



Alvarado Carano © 2018

Leonardo 4 Children

“Leonardo da Vinci’s Fables” Competition for young music composers

Terms and conditions

www.carano4children.org

#Leonardo4Children

Brussels, January 31st 2019

Introduction

On the occasion of the 500-year anniversary of Leonardo da Vinci's death (1519-2019), and 30-year anniversary of the UN Convention of the Rights of the Child (1989-2019), the no-profit foundation "Carano 4 Children"¹ (the "foundation") launches the **no-profit** initiative « **Leonardo 4 Children** » with a focus on art and science for children, with the following **objectives**:

- Stimulate the creativity and participation of European children and youth on art and science topics, inspired by the example of Leonardo da Vinci, to contribute to their balanced development and psycho-physical well-being;
- Support children in need - primarily orphans or abandoned children and primarily in developing countries - to develop their artistic and scientific skills and develop their personality, and help them to overcome post-traumatic stress;
- Create a cultural and solidarity link between children with higher and those with lower opportunities, such as between European children and children in developing countries outside Europe, showing that all children have similar potential to create and be "genius".

¹ The "Carano 4 Children" foundation has the mission to help children in need, in particular orphans and abandoned children, to develop their creativity and skills via art and science. The foundation has been created in memory of Luigi and Erika, two married top aeronautical engineers from Italy with incredible talent in arts and science.

Activities

The initiative “Leonardo 4 Children” includes the following competitions launched across the EU:

1. “Leonardo da Vinci’s Fables illustrated” for 6-12 years old children
2. “Leonardo da Vinci’s Fables in music” for 18-30 years old young music composers
3. “Art & Science” for 13-18 years old teenagers

The competitions will allow children and young people across the European Union to use and further develop their STEAM (Science, Technology, Engineering, Art, Mathematics) skills, inspired by Leonardo da Vinci.

The winning works will be published in a “Leonardo 4 Children” multimedia product which will be used for fund raising on no-profit basis.

Beneficiaries

- The funds and material raised by the initiative will be entirely used for education of children in need, such as orphans, abandoned children, children without parents, sick children, children in refugee camps. The funds will be entirely used to educate children on “art” and “science” with material, such as toolkit and educational staff expenses, via “implementing partners”.
- The majority of the funds will be used to support children in need located in countries outside the EU, such as Balkans, Middle East, Eastern Partner countries, Central Asia.
- The “implementing partners” are organisations which operate to support children on the field and have excellent implementation capacity, high transparency standards and high reputation. A specific written agreement will be signed with each partner organisation specifying the objectives, the use of funds, the conditions, the reporting and auditing criteria, and joint promotion.

Supervision

The initiative is launched by the foundation “Carano 4 Children”, and is supported by the “Leonardo 4 Children” **Advisory Board** which includes about 10 professionals acting pro-bono and on a personal basis, of five different nationalities with extensive multi-disciplinary experience in children’s education, culture, music, science, development aid and philanthropy.

Partners

The initiative is launched in cooperation with: *European Schoolnet*, *Association Européenne des Conservatoires*, *Académies de Musique et Musikhochschulen*, *Yebudi Menuhin Foundation*, *mus-e*, and *Museo della Scienza e della Tecnologia Leonardo da Vinci (Milan)*.

The competitions §1 and §3 are part of the 2019 STEM Discovery Week, co-organised by *Scientix* (the community for science education of Europe, managed by *European Schoolnet*, www.scientix.eu/events/campaigns/sdw19), including Ministries of Education, schools and teachers across the EU, and will be promoted via websites, social media and link from other third parties active in education, art, science fields.

The competition §2 is promoted via the European Conservatory and Music Schools Association (*Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen*, www.aec-music.eu), the *Y. Menuhin Foundation* (www.menuhin-foundation.com) and *mus-e Italia* (www.mus-e.it), orchestras and music organisations across the EU, organisations active in education, art, science fields.

Events

Concerts and events will be organised to promote the works of the winners of the competitions and to raise funds in favour of support children via art and science, partly (30%) for children in need located in the hosting country of the event, and partly (70%) for children in need in a country outside the EU, based on a twinning and solidarity approach.

Sponsors and donors join the initiative supporting specific activities, such as the competition’s awards, the events and the support to children in need via education on art and science.

“Leonardo da Vinci’s Fables in music”

European competition for 18-30 years old music composers

The competition will allow young musicians and composers across the European Union to use and further develop their creativity, musical skills, STEAM (Science, Technology, Engineering, Art, Mathematics) skills, inspired by Leonardo da Vinci’s Fables.

1.1 Duration

The competition starts on **1st February 2019** and ends on **15th May 2019**.

1.2 Eligibility

“Participants”: the authors of the works eligible for the competitions shall be young people legally resident in a Member State of the European Union², aged between 18 and 30 years old at the date of submission, enrolled in or graduated from a Conservatory / Music school located in the EU.

1.3 Scope

The competition focuses on 10 Fables³ (“Fables”) written by Leonardo da Vinci (available in annex 1). The Fables are provided in English and original language; other language versions may be added on the website www.carano4children.org.

The participants are encouraged to make preparatory work on the fable and on creative interpretation, as well as on music techniques.

