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The Fox in World Literature

Reflections on a "Fictional Animal"

Abstract

The article discusses the role of the fox in international folktales, both written and oral. The animal is taken to be the incarnation of cunning, slyness, perfidy, and even wickedness. However, more positive qualities and faculties, such as an ingenious mind, a readiness to care for and help others, quickness, and circumspection are also recognized. This is a sign of the ambivalence considered to be characteristic for all animals. The content and motifs in European or European-influenced fox narratives are most often predicated by descriptions that go back to antiquity. Some Asian fox narratives, too, can be traced far back, but they diverge markedly from the European ones. While the role of the fox in fables and animal tales in particular is subjected to extreme fluctuations in its valence, the same can hardly be said for magic tales. Here, the fox is mostly encountered in the role of a grateful (helpful) animal.

Keywords: ambivalence—corn demon—animal demon—fox—fox spirits—grateful animal—helpful animal—animal tales

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The fox (*vulpes vulpes*), which includes the red fox, the cross fox, and the arctic fox, among others, lives all over Europe, West and East Asia, and in many parts of North America (Zimen 1980, 2; Burrows and Matzen 1972).* Hardly any other mammals living in the wild enjoy as much popularity as the fox—both male and female (vixen) alike—in the traditions since antiquity (see Uther 2003, 2004, and 2006 for numerous textual examples). It should be kept in mind that many languages do not have a female form for the word fox. Thus, at times it is impossible to distinguish between the male fox and the female fox, as in the German, *Fuchs* and *Füchsin*, or the English, fox and vixen. Due to its physical and mental faculties the fox is taken to be the incarnation of cunning, slyness, perfidy, and even wickedness. However, more positive qualities and faculties, such as an ingenious mind, a readiness to care for and help others, quickness, and circumspection are also recognized. These indicate the ambivalence considered to be characteristic for all animals. Characterizations in narratives similar to those concerning the fox about animals apply in particular to the jackal (Africa and Indian subcontinent), the coyote (America), the rabbit/hare (Sub-Saharan Africa, North and Central America), and the red-footed tortoise (*Geochelone carbonaria*) or jabuti (Brazil).

The content and motifs in European or European-influenced fox narratives are most often predicated by descriptions that go back to antiquity (Schwarzbaum 1979; Schenda 1995, 105–111). Some Asian fox narratives, too, can be traced far back, but they diverge markedly from the European ones. This is especially so in cases where a vixen changes into an attractive woman, suggesting extramarital relations (Ashiya 1939; Johnson 1974; Lewinsky-Sträuli 1990; Taube 1990; Blauth 1996; Monschein 2002).

In Europe, the oldest fables about the fox are found in Archilochos (Fragment 89–95, ca. 650 bce), such as, for example, the tale of the eagle's loss of confidence in which it steals the fox's young while the latter is away and has its own nest set alight through the intervention of Zeus (in later versions the fox sets the fire (Tubach 1969, no. 2181). However, the main stream of the tradition comes from antiquity via writings of natural history by the Elder Pliny, Aristotle, and

Claudius Aelianus, and through writers of comedies such as Aristophanes, or historians like Herodotus. These writers compiled the extant knowledge about the fox, and they also took up and integrated material current in their day. Later works that were oriented towards natural science and cosmography, such as Willibalt Kobolt's *Groß- und Kleine Welt* (1718, 329–32), complemented works in natural science of early modern times like those of Conrad Gesner, Ulisse Aldrovandi, and others. The most influential collection of tales in this tradition became known under the name of Aesop—in fact, the fox came to be the most popular animal figure in the Aesopian tradition (Arendt 1982). Many of these fox narratives were incorporated into the tale collections of Phaedrus, Babrius, and Avianus, which in turn continued to be influential until modern times either independently (such as the collection of Phaedrus) or as integrated parts of medieval corpora of tales. We should not forget the numerous editions in common language (the *Esope* of Marie de France, for example), which often collected fox tales especially and distributed them under appropriate titles. Examples are the *Mišhle šualîm* [Fox fables] of the Jewish compiler Berechja ha-Nakan (Schwarzbaum 1979), or the *Book of the Fox* compiled by the Armenian Vardan Aygekcqi (em, vol. 1, 798) and translated into Arabic and Georgian.

Furthermore, the image of the fox developed through information compiled by the encyclopedists of nature of the Middle Ages (Isidor of Sevilla, Albert the Great, Vincent de Beauvais, Konrad von Megenberg, and Odo of Cheriton) and of the early modern times (Conrad Gesner and Ulisse Aldrovandi, as mentioned above). Based on the authority of the classics of antiquity, information about reality or assumed facts were combined with fables and orally transmitted material—thus the mythical fused with the legendary. This image spread also in relation to folk medicinal advice, particularly because the intestines of the fox (especially the lung and liver) were accorded great significance as medicine for a variety of diseases. Even in modern times there are belief legends, such as the tale about how the fox cunningly rids itself of its fleas (atu 63: *The Fox Rids Himself of Fleas*). Known since the second century ce and very widely distributed, the Bestiaries (particularly *Phylologus*), which are overdetermined by Christian symbolic thinking, are closely related to the descriptions in the natural sciences of the animal world. They assign the role of a demonic animal to the fox (Henkel 1976, 118–19; Schmidtke 1968, 294–95).

A further line of transmission that had an effect up to modern times appeared through the binding of a number of independent adventures of the fox into epics whereby the cunning and sly fox impersonates the principal role in a homogeneous complex of animal figures. Animal epics, which dated back to the mid eleventh century for Western and Central Europe (*Ecbasis captivi*, ca. 1045 [Knapp 1979, especially 1–39]), and whose material and motifs can partly be traced to Western adaptations of the *Pañcatantra* as their models, were

particularly popular from the twelfth to fifteenth centuries. In this period, the world of animals and their social relations provided the background for allusions to historical and political developments, for social and moral criticism, and for satirical attacks against monastic life and canonization. Compared with the role of the fox in epics, traits critiquing social conditions appear less frequently in contemporary tales—in those cases, the role of the fox is different. In the Middle High German *Reinhart Fuchs*, for example, the fox impersonates evil, yet in the French *Roman de Renart* it displays substantially more sympathetic characteristics (see Düwel 2004; Krapoth 2004). Some of the fox narratives from animal epics often turned up as individual stories in written and oral sources (for example ATU 36: *The Fox Rapes the She-Bear*; ATU 44: *The Oath on the Iron*; ATU 38: *Claw in Split Tree*). However, the relationship of this type of story to an animal epic is not always recognizable.

