

Jean de La Fontaine collected fables from a wide variety of sources, both Western and Eastern, and adapted them into French free verse. They were issued under the general title of Fables in several volumes from to and are considered classics of French literature.

Composition history[edit] Divided into 12 books, there are of the Fables, varying in length from a few lines to some hundred, those written later being as a rule longer than those written earlier. The first collection of Fables Choiesies had appeared March 31, , dividing fables into six books over its two volumes. By this time, La Fontaine was 47 and known to readers chiefly as the author of Contes, lively stories in verse, grazing and sometimes transgressing the bounds of contemporary moral standards. The Fables, in contrast, were completely in compliance with these standards. Eight new fables published in would eventually take their place in books 7â€™9 of the second collection. Between and a few fables were published dealing with people in antiquity, such as "The Matron of Ephesus" and "Philemon and Baucis". An Aubusson tapestry from the 18th century illustrating " The Lion in Love " The first six books, collected in , were in the main adapted from the classical fabulists Aesop , Babrius and Phaedrus. In these, La Fontaine adhered to the path of his predecessors with some closeness; but in the later collections he allowed himself far more liberty and in the later books there is a wider range of sources. In the later books, the so-called Indian Bidpai is drawn upon for oriental fables that had come to the French through translations from Persian. The most likely source for La Fontaine was the pseudonymous version by Gilbert Gaulmin â€™ under the title The book of Enlightenment or the Conduct of Kings French: Another translation by Father Pierre Poussines appeared in with the Latin title Specimen sapientiae Indorum veterum A sample of ancient Indian wisdom. With a genealogy going back to the Indian Panchatantra , they were then attributed to Bidpai Pilpay , who is given more than his fair due by La Fontaine in the preface to his second collection of Fables: Contemporary happenings, too, were occasionally turned to account, as for instance an accident at the funeral of M. Content[edit] Facsimile of the manuscript of "The Sculptor and the Statue of Jupiter" The subject of each of the Fables is often common property of many ages and races. Keen insight into the foibles of human nature is found throughout, but in the later books ingenuity is employed to make the fable cover, yet convey, social doctrines and sympathies more democratic than the age would have tolerated in unmasked expression. Almost from the start, the Fables entered French literary consciousness to a greater degree than any other classic of its literature. For generations many of these little apologues have been read, committed to memory, recited, paraphrased, by every French school child. Countless phrases from them are current idioms, and familiarity with them is assumed. You begin by selecting the largest and best, but, little by little, you eat first one, then another, till at last the basket is empty". Silvestre de Sacy has commented that they supply delights to three different ages: Nor has any one, with the exception of a few paradoxers like Rousseau and a few sentimentalists like Lamartine , denied that the moral tone of the whole is as fresh and healthy as its literary interest is vivid. The book has therefore naturally become a standard French reader both at home and abroad. Lamartine, who preferred classic regularity in verse, could find in the Fables only "limping, disjointed, unequal verses, without symmetry either to the ear or on the page". But the poets of the Romantic School Hugo , Musset , Gautier and their fellows, found in the popular favor these verses had attained an incentive to undertake an emancipation of French prosody which they in large measure achieved. Reaching children[edit] When he first wrote his Fables, La Fontaine had a sophisticated audience in mind. Nevertheless, the Fables were regarded as providing an excellent education in morals for children, and the first edition was dedicated to the six-year-old Dauphin. These contained fables of La Fontaine rewritten to fit popular airs of the day and arranged for simple performance. The preface to this work announces that its aim is specifically to "give them an attraction to useful lessons which are suited to their age [and] an aversion to the profane songs which are often put into their mouths and which only serve to corrupt their innocence". Eventually the fables were learned by heart for such entertainments and afterwards they were adopted by the education system, not least as linguistic models as well. Reinforcing the work were illustrated editions, trade cards issued with chocolate [5] and meat extract products, [6] postcards with the

picture on one side and the poem on the other, and illustrated chinaware. There have also been television series based on the fables. This went through several editions, both in the United States and in Britain.

