For several decades now, a growing number of interdisciplinary studies have investigated the use of the proverb in diverse contexts, genres, and media. As Wolfgang Mieder has observed, paremiologists have begun to move beyond mere historical studies of the proverb in traditional societies and folk forms, and "have become aware of the use and function of traditional proverbs in modern technological and sophisticated societies" ("Proverb in the Modern Age" 118). As a consequence, paremiology has been enriched not only by studies that investigate proverbs in traditional folk genres, such as the folk and fairy tale, but by "important studies of proverbs in modern literature, in psychological testing, and in the various forms of mass media such as newspapers, magazines, and advertisements" (118). One of the media in our technological society that has not been given much attention by paremiologists, however, is film. Perhaps this neglect is due to the medium's essentially visual technology, in which pictures speak louder than words, which are, on the other hand, the essence of the proverb. But the primary verbal nature of the proverb has not obscured the fact that it often has an implicit image content as well, nor has it kept paremiologists from investigating the proverb's use in paintings, emblems, and other visual media such as advertisements. Moreover, as long as films contain spoken words imitating the speech of life, it is likely that proverbs will be present in cinema too.

In what follows, I undertake a study of proverbs as they are used in The Company of Wolves, a cinematic adaptation of the fairy tale "Little Red Riding Hood." Because folk and fairy tales are rich in proverbial language, it seems natural to take a film adaptation of...
this traditional genre as an initial case study of proverbs in cinema. But in this connection, the question that arises is not only how proverbs might function in cinema, but how a traditionally oral genre whose proverbial language is intended for the credulous ear merges with a visual technology that “speaks” primarily to the sophisticated eyes of the twentieth-century viewer.

When it comes to the fairy tale, seeing is not necessarily believing. The fairy tale’s unquestioned presentation of a magical realm, which many have considered one of the genre’s essential traits, is certainly enhanced by the non-visual nature of the originally spoken genre. The suspension of disbelief in which the listener or reader of a fairy tale engages is triggered by the formula “once upon a time” and by the imaginative license given to the mind’s eye. The one-dimensionality, the depthlessness, and the abstract style of the fairy tale (Lüthi 4–36) do not require the auditor or reader to envision a specific reality, and thereby they encourage imaginative belief in an unreal world. In the fairy tale, then, not seeing is believing.

Different conditions apply to the fairy tale movie and its viewers. Indeed, one of the great strengths of the film as a visual medium—its realism—is the very characteristic that distinguishes it so sharply from the fairy tale. The concrete detail and specific representations that a film necessarily provides (especially the live action film) are the very things that are necessarily lacking in the traditional fairy tale. It becomes the filmmaker’s task to suspend the viewer’s disbelief in the magical by creating compelling visual images. For the viewer of fairy tale cinema, then, seeing is believing.

Of course, the filmmaker may want to break the “magic spell” of the fairy tale by exploiting the tension between the visual realism of the film and the abstract nature of the Märchen—literally, to illuminate critically the fairy tale’s connection to the superstition of the “dark ages.” This is precisely the technique of Angela Carter and Neil Jordan’s cinematic fairy tale adaptation, The Company of Wolves (1984). Based on Angela Carter’s literary adaptation by the same name, the live action film radically alters the traditional tale of “Little Red Riding Hood” by presenting it as the dream of a contemporary adolescent girl. Embedded within this dream itself are additional tales of wolves and werewolves told by Rosaleen (the Red Riding Hood character) and her grandmother. These narrative layers (reality, dream, tales within a dream) disenchant the traditional tale
by "disappointing" and challenging the viewer's conventional expectations. And as a result the viewer is compelled to reconsider the conventional meaning or wisdom of the "Red Riding Hood" story. While this re-vision of the tale is effected in part by the film's visual redefinition of traditional fairy tale images, the film also engages in verbal subversion by undermining conventional fairy tale language. My focus in this essay is on the film's use of proverbs as a means of questioning the popular wisdom of the fairy tale. As a number of paremiologists have demonstrated, the proverb is a significant stylistic trait of the folktale. And in his study of the proverb in the works of the Brothers Grimm, Wolfgang Mieder has shown how Wilhelm Grimm incorporated proverbial language into the Kinder- und Hausmärchen so as to recreate the traditional style of the stories. Believing, as he did, that proverbs embodied Popularphilosophie, Wilhelm was simultaneously (re)introducing into the tales both the voice and the "philosophy"—beliefs, attitudes, and values—of the folk (Mieder, "Findet, so werdet ihr suchen!" 60-62). By using proverbs in The Company of Wolves, Carter and Jordan are in one sense following Wilhelm Grimm's example—that is, attempting to suggest the language and atmosphere of the fairy tale. Yet, in a more important sense they employ proverbs not to indulge in the conventional language of the fairy tale but rather to demystify its proverbial language and the conventional wisdom that it expounds.