All of this taken together turns the fox into a vehicle of didactic intentions of various kinds—in particular it makes the fox a "fictional animal" and contributes to a kind of fascination, which has found expression in several sizeable publications and also congresses (Matsubara 1997). As in the case of the earlier type index by Antti Aarne and Stith Thompson, the types of fox narratives have also been combined for historical reasons into the largest group of *Wild Animals* in the international type index ATU, under the title *The Clever Fox (Other Animal)* (ATU 1–ATU 69). However, some of the types definitely demonstrate other traits of the animal: cases of the fox being cheated are not unusual (for example ATU 6, 36, 41, 47B, 50B, 56B, 60, 61B, 62). Furthermore, the ATU index lists a great variety of other narratives about the fox, thus demonstrating that there are far more tales of the fox than of other animals, such as the dog or the wolf. [1]

The special section about animals in folklore published on the occasion of the sixty-fifth issue of *Asian Folklore Studies* indicates on the one hand the great interest for animals and for how they reflect human characteristics, on the other hand it is a reminder of numerous articles published in earlier issues of *Asian Folklore Studies*, for example the contribution by T. W. Johnson (1974) about *The Far Eastern Fox Lore*. For this reason I intend in the following to discuss primarily the international narrative tradition (see, in particular, Uther 1987).

ETIOLOGIES ABOUT THE FOX

Etiological narratives in many parts of the world represent the fox as a cultural hero (Mot. A522.1.4), explore the reasons for its origin, looks, and features, and take up its attitude toward other animals. Among the Toba of South America the fox brings fire or is able to help in eliminating the effects of thread snake bite (Wilbert and Simoneau 1992). Among the North American Achomawi the fox, together with the coyote Jemul, creates the earth and human beings

(Lévi-Strauss 1975, 132). Yet compared to the attention shown toward the origin of the fox's color, looks, and the characteristics of its tail, the origin of the fox as an animal itself (Mot. A1832) is rarely of interest. For example, its red color is always particularly striking in tales. The Ainu (Dähnhardt 1963, vol. 3, 64) say that the beaver mistakenly colored the fox's fur white, but in response to the latter's protest it used the salmon's roe to color the fur red (Mot. A24 11.1.3. 1). The Athapascan tell a story about how the fox's red color was caused by its rage when a goose escaped from it by swimming away during a hunt (Dähnhardt 1963, vol. 3, 88–89). A tradition of Transylvania holds that the red skin of the fox shines through its hairs (Haltrich 1885, 62–63). Narratives of Norway, Finland, Lapland, and Estonia provide an explanation for the white tip of the fox's tail. Blinded by its own negligence, the fox borrows eyes from the aspen. When it refuses to return the eyes, the aspen tries to hit the fox but reaches only its tail tip, and from then on the tip is said to be white (Loorits 1959, no. 16; Dähnhardt 1963, vol. 3, 129; Mot. A2215.5). There are reports from Middle America about a black tail tip (Mot. A2378.1.1). The fox's long tail was caused by it being dragged over the ground (northwestern Canada; Mot. A2213.4.2). In a different tale, the fox's tail is bushy because originally it belonged to the Br'er Rabbit (Virginia; Mot. A2378.6.1). According to a legend of the North American Missisagna (Dähnhardt 1963, vol. 3, 66), foxes have black feet (see Mot. A2219.1). The Chorote of the Gran Chaco region explain that the fox's characteristic gait is a reminder of the beating it received from the Moon and its family because the fox could not curb its desire for the Moon's daughter (Wilbert and Simoneau 1992).

Various narratives provide a reason for the lack of foxes in some regions (Mot. A2434.2: *Why Foxes do not Live on a Certain Island: Driven out by a God*; Japanese), describe its enmity towards other animals due to quarrels that erupt while searching for food (that is, chasing for game and dividing it up), and explain its eating habits. On the other hand they explicate the fox's friendly attitude to be caused the threat it faces by humans and other animals (Diez and Bauer 1973, 168–69). The fox agrees with the baboon, for example, to eat everything, but then it seems that their tastes differ too much: The fox, being a carnivore, has to decline the fruits that are constantly offered to it and so remains hungry. At the end it hunts with the lion (Mot. A2494.9.1; North Africa). The fox considers the rabbit/hare to be a serf and kills it at every opportunity (Dähnhardt 1963, vol. 3, 48; Transylvania); chickens are not safe from the fox (Mot. A2494.9.2). The fox despises the hedgehog because the latter did not free it from a trap; on the other hand, the fox appreciates the crow because it came to the fox's rescue at the last moment (ATU 75: *The Help of the Weak*). The tiger and the fox are enemies because the fox once broke up the friendship between the tiger and the ox (ATU 131: *Tiger as False Friend of the Cow*); other animals of the

wild (Wilbert and Simoneau 1992) are either the fox's friends or hunting comrades (Jaguar, Pampas cat, Parrot, Titmouse [Mot. A2493.10]), or its enemies or prey (Guanaco, Nandu).

FOXES AND THEIR RELATIONS TO GODS AND DEMONS

In myths, legends, and märchen the fox predominantly appears in two roles, as Will-Erich Peuckert (1930; 1940) has shown with extensive data. On the one hand, the fox is, like the dog and the wolf, a divine/demonic being. On the other hand it takes on the function of a born deceiver who dupes bear and wolf in particular, yet often loses to other (weaker) animals. Fables that contain quite variable images of human behavior present the fox in a dual role, as the deceiver and the deceived (Schwarzbaum 1979). Depending on the culture where it occurs, a narrative's main point may be different from that of other areas. Nevertheless, although fox narratives may differ in terms of type and motif it is quite possible that they exhibit a number of common traits.

