



Documento Traducido

Nombre original: The Velveteen Rabbit (Margery Williams Bianco).pdf

Formato original: PDF

Fecha: 21.6.2025

Completo - Se procesarán las 25 páginas.

Traducido con: EasyNMT (Local)

Traducción: EN -> ES

Fuente Original: EB Garamond Italic

Fuente Traducción: Open Sans

EN: texto original (EB Garamond Italic)

ES: traducción (Open Sans)

This eBook is for the use of anyone anywhere at no cost and with almost no restrictions whatsoever. You may copy it, give it away or re-use it under the terms of the Project Gutenberg License included with this eBook or online at www.gutenberg.net

Title: The Velveteen Rabbit

Author: Margery Williams

Release Date: March 29, 2004 [eBook #11757]

Language: English

Character set encoding: US-ASCII

***START OF THE PROJECT GUTENBERG EBOOK THE
VELVETEEN RABBIT***

**This eBook is courtesy of the Celebration of Women Writers,
online at <http://digital.library.upenn.edu/women/>.**

THE Velveteen Rabbit

This eBook is for the use of anyone anywhere at no cost and with almost no restrictions whatsoever.

Este eBook es para el uso de cualquier persona en cualquier lugar sin costo y con casi ninguna restricción en absoluto.

You may copy it, give it away or re-use it under the terms of the Project Gutenberg License included net Title: The Velveteen Rabbit Author: Margery Williams Release Date: March 29

Puede copiarlo, regalarlo o reutilizarlo bajo los términos del Proyecto Gutenberg
Licencia incluida en la red Título: El conejo de terciopelo Autor: Margery Williams Fecha
de lanzamiento: 29 de marzo

*2004 [eBook #11757 | Language: English Character set encoding: US-ASCII *e* START OF
THE PROJECT GUTENBERG EBOOK THE VELVETEEN RABBIT*** This eBook is courtesy
of the Celebration of Women Writers, edu/women/.*

2004 [eBook #11757 Idioma: Inglés Set de caracteres codifi cación: US-ASCII *e* START
OF THE PROJECT GUTENBERG EBOOK THE VELVETEEN RABBIT*** Este eBook es cortesía
de la Celebración de Mujeres Escritoras, edu/women/.

THE

Velveteen Rabbit

Conejo de terciopelo

OR
HOW TOYS BECOME REAL

by Margery Williams
Illustrations by William Nicholson

DOUBLEDAY & COMPANY, INC.
Garden City New York

To Francesco Bianco
from
The Velveteen Rabbit

List of Illustrations

Christmas Morning
The Skin Horse Tells His Story
Spring Time
Summer Days
Anxious Times
The Fairy Flower
At Last! At Last!



HERE was once a velveteen rabbit, and in the beginning he was really splendid. He was fat and bunchy, as a rabbit should be; his coat was spotted brown and white, he had real thread whiskers, and his ears were lined with pink sateen. On Christmas morning, when he sat wedged in the top of the Boy's stocking, with a sprig of holly between his paws, the effect was charming.

by Margery Williams Illustrations by William Nicholson DOUBLEDAY & COMPANY, INC.

por Margery Williams Ilustraciones por William Nicholson DOBLEDAY & COMPAÑIA, INC.

*Garden City New York To Francesco Bianco from The Velveteen Rabbit List of Illustrations
Christmas Morning The Skin Horse Tells His Story Spring Time Summer Days Anxious Times
The Fairy Flower At Last!*

Garden City Nueva York A Francesco Bianco de The Velveteen Rabbit Lista de
ilustraciones Mañana de Navidad El caballo de piel cuenta su historia Primavera Hora
Días de verano Tiempos ansiosos La fl or de hadas ¡Por fi n!

At Last!

¡Por fi n!

“ HERE was once a velveteen rabbit, and in the beginning he was really splendid.

“ AQUÍ había una vez un conejo aterciopelado, y al principio era realmente espléndido.

*He was fat and bunchy, as a rabbit should be; his coat was spotted brown and white, he had
real thread whiskers, and his ears were lined with pink sateen.*

Era gordo y abultado, como debería ser un conejo; su abrigo estaba manchado de
marrón y blanco, tenía bigotes de hilo real, y sus orejas estaban forradas de satén
rosado.

*On Christmas morning, when he sat wedged in the top of the Boy's stocking, with a sprig of
holly between his paws, the effect was charming.*

En la mañana de Navidad, cuando se sentó en la parte superior de la media del chico,
con una ramita de acebo entre sus patas, el efecto fue encantador.

There were other things in the stocking, nuts and oranges and a toy engine, and chocolate almonds and a clockwork mouse, but the Rabbit was quite the best of all. For at least two hours the Boy loved him, and then Aunts and Uncles came to dinner, and there was a great rustling of tissue paper and unwrapping of parcels, and in the excitement of looking at all the new presents the Velveteen Rabbit was forgotten.



Christmas Morning

For a long time he lived in the toy cupboard or on the nursery floor, and no one thought very much about him. He was naturally shy, and being only made of velveteen, some of the more expensive toys quite snubbed him. The mechanical toys were very superior, and looked down upon every one else; they were full of modern ideas, and pretended they were real. The model boat, who had lived through two seasons and lost most of his paint, caught the tone from them and never missed an opportunity of referring to his rigging in technical terms. The Rabbit could not claim to be a model of anything, for he didn't know that real rabbits existed; he thought they were all stuffed with sawdust like himself, and he understood that sawdust was quite out-of-date and should never be mentioned in modern circles. Even Timothy, the jointed wooden lion, who was made by the disabled soldiers, and should have had broader views, put on airs and pretended he was

There were other things in the stocking, nuts and oranges and a toy engine, and chocolate almonds and a clockwork mouse, but the Rabbit was quite the best of all.

Había otras cosas en la media, nueces y naranjas y un motor de juguete, y almendras de chocolate y un ratón de relojería, pero el conejo era bastante mejor de todos.

For at least two hours the Boy loved him, and then Aunts and Uncles came to dinner, and there was a great rustling of tissue paper and unwrapping of parcels, and in the excitement of looking at all the new presents the Velveteen Rabbit was forgotten.

Durante al menos dos horas el Niño lo amó, y luego tías y tíos vinieron a cenar, y hubo un gran crujido de papel de papel y desenvolver paquetes, y en la emoción de ver todos los nuevos regalos el Conejo Velveteen fue olvidado.

| Christmas Morning For a long time he lived in the toy cupboard or on the nursery floor, and no one thought very much about him.

Mañana de Navidad Durante mucho tiempo vivió en el armario de juguetes o en el piso de la guardería, y nadie pensó mucho en él.

He was naturally shy, and being only made of velveteen, some of the more expensive toys quite snubbed him.

Era naturalmente tímido, y siendo sólo hecho de terciopelo, algunos de los juguetes más caros le agacharon bastante.

The mechanical toys were very superior, and looked down upon every one else; they were full of modern ideas, and pretended they were real.

Los juguetes mecánicos eran muy superiores, y despreciaban a todos los demás; estaban llenos de ideas modernas, y pretendían que eran reales.

'The model boat, who had lived through two seasons and lost most of his paint, caught the tone from them and never missed an opportunity of referring to his rigging in technical terms.

"El barco modelo, que había vivido dos temporadas y había perdido la mayor parte de su pintura, tomó el tono de ellos y nunca perdió la oportunidad de referirse a su aparejo en términos técnicos.

The Rabbit could not claim to be a model of anything, for he didn't know that real rabbits existed; he thought they were all stuffed with sawdust like himself

El conejo no podía pretender ser un modelo de nada, porque él no sabía que los conejos reales existían; pensó que todos estaban llenos de serrín como él

and he understood that sawdust was quite out-of-date and should never be mentioned in modern circles.

y entendió que el serrín estaba bastante anticuado y nunca debería ser mencionado en los círculos modernos.

Even Timothy, the jointed wooden lion, who was made by the disabled soldiers, and should have had broader views, put on airs and pretended he was

Incluso Timoteo, el león de madera unido, que fue hecho por los soldados discapacitados, y debería haber tenido una visión más amplia, puesto en el aire y fingió que era

connected with Government. Between them all the poor little Rabbit was made to feel himself very insignificant and commonplace, and the only person who was kind to him at all was the Skin Horse.

The Skin Horse had lived longer in the nursery than any of the others. He was so old that his brown coat was bald in patches and showed the seams underneath, and most of the hairs in his tail had been pulled out to string bead necklaces. He was wise, for he had seen a long succession of mechanical toys arrive to boast and swagger, and by-and-by break their mainsprings and pass away, and he knew that they were only toys, and would never turn into anything else. For nursery magic is very strange and wonderful, and only those playthings that are old and wise and experienced like the Skin Horse understand all about it.

"What is REAL?" asked the Rabbit one day, when they were lying side by side near the nursery fender, before Nana came to tidy the room. "Does it mean having things that buzz inside you and a stick-out handle?"

"Real isn't how you are made," said the Skin Horse. "It's a thing that happens to you. When a child loves you for a long, long time, not just to play with, but REALLY loves you, then you become Real."

"Does it hurt?" asked the Rabbit.

"Sometimes," said the Skin Horse, for he was always truthful. "When you are Real you don't mind being hurt."

"Does it happen all at once, like being wound up," he asked, "or bit by bit?"

"It doesn't happen all at once," said the Skin Horse. "You become. It takes a long time. That's why it doesn't happen often to people who break easily, or have sharp edges, or who have to be carefully kept. Generally, by the time you are Real, most of your hair has been loved off, and your eyes drop out and you get loose in the joints and very shabby. But these things don't matter at all, because once you are Real you can't be ugly, except to people who don't understand."

connected with Government.

en relación con el Gobierno.

Between them all the poor little Rabbit was made to feel himself very insignificant and commonplace, and the only person who was kind to him at all was the Skin Horse.

Entre ellos, todos los pobres Rabbit fueron hechos sentir a sí mismo muy insignificante y común, y la única persona que fue amable con él en absoluto fue el Caballo de la Piel.

The Skin Horse had lived longer in the nursery than any of the others.

El Caballo de la Piel había vivido más tiempo en la guardería que cualquiera de los otros.

He was so old that his brown coat was bald in patches and showed the seams underneath, and most of the hairs in his tail had been pulled out to string bead necklaces.

Era tan viejo que su abrigo marrón estaba calvo en parches y mostraba las costuras debajo, y la mayoría de los pelos en su cola habían sido arrancados a collares de cuerdas.

He was wise, for he had seen a long succession of mechanical toys arrive to boast and swagger, and by-and-by break their mainsprings and pass away, and he knew that they were only toys, and would never turn into anything else.

Era sabio, porque había visto una larga sucesión de juguetes mecánicos llegar para jactarse y pavonearse, y por-y-por romper sus resortes principales y pasar, y sabía que eran sólo juguetes, y nunca se convertiría en otra cosa.

For nursery magic is very strange and wonderful, and only those playthings that are old and wise and experienced like the Skin Horse understand all about it.

Para la magia infantil es muy extraño y maravilloso, y sólo los juguetes que son viejos y sabios y experimentados como el caballo de la piel entienden todo al respecto.

"asked the Rabbit one day, when they were lying side by side near the nursery fender, before Nana came to tidy the room.

" preguntó el conejo un día, cuando estaban acostados lado a lado cerca del guardabarros de la guardería, antes de que Nana vino a ordenar la habitación.

"Does it mean having things that buzz inside you and a stick-out handle?

"¿Significa tener cosas que zumban dentro de ti y un mango de palos?

"Real isn't how you are made," said the Skin Horse.

"La verdad no es cómo estás hecho", dijo el Caballo de Piel.

"It's a thing that happens to you.

"Es algo que te pasa.

When a child loves you for a long, long time, not just to play with, but REALLY loves you, then you become Real.

Cuando un niño te ama por mucho, mucho tiempo, no sólo para jugar, sino que realmente te ama, entonces te conviertes en Real.

"

"

" asked the Rabbit.

" preguntó el Conejo.

"Sometimes," said the Skin Horse, for he was always truthful.

"A veces," dijo el Caballo de la Piel, porque siempre fue sincero.

"When you are Real you don't mind being hurt.

"Cuando eres Real no te importa ser herido.

"Does it happen all at once, like being wound up," he asked, "or bit by bit?

""¿Sucedde todo de una vez, como estar alterada," preguntó, "o poco a poco?

"It doesn't happen all at once," said the Skin Horse.

"No sucede todo de una vez", dijo el Skin Horse.

"You become.

"Te conviertes.

It takes a long time.

Lleva mucho tiempo.

That's why it doesn't happen often to people who break easily, or have sharp edges, or who have to be carefully kept.

Es por eso que no sucede a menudo a las personas que se rompen fácilmente, o tienen bordes afilados, o que tienen que ser cuidadosamente mantenidos.

Generally, by the time you are Real, most of your hair has been loved off, and your eyes drop out and you get loose in the joints and very shabby.

Generalmente, para el momento en que eres Real, la mayoría de tu cabello ha sido amado, y tus ojos caen y te sueltas en las articulaciones y muy mal.

