

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

## The Tortoise and the Ducks, page 12.

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

(Perry 106) Zeus y la tortuga.

Primera grada. <sup>106.1</sup>

Hay un dios griego. El dios se llama Zeus (Jupiter).

Hay una tortuga.

Zeus tiene una boda <sup>[has a wedding]</sup>.

Zeus tiene un banquete <sup>[banquet]</sup>.

Zeus invita a los animales.

Zeus invita a la tortuga.

La tortuga no va a la boda.

La tortuga no va al banquete.

Zeus se enoja <sup>[becomes angry]</sup>. Zeus va con la tortuga.

Zeus le pregunta <sup>[asks]</sup>, “¿Porqué no vienes a la fiesta?”

La tortuga dice, “Mi casa es la mejor casa.”

Zeus se enoja.

La casa de la tortuga está arriba de <sup>[on top of]</sup> la tortuga.



## Segunda grada. 106.2

Un día, el dios Zeus se casa <sup>[gets married]</sup> y tiene una boda.  
 Zeus tiene un banquete. Zeus tiene un festín <sup>[feast]</sup>.  
 Zeus invita a todos los animales. Zeus invita a la tortuga.  
 Todos los animales van al banquete. La tortuga no va al banquete.  
 Al otro día, Zeus va con la tortuga.  
 Zeus le pregunta a la tortuga, “¿Tortuga, porqué no fuiste <sup>[didn't you go]</sup> al banquete?”  
 “Tortuga, porqué no fuiste al festín?”  
 La tortuga le responde, “La casa propia <sup>[my own house]</sup> es la mejor casa.”  
 Zeus se irrita <sup>[becomes irritated]</sup>.  
 Zeus manda <sup>[mandates]</sup> que la casa de la tortuga esté arriba de la tortuga.  
 La casa de la tortuga está auestas <sup>[on piggyback]</sup>.

## Tercera grada. 106.3

Cuando Zeus se casó, invitó a todos los  
 animales al banquete.  
 Todos los animales fueron al banquete.  
 La tortuga no fue al banquete.  
 La tortuga se quedó atrás <sup>[stayed behind]</sup>.  
 Al día siguiente, Zeus fue con la  
 tortuga.  
 Zeus quiere saber porque <sup>[wants to know why]</sup>  
 la tortuga no fue al banquete.  
 Zeus le pregunta a la tortuga porqué  
no fue al banquete, porque no fue  
 al festín.  
 La tortuga responde, “La casa propia  
es la mejor casa.”  
 Zeus **irritado**, manda a la tortuga **ir** con <sup>[to go with]</sup> la casa auestas.



## ZEUS Y LA TORTUGA

Cuando Zeus se casó, invitó al banquete a todos los animales. Solo la tortuga se quedó atrás. Al día siguiente, Zeus, para conocer la causa, le preguntó por qué había sido la única en no ir al festín. Le contestó ella: «La casa propia es la mejor casa». Irritado por su respuesta, le mandó ir con la casa a cuestas.

*También muchos hombres prefieren vivir de manera sencilla a residir lujosamente en casa de otro.*

página 12, edición de Paulsen y Winters, 1919



### THE TORTOISE AND THE DUCKS

The Tortoise, you know, carries his house on his back. No matter how hard he tries, he cannot leave home. They say that Jupiter punished him so, because he was such a lazy stay-at-home that he would not go to Jupiter's wedding, even when especially invited.

After many years, Tortoise began to wish he had gone to that wedding. When he saw how gaily the birds flew about and how the Hare and the Chipmunk and all the other animals ran nimbly by, always eager to see everything

there was to be seen, the Tortoise felt very sad and discontented. He wanted to see the world too, and there he was with a house on his back and little short legs that could hardly drag him along.

One day he met a pair of Ducks and told them all his trouble.

"We can help you to see the world," said the Ducks. "Take hold of this stick with your teeth and we will carry you far up in the air where you can see the whole countryside. But keep quiet or you will be sorry."

The Tortoise was very glad indeed. He seized the stick firmly with his teeth, the two Ducks took hold of it one at each end, and away they sailed up toward the clouds.

Just then a Crow flew by. He was very much astonished at the strange sight and cried:

"This must surely be the King of Tortoises!"

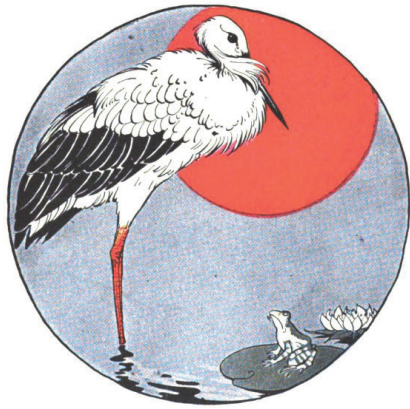
"Why certainly—" began the Tortoise.

But as he opened his mouth to say these foolish words he lost his hold on the stick, and down he fell to the ground, where he was dashed to pieces on a rock.

*Foolish curiosity and vanity often lead to misfortune.*

# 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.

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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