1.4 Work

The “work” submitted for the competition shall be an original creation by the participants and consist in a musical interpretation of one Fable, chosen by the participants among the 10 Fables.

² Austria, Belgium, Bulgaria, Croatia, Cyprus, Czech Republic, Denmark, Estonia, Finland, France, Germany, Greece, Hungary, Ireland, Italy, Latvia, Lithuania, Luxembourg, Malta, Netherlands, Poland, Portugal, Romania, Slovenia, Slovakia, Spain, Sweden, United Kingdom.

³ 3 fables on water are grouped together, the remaining 9 are individual fables.

The work should:

- be completely original and not contain any third party's work;
- have a duration between 3' and 10';
- consist of a melodic music played by classical music instruments: minimum 1 classical music instrument (piano or violin); maximum 7 classical music instruments (string quartet, piano, flute, harp) with the option to add percussion instruments;
- include minimum 1 and maximum 3 classical singer voice types (chosen among: soprano, mezzo-soprano, tenor, baritone, bass), playing original songs aligned with the content of the chosen Fable either using textual sentences, or with a free original poetic interpretation in any language;
- possibly include as an option a children's choir including 2-3 voices (soprano, mezzo-soprano, contralto);
- possibly be done in team with multiple musical and creative competences.

The work should include:

- a partition, possibly written using a programme for musical partitions (eg Sibelius, Finale,...);
- the text played by the voices and choir;
- either a recording of the composition or a MIDI file.

1.5 Submission

The work shall be submitted using the online form available at:

www.carano4children.org

Each application shall be related to a single chosen Fable; the same music composer(s) can submit more than one application.

By submitting the application, the participant agrees with these "Terms and conditions".

The participants are welcome to post information on social media using #Leonardo4Children.

1.6 Scoring

The eligible works will be scored using *inter alia* the following award criteria:

- Creativity and originality
- Quality of music melody
- Quality of vocal and choral elements
- Alignment of the work with the selected fable

1.7 Jury

The Jury will be selected by the Advisory Board and include professional members from at least 3 different countries: composers, musicians and singers.

The Jury members shall be independent, have no conflict of interest and commit to adhere to the highest standards of impartiality and fairness in their judgement. During the evaluation process, the Jury will not have access to the data of the applicant, nor the participating children, nor their country, in order to ensure fairness in their judgement.

The applicants or the representatives of the participating children cannot contact the members of the Jury. The judgement of the Jury is final and cannot be appealed.

1.8 Awards

The announcement of winners will be made **by mid July 2019** on the website www.carano4children.org and an award ceremony will be organised in **Brussels on 26th September 2019**.

The works with the best scoring for each of the 10 Fables will receive an award, which will consist in:

- publication on “Leonardo 4 Children” multimedia product and as part of the “Leonardo 4 Children” toolkit for raising funds and as donation to children in need;
- presentation at public events, at institutions or public places, or during concerts and events;
- “Leonardo 4 Children” award certificate;
- publication on website, social media and promotional material.

The Jury may decide to assign **special awards**, including for the **best Woman composer**.

The foundation will seek partners and sponsors to offer **special awards**, before the closing date of the challenge, which would consist in **material** related to art or science, or **special experiences** related to art or science, such as for example:

- **visit accompanied by experts to:**
 - **art site:** UNESCO site, art restauration site, theatre, museum, etc.
 - **science site:** city of the future, airport, space laboratory, aircraft or helicopter factory, advanced car factory, renewable energy site, research laboratory, etc.
- **meeting with a famous personality or an expert in art or science**, for example:
 - **art:** composer, singer, violinist, music player, dancer, art expert, etc.
 - **science:** astronaut, pilot, driver, architect, engineer, web expert, etc.
- **workshops on art or science.**

These will be announced, alongside the modalities to assign and benefit from the awards, on the website www.carano4children.org progressively and at the latest by the closing date of the competition.

1.9 Contacts

For any query related to the competition please write to :

leonardo@carano4children.org

1.10 Compliance and license

By participating in this competition and submitting any video, image, audio file or any other material related to this competition (hereafter 'the works submitted for this competition'), the applicant:

- ensures compliance of his/her submission with the applicable law;
- warrants that the works submitted for this competition does not infringe the rights of any third party nor violate any applicable law or regulation;
- declares that he/she holds all the intellectual property rights covering the works submitted for this competition, and/or that he/she obtained appropriate authorisation from the concerned right-holders to use their works in the works submitted for this competition;
- grants the “Carano 4 Children” no-profit foundation a worldwide, royalty free, perpetual (for the duration of the applicable copyright), non-exclusive licence to reproduce and communicate to the public the works submitted for this competition and to distribute copies thereof. Under this licence, the “Carano 4 Children” foundation will in particular be entitled to use the works submitted for this competition for publication on any form of media, including for products and services used for fund-raising in favour of the no-profit philanthropic and charity objectives of the “Leonardo 4 Children” initiative.

The applicant should explicitly decide whether to authorise the Carano 4 Children foundation to use and publish the name and surname of the authors of the works submitted.

Specific proof of authorization of the legal representatives of children may be requested for the winning works.

The terms and conditions of this competition are governed by Belgian law, and any disputes arising in connection with them shall be subject to the exclusive jurisdiction of the Belgian (French-speaking) courts.