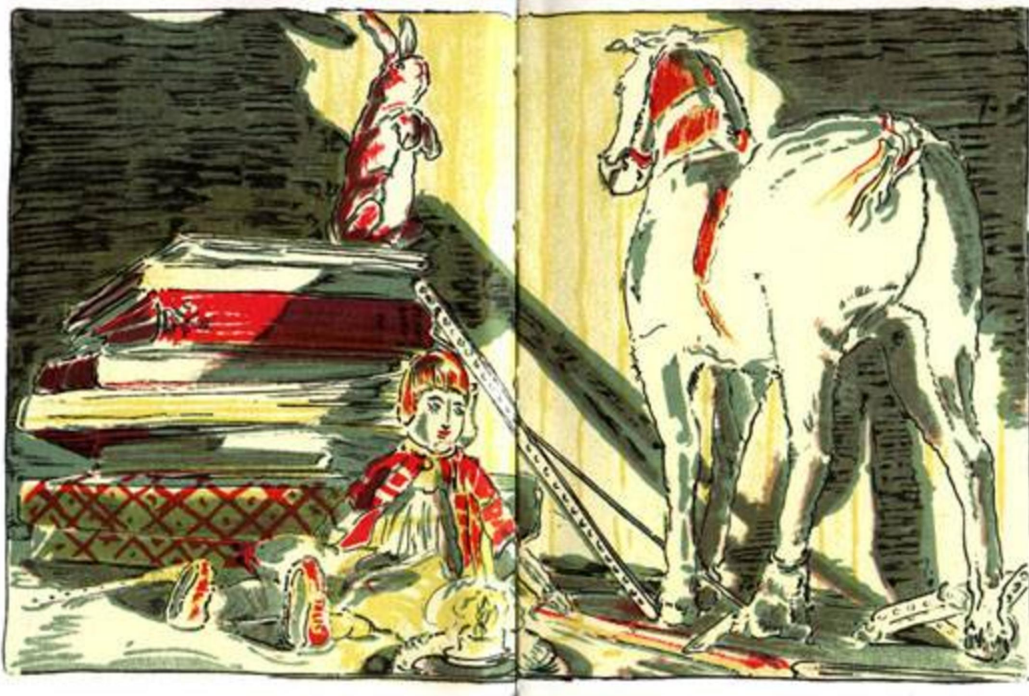
But these things don't matter at all, because once you are Real you can't be ugly, except to people who don't understand.

Pero estas cosas no importan en absoluto, porque una vez que eres Real no puedes ser feo, excepto para las personas que no entienden.

"

"

"I suppose *you* are real?" said the Rabbit. And then he wished he had not said it, for he thought the Skin Horse might be sensitive. But the Skin Horse only smiled.



The Skin Horse Tells His Story

"The Boy's Uncle made me Real," he said. "That was a great many years ago; but once you are Real you can't become unreal again. It lasts for always."

The Rabbit sighed. He thought it would be a long time before this magic called Real happened to him. He longed to become Real, to know what it felt like; and yet the idea of growing shabby and losing his eyes and whiskers was rather sad. He wished that he could become it without these uncomfortable things happening to him.

There was a person called Nana who ruled the nursery. Sometimes she took no notice of the playthings lying about, and sometimes, for no reason whatever, she went swooping about like a great wind and hustled them away in cupboards. She called this "tidying up," and the playthings all hated it, especially the tin ones. The Rabbit didn't mind it so much, for wherever he was thrown he came down soft.

" said the Rabbit.

"dijo el Conejo.

And then he wished he had not said it, for he thought the Skin Horse might be sensitive.

Y luego deseó no haberlo dicho, porque pensó que el Caballo de Piel podría ser sensible.

But the Skin Horse only smiled.

Pero el Caballo de la Piel sólo sonrió.

The Skin Horse Tells His Story "The Boy's Uncle made me Real," he said.

El caballo de la piel cuenta su historia "El tío del chico me hizo real", dijo.

"That was a great many years ago; but once you are Real you can't become unreal again.

"Eso fue hace muchos años; pero una vez que eres Real no puedes volverte irreal.

It lasts for always.

Dura para siempre.

" The Rabbit sighed.

" El Conejo suspiró.

He thought it would be a long time before this magic called Real happened to him.

Pensó que pasaría mucho tiempo antes de que le pasara esta magia llamada Real.

He longed to become Real, to know what it felt like; and yet the idea of growing shabby and losing his eyes and whiskers was rather sad.

Anhelaba volverse Real, saber lo que se sentía; y sin embargo, la idea de volverse chapucero y perder los ojos y los bigotes era bastante triste.

He wished that he could become it without these uncomfortable things happening to him.

Deseaba que pudiera convertirse en él sin que le sucedieran estas cosas incómodas.

There was a person called Nana who ruled the nursery.

Había una persona llamada Nana que gobernaba la guardería.

Sometimes she took no notice of the playthings lying about, and sometimes, for no reason whatever, she went swooping about like a great wind and hustled them away in cupboards.

A veces no se daba cuenta de los juguetes sobre los que se acostaba, y a veces, sin ninguna razón, se deslizó como un gran viento y los empujó en armarios.

She called this "tidying up," and the playthings all hated it, especially the tin ones.

Ella llamó a esto "arreglar", y los juguetes todos lo odiaban, especialmente los de lata.

The Rabbit didn't mind it so much, for wherever he was thrown he came down soft.

Al Conejo no le importó tanto, porque dondequiera que fue arrojado cayó suave.

One evening, when the Boy was going to bed, he couldn't find the china dog that always slept with him. Nana was in a hurry, and it was too much trouble to hunt for china dogs at bedtime, so she simply looked about her, and seeing that the toy cupboard door stood open, she made a swoop.

"Here," she said, "take your old Bunny! He'll do to sleep with you!" And she dragged the Rabbit out by one ear, and put him into the Boy's arms.

That night, and for many nights after, the Velveteen Rabbit slept in the Boy's bed. At first he found it rather uncomfortable, for the Boy hugged him very tight, and sometimes he rolled over on him, and sometimes he pushed him so far under the pillow that the Rabbit could scarcely breathe. And he missed, too, those long moonlight hours in the nursery, when all the house was silent, and his talks with the Skin Horse. But very soon he grew to like it, for the Boy used to talk to him, and made nice tunnels for him under the bedclothes that he said were like the burrows the real rabbits lived in. And they had splendid games together, in whispers, when Nana had gone away to her supper and left the night-light burning on the mantelpiece. And when the Boy dropped off to sleep, the Rabbit would snuggle down close under his little warm chin and dream, with the Boy's hands clasped close round him all night long.

And so time went on, and the little Rabbit was very happy—so happy that he never noticed how his beautiful velveteen fur was getting shabbier and shabbier, and his tail becoming unsewn, and all the pink rubbed off his nose where the Boy had kissed him.

Spring came, and they had long days in the garden, for wherever the Boy went the Rabbit went too. He had rides in the wheelbarrow, and picnics on the grass, and lovely fairy huts built for him under the raspberry canes behind the flower border. And once, when the Boy was called away suddenly to go out to tea, the Rabbit was left out on the lawn until long after dusk, and Nana had to come and look for him with the candle because the Boy couldn't go to sleep unless he was there. He was wet through with the dew and quite earthy from diving into the burrows the Boy had made for him in the flower bed, and Nana grumbled as she rubbed him off with a corner of her apron.

One evening, when the Boy was going to bed, he couldn't find the china dog that always slept with him.

Una noche, cuando el chico se iba a la cama, no pudo encontrar al perro chino que siempre se acostaba con él.

Nana was in a hurry, and it was too much trouble to hunt for china dogs at bedtime, so she simply looked about her, and seeing that the toy cupboard door stood open, she made a swoop.

Nana estaba apurada, y era demasiado difícil cazar perros de porcelana a la hora de acostarse, así que simplemente miró a su alrededor, y viendo que la puerta del armario de juguete se abría, hizo un zumbido.

"Here," she said, "take your old Bunny!"

"Aquí", dijo, "toma a tu viejo conejito!"

He'll do to sleep with you!

¡Hará lo posible por acostarse contigo!

" And she dragged the Rabbit out by one ear, and put him into the Boy's arms.

" Y ella arrastró el conejo por una oreja, y lo puso en los brazos del niño.

That night, and for many nights after, the Velveteen Rabbit slept in the Boy's bed.

Esa noche, y durante muchas noches después, el Conejo Velveteen durmió en la cama del Niño.

At first he found it rather uncomfortable, for the Boy hugged him very tight, and sometimes he rolled over on him, and sometimes he pushed him so far under the pillow that the Rabbit could scarcely breathe.

Al principio lo encontró bastante incómodo, porque el muchacho lo abrazó muy apretado, y a veces se dio vuelta sobre él, y a veces lo empujó tan lejos debajo de la almohada que el conejo apenas podía respirar.

And he missed, too, those long moonlight hours in the nursery, when all the house was silent, and his talks with the Skin Horse.

Y se perdió, también, esas largas horas de luz de la luna en la guardería, cuando toda la casa estaba en silencio, y sus conversaciones con el caballo de la piel.

But very soon he grew to like it, for the Boy used to talk to him, and made nice tunnels for him under the bedclothes that he said were like the burrows the real rabbits lived in.

Pero muy pronto llegó a gustarle, ya que el Niño solía hablar con él, e hizo bonitos túneles para él bajo la ropa de cama que dijo que eran como las madrigueras en las que vivían los conejos de verdad.

And they had splendid games together, in whispers, when Nana had gone away to her supper and left the night-light burning on the mantelpiece.

Y tenían juegos espléndidos juntos, en susurros, cuando Nana se había ido a su cena y dejó la luz de la noche ardiendo en la chimenea.

And when the Boy dropped off to sleep, the Rabbit would snuggle down close under his little warm chin and dream, with the Boy's hands clasped close round him all night long.

Y cuando el Niño se quedó dormido, el Conejo se acurrucaba por debajo de su pequeña barbilla caliente y soñaba, con las manos del Niño apretadas cerca de él toda la noche.

And so time went on, and the little Rabbit was very happy—so happy that he never noticed how his beautiful velveteen fur was getting shabbier and shabbier, and his tail becoming unsewn

Y así pasó el tiempo, y el pequeño conejo estaba muy feliz, tan feliz que nunca se dio cuenta de cómo su hermoso pelaje de terciopelo se estaba deshaciendo más y más, y su cola dessembrada.

and all the pink rubbed off his nose where the Boy had kissed him.

Y todo el rosado le restregó la nariz donde el chico lo había besado.

Spring came, and they had long days in the garden, for wherever the Boy went the Rabbit went too.

Llegó la primavera, y tuvieron largos días en el jardín, porque dondequiera que el niño iba el conejo también iba.

He had rides in the wheelbarrow, and picnics on the grass, and lovely fairy huts built for him under the raspberry canes behind the flower border.

Él tenía paseos en la carretilla, y picnics en la hierba, y hermosas cabañas de hadas construidas para él bajo las cañas de frambuesa detrás de la frontera de la flor.

And once, when the Boy was called away suddenly to go out to tea, the Rabbit was left out on the lawn until long after dusk, and Nana had to come and look for him with the candle because the Boy couldn't go to sleep unless he was there.

Y una vez, cuando el Niño fue llamado de repente para salir a tomar el té, el Conejo fue dejado fuera en el césped hasta mucho después del anochecer, y Nana tuvo que venir a buscarlo con la vela porque el Niño no podía ir a dormir a menos que estuviera allí.

He was wet through with the dew and quite earthy from diving into the burrows the Boy had made for him in the flower bed, and Nana grumbled as she rubbed him off with a comer of her apron.

Estaba mojado con el rocío y bastante terroso de sumergirse en las madrigueras que el Niño había hecho para él en el lecho de flores, y Nana se quejó mientras ella lo frotaba con un comer de su delantal.



Spring Time

"You must have your old Bunny!" she said. "Fancy all that fuss for a toy!"

The Boy sat up in bed and stretched out his hands.

"Give me my Bunny!" he said. "You mustn't say that. He isn't a toy. He's REAL!"

When the little Rabbit heard that he was happy, for he knew that what the Skin Horse had said was true at last. The nursery magic had happened to him, and he was a toy no longer. He was Real. The Boy himself had said it.

That night he was almost too happy to sleep, and so much love stirred in his little sawdust heart that it almost burst. And into his boot-button eyes, that had long ago lost their polish, there came a look of wisdom and beauty, so that even Nana noticed it next morning when she picked him up, and said, "I declare if that old Bunny hasn't got quite a knowing expression!"

That was a wonderful Summer!

Spring Time

Hora de primavera

" she said.

" ella dijo.

"Fancy all that fuss for a toy!

"¡Me apetece todo ese alboroto por un juguete!

" The Boy sat up in bed and stretched out his hands.

" El Niño se sentó en la cama y extendió sus manos.

" he said.

" él dijo.

"You mustn't say that.

"No debes decir eso.

He isn't a toy.

No es un juguete.

He's REAL!

¡Es REAL!

" When the little Rabbit heard that he was happy, for he knew that what the Skin Horse had said was true at last.

" Cuando el pequeño conejo se enteró de que estaba feliz, porque sabía que lo que el caballo de la piel había dicho era verdad por fin.

The nursery magic had happened to him, and he was a toy no longer.

La magia de la guardería le había pasado, y ya no era un juguete.

He was Real.

Era real.

The Boy himself had said it.

El muchacho mismo lo había dicho.

That night he was almost too happy to sleep, and so much love stirred in his little sawdust heart that it almost burst.

Esa noche estaba casi demasiado feliz para dormir, y tanto amor se agitó en su pequeño corazón de serrín que casi estalló.

