not wylle graunte hym / Neuertheles I shall doo that / that thou shalt counceyلة to me / And thenne the old woman fayd to her / My frend haue thou pyte on hym as soone as thou mayst / soo that hit befall not to the lyke as it dyd to my daughter /

¶ The yonge woman thenne answered to her / and fayd / yf he requyre me ony more / I thalle accorde me with hym / And yf he requyre me no more / yet thalle I profere me to hym / ¶ And to thende / that I offende not the goddes / I thalle doo and accomplyshe hit / as soone as I maye /

¶ The

¶ The old woman thene took leue of her / and wente forthwith to the yong man / And to hym she reherced and told all these tydynges / wherof hys herte was fylled with Joye / the whiche anone wente toward the yonge woman / and with her he fulfilled his wylle / ¶ And thus ye maye knowe the euyls / whiche ben done by bawdes and old harlottes / that wold to god / that they were al brente

¶ The xij fable is of a blynd man and of
his wyf /



Here was somtyme a blynd man
whiche had a fayre wyf / of the
whiche he was moche Jalous / He
kepte her so that she myght not
goo nowher / For ewer he had her
by the hand / And after that she was enamoured
of a gentil felawe / they coude not fynde the
maner ne no place for to fulfyller theyr wyll / but
notwithstandyng the woman whiche was subtyle
and Ingenyous counceylled to her frende that he
shold come in to her hows / and that he shold
entre in the gardyn and that there he shold
clymme vpon a pere tree / And he did as she
told hym / and when they had made theyr enter-
pryse / the woman came ageyne in to the hows /
and sayd to her hufbond / My frend I praye yow
that ye wylle go in to our gardyn for to despose
us a lytel whyle there / of the whiche prayer the
blynd man was wel content / and sayd to his
wyf / wel my good frend I will wel / lete vs go
thyder / And as they were vnder the pere tree /
she sayd to her hufbond / My frende I praye the
to

to lete me goo vpon the pere tre / And I shalle
 gader for vs bothe some fayre peres / wel my
 frend sayd the blynd man / I wylle wel & graüt
 therto / And when she was vpon the tree / the
 yong man begann to shake the pere tree at
 one fyde / and the yonge woman at the other
 fyde / And And as the blynd man herd thus hard
 shake the pere tree / And the noyse whiche they
 made / he sayd to them / Ha a euyelle woman /
 how be it that I see hit not / Neuertheles I fele
 and vnderstande hit well / But I praye to the
 goddes / that they vouchesauf to sende me my
 fyght ageyne / And as soone as he had made his
 prayer Jupiter rendryd to hym his fyght ageyn
 ¶ And whanne he sawe that pagent vpon the
 pere tree / he sayd to his wyf Ha vnhappy
 woman / I shalle neuer haue no Joye with the /
 And by cause that the yonge woman was redy
 in speche and malycious / she anfuerd forth with
 to her husbond / My frend thow arte wel be-
 holden and bounden to me / For by cause and
 for the loue the goddes haue restored to the thy
 fyght / wherof I thanke alle the goddes and
 godeffes whiche haue enhaunced and herd my
 prayer / For I desyryng moche that thow myght
 see me / cessed neuer day ne nyght to pray them /
 that theye wold rendre to the thy fyghte / wher-
 fore the goddesse Venus vyfybly shewed her self
 to

to me / and fayd / that yf I wold fomme play-
fyre to the fayd yonge man the shold refiore to
the thy fyght / And thus I am cause of it And
thenne the good man fayd to her / My ryght
dere wyf & good frende / I remercy and thanke
yow gretely / For ryght ye haue and I grete
wronge.

¶ The xiiij fable is of the Tayller / of a kynge /
and of his seruaunts



Men ought not to doo some other /
that whiche he wold not that it
were done to hym / As it appiereth
by this present fable / of a kynge
whiche had a tayller whiche was
as good a workman of his craft / as ony was at
that tyme in alle the world / the whiche tayller
had with hym many good seruauntes / wherof
the one was called Medius / whiche surmounted
alle the other in shapyng or sewynge / wher-
fore the kyng commaunded to his styward that
the sayd tayllers shold fare wel / and haue of the
best metes and of delycious drynke / ¶ It happed
on a daye that the mayster Styward gaf to them
ryght good and delycious mete in the whiche
was some hony / And by cause that Medius was
not atte that feste / the styward sayd to the other /
that they shold kepe for hym somme of their
mete / And thenne the mayster tayller ansuerd /
he must none haue / For yf he were here / he
shold