The proverbial language of the film does not occur in the realistic frame story, which has a contemporary setting, but rather within the the young girl's dream and its interpolated tales. Although the dream settings are appropriately surreal, they depict a largely feudal society and are populated with mostly peasant characters whose speech is accordingly proverbial. Rosaleen's Granny, in particular, is a fountain of proverbial speech who observes that men are "as nice as pie until they've had their way with you," that "all went right as a trivet," and that the village priest is "deaf as a post." While such expressions on the one hand echo the language of traditional Märchen, we must keep in mind that the characters who use them in this film are not at all conventional. After all, as figures in a nightmare, they are actually the projections of the young dreamer's subconscious. Why, then, would they make use of folksy, proverbial speech? Given that the majority of the proverbs and proverbial expressions uttered in the film come from the mouths of Rosaleen's Granny, who is her maternal mentor, and her father, we can speculate that the young girl identifies these authority figures with proverbial
speech. In other words, in her dream the young girl identifies authority and wisdom with the popular wisdom of the proverb. And, in fact, the world reflected in her dream is one that seems to be based on the authority of popular beliefs, a world in which Granny's superstitious warning tale of a boy and the devil begins with "They say . . ." and concludes with "It's the God's own truth."

As the voice of popular wisdom, the grandmother becomes Rosaleen's mentor, whose speech is proverbially sententious: "You've got a lot to learn child. Never stray from the path, never eat a windfall apple, and never trust a man whose eyebrows meet." The stories that the grandmother tells to Rosaleen are tales of devils, werewolves, and superstition. They are at once warning tales and stories of sexual initiation that are part of Rosaleen's rite of passage into adulthood. As *Grimm's Fairy Tales* Granny's stories caution Rosaleen against the wolf who "may be more than he seems," the kind of wolf who is "hairy on the inside"; and her mistrust of men and sexuality is taught to Rosaleen as superstition that is confirmed by popular belief: "*They say* the priest's bastards often turn into wolves as they grow older" (emphasis added).

Not only does the grandmother use proverbs and cite popular wisdom to narrate her stories, but even the characters in her tales are endowed with proverbial speech. Yet when Granny's characters employ proverbial language, irony ensues. In the story of a travelling man who disappears on his wedding night, the peasant search party reports that it has found "not a hair nor a hide of him." The peasant's casual use of the proverbial expression is proven to be ironic when it turns out that the travelling man is in fact a werewolf. And in the grandmother's superstitious tale of the boy who receives a magic ointment from the devil, even the Prince of Darkness himself moralizes proverbially: "Now use it wisely. Waste not, want not." Such irony signals us—and perhaps Rosaleen, too—that proverbs and popular wisdom might not be all that they seem. This is certainly the view of Rosaleen's mother, who accuses her daughter of being "besotted with that old lady and her old wives' tales."