And into his boot-button eyes, that had long ago lost their polish, there came a look of wisdom and beauty, so that even Nana noticed it next morning when she picked him up, and said

Y en sus ojos de boton de botas, que habían perdido hace mucho tiempo su esmalte, vino una mirada de sabiduría y belleza, de modo que incluso Nana lo notó a la mañana siguiente cuando lo recogió, y dijo

"T declare if that old Bunny hasn't got quite a knowing expression!

"¡No declaro si ese viejo conejito no tiene una expresión muy consciente!

" That was a wonderful Summer!

¡Fue un verano maravilloso!

Near the house where they lived there was a wood, and in the long June evenings the Boy liked to go there after tea to play. He took the Velveteen Rabbit with him, and before he wandered off to pick flowers, or play at brigands among the trees, he always made the Rabbit a little nest somewhere among the bracken, where he would be quite cosy, for he was a kind-hearted little boy and he liked Bunny to be comfortable. One evening, while the Rabbit was lying there alone, watching the ants that ran to and fro between his velvet paws in the grass, he saw two strange beings creep out of the tall bracken near him.

They were rabbits like himself, but quite furry and brand-new. They must have been very well made, for their seams didn't show at all, and they changed shape in a queer way when they moved; one minute they were long and thin and the next minute fat and buncy, instead of always staying the same like he did. Their feet padded softly on the ground, and they crept quite close to him, twitching their noses, while the Rabbit stared hard to see which side the clockwork stuck out, for he knew that people who jump generally have something to wind them up. But he couldn't see it. They were evidently a new kind of rabbit altogether.



Summer Days

Near the house where they lived there was a wood, and in the long June evenings the Boy liked to go there after tea to play.

Cerca de la casa donde vivían había un bosque, y en las largas tardes de junio al Niño le gustaba ir allí después del té para jugar.

He took the Velveteen Rabbit with him, and before he wandered off to pick flowers, or play at brigands among the trees, he always made the Rabbit a little nest somewhere among the bracken, where he would be quite cosy

Se llevó el conejo de terciopelo con él, y antes de vagar para recoger flores, o jugar a los bandidos entre los árboles, siempre hizo el conejo un pequeño nido en algún lugar entre el bracken, donde sería bastante acogedor

for he was a kind-hearted little boy and he liked Bunny to be comfortable.

porque era un niño de buen corazón y le gustaba que Bunny estuviera cómodo.

One evening, while the Rabbit was lying there alone, watching the ants that ran to and fro between his velvet paws in the grass, he saw two strange beings creep out of the tall bracken near him.

Una noche, mientras el Conejo estaba tirado allí solo, mirando a las hormigas que corrían de un lado a otro entre sus patas de terciopelo en la hierba, vio a dos seres extraños salir del alto bracken cerca de él.

They were rabbits like himself, but quite furry and brand-new.

Eran conejos como él, pero bastante peludos y nuevos.

They must have been very well made, for their seams didn't show at all, and they changed shape in a queer way when they moved; one minute they were long and thin and the next minute fat and bunchy, instead of always staying the same like he did.

Deben haber estado muy bien hechas, porque sus costuras no aparecían en absoluto, y cambiaron de forma de una manera extraña cuando se movían; un minuto eran largas y delgadas y al minuto siguiente gordas y abultadas, en lugar de permanecer siempre igual que él.

Their feet padded softly on the ground, and they crept quite close to him, twitching their noses, while the Rabbit stared hard to see which side the clockwork stuck out, for he knew that people who jump generally have something to wind them up.

Sus pies acolchados suavemente en el suelo, y se deslizó bastante cerca de él, estremeciendo sus narices, mientras que el conejo miró fijamente para ver de qué lado sobresalía el reloj, ya que sabía que la gente que salta generalmente tiene algo para enrollarlos.

But he couldn't see it.

Pero no podía verlo.

They were evidently a new kind of rabbit altogether.

Evidentemente eran un nuevo tipo de conejo.

Summer Days

Días de verano

They stared at him, and the little Rabbit stared back. And all the time their noses twitched.

"Why don't you get up and play with us?" one of them asked.

"I don't feel like it," said the Rabbit, for he didn't want to explain that he had no clockwork.

"Ho!" said the furry rabbit. "It's as easy as anything," And he gave a big hop sideways and stood on his hind legs.

"I don't believe you can!" he said.

"I can!" said the little Rabbit. "I can jump higher than anything!" He meant when the Boy threw him, but of course he didn't want to say so.

"Can you hop on your hind legs?" asked the furry rabbit.

That was a dreadful question, for the Velveteen Rabbit had no hind legs at all! The back of him was made all in one piece, like a pincushion. He sat still in the bracken, and hoped that the other rabbits wouldn't notice.

"I don't want to!" he said again.

But the wild rabbits have very sharp eyes. And this one stretched out his neck and looked.

"He hasn't got any hind legs!" he called out. "Fancy a rabbit without any hind legs!" And he began to laugh.

"I have!" cried the little Rabbit. "I have got hind legs! I am sitting on them!"

"Then stretch them out and show me, like this!" said the wild rabbit. And he began to whirl round and dance, till the little Rabbit got quite dizzy.

"I don't like dancing," he said. "I'd rather sit still!"

But all the while he was longing to dance, for a funny new tickly feeling ran through him, and he felt he would give anything in the world to be able to

They stared at him, and the little Rabbit stared back.

Lo miraron fijamente, y el pequeño Conejo miró hacia atrás.

And all the time their noses twitched.

Y todo el tiempo sus narices se estremecían.

"one of them asked.

"uno de ellos preguntó.

"I don't feel like it," said the Rabbit, for he didn't want to explain that he had no clockwork.

"No tengo ganas," dijo el conejo, porque no quería explicar que no tenía ningún reloj.

" said the furry rabbit.

"dijo el conejo peludo.

"It's as easy as anything," And he gave a big hop sideways and stood on his hind legs.

"Es tan fácil como cualquier cosa", y dio un gran salto de costado y se paró en sus patas traseras.

" he said.

" él dijo.

" said the little Rabbit.

"dijo el pequeño Conejo.

"I can jump higher than anything!

"¡Puedo saltar más alto que cualquier cosa!

" He meant when the Boy threw him, but of course he didn't want to say so.

Se refería a cuando el chico lo tiró, pero por supuesto que no quería decirlo.

" asked the furry rabbit.

" preguntó el conejo peludo.

That was a dreadful question, for the Velveteen Rabbit had no hind legs at all!

Esa fue una pregunta terrible, porque el Conejo Velveteen no tenía piernas traseras en absoluto!

The back of him was made all in one piece, like a pincushion.

La parte posterior de él se hizo todo de una pieza, como un alfiler.

He sat still in the bracken, and hoped that the other rabbits wouldn't notice.

Se sentó en el bracken, y esperaba que los otros conejos no se dieran cuenta.

" he said again.

" dijo otra vez.

But the wild rabbits have very sharp eyes.

Pero los conejos salvajes tienen ojos muy afilados.

And this one stretched out his neck and looked.

Y éste estiró su cuello y miró.

" he called out.

"él gritó.

"Fancy a rabbit without any hind legs!

"¡Te apetece un conejo sin patas traseras!

" And he began to laugh.

" Y comenzó a reírse.

" cried the little Rabbit.

"gritó el pequeño Conejo.

"I have got hind legs!

"¡Tengo patas traseras!

I am sitting on them!

¡Estoy sentado sobre ellos!

"

"

" said the wild rabbit.

"dijo el conejo salvaje.

And he began to whirl round and dance, till the little Rabbit got quite dizzy.

Y comenzó a dar vueltas y bailar, hasta que el pequeño conejo se mareó bastante.

"I don't like dancing," he said.

"No me gusta bailar", dijo.

"I'd rather sit still!

"¡Prefiero quedarme quieto!

" But all the while he was longing to dance, for a funny new tickly feeling ran through him, and he felt he would give anything in the world to be able to

" Pero todo el tiempo que él anhelaba bailar, para un nuevo y divertido sentimiento de cosquillas corrió a través de él, y sintió que daría cualquier cosa en el mundo para ser capaz de

jump about like these rabbits did.

The strange rabbit stopped dancing, and came quite close. He came so close this time that his long whiskers brushed the Velveteen Rabbit's ear, and then he wrinkled his nose suddenly and flattened his ears and jumped backwards.

"He doesn't smell right!" he exclaimed. "He isn't a rabbit at all! He isn't real!"

"*I am Real!*" said the little Rabbit. "I am Real! The Boy said so!" And he nearly began to cry.

Just then there was a sound of footsteps, and the Boy ran past near them, and with a stamp of feet and a flash of white tails the two strange rabbits disappeared.

"Come back and play with me!" called the little Rabbit. "Oh, do come back! *I know I am Real!*"

But there was no answer, only the little ants ran to and fro, and the bracken swayed gently where the two strangers had passed. The Velveteen Rabbit was all alone.

"Oh, dear!" he thought. "Why did they run away like that? Why couldn't they stop and talk to me?"

For a long time he lay very still, watching the bracken, and hoping that they would come back. But they never returned, and presently the sun sank lower and the little white moths fluttered out, and the Boy came and carried him home.

Weeks passed, and the little Rabbit grew very old and shabby, but the Boy loved him just as much. He loved him so hard that he loved all his whiskers off, and the pink lining to his ears turned grey, and his brown spots faded. He even began to lose his shape, and he scarcely looked like a rabbit any

jump about like these rabbits did.

saltar como lo hicieron estos conejos.

The strange rabbit stopped dancing, and came quite close.

El extraño conejo dejó de bailar, y se acercó bastante.

He came so close this time that his long whiskers brushed the Velveteen Rabbit's ear, and then he wrinkled his nose suddenly and flattened his ears and jumped backwards.

Se acercó tanto esta vez que sus largos bigotes le cepillaron la oreja al conejo de terciopelo, y luego se arrugaron la nariz de repente y se aplanó las orejas y saltó hacia atrás.

" he exclaimed.

" exclamó.

"He isn't a rabbit at all!

"¡No es un conejo en absoluto!

He isn't real!

¡No es real!

"

"

" said the little Rabbit.

"dijo el pequeño Conejo.

"I am Real!

"¡Soy real!

The Boy said so!

¡El chico lo dijo!

" And he nearly began to cry.

" Y casi empezó a llorar.

Just then there was a sound of footsteps, and the Boy ran past near them, and with a stamp of feet and a flash of white tails the two strange rabbits disappeared.

Justo entonces hubo un sonido de pasos, y el Niño pasó corriendo cerca de ellos, y con un sello de pies y un destello de colas blancas los dos conejos extraños desaparecieron.

" called the little Rabbit.

" llamado el pequeño Conejo.

"Oh, do come back!

"¡Oh, vuelve!

I know I am Real!

¡Sé que soy real!

" But there was no answer, only the little ants ran to and fro, and the bracken swayed gently where the two strangers had passed.

" Pero no hubo respuesta, sólo las hormigas corrieron de un lado a otro, y el bracken se balanceó suavemente por donde habían pasado los dos extraños.

The Velveteen Rabbit was all alone.

El Conejo Velveteen estaba solo.

" he thought.

" pensó.

"Why did they run away like that?

"¿Por qué huyeron así?

Why couldn't they stop and talk to me?

¿Por qué no pudieron parar y hablar conmigo?

" For a long time he lay very still, watching the bracken, and hoping that they would come back.

Durante mucho tiempo se quedó muy quieto, mirando al bracken, y esperando que regresaran.

But they never returned, and presently the sun sank lower and the little white moths fluttered out, and the Boy came and carried him home.

Pero nunca regresaron, y al momento el sol se hundió más abajo y las pequeñas polillas blancas se estremeció, y el Niño vino y lo llevó a casa.

Weeks passed, and the little Rabbit grew very old and shabby, but the Boy loved him just as much.

Pasaron las semanas, y el pequeño Conejo se hizo muy viejo y malhumorado, pero el Niño lo amaba tanto.

He loved him so hard that he loved all his whiskers off, and the pink lining to his ears turned grey, and his brown spots faded.

Lo amaba tanto que amaba todos sus bigotes, y el forro rosado de sus orejas se volvió gris, y sus manchas marrones se desvanecieron.

He even began to lose his shape, and he scarcely looked like a rabbit any

Incluso empezó a perder la forma, y apenas parecía un conejo.

more, except to the Boy. To him he was always beautiful, and that was all that the little Rabbit cared about. He didn't mind how he looked to other people, because the nursery magic had made him Real, and when you are Real shabbiness doesn't matter.

And then, one day, the Boy was ill.

His face grew very flushed, and he talked in his sleep, and his little body was so hot that it burned the Rabbit when he held him close. Strange people came and went in the nursery, and a light burned all night and through it all the little Velveteen Rabbit lay there, hidden from sight under the bedclothes, and he never stirred, for he was afraid that if they found him some one might take him away, and he knew that the Boy needed him.

It was a long weary time, for the Boy was too ill to play, and the little Rabbit found it rather dull with nothing to do all day long. But he snuggled down patiently, and looked forward to the time when the Boy should be well again, and they would go out in the garden amongst the flowers and the butterflies and play splendid games in the raspberry thicket like they used to. All sorts of delightful things he planned, and while the Boy lay half asleep he crept up close to the pillow and whispered them in his ear. And presently the fever turned, and the Boy got better. He was able to sit up in bed and look at picture-books, while the little Rabbit cuddled close at his side. And one day, they let him get up and dress.

It was a bright, sunny morning, and the windows stood wide open. They had carried the Boy out on to the balcony, wrapped in a shawl, and the little Rabbit lay tangled up among the bedclothes, thinking.