shold not ete of hit / For he ete neuer no hony /
 And as they had done / Medius came / and de-
 maunded of his felawes / why kepte you not
 parte of this mete for me / And the styward
 anfuerd and sayd to hym / By cause that thy
 mayster sayd to me / that thou ete neuer no
 hony / no parte of the mete was kepte for the
 And Medius anfuerd thenne neuer one word /
 but beganne to thynke / how he myght paye his
 mayster / And on a day as the styward was allone
 with Medius / he demaunded of Medius / yf he
 knewe no man that coude werke as wel as his
 mayster / And Medius sayd nay / And that it
 was grete dommage of a sekeneſs that he had /
 And the styward demaunded what sekeneſs hit
 was / And thenne Medius anfuerd to hym / My
 lord whan he is entryd in to his franſy or
 wodenes / there cometh vpon hym a rage / And
 how thalle I knowe hit sayd the styward / Cer-
 tainly my lord sayd Medius / whan ye thall ſee
 that he thalle ſette at his werke / and that he
 thalle loke here and there / and ſhal ſmyte vpon
 his borde with his fyſt / theñe may ye know
 that his ſekeneſſe cometh on hym / And thene
 withoute ye take and bynde hym and alſo bete
 hym wel / he ſhalle doo grete harme and dom-
 mage / And the styward sayd to hym / Care not
 therof my frend / For wel I ſhalle beware my
 ſelf

T

self of hym / And on the mornynge next folowynge the styward came for to see the tayllers / And whan Medius whiche knewe wel the cause of his comynge / tooke awaye secretly his maysters sheres / and hydde them / And anone his mayster beganne for to loke after them / and sawe and serched al aboute here and there / and beganne to smyte his fyfte vpon the borde / And thenne the mayster styward beganne to loke on his maners / and sodenly made hym to be take and holde by his seruants / And after made hym to be bond and wel beten / Thenne was the mayster tayller al abashed / and demaunded of them / My lordes wherfor doo ye bete me so outrageously / what offense haue I done / wherfore I must be bound and thus be bete / And thenne the Styward sayd to hym in thys maner / by cause that Medius told me / that thow art frantyk And yf thow be not wel bete / thow sholdest doo grete harme and dommage / And thenne the mayster came to his seruant Medius and rygorously sayd to hym / Ha a euyl boye fylled whan [with] euylle wordes / whan sawest thow me madde / And his seruant proudly answered to hym / My mayster whan dydest thow see that I ete no hony / And therefore I threwe to the one bole for another / And the mayster styward / and alle his seruants beganne thenne to lawhe

lawhe / and sayd al that he hadde wel done /
¶ And therefore men ought not to doo to ony
other that thyng whiche they wylle not that
men dyd to them /

¶ Here enden the fables of Alfoncc

¶ And folowen other fables of Doge the Floren-
ton

¶ The fyrst fable is of the subtyle of the woman
for to deceyue her husband



He cautele or falskede of the woman
is wonder merueyllous / as it ap-
piereth by this fable / Of a mar-
chaūt whiche was wedded of newe
vnto a fayre and yong woman /
the whiche marchaunt wente ouer the fee for to
bye & felle / and for to gete somwhat for to lyue
honestly / And by cause that he dwellyd to longe/
his wyf supposed that he was dede / And ther-
fore she enamoured her self with another man /
whiche dyd to her mykle good / as for to haue
doo make and bylde vp his hows of newe the
whiche had grete nede of reparacion / and also he
gaf to her all new utensyles to kepe houshold /
And within a long tyme after the departyng of
the marchaunt he came ageyne in to his hows
whiche he sawe newe bylded / & sawe dyffhes
pottes / pannes / and suche other houshold / wher-
fore he demaunded of his wyf how and in what
maner she had foude the facion and the mean
for to haue repayred so honestly his hows / And
she ansuerd that it was by the grace of god / And
he

he anfuerd / Bleffyd be god of hit / And when he was within the chambre / he fawe the bedde rychely couerd / & the walles wel hanged / and demaunded of his wyf he had done before / And she thenne anfuerd to hym in lyke maner as she dyd before / And therefore he thanked god as he had done to fore / And as he wold fette hym at his dyner / there was brought before hym vnto his wyf a child of thre yere of age / or there aboute / wherfore he demaunded of his wyf / My frend to whome belongeth this fayre child / And she anfuerd / My Frend the holy ghooft of his grace hath fente hit to me / Thene anfuerd the merchaunt to his wyf in this manere / I rendre not graces ne thankes not to the holy ghooft of this / For he hath taken to moche payne and labour for to haue it made up myn owne werke / And I wyll that in no maner wyfe he medle no more therwith / For fuche thynges belongeth to me for to doo hit / and not to the holy ghooft.