In Mesopotamia the fox was attributed to the god Enlil and was thought of symbolically as being the god's distinctive emblem (Ebeling 1971). Otherwise it was very rare for the fox was given a religious and cultic role in the early culture of the Mediterranean area. Several representations of foxes are known from Egypt. They show the fox as a musician, a guard of geese, or a servant of other animals (mice). There are no indications of the fox being venerated as a divine being (Brunner-Traut 1980, 7–17). The same can be said for the Greek-Roman period, although relations of a negative and inimical nature between Dionysus, the god of wine, and the fox as a creature that harms viniculture are conceivable (Diez and Bauer 1973, 172). Aristophanes (*Equites* 1077) and others attribute to the animal a predilection for eating grapes, and the well known fable *The Fox and the Sour Grapes* (ATU 59) is about grapes hanging too high up for the fox to reach (Köhler-Zülch 1987; Dolby-Stahl 1988). Similar ideas about the fox as a harmful creature may be the reason for a custom at the feast of the cerealia mentioned by Ovid (*Fasti* 4, 679–712) whereby foxes with burning torches on their backs were chased over the fields after the harvest. This is said to be in memory of an incident that once happened in Carseoli of Latium, where a child attached a piece of burning fiber to the tail of a fox, which then set the fields on fire. According to James George Frazer (1912, 296–97; see also Diez and Bauer 1973, 172–73) the fox functions here as a *Korndämon*, a corn demon (in an apotropaeic action against smut), while J. Bayet (1971, 68–69) sees it as taking on the meaning of a vegetation demon (the fox in association with the fertility bearing fire). The fox as an animal that arouses fire is also encountered in an old Jewish tradition. In order to take revenge on his enemies, Samson binds two foxes together by their tails until there are altogether three hundred foxes

tied together. He then chases them with torches through the fields, olive trees, and vineyards of the Philistines, causing immense damage (*Judges* 15, 4–5). This motif of arson by animals (Mot. K235.1.1.1) seems to have been widely distributed in the Eurasian world (EM vol. 2, 660–67; URAY-KŐHALMY 1984, 298–99). However, doubts about its credibility—concerning the number of foxes and coincidence of the action—have been raised.

In early Christian and medieval thought the fox was considered to be a demonic animal. The tendency in Greek and Roman tradition to attribute a negative significance to the animal was taken up and further developed. The fox is a symbol of the devil, an image of demons, and because of its slyness and cunning it characterizes both the ruler who does not fear god (Herod, for example) and a cunning person in general (DIEZ and BAUER 1973, 175–77). The equation fox = heretic, as it is transmitted through the *Physiologus* (a work of the fourth century CE), for example, has had a particularly long term effect. In this equation the hungry animal's cunning strategy to feign being dead in order to be able to eat the birds it attracts is compared with the false advice of the devil and of heretics, against which one has to be constantly on alert (TUBACH 1969, no. 2176). The negative evaluation of the fox can also be discovered in the legends of saints. For example, the devil appears in the shape of a fox (TOLDO 1902, 331–32) to Dunstan (Ireland, tenth century) and to the blessed Coleta of Flanders (fifteenth century). However, the demonic animal is always overcome by the saints who, due to such validating miracles (MENSCHING 1957, 77), can prove that they also have power over wild animals and thus demonstrate the superiority of the Christian faith. Hilarion, for example, overcomes the devil no matter whether it is in a large camel or a small fox (MIGNE 1844–, 23, 41C); Brigitta of Kildare tames a wild fox (MIGNE 1844–, 72, 782–83); Boniface and others convince the fox to return the stolen chicken, thereafter the fox dies (BRÜCKNER 1973, 245).

Nevertheless, while the demonization of the fox can be noticed particularly in European legends of modern times (UTHER 2004), this is rarely the case in märchen (HDM vol. 2, 277–79). The animal represents a weather- or vegetation demon (Central Europe, HDA vol. 3, 184–87). This would be in line with the image of a corn fox, which has been known since antiquity. However, this paper does not intend to conclude that this would actually constitute proof of continuity in the transmission of certain motifs. The fox also appears as a companion to beings of the other world. It appears, among other examples, in the retinue of a white woman (PANZER 1954, 34), or of the wild hunter (PEUCKERT 1924, 194); it belongs to a group of trolls (STROEBE 1915, 5), or is obedient to magicians (Lapland) (GRIMM 1878, 317). Naturally, such an animal is thought to have magic qualities. Therefore, the fox cannot be wounded. It is bullet-proof (BEITL 1953, 446; KARASEK-LANGER and STRZYGOWSKI 1938, no. 127). Any attempt to kill the animal is fruitless. The fox lifts a man who tried to hit it up to a far away

mountain, where the man gradually withers away (Zaunert 1927, 337). But to a compassionate wanderer who left the fox alive, the latter, after being redeemed, appears as the beautiful hostess of an inn (Vernaleken 1938, 50–51). The animal lives in such unusual places (HDA, vol. 3, 179–80) as a well (Kuhn 1848, no. 262), or a house built by unbelievers (Kuhn 1848, no. 93), and even in the underworld itself, which, the Tatars of Minusinsk believe, is guarded by seven foxes and seven wolfs (Schiefner 1859, 384, 405, 409). The few yet typical mechanisms to visualize form and looks of this being intensify its image of something harmful or uncanny for humans. As with other demonic animals the fox is a "fiery" being (Gredt 1883, no. 653; Schönwerth 1859, 193) with fiery eyes (Lohmeyer 1935, no. 733), and three legs (Rochholz 1862, 44), and is not afraid of dogs (Gredt 1883, no. 544). Some of its body parts (such as the tail) are oversized (Strackerjan 1867, no. 186).

Finally, the idea that foxes are spirits, witches, or devils endowed with the ability to shape-shift is widely reported (Büchli and Brunold-Bigler, eds., 1989–, Index). Human beings appearing in a negative light, such as the insensitive (hard-hearted) landowner (Jahn 1886, no. 541), the deceitful mayor (Herrlein 1851, 60–61), or the rapacious knight (Kubín 1922, 80) appear in such a zoomorphic shape that they have to haunt places as foxes or function as unredeemed guardians of a treasure.

The fox also appears as a divine or demonic being in mythical narratives of China, Korea, and Japan (Lewinsky-Sträuli 1990). The qualities attributed to the animal's behavior and physical appearance have their roots especially in the belief that the fox can change into a charming woman or vice versa. The vixen (= courtesan) appears as the counter image of the traditional system of marital relations (Levi 1985). Her beauty and desire, together with deceit, have to be seen in analogy to the behavior of a beautiful woman standing outside societal norms (Mathieu 1985).

Toward the end of the second century CE fox spirits who cause sickness and death appear in China in human form. From the fourth century the number of narratives about women who are foxes increases. An old vixen may change herself into a beautiful young girl, seduce a young man, and ruin him physically so that he will die if no countermeasures are taken. The vixen's purpose is to take so much of the man's life force that she herself becomes immortal or can manage to keep her human form for good. These kinds of foxes appear invariably as beautiful women who never change their clothes, do not grow old or become dirty, and who like to eat chicken meat, drink strong liquor, and seduce men. They often mix aphrodisiacs into the men's tea, and every evening they become virgins again. In Japan they are said to have a small vagina (Levy 1973, 158). Hundreds of such reports may be found in old texts. Often they are in the form of a memorate, whose sequence runs in the following pattern: One night, an

unknown beauty enters the study of a young and diligent scholar. She seduces him and then makes the man happy every night after that. After some time, the young man is addressed by another who tells him that he looks very bad and will die soon. The scholar then confesses his experiences, whereupon the other gives him an apotropaeic item so that the fox spirit cannot enter his room any further (Eberhard 1948).