The Boy was going to the seaside to-morrow. Everything was arranged, and now it only remained to carry out the doctor's orders. They talked about it all, while the little Rabbit lay under the bedclothes, with just his head peeping out, and listened. The room was to be disinfected, and all the books and toys that the Boy had played with in bed must be burnt.

"Hurrah!" thought the little Rabbit. "To-morrow we shall go to the seaside!" For the boy had often talked of the seaside, and he wanted very much to see the big waves coming in, and the tiny crabs, and the sand castles.

more, except to the Boy.

más, excepto por el Niño.

To him he was always beautiful, and that was all that the little Rabbit cared about.

Para él siempre era hermoso, y eso era todo lo que le importaba al pequeño conejo.

He didn't mind how he looked to other people, because the nursery magic had made him Real, and when you are Real shabbiness doesn't matter.

No le importaba cómo miraba a otras personas, porque la magia de la guardería lo había hecho real, y cuando eres una verdadera miseria no importa.

And then, one day, the Boy was ill.

Y entonces, un día, el Niño estaba enfermo.

His face grew very flushed, and he talked in his sleep, and his little body was so hot that it burned the Rabbit when he held him close.

Su cara se puso muy ruborizada, y él habló en su sueño, y su pequeño cuerpo estaba tan caliente que quemó el conejo cuando lo sostuvo cerca.

Strange people came and went in the nursery, and a light burned all night and through it all the little Velveteen Rabbit lay there, hidden from sight under the bedclothes, and he never stirred

La gente extraña vino y fue a la guardería, y una luz ardió toda la noche y a través de ella todo el pequeño conejo de terciopelo yacía allí, escondido de la vista bajo las sábanas, y nunca se movió

for he was afraid that if they found him some one might take him away, and he knew that the Boy needed him.

porque tenía miedo de que si lo encontraban alguien se lo llevara, y sabía que el muchacho lo necesitaba.

It was a long weary time, for the Boy was too ill to play, and the little Rabbit found it rather dull with nothing to do all day long.

Fue un largo tiempo cansado, porque el niño estaba demasiado enfermo para jugar, y el pequeño conejo lo encontró bastante aburrido sin nada que hacer durante todo el día.

But he snuggled down patiently, and looked forward to the time when the Boy should be well again, and they would go out in the garden amongst the flowers and the butterflies and play splendid games in the raspberry thicket like they used to.

Pero él se acurrucaba pacientemente, y esperaba el momento en que el Niño debería estar bien de nuevo, y salían al jardín entre las flores y las mariposas y jugaban espléndidos juegos en el matorral de frambuesa como solían hacer.

All sorts of delightful things he planned, and while the Boy lay half asleep he crept up close to the pillow and whispered them in his ear.

Todo tipo de cosas encantadoras que él planeó, y mientras el Niño estaba medio dormido se deslizó cerca de la almohada y las susurró al oído.

And presently the fever turned, and the Boy got better.

Y ahora la fiebre se volvió, y el Niño mejoró.

He was able to sit up in bed and look at picture-books, while the little Rabbit cuddled close at his side.

Fue capaz de sentarse en la cama y mirar los libros de fotos, mientras que el pequeño conejo se acurrucaba cerca a su lado.

And one day, they let him get up and dress.

Y un día, le dejaron levantarse y vestirse.

It was a bright, sunny morning, and the windows stood wide open.

Era una mañana brillante y soleada, y las ventanas estaban abiertas de par en par.

They had carried the Boy out on to the balcony, wrapped in a shawl, and the little Rabbit lay tangled up among the bedclothes, thinking.

Habían llevado al niño al balcón, envuelto en un chal, y el pequeño conejo yacía enredado entre las ropas de cama, pensando.

The Boy was going to the seaside to-morrow.

El chico iba a la playa mañana.

Everything was arranged, and now it only remained to carry out the doctor's orders.

Todo estaba arreglado, y ahora sólo quedaba cumplir las órdenes del médico.

They talked about it all, while the little Rabbit lay under the bedclothes, with just his head peeping out, and listened.

Hablaron de todo, mientras que el pequeño conejo yacía debajo de la ropa de cama, con sólo su cabeza espiando y escuchando.

The room was to be disinfected, and all the books and toys that the Boy had played with in bed must be burnt.

La habitación debía ser desinfectada, y todos los libros y juguetes con los que el Niño había jugado en la cama debían ser quemados.

" thought the little Rabbit.

"pensaba el pequeño Conejo.

"To-morrow we shall go to the seaside!

¡Mañana iremos a la playa!

" For the boy had often talked of the seaside, and he wanted very much to see the big waves coming in, and the tiny crabs, and the sand castles.

" Porque el muchacho había hablado a menudo de la costa, y quería mucho ver las grandes olas que entraban, y los pequeños cangrejos, y los castillos de arena.

Just then Nana caught sight of him.

"How about his old Bunny?" she asked.

"*That?*" said the doctor. "Why, it's a mass of scarlet fever germs!—Burn it at once. What? Nonsense! Get him a new one. He mustn't have that any more!"



Anxious Times

And so the little Rabbit was put into a sack with the old picture-books and a lot of rubbish, and carried out to the end of the garden behind the fowl-house. That was a fine place to make a bonfire, only the gardener was too busy just then to attend to it. He had the potatoes to dig and the green peas to gather, but next morning he promised to come quite early and burn the whole lot.

That night the Boy slept in a different bedroom, and he had a new bunny to sleep with him. It was a splendid bunny, all white plush with real glass eyes, but the Boy was too excited to care very much about it. For to-morrow he was going to the seaside, and that in itself was such a wonderful thing that he could think of nothing else.

Just then Nana caught sight of him.

Justo entonces Nana lo vio.

" she asked.

" preguntó.

" said the doctor.

"dijo el doctor.

"Why, it's a mass of scarlet fever germs!

"¡Es una masa de gérmenes de la escarlatina!

—Burn it at once.

- Quemalo de inmediato.

What?

¿Qué?

Nonsense!

¡Tonterías!

Get him a new one.

Consíguele uno nuevo.

He mustn't have that any more!

¡No debe tener eso más!

" Anxious Times And so the little Rabbit was put into a sack with the old picture-books and a lot of rubbish, and carried out to the end of the garden behind the fow]- house.

" Tiempos de ansiedad Y así el pequeño conejo fue puesto en un saco con los viejos libros de fotos y una gran cantidad de basura, y llevado hasta el fi nal del jardín detrás del fow]- casa.

That was a fine place to make a bonfire, only the gardener was too busy just then to attend to it.

Ese era un buen lugar para hacer una hoguera, solo que el jardinero estaba demasiado ocupado justo entonces para atenderla.

He had the potatoes to dig and the green peas to gather, but next morning he promised to come quite early and burn the whole lot.

Tenía las patatas para cavar y los guisantes verdes para recoger, pero a la mañana siguiente prometió venir bastante temprano y quemar todo el lote.

That night the Boy slept in a different bedroom, and he had a new bunny to sleep with him.

Esa noche el chico durmió en un dormitorio diferente, y tenía un nuevo conejito para dormir con él.

It was a splendid bunny, all white plush with real glass eyes, but the Boy was too excited to care very much about it.

Era un conejito espléndido, todo felpa blanca con ojos de cristal de verdad, pero el chico estaba demasiado emocionado para preocuparse mucho por ello.

For to-morrow he was going to the seaside, and that in itself was such a wonderful thing that he could think of nothing else.

Para mañana iba a la playa, y que en sí mismo era una cosa tan maravillosa que podía pensar en nada más.

And while the Boy was asleep, dreaming of the seaside, the little Rabbit lay among the old picture-books in the corner behind the fowl-house, and he felt very lonely. The sack had been left untied, and so by wriggling a bit he was able to get his head through the opening and look out. He was shivering a little, for he had always been used to sleeping in a proper bed, and by this time his coat had worn so thin and threadbare from hugging that it was no longer any protection to him. Near by he could see the thicket of raspberry canes, growing tall and close like a tropical jungle, in whose shadow he had played with the Boy on bygone mornings. He thought of those long sunlit hours in the garden—how happy they were—and a great sadness came over him. He seemed to see them all pass before him, each more beautiful than the other, the fairy huts in the flower-bed, the quiet evenings in the wood when he lay in the bracken and the little ants ran over his paws; the wonderful day when he first knew that he was Real. He thought of the Skin Horse, so wise and gentle, and all that he had told him. Of what use was it to be loved and lose one's beauty and become Real if it all ended like this? And a tear, a real tear, trickled down his little shabby velvet nose and fell to the ground.

And then a strange thing happened. For where the tear had fallen a flower grew out of the ground, a mysterious flower, not at all like any that grew in the garden. It had slender green leaves the colour of emeralds, and in the centre of the leaves a blossom like a golden cup. It was so beautiful that the little Rabbit forgot to cry, and just lay there watching it. And presently the blossom opened, and out of it there stepped a fairy.

She was quite the loveliest fairy in the whole world. Her dress was of pearl and dew-drops, and there were flowers round her neck and in her hair, and her face was like the most perfect flower of all. And she came close to the little Rabbit and gathered him up in her arms and kissed him on his velveteen nose that was all damp from crying.

"Little Rabbit," she said, "don't you know who I am?"

The Rabbit looked up at her, and it seemed to him that he had seen her face before, but he couldn't think where.

And while the Boy was asleep, dreaming of the seaside, the little Rabbit lay among the old picture-books in the corner behind the fowl-house, and he felt very lonely.

Y mientras el Niño dormía, soñando con la playa, el pequeño conejo yacía entre los viejos libros de fotos en la esquina detrás de la casa de las aves, y se sentía muy solo.

The sack had been left untied, and so by wriggling a bit he was able to get his head through the opening and look out.

El saco se había dejado desatado, y por lo que al retorcerse un poco fue capaz de conseguir su cabeza a través de la abertura y mirar hacia fuera.

He was shivering a little, for he had always been used to sleeping in a proper bed, and by this time his coat had worn so thin and threadbare from hugging that it was no longer any protection to him.

Estaba temblando un poco, porque siempre había estado acostumbrado a dormir en una cama adecuada, y para entonces su abrigo se había puesto tan delgado y sin hilo de abrazar que ya no era ninguna protección para él.

Near by he could see the thicket of raspberry canes, growing tall and close like a tropical jungle, in whose shadow he had played with the Boy on bygone mornings.

Cerca de él podía ver el matorral de los bastones de frambuesa, creciendo alto y cerca como una selva tropical, a cuya sombra había jugado con el Niño en las mañanas pasadas.

He thought of those long sunlit hours in the garden—how happy they were—and a great sadness came over him.

Pensó en esas largas horas iluminadas por el sol en el jardín, lo felices que eran, y una gran tristeza vino sobre él.

He seemed to see them all pass before him, each more beautiful than the other, the fairy huts in the flower-bed

Parecía verlos pasar a todos delante de él, cada uno más hermoso que el otro, las cabañas de hadas en el lecho de flores

the quiet evenings in the wood when he lay in the bracken and the little ants ran over his paws; the wonderful day when he first knew that he was Real.

las noches tranquilas en el bosque cuando él yacía en el bracken y las hormigas pequeñas corrían sobre sus patas; el día maravilloso cuando él supo por primera vez que él era Real.

He thought of the Skin Horse, so wise and gentle, and all that he had told him.

Pensó en el Caballo de Piel, tan sabio y gentil, y en todo lo que le había dicho.

Of what use was it to be loved and lose one's beauty and become Real if it all ended like this?

¿De qué serviría ser amado y perder la belleza de uno y volverse Real si todo terminara así?

And a tear, a real tear, trickled down his little shabby velvet nose and fell to the ground.

Y una lágrima, una verdadera lágrima, goteó por su pequeña nariz de terciopelo y cayó al suelo.

And then a strange thing happened.

Y luego pasó algo extraño.

For where the tear had fallen a flower srew out of the ground, a mysterious flower, not at all like any that grew in the garden.

Porque donde la lágrima había caído una fl or arrancada de la tierra, una fl or misteriosa, en absoluto como cualquiera que creció en el jardín.

It had slender green leaves the colour of emeralds, and in the centre of the leaves a blossom like a golden cup.

Tenía hojas verdes esbeltas del color de las esmeraldas, y en el centro de las hojas una fl or como una copa de oro.

It was so beautiful that the little Rabbit forgot to cry, and just lay there watching it.

Era tan hermoso que el pequeño conejo se olvidó de llorar, y simplemente se quedó allí mirándolo.

And presently the blossom opened, and out of it there stepped a fairy.

Y ahora la fl or se abrió, y de ella salió un hada.

She was quite the loveliest fairy in the whole world.

Era la hada más encantadora del mundo.

Her dress was of pearl and dew-drops, and there were flowers round her neck and in her hair, and her face was like the most perfect flower of all.

Su vestido era de perlas y gotas de rocío, y había flores alrededor de su cuello y en sus cabellos, y su rostro era como la flor más perfecta de todas.

And she came close to the little Rabbit and gathered him up in her arms and kissed him on his velveteen nose that was all damp from crying.

Y ella se acercó al pequeño conejo y lo recogió en sus brazos y lo besó en su nariz aterciopelada que estaba toda húmeda de llorar.

"Little Rabbit," she said, "don't you know who I am?"

"Pequeño conejo," dijo, "¿no sabes quién soy?"

"The Rabbit looked up at her, and it seemed to him that he had seen her face before, but he couldn't think where.