Rosaleen's mother, in fact, seeks to demystify the superstitious beliefs Granny has passed on to Rosaleen, especially as regards sexuality. When Rosaleen tells her mother what Granny has said about the bestial nature of men, her mother cautions that the grandmother "knows a lot, but she doesn't know everything. And if there's a beast in men, it meets its match in women too." Characterized, then, by an unconventional understanding of sexuality, Rosaleen's mother re-
jects the popular wisdom of the grandmother; and accordingly her own language is virtually free of proverbs.9

The mother's challenge of the grandmother's popular wisdom is echoed by the old priest, who does not really appear as a representative of conventional authority and wisdom. His own speech is characterized by one ritualistic proverb ("Earth to earth, ashes to ashes, dust to dust") and by biblical citation. But the biblical passage he quotes—"The wolf shall also dwell with the lamb . . . " (Isaiah 11.6-8)—takes on radically unconventional sexual connotations in this story of werewolves, young women, and sexuality. Like Rosaleen's mother, the priest is at odds with the grandmother and challenges the popular superstition she feeds to her granddaughter. While trimming trees in the churchyard, he overhears the grandmother tell Rosaleen of werewolves and the superstition that "the priest's bastards often turn into wolves as they grow older." When the old woman rebukes him for letting some of the branches he has pruned fall on her, his proverb-like reply suggests metaphorically his view of her and her moral teachings: "Someone's got to do it. Someone's got to cut away the old wood. Even evergreens need pruning." So when Rosaleen depicts the priest later in her own tale of the she-wolf, he appears as a sympathetic character who protects the wounded creature from the hostile villagers and consoles her with the comforting—but not moralistic—proverb "It will heal in time."

Unlike the mother and the unconventional priest, Rosaleen's father grounds his understanding of the world in traditional proverbial wisdom. On several occasions he employs proverbs to deal with important stages in the family's life. For example, after the burial of their elder daughter, who had been attacked by wolves, he seeks to console his grieving wife with the advice: "Don't grieve. Least said, soonest mended." And later, when teasing Rosaleen about her attraction to a young boy, his speech is defined by proverbs and recourse to popular wisdom:

FATHER: She'll be gone soon enough, she's so pretty. What is it they say? "It's not losing a daughter, it's gaining a son."

ROSALEEN: Stop teasing me, he only asked me to walk with him.

FATHER: Ah, one thing leads to another. (emphasis added)

For the father, then, life comfortably corresponds to proverbial truths and requires no deeper insights that might challenge these clichés.
Even when experience challenges his simple understanding of the world, Rosaleen's father turns to the proverb for a meaningful analysis of his experience. Returning home from a successful hunt for a wolf that had posed a threat to Rosaleen as she and a young boy walked in the woods, the shaken father displays the trophy he had cut off earlier as a wolf’s forepaw—and which is now a human hand:

FATHER: What do I know whose hand it is? All I know is what I see. . . . When I killed it, it was a wolf. It turned into a man. Seeing is believing.

Yet while her father accepts the truth of the proverb and lets it stand for his experience, Rosaleen herself—curious about the bestial nature of humans and cautioned by her mother against the popular wisdom of Granny and “her old wives’ tales”—wants to define her own experience. She wants to experience first hand, as it were, and not merely accept the popular wisdom she has been taught. Drawing close to the severed hand with her own outstretched, she questions the father's proverbial assertion with her own redefinition of it:

FATHER: . . . Seeing is believing.

ROSALEEN: Is it? What about touching?

Rosaleen’s curiosity takes her beyond the safe and limiting clichés she has so often heard. Having learned from her grandmother that “a wolf may be more than he seems” (emphasis added), Rosaleen challenges her father’s wisdom that “seeing is believing.” Yet she challenges as well Granny’s own understanding of man’s bestial (i.e., sexual) nature, which she must judge on her own experience, not on the basis of “old wives’ tales.”