Chapter 2 : The Fables of La Fontaine by Jean de La Fontaine

Jean de La Fontaine was a French poet and fabulist, who lived and worked during the XVII century. For special contributions to French literature he was elected to the French Academy of Sciences in

From to he held office as an inspector of forests and waterways, an office inherited from his father. It was in Paris , however, that he made his most important contacts and spent his most productive years as a writer. An outstanding feature of his existence was his ability to attract the goodwill of patrons prepared to relieve him of the responsibility of providing for his livelihood. In he was elected to the French Academy after some opposition by the king to his unconventional and irreligious character. The Fables in the second collection show even greater technical skill than those in the first and are longer, more reflective, and more personal. Some decline of talent is commonly detected in the twelfth book. La Fontaine did not invent the basic material of his Fables; he took it chiefly from the Aesopic tradition and, in the case of the second collection, from the East Asian. He enriched immeasurably the simple stories that earlier fabulists had in general been content to tell perfunctorily, subordinating them to their narrowly didactic intention. He contrived delightful miniature comedies and dramas, excelling in the rapid characterization of his actors, sometimes by deft sketches of their appearance or indications of their gestures and always by the expressive discourse he invented for them. In settings usually rustic, he evoked the perennial charm of the countryside. Within the compass of about poems, the range and the diversity of subject and of treatment are astonishing. Often he held up a mirror to the social hierarchy of his day. The Fables occasionally reflect contemporary political issues and intellectual preoccupations. Some of them, fables only in name, are really elegies, idylls, epistles, or poetic meditations. But his chief and most comprehensive theme remains that of the traditional fable: Simple countryfolk and heroes of Greek mythology and legend , as well as familiar animals of the fable , all play their parts in this comedy, and the poetic resonance of the Fables owes much to these actors who, belonging to no century and to every century, speak with timeless voices. What disconcerts many non-French readers and critics is that in the Fables profundity is expressed lightly. They are serious representations of human types, so presented as to hint that human nature and animal nature have much in common. But they are also creatures of fantasy, bearing only a distant resemblance to the animals the naturalist observes, and they are amusing because the poet skillfully exploits the incongruities between the animal and the human elements they embody. Moreover, as in his Contes, but with far more delicate and lyrical modulations, the voice of La Fontaine himself can constantly be heard, always controlled and discreet, even when most charged with emotion. Its tones change swiftly, almost imperceptibly: To the grace, ease, and delicate perfection of the best of the Fables, even close textual commentary cannot hope to do full justice. They represent the quintessence of a century of experiments in prosody and poetic diction in France. The great majority of the Fables are composed of lines of varying metre and, from the unpredictable interplay of their rhymes and of their changing rhythms, La Fontaine derived the most exquisite and diverse effects of tone and movement. His vocabulary harmonizes widely different elements: But for all this richness, economy and understatement are the chief characteristics of his style, and its full appreciation calls for keener sensitivity to the overtones of 17th-century French than most foreign readers can hope to possess. All these are, at best, works of uneven quality. In relation to the perfection of the Fables, they are no more than poetic exercises or experiments. The first of them was published in , the last posthumously. The essence of nearly all his Contes lies in their licentiousness, which is not presented with frank Rabelaisian verve but is transparently and flippantly disguised. Characters and situations are not meant to be taken seriously; they are meant to amuse and are too monotonous to amuse for long. The Contes are the work far less of a poet than of an ingenious stylist and versifier. The accent of La Fontaine the narrator enlivens the story with playfully capricious comments, explanations, and digressions. Personality and reputation Though he never secured the favour of Louis XIV , La Fontaine had many well-wishers close to the throne and among the nobility. He moved among churchmen, doctors, artists, musicians, and actors. But it was literary circles that he especially frequented. The true nature of the man remains enigmatic. The quantity and the quality of his work show that this legendary description of him cannot be accurate: He was an assiduous

and discriminating reader whose works abound in judicious imitations of both the matter and the manner of his favourite authors. The authors of classical antiquity that he knew best were Homer, Plato, Plutarch—these he almost certainly read in translation—Terence, Virgil, Horace, and Ovid. La Fontaine was no romantic; his work derives its substance and its savour less from his experience of life than from this rich and complex literary heritage, affectionately received and patiently exploited. Too wise to suppose that moral truths can ever be simple, he wrote stories that offer no rudimentary illustration of a certain moral but a subtle commentary on it, sometimes amending it and hinting that only the naive would take it at face value. Thus, what the Fables teach is trivial in comparison with what they suggest:

Chapter 3 : Menschliches, Allzumenschliches (TV Series ") - IMDb

*Fables from La Fontaine, in English verse [Jean de La Fontaine] on blog.quintoapp.com *FREE* shipping on qualifying offers. This book was digitized and reprinted from the collections of the University of California Libraries.*