Early Chinese texts that precede the Common Era consider the fox to be a spirit animal. Later it is said that hundred-year-old foxes change into beautiful maidens and shamanistic gods (Monschein 2002). This relationship with shamanism remains until recent times and is important to keep in mind in order to understand the role of the fox. In Korea foxes are seducers or partners, but in most cases they are evil-minded (Orange 1985; EM, vol. 1, 151). Influences from the part of the Chinese tradition are not excluded. For example, a man is invited by a skeleton into a house where he is received by an old woman. When he mentions his invitation, she changes into a fox and kills him (Choi 1979, no. 136). In another narrative a fox kills a young scholar. In a dream the man asks his father to take revenge for him. When the fox appears in the shape of a woman, the father grabs her arm and does not let it go until morning. Then he notices that he is holding the staff of a mulberry tree in his hand (Choi 1979, no. 136). A fox murders a bridegroom in order to marry his bride. When people express doubts about his human identity and threaten him with the *I Ching* (*The Book of Changes*), he resumes his fox shape and escapes (Choi 1979, no. 300; see also nos. 139, 208, 288, 307).

THE CUNNING AND DECEIVING FOX

"In the world of Greek and Roman tales there is hardly an animal which is not duped by the fox." Statements similar to this one by Angelo De Gubernatis (1874, 447) can be found in earlier sources (for example, Selhamer 1701, 177). The statement also fits the description of the fox in the parable tales of the Talmud and the Midrashim, although with some differences. Furthermore it can be found in the numerous adaptations of the Indian *Pañcatantra*, which have become known in the European and Arabic world as *Kalila und Dimna, Directorium Vitae Humanae* (in Johannes von Capua's adaptation) or as *Buch der Beispiele der alten Weisen* (Anton von Pforr's adaptation) (Marzolph 1992). It can also be demonstrated for the fox epics in the popular tongue of the Middle Ages as well as for the more recent animal märchen. The fox embodies the clever being, one who is rich in imagination and cunning who dupes larger and stronger as well as defeated and weaker animals, and who even knows a way out of tricky and often dangerous situations.

The "partners" of the fox, who might better be called its victims, are in particular the stupid and easily duped bear and the wolf (Krohn 1889). However, as can often be observed, protagonist and antagonist can be substituted in geographically distant areas without a need to change the structure of a narrative. Therefore, we encounter a tiger in the role of the deceived in South America (EM, vol. 1: 763) or in Asia (for example, Choi 1979; Bødker 1957). The character traits attributed to the fox are of exemplary significance, and the attribution of roles appears to be stereotypic: The fox induces, for example, the bear (or wolf) to fish with its tail in a hole in the ice causing the tail to be frozen into the ice. The credulous creature can free itself from the "trap" only by self-mutilation (ATU 2: *The Tail Fisher*).[2] In another encounter with the bear the fox offers his skills as cosmetician and convinces the bear to climb into a hayloft for a beauty treatment. Again the bear is hurt when its fur is singed after the fox sets the building on fire. When eating its prey the fox claims to be eating its own intestines (ATU 21: *Eating His Own Entrails*), and when the hungry bear actually follows this advice and cuts its own belly, it dies.

The only beings the fox cannot deceive with such tricks are ones of its own kind, as the old and well known fable of Aesop holds: When the cunning one once had lost its tail in a trap, because of shame about its loss it tried to convince the other foxes of their tails' uselessness and have them tear their own off. However its egoistic intention was discovered. Only in more recent and related animal tales (Marzolph 1984, no. 2A; Nowak 1969, nos. 4, 9, 21, 30, 31; Noy 1976, Nos. 2A, 64) the fox wins over its credulous fellows (ATU 2A: *Torn-Off Tails*). On the advice of a fox without its tail—which remained in a trap—they allowed their tails to be bound together, for safety reasons, as they are led to believe. When the gardener appears, all their tails are torn off on their flight. After this the fox can successfully deny itself before its pursuer by claiming that its relatives have no tails, a curious excuse that is related to the context of the theme *Animal Tied to Another for Safety* (ATU 78) and its numerous variations.

Yet the cunning fox is not only bent toward the self-mutilation of other animals; in principle it intends to provoke damage in order to gain personal benefit. This is documented in the numerous and widely distributed narratives about deceit perpetrated when dividing prey, during a joint search for food, or of adventures on the run. The fox liberates itself from captivity by a stronger animal such as, for example, when it talks the bear into holding a staff or something similar in place of a part of the fox's body—in an unguarded moment the bear lets the fox loose (ATU 5: *Biting the Tree Root*). The captive fox gains its freedom from the wolf in return for three truths (Perry 1965, no. 53 [Babrius]). More recent versions of this widely distributed type of narrative (ATU 150: *The Three Teachings of the Bird*) make the cunningness of the captive (often a fox) appear even stronger. The third piece of advice says: "If you have caught a fox,

do not let it go by any means" (Barag et al. 1979, no. 150). In many narratives the rescue is executed to the detriment of the other animals that are held captive together with the fox (especially ATU 30: *The Fox Tricks the Wolf into Falling into a Pit*; ATU 31: *The Fox Climbs from the Pit on the Wolf's Back*; ATU 32: *The Wolf Descends into the Well in One Bucket and Rescues the Fox in the Other*; ATU 33: *The Fox Plays Dead and is Thrown out of the Pit and Escapes*). For example, the fox that fell into a well persuades the wolf to sit in the second bucket, after which the wolf sinks into the well while the fox is lifted out of it (ATU 32). Or, the fox escapes from a pit by jumping on the backs of other animals held captive together with the fox. They let the fox do so against its promise that it would help them to escape once it is out, but it does not fulfill the promise (ATU 31). Also, in seemingly hopeless situations the fox is not without ideas. It hits on the ruse of playing dead: Although the trapper kills the other captive animals, he throws the fox, who played dead when the trapper approached, out of the pit without further thought, and the animal escapes (ATU 33). This trick is used by the fox not only to save its own life but also as a diversionary tactic to get food without much effort by feigning weakness. In this manner, a cart driver throws the fox he believes is dead carelessly onto the cart full of fish. The fox, therefore, can eat its fill without effort, and often it provides for other animals as well by throwing part of the cargo to them (ATU 1: *The Theft of Fish*). The shameless deceiver also catches young birds by the same trick (ATU 56A: *The Fox Threatens to Cut Down the Tree and Gets Young Birds*). On the whole, the fox is by no means prim when it comes to catching prey.