Rosaleen’s challenge—“Is it? What about touching?”—might be taken as an echo of the proverb “seeing is believing, but touching is the truth.” However, since this ostensibly earlier form of the proverb (Dundes 89) is resurrected as a sort of “anti-proverb” that denies the final authority of the more common expression, and since she poses it as a question, what Rosaleen asks does not signal her reliance on popular wisdom but, to the contrary, her maturing skepticism. Moreover, in suggesting that touch might reveal a truth inaccessible to sight alone, Rosaleen expands her sensuous universe and reveals her sensual curiosity, which Granny’s tales had simultaneously proscribed and provoked.

Rosaleen’s exploration of sexual experience culminates in her encounter with the werewolf, and the gradual growth of her autonomous
acceptance of sexuality is reflected not only in her attraction towards him, but also in her reaction to the popular wisdom of the proverb "Seeing is believing." When she encounters the handsome huntsman (who later becomes the wolf), he tells her he has an object (a compass) that can guide him through the woods to Granny's so that he does not become lost:

ROSALEEN: I don't believe there is such a thing.

HUNTSMAN: Seeing is believing. [Shows her the compass.] The little needle always points north. No matter where I go. So I always know exactly where I am.

ROSALEEN: I don't believe it even though I see it.

Rosaleen's skepticism underlines her refusal to accept things at first glance and her refusal to rely on the proverbial wisdom of others. Her rejection of popular wisdom and conventional values becomes even more pronounced in the climactic seduction scene, where Rosaleen and the werewolf engage in the traditional litany of the Red Riding Hood tale, now recast to reflect a less naive and more independent young woman:

ROSALEEN: What big eyes you have.

HUNTSMAN: All the better to see you with.

ROSALEEN: They say "Seeing is believing," but I'd never swear to it.

The proverb "Seeing is believing" has become a leitmotif that marks for us the progress of Rosaleen's maturation. From her initial questioning of her father's proverbial declaration, she moves to explicit skepticism and a rejection of the belief. Her own experience, her individual insight into that experience, and her autonomous determination of value all replace the popular wisdom of the proverb and the morality of communal superstition. Probing beyond proverbial truth, Rosaleen's experience gives her a new and unconventional understanding of the wolf and her own sexuality. As she suggested earlier, touching might reveal truths unknown to those limited by seeing (such as her bespectacled grandmother). Finally transformed into a wolf herself by her experience, she joins the company of wolves and leaves behind the world where unquestioned authority of proverbial language limits the experience of reality. Shunning the dogmatism of moralistic proverbs, which can be no substitute for
experience, Rosaleen ends her own tale of the she-wolf not with a traditional moral, but with the realistic admission: “And that’s all I’ll tell you, because that’s all I know.”

Proverbial wisdom is exposed in The Company of Wolves, and the film reflects the tendency in modern media to manipulate traditional proverbs in order to challenge their conventional wisdom. As Wolfgang Mieder has observed, “Proverbs are no longer sacrosanct bits of wisdom laying out a course of action that must be adhered to blindly. Instead proverbs are considered as questionable and at best apparent truths. . . .”11

The challenge to the apparent truth of proverbial wisdom continues to the very end of this modern fairy tale. As the film ends, a narrator recites the moral of Charles Perrault’s seventeenth century version of “Le petit chaperon rouge”:

Little girls, this seems to say,  
Never stop upon your way.  
Never trust a stranger-friend;  
No one knows how it will end.  
As you’re pretty, so be wise;  
Wolves may lurk in every guise.  
Now, as then, ‘tis simple truth—  
Sweetest tongue has sharpest tooth!”12