Both sides of his family were of the highest provincial middle class; though they were not noble, his father was fairly wealthy. She seems to have been both beautiful and intelligent, but the two did not get along well together. There appears to be absolutely no ground for the vague scandal as to her conduct, which was, for the most part, raised long afterwards by gossip or personal enemies of La Fontaine. All that can be positively said against her is that she was a negligent housewife and an inveterate novel reader; de la Fontaine himself was constantly away from home, was certainly not strict in point of conjugal fidelity, and was so bad a man of business that his affairs became involved in hopeless difficulty, and a financial separation of property separation de biens had to take place in . One son was born to them in , and was educated and taken care of wholly by his mother. Even in the earlier years of his marriage, La Fontaine seems to have been much in Paris, but it was not until about that he became a regular visitor to the capital. The duties of his office, which were only occasional, were compatible with this non-residence. It was not until he was past thirty that his literary career began. The reading of Malherbe , it is said, first awoke poetical fancies in him, but for some time he attempted nothing but trifles in the fashion of the time " epigrams , ballades , rondeaux , etc. Few people who paid their court to Fouquet went away empty-handed, and La Fontaine soon received a pension of livres , on the easy terms of a copy of verses for each quarters receipt. In the same year he wrote a ballad, Les Rieurs du Beau-Richard, and this was followed by many small pieces of occasional poetry addressed to various personages from the king downwards. Fouquet fell out of favour with the king and was arrested. His father and he had assumed the title of esquire , to which they were not strictly entitled, and, some old edicts on the subject having been put in force, an informer procured a sentence against the poet fining him livres. He was then forty-three years old, and his previous printed productions had been comparatively trivial, though much of his work was handed about in manuscript long before it was regularly published. Chapelain was also a kind of outsider in the coterie. There are many anecdotes, some pretty obviously apocryphal, about these meetings. He still retained his rangiership, and in we have something like a reprimand from Colbert suggesting that he should look into some malpractices at Chateau Thierry. In the same year appeared the second book of the Contes, and in the first six books of the Fables, with more of both kinds in . In this latter year a curious instance of the docility with which the poet lent himself to any influence was afforded by his officiating, at the instance of the Port-Royalists , as editor of a volume of sacred poetry dedicated to the Prince of Conti. But there was always a providence for La Fontaine. He seems to have had no trouble whatever about his affairs thenceforward; and could devote himself to his two different lines of poetry, as well as to that of theatrical composition. The next year Colbert died and La Fontaine was again nominated. Boileau was also a candidate, but the first ballot gave the fabulist sixteen votes against seven only for the critic. The king, whose assent was necessary, not merely for election but for a second ballot in case of the failure of an absolute majority, was ill-pleased, and the election was left pending. Another vacancy occurred, however, some months later, and to this Boileau was elected. The death of the author of the Roman Bourgeois, however, put an end to this quarrel. What followed is told in one of the best known of the many stories bearing on his childlike nature. Hervart on hearing of the death, had set out at once to find La Fontaine. He met him in the street in great sorrow, and begged him to make his home at his house. In that same year, La Fontaine converted to Christianity. A young priest, M. Poucet, tried to persuade him about the impropriety of the Contes and it is said that the destruction of a new play was demanded and submitted to as a proof of repentance. But, though La Fontaine recovered for the time, he was broken by age and infirmity, and his new hosts had to nurse rather than to entertain him, which they did very carefully and kindly. His wife survived him nearly fifteen years. His later contemporaries helped to swell the tale, and the 18th century finally accepted it, including the anecdotes of his meeting his son, being told who he was, and remarking, Ah, yes, I thought I had seen him somewhere! He is best known for the first of these, in which a tradition of fable collecting in French verse reaching back to the Middle Ages