"El conejo la miró, y le pareció que había visto su cara antes, pero no podía pensar dónde.

"I am the nursery magic Fairy," she said. "I take care of all the playthings that the children have loved. When they are old and worn out and the children don't need them any more, then I come and take them away with me and turn them into Real."

"Wasn't I Real before?" asked the little Rabbit.

"You were Real to the Boy," the Fairy said, "because he loved you. Now you shall be Real to every one."



The Fairy Flower

And she held the little Rabbit close in her arms and flew with him into the wood.

It was light now, for the moon had risen. All the forest was beautiful, and the fronds of the bracken shone like frosted silver. In the open glade between the tree-trunks the wild rabbits danced with their shadows on the velvet grass, but when they saw the Fairy they all stopped dancing and stood round in a ring to stare at her.

"I've brought you a new playfellow," the Fairy said. "You must be very kind to him and teach him all he needs to know in Rabbit-land, for he is going to

"I am the nursery magic Fairy," she said.

"Soy el hada mágica de la guardería," dijo ella.

"I take care of all the playthings that the children have loved.

"Me ocupo de todos los juguetes que los niños han amado.

When they are old and worn out and the children don't need them any more, then I come and take them away with me and turn them into Real.

Cuando son viejos y desgastados y los niños ya no los necesitan, entonces vengo y los llevo conmigo y los convierto en Real.

"

"

" asked the little Rabbit.

"preguntó el pequeño Conejo.

"You were Real to the Boy," the Fairy said, "because he loved you.

"Eras real con el chico," dijo el hada, "porque te amaba.

Now you shall be Real to every one.

Ahora serás real para cada uno.

" The Fairy Flower And she held the little Rabbit close in her arms and flew with him into the wood.

" La flor de hadas Y ella sostuvo el pequeño conejo cerca en sus brazos y voló con él en el bosque.

It was light now, for the moon had risen.

Era luz ahora, porque la luna había resucitado.

All the forest was beautiful, and the fronds of the bracken shone like frosted silver.

Todo el bosque era hermoso, y las frondas del bracken brillaban como plata esmerilada.

In the open glade between the tree-trunks the wild rabbits danced with their shadows on the velvet grass, but when they saw the Fairy they all stopped dancing and stood round in a ring to stare at her.

En el claro abierto entre los troncos de los árboles los conejos salvajes bailaban con sus sombras en la hierba de terciopelo, pero cuando vieron el Hada todos dejaron de bailar y se pararon alrededor en un anillo para mirarla.

"I've brought you a new playfellow," the Fairy said.

"Te he traído un nuevo compañero de juego," dijo el Hada.

"You must be very kind to him and teach him all he needs to know in Rabbit-land, for he is going to

"Debes ser muy amable con él y enseñarle todo lo que necesita saber en Conejo-tierra, porque va a

live with you for ever and ever!"

And she kissed the little Rabbit again and put him down on the grass.

"Run and play, little Rabbit!" she said.

But the little Rabbit sat quite still for a moment and never moved. For when he saw all the wild rabbits dancing around him he suddenly remembered about his hind legs, and he didn't want them to see that he was made all in one piece. He did not know that when the Fairy kissed him that last time she had changed him altogether. And he might have sat there a long time, too shy to move, if just then something hadn't tickled his nose, and before he thought what he was doing he lifted his hind toe to scratch it.

And he found that he actually had hind legs! Instead of dingy velveteen he had brown fur, soft and shiny, his ears twitched by themselves, and his whiskers were so long that they brushed the grass. He gave one leap and the joy of using those hind legs was so great that he went springing about the turf on them, jumping sideways and whirling round as the others did, and he grew so excited that when at last he did stop to look for the Fairy she had gone.

He was a Real Rabbit at last, at home with the other rabbits.

live with you for ever and ever!

¡Vive contigo para siempre y para siempre!

" And she kissed the little Rabbit again and put him down on the grass.

" Y ella volvió a besar al pequeño conejo y lo puso sobre la hierba.

" she said.

" ella dijo.

But the little Rabbit sat quite still for a moment and never moved.

Pero el pequeño conejo se quedó quieto por un momento y nunca se movió.

For when he saw all the wild rabbits dancing around him he suddenly remembered about his hind legs, and he didn't want them to see that he was made all in one piece.

Porque cuando vio a todos los conejos salvajes bailando a su alrededor, de repente se acordó de sus patas traseras, y no quería que vieran que estaba hecho todo de una sola pieza.

He did not know that when the Fairy kissed him that last time she had changed him altogether.

Él no sabía que cuando el Hada lo besó que la última vez que ella lo había cambiado por completo.

And he might have sat there a long time, too shy to move, if just then something hadn't tickled his nose, and before he thought what he was doing he lifted his hind toe to scratch it.

Y pudo haberse sentado allí mucho tiempo, demasiado tímido para moverse, si justo entonces algo no le había hecho cosquillas en la nariz, y antes de pensar lo que estaba haciendo levantó su dedo trasero para rascarlo.

And he found that he actually had hind legs!

¡Y descubrió que en realidad tenía patas traseras!

Instead of dingy velveteen he had brown fur, soft and shiny, his ears twitched by themselves, and his whiskers were so long that they brushed the grass.

En vez de aterciopelado, tenía piel marrón, suave y brillante, sus orejas se estremecían por sí mismas, y sus bigotes eran tan largos que cepillaban la hierba.

He gave one leap and the joy of using those hind legs was so great that he went springing about the turf on them, jumping sideways and whirling round as the others did

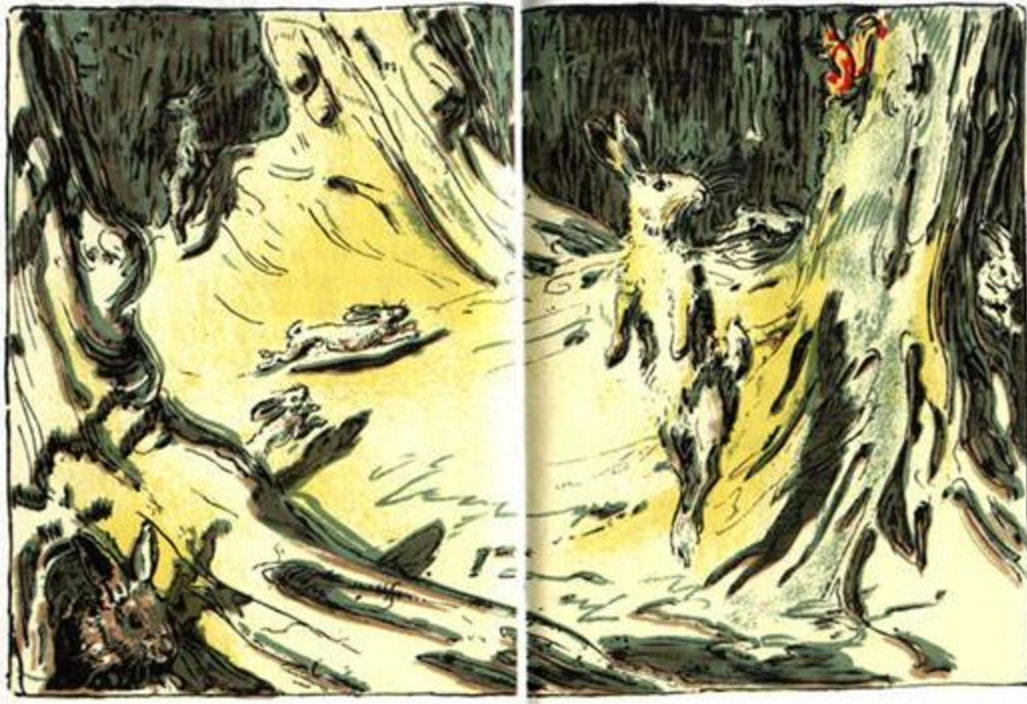
Él dio un salto y la alegría de usar esas patas traseras fue tan grande que se fue saltando alrededor del césped en ellos, saltando de lado y girando alrededor como los demás lo hicieron

and he grew so excited that when at last he did stop to look for the Fairy she had gone.

Y se emocionó tanto que al fi n se detuvo a buscar al Hada que se había ido.

He was a Real Rabbit at last, at home with the other rabbits.

Era un conejo real por fi n, en casa con los otros conejos.



At Last! At Last!

Autumn passed and Winter, and in the Spring, when the days grew warm and sunny, the Boy went out to play in the wood behind the house. And while he was playing, two rabbits crept out from the bracken and peeped at him. One of them was brown all over, but the other had strange markings under his fur, as though long ago he had been spotted, and the spots still showed through. And about his little soft nose and his round black eyes there was something familiar, so that the Boy thought to himself:

"Why, he looks just like my old Bunny that was lost when I had scarlet fever!"

But he never knew that it really was his own Bunny, come back to look at the child who had first helped him to be Real.

END OF THE PROJECT GUTENBERG EBOOK THE VELVETEEN RABBIT

***** This file should be named 11757-h.txt or 11757-h.zip *****

At Last!

¡Por fin!

At Last!

¡Por fin!

Autumn passed and Winter, and in the Spring, when the days grew warm and sunny, the Boy went out to play in the wood behind the house.

El otoño pasó y el invierno, y en la primavera, cuando los días se hicieron cálidos y soleados, el niño salió a jugar en el bosque detrás de la casa.

And while he was playing, two rabbits crept out from the bracken and peeped at him.

Y mientras jugaba, dos conejos salieron del bracken y lo espionaron.

One of them was brown all over, but the other had strange markings under his fur, as though long ago he had been spotted, and the spots still showed through.

Una de ellas era marrón por todas partes, pero la otra tenía extrañas marcas bajo su piel, como si hace mucho tiempo lo hubieran visto, y las manchas seguían apareciendo.

And about his little soft nose and his round black eyes there was something familiar, so that the Boy thought to himself: "Why, he looks just like my old Bunny that was lost when I had scarlet fever!"

Y acerca de su pequeña nariz suave y sus ojos negros redondos había algo familiar, por lo que el Niño pensó para sí mismo: "¿Por qué, él se parece a mi viejo conejito que se perdió cuando tenía fiebre escarlata!"

"But he never knew that it really was his own Bunny, come back to look at the child who had first helped him to be Real."

Pero nunca supo que realmente era su propio conejito, volver a mirar al niño que primero lo había ayudado a ser Real.

eK END OF THE PROJECT GUTENBERG EBOOK THE VELVETEEN RABBIT* zip ******

EK FIN DEL PROYECTO GUTENBERG EBOOK EL RABBIT VELVETEEN*** zip *****

This and all associated files of various formats will be found in:
<http://www.gutenberg.net/1/1/7/5/11757>

Updated editions will replace the previous one--the old editions will be renamed.

Creating the works from public domain print editions means that no one owns a United States copyright in these works, so the Foundation (and you!) can copy and distribute it in the United States without permission and without paying copyright royalties. Special rules, set forth in the General Terms of Use part of this license, apply to copying and distributing Project Gutenberg-tm electronic works to protect the PROJECT GUTENBERG-tm concept and trademark. Project Gutenberg is a registered trademark, and may not be used if you charge for the eBooks, unless you receive specific permission. If you do not charge anything for copies of this eBook, complying with the rules is very easy. You may use this eBook for nearly any purpose such as creation of derivative works, reports, performances and research. They may be modified and printed and given away--you may do practically ANYTHING with public domain eBooks. Redistribution is subject to the trademark license, especially commercial redistribution.

*** START: FULL LICENSE ***

THE FULL PROJECT GUTENBERG LICENSE
PLEASE READ THIS BEFORE YOU DISTRIBUTE OR USE THIS WORK

To protect the Project Gutenberg-tm mission of promoting the free distribution of electronic works, by using or distributing this work (or any other work associated in any way with the phrase "Project Gutenberg"), you agree to comply with all the terms of the Full Project Gutenberg-tm License (available with this file or online at <http://gutenberg.net/license>).

Section 1. General Terms of Use and Redistributing Project Gutenberg-tm electronic works

1.A. By reading or using any part of this Project Gutenberg-tm electronic work, you indicate that you have read, understand, agree to and accept all the terms of this license and intellectual property (trademark/copyright) agreement. If you do not agree to abide by all the terms of this agreement, you must cease using and return or destroy all copies of Project Gutenberg-tm electronic works in your possession. If you paid a fee for obtaining a copy of or access to a Project Gutenberg-tm electronic work and you do not agree to be bound by the terms of this agreement, you may obtain a refund from the person or entity to whom you paid the fee as set forth in paragraph 1.E.8.

This and all associated files of various formats will be found in: net/1/1/7/5/11757 Updated editions will replace the previous one--the old editions will be renamed.

Esto y todos los archivos asociados de varios formatos se encuentran en:
net/1/1/7/5/11757 Las ediciones actualizadas reemplazarán a la anterior--las ediciones antiguas serán renombradas.

Creating the works from public domain print editions means that no one owns a United States copyright in these works, so the Foundation (and you!

Crear las obras a partir de ediciones impresas de dominio público significa que nadie posee un copyright de Estados Unidos en estas obras, por lo que la Fundación (y usted!

) can copy and distribute it in the United States without permission and without paying copyright royalties.

) puede copiarlo y distribuirlo en los Estados Unidos sin permiso y sin pagar derechos de autor.

Special rules, set forth in the General Terms of Use part of this license, apply to copying and distributing Project Gutenberg-tm electronic works to protect the PROJECT GUTENBERG-tm concept and trademark.