¶ The second fable is of the woman and of
the ypocryte



He generacion or byrth of the ypocryte is moche dampnable and euylle / As it appiereth by this fable / and as poge reherceth to vs whiche sayth / that somtyme he fond hym self in a good felauthip / where he herd a fable / whiche was there reherced / Of the whiche the tenour foloweth / and feyth the sayd poge / that of alle the goodes of this world / the ypocrytes ben possessours / For how be hit / that an ypocryte haue somtyme wylle for to helpe somme poure and Indygent / Neuertheles he hath a condycyon within hym self / that is to wete / that he shold rather see a man at the poynt of dethe than for to saue his lyf of an halspeny / And this presumpcion is called ypocrysie / as ye shal here hereafter by the fable folowyng the whiche sayth that one beyng in the felauthip of Poge reherced / that somtyme the customme of alle the poure was that they wente before the folkes dores withoute sayenge ony word It happed thenne on that tyme that a poure man moche

moche faire and of good lyf wente to ferceh
his lyf fro one dore to another / And vpon a
day emonge other he wente and sette hym self
vpon a grete ston before the yate of a wydowe /
whiche wydowe was acustommed to gyue hym
euer somwhat / ¶ And whan the good woman
knewe that he was at hir dore she dyd brynge
to hym his porcion as she was custommed for to
doo / And as she gaf to hym the mete she loked
on hym / and seyng hym soo fayre / and wel
made of body / she thenne fylled of carnal con-
cupiscence / and brennyng in the fyre of loue /
requered and Instantly prayd hym that he wold
retorne thyder within thre dayes / and promysed
to him that she shold gyue to hym a ryght good
dyner / And the poure man sayd to her that he
shold doo soo / and whanne he came ageyne / he
sette hym self as before / atte dore of the wydowes
hows / whiche the woman knewe well whanne
he shold come / wherfore she came to the yate
and sayd / Come within good man / For now we
shalle dyne / to the whiche prayer the poure
man assented / & entred within the hows / the
whiche wydowe gaf to hym good mete / and
good drynke / And whanne they had wel dyned /
the sayd wydowe prestyd the good man strongly
and after she kyssed hym / requyryng hym / that
he might haue the copye of his loue / And thene
the

the poure man al aſhamed & vergoynous know-
 ynge her thoughte and her wylle / anſuerd thus
 to her Certaynly my good lady I dare not / but
 neuertheles he wold fayne haue done hit / And
 the wydowe al embraced with loue beſeched and
 prayd hym more and more / And thenne whan
 the poure man ſawe that he myght not excuſe
 hym ſelf / he ſayd to the wydowe in this manere /
 My frend ſyth that thow deſyreſt it for to doo
 ſoo moche and ſoo grete an euylle / I take god
 to my wytneſ / that thow arte cauſer of hit / For
 I am not conſentyng to the faytte or dede / but
 ſayenge theſe wordes he conſented to her wylle

C The thyrd fable is of a yonge woman whiche
 accused her huſbond of coulpe or blame

[Omitted. Cf. Poggio *Facetiæ* 45.]

¶ The fourth fable is of the huntynge and
hawkyng



Poge Florentyn reherceth to vs / how
ones he was in a felawship where
men spak of the superflue cure of
them whiche gouerne the dogges
and hawkes / wherof a mylannoys
named Paulus beganne to lawhe / and lawhyng
reyqured of Poge that he wold reherce somme
fable of the sayd hawkes / And for loue of alle
the felawship he sayd in thys manere / Somtyme
was a medecyn whiche was a Mylannoys This
medecyn heled al soles of al maner of foly / and
how & in what manere he dyd hele them / I
shall telle hit to you This medecyn or leche had
within his hows a grete gardyn And in the
myddes of hit was a depe and a brode pytte /
whiche was ful of styntyng and Infected water /
And within the same pytte the sayd medecyn
put the soles after the quantyte of theyr folysh-
nes / somme vnto the knes / and the other vnto
the bely / And there he bonde them fast at a
post / but none he putte depper / than vnto the
stomack for doubte of gretter Inconuenient / It
happed

