SEO Template for new content

Target keywords: the fox and the lion

Page title

• Optimal title length: **55 characters**

• Add at least one of your target keywords to your <title> tag, don't use each target keyword more than 1 time: **the fox and the lion**

Meta description

• Optimal meta length: **160 characters**

H1

• Add all your target keywords at least one time: **the fox and the lion**

Text

• Try to acquire backlinks from the following domains: [findanswers.online](http://findanswers.online), [fandom.com](http://fandom.com), [edwardbetts.com](http://edwardbetts.com), [findatwiki.com](http://findatwiki.com), [azizisearch.com](http://azizisearch.com), [wikipredia.net](http://wikipredia.net), [auth.gr](http://auth.gr), [cordylink.com](http://cordylink.com), [anno1504.com](http://anno1504.com), [frankensaurus.com](http://frankensaurus.com), [histo.cat](http://histo.cat), [answersmeta.com](http://answersmeta.com), [eniyiforexler.com](http://eniyiforexler.com), [englishtutorhub.com](http://englishtutorhub.com), [bauaw.blogspot.com](http://bauaw.blogspot.com), [answeregy.com](http://answeregy.com), [cuesa.org](http://cuesa.org), [edwardbetts.co.uk](http://edwardbetts.co.uk), [findquestionanswer.com](http://findquestionanswer.com), [bookclubforkids.org](http://bookclubforkids.org)

• Enrich your text with the following semantically related words: **aesop fables, time the fox**

• Focus on creating more informative content. Recommended text length: **686.0**

• Make sure that your text is easy to read with the Flesch-Kincaid readability test. The readability score should be: **50.0**

• Add at least one of your target keywords: **the fox and the lion**

When your content has been published, [launch a SEO Ideas](https://www.semrush.com/features/seo-ideas/?utm-source=sct&utm-medium=template) campaign to check if your content complies with all on-page SEO factors and discover what else can be done to give your content a SEO boost.

Analyzed top-10-ranking rivals for your target keywords

the fox and the lion

1. <https://read.gov/aesop/071.html>

2. <https://fablesofaesop.com/the-fox-and-the-lion.html>

3. <https://en.wikipedia.org/wiki/The_Fox_and_the_Lion>

4. <https://medium.com/@apatel12/machiavellis-prince-a-lion-and-a-fox-31a6e1db55cf>

5. <https://www.litcharts.com/lit/the-prince/symbols/the-fox-and-the-lion>

6. <https://etc.usf.edu/lit2go/35/aesops-fables/396/the-fox-and-the-lion/>

7. <https://www.commonlit.org/en/texts/the-fox-and-the-lion>

8. <https://www.foxandlionbread.com/>

9. <https://www.amazon.com/Roosevelt-1882-1940-James-MacGregor-Burns/dp/0156027623>

10. <https://www.jstor.org/stable/26219664>

See how competitors write about targeted keywords:

**the fox and the lion**

**1.** <https://read.gov/aesop/071.html>

A very young Fox, who had never before seen a Lion, happened to meet one in the forest. A single look was enough to send the Fox off at top speed for the nearest hiding place.
The second time the Fox saw the Lion he stopped behind a tree to look at him a moment before slinking away. But the third time, the Fox went boldly up to the Lion and, without turning a hair, said, "Hello, there, old top.".
Familiarity breeds contempt.