Las reglas especiales, establecidas en la parte de las Condiciones Generales de Uso de esta licencia, se aplican a copiar y distribuir obras electrónicas del Proyecto Gutenberg-tm para proteger el concepto y la marca comercial del PROYECTO GUTENBERG-tm.

Project Gutenberg is a registered trademark, and may not be used if you charge for the eBooks, unless you receive specific permission.

Project Gutenberg es una marca registrada, y no se puede utilizar si cobra por los eBooks, a menos que reciba un permiso específico.

If you do not charge anything for copies of this eBook, complying with the rules is very easy.

Si no cobras nada por las copias de este eBook, cumplir con las reglas es muy fácil.

You may use this eBook for nearly any purpose such as creation of derivative works, reports, performances and research.

Usted puede utilizar este eBook para casi cualquier propósito, como la creación de trabajos derivados, informes, actuaciones e investigación.

They may be modified and printed and given away--you may do practically ANYTHING with public domain eBooks.

Pueden ser modificados e impresos y entregados--usted puede hacer prácticamente cualquier cosa con eBooks de dominio público.

Redistribution is subject to the trademark license, especially commercial redistribution.

La redistribución está sujeta a la licencia de marca, especialmente la redistribución comercial.

*** **START: FULL LICENSE** ***

*** Inicio: Licencia completa ***

THE FULL PROJECT GUTENBERG LICENSE

PLEASE READ THIS BEFORE YOU DISTRIBUTE OR USE THIS WORK

To protect the Project Gutenberg-tm mission of promoting the free distribution of electronic works, by using or distributing this work (or any other work associated in any way with the phrase "Project Gutenberg")

Proteger la misión del Proyecto Gutenberg-tm de promover la distribución gratuita de obras electrónicas, utilizando o distribuyendo esta obra (o cualquier otra obra asociada de cualquier manera con la frase "Proyecto Gutenberg")

you agree to comply with all the terms of the Full Project Gutenberg-tm License (available with this file or online at net/license).

acepta cumplir con todos los términos de la Licencia Full Project Gutenberg-tm (disponible con este archivo o en línea en net/licencia).

Section 1.

Sección 1.

General Terms of Use and Redistributing Project Gutenberg-tm electronic works 1.

Condiciones Generales de Uso y Redistribución del Proyecto Gutenberg-tm obras electrónicas 1.

A.

A.

By reading or using any part of this Project Gutenberg-tm electronic work, you indicate that you have read, understand, agree to and accept all the terms of this License and intellectual property (trademark/copyright) agreement.

Al leer o utilizar cualquier parte de este proyecto Gutenberg-tm trabajo electrónico, usted indica que ha leído, comprendido, aceptado y aceptado todos los términos de este acuerdo de licencia y propiedad intelectual (marca comercial/copyright).

If you do not agree to abide by all the terms of this agreement, you must cease using and return or destroy all copies of Project Gutenberg-tm electronic works in your possession.

Si usted no está de acuerdo en cumplir con todos los términos de este acuerdo, debe dejar de usar y devolver o destruir todas las copias de los trabajos electrónicos del Proyecto Gutenberg-tm en su posesión.

If you paid a fee for obtaining a copy of or access to a Project Gutenberg-tm electronic work and you do not agree to be bound by the terms of this agreement

Si usted pagó una cuota por obtener una copia o acceso a un proyecto Gutenberg-tm trabajo electrónico y usted no está de acuerdo en estar obligado por los términos de este acuerdo

you may obtain a refund from the person or entity to whom you paid the fee as set forth in paragraph 1.

podrá obtener un reembolso de la persona o entidad a la que haya pagado la tasa establecida en el apartado 1.

8.

8.

1.B. "Project Gutenberg" is a registered trademark. It may only be used on or associated in any way with an electronic work by people who agree to be bound by the terms of this agreement. There are a few things that you can do with most Project Gutenberg-tm electronic works even without complying with the full terms of this agreement. See paragraph 1.C below. There are a lot of things you can do with Project Gutenberg-tm electronic works if you follow the terms of this agreement and help preserve free future access to Project Gutenberg-tm electronic works. See paragraph 1.E below.

1.C. The Project Gutenberg Literary Archive Foundation ("the Foundation" or PGLAF), owns a compilation copyright in the collection of Project Gutenberg-tm electronic works. Nearly all the individual works in the collection are in the public domain in the United States. If an individual work is in the public domain in the United States and you are located in the United States, we do not claim a right to prevent you from copying, distributing, performing, displaying or creating derivative works based on the work as long as all references to Project Gutenberg are removed. Of course, we hope that you will support the Project Gutenberg-tm mission of promoting free access to electronic works by freely sharing Project Gutenberg-tm works in compliance with the terms of this agreement for keeping the Project Gutenberg-tm name associated with the work. You can easily comply with the terms of this agreement by keeping this work in the same format with its attached full Project Gutenberg-tm License when you share it without charge with others.

1.D. The copyright laws of the place where you are located also govern what you can do with this work. Copyright laws in most countries are in a constant state of change. If you are outside the United States, check the laws of your country in addition to the terms of this agreement before downloading, copying, displaying, performing, distributing or creating derivative works based on this work or any other Project Gutenberg-tm work. The Foundation makes no representations concerning the copyright status of any work in any country outside the United States.

1.E. Unless you have removed all references to Project Gutenberg:

1.E.1. The following sentence, with active links to, or other immediate access to, the full Project Gutenberg-tm License must appear prominently whenever any copy of a Project Gutenberg-tm work (any work on which the phrase "Project Gutenberg" appears, or with which the phrase "Project Gutenberg" is associated) is accessed, displayed, performed, viewed, copied or distributed:

This eBook is for the use of anyone anywhere at no cost and with almost no restrictions whatsoever. You may copy it, give it away or re-use it under the terms of the Project Gutenberg License included with this eBook or online at www.gutenberg.net

1.E.2. If an individual Project Gutenberg-tm electronic work is derived from the public domain (does not contain a notice indicating that it is posted with permission of the copyright holder), the work can be copied and distributed to anyone in the United States without paying any fees or charges. If you are redistributing or providing access to a work with the phrase "Project Gutenberg" associated with or appearing on the work, you must comply either with the requirements of paragraphs 1.E.1 through 1.E.7 or obtain permission for the use of the work and the Project Gutenberg-tm trademark as set forth in paragraphs 1.E.8 or 1.E.9.

1.

1.

B.

B.

"Project Gutenberg" is a registered trademark.

"Project Gutenberg" es una marca registrada.

It may only be used on or associated in any way with an electronic work by people who agree to be bound by the terms of this agreement.

Sólo podrán ser utilizadas o asociadas de alguna manera con una obra electrónica por personas que acepten quedar vinculadas por los términos del presente acuerdo.

There are a few things that you can do with most Project Gutenberg-tm electronic works even without complying with the full terms of this agreement.

Hay algunas cosas que usted puede hacer con la mayoría de las obras electrónicas de Project Gutenberg-tm incluso sin cumplir con los términos completos de este acuerdo.

See paragraph 1.

Véase el párrafo 1.

C below.

C infra.

There are a lot of things you can do with Project Gutenberg-tm electronic works if you follow the terms of this agreement and help preserve free future access to Project Gutenberg-tm electronic works.

Hay muchas cosas que puede hacer con las obras electrónicas de Project Gutenberg-tm si sigue los términos de este acuerdo y ayuda a preservar el acceso libre en el futuro a las obras electrónicas de Project Gutenberg-tm.

See paragraph 1.

Véase el párrafo 1.

1.

1.

C.

C.

The Project Gutenberg Literary Archive Foundation ("the Foundation" or PGLAF), owns a compilation copyright in the collection of Project Gutenberg-tm electronic works.

La Fundación del Archivo Literario del Proyecto Gutenberg ("la Fundación" o PGLAF), posee un derecho de autor recopilatorio en la colección de obras electrónicas del Proyecto Gutenberg-tm.

Nearly all the individual works in the collection are in the public domain in the United States.

Casi todas las obras individuales de la colección son de dominio público en los Estados Unidos.

If an individual work is in the public domain in the United States and you are located in the United States, we do not claim a right to prevent you from copying, distributing, performing

Si un trabajo individual es de dominio público en los Estados Unidos y usted está ubicado en los Estados Unidos, no reivindicamos el derecho de impedirle copiar, distribuir, realizar

displaying or creating derivative works based on the work as long as all references to Project Gutenberg are removed.

mostrar o crear trabajos derivados basados en el trabajo siempre y cuando se eliminen todas las referencias al Proyecto Gutenberg.

Of course, we hope that you will support the Project Gutenberg-tm mission of promoting free access to electronic works by freely sharing Project Gutenberg-tm works in compliance with the terms of this agreement for keeping the Project Gutenberg-tm

Por supuesto, esperamos que usted apoye la misión del Proyecto Gutenberg-tm de promover el libre acceso a las obras electrónicas compartiendo libremente las obras del Proyecto Gutenberg-tm de conformidad con los términos de este acuerdo para mantener el Proyecto Gutenberg-tm

name associated with the work.

nombre asociado con el trabajo.

You can easily comply with the terms of this agreement by keeping this work in the same format with its attached full Project

Usted puede cumplir fácilmente con los términos de este acuerdo manteniendo este trabajo en el mismo formato con su proyecto completo adjunto

1.

1.

D.

D.

The copyright Laws of the place where you are located also govern what you can do with this work.

Las leyes de derechos de autor del lugar donde se encuentra también rigen lo que se puede hacer con este trabajo.

Copyright laws in most countries are in a constant state of change.

Las leyes de derechos de autor en la mayoría de los países están en constante estado de cambio.

If you are outside the United States, check the Laws of your country in addition to the terms of this agreement before downloading, copying, displaying, performing

Si usted está fuera de los Estados Unidos, revise las leyes de su país además de los términos de este acuerdo antes de descargar, copiar, mostrar, realizar

distributing or creating derivative works based on this work or any other Project Gutenberg-tm work.

distribuir o crear trabajos derivados basados en este trabajo o cualquier otro trabajo del Proyecto Gutenberg-tm.

The Foundation makes no representations concerning the copyright status of any work in any country outside the United

La Fundación no hace representaciones sobre el estado de los derechos de autor de ninguna obra en ningún país fuera de los Estados Unidos.

1.

1.

E.

E.

Unless you have removed all references to Project Gutenberg: 1.

A menos que haya eliminado todas las referencias al Proyecto Gutenberg: 1.

1.

1.

The following sentence, with active Links to, or other immediate access to, the full Project Gutenberg-tm License must appear prominently whenever any copy of a Project Gutenberg-tm work (any work on which the phrase "Project Gutenberg" appears

La siguiente frase, con enlaces activos a, u otro acceso inmediato a, el proyecto completo Gutenberg-tm Licencia debe aparecer de manera prominente siempre que cualquier copia de un proyecto Gutenberg-tm trabajo (cualquier trabajo en el que aparece la frase "Proyecto Gutenberg"

or with which the phrase "Project Gutenberg" is associated) is accessed, displayed, performed, viewed, copied or distributed: This eBook is for the use of anyone anywhere at no cost and with almost no restrictions whatsoever.

o con la cual la frase "Proyecto Gutenberg" está asociada) es accedida, mostrada, ejecutada, vista, copiada o distribuida: Este eBook es para el uso de cualquier persona en cualquier lugar sin costo y con casi ninguna restricción.

You may copy it, give it away or re-use it under the terms of the Project Gutenberg License included net 1.

Usted puede copiarlo, regalarlo o reutilizarlo bajo los términos de la Licencia del Proyecto Gutenberg incluida en la red 1.

2.

2.

If an individual Project Gutenberg-tm electronic work is derived from the public domain (does not contain a notice indicating that it is posted with permission of the copyright holder)

Si un proyecto individual Gutenberg-tm trabajo electrónico se deriva del dominio público (no contiene un aviso que indique que se publica con el permiso del titular de los derechos de autor)

the work can be copied and distributed to anyone in the United States without paying any fees or charges.

el trabajo puede ser copiado y distribuido a cualquier persona en los Estados Unidos sin pagar ningún cargo o cargo.

If you are redistributing or providing access to a work with the phrase "Project Gutenberg" associated with or appearing on the work, you must comply either with the requirements of paragraphs 1.

Si usted está redistribuyendo o proporcionando acceso a una obra con la frase "Proyecto Gutenberg" asociada o que aparece en la obra, usted debe cumplir con los requisitos de los párrafos 1.

1 through 1.

1 a 1.

7 or obtain permission for the use of the work and the Project Gutenberg-tm trademark as set forth in paragraphs 1.

7 u obtener permiso para el uso de la obra y la marca comercial Project Gutenberg-tm, como se establece en los párrafos 1.

8 or

8 o

1.E.9.

1.E.3. If an individual Project Gutenberg-tm electronic work is posted with the permission of the copyright holder, your use and distribution must comply with both paragraphs 1.E.1 through 1.E.7 and any additional terms imposed by the copyright holder. Additional terms will be linked to the Project Gutenberg-tm License for all works posted with the permission of the copyright holder found at the beginning of this work.

1.E.4. Do not unlink or detach or remove the full Project Gutenberg-tm License terms from this work, or any files containing a part of this work or any other work associated with Project Gutenberg-tm.

1.E.5. Do not copy, display, perform, distribute or redistribute this electronic work, or any part of this electronic work, without prominently displaying the sentence set forth in paragraph 1.E.1 with active links or immediate access to the full terms of the Project Gutenberg-tm License.