happed thenne that emonge other was one brought to hym / whiche he putte in to the fayd water vnto the thyes / And whan he had be by the fpace of xv dayes within the fayd water / he beganne to be peafyble and gate his wytte ageyne / And for to haue take fomme difporte and confolation he prayd to hym whiche had the keypyng of hym that he wold take hym oute of the water / and promyfed to hym that he fhould not departe fro the gardyn / And thenne the kepar that kepte hym vnbounde hym fro the ftake / and had hym oute of the water / And whanne he had be many dayes oute of the pytte / he wente wel vnto the yate of the gardyn / but he durft not go oute / leffe that he fhould be put ageyne within the fayd pytte / And on a tyme he went aboute vpon the yate / and as he loked al aboute / he fawe a fayr yong man on a horfbak / whiche bare a fpererhawk on his fyfte / and had with hym two fayre fpaynels / whereof the fayd fole was al abafhed / And in dede as by caas of nouelte / he callyd the fayd yong man / and after he fayd to hym benyngly / My frend I praye the that thou wilt telle me what is that wherupon thow arte fette / And thenne the yonge fone fayd to hym / that it was a hors whiche prouffited to hym to the chace / and bare hym where he wold / And after the fole demaunded of hym / And what is that
whiche

whiche thou bereft on thy fyfte / and wher to is
it good / and the yong man anfuerd to hym / It
is a ſperehawk whiche is good for to take par-
tryches and quaylles / And yet ageyne the ſole
demaunded of hym / My frend what are thoos
that folowe the / & wherto ben they good / And
the yonge man anfuerd to hym / they be dogges
whiche are good for to ſerche and fynde partryches
& quaylles / And whan they haue reydẽd them/
my ſperehawke taketh them / wherof procedeth
to me grete ſolas and playſyre / And the ſole
demaunded ageyne / To your aduys the takyng
that ye doo by them in a hole yere / how moche
is hit / ſhalle hit bere to the grete prouffyte /
And the yong man anfuerd to hym four or fyue
crownes or ther aboute / And no more ſayd the
ſole / And to your aduys how moche ſhalle they
diſpende in a yere / And the yong man anfuerd
xl or l crownes / ¶ And whanne the ſole herd
theſe wordes / he ſayd to the ſayd yonge man / O
my frend I pray the that ſoone thou wylt departe
fro hens / For yf our fyficien come / he ſhalle
putte the within the ſayd pytte by cauſe that
thow arte a ſole / I was put in it vnto the thyes /
but therin he ſhold putte the vnto the chynne /
for thou doſt the gretteſt foly that euer I herd
ſpeke of / ¶ And therefore the ſtudye of the
huntynge and hawkyngẽ is a ſlouful cure / And
none

none ought to doo hit withoute he be moche
ryche and man of lyuelode / And yet hit ought
not to be done ful ofte / but somtyme for to take
disporte and solas / and to dryue away melan-
cholye.

¶ The v sable is of the recytacion of somme
monstres



Poge of Florence recyteth how in his tyme one named Hugh prynee of the medycyns / sawe a catte whiche had two hedes and a calf whiche also had two hedes

And his legges bothe before and behynde were double / as they had be Joyned al to gyder / as many folke sawe / Jtem about the marches of ytalye withynne a medowe was somtyme a Cowe / the whiche Cowe maade and delyuerd her of a serpent of wonder and Ryght merueylous gretteneße / Ryghte hydous and ferdful /

¶ For fyrste he hadde the heede gretter than the hede of a calf / ¶ Secondly / he had a necke of the lengthe of an Assle / And his body made after the lykenesse of a dogge / and his taylle was wonder grete / thycke and longe withoute comparyson to ony other .

¶ And whanne the Cowe sawe that she hadde maade suche a byrthe / And that within her bely she had borne soo ryght horryble a beeste / she was al ferdful / and lyfte her self up / and supposed

supposed to haue fledde aweye / but the Serpent with his wonder longe taylle enlaced her two hynder legges / And the Serpent thenne beganne to fouke the Cow / And in dede soo moche / and soo longe he fouked tyll that he fond somme mylke / ¶ And whanne the Cowe myght escape fro hym / she fledde vnto the other kyne / ¶ And Incontynent her pappes and her behynder legges and all that the Serpent touched was all black a grete space of tyme ¶ And soone after the sayd Cowe maade a fayre calf / The whiche merueylle was announced or sayd to the sayd Pope he beyng atte Ferrare /

¶ And yet ageyne soone after that / ther was fond within a grete Ryuer a monstre maryn / or of the see of the forme or lyknesse whiche foloweth /

