

1919 English edition by Valdemar Edward Paulsen & Milo Winter, published by Rand McNally; 1993 reprint by Checkerboard and Barnes & Noble,

The Wolf and the Kid, page 11.

2015 Spanish translation by Julia Sabaté Font's in *Fábulas*, according to 1952 edition of *Aesopica* by Ben Edwin Perry,

(Perry 97) **El cabrito y el lobo flautista.**

Primera grada. ^{97.1}

Hay un lobo. Hay un cabrito.

Muchos cabritos son un rebaño ^[herd].

El lobo tiene hambre ^[is hungry].

El cabrito está solo ^[is all alone].

El cabrito tiene miedo ^[is afraid].

El lobo tiene una flauta ^[flute].

El cabrito le dice al lobo,

“Lobo, toca ^[you play] la flauta. Yo balio ^[I dance].”

El lobo toca la flauta. El cabrito baila.

El lobo no se come al cabrito.



Segunda grada. ^{97.2}

Un lobo persigue ^[it chases] a un cabrito.
 El cabrito no está con el rebaño.
 El cabrito está solo.
 El lobo quiere comerse al cabrito.
 El cabrito dice, “¡No me comas ^{[don't eat me]!} Toca la flauta.
 Yo puedo **bailar**.”
 El lobo tocaba la flauta.
 El cabrito bailaba.
 Los perros oyen la flauta.
 Los perros vienen.
 Los perros persiguen ^[they chase] al lobo.
 El lobo no se come al cabrito.
 El lobo no debe ^[it should not] **tocar** la flauta.

Tercera grada. ^{97.3}

Un lobo persigue a un cabrito.
 El cabrito se ha separado del rebaño. Está rezagado del ^[is separated from] rebaño.
 El cabrito le dice al lobo, “Yo sé que me va a comer. Yo soy tu comida.
 Pero quiero **morir** con gloria. Toca tu flauta y yo bailaré.”
 El lobo tocó y el cabrito bailó.
 Los perros oyeron y vinieron. Los perros persiguieron ^[they chased] al lobo.
 El lobo se fue. El lobo le dice al cabrito, “Soy lobo. Soy ^[butcher, meat-eater] **carnicero**.”
 No debía **haber tocado** la flauta.”

EL CABRITO Y EL LOBO FLAUTISTA

Un lobo perseguía a un cabrito que había quedado rezagado del rebaño. Volviéndose, le dijo el cabrito al lobo: «Convencido estoy, lobo, de ser tu comida, pero para que no muera sin gloria, toca la flauta y así podré danzar». El lobo se puso a tocar la flauta y bailaba el cabrito, así que los perros lo oyeron y persiguieron al lobo. Volviéndose, el lobo le dijo al cabrito: «Me está bien empleado pues, siendo como soy carnicero, no debería haber tocado la flauta».

También los que hacen algo sin darse cuenta de lo que pasa, dejan atrás lo que tienen entre manos.

página 11, edición de Paulsen y Winters, 1919

THE WOLF AND THE KID

There was once a little Kid whose growing horns made him think he was a grown-up Billy Goat and able to take care of himself. So one evening when the flock started home from the pasture and his mother called, the Kid paid no heed and kept right on nibbling the tender grass. A little later when he lifted his head, the flock was gone.

He was all alone. The sun was sinking. Long shadows came creeping over the ground. A chilly little wind came creeping with them making scary noises in the grass. The Kid shivered as he thought of the terrible Wolf. Then he started wildly over the field, bleating for his mother. But not half-way, near a clump of trees, there was the Wolf!

The Kid knew there was little hope for him.

"Please, Mr. Wolf," he said trembling, "I know you are going to eat me. But first please pipe me a tune, for I want to dance and be merry as long as I can."