It is the film’s final irony that the viewer’s reentry into the complex and ambiguous world of reality is accompanied by a poetic moralité marked by proverbial language: “Now, as then, ‘tis simple truth—/ Sweetest tongue has sharpest tooth!”13 But the film’s deconstruction and transcendence of proverbial language has made us skeptical toward such “simple truth,” which is what neatly formulated moral endings generally teach. Skeptical that seeing is believing, we are encouraged to explore beyond the “simple truth”; and when we do, we discover the deeper irony of the film’s appended moral. For the conventional wisdom of the popular tale—the “antique gossip” and “old wives’ tales” of the grandmother—is only apparently behind this final warning: “Little girls, this seems to say . . . ” In truth, the film conveys a radical sexual morality that contradicts the traditional moral—a morality that is beyond the conventional images and language of the traditional fairy tale, a morality that is perhaps as frightening to the viewer of this fairy tale as to the film’s terrified waking dreamer. It is an un-popular wisdom for which no proverbial language, no bromides, yet exist. So the film’s ultimate paradox
lies in its use of proverbs to deconstruct proverbial wisdom and its use of the visual to persuade us that seeing alone is not believing.¹⁴

NOTES

¹See the surveys and bibliographies in Röhrich/Mieder 83–118.

²Proverbs in films have certainly not received the kind of interpretive analysis Wolfgang Mieder calls for in literary proverb studies (see Mieder, “The Essence of Literary Proverb Studies” and “Das Sprichwort und die deutsche Literatur”). In 1952 Margaret M. Bryant briefly observed how proverbs were used in movie titles to capture the attention of the prospective audience. She noted that “of the 2,000 titles for 1936–1946 about twenty per cent can be classified under the heading of folk sayings” (225). The 1977 article by Gustav Bebermeyer and Renate Bebermeyer points out how movie titles themselves can achieve proverbial status through adaptation in other linguistic contexts. Fabrice Ziolkowski’s interview with Eric Rohmer reveals briefly that director’s attitude towards proverbs, especially in La Femme de l’Aviateur, ou On ne saurait penser à rien, but a fuller study is not undertaken.

³For the relevant literature on proverbs and folk narratives—especially the fairy tale—see Röhrich/Mieder 83–88; and the entries indexed under “fairy tale” in Mieder, International Proverb Scholarship.

⁴Max Lüthi (10) observes that “everyday folktale characters do not feel that an encounter with an otherworld being is an encounter with an alien dimension.” Stith Thompson’s definition of the Märchen notes that the genre “moves in an unreal world without definite locality or definite characters and is filled with the marvelous” (8). These are fairly representative.

⁵Carter’s story and the film are adapted in part not only from well-known variants by Grimm and Charles Perrault, but also from an early oral version of the French tale, “Conte de la mère grande” (Delarue 1: 373–74; English translation in Zipes 5–6). This oral variant—which revolves around a brave young girl’s encounter with a werewolf—is itself a radical alternative to the conventional versions by Perrault and Grimm. See the excellent comparative history of Red Riding Hood variants in Zipes 1–65.

⁶See note 3 above.

⁷See Mieder, “Findet, so werdet ihr suchen!” 115–41; and “Wilhelm Grimm’s Proverbial Additions.” See also Rölleke/Bluhm.

⁸The occurrence of proverbs in Carter’s literary version of the story is less frequent than in the film adaptation (compare the lists at the end of this paper). Given that her literary language is already very iconoclastic as compared to the traditional style of the fairy tale, and that the film makes use of dialog as opposed to the narrative voice of the written text, it is not surprising that the screenplay should incorporate additional examples of proverbial speech.

⁹Once, in response to Rosaleen’s observation about the approach of winter, her mother replies: “A hard winter brings out the wolf,” which only approximates the proverb “It is a hard winter when one wolf eats another” (Apperson 701); and less nearly echoes “A hard winter when bear eats bear” (Whiting 489). “A good winter
brings a good summer," and "A green winter makes a fat churchyard" (Apperson 694). Later she warns her daughter, " . . . don't stray, Rosaleen, I trust you. You won't be lucky twice." This is hackneyed advice, to be sure, but it is given in the context of the mother's trust of her daughter and is thus less dogmatic than the grandmother's proverbial language.