¶ Fyrste he hadde from the nauylle vpward the iymplytude or lykenesse of a man / And fro the nauylle downward / he had the fourme or makinge of a Fyffhe / the whiche parte was iumelle that is to wete double / ¶ Secondly he hadde a grete berd / and he hadde two wonder grete hornys aboue his eres / ¶ Also he hadde grete pappes / and a wonder grete and horryble mouthe / and his handes retched unto his entraylles or bowellys / And at the bothe his elbowes he hadde wynges ryght brode and grete
of

of fysshes mayles / wherwith he swymmed / and
only he hadde but the hede oute of the water /
¶ It happed thenne as many wymmen bouked
and weished at the porte or hauen of the sayd
Ryuer / that thys horryble and ferdfull beeste
was / for lacke and defaulte of mete cam &
swymmyng toward the sayd wymen / Of the
which he toke one by the hand / and supposed
to haue drawe her in to the water / but she was
stronge / and wel auyfed and reyssted ageynste
the sayd monstre / And as she desfended her
self / she beganne to crye with a hyhe voys / help
help / to the whiche came rennyng fyue wym-
men / whiche by hurlyng and drawyng of
stones kyld and slewe the sayd monstre / For he
was come to ferre within the sonde / wherfore he
myght not retorne in the depe water / And after
whanne he rendryd his spyryte / he made a ryght
lytyl crye / sayenge wo that he was so deformed
and soo moche cruel / For he was of grete corpu-
lence more than ony man's body / And yet sayth
Poge in this manere / that he beyng at Ferrare he
sawe the sayd monstre / And saith yet / that the
yonge children were custumed for to go bathe
and weishe them within the sayd Ryuer / but
they came not all ageyne / wherfore the wymen
weished ne bouked nomore theyr clothes at the
said porte / For the folke presumed and supposed
that

that the monstre kyld the yonge children / whiche were drowned / ¶ Jtem also within a lytyl whyle after hit befelle aboute the marches of ytaly that a child of fourme humayne whiche hadde two hedes and two vyfages or faces beholdynge one vpon the other / & the armes of eche other embraced the body / the whiche body fro the nauyl vppward was Joyned fauf the two hedes / and from the nauyll dounward the lymmes were all separed one fro other in suche wyfe that the lymmes of generacion were shewed manyfettly / Of the whiche child the tydynges came vnto the perfone of the pope of Rome

C The sixthe fable is of the parson / of his
dogge / And of the Bisshop



Syluer dothe and causeth alle thyng
to be done vnto the halowynge
ageyne of a place whiche is pro-
phane or Interdicte / As ye shalle
mowe here by thys presente Fable /

C Of a preest dwellynge in the countrey whiche
somtyme had a dogge / whiche he loued moche /
the whiche preest was moche ryche / The sayd
dogge by proceffe of tyme deyde / & whan he was
dede / he entered and buryed hit in the chirche
yerd for cause of the grete loue whiche he loued
hym / it happed thenne on a day his bisshop
knewe hit by thaduertyfement of somme other /
wherfore he sente for the sayd preest / and sup-
posed to haue of hym a grete somme of gold /
or els he shold make hym to be straytly punysshed /
And thenne he wrote a lettre vnto the sayd preest
of whiche the tenour conteyned only that he
shold come and speke with hym / And whan the
preest had redde the lettres / he vnderstood wel
alle the caas / and presupposed or bethought in
his courage / that he wold haue of hym somme
syluer /

v

fyluer / For he knewe wel ynough the condy-
cions of his bisshop / & forth with he toke his
breuyarye / & an C crownes with hym / the pre-
late beganne to remembre and to shewe to hym
the enormyte of his myfdede / And to hym
anwerd the preest whiche was ryght wyse say-
enge in this manere / O my ryght reuerende
fader / yf ye knewe the fouerayne prudence of
whiche the sayd dogge was fylled / ye shold not
be merueylled yf he hath wel defernyd for to be
buried honestly and worshipfully amonge the men /
he was al fylled with humayn wytte as wel in his
lyf / as in thartycle of the dethe / And thenne the
bisshop sayd / how may that be / reherce to me
thenne al his lyf / Certaynly ryght reuerende fader
ye ought wel to knowe that whanne he was atte
thartycle and at the poynt of dethe / he wold
make his testament / And the dogge knowyng
your grete nede and Indygence / he bequethed
to yow an C crownes of gold / the whiche I
brynge now vnto yow / And thenne the Bissop
for loue of the money he affoylled the preest And
also graunted the sayd sepulture / And therefore
fyluer causeth alle thynges to be graunted or
done.