The fox allures other animals to fall into traps, and induces them to be careless or dupes them for their catch. This kind of topic is encountered in many narratives, which at the same time mirror the aggressive attitude of beings in the animal realm. Accordingly, the fox lets the wolf fall into a pit (ATU 30) and denounces it before the sick lion while recommending that the latter use the wolf's heart as medicine (ATU 50: *The Sick Lion*). Alternatively, the fox leads the wolf to the bait in the trap but refuses to take the meat saying that it is fasting. When the credulous wolf falls into the trap, the fox carries the meat away (ATU 35B*: *The Fox Gets Bait from Trap by Luring Wolf into it*). Stronger animals (bear, wolf) in particular fall prey to the fraudulent machinations of the fox. Like the bear they let their paws get jammed in the cleft of a tree (ATU 36, 38), or they swear an oath on iron (ATU 44) and realize only when it is too late that this is not a *Heilthum* (medicine), in the words of Jacob Grimm (1834, lxxvi), but is in fact an iron trap. This sort of trick is a "favorite idea of the fable."

The fox gets its catch mostly through telling whopping lies, making excuses, and skilful persuasion as numerous internationally distributed fables and animal tales have demonstrated for centuries. Through flattery the fox induces the raven, who carries cheese in its beak, to sing, upon which the cheese falls

down to the fox (ATU 57: *Raven with Cheese in His Mouth*). Cajolery also produces success with the monkey, who presents the fox with golden jewelry while the bear goes off empty-handed or is even lethally wounded by a herd of monkeys (ATU 48*: *Flatterer Rewarded, Honest One Punished*). The fox catches the cock by persuading it to crow with its eyes closed (ATU 61: *The Fox Persuades the Rooster to Crow with Closed Eyes*; see also ATU 6: *Animal Captor Persuaded to Talk*) or to come down from the tree in order to go to confession (ATU 20D*: *Pilgrimage of the Animals*).

The fox also always derives personal profit from the joint search for food. As in many other narratives about rapacious hunting groups, the partitioning of the prey at the last point leads to conflict. During the hunt the fox has already made a cat's paw of the accompanying animals by persuading the bear, for example, to stick its head into the bees nest. While the honey-loving bear has to suffer the bee stings the cunning fox takes the honey at its leisure (ATU 49: *The Bear and the Honey*). In ATU 15: *The Theft of Food by Playing Godfather* the fox eats up the bear's provisions of honey (or butter) and even accuses its partner of being the culprit. In order to prove the accusation the fox smears a bit of honey on the bear's mouth or under its tail while the latter is asleep. In general, the fox is always successful in stealing food (see also ATU 1; ATU 35A*: *The Fox Asks the Wolf for Meat*). Even if the fox is discovered, its quick feet allow it to escape as the tale of the fox (or dog) as shoemaker in the service of the wolf shows (ATU 102: *The Dog as Wolf's Shoemaker*). In addition, the fox is never at a loss for an excuse. After having secretly eaten the heart and brain of a donkey the fox explains to the lion, whose prey was the donkey, that the donkey never possessed these organs otherwise he would not have gotten close to the powerful lion (ATU 50: *The Donkey without a Heart*). By pretending to be on a pilgrimage the fox manages to avoid being punished by the animals' court as is shown in the well known episode in the *Reineke Fuchs* Cycle (GRAF 1920, 13–25), which can also be encountered in various oral traditions (ATU 53: *Reynard the Fox at Court*).

The fox procures prey without effort under other pretexts: During the night it eats one of its animal co-travelers and pushes the picked bones into another animal's rectum in order to be later able to accuse its co-traveler. On the following morning the fox demands restitution and eats its fellow travelers one after the other (ATU 170: *The Fox Eats His Fellow-Lodgers*). On a pilgrimage to Rome the fox lures the accompanying animals into a cave and eats them under various pretences (ATU 20D*) or persuades its fellow travelers to eat the smallest animal first in order to quench their hunger; as a result the fox alone remains (ATU 20A: *Animals in a Pit Eat Another Up*). The fox is also the happy third party in a quarrel it provoked between a lion cub and a male calf because those animals finally attack one another and die as a result of the fight (LŐRINCZ 1979, no. 59*).

The cunning fox also gains advantage from his self-chosen role as arbiter when it eats up the whole cheese because the litigating animals cannot come to an agreement (ATU 51***: *The Fox as Umpire to Divide Cheese*).

The carelessness of other animals towards the fox appears to be grotesque, such as when the bear entrusts the predatory fox with the guarding of its young, only to have them eaten by the fox (ATU 37: *The Fox as Nursemaid for the Mother Bear*). However, through this story the tale conveys to its readers or listeners the practical message that one should not allow a fox to watch geese (or chose a Billy goat as a gardener) (WANDER 2001, 415, 417, 418; RÖHRICH 1991, 148).

The asocial behavior of the fox mentioned above is further demonstrated by narratives in which the fox, without any scruples, takes advantage of the readiness to help displayed by other animals. For example, the fox poses as if it were gravely wounded and lets itself be carried on the back of the wolf (ATU 4: *Sick Animal Carries the Healthy One*), or in spite of an agreement to divide the workload, the fox makes the other animals work by fraudulently claiming that it has its own work to do (ATU 9: *The Unjust Partner*). In this manner the fox deceives the bear when transporting a felled tree by declaring that it would carry the heavier end itself, namely the tree top, but instead sits in the branches and lets itself be pulled together with the tree (see ATU 1052: *Carrying a Tree*). In other narratives the fox takes advantage of the bear's hospitality after its own house built of ice melted in summer by making itself at home in the bear's solid wooden house, sponging on its provisions, and even chasing the rightful owner out in the end (ATU 43: *The Bear Builds a House of Wood; the Fox, of Ice*).

The tricks of the fox are manifold. Although the tricks of the fox often result in the death of the victims, the cunning fellow (fox) is not blamed for it. On the contrary, a certain degree of sympathy for the fox can be noticed, as is often the case in tales of animal or human tricksters, especially in those cases where cunning and deceit appear to be the only means to fend off the attacks of a stronger foe. In such cases, shrewdness prevails over morals.