The film's thematic juxtaposition of "Seeing is believing" and "Seeing is believing, but touching is the truth" illuminates the debate between Alan Dundes and Simon J. Bronner. Dundes views the dominance of the abbreviated proverb "Seeing is believing" in American folk speech as evidence of vision's primacy as a metaphor of understanding in American culture, while Bronner feels that the shortened form is merely an example "of phrasal clipping which does not necessarily negate our analytical need for tangibility" ("The Haptic Experience of Culture" 352; see also his " . . . Feeling's the Truth"). The American focus of these arguments does not let us freely generalize about the proverb's use in British English, but the theses of both Dundes and Bronner are entirely relevant to the physiocultural attitudes of this film. The film's depiction of touching (or feeling) as a radical alternative to the limited experience of sight clearly suggests that the filmmakers understand the cultural primacy of sight and seek to subvert its normative power by embracing other experience—especially touch.

Proverb in the Modern Age 155-56. The subversive use of proverbs in The Company of Wolves echoes Eric Rohmer's use in his "series" Comedies and Proverbs: " . . . my proverbs will always be either false ones or those taken against the grain. I don't believe in proverbs any more than did Alfred de Musset who also wrote Comedies and Proverbs. It's to show that I have no moralizing intention—the opposite of the Moral Tales. The opposite of any truth is correct. There is no formula for truth: it isn't found in assertions" (Ziolkowski 64).

The film uses the early twentieth-century translation by S.R. Littlewood (29) and not Carter's own translation in The Fairy Tales of Charles Perrault 28. This suggests that the Littlewood version was chosen purposely for its language. (The film omits the seventh and eighth lines of Littlewood's translation of the moral: "Handsome they may be. and kind./Gay. or charming—never mind!")

Apparently Littlewood's own formulation, the last line echoes a traditional proverb such as "Sweetest wine makes sharpest vinegar" (Apperson 614).

Research on this article was made possible by support from the Probus Club of Detroit and a Wayne State University Career Development Chair, which I gratefully acknowledge.

LIST OF PROVERBS AND EXPRESSIONS

The following lists alphabetically according to key word the proverbs and expressions found in both the film and literary versions of The Company of Wolves. Since I am unable to give page numbers for the film version, I have identified each item by its speaker in the film and, under a single key word, in order of use. For the literary
version I have given the page numbers for the text as published in Carter's *The Bloody Chamber* 110–18. In each instance reference is made to the proverb collection in which the item can be confirmed. The confirmation is quoted unless there is an identical match.

*From the Film Version:*

**Bloom**
1. “But once the bloom is gone, oh, the beast comes out.” (Grandmother)
   Stevenson 203, Bloom 11: “She has quite lost the blue on the plum”; “Bloom, the blue colour upon plums and grapes newly gathered.”

**Deaf**
2. “He’s deaf as a post.” (Grandmother)
   Apperson 138-39, Deaf 5: “As deaf as a post.”

**Devil**
3. “They say the Prince of Darkness is a gentleman.” (Rosaleen)
   Taylor 98, Devil 19: “The devil is a gentleman.”

**Earth**
4. “Earth to earth, ashes to ashes, dust to dust.” (Priest)
   Stevenson 1225, Immortality 3.

**Hide**
5. “Not a hair nor a hide of him. Not a footprint.” (Peasant)
   Taylor 183, Hide 1: “Neither hide, hair, nor hoof could we find.”

**Least**
6. “Least said, soonest mended.” (Father)
   Taylor 217, Least.

**Losing**
7. “What is it they say? It’s not losing a daughter, it’s gaining a son.” (Father)
   Although not cited in any standard proverb collection, this certainly has proverbial currency and is clearly considered in this context to have proverbial status, as indicated by the father’s introductory formula: “What is it they say?”

**Lucky**
8. “You won’t be lucky twice.” (Mother)
   *Oxford Dictionary* 496: “There is luck in odd numbers.”
One
9. “Ah, one thing leads to another.” (Father)
   *Oxford Dictionary* 598: “One thing (etc.) brings up another thing.”