1.11 Privacy policy and data protection notice

The following section explains the policy regarding the personal information collected for the purposes of the “Leonardo 4 Children” competitions organised by the “Carano 4 Children” foundation.

Any personal data covered by this initiative will be processed in accordance with Regulation (EU) 2016/679 of the European Parliament and of the Council of 27 April 2016 on the protection of natural persons with regard to the processing of personal data and on the free movement of such data (General Data Protection Regulation).

- Overview
- Information collection
- Use of collected information
- Length of data storage
- Site security
- Data subject’s rights
- Changes within this privacy policy
- Contacts

Overview

The initiative “Leonardo 4 Children” and related competitions are managed the online website www.carano4children.org (“website”) respecting the privacy and the data protection of people involved. The intention is to provide a secure and safe environment for all users, with particular attention to children. The following statement outlines the policies by which the data provided by users, and how users of the website may exercise their rights, is collected, managed, and used.

The use of the website and participation in the competitions indicates you have read these policies and agree to abide by them.

The data protection notice stemming from this privacy policy will be made available via the website to the data subjects (participants to the competition) in a separate document.

Information collection

To serve its users in the best way possible, the initiative requires users to submit the following information as a part of the application for the competition:

- Applicant’s data (adults): name, surname, email address, country and school or organization (if applicable).
- Participant’s data (6-12 years old children, 13-18 years old teenagers): name, surname, date of birth.

- Participant’s data (18-30 years old music composers): name, surname, date of birth, certificate of diploma or attendance to Conservatory or Music schools, email.
- Legal representatives of the minors: name, surname, email (for award winners only).

The applicant submitting the works agrees to act as Data Processor with respect to the children’s competitions.

The website is controlled by the “Carano 4 Children” no-profit foundation, established in Brussels, Belgium, which acts as the Data Controller for any personal data collected via the platform. Contact information for “Carano 4 Children” foundation can be found below.

Use of collected information

Personal information provided by the applicants or collected during usage of the platform will only be used to implement the competitions including:

- publishing the names of the participants on website and media;
- for winners, awarding the prizes and publishing the works and name/surname on a multimedia product which will be used for no-profit purposes of the initiative.

Access to the data provided by the applicants is strictly limited to “Carano 4 Children” foundation.

The transfer of specific data to other third parties can be permitted under the specific authorisation of the “Carano 4 Children” foundation acting as the Data Controller; such authorisation will only be granted by the Data Controller to third parties with a legitimate interest in the competition such as for benefiting of the awards or for publication purposes. Personal data will only be transferred in accordance with applicable regulations.

The “Carano 4 Children” foundation will not divulge any personal data for direct marketing purposes to third parties.

The “Carano 4 Children” foundation will have access to provided account information and can modify and/or delete information as needed to maintain the integrity of the user database or to ensure the proper operation of the platform.

Length of data storage

Personal data provided by the users of the website or collected during their usage of the platform will not be stored by the “Carano 4 Children” foundation in a form allowing the identification of the users for longer than one year after the date of the close of entries for competition.

Site security

The platform has implemented and continues to maintain appropriate technical and management measures to keep your personal information secure and safe from loss, damage, corruption, or deletion.

Data subject's rights

The applicants are entitled to the following data subject's rights: right of access, right to rectification, right to erasure, right to restriction of processing, right to data portability, right to object, in line with Regulation (EU) 2016/679 art. 15-21.

Please note that you have the right to contact the foundation at any time and ask to correct any personal data or ask for it to be deleted.

Changes within this privacy policy

Any and all changes to this privacy policy will be posted on the website www.carano4children.org, and will take effect upon their publication. If you have any questions or concerns about this privacy policy, at any time, please contact: info@carano4children.org.

Contacts

For any questions related to the platform, including your rights to access, correct and delete your personal information under applicable data protection law, you can contact:

Carano 4 Children

Fondation privée

Rue Belliard 202

1040 – Brussels, Belgium

info@carano4children.org

www.carano4children.org

If you feel that we have not dealt correctly with any personal data or wish to make an official complaint, please contact the Belgian Data Protection Authorities: Belgian Data Protection Authority, Rue de la Presse, 35, 1000 Bruxelles, Tel. +32 (0)2 274 48 00, +32 (0)2 274 48 35, contact@apd-gba.be.

Annex 1. Selected Fables of Leonardo da Vinci

**Fables of Leonardo da Vinci selected for
“Leonardo 4 Children” competitions**

The following fables have been selected for the competitions.

1. **Three fables about Water**
2. **The Fire and the Water**
3. **The Butterfly and the Candle**
4. **The Candlestick**
5. **The Fire and the Stone**
6. **The Privet and the Blackbird**
7. **The Chestnut and the Fig tree**
8. **The Nut and the Crow**
9. **The Willow and the Magpie bird**
10. **The Razor and the Saw**

The fables are presented in English translation and in the original text by Leonardo da Vinci.