¶ The vij fable is of the Foxe of the Cock and of
the dagges



¶ All the fallary or payment of them
that mokken other is for to be
mocqued at the last / as hit ap-
piereth by this present Fable / of
a Cock whiche somtyme sawe a
foxe comynge toward hym fore hongry and
famyshed / whiche Cock supposed Wel that he
came not toward hym / but for to ete somme
henne / for whiche cause the Cock maade al his
hennes to flee vpon a tree / And whan the foxe
beganne tapproche to the said tree / he began to
crye toward the cock good tydynges good tyd-
ynges / And after he salewed the cok ryght
reuerently / & demaunded of hym thus / O god-
sep / what dost thou ther soo hyghe / And thy
hennes with the / hast not thou herd the good
tydynges worthy and prouffitable for vs ¶ And
thenne the Cok ful of malyce answerd to hym /
Nay veryly godsep / but I praye the / telle and
reherce them vnto vs / Thenne sayd the foxe to
the cok / Certaynly godsep / they be the best
that euer ye herd / For ye may goo and come /
talke

talke and communyque emong alle beeftes with-
 oute ony harme or dommage/ And they fhalle
 doo to yow bothe pleafyr and alle feruyfe to
 them poffible/ for thus it is concluded and
 accorded/ and alfo confermed by the grete
 counceyll of all beftes/ And yet they haue made
 commaundement that none be fo hardy to vexe
 ne lette in no wyfe ony other/ be it neuer foo
 lytyll a beeft/ For the whiche good tydynges I
 praye the/ that thou wylt come doune/ to
 thende/ that we may goo and fynge/ Te deum
 laudamus/ for Joye/ And the cok whiche
 knewe wel the fallaces or falshede of the foxe
 anfuerd to hym in this manere/ Certaynly my
 broder and my good Frend thou haft brought to
 me ryght good tydynges/ wherof more than C
 tymes I fhalle thanke the/ And fayenge thefe
 wordes the Cock lyfte vp his neck/ and his feet/
 and loked farre fro hym/ And the foxe fayd to
 hym/ what godfep/ where aboute lokeft thou/
 And the Cok anfuerd to hym/ Certaynly my
 broder I fee two dogges ftrongly and lyghtly
 rennyng hytherward with open mouthes/
 whiche as I fuppofe come for to bryng to vs
 the tydynges whiche thou haft told to vs/ And
 thenne the Foxe whiche fhoke for fere of the
 two dogges fayd to the Cock/ god be with you
 my frend/ It is tyme that I departe fro hens/ or
 thefe

these two dogges come nerer / And sayinge these
 wordes toke his waye / & ranne as fast as he
 myght / And thenne the cock demaunded and
 cryed after hym / godsep / why rennest thou
 thus / yf the sayd pacte is accorded / thou oughtest
 not to doubtte no thyng Ha a godsep sayd the
 Foxe from ferre / I doubtte that these two dogges
 haue not herd the decret of the pees / And
 thus whanne a begyler is begyled / he receyued
 the fallary or payement / whiche he ought to
 haue / wherefore lete euery man kepe hym self
 ther fro



POgius reherceth that there were two
 wymmen in Rome / whiche he
 knewe of dyuerse age and forme /
 which came to a Curteyzan by
 cause to haue and wynde somwhat
 wyth theyr bodyes / whome he receyued and
 happed that he knewe the fayrest of bothe twyes /
 and that other ones / and soo departed / And
 afterward whanne they shold departe / he gaf to
 them a pyece of linnen clothe / not decernynge
 how moche eche of them shold haue to her
 parte and porcion / And in the partyng of the
 sayd clothe fylle bitwene the wymmen a tiryf by
 cause

caufe one of them demaunded two partes after thexygence of her werke / And that other the half after theyre perfoncs / eche of them fhewyngc dyuerfly theyr refons / that one fayeng that ſhe hadde ſuffred hym twyes to doo his pleaſyr / and that other pretended / that ſhe was redy and in her was no defawte And ſoo fro wordes they came to ſtrokes and cratchyng with naylys / and drawyngc theyr here / in ſo moche that theyr neyghbours came to this batayll for to departe them / And alſo of theyr owne and propre huſbondes / not knowyngc the cauſe of theyr ſtryf and debate / eche of them defendyngc his wyues cauſe / And fro the fyghtyngc of the wymmen hit aroos and came to theyr huſbondes with buffettis and caſtyngc of ſtones / ſoo longe that men ranne bytwene them / And after the cuſtomme of Rome bothe the huſbondes were brought to pryſon beryngc enemyte eche to other / & knewe no thyngc the cauſe wherfore / The ſayd cloth is ſette in the handes of the wymen ſecretely yet not departed / but is ſecretely argued amonge the wymmen in what wyſe that this mater ſhal be denyded / And I demaunde of doctoures what the lawe is of it