**2.** <https://fablesofaesop.com/the-fox-and-the-lion.html>

by DaBoss.
Milo Winter (1919).
A very young Fox, who had never before seen a Lion, happened to meet one in the forest. A single look was enough to send the Fox off at top speed for the nearest hiding place.
The second time the Fox saw the Lion he stopped behind a tree to look at him a moment before slinking away. But the third time, the Fox went boldly up to the Lion and, without turning a hair, said, “Hello, there, old top.”.
Eliot/Jacobs Version.
When first the Fox saw the Lion he was terribly frightened, and ran away and hid himself in the wood. Next time however he came near the King of Beasts he stopped at a safe distance and watched him pass by. The third time they came near one another the Fox went straight up to the Lion and passed the time of day with him, asking him how his family were, and when he should have the pleasure of seeing him again; then turning his tail, he parted from the Lion without much ceremony.
Samuel Croxall.
THE first time the Fox saw the Lion, he fell down at his feet, and was ready to die with fear. The second time, he took courage, and could even bear to look upon him. The third time he had the impudence to come up to him, to salute him, and to enter into familiar conversation with him.
C. Whittingham (1814).
From this fable we may observe the two extremes in which we may fall, as to proper behaviour towards our superiors: the one is a bashfulness, proceeding either from a vicious, guilty mind, or a timorous rusticity: the other, an over-bearing impudence, which assumes more than becomes it, and so renders the person insufferable to the conversation of well-bred, reasonable people. But there is this difference between the bashfulness that arises from a want of education, and the shamefacedness that accompanies conscious guilt; the first, by a continuance of time and a nearer acquaintance, may be ripened into a proper, liberal behaviour; the other no sooner finds an easy, practicable access, but it throws off all manner of reverence, grows every day more and more familiar, and branches out into the utmost indecency and irregularity. Indeed, there are many occasions which may happen to cast an awe, or even a terror upon our minds at first view, without any just and reasonable grounds: but upon a little recollection, or a nearer insight, we recover ourselves, and can appear indifferent and unconcerned, where, before, we were ready to sink under a load of diffidence and fear. We should, upon such occasions, use our endeavours to regain a due degree of steadiness and resolution; but, at the same time, we must have a care that our efforts in that respect do not force the balance too much, and make it rise to an unbecoming freedom, and an offensive familiarity.
Thomas Bewick (The Fox and The Lion).
The first time the Fox saw the Lion, he fell down at his feet, and was ready to die with fear. The second time he took courage, and could even bear to look upon him. The third time he had the impudence to come up to him, to salute him, and to enter into familiar conversation with him.
APPLICATION.
From this Fable we may observe the two extremes in which we may fail as to a proper behaviour towards our superiors. The one is a bashfulness, proceeding either from a vicious guilty mind, or a timorous rusticity; the other an over-bearing impudence, which assumes more than becomes it, and so renders the person insufferable to the conversation of well-bred reasonable people. But there is a difference between the bashfullness which arises from a want of education, and the shame-facedness that accompanies conscious guilt: the first by time and a nearer acquaintance, may be ripened into a proper liberal behavour; the other no sooner finds an easy practicable access, but it throws off all manner of reverence, grows every day more and more familiar, and branches out at last into the utmost indecency and irregularity. Indeed there are many occasions which may happen to cast an awe, or even a terror, upon our minds at first view, without any just or reasonable grounds; but upon a little recollection, or a nearer insight, we recover ourselves, and can appear indifferent and unconcerned, where before we were ready to sink under a load of diffidence and fear. We should upon such occasions use our endeavours to regain a due degree of steadiness and resolution; but at the same time we must have a care that our efforts in that respect do not force the balance too much, and make it rise to an unbecoming freedom, and an offensive familiarity.