Cunning and cleverness, however, may save the fox also in threatening situations without involving deceit. Compared with other animals the fox shows a great deal of carefulness, which is highlighted particularly in cases where other animals are confronted with the same situations or dangers. This is apparent in encounters with humans, where the cunning fox keeps a certain distance while other animals (such as the lion, the bear, or the wolf) approach them imprudently and are either wounded or killed (ATU 157: *Animals Learn to Fear Men*). On marauding expeditions, too, the fox exercises restraint, as in the tale about the fox as thief (ATU 41: *The Wolf Overeats in the Cellar*), where the wolf, after having eaten too much, can no longer pass through the hole to the cellar (and dies as a consequence), while its companion, thanks to its moderate appetite, does not encounter any problem when it escapes. This kind of circumspection

pays off even more in the encounter with the lion, towards which the fox pays more respect than any other animal stronger than itself. This attitude turns out to be always correct. For example, when the donkey commissioned with the dividing up of prey gets killed by the lion because it hands out pieces of equal size to the lion, the fox, and itself, the fox in the same situation gives the lion everything, keeping only the bones for itself. When the fox is asked where it learned to divide so skillfully, the crafty one answers by saying that it learned this from the tail of a dead animal (ATU 51: *The Lion's Share*). Also, the fox does not visit the sick lion lying in its den because it does not discover any tracks leading out of the den (ATU 50A: *The Fox Sees All Tracks Going into Lion's Den but None Coming Out*). And when the lion asks the fox about the lioness' bad smell, the fox prefers to pretend to have caught a cold rather than acknowledge the statement because it has noticed that the donkey, the pig, and other animals have lost their lives after they had acknowledged the statement (ATU 51A: *The Fox Has the Sniffles*). Thematically related is the narrative about the wolf and the fox visiting the monkeys. However, in this case the cunning fox answers contrary to the truth and praises the beauty of the (ugly) children of the monkey, while the stupid wolf meets death for having spoken the truth (ATU 48*). The structure of the action in a majority of tales about the fox as presented in the outline above applies in its core to the types of tales described here, but at times a significant change in the function of an actor may occur with the result that the role of the fox is exactly inverted so that the fox turns out to be the victim or the duped.

A few examples may serve to demonstrate this point. In North European (BOLTE and POLÍVKA 1913–, vol. 3, 75), Afro-American (HARRIS 1883, no. 2), and Japanese (IKEDA 1971) tales the fox itself is duped by the tricks of other animals and is dragged to death by the horse (ATU 47A: *The Fox Hangs Onto the Horse's Tail*). Although the fox induces various animals to self-deception when they look at their reflection in the water (ATU 34, 92, and others), the fox itself is also said to have met with a similar fate (for example in Mongolia [LŐRINCZ 1979, nos. 34, 34A*]). The more recent story, especially known in the Ibero-American narrative tradition, of the cunning rabbit who, through a pretence, causes the fox to serve as the hare's saddle-horse and also succeeds in enticing away the bride that the fox was sure of claiming as its own, can be seen as an antitype, so to speak, to ATU 4 (ATU 72: *Rabbit Rides Fox A-courting*). In Russian versions to ATU 36: *The Fox Rapes the She-Bear*, the vixen is the duped one (AFANAS'EV 1883, 7–10). In variants to ATU 21: *Eating His Own Entrails* smaller animals motivate the stupid fox to blind itself (REAVER 1968, 9–10). Latvian versions to ATU 8: *False Beauty Treatment* let the vixen become the cheated one: In response to the claim of the wolf that all women had cut their hair, she cuts her own tail in order to be fashionable.

It is more appropriate to identify regional characteristics rather than inconsistencies in the manner of their tradition as causes for this kind of substitution of the main figures as a result of their great antiquity (Wesselski 1931, 153, 156–57; Čistov 1976, 37–38). It is possible to conceive a gradual and universally observable separation from the "classic" characteristics, which is the distinguishing mark of numerous fox tales of the nineteenth and twentieth centuries. In these tales the fox appears much more often in the role of the deceived being not at all bound by the narrative known since old of the deceived deceiver.

THE CHEATED FOX

Knowledge of many tricks, cunningness, and insidiousness are not the only qualities attributed to the fox. As with all other trickster figures the fox is characteristically an ambiguous being (Dundes 1964; Görög et al. 1980; Weber 1983). Radin's classic study, *The Trickster*, holds, "Creator and destroyer, giving and refusing at one and the same time, [the trickster] is the deceiver who is always deceived" (Radin 1954, 7). Tales about the fox in the role of the cheated, which are not to be considered as mere substitutions of the tale's main actor, are by no means isolated. In the world of animal tales, animal epics, and animal märchen such tales are, although smaller in number and often limited in their distribution, also constitutive elements of narrative fox episodes. In terms of structure, two basic types can be distinguished: 1) in the simple form with only a protagonist and an antagonist, the fox is deceived (especially in competitions and marauding raids) by other animals, less often by humans, it is discovered (thieving), and/or it turns out to be stupid; 2) an intensification results when the fox acts with the intention to deceive (mostly in marauding expeditions), but its action is thwarted by other animals with or without the assistance of a third party, or the action is later avenged.

One of the oldest and most popular tales with versions from all continents is the tale of a race competition between a fast-footed animal and a slow one, which against all probability the smaller and more inconspicuous animal decides in its own favor through a ruse (atu 275b: *The Race of the Fox and the Crayfish*). The fox acts in the role of the careless and overbearing figure whom the small crab outsmarts in the race by hanging unnoticed by its competitor (Dähnhardt 1908, 71). The imaginative playing out of natural antinomies can go as far as having several races take place, at the end of which the fox drops dead by exhaustion (Sébillot 1881, 237). For the cunning hare (rabbit or Br'er Rabbit), which liberates itself from captivity, the conflict with the fox ends equally successfully. When the fox finds the rabbit glued helplessly to the tar baby, the rabbit persuades its enemy to throw it into a thorny shrub under the pretence that this would be the worst thing that could happen to it (but the shrub is the

hare's home). This tale of the cheated fox (ATU 175: *The Tarbaby and the Rabbit*) is also the most well known tale of the Afro-American narrative material, where the usually successful animal is overcome. Disregarding prudence completely the fox answers to a last request of captive animals in many tales, but leaves the place disappointed as the wolf does in structurally comparable animal märchen (ATU 122–24: *Animal Loses his Prey because his Victim Can Escape by False Plea*). This occurs, for example, when a prayer does not seem to end (ATU 227: *Geese Ask for Respite for Prayer*), or because the testicles of the horse do not fall off despite the fox waiting for this to happen (ATU 115: *The Hungry Fox Waits in Vain*), among other tales. The tale in which the fox even loses a regularly bought foal to the wolf is a variation of the well known educational tale *The Wolf and the Kids* (ATU 123). Among others this variation is known also from Hungarian, Serbian, and Greek traditions (ATU 123A: *The Fox Buys a Foal and Leaves it at Home*). The fox does not always succeed in punishing the one who caused it harm—in other words, it cannot get retribution as contemporary readers might expect.