1. Fables about Water

a. The Water becomes Vapour

The water finding that its element was the lordly ocean, was seized with a desire to rise above the air, and being encouraged by the element of fire and rising as a very subtle vapour, it seemed as though it were really as thin as air. But having risen very high, it reached the air that was still more rare and cold, where the fire forsook it, and the minute particles, being brought together, united and became heavy; whence its haughtiness deserting it, it betook itself to flight and it fell from the sky, and was drunk up by the dry earth, where, being imprisoned for a long time, it did penance for its sin.

b. The Snow melts

A small patch of snow finding itself clinging to the top of a rock which was lying on the topmost height of a very high mountain and being left to its own imaginings, it began to reflect in this way, saying to itself: "Now, shall not I be thought vain and proud for having placed myself - such a small patch of snow - in so lofty a spot, and for allowing that so large a quantity of snow as I have seen here around me, should take a place lower than mine? Certainly my small dimensions by no means merit this elevation. How easily may I, in proof of my insignificance, experience the same fate as that which the sun brought about yesterday to my companions, who were all, in a few hours, destroyed by the sun. And this happened from their having placed themselves higher than became them. I will flee from the wrath of the sun, and humble myself and find a place befitting my small importance." Thus, flinging itself down, it began to descend, hurrying from its high home on to the other snow; but the more it sought a low place the more its bulk increased, so that when at last its course was ended on a hill, it found itself no less in size than the hill which supported it; and it was the last of the snow which was destroyed that summer by the sun. This is said for those who, humbling themselves, become exalted.

c. The Donkey and the Ice

A donkey having gone to sleep on the ice over a deep lake, his heat dissolved the ice and the donkey awoke under water to his great grief, and was forthwith drowned.

1. Favole sull'acqua

1.1. L'acqua e il vapore

Trovandosi l'acqua nel superbo mare, suo elemento, le venne voglia di montare sopra l'aria, e confortata dal foco elemento, elevatosi in sottile vapore, quasi pareva della sittiglieza dell'aria; e montata in alto, giunse infra l'aria più sottile e fredda, dove fu abbandonata dal foco. E piccoli granicoli, sendo restretti, già s'uniscano e fannosi pesanti, ove, cadendo, la superbia si converte in fuga, e cade del cielo; onde poi fu beùta dalla secca terra, dove lungo tempo incarcerata, fe' penitenzia del suo peccato.

(Codice Forster III 2 r., c. 1493, Londra, South Kensington)

1.2 La neve si scioglie

Trovandosi alquanto poca neve appiccata alla sommità d'un sasso, il quale era collocato sopra la strema altezza d'una altissima montagna, e raccolto in sé la maginazione, cominciò con quella a considerare, e infra sé dire: «Or non son io da essere giudicata altera e superba, avere me, picciola dramma di neve, posto in sì alto loco, e sopportare che tante quantità di neve quanto di qui per me essere veduta pò, stia più bassa di me? Certo la mia poca quantità non merta quest'altezza, ché bene posso, per testimonianza della mia piccola figura, conoscere quello che 'l sole fece ieri alle mia compagne, le quali in poche ore dal sole furono disfatte; e questo intervenne per essersi poste più alto che a loro non si richiedea.

Io voglio fuggire l'ira del sole, e abbassarmi, e trovare loco conveniente alla mia parva quantità». E gittatasi in basso, e cominciata a discendere, rotando dell'alte spiagge su per l'altra neve, quanto più cercò loco basso, più crebbe sua quantità, in modo che, terminato il suo corso sopra uno colle, si trovò di non quasi minor grandezza che 'l colle che essa sostenea: e fu l'ultima che in quella state dal sole disfatta fusse.

Detta per quelli che s'umiliano: son esaltati.

(Codice Atlantico, 67 v.b, Milano, Biblioteca Ambrosiana)

1.3 L'asino e il ghiaccio

Addormentatosi l'asino sopra il diaccio d'un profondo lago, il suo calore dissolvé esso diaccio, e l'asino sott'acqua, a mal suo danno, si destò, e subito annegò.

(Codice Atlantico, 67 v.b, Milano, Biblioteca Ambrosiana)

2. The Fire and the Water

In a dispute with water in a pot, the fire says that water should not stand above fire, which is the king of the elements, and it tries to drive the water from the pot by boiling it. The water, paying the fire the honor of its obedience, descends and drowns the fire.

2. Il fuoco e l'acqua

Il foco cocendo l'acqua posta nel laveggio, dicendo che l'acqua non merita star sopra il foco, re delli elementi, e così vo' per forza di bollire cacciare l'acqua del laveggio onde quella per farli onore d'ubbidienza discende in basso e annega il foco.

(Codice Forster III 30 r., c. 1493, London, South Kensington)

3. The Butterfly and the Candle

The vain and wandering butterfly, not content with being able to fly at its ease through the air, overcome by the tempting flame of the candle, decided to fly into it; but its sportive impulse was the cause of a sudden fall, for its delicate wings were burnt in the flame. And the hapless butterfly having dropped, all scorched, at the foot of the candlestick, after much lamentation and repentance, dried the tears from its swimming eyes, and raising its face exclaimed: "O false light, how many must thou have miserably deceived in the past, like me; or if I must indeed see light so near, ought I not to have known the sun from the false glare of dirty tallow?"