The auctioneer, stands at his rostrum, holding up by hair and foot, a struggling small baby which he is offering for sale. This appears to illustrate the following fable, ‘ The Dog and the Wolf ‘ which concerns the ‘savage state’ and ‘slavery’, which arise when liberty is ignored. If so the baby is a slave being sold. Could it be the offspring of the maid and the naval officer? Or might the seamen carry it to the American estates? – The Bewick Society.
Ernest Griset (1874).
The first time the Fox saw the Lion, he nearly died with fright. The next time, he gathered sufficient courage to have a good stare. The third time, he went boldly up to the Lion, and commenced a familiar conversation with him.
Townsend version.
When a fox who had never yet seen a Lion, fell in with him by chance for the first time in the forest, he was so frightened that he nearly died with fear. On meeting him for the second time, he was still much alarmed, but not to the same extent as at first. On seeing him the third time, he so increased in boldness that he went up to him and commenced a familiar conversation with him.
WHEN the fox and the lion first happen’d to meet,.
So great was the terror inspired;.
But the next time he met him, not quite so afraid,.
And after his health he inquired.
But the third time he met him, “Old crony,” said he,.
“Pray whither so fast? I must say, to be free,.
That you’re grown somewhat cool and unkind.”.
The dignified lion deign’d not a reply;.
But taking the fox to a river hard by,.
Cool’d him, both in body and mind.
Thought the fox, whilst emerging in woe-begone state,.
L’Estrange version.
A fox had the hap to fall into the walk of a lyon; (the first of the kind that ever he saw) and he was ready to drop down at the very sight of him. He came a while after, to see another, and was frighted still; but nothing to what he was before. It was his chance, after this, to meet a third Iyon; and he had the courage, then, to accost him, and to make a kind of an acquaintance with him.
Moral.
Novelty surprises us, and we have naturally a horror for uncouth misshapen monsters; but ’tis our ignorance that staggers us, for upon custom and experience, all these buggs grow familiar, and easy to us.
Crane Poetry Visual.
The first time the Fox had a sight.
Leo et Vulpes Territa.
Vulpes, cum numquam leonem vidisset, postquam olim forte in eum incidit, primo quidem intuitu ita perterrefacta est ut parum abfuerit quin periret. Rursus autem eodem obviam reperto, tunc etiam, sed non ut antea, timuit. Tertio demum ipsum conspicata, audax ita fuit ut, accedens, cum eo colloqueretur.
Acorn Aesop Amaranth Androcles Ant Apollo Apple Archer Arrow Astronomer Axe Bag Bat Bear Beaver Bee Beetle Beggar Bell Belly Berry Bird Blacksmith Boar Body Books Boy Bramble Bricklayer Brother Buffoon Bull Butcher Butterfly Caesar Calf Camel Carpenter Cat Caterpillar Chameleon Child Clock Cloud Cobbler Cockle Cook Cormorant Corn Countryman Cow Crab Crane Crocodile Crow Cuckoo Cupid Currier Daughter Death Deer Demades Diamond Doctor Dog Dolphin Donkey Dove Driver Drone Drunk Duck Dung Eagle Egg Elephant Enemy Eye Falcon Farmer Father File Fish Fisherman Flea Flower Fly Fortune Fowler Fox Frenchman Frog Gardener Genius Glow-worm Gnat Goat Gods Gold Good Goose Gourd Governor Grape Grasshopper Greed Groom Gull Hand Hawk Hedgehog Hen Hercules Herdsman Heron Honey Horse Hunter Ill Image Indian Industry Jackal Jay Jealousy Juno Jupiter King Kingfisher Kite Knight Lamp Lark Leopard Liar Lion Lizard Lobster Locust Log Love Lynx Magpie Man Mask Merchant Mercury Miller Minerva Miser Modesty Mole Momus Money Monkey Moon Mosquito Mother Mountain Mourner Mouse Mouth Muscle Neptune Nettle Nightingale Nut Nymph Oak Ocean Old Man Ostrich Owl Ox Oyster Pallas Panther Paper Parrot Partridge Patient Peach Peacock Pearl Pelican Performer Philosopher Pig Pigeon Pine Pitcher Plutus Pomegranate Porcupine Pot Prince Rabbit Rain Ram Raven Reason Reed Reputation River Robber Robin Rooster Rose Sailor Satyr Scorpion Scythe Seer Servant Sheep Shepherd Silkworm Sister Slave Sloth Snail Snake Socrates Soldier Sorceress Sparrow Spider Sprat Stag Stick Stork Student Sun Swallow Swan Tanner Teacher Teeth Temple Thief Thorn Thrush Tiger Tiresias Tongue Tool Tortoise Trapper Traveler Treasure Tree Trumpeter Tuna Turkey Venus Vice Vine Virtue Vulture Walnut Wasp Weasel Whale Wheel Willow Wind Wine Wolf Woman Woodcutter Workman Worm.
Terms and Conditions.
Note: This is not a complete collection as nobody really knows how many Aesop's Fables exist. Fables are added to the site as they are found in public domain sources; not all of them came from Aesop.