Pie
10. “Oh, they’re nice as pie until they’ve had their way with you.”
    (Grandmother)
    *Taylor* 283, Pie 1: “As good as pie.”

Red
11. “Red as a berry.” (Grandmother)
    *Stevenson* 1944, Red 3: “Red as a cherry.”
12. “Red as blood.” (Rosaleen)
    *Stevenson* 1944, Red 3: “As red as blood.”

Right
13. “But for herself, all went right as a trivet.” (Grandmother)
    *Apperson* 531, Right as a trivet.
14. “So she went to his wedding to put wrong to right.” (Rosaleen)
    *Stevenson* 1992, Right/Right and Wrong 1: “Wrong never comes right.”

Seeing
15. “Seeing is believing.” (Father)
    *Stevenson* 2105, Sight 12.
    *Taylor* 322, Seeing 2: “Seeing is believing, but touching is the truth.”
17. “Seeing is believing.” (Huntsman/wolf)
    *Stevenson* 2105, Sight 12.
18. “I don’t believe it even though I see it.” (Rosaleen)
    *Stevenson* 2105, Sight 12.
19. “They say ‘Seeing is believing’, but I’d never swear to it.”
    (Rosaleen)
    *Stevenson* 2105, Sight 12.

Seem
20. “A wolf may be more than he seems.” (Grandmother)
    *Stevenson* 2057, Seeming 4: “Things are not always what they seem.”
Snow
21. “Soft as snow.” (Rosaleen)
   Taylor 342, Snow 2: “As cool and soft as snow.”

Sweetest
22. “Sweetest tongue has sharpest tooth.” (Narrator)
   Apperson 614: “Sweetest wine makes sharpest vinegar.”

Time
23. “It will heal in time.” (Priest)
   Stevenson 2329, Time/Time cures all things 2: “Time will bring healing.”

Waste
24. “Waste not, want not.” (Devil as gentleman)
   Apperson 668.

Wolf
25. “A hard winter brings out the wolf.” (Mother)
   Apperson 701, Wolf and Wolves 6: “It is a hard winter when one wolf eats another.” (See also note 9 above.)

From the Literary Version:

Clothes
1. “Seven years is a werewolf’s natural span, but if you burn his human clothing you condemn him to wolfishness for the rest of his life, so old wives hereabouts think it some protection to throw a hat or an apron at the werewolf, as if clothes made the man” (113).
   Stevenson 367, Clothes 5: “Clothes make the man.”

Deed
2. “Yet by the eyes, those phosphorescent eyes, you know him in all his shapes . . .” (113).
   Stevenson 537, Deed 11: “By his deeds we know a man.”

Devil
3. “If you spy a naked man among the pines, you must run as if the Devil were after you” (113).
   Whiting 103, D112: “As if the Devil (etc.) were after one.”

Meat
4. “The girl burst out laughing; she knew she was nobody’s meat” (118).
   Taylor 240. Meat 2: “To be one’s meat.”
Reason
5. “. . . of all the teeming perils of the night and the forest, ghosts, hobgoblins, ogres that grill babies upon gridirons, witches that fatten their captives in cages for cannibal tables, the wolf is the worst, for he cannot listen to reason” (110–11).
Stevenson 1941, Reason 14: “You should hear reason.”

Red
6. “. . . she knew the worst wolves are hairy on the inside and she shivered, in spite of the scarlet shawl she pulled more closely round herself as if it could protect her although it was as red as the blood she must spill” (117).
Stevenson 1944, Red 3: “As red as blood.”

Right
7. “She gave him a pair of bonny babies and all went right as a trivet . . .” (112).
Apperson 531, Right as a trivet.

Seem
8. “Fear and flee the wolf; for, worst of all, the wolf may be more than he seems.” (111)
Stevenson 2057, Seeming 4: “Things are not always what they seem.”

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