was brought to a peak. Although these earlier works refer to Aesop in their title, they collected many fables from more recent sources. The stories in the first six of these derive for the most part from Aesop and Horace and are pithily told in free verse. Those in the later editions are often taken from more recent sources or from translations of Eastern stories and are told at greater length. The deceptively simple verses are easily memorised, yet display deep insights into human nature. Many of the lines have entered the French language as standard phrases, often proverbial. The fables are also distinguished by their occasionally ironical ambivalence. The first were published in and the last appeared posthumously. They were particularly marked by their archly licentious tone. Even in his own lifetime, such was his renown, he was painted by three leading portraitists. In Paris there is a full length marble statue by Pierre Julien , now in the Louvre , that was commissioned in and exhibited at the Salon. The writer is represented in an ample cloak, sitting in contemplation on a gnarled tree on which a vine with grapes is climbing. On his knee is the manuscript of the fable of the fox and the grapes , while at his feet a fox is seated on his hat with its paw on a leather-bound volume, looking up at him. In the following century small models were made of the bronze statue by Etienne Marin Melingue , exhibited in Paris in and in London in . In this the poet is leaning thoughtfully against a rock, hat in hand. It was officially set in place in a square overlooking the Marne in . During the Second Battle of the Marne it was damaged and was then moved about the town. At his feet the race between the Tortoise and the Hare is taking place. He was no less popular at the Bourbon Restoration , as is evidenced by the royal commission of his statue. In equally, the asteroid Lafontaine was named in his honour.

In the kitchen, the chef works fish and seafood, respecting the seasons. With the choice of the product, its transformation with the respect for the weldon cooking time, it is a real precise and high quality work that all of the brigade offers to all lovers of seafood.

Fable, the Fabulists, and La Fontaine. Human nature, when fresh from the hand of God, was full of poetry. Its sociality could not be pent within the bounds of the actual. To the lower inhabitants of air, earth, and water, and even to those elements themselves, in all their parts and forms, it gave speech and reason. The skies it peopled with beings, on the noblest model of which it could have any conception to wit, its own. The intercourse of these beings, thus created and endowed, from the deity kindled into immortality by the imagination, to the clod personified for the moment, gratified one of its strongest propensities; for man may well enough be defined as the historical animal. The faculty which, in after ages, was to chronicle the realities developed by time, had at first no employment but to place on record the productions of the imagination. Hence, fable blossomed and ripened in the remotest antiquity. We see it mingling itself with the primeval history of all nations. It is not improbable that many of the narratives which have been preserved for us, by the bark or parchment of the first rude histories, as serious matters of fact, were originally apologues, or parables, invented to give power and wings to moral lessons, and afterwards modified, in their passage from mouth to mouth, by the well-known magic of credulity. The most ancient poets graced their productions with apologues. The fable or parable was anciently, as it is even now, a favourite weapon of the most successful orators. When Jotham would show the Shechemites the folly of their ingratitude, he uttered the fable of the Fig-Tree, the Olive, the Vine, and the Bramble. When the prophet Nathan would oblige David to pass a sentence of condemnation upon himself in the matter of Uriah, he brought before him the apologue of the rich man who, having many sheep, took away that of the poor man who had but one. When Joash, the king of Israel, would rebuke the vanity of Amaziah, the king of Judah, he referred him to the fable of the Thistle and the Cedar. Our blessed Saviour, the best of all teachers, was remarkable for his constant use of parables, which are but fables we speak it with reverence adapted to the gravity of the subjects on which he discoursed. And, in profane history, we read that Stesichorus put the Himerians on their guard against the tyranny of Phalaris by the fable of the Horse and the Stag. Cyrus, for the instruction of kings, told the story of the fisher obliged to use his nets to take the fish that turned a deaf ear to the sound of his flute. Menenius Agrippa, wishing to bring back the mutinous Roman people from Mount Sacer, ended his harangue with the fable of the Belly and the Members. A Ligurian, in order to dissuade King Comanus from yielding to the Phocians a portion of his territory as the site of Marseilles, introduced into his discourse the story of the bitch that borrowed a kennel in which to bring forth her young, but, when they were sufficiently grown, refused to give it up. In all these instances, we see that fable was a mere auxiliary of discourse an implement of the orator. Such, probably, was the origin of the apologues which now form the bulk of the most popular collections. Aesop, who lived about six hundred years before Christ, so far as we can reach the reality of his life, was an orator who wielded the apologue with remarkable skill. From a servile condition, he rose, by the force of his genius, to be the counsellor of kings and states. His wisdom was in demand far and wide, and on the most important occasions. The pithy apologues which fell from his lips, which, like the rules of arithmetic, solved the difficult problems of human conduct constantly presented to him, were remembered when the speeches that contained them were forgotten. He seems to have written nothing himself; but it was not long before the gems which he scattered began to be gathered up in collections, as a distinct species of literature. The great and good Socrates employed himself, while in prison, in turning the fables of Aesop into verse. Though but a few fragments of his composition have come down to us, he may, perhaps, be regarded as the father of fable, considered as a distinct art. Induced by his example, many Greek poets and philosophers tried their hands in it. Collections of fables bearing the name of Aesop became current in the Greek language. It was not, however, till the year that the large collection which now bears his name was put forth in Greek prose by Planudes, a monk of Constantinople. This man turned the life of Aesop itself into a fable; and La Fontaine did