**3.** <https://en.wikipedia.org/wiki/The_Fox_and_the_Lion>

Not to be confused with The Fox and the Sick Lion .
An illustration by Richard Heighway from an 1894 collection of the fables.
The Fox and the Lion [1] [2] is one of Aesop's Fables and represents a comedy of manners . It is number 10 in the Perry Index . [1].
The fables[ edit ].
The fable was briefly told in Classical Greek sources: 'A fox had never seen a lion before, so when she happened to meet the lion for the first time she all but died of fright. The second time she saw him, she was still afraid, but not as much as before. The third time, the fox was bold enough to go right up to the lion and speak to him.'.
Since the story was not related in Latin until very late, it was not included in early European collections of Aesop's fables. Neo-Latin poems based on it were written by Hieronymus Osius and Gabriele Faerno in the 16th century, while in England it was included in Geoffrey Whitney 's Choice of Emblemes (1586) and the collections of Francis Barlow and Roger L'Estrange in the late 17th century. Most of these followed the fable's original Greek source in giving it the moral that acquaintance overcomes fear. When it appeared in emblem books , however, it was as an illustration of how difficult things become easy with practice, but after its appearance in Samuel Croxall 's The Fables of Aesop in 1722, the story was given a social interpretation. In his long commentary, Croxall remarks that the lesson to be learned from it is of ‘the two extremes in which we may fail, as to a proper behaviour towards our superiors’, namely bashfulness and ‘overbearing impudence’. [2] Although the proverb 'Familiarity breeds contempt' hardly fits the story as it stands, Jeffreys Taylor made it do so in a poem for children from his Aesop in Rhyme (1820). [3] In this the fox criticizes the lion's cold behaviour and is thrown by him into the river to teach him better manners.
The tale with its three episodes does not present illustrators with many possibilities other than showing the two animals looking at each other and showing various emotional states. The possibilities of the Mediaeval convention of showing all the episodes in a composite design is made use of in the late 15th century Greek manuscript known as the Medici Aesop. [4] Thereafter one had to wait until the convention was revived towards the end of the 19th century. In 2011 the fable was set for narrator, horn and piano by American composer Anthony Plog .
Another fable with the same moral but a different outcome concerns the camel. Numbered 195 in the Perry Index, [5] it relates how people were terrified at their first sight of the camel. Once they understood its placid nature, however, they bridled it and allowed even their children to ride on it. This too had only ancient Greek sources and was rarely recorded in England except by L'Estrange and Townsend . Ivan Krylov wrote a variant of the fable with a donkey, who was initially a small animal, but asked Jupiter to make him a big beast, and scared everyone until they learned more about him, and now he is used for menial work. [6].
" The Cock and the Jasp ".
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**4.** <https://medium.com/@apatel12/machiavellis-prince-a-lion-and-a-fox-31a6e1db55cf>