1.E.6. You may convert to and distribute this work in any binary, compressed, marked up, nonproprietary or proprietary form, including any word processing or hypertext form. However, if you provide access to or distribute copies of a Project Gutenberg-tm work in a format other than "Plain Vanilla ASCII" or other format used in the official version posted on the official Project Gutenberg-tm web site (www.gutenberg.net), you must, at no additional cost, fee or expense to the user, provide a copy, a means of exporting a copy, or a means of obtaining a copy upon request, of the work in its original "Plain Vanilla ASCII" or other form. Any alternate format must include the full Project Gutenberg-tm License as specified in paragraph 1.E.1.

1.E.7. Do not charge a fee for access to, viewing, displaying, performing, copying or distributing any Project Gutenberg-tm works unless you comply with paragraph 1.E.8 or 1.E.9.

1.E.8. You may charge a reasonable fee for copies of or providing access to or distributing Project Gutenberg-tm electronic works provided that

- You pay a royalty fee of 20% of the gross profits you derive from the use of Project Gutenberg-tm works calculated using the method you already use to calculate your applicable taxes. The fee is owed to the owner of the Project Gutenberg-tm trademark, but he has agreed to donate royalties under this paragraph to the Project Gutenberg Literary Archive Foundation. Royalty payments must be paid within 60 days following each date on which you prepare (or are legally required to prepare) your periodic tax returns. Royalty payments should be clearly marked as such and sent to the Project Gutenberg Literary Archive Foundation at the address specified in Section 4, "Information about donations to the Project Gutenberg Literary Archive Foundation."

- You provide a full refund of any money paid by a user who notifies you in writing (or by e-mail) within 30 days of receipt that s/he does not agree to the terms of the full Project Gutenberg-tm License. You must require such a user to return or destroy all copies of the works possessed in a physical medium and discontinue all use of and all access to other copies of Project Gutenberg-tm works.

- You provide, in accordance with paragraph 1.F.3, a full refund of any money paid for a work or a replacement copy, if a defect in the

1.

1.

3.

3.

If an individual Project Gutenberg-tm electronic work is posted with the permission of the copyright holder, your use and distribution must comply with both paragraphs 1.

Si un proyecto individual Gutenberg-tm trabajo electrónico se publica con el permiso del titular de los derechos de autor, su uso y distribución debe cumplir con ambos párrafos 1.

1 through 1.

1 a 1.

7 and any additional terms imposed by the copyright holder.

7 y cualesquiera condiciones adicionales impuestas por el titular de los derechos de autor.

Additional terms will be Linked to the Project Gutenberg-tm License for all works posted with the

Términos adicionales se vincularán a la Licencia Gutenberg-tm Proyecto para todas las obras publicadas con el

1.

1.

4.

4.

Do not unlink or detach or remove the full Project Gutenberg-tm License terms from this work, or any files containing a part of this

No desvincule, desconecte o elimine los términos completos de la Licencia de Project Gutenberg-tm de este trabajo, o cualquier archivo que contenga una parte de este

1.

1.

5.

5.

Do not copy, display, perform, distribute or redistribute this electronic work, or any part of this electronic work, without prominently displaying the sentence set forth in paragraph 1.

No copie, muestre, ejecute, distribuya o redistribuya este trabajo electrónico, ni ninguna parte de este trabajo electrónico, sin mostrar de manera destacada la frase establecida en el párrafo 1.

1 with active Links or immediate access to the full terms of the Project

1 con enlaces activos o acceso inmediato a los términos completos del Proyecto

1.

1.

6.

6.

You may convert to and distribute this work in any binary, compressed, marked up, nonproprietary or proprietary form, including any word processing or hypertext form.

Puede convertir y distribuir este trabajo en cualquier forma binaria, comprimida, marcada, no propietaria o patentada, incluyendo cualquier forma de procesamiento de textos o hipertexto.

However, if you provide access to or distribute copies of a Project Gutenberg-tm work in a format other than "Plain Vanilla ASCII" or other format used in the official version net), you must, at no additional cost, fee or expense to the user

Sin embargo, si usted proporciona acceso o distribuye copias de un proyecto Gutenberg-tm trabajo en un formato que no sea "Plain Vanilla ASCII" u otro formato utilizado en la versión oficial de la red), usted debe, sin costo adicional, honorarios o gastos para el usuario

provide a copy, a means of exporting a copy, or a means of obtaining a copy upon request, of the work in its original "Plain Vanilla ASCII" or other form.

proporcionar una copia, un medio de exportar una copia, o un medio de obtener una copia a petición, de la obra en su original "Plain Vanilla ASCII" u otro formulario.

Any alternate format must include the full Project Gutenberg-tm License as specified in paragraph 1.

Cualquier formato alternativo debe incluir la licencia completa de Project Gutenberg-tm como se especifica en el párrafo 1.

1.

1.

1.E.7.

Do not charge a fee for access to, viewing, displaying, performing, copying or distributing any Project Gutenberg-tm works unless you comply with paragraph 1.

No cobrar un cargo por el acceso, visualización, exhibición, ejecución, copia o distribución de cualquier obra de Project Gutenberg-tm a menos que cumpla con el párrafo 1.

8 or 1.

8 ó 1.

9.

9.

1.E.8.

You may charge a reasonable fee for copies of or providing access to or distributing Project Gutenberg-tm electronic works provided that - You pay a royalty fee of 20% of the gross profits you derive from the use of Project Gutenberg-tm works

Usted puede cobrar una tarifa razonable por copias o proporcionar acceso o distribución de obras electrónicas del Proyecto Gutenberg-tm siempre que - Usted pague una cuota de regalías del 20% de los beneficios brutos que usted obtiene del uso de obras del Proyecto Gutenberg-tm

calculated using the method you already use to calculate your applicable taxes.

calculado utilizando el método que ya utiliza para calcular sus impuestos aplicables.

The fee is owed to the owner of the Project Gutenberg-tm trademark, but he has agreed to donate royalties under this paragraph to the Project Gutenberg Literary Archive Foundation.

La cuota se debe al propietario de la marca comercial Project Gutenberg-tm, pero ha accedido a donar regalías en virtud de este párrafo a la Fundación de Archivo Literario Project Gutenberg.

Royalty payments must be paid within 60 days following each date on which you prepare (or are legally required to prepare) your periodic tax returns.

Los pagos de regalías deben pagarse dentro de los 60 días siguientes a cada fecha en la que prepare (o esté legalmente obligado a preparar) sus declaraciones de impuestos periódicas.

Royalty payments should be clearly marked as such and sent to the Project Gutenberg Literary Archive Foundation at the address specified in Section 4, "Information about donations to the Project Gutenberg Literary Archive Foundation."

Los pagos de regalías deben ser claramente marcados como tales y enviados a la Fundación del Archivo Literario del Proyecto Gutenberg en la dirección especificada en la Sección 4, "Información sobre donaciones a la Fundación del Archivo Literario del Proyecto Gutenberg."

" - You provide a full refund of any money paid by a user who notifies you in writing (or by e-mail) within 30 days of receipt that s/he does not agree to the terms of the full Project Gutenberg-tm License.

" - Usted proporciona un reembolso completo de cualquier dinero pagado por un usuario que le notifica por escrito (o por correo electrónico) dentro de los 30 días siguientes a la recepción que él/ella no está de acuerdo con los términos de la licencia completa del Proyecto Gutenberg-tm.

You must require such a user to return or destroy all copies of the works possessed in a physical medium and discontinue all use of and all access to other copies of Project Gutenberg-tm works.

Debe requerir que dicho usuario devuelva o destruya todas las copias de las obras poseídas en un medio físico y interrumpa todo uso y acceso a otras copias de las obras del Proyecto Gutenberg-tm.

- You provide, in accordance with paragraph 1.

- Usted proporciona, de acuerdo con el párrafo 1.

3, a full refund of any money paid for a work or a replacement copy, if a defect in the

3, un reembolso completo de cualquier dinero pagado por un trabajo o una copia de reemplazo, si un defecto en el

electronic work is discovered and reported to you within 90 days of receipt of the work.

- You comply with all other terms of this agreement for free distribution of Project Gutenberg-tm works.

1.E.9. If you wish to charge a fee or distribute a Project Gutenberg-tm electronic work or group of works on different terms than are set forth in this agreement, you must obtain permission in writing from both the Project Gutenberg Literary Archive Foundation and Michael Hart, the owner of the Project Gutenberg-tm trademark. Contact the Foundation as set forth in Section 3 below.

1.F.

1.F.1. Project Gutenberg volunteers and employees expend considerable effort to identify, do copyright research on, transcribe and proofread public domain works in creating the Project Gutenberg-tm collection. Despite these efforts, Project Gutenberg-tm electronic works, and the medium on which they may be stored, may contain "Defects," such as, but not limited to, incomplete, inaccurate or corrupt data, transcription errors, a copyright or other intellectual property infringement, a defective or damaged disk or other medium, a computer virus, or computer codes that damage or cannot be read by your equipment.

1.F.2. LIMITED WARRANTY, DISCLAIMER OF DAMAGES - Except for the "Right of Replacement or Refund" described in paragraph 1.F.3, the Project Gutenberg Literary Archive Foundation, the owner of the Project Gutenberg-tm trademark, and any other party distributing a Project Gutenberg-tm electronic work under this agreement, disclaim all liability to you for damages, costs and expenses, including legal fees. YOU AGREE THAT YOU HAVE NO REMEDIES FOR NEGLIGENCE, STRICT LIABILITY, BREACH OF WARRANTY OR BREACH OF CONTRACT EXCEPT THOSE PROVIDED IN PARAGRAPH F3. YOU AGREE THAT THE FOUNDATION, THE TRADEMARK OWNER, AND ANY DISTRIBUTOR UNDER THIS AGREEMENT WILL NOT BE LIABLE TO YOU FOR ACTUAL, DIRECT, INDIRECT, CONSEQUENTIAL, PUNITIVE OR INCIDENTAL DAMAGES EVEN IF YOU GIVE NOTICE OF THE POSSIBILITY OF SUCH DAMAGE.

1.F.3. LIMITED RIGHT OF REPLACEMENT OR REFUND - If you discover a defect in this electronic work within 90 days of receiving it, you can receive a refund of the money (if any) you paid for it by sending a written explanation to the person you received the work from. If you received the work on a physical medium, you must return the medium with your written explanation. The person or entity that provided you with the defective work may elect to provide a replacement copy in lieu of a refund. If you received the work electronically, the person or entity providing it to you may choose to give you a second opportunity to receive the work electronically in lieu of a refund. If the second copy is also defective, you may demand a refund in writing without further opportunities to fix the problem.

1.F.4. Except for the limited right of replacement or refund set forth in paragraph 1.F.3, this work is provided to you 'AS-IS,' WITH NO OTHER WARRANTIES OF ANY KIND, EXPRESS OR IMPLIED, INCLUDING BUT NOT LIMITED TO WARRANTIES OF MERCHANTABILITY OR FITNESS FOR ANY PURPOSE.

1.F.5. Some states do not allow disclaimers of certain implied warranties or the exclusion or limitation of certain types of damages. If any disclaimer or limitation set forth in this agreement violates the

electronic work is discovered and reported to you within 90 days of receipt of the work.

El trabajo electrónico se descubre y se informa a usted dentro de los 90 días siguientes a la recepción del trabajo.

- You comply with all other terms of this agreement for free

- Usted cumple con todos los demás términos de este acuerdo de forma gratuita

1.

1.

9.

9.

If you wish to charge a fee or distribute a Project Gutenberg-tm electronic work or group of works on different terms than are set forth in this agreement

Si desea cobrar una tarifa o distribuir un proyecto Gutenberg-tm trabajo electrónico o grupo de obras en términos diferentes de los establecidos en este acuerdo

you must obtain permission in writing from both the Project Gutenberg Literary Archive Foundation and Michael Hart, the owner of the Project Gutenberg-tm trademark.

Usted debe obtener permiso por escrito tanto de la Fundación de Archivo Literario Project Gutenberg como de Michael Hart, el propietario de la marca comercial Project Gutenberg-tm.

Contact the Foundation as set forth in Section 3 below.

Póngase en contacto con la Fundación como se indica en la sección 3 infra.

1.F.

1.

1.

1.

1.

Project Gutenberg volunteers and employees expend considerable effort to identify, do copyright research on, transcribe and proofread public domain works in creating the Project Gutenberg-tm collection.

Los voluntarios y empleados del proyecto Gutenberg dedican un esfuerzo considerable a identificar, investigar, transcribir y corregir obras de dominio público en la creación de la colección Project Gutenberg-tm.

Despite these efforts, Project Gutenberg-tm electronic works, and the medium on which they may be stored, may contain "Defects," such as, but not limited to, incomplete, inaccurate or corrupt data, transcription errors

A pesar de estos esfuerzos, las obras electrónicas del Proyecto Gutenberg-tm, y el medio en el que se pueden almacenar, pueden contener "Defectos", tales como, pero no limitado a, datos incompletos, inexactos o corruptos, errores de transcripción

a copyright or other intellectual property infringement, a defective or damaged disk or other medium, a computer virus, or computer codes that damage or cannot be read by

un derecho de autor u otra infracción de la propiedad intelectual, un disco defectuoso o dañado u otro medio, un virus informático o códigos informáticos que dañan o no pueden ser leídos por

1.

1.

2.

2.