A theme that is less often formulated is the fox's defeat when it attempts to thieve that may result in its capture or death (ATU 41). Defeat usually appears as an act of revenge by the cheated animals in the concluding episode of tales consisting of several parts. Such a theme is of interest because it characterizes the fox as a stupid animal. In this capacity the fox is repeatedly cheated, a feature that on the one hand is demonstrated by tales about liberation from captivity, and on the other hand by those in which the fox carelessly tumbles into a trap and is unable to pull its head out of a snare or a can and/or drowns as a result (ATU 68A: *The Jug as Trap*). But even without the use of such traps the fox may be cheated when accompanying animals take advantage of it being briefly absent to devour the horse that belongs to it (ATU 158: *The Wild Animals on the Sleigh*). The fox is even cheated by the donkey, which is often described as being clumsy, when the fox believes that a document is hidden in the donkey's hoof. On trying to read the document the fox receives a kick which is most often deadly (ATU 47B: *The Horse Kicks the Wolf in the Teeth*). Bragging, too, turns sour for the fox. Notwithstanding the many tricks it is assumed to know, the fox is caught by humans while the cat, which knows only one trick (climbing a tree) escapes (ATU 105: *The Cat's Only Trick*).

Tales of more recent times about the deceiving fox have enlarged the hitherto given theme by a crucial episode, which shows the fox after its success in the role of the loser—this is to say that the deceiver falls into its own trap or that the victims take revenge by the same means. This is, according to Hermann BAUSINGER (1967), a compensation type (*Ausgleichstyp*) and, therefore, corresponds to a structural model typical for a farce (*Schwank*). Whether the new interpretation of the figure of the fox is temporally and regionally limited and possibly linked to ethical principles, or whether the combination of certain

adventures of the fox influences to a high degree the shaping of its function is a question that must be solved by historical, regional, and chronological research into the existing corpus of narratives. This is something that has not yet been done. It is, however, proven that among farce-like narratives, ones about the deceived deceiver (compare, for example, Mot. K1600–K1699: *Deceiver into Own Trap*) are numerous. In animal fables such narratives mostly concern the fox. In connection with this theme Haim SCHWARZBAUM (1979, 25–47) speaks of the "fox outfoxed." While the fox under various excuses usually devours the birds that accompany it on a pilgrimage (ATU 20D*), in Persian versions (MARZOLPH, no. 20D*) for example, a hoopoe can escape by enticing the fox to speak (ATU 6). Humans or the survivors among the birds kill the robber (see also the similar ATU 56B: *The Fox as Schoolmaster*). The same fate also awaits the fox in certain Russian, Greek, or French variations to ATU 61: *The Fox Persuades the Rooster to Crow with Closed Eyes*, when the animal suddenly liberates itself from the robber. In ATU 61B: *Cat, Rooster, and Fox* it is another animal, not the cat, which saves the captive rooster and, quite often, kills the vixen.

In addition to this, some regular compensation types exist partially from older times. ATU 62: *Peace among the Animals* belongs to the classic tales. In this fable the fox attempts to make the rooster, whom it wants to eat, believe that a law which orders peace among the animals has been promulgated. When dogs approach, the fox quickly escapes, offering the lame excuse that the dogs may not have perhaps heard of this law. Also, the fox cannot always escape from the lion in spite of its many tricks (ATU 50A, 51) as ATU 50B: *Fox Leads the Donkey to Lion's Den but is Himself Eaten* shows. An ancient fable (PERRY 1965, no. 103 [Babrius]) is hidden behind this tale: on a hunt, the fox and the donkey encounter the lion. The fox, recognizing the danger, offers the unsuspecting donkey as prey against a guarantee for safety. After the donkey falls into the trap, the lion grabs the fox too and devours them both. The moral of the story is: "In this way, people who set a trap for others often fall unexpectedly into some misfortune themselves" (IRMSCHER 1978, no. 203). The fox is also fooled by the stork or the crane (ATU 60: *Fox and Crane Invite Each Other*). Out of revenge the bird offers the fox food in a bottle at an invitation for the fox meant to repay for an earlier invitation by the fox, where it had offered on a plate food dissolved in a liquid.

THE FOX AS HELPER

While the image of the fox in fables and animal märchen in particular is subjected to extreme fluctuations in its valence, the same can hardly be said for the magic tale (*Zaubermärchen*). Here, the fox is mostly encountered in the role of a grateful (helpful) animal so that, according to Will-Erich PEUCKERT (1940, 274–75), "it would not be easy to find an animal which equals it in the number

of mentions it receives. In this the geographical or historical place where the märchen is found does not play a decisive role." That the fox appears often in this function is accounted for by a demonstrable multiplicity of substitutions in numerous tale types and individual episodes, but at the same time it makes an unambiguous, ethnically oriented assignment difficult (Peuckert 1940, 279–90). For that reason it seems to be meaningful to consider the role of the fox as animal helper as a mere element of the action which, moreover, can be discovered in most of the märchen (Thompson 1951, 55–56). The fox solves difficult assignments for the hero, turns out to be a prudent adviser, or goes together with its human companion on a trip to win a bride.

The fox grants the hero, for example, the gift to change himself temporarily into the shape of the fox as a reward for having it freed from a trap (Bolte and Polívka 1913, vol. 3, 424–43). In this way the young hero is able to destroy the life of a monster which is, interlocked in multiple ways, hidden in an egg (Tuczay 1982), and thus frees the princess (atu 302: *The Ogre's [Devil's] Heart in the Egg*). It is not rare that the hero receives a special characteristic trait of the helper in order to be able to call him forth in situations of need. The fox leaves the hero a hair from its fur and orders him to rub it: upon this the fox will come running as fast as possible. Such archaic and magic conceptions of reality do not only occur in atu 302, they can also be found in atu 329: *Hiding from the Princess*). There the fox helps the hero with a difficult test of suitors by making him invisible for the princess's magic mirror so that the fox changes the hero into an animal or hides him in an underground tunnel dug by the fox. The help of the fox, who in most cases acts as the last of three grateful animals, is often decisive in the success of a test.