The statue of Niccolo Machiavelli at the Uffizi Gallery in Florence, Italy.
Machiavelli believed that a successful Prince should appear to display the characteristics exhibited by both a ‘lion’ and a ‘fox’ because a combination of the characteristics from these paradigms is seen by Machiavelli as the most effective way for a ruler to acquire and maintain power. Acquiring and maintaining power has been described Machiavelli as “the only real concern of the political ruler” and therefore can be typified as the essential characteristic for a ‘successful Prince’.
The image of the lion that Machiavelli aims to convey can predominantly be seen as the representation of the qualities of strength and respect, which is what the lion was linked to in his time. The most obvious physical trait representative of a lion would be the willingness to be ‘war wise’. Machiavelli describes how a Prince should have no hesitation or even thought against waging war, and that he must also take great care in learning the ‘art’ and detail of war, ranging from “its institutions and its disciplines” (The Prince: Ch. 14, Para. 1). He goes on to emphasise how important this is to being a successful prince as it not only maintains those who were born into power, but can also be an effective method for those wishing to rise into power, thus satisfying the aforementioned definition of a successful prince. Furthermore, neglect of the art of war is said to be the first way to lose power, further underlying the importance of this concept.
Another trait of a Machiavellian lion is to possess the image of bravery expected of a successful Prince. This is important in Machiavelli’s view as he explains that power cannot be maintained unless such an image is conveyed as otherwise a Prince would be unable to command the respect of those under his domain, not least those in the military force (The Prince: Ch. 20). Moreover, a successful Prince must back his abilities and not let the fear of criticism from appearing too cruel hinder decision making, as this undermines the image of bravery.
Following on from this, the final fundamental trait of a Machiavellian lion is the notion that it is preferable “for a leader to be feared as opposed to being loved, when one of the two is to be lacked” (The Prince: Ch. 17, Para. 3–4); the same way the lion in the animal kingdom is usually depicted as the one animal all the others fear the most. Machiavelli argues this as he believes that men, due to their fickle and self-centred natures, are less hesitant to challenge a leader who is loved, as love is held together by a chain of obligation which is broken easily by a man’s self-interest, in contrast to fear being held together by a dread of punishment, which is inherent within a Machiavellian lion and is less likely to be challenged. Nevertheless, Machiavelli does explicate and develop this idea further with a combination of fox traits, as explained subsequently.
Meanwhile, the image of the fox that Machiavelli generates is one of careful canniness and deception. The first trait of a fox to consider is the idea that a successful Prince should be prepared to be flexible when it comes to keeping his word (The Prince: Ch. 18). Machiavelli expresses that whilst the nobility of Princes that keep their word is in no doubt, his experience shows that successful Princes who maintained their power for a lengthy period of time cared little for keeping their word and ultimately surpassed the achievements of those Princes more predisposed by honesty. Nonetheless, Machiavelli makes a further distinction, saying that a successful Prince never lacks legitimate reasons to break promises, thus allowing him to disguise this nature well as not to appear as a hypocrite.
A Machiavellian fox also has the ability to be observant and selective of the people surrounding him. Machiavelli explains that a successful Prince making good laws cannot exist without a good army and, whilst a good army may initially appear to fall under the qualities of a lion, fox like qualities must be applied when dealing with the different types of soldiers an army has, both in The Prince: Ch. 12 and The Discourses: Bk. 2, Ch. 20. Machiavelli specifically refers to the mercenary soldiers, fighting only for money, who are disloyal and relying on them would lead to ruin. A Prince embodying a fox would be able to proactively spot such soldiers and remove them before they become a major problem in times of war. Following on from this, successful Princes must have the nous to avoid flatterers (The Prince: Ch. 23) whilst also being able to take on board advice. This fox like quality of selective discretion to be able to take on good advice is the mark of a wise and therefore successful Prince, as Machiavelli asserts that good, carefully selected advice will translate into successfully maintaining power.
The underpinning aspect of the Machiavellian fox is the prudent way of handling the influence of fortune (The Prince: Ch. 25). Whilst Machiavelli acknowledges that fortune is out of a Prince’s control, he affirms that a successful Prince must proactively adjust to the time and circumstances, despite the natural course of action being to stay on the course that past successes were built upon; directly contrasting with previous Christian approaches on how to approach and deal with fortune. This embodies the spirit of the fox in the sense that one must anticipate and plan ahead, as even if the same men follow a similar plan, the mere change in fortune, and the potential non-anticipation of this can easily overthrow the unsuspecting Prince.
Whilst so far the qualities of a lion and fox that make a successful Prince have been discussed independently, the crucial and predominant view that Machiavelli intends is that successful Princes combine aspects of both the lion and fox (Kocis, 1998: 119). This becomes most explicitly apparent in Chapter 18 of The Prince, where Machiavelli describes that “It is therefore necessary to be a fox in order to recognise the traps and a lion in order to frighten the wolves”. This is because “a lion cannot defend itself from traps and the fox cannot protect itself from wolves”. The essence of this is that lion and the fox individually both naturally and inherently have their own weaknesses and that the way cover such weaknesses is to adopt the qualities of the other respective animal. However, this point does not invalidate the distinct qualities of a lion/fox taken independently as conditions for a successful Prince; rather, it means that they become necessary conditions for the success of a Prince, as opposed to sufficient conditions.
With this in mind, it is logical to revisit Machiavelli’s aforementioned pronouncement that it is better for a leader to be feared than loved, given the straight choice between them. We can now take the analysis of this further and show how this can be developed and related to the combination of both lion and fox qualities. A successful Prince should therefore portray an image of fear on the outside, acting like a lion, despite actually performing generous actions that would ordinarily make him appear more generous and less feared to citizens in reality, acting like a fox. As a result, the successful Prince covers the weaknesses of both the lion quality, namely the vulnerability to self-centred men, and of the fox, specifically the avoidance of increased greed from citizens that stem from a generous leader (The Prince: Ch. 16), and can therefore more effectively maintain power.
Generally, when combining lion and fox characteristics, a successful prince appears to act like a lion but actually acts like a fox. This is best exemplified when revisiting whether a Prince should be flexible when keeping his word. Even when having legitimate reasons to go against previous promises, Machiavelli in The Prince (Ch. 18, para. 3) adds that “it is necessary to know to disguise this nature well and therefore be a great hypocrite and liar”. This notion of a “great hypocrite” can be shown as a Prince appearing to act like a lion in that he appears truthful yet in reality he is being deceitful, like a fox.
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**5.** <https://www.litcharts.com/lit/the-prince/symbols/the-fox-and-the-lion>