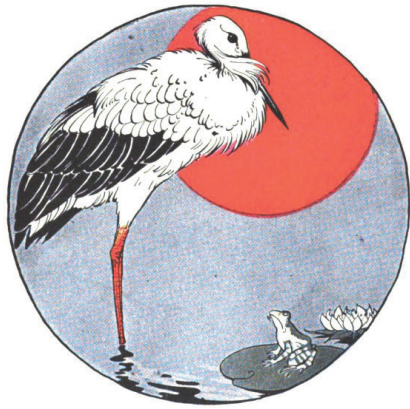
The Wolf liked the idea of a little music before eating, so he struck up a merry tune and the Kid leaped and frisked gaily.

Meanwhile, the flock was moving slowly homeward. In the still evening air the Wolf's piping carried far. The Shepherd Dogs pricked up their ears. They recognized the song the Wolf sings before a feast, and in a moment they were racing back to the pasture. The Wolf's song ended suddenly, and as he ran, with the Dogs at his heels, he called himself a fool for turning piper to please a Kid, when he should have stuck to his butcher's trade.

Do not let anything turn you from your purpose.

La **ÆSÓPICA** para NIÑOS

EN GRADA POR
ACADEMIA LATE Y LLAMA



The Aesop for Children, with pictures by Milo Winter, text by Valdemar Edward Paulsen

for students here in tiered, Spanish-language readings (volume 1),
to support Charlotte Mason and all language educators

2023

introduction to this edition (2023)

The Spanish texts were created with a tiered structure to accompany the 2015 Spanish translation by Julia Sabaté Font in Penguin and the 2018 translation by Ángel Pumarega in Editorial de la Universidad de Guanajuato. **They are “tiered” step by step (*en grada*), so we start with easier and more simple texts and work our way up to the authentic Spanish translation.** Following Sabaté Font, we label our fables according to 1952 edition of *Aesopica* by Ben Edwin Perry.

The tiered structure is designed to support comprehension. The first level, or the *primera grada*, are meant to provide input that is comprehensible to novice Spanish learners who are just starting out. Students are encouraged to continue “stepping up” to *segunda* or *tercera grada* until they reach a comfortable, yet challenging reading level. Advanced learners can start with the original translations and move their way backwards as they seek scaffolding and support.

To facilitate comprehension, the fables in this edition include an English version from a popular adaptation written by Valdemar Edward Paulsen and illustrated by Milo Winter. The 1919 version was published by Rand McNally and many families have the 1993 reprint by Barnes & Noble / Checkerboard.

The fables selected are our own choice. We selected those that met the needs of the traditional language classroom. In addition, we also followed the choices made by various homeschool curriculum programs that implement Charlotte Mason pedagogies and philosophies. We hope the selections and structures of this edition are useful to both classroom and homeschool teachers.

Sometimes we find ourselves discovering something we've lost.

Growing up, I read Aesop's *Fables* countless times. Yet in my two decades in the public school literature classroom, I had never taught them in any significant way. It was in our **Charlotte Mason** homeschool setting with our children, that I found Aesop again.

Two events brought Aesop foremost to my mind. First, I encountered *The Fables* in my Spanish literature course. In the middle ages, during the transition from Latin to Castilian Spanish, some of the only texts that survive in that early vernacular are translations or adaptations of Aesop's *Fables*. When I encountered these texts, I brought them to my high school literature students to highlight how medieval culture valued these “moralizing narratives”. I show my students that talking animals are effective in teaching moral lessons, but also in **bringing mirth** to readers. (Imagine my surprise when a later, I discovered that there were indigenous translations of Aesop! The indigenous had translated the Latin and Greek into ancient *nahuatl*, the language of the Mexica/Aztec of Mesoamerica.)

A second event was an encounter with a scene that is typical of many homeschooling families: one of my children curled up with the 1919 edition of *The Aesop for Children*. I was new in the homeschooling word, and it was something that was led by my wife at home. But this old book intrigued me, it was somewhat so familiar.

How have I missed sharing this with my students? As Spanish teacher, my students and I have access to so many different versions of the fables in the target language. But like so many old, school things, they are something of value that have been lost in modern education. Why doesn't anyone share these things?

Here is our attempt.

editor, José F. Moreno for **academia late y llama**, 2023