3. La farfalla e la candela

Non si contentando il vano e vagabondo parpaglione di potere comodamente volare per l'aria, vinto dalla dilettevole fiamma della candela, diliberò volare in quella; e 'l suo giocondo movimento fu cagione di subita tristizia; imperò che 'n detto lume si consumarono le sottile ali, e 'l parpaglione misero, caduto tutto brusato a piè del candellieri, dopo molto pianto e pentimento, si rasciugò le lagrime dai bagnati occhi, e levato il viso in alto, disse: «O falsa luce, quanti come me debbi tu avere, ne' passati tempi, avere miserabilmente ingannati. O si pure volevo vedere la luce, non dovev'io conoscere il sole dal falso lume dello spurco sevo?».

(Codice Atlantico, 67 r.a, Milan, Biblioteca Ambrosiana)

For information, there is also a longer version of similar fable:

Andando il dipinto parpaglione vagabundo, e scorrendo per la oscurata aria, li venne visto un lume, al quale subito si dirizzò, e, con vari circuli quello attorniando, forte si maravigliò di tanta splendida bellezza; e non istando contento solamente al vederlo, si mise innanzi per fare di quello come delli odoriferi fiori fare solia; e, dirizzato suo volo, con ardito animo passò per esso lume, el quale gli consumò li stremi delle alie e gambe e altri ornamenti. E caduto a' piè di quello, con ammirazione considerava esso caso donde intervenuto fussi, non li potendo entrare nell'animo che da sì bella cosa male o danno alcuno intervenire potessi; e, restaurato alquanto le mancate forze, riprese un altro volo, e, passato attraverso del corpo d'esso lume, cadde subito bruciato nell'olio ch'esso lume notrià, e restogli solamente tanta vita, che poté considerare la cagion del suo danno, dicendo a quello: «O maledetta luce, io mi credevo avere in te trovato la mia felicità; io piango indarno il mio matto desiderio, e con mio danno ho conosciuto la tua consumatrice e dannosa natura». Alla quale il lume rispose: «Così fo io a chi ben non mi sa usare».

Detta per quelli i quali, veduti dinanzi a sé questi lascivi e mondani piaceri, a similitudine del parpaglione, a quelli corrano, senza considerare la natura di quelli; i quali, da essi omini, dopo lunga usanza, con loro vergogna e danno conosciuti sono.

(Codice Atlantico, 257 v.b, Milan, Biblioteca Ambrosiana)

4. The Candlestick

Some flames had already lasted in the furnace of a glass-blower, when they saw a candle approaching in a beautiful and glittering candlestick. With ardent longing they strove to reach it; and one of them, quitting its natural course, writhed up to an unburnt brand on which it fed and passed at the opposite end out by a narrow chink to the candle which was near. It flung itself upon it, and with fierce jealousy and greediness it devoured it, having reduced it almost to death, and, wishing to procure the prolongation of its life, it tried to return to the furnace whence it had come. But in vain, for it was compelled to die, the wood perishing together with the candle, being at last converted, with lamentation and repentance, into foul smoke, while leaving all its sisters in brilliant and enduring life and beauty.

4. Il candeliere

Le fiamme, già uno mese durato nella fornace de' bicchieri e veduto a sé avvicinarsi una candela 'n un bello e lustrante candelliere, con gran desiderio si forzavano accostarsi a quella. Infra le quali una, lasciato il suo naturale corso e tiratasi d'entro a uno voto stizzo, dove si pasceva, e uscita da l'opposito, fori d'una piccola fessura, alla candela che vicina l'era, si gittò, e con somma golosità e ingordigia quella divorando, quasi al fine condusse; e volendo riparare al prolungamento della sua vita, indarno tentò tornare alla fornace, donde partita s'era, perché fu costretta morire e mancare insieme colla candela; onde al fine con pianto e pentimento in fastidioso fumo si convertì, lasciando tutte le sorelle in isplendevole e lunga vita e bellezza.

(Codice Atlantico, 67 r.b, Milan, Biblioteca Ambrosiana)

5. The Fire and the Stone

The flint on being struck by the steel marvelled greatly and said to it in a stern voice, 'What arrogance prompts you to annoy me? Trouble me not, for you have chosen me by mistake; I have never done harm to any one.' To which the steel made the answer, 'If you will be patient you will see what a marvellous result will issue forth from you.' At these words the flint was pacified and patiently endured its martyrdom, and it saw itself give birth to the marvellous element of fire which by its potency became a factor in innumerable things. This is said for those who are dismayed at the outset of their studies, and then set out to gain the mastery over themselves and in patience to apply themselves continuously to these studies, from which one sees result things marvellous to relate.

5. Il fuoco e la pietra

La pietra, essendo battuta dall'acciarolo del foco, forte si maravigliò, e con rigida voce disse a quello: «Che prusunzion ti move a darmi fatica? Non mi dare affanno, che tu m'hai colto in iscambio; io non dispiacei mai a nessuno». Al quale l'acciarolo rispose: «Se starai paziente, vederai che maraviglioso frutto uscirà di te». Alle quale parole la pietra, datosi pace, con pazienza stette forte al martire, e vide di sé nascere il maraviglioso foco, il quale colla sua virtù, operava in infinite cose.

Detta per quelli i quali spaventano ne' precipi delli studi e poi che a loro medesimi si dispongano potere comandare, e dare con pazienza opera continua a essi studi, di quelli si vede resultare cose di maravigliose dimostrazione.