The fox takes on an active role in contrast to the passive hero in various tales, particularly those that originate in Asia and are of the narrative type atu 545b: *Puss in Boots* (Bolte and Polívka 1913, vol. 1, 331–34). As a go-between (matchmaker) the fox takes the initiative and, for example, gives the Beg who saved it from death advice concerning the abduction of the Sultan's daughter, a strategy which, with the help of another animal, the giant bird Kumrikuscha, is successful (Krauss 1883, no. 24). Support for the hero by the fox is also significant in the development of the action in the old and wide-spread märchen about the search for the water of life (atu 551: *Water of Life*) or for the golden bird (atu 550: *Bird, Horse, and Princess*). The fox offers advice or even carries the hero on its tail over far distances. Finally, it asks the hero to put it to death. Often, and in a manner typical of the märchen, the beheading or the slaying of the animal effects deliverance, which means a change from a theriomorphic being into an anthropomorphic shape, whereby the fox changes itself, for example, into the brother of the king's daughter (khm 57: *Der goldene Vogel*).

The gratefulness of the fox represents invariably the reward for a selfless

deed by the hero, for the liberation from a trap, for rescue from dogs or hunters, or for heeding the fox's plea not to shoot it. In KHM 57, for example, it says: "Do not shoot me, I will give you good advice in return […]." The helpful support by the fox is in each case the necessary precondition for the search of a princess or a kind of medicine. The gift of the fox is the bestowal of magic capabilities, including self-transformation or changing oneself back into one's original shape. Besides, the fox assists as adviser, messenger, and animal of transport in times of danger and in battle. The fox also takes on the same role in certain versions of ATU 590: *The Faithless Mother*, however, in that case the gratefulness of the rescued or spared fox is not a condition for help: a giant assists the blinded and helpless hero with his servants, a monkey, a fox, and a squirrel. He restores the hero's eyesight, while the animal helpers provide him with a talisman of strength, his magic sword (SKLAREK 1901, no. 16).

Max Lüthi has called the reciprocal dependence and solidarity, which are typical for the relationship between humans and animals in folk narratives, *Allverbundenheit* (general interrelatedness) (see HORN 1983, 77, 94–105). In this context the fox is—although it knows how to invest its typical capabilities such as speed and resourcefulness in the service to its hero—on the whole rather a wonder- and märchen-animal; its image does not correspond with reality. Quite often the hero behaves in a passive manner as in ATU 545B, while the fox determines the action by its activities.

PROVERBS AND IDIOMS

The qualities attributed to the fox have found their expression in numerous proverbs, idioms, and homilies (WALTHER 1969; RÖHRICH 1991; WANDER 2001). In this field, external and specific traits ("red as a fox," "have hair like a fox") are less predominant interculturally than the characteristics known from olden times, such as prudence, treachery, cunningness, and slyness. Some examples:

"Foxes are caught with foxes" (Finnish)

"The fox is cunning, but more cunning is he who catches it" (Rumanian)

"Let every fox take care of his own tail" (Italian)

"Nothing falls into the mouth of a sleeping fox" (French)

"It is difficult to trap an old fox" (Danish)

In addition, various fables have been shortened into proverbs and idioms—"Commend the geese to the fox" (ATU 37, 227) or "Entrust the hen-house to the fox" are used, for example, to illustrate inconsiderate behavior. "The fox does not trust the ice anymore" alludes to the famous locus in Pliny (*Naturalis historia* 8, 103), according to which the prudent and cautious fox puts its ear on the ice in order to check its solidity or, on the other hand, if it hears the current under the

ice. About the hypocrisy of the fox one saying holds: "The fox praiseth the meat out of the cow's mouth" (ATU 57). Also, the statement about the deceiving nature of the animals: "The fox and the crane had one another as guest" (*De vos en de kraan hebben elkander te gast*) is based on the fable of fox and crane (ATU 60).

ICONOLOGICAL ELEMENTS

The broad current of literary fox traditions is inconceivable without the increase in representations in pictorial art and architecture, which began in the thirteenth century (DIEZ and BAUER 1973, 63–65; VARTY 1967; BLANKENBURG 1975; PIESKE 1979). These representations transposed decisive moments of the fable's story into pictures and contributed in this way to the stabilization of the fable's literary structure, and among them "of all the animal figures it [the fox] was the one most frequently used in art and architecture" (ROWLAND 1974, 76). Scenes taken from the Bestiaries, from the *Reineke Fuchs* Cycle, and from the world of Aesopian fables can be found on medieval choir stalls and in frescos on the ceiling of churches, on wall paintings, tapestries, and so forth. Especially the sermon of the fox to the geese (ATU 61A), the reciprocal invitation of fox and stork (ATU 60), and the encounter of fox and raven (ATU 57) are represented, and it could be assumed that the underlying tales and their symbolisms were known. Special importance also falls to the Aesop editions of the fifteenth and sixteenth centuries, of which according to a survey by C. L. KÜSTERS (1983, 35) thirty-seven percent (255 of a total of 686 editions) contain illustrations, that is, "visual commentaries to texts." The greatest impact was achieved by the woodcuts, which were often re-cut and copied, of Heinrich Steinhöwel for *Esopus* published by Johann Zainer in Ulm around 1476. This book contained most of the best known fox fables. Specialized research into preferred motifs of fox fables, their graphic expression, and their tradition in Europe hardly exists today (PETERSON 1981; RODIN 1983). The same applies to the field of emblematic fox fables of the fifteenth to the seventeenth century within the Pictura Poesis tradition (HENKEL and SCHÖNE 1976, 392, 451, 454–58, 481, 974) and even more to the illustrated editions of fables by Phaedrus, La Fontaine, and others in the seventeenth and eighteenth centuries or to later fable illustrations and picture-sheets (*Fox and Geese* by Moritz von Schwind), advertising pictures and illustrations in books for children and youngsters since the nineteenth century.

NOTES

* Translated by Peter Knecht.

1. Because of the great number of fox tales, the following, mostly comparative, presentation does not always trace in detail their suggested historical and functional connections and catch their historical distribution in the various contexts. In this context I refer to already published or planned monographic EM articles (articles in the *Enzyklopädie des Märchens*, volumes 1 to 12, 2 published until 2006 containing articles from *Aarne* to *Speckdieb*).

2. For reasons of space, as a rule I indicate only the ATU types here and below. Individual versions are quoted rarely.

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