it the honour to translate it as a preface to his own collection. Though burdened with insufferable puerilities, it is not without the moral that a rude and deformed exterior may conceal both wit and worth. The collection of fables in Greek verse by Babrias was exceedingly popular among the Romans. It was the favourite book of the Emperor Julian. Only six of these fables, and a few fragments, remain; but they are sufficient to show that their author possessed all the graces of style which befit the apologue. Some critics place him in the Augustan age; others make him contemporary with Moschus. His work was versified in Latin, at the instance of Seneca; and Quintilian refers to it as a reading-book for boys. Thus, at all times, these playful fictions have been considered fit lessons for children, as well as for men, who are often but grown-up children. So popular were the fables of Babrias and their Latin translation, during the Roman empire, that the work of Phaedrus was hardly noticed. The latter was a freedman of Augustus, and wrote in the reign of Tiberius. His verse stands almost unrivalled for its exquisite elegance and compactness; and posterity has abundantly avenged him for the neglect of contemporaries. La Fontaine is perhaps more indebted to Phaedrus than to any other of his predecessors; and, especially in the first six books, his style has much of the same curious condensation. When the seat of the empire was transferred to Byzantium, the Greek language took precedence of the Latin; and the rhetorician Aphthonius wrote forty fables in Greek prose, which became popular. Besides these collections among the Romans, we find apologues scattered through the writings of their best poets and historians, and embalmed in those specimens of their oratory which have come down to us. The apologues of the Greeks and Romans were brief, pithy, and epigrammatic, and their collections were without any principle of connection. But, at the same time, though probably unknown to them, the same species of literature was flourishing elsewhere under a somewhat different form. It is made a question, whether Aesop, through the Assyrians, with whom the Phrygians had commercial relations, did not either borrow his art from the Orientals, or lend it to them. This disputed subject must be left to those who have a taste for such inquiries. Certain it is, however, that fable flourished very anciently with the people whose faith embraces the doctrine of metempsychosis. Among the Hindoos, there are two very ancient collections of fables, which differ from those which we have already mentioned, in having a principle of connection throughout. They are, in fact, extended romances, or dramas, in which all sorts of creatures are introduced as actors, and in which there is a development of sentiment and passion as well as of moral truth, the whole being wrought into a system of morals particularly adapted to the use of those called to govern. It is written in prose. Both are in the ancient Sanscrit language, and bear the name of a Brahmin, Vishnoo Sarmah, 1 as the author. Sir William Jones, who is inclined to make this author the true Aesop of the world, and to doubt the existence of the Phrygian, gives him the preference to all other fabulists, both in regard to matter and manner. He has left a prose translation of the Hitopadesa, which, though it may not fully sustain his enthusiastic preference, shows it not to be entirely groundless. We give a sample of it, and select a fable which La Fontaine has served up as the twenty-seventh of his eighth book. It should be understood that the fable, with the moral reflections which accompany it, is taken from the speech of one animal to another. One day he went, in search of game, into a forest on the mountains Vindhya; when, having slain a fawn, and taken it up, he perceived a boar of tremendous size; he therefore threw the fawn on the ground, and wounded the boar with an arrow; the beast, horribly roaring, rushed upon him, and wounded him desperately, so that he fell, like a tree stricken with an axe. Of the Persian book a translation was made in the time of the Calif Mansour, in the eighth century, into Arabic. Sir William Jones says that the word Bidpaii signifies beloved, or favourite, physician. And he adds that the word Pilpay, which has taken the place of Bidpaii in some editions of these fables, is the result simply of a blunder in copying the word Bidpaii from the original. La Fontaine himself uses the word Pilpay twice in his Fables, viz. This remarkable book was turned into verse by several of the Arabic poets, was translated into Greek, Hebrew, Latin, modern Persian, and, in the course of a few centuries, either directly or indirectly, into most of the languages of modern Europe. The Hitopadesa, the fountain of poetic fables, with its innumerable translations and modifications, seems to have had the greatest charms for the Orientals. Abridgments took the place of the large collections, and probably occasioned the entire loss of some of them. As literature revived, fable was resuscitated. The crusades had brought European mind in contact with the Indian works which we have already described, in their Arabic dress. Translations and imitations in the European tongues were speedily multiplied. It found its