(Codice Atlantico, 257 v.b, Milan, Biblioteca Ambrosiana)

6. The Privet and the Blackbird

The privet feeling its tender boughs loaded with young fruit, pricked by the sharp claws and beak of the insolent blackbird, complained to the blackbird with piteous remonstrance entreating her that since she stole its delicious fruits she should not deprive it of the leaves with which it preserved them from the burning rays of the sun, and that she should not divest it of its tender bark by scratching it with her sharp claws. To which the blackbird replied with angry upbraiding: "O, be silent, uncultured shrub! Do you not know that Nature made you produce these fruits for my nourishment; do you not see that you are in the world [only] to serve me as food; do you not know, base creature, that next winter you will be food and prey for the Fire?" To which words the tree listened patiently, and not without tears. After a short time the blackbird was taken in a net and boughs were cut to make a cage, in which to imprison her. Branches were cut, among others from the pliant privet, to serve for the small rods of the cage; and seeing herself to be the cause of the Blackbird's loss of liberty it rejoiced and spoke as follows: "O Blackbird, I am here, and not yet burnt by fire as you said. I shall see you in prison before you see me burnt."

6. Il rovo e il merlo

Il rovrice, sendo stimolato nelli sua sottili rami, ripieni di novelli frutti, dai pungenti artigli e becco delle importune merle, si doleva con pietoso rammarichio inverso essa merla, pregando quella che poi che lei li toglieva e sua dilette frutti, ilmeno non la privassi de le foglie, le quali lo difendevano dai cocenti razzi del sole, e che coll'acute unghie non iscorticasse e desvestissi della sua tenera pelle. A la quale la merla con villane rampogne rispose: «O taci, salvatico sterpo. Non sai che la natura t'ha fatti produrre questi frutti per mio nutrimento? Non vedi che se' al mondo per servirmi di tale cibo? Non sai, villano, che tu sarai innella prossima invernata nutrimento e cibo del foco?». Le quali parole ascoltate dall'albero pazientemente non senza lacrime, infra poco tempo – il merlo preso dalla ragna e colti de' rami per fare gabbia per incarcerare esso merlo, toccò, infra l'altri rami, al sottile rovrice a fare le vimini della gabbia, le quali vedendo esser causa della persa libertà del merlo, rallegratosi, mosse tale parole: «O merlo, i' son qui non ancora consumato, come dicevi, dal foco; prima vederò te prigionie, che tu me brusiato».

(Codice Atlantico, 67 r.a, Milan, Biblioteca Ambrosiana)

7. The Chestnut and the Fig tree

The chestnut, seeing a man upon the fig-tree, bending its boughs down and pulling off the ripe fruits, which he put into his open mouth destroying and crushing them with his hard teeth, it tossed its long boughs and with a noisy rustle exclaimed: "O fig! how much less are you protected by nature than I. See how in me my sweet offspring are set in close array; first clothed in soft wrappers over which is the hard but softly lined husk; and not content with taking this care of me, and having given them so strong a shelter, on this she has placed sharp and close-set spines so that the hand of man cannot hurt me." Then the fig-tree and her offspring began to laugh and having laughed she said: "I know man to be of such ingenuity that with rods and stones and stakes flung up among your branches he will bereave you of your fruits; and when they are fallen, he will trample them with his feet or with stones, so that your offspring will come out of their armour, crushed and maimed; while I am touched carefully by their hands, and not like you with sticks and stones."

7. Il castagno e il fico

Vedendo il castagno l'uomo sopra il fico, il quale piegava inverso a sé i sua rami, e di quelli ispiccava i maturi frutti, e quali metteva nell'aperta bocca disfacendoli e disertandoli coi duri denti, crollando i lunghi rami e con temultevole mormorio disse: «O fico, quanto se' tu men di me obrigato alla natura! Vedi come in me ordinò serrati i mia dolci figlioli, prima vestiti di sottile camicia, sopra la quale è posta la dura e foderata pelle, e non contentandosi di tanto beneficarmi, ch'ell'ha fatto loro la forte abitazione e sopra quella fondò acute e folte spine, a ciò che le mani dell'omo non mi possino nuocere». Allora il fico cominciò insieme co' sua figlioli a ridere, e ferme le risa, disse: «Conosci l'omo essere di tale ingegno, che lui ti sappi colle pertiche e pietre e sterpi, tratti infra i tua rami, farti povero de' tua frutti, e quelli caduti, peste co' piedi o co' sassi, in modo ch'e frutti tua escino stracciati e storpiati fora dell'armata casa; e io sono con diligenza tocco dalle mani, e non come te da bastoni e da sassi».

(Codice Atlantico, 67 r.a, Milan, Biblioteca Ambrosiana)

8. The Nut and the Crow

A nut, having been carried by a crow to the top of a tall campanile and released by falling into a chink from the mortal grip of its beak, it prayed the wall by the grace bestowed on it by God in allowing it to be so high and thick, and to own such fine bells and of so noble a tone, that it would succor it, and that, as it had not been able to fall under the verdurous boughs of its venerable father and lie in the fat earth covered up by his fallen leaves it would not abandon it; because, finding itself in the beak of the cruel crow, it had there made a vow that if it escaped from her it would end its life in a little hole. At these words the wall, moved to compassion, was content to shelter it in the spot where it had fallen; and after a short time the nut began to split open and put forth roots between the rifts of the stones and push them apart, and to throw out shoots from its hollow shell; and, to be brief, these rose above the building and the twisted roots, growing thicker, began to thrust the walls apart, and tear out the ancient stones from their old places. Then the wall too late and in vain bewailed the cause of its destruction and in a short time, it wrought the ruin of a great part of it.