¶ He fayeth alſo that a marchaunt of Florence bought an hors of a man / and made his couenaunt
with

with the fellar for xxv ducattes for to paye forth-
with in hande xv ducattes / And as for the rest
he shold abyde dettour and owe / And the fellar
was content / and therupon delyuerd the hors and
receyued the xv ducattes / After this a certayne
terme the fellar demaunded of the byar the
resydue / And he denyed the payment / & had
hym hold his couenant / For the byer fayd we
were accorded that I shold be thy debtour / And
yf I shold sartyfye and paye the I shold nomore
be thy dettour / et cetera / and soo he abode
dettour



Helleth also that ther was a carryk
 of Jene hyred in to frauce for to
 make warre ayenst engliſhmen /
 of the whiche caarrick the patrone
 bare in his ſheld painted an oxe
 hede / whiche a noble man of frauce beheld and
 ſawe / & fayd he wold auenge hym on hym that
 bare tho armes / wherupon aroos an altercacion
 ſo moche / that the frenſhman prouoked the
 Januey to bataylle and fyght therfore / The
 Januey acceptyd the prouocacion / & came at
 the day aſſigned in to the felde withoute ony
 araye or habyllements of warre / And that other
 frenſhe man came in moche noble apparayll in
 to the feld that was ordeyned / & thēne the
 patrone of the carrik ſaid wherfore is it that
 we two ſhold this day fyght & make bataill fore
 I ſaye ſaid that other that thyn armes ben myn /
 & bylonged to me to fore that thow haddeſt
 them / Thenne the Januey ſaid It is no nede to
 make ony bataylle therfore / For the armes that
 I bere is not the hede of an oxe but it is the hede
 of a cowe whiche thyng ſo ſpoken the noble
 Frenſhe man was abaſhed and ſo departed half
 mocqued



Also he saith that ther was a phisycyen
 dwellyng in a Cyte / whiche was
 a grete & a connyng man in that
 seyence / & he had a seruaut a
 yong man whiche made pylles
 after a certayne forme that he shewed to hym /
 & whan this yong man / had dwellid long with
 hym / & coude parfytly make the pylles / he
 departed fro his mayster / and went in to straunge
 countre where as he was knowen / and lete men
 there to vnderstonde that he was a connyng
 phisycyen / and coude gyue medycynes for al
 maner maladyes and sekeneffes / and mynistryed
 alwey his pylles to euery man that came to hym
 for ony remedy / And hit was soo that a poure
 man of that place where he was came to hym / and
 complayned how he had losse his asse / and prayd
 hym to gyue to hym a medycyne for to fynde
 his asse ageyne / And he gaf to hym the sayd
 pylles / & badde hym to receyue and take them /
 And he shold fynde his asse / And this poure
 man dyd soo / and after wente in to the feldes
 and pastures to seke and loke after his asse / And
 soo doynge the pylleys wrongth soo in his bely /
 that he must nedes go purge hym / and went
 amonge

amonge the reed and there eafyd hym / And anonet here he fonde his affe / wherof he beyng moche Joyeful ranne in to the toune / and told and proclamed / that by the medecyn that he had receyued of the phifycyen he had found his affe / whiche thyng knowne alle the fymple peple reputed hym for a moche connyng man / whiche coude no thyng doo but maké pyllyes / And thus many fooles are ofte taken for wyfe and connyng / For he was reputed to hele all maner fekenesses / and also to fynde asses.



Here was in a certayne towne a wydower wowed a wydowe for to haue and Wedde her to his wyf / And at the last they were agreed and fured to gyder / ¶ And whan a yonge woman beyng feruaunt with the wydowe herd therof / she came to her maystresse / and sayd to her / Allas maystresse what haue ye doo / why sayd she / I haue herd say sayd the mayde / that ye be assured and shalle wedde suche a man / And what thenne sayd the wydowe / Allas sayd the mayde I am fory for yow / by cause I haue herd saye that he is a peryllous man / For he laye so ofte and knewe
so

fo moch his other wyf that she deyde therof /
 And I am fory therof / that yf ye thold falle in
 lyke caas / to whome the wydowe answerd and
 fayd / Forsothe I wold be dede / For ther is but
 sorowe and care in this world / This was a
 curteys excuse of a wydowe