Preface Chapter 1 Chapter 2 Chapter 3 Chapter 4 Chapter 5 Chapter 6 Chapter 7 Chapter 8 Chapter 9 Chapter 10 Chapter 11 Chapter 12 Chapter 13 Chapter 14 Chapter 15 Chapter 16 Chapter 17 Chapter 18 Chapter 19 Chapter 20 Chapter 21 Chapter 22 Chapter 23 Chapter 24 Chapter 25 Chapter 26.
All Characters Niccolò Machiavelli Lorenzo dé Medici Cesare Borgia Alexander VI Ferdinand of Aragon Leo X Maximilian Charles VIII Louis XII Francesco Sforza Ludovico Sforza Hannibal Commodus L. Septimius Severus.
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Theme Wheel.
"Sooo much more helpful than SparkNotes. The way the content is organized.
The Ancient World.
Machiavelli uses the metaphor of the fox and the lion to explain the combination of cunning and strength that a prince must possess in order to maintain control of his state. Machiavelli stresses that a prince must learn how to imitate both the fox and the lion so that he may draw on the necessary attributes of these "beasts" when circumstances demand it. According to Machiavelli, a prudent ruler must adapt to new situations and problems, acting as a fox "in order to recognize traps" and as a lion when he must "frighten off wolves." Machiavelli argues that the lion "is defenseless against traps" while the fox "is defenseless against wolves" and other physical threats; therefore, a prince must mimic the behavior of both types of beasts in order to benefit from their complementary talents and to overcome their differing weaknesses. As a fox, the prince can use cunning statecraft and diplomacy to sidestep traps and other pitfalls. As a lion, the prince can use physical force in order to maintain his power over his subjects and enemies. Taken individually, neither of these talents will spell a prince's success; but combined, the diversified skillset – political cunning backed by the threat of physical force – is formidable. The fox and the lion represent a meeting of opposites and a wise ruler will strive to master and combine the unique skills of both beasts.
The Fox and The Lion Quotes in The Prince.
The The Prince quotes below all refer to the symbol of The Fox and The Lion. For each quote, you can also see the other characters and themes related to it (each theme is indicated by its own dot and icon, like this one:.
Chapter 18 Quotes.
So, as a prince is forced to know how to act like a beast, he must learn from the fox and the lion; because the lion is defenseless against traps and a fox is defenseless against wolves. Therefore one must be a fox in order to recognize traps, and a lion to frighten off wolves.
Get the entire The Prince LitChart as a printable PDF.
Download.
The timeline below shows where the symbol The Fox and The Lion appears in The Prince. The colored dots and icons indicate which themes are associated with that appearance.
..."sound foundations" or he will "come to grief." The main foundations of all states "are good laws and good arms ." Because it is impossible to have good laws without good arms (military power), and... (full context).
...a ruler must learn to act like a beast, Machiavelli urges princes to study " the fox and the lion ." The lion is "defenseless against traps" but can easily "frighten off wolves." Conversely, the... (full context).
Machiavelli elevates Severus, who as a new prince ably acted "the part of both a fox and a lion ," as an "outstanding" example for new rulers. Under the pretext of avenging Pertinax's death,... (full context).
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**6.** <https://etc.usf.edu/lit2go/35/aesops-fables/396/the-fox-and-the-lion/>

Chicago.
Aesop, . "“The Fox and the Lion”." Aesop's Fables. Lit2Go Edition. 1867. Web. <https://etc.usf.edu/lit2go/35/aesops-fables/396/the-fox-and-the-lion/>. October 17, 2022.
Next.
The embedded audio player requires a modern internet browser. You should visit Browse Happy and update your internet browser today!
When first the Fox saw the Lion he was terribly frightened, and ran away and hid himself in the wood. Next time however he came near the King of Beasts he stopped at a safe distance and watched him pass by. The third time they came near one another the Fox went straight up to the Lion and passed the time of day with him, asking him how his family were, and when he should have the pleasure of seeing him again; then turning his tail, he parted from the Lion without much ceremony.
Next.
This collection of children's literature is a part of the Educational Technology Clearinghouse and is funded by various grants .
Giving.
This document was downloaded from Lit2Go , a free online collection of stories and poems in Mp3 (audiobook) format published by the Florida Center for Instructional Technology . For more information, including classroom activities, readability data, and original sources, please visit https://etc.usf.edu/lit2go/35/aesops-fables/396/the-fox-and-the-lion/ .

**7.** <https://www.commonlit.org/en/texts/the-fox-and-the-lion>

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**8.** <https://www.foxandlionbread.com/>

.

**9.** <https://www.amazon.com/Roosevelt-1882-1940-James-MacGregor-Burns/dp/0156027623>

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