8. La noce e la cornacchia

Trovandosi la noce essere dalla cornacchia portata sopra un alto campanile, e per una fessura, dove cadde, fu liberata dal mortale suo becco, pregò esso muro, per quella grazia che Dio li aveva dato dell'essere tanto eminente e magno e ricco di sì belle campane e di tanto onorevole sono, che la dovessi soccorrere; perché, poi che la non era potuta cadere sotto i verdi rami del suo vecchio padre, e essere nella grassa terra, ricoperta delle sue cadenti foglie, che non la volessi lui abbandonare: imperò ch'ella, trovandosi nel fiero becco della cornacchia, ch'ella si botò, che, scampando da essa, voleva finire la vita sua 'n un picciolo buso. Alle quali parole, il muro, mosso a compassione, fu contento ricettarla nel loco ov'era caduta. E in fra poco tempo, la noce cominciò aprirsi, e mettere le radici infra le fessure delle pietre, e quelle allargare, e gittare i rami fuori della sua caverna; e quegli in breve levati sopra lo edificio e ingrossate le ritorte radici, cominciò aprire i muri e cacciare le antiche pietre de' loro vecchi lochi. Allora il muro tardi e indarno pianse la cagione del suo danno, e, in breve aperto, rovinò gran parte delle sua membre.

(Codice Atlantico, 67 r.a, Milan, Biblioteca Ambrosiana)

9. The Willow and the Magpie bird

The hapless willow, finding that she could not enjoy the pleasure of seeing her slender branches grow or attain to the height she wished, or point to the sky, by reason of the vine and whatever other trees that grew near, but was always maimed and lopped and spoiled, brought all her spirits together and gave and devoted itself entirely to imagination, standing plunged in long meditation and seeking, in all the world of plants, with which of them she might ally herself and which could not need the help of her withes. Having stood for some time in this prolific imagination, with a sudden flash the gourd presented itself to her thoughts and tossing all her branches with extreme delight, it seemed to her that she had found the companion suited to her purpose, because the gourd is more apt to bind others than to need binding; having come to this conclusion she awaited eagerly some friendly bird who should be the mediator of her wishes. Presently seeing near her the magpie she said to him: "O gentle bird! by the memory of the refuge which you found this morning among my branches, when the hungry cruel, and rapacious falcon wanted to devour you, and by that repose which you have always found in me when your wings craved rest, and by the pleasure you have enjoyed among my boughs, when playing with your companions or making love - I entreat you find the gourd and obtain from her some of her seeds, and tell her that those that are born of them I will treat exactly as though they were my own flesh and blood; and in this way use all the words you can think of, which are of the same persuasive purport; though, indeed, since you are a master of language, I need not teach you. And if you will do me this service I shall be happy to have your nest in the fork of my boughs, and all your family without payment of any rent." Then the magpie, having made and confirmed certain new stipulations with the willow, - and principally that she should never admit upon her any snake or polecat, cocked his tail, and put down his head, and flung himself from the bough, throwing his weight upon his wings; and these, beating the fleeting air, now here, now there, bearing about inquisitively, while his tail served as a rudder to steer him, he came to a gourd; then with a handsome bow and a few polite words, he obtained the required seeds, and carried them to the willow, who received him with a cheerful face. And when he had scraped away with his foot a small quantity of the earth near the willow, describing a circle, with his beak he planted the grains, which in a short time began to grow, and by their growth and the branches to take up all the boughs of the willow, while their broad leaves deprived it of the beauty of the sun and sky. And not content with so much evil, the gourds next began, by their rude hold, to drag the ends of the tender shoots down towards the earth, with strange twisting and distortion. Then, being much annoyed, it shook itself in vain to throw off the gourd. After raving for some days in such plans vainly, because the firm union forbade it, seeing the wind come by it commended itself to him. The wind flew hard and opened the old and hollow stem of the willow in two down to the roots, so that it fell into two parts. In vain did it bewail itself recognising that it was born to no good end.

9. Il salice e la gazza

Il misero salice, trovandosi non potere fruire il piacere di vedere i suoi sottili rami fare ovver condurre alla desiderata grandezza e dirizzarsi al cielo - per cagione della vite e di qualunque pianta li era visina, sempre elli era storpiato e diramato e guasto - e raccolti in sé tutti li spiriti, e con quelli apre e spalanca le porte alla immaginazione; e stando in continua cogitazione, e ricercando con quella l'universo delle piante, con quale di quelle esso collegare si potessi, che non avessi bisogni dell'aiuto de' sua legami; e stando alquanto in questa nutritiva immaginazione, con subito assalimento li corse nel pensiero la zucca; e crollato tutti i rami per grande allegrezza, parendoli avere trovato compagnia al suo desiato proposito - imperò che quella è più atta a legare altri che essere legata - e fatta tal diliberazione, rizzò i sua rami inverso il cielo; attendea spettare qualche amichevole uccello, che li fussi a tal desiderio mezzano. In fra' quali, veduta a sé vicina la sgazza, disse inver di quella: «O gentile uccello, io ti priego, per quello soccorso, che a questi giorni, da mattina, in e mia rami trovasti, quando l'affamato falcone crudele e rapace te voleva divorare; e per quelli riposi che sopra me ispesso hai usato, quando l'alie tue a te riposo chiedeano; e per quelli piaceri che, infra detti mia rami, scherzando colle tue compagne ne' tua amori, già hai usato; io ti priego che tu truovi la zucca e impetri da quella alquante delle sue semenze, e di' a quelle che, nate ch'elle fieno, ch'io le tratterò non altrimenti che se del mio corpo generate l'avessi; e similmente usa tutte quelle parole che di simile intenzione persuasive sieno, benché a te, maestra de' linguaggi, insegnare non bisogna.