Now thenne I wylle fynyshe alle
 these fables wyth this tale that
 foloweth whiche a worshipful
 preest and a parson told me late /
 he sayd / that there were duel-
 lyng in Oxenford two prestes bothe maystres of
 arte / of whome that one was quyck and coude
 putte hym self forth / And that other was a good
 symple preest / And soo it happed that the
 mayster that was pette and quyck was anone
 promoted to a benefyce or tweyne / and after to
 prebendys / and for to be a Dene of a grete
 prynces chappel / supposyng and wenyng that
 his felaw the symple preest thold neuer haue be
 promoted but be alwaye an Annuel / or at the
 most a paryshe preest / So after longe tyme that
 this worshipful man this dene came rydyng in
 to a good parysh with a x or xij horses / lyke a
 prelate / and came in to the chirche of the sayd
 paryshe / and fond there this good symple man
 somtyme

fomtyme his felawe / whiche cam and welcomed
 hym lowely / And that other badde hym good
 morowe mayster Johan / and toke hym fleyghtly
 by the hand / and axyd hym where he dwellyd /
 And the good man fayd in this paryſh / how
 fayd he / are ye here a fowle preeft or a paryſh
 prefte / nay fyr ſaid he / for lack of a better
 though I be not able ne worthy I am parſon
 and curate of this paryſhe / and thenne that
 other aualed his bonet and ſaid mayster par-
 ſon I praye yow to be not deſpleafyd / I had
 ſuppoſed ye had not be benefyced / But mayster
 fayd he / I pray yow what is this benfyce worth
 to yow a yere / Forſothe fayd the good ſymple
 man / I wote neuer / for I make neuer accomptes
 thereof / how wel I haue had hit four or fyue
 yere / And knowe ye not ſaid he what it is
 worth / it ſhold ſeme a good benefyce / no For-
 ſothe fayd he / But I wote wel what it ſhalle be
 worth to me / Why fayd he / what ſhalle hit be
 worth / Forſothe ſayd he / yf I doo my trewe
 dylygēce in the cure of my paryſhēs in prechyng
 and techyng / and doo my parte longynge to
 my cure / I ſhalle haue heuen therefore / And yf
 theyre ſowles ben loſt or ony of them by my
 defawte / I ſhall be punyſhed therefore / And
 herof am I ſure / And with that word the ryche
 dene was abaſhed And thought he ſhold be the
 better /

better / And take more hede to his cures and
 benefyces than he had done / This was a good
 anfwere of a good preest and an honest /

And here with I syngſſhe this book / translated
 & emprinted by me William Caxton at
 Westmynster in thabbey / and syngſſhed
 the xxvj daye of Marche the yere
 of oure lord M CCCC lxxxiiij /
 And the fyrst yere of the
 regne of Kyng Ryche-
 ard the thyrde.

ERRATA.

Those in Gothic are in the original Caxton.

Page.	Line.		
6	11	Tcceth/ Tbcunc,	teeth / Thenne.
22	4	auducyte,	audacyte.
29	12	gunnes,	gynnes.
35	7	nygt,	ny3t.
47	12	conenaunces,	conuenaunces.
54	20	double,	doubte.
58	9	rygte,	ry3te.
74	1	Seventb,	vj.
92	8	grede,	grete.
102	17	eyylle,	euylle.
103	10	folowith,	foloweth.
105	18	beaute,	beaute.
111		No heading.	
112	20	enhauced,	enhauenced.
115	16	afø,	alfo.
"	21	monc,	
116	17	ypoerytes,	ypoerytes.
117	13	vysydcð,	vysyted.
119	2	eyyle,	euylle.
120	3	behodeth,	behoueth.
120	12	thyn conuenynt,	thynconuenyent.
128	22	uf,	yf.
138	1	knyggt,	knyght.
"	25	fend,	and.
145	5	raynfull,	raynfall.
193	7	thexcafacions,	thexcufacions.
204	15	eyyle,	euylle.
215	15	than dyd.	then hyt dyd.
221	3	he he,	he.
232	4	sonnen of a,	som men of a.
234	12	and byldeth,	<i>omit</i> and.
238	24	ppsscassour,	poffeffour.
241	21	ond,	and.
246	17	And And,	And.
"	22	lassc,	lesse.
247	22	inhance,	enhauce.
248	16	sacryfyed,	facryfyfed.
251	13	Arabe,	a Rabe.
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276	3	wgicbe,	whiche.
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286	9	euylle,	euylle.
313	8	parfzly,	parfzly.
"	23	wrongtb,	wrought.

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