way into most of the northern languages, and became a household book. It undoubtedly had great influence over the taste of succeeding ages, shedding upon the severe and satirical wit of the Greek and Roman literature the rich, mellow light of Asiatic poetry. The poets of that age were not confined, however, to fables from the Hindoo source. Marie de France, also, in the thirteenth century, versified one hundred of the fables of Aesop, translating from an English collection, which does not now appear to be extant. It was in that Planudes, already referred to, wrote in Greek prose a collection of fables, prefacing it with a life of Aesop, which, for a long time, passed for the veritable work of that ancient. In the next century, Absternius wrote two hundred fables in Latin prose, partly of modern, but chiefly of ancient invention. At this time, the vulgar languages had undergone so great changes, that works in them of two or three centuries old could not be understood, and, consequently, the Latin became the favourite language of authors. Many collections of fables were written in it, both in prose and verse. By the art of printing these works were greatly multiplied; and again the poets undertook the task of translating them into the language of the people. The French led the way in this species of literature, their language seeming to present some great advantages for it. One hundred years before La Fontaine, Corrozet, Guillaume Gueroult, and Philibert Hegemon, had written beautiful fables in verse, which it is supposed La Fontaine must have read and profited by, although they had become nearly obsolete in his time. It is a remarkable fact, that these poetical fables should so soon have been forgotten. It was soon after their appearance that the languages of Europe attained their full development; and, at this epoch, prose seems to have been universally preferred to poetry. So strong was this preference, that Ogilby, the Scotch fabulist, who had written a collection of fables in English verse, reduced them to prose on the occasion of publishing a more splendid edition in It seems to have been the settled opinion of the critics of that age, as it has, indeed, been stoutly maintained since, that the ornaments of poetry only impair the force of the fable "that the Muses, by becoming the handmaids of old Aesop, part with their own dignity without conferring any on him. La Fontaine has made such an opinion almost heretical. In his manner there is a perfect originality, and an immortality every way equal to that of the matter which he gathered up from all parts of the great storehouse of human experience. His fables are like pure gold enveloped in solid rock-crystal. In English, a few of the fables of Gay, of Moore, and of Cowper, may be compared with them in some respects, but we have nothing resembling them as a whole. Gay, who has done more than any other, though he has displayed great power of invention, and has given his verse a flow worthy of his master, Pope, has yet fallen far behind La Fontaine in the general management of his materials. His fables are all beautiful poems, but few of them are beautiful fables. His animal speakers do not sufficiently preserve their animal characters. It is quite otherwise with La Fontaine. His beasts are made most nicely to observe all the proprieties not only of the scene in which they are called to speak, but of the great drama into which they are from time to time introduced. His work constitutes an harmonious whole. To those who read it in the original, it is one of the few which never cloy the appetite. As in the poetry of Burns, you are apt to think the last verse you read of him the best. But the main object of this Preface was to give a few traces of the life and literary career of our poet. A remarkable poet cannot but have been a remarkable man.

Chapter 5 : TOP 25 QUOTES BY JEAN DE LA FONTAINE (of) | A-Z Quotes

*The Fables of La Fontaine [Jean De La Fontaine, Jean-Noël Rochut, C.J. Moore] on blog.quintoapp.com *FREE* shipping on qualifying offers. Unashamedly borrowing his inspiration and material from Aesop's fables, Jean de La Fontaine wrote his stories in French verse during the late seventeenth century.*

Chapter 6 : The Fables of La Fontaine / Jean de La Fontaine

The Fables of La Fontaine As available in English, translated from the original French Jean de La Fontaine () was a French poet, but is remembered mainly for his Fables, a work which is considered to be one of the masterpieces of French literature.

Chapter 7 : The Fables of La Fontaine

By John Matthews () - Pencilled note on fly-leaf.

Chapter 8 : Category:La Fontaine's Fables - Wikipedia

The following are the fables of Jean De La Fontaine in English and French. There are fables originally written in French by the poet Jean De La Fontaine in the late 's.

Chapter 9 : Les Fables de la Fontaine

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