E se questo farai, io sono contenta di ricevere il tuo nidio sopra il nascimento de' mia rami, insieme colla tua famiglia, senza pagamento d'alcun fitto». Allora la sgazza, fatti e fermi alquanti capitoli di novo col salice, e massimo che bisce o faine sopra sé mai non accettassi; alzato la coda e bassato la testa, e gittatasi del ramo, rendé il suo peso all'ali; e quelle battendo sopra la fuggitiva aria, ora qua, ora in là curiosamente col timon della coda dirizzandosi, pervenne a una zucca, e con bel saluto e alquante bone parole, impetrò le dimandate semenze. E condottele al salice fu con lieta cera ricevuta; e raspato alquanto co' piè il terreno vicino al salice, col becco, in cerchio a esso, essi grani piantò. Li quali in breve tempo crescendo, cominciò collo accrescimento e aprimento de' sua rami, a occupare tutti i rami del salice, e colle sue gran foglie a torle la bellezza del sole e del cielo. E, non bastando tanto male, seguendo le zucche, cominciò, per disconcio peso, a tirare le cime de' teneri rami inver la terra, con istrane torture e disagio di quelli. Allora scotendosi e indarno crollandosi, per fare da sé esse zucche cadere, e indarno vaneggiando alquanti giorni in simile inganno, perché la buona e forte collegamento tal pensieri negava, vedendo passare il vento, a quello raccomandandosi, e quello soffiò forte. Allora s'aperse il vecchio e vòto gambo del salice in due parti, insino alle sue radice, e caduto in due parti, indarno pianse se medesimo, e conobbe che era nato per non aver mai bene.

(Codice Atlantico, 67 v.b, Milan, Biblioteca Ambrosiana)

10. The Razor and the Saw

The razor having one day come forth from the handle which serves as its sheath and having placed himself in the sun, saw the sun reflected in his body, which filled him with great pride. And turning it over in his thoughts he began to say to himself: "And shall I return again to that shop from which I have just come? Certainly not; such splendid beauty shall not, please God, be turned to such base uses. What folly it would be that could lead me to shave the lathered beards of rustic peasants and perform such menial service! Is this body destined for such work? Certainly not. I will hide myself in some retired spot and there pass my life in tranquil repose." And having thus remained hidden for some months, one day he came out into the air, and issuing from his sheath, saw himself turned to the similitude of a rusty saw while his surface no longer reflected the resplendent sun. With useless repentance he vainly deplored the irreparable mischief saying to himself: "Oh! how far better was it to employ at the barbers my lost edge of such exquisite keenness! Where is that lustrous surface? It has been consumed by this vexatious and unsightly rust." The same thing happens to those minds which instead of exercise give themselves up to sloth. They are like the razor here spoken of, and lose the keenness of their edge, while the rust of ignorance spoils their form.

10. Il rasoio e la sega

Uscendo un giorno il rasoio di quel manico col quale si fa guaina a se medesimo, e postosi al sole, vide il sole ispecchiarsi nel suo corpo: della qual cosa prese somma gloria, e rivolto col pensiero indietro, cominciò con seco medesimo a dire:

«Or tornerò io più a quella bottega, della quale novamente uscito sono? Certo no; non piaccia alli Dei, che sì splendida bellezza caggia in tanta viltà d'animo! Che pazzia sarebbe quella la qual mi conducessi a radere le insaponate barbe de' rustichi villani e fare sì meccaniche operazione! Or è questo corpo da simili esercizi? Certo no. Io mi voglio nascondere in qualche occulto loco, e lì con tranquillo riposo passare mia vita». E così, nascosto per alquanti mesi, un giorno ritornato all'aria, e uscito fori della sua guaina, vide sé essere fatto a similitudine d'una rugginente sega, e la sua superficie non ispecchiare più lo splendente sole. Con vano pentimento indarno pianse lo inriparabile danno, con seco dicendo: «O quanto meglio era esercitare col barbiere il mi' perduto taglio di tanta sottilità! Dov'è la lustrante superfizie? Certo la fastidiosa e brutta ruggine l'ha consumata!» Questo medesimo accade nelli ingegni, che 'n iscambio dello esercizio, si danno all'ozio; i quali, a similitudine del sopradetto rasoio, perden la tagliente sua sottilità e la ruggine della ignoranza guasta la sua forma.

(Codice Atlantico, 175 v.a, Milan, Biblioteca Ambrosiana)