LIMITED WARRANTY, DISCLAIMER OF DAMAGES - Except for the "Right of Replacement or Refund" described in paragraph 1.

GARANTÍA LIMITADA, EXCLUSIÓN DE DAÑOS - Excepto por el "derecho de sustitución o reembolso" descrito en el párrafo 1.

3, the Project Gutenberg Literary Archive Foundation, the owner of the Project Gutenberg-tm trademark, and any other party distributing a Project Gutenberg-tm electronic work under this agreement, disclaim all liability to you for damages

3, la Fundación del Archivo Literario del Proyecto Gutenberg, el propietario de la marca comercial del Proyecto Gutenberg-tm, y cualquier otra parte que distribuya un trabajo electrónico del Proyecto Gutenberg-tm bajo este acuerdo, declina toda responsabilidad ante usted por daños y perjuicios

costs and expenses, including Legal fees.

costes y gastos, incluidos los honorarios legales.

YOU AGREE THAT YOU HAVE NO REMEDIES FOR NEGLIGENCE, STRICT

Estás de acuerdo en que no tienes remedios para la negligencia, la trampa

**LIABILITY, BREACH OF WARRANTY OR BREACH OF CONTRACT EXCEPT T
PROVIDED IN PARAGRAPH F3. YOU AGREE THAT THE FOUNDATION, THE
TRADEMARK OWNER, AND ANY DISTRIBUTOR UNDER THIS AGREEMENT V
LIABLE TO YOU FOR ACTUAL, DIRECT, INDIRECT, CONSEQUENTIAL, PUNI
INCIDENTAL DAMAGES EVEN IF YOU GIVE NOTICE OF THE POSSIBILITY O
DAMAGE .**

1.

1.

3.

3.

LIMITED RIGHT OF REPLACEMENT OR REFUND - *If you discover a defect in this electronic work within 90 days of receiving it*

DERECHO LIMITADO DE REEMBOLSO O REEMBOLSO - Si descubre un defecto en este trabajo electrónico dentro de los 90 días siguientes a su recepción

you can receive a refund of the money (if any) you paid for it by sending a written explanation to the person you received the work from.

Usted puede recibir un reembolso del dinero (en su caso) que pagó por él enviando una explicación por escrito a la persona de la que recibió el trabajo.

If you received the work on a physical medium, you must return the medium with your written explanation.

Si usted recibió el trabajo en un medio físico, usted debe devolver el medio con su explicación escrita.

The person or entity that provided you with the defective work may elect to provide a replacement copy in Lieu of a refund.

La persona o entidad que le proporcionó el trabajo defectuoso puede optar por proporcionar una copia de reemplazo en Lieu de un reembolso.

If you received the work electronically, the person or entity providing it to you may choose to give you a second opportunity to receive the work electronically in lieu of a refund.

Si usted recibió el trabajo electrónicamente, la persona o entidad que se lo proporcione puede optar por darle una segunda oportunidad de recibir el trabajo electrónicamente en lugar de un reembolso.

If the second copy is also defective, you may demand a refund in writing without further

Si la segunda copia también es defectuosa, puede solicitar un reembolso por escrito sin más

1.

1.

4.

4.

Except for the limited right of replacement or refund set forth in paragraph 1.

Salvo el derecho limitado de sustitución o devolución enunciado en el párrafo 1.

3, this work is provided to you 'AS-IS,' WITH NO OTHER

3, este trabajo se proporciona a usted 'como-es,' sin otro

WARRANTIES OF ANY KIND, EXPRESS OR IMPLIED, INCLUDING BUT NOT L

WARRANTIES OF MERCHANTABILITY OR FITNESS FOR ANY PURPOSE.

1.

1.

5.

5.

Some states do not allow disclaimers of certain implied warranties or the exclusion or Limitation of certain types of damages.

Algunos estados no permiten descargos de ciertas garantías implícitas o la exclusión o limitación de ciertos tipos de daños.

If any disclaimer or limitation set forth in this agreement violates the

Si cualquier descargo de responsabilidad o limitación establecidos en el presente acuerdo viola la

law of the state applicable to this agreement, the agreement shall be interpreted to make the maximum disclaimer or limitation permitted by the applicable state law. The invalidity or unenforceability of any provision of this agreement shall not void the remaining provisions.

1.F.6. INDEMNITY - You agree to indemnify and hold the Foundation, the trademark owner, any agent or employee of the Foundation, anyone providing copies of Project Gutenberg-tm electronic works in accordance with this agreement, and any volunteers associated with the production, promotion and distribution of Project Gutenberg-tm electronic works, harmless from all liability, costs and expenses, including legal fees, that arise directly or indirectly from any of the following which you do or cause to occur: (a) distribution of this or any Project Gutenberg-tm work, (b) alteration, modification, or additions or deletions to any Project Gutenberg-tm work, and (c) any Defect you cause.

Section 2. Information about the Mission of Project Gutenberg-tm

Project Gutenberg-tm is synonymous with the free distribution of electronic works in formats readable by the widest variety of computers including obsolete, old, middle-aged and new computers. It exists because of the efforts of hundreds of volunteers and donations from people in all walks of life.

Volunteers and financial support to provide volunteers with the assistance they need, is critical to reaching Project Gutenberg-tm's goals and ensuring that the Project Gutenberg-tm collection will remain freely available for generations to come. In 2001, the Project Gutenberg Literary Archive Foundation was created to provide a secure and permanent future for Project Gutenberg-tm and future generations. To learn more about the Project Gutenberg Literary Archive Foundation and how your efforts and donations can help, see Sections 3 and 4 and the Foundation web page at <http://www.pglaaf.org>.

Section 3. Information about the Project Gutenberg Literary Archive Foundation

The Project Gutenberg Literary Archive Foundation is a non profit 501(c)(3) educational corporation organized under the laws of the state of Mississippi and granted tax exempt status by the Internal Revenue Service. The Foundation's EIN or federal tax identification number is 64-6221541. Its 501(c)(3) letter is posted at <http://pglaaf.org/fundraising>. Contributions to the Project Gutenberg Literary Archive Foundation are tax deductible to the full extent permitted by U.S. federal laws and your state's laws.

The Foundation's principal office is located at 4557 Melan Dr. S. Fairbanks, AK, 99712., but its volunteers and employees are scattered throughout numerous locations. Its business office is located at 809 North 1500 West, Salt Lake City, UT 84116, (801) 596-1887, email business@pglaaf.org. Email contact links and up to date contact information can be found at the Foundation's web site and official page at <http://pglaaf.org>

For additional contact information:

Dr. Gregory B. Newby
Chief Executive and Director
gbnewby@pglaaf.org

law of the state applicable to this agreement, the agreement shall be interpreted to make the maximum disclaimer or Limitation permitted by the applicable state law.

la ley del Estado aplicable a este acuerdo, el acuerdo se interpretará para hacer la renuncia máxima o la limitación permitida por la ley estatal aplicable.

The invalidity or unenforceability of any

Invalidez o inaplicabilidad de cualquier

1.

1.

6.

6.

INDEMNITY - You agree to indemnify and hold the Foundation, the trademark owner, any agent or employee of the Foundation, anyone providing copies of Project Gutenberg-tm electronic works in accordance with this agreement

INDEMNITY - Usted acepta indemnizar y mantener la Fundación, el propietario de la marca, cualquier agente o empleado de la Fundación, cualquier persona que proporcione copias de las obras electrónicas del Proyecto Gutenberg-tm de conformidad con este acuerdo

and any volunteers associated with the production, promotion and distribution of Project Gutenberg-tm electronic works, harmless from all liability, costs and expenses, including legal fees

y cualquier voluntario asociado a la producción, promoción y distribución de obras electrónicas del Proyecto Gutenberg-tm, inofensivas de toda responsabilidad, gastos y gastos, incluidos los honorarios legales

that arise directly or indirectly from any of the following which you do or cause to occur: (a) distribution of this or any Project Gutenberg-tm work, (bo) alteration, modification, or additions or deletions to any Project Gutenberg-tm work

que surgen directa o indirectamente de cualquiera de las siguientes cosas que usted hace o causa que ocurra: (a) distribución de este o cualquier obra del Proyecto Gutenberg-tm, (bo) alteración, modificación, o adiciones o supresiones a cualquier obra del Proyecto Gutenberg-tm

and (c) any Defect you cause.

y c) cualquier defecto que causes.

Section 2.

Sección 2.

Information about the Mission of Project Gutenberg-tm Project Gutenberg-tm is synonymous with the free distribution of electronic works in formats readable by the widest variety of computers including obsolete, old, middle-aged and new computers.

La información sobre la Misión del Proyecto Gutenberg-tm El Proyecto Gutenberg-tm es sinónimo de la distribución gratuita de obras electrónicas en formatos legibles por la más amplia variedad de computadoras, incluyendo computadoras obsoletas, antiguas, de mediana edad y nuevas.

It exists because of the efforts of hundreds of volunteers and donations from people in all walks of Life.

Existe debido a los esfuerzos de cientos de voluntarios y donaciones de personas en todos los ámbitos de la vida.

Volunteers and financial support to provide volunteers with the assistance they need, is critical to reaching Project Gutenberg-tm's goals and ensuring that the Project Gutenberg-tm collection will remain freely available for generations to come.

Los voluntarios y el apoyo financiero para proporcionar a los voluntarios la asistencia que necesitan, es fundamental para alcanzar los objetivos del Proyecto Gutenberg-tm y asegurar que la colección del Proyecto Gutenberg-tm permanezca disponible libremente durante las generaciones venideras.

In 2001, the Project Gutenberg Literary Archive Foundation was created to provide a secure and permanent future for Project Gutenberg-tm and future generations.

En 2001, la Fundación del Archivo Literario del Proyecto Gutenberg fue creada para proporcionar un futuro seguro y permanente para el Proyecto Gutenberg-tm y las generaciones futuras.

To Learn more about the Project Gutenberg Literary Archive Foundation and how your efforts and donations can help, see Sections 3 and 4 org.

Para obtener más información sobre la Fundación del Archivo Literario del Proyecto Gutenberg y cómo pueden ayudar sus esfuerzos y donaciones, consulte las secciones 3 y 4 org.

Section 3.

Sección 3.

Information about the Project Gutenberg Literary Archive Foundation The Project Gutenberg Literary Archive Foundation is a non profit 501(c)(3) educational corporation organized under the laws of the state of Mississippi and granted tax exempt status

Información sobre el Proyecto Gutenberg Literary Archive Foundation El Proyecto Gutenberg Literary Archive Foundation es una corporación educativa sin fines de lucro 501(c)(3) organizada bajo las leyes del estado de Mississippi y concedida estatus de exención de impuestos

by the Internal Revenue Service.

por el Servicio de Rentas Internas.

The Foundation's EIN or federal tax identification number is 64-6221541.

El EIN de la Fundación o número de identificación fiscal federal es 64-6221541.

Its 501(c)(3) letter is posted at org/fundraising.

Su carta 501(c)(3) se publica en el org/fundraising.

Contributions to the Project Gutenberg Literary Archive Foundation are tax deductible to the full extent permitted by U.

Las contribuciones a la Fundación del Archivo Literario del Proyecto Gutenberg son deducibles de impuestos en la medida permitida por U.

federal Laws and your state's Laws.

Las leyes federales y las leyes de tu estado.

The Foundation's principal office is located at 4557 Melan Dr.

La oficina principal de la Fundación se encuentra en 4557 Melan Dr.

S.

S.

Fairbanks, AK, 99712. but its volunteers and employees are scattered throughout numerous Locations.

Fairbanks, AK, 99712. pero sus voluntarios y empleados están dispersos en numerosos lugares.

Its business office is located at 809 North 1500 West, Salt Lake City, UT 84116, (801) 596-1887, email org.

Su oficina de negocios está ubicada en 809 North 1500 West, Salt Lake City, UT 84116, (801) 596-1887, email org.

Email contact Links and up to date contact information can be found at the Foundation's web site and official org For additional contact information: Dr.

Contacto por correo electrónico Enlaces e información de contacto actualizada se pueden encontrar en el sitio web de la Fundación y en la organización oficial Para más información de contacto: Dr.

Gregory B.

Gregory B.

Newby Chief Executive and Director org

Newby Jefe Ejecutivo y Director org

Section 4. Information about Donations to the Project Gutenberg Literary Archive Foundation

Project Gutenberg-tm depends upon and cannot survive without wide spread public support and donations to carry out its mission of increasing the number of public domain and licensed works that can be freely distributed in machine readable form accessible by the widest array of equipment including outdated equipment. Many small donations (\$1 to \$5,000) are particularly important to maintaining tax exempt status with the IRS.

The Foundation is committed to complying with the laws regulating charities and charitable donations in all 50 states of the United States. Compliance requirements are not uniform and it takes a considerable effort, much paperwork and many fees to meet and keep up with these requirements. We do not solicit donations in locations where we have not received written confirmation of compliance. To SEND DONATIONS or determine the status of compliance for any particular state visit <http://pglaf.org>

While we cannot and do not solicit contributions from states where we have not met the solicitation requirements, we know of no prohibition against accepting unsolicited donations from donors in such states who approach us with offers to donate.

International donations are gratefully accepted, but we cannot make any statements concerning tax treatment of donations received from outside the United States. U.S. laws alone swamp our small staff.

Please check the Project Gutenberg Web pages for current donation methods and addresses. Donations are accepted in a number of other ways including including checks, online payments and credit card donations. To donate, please visit: <http://pglaf.org/donate>

Section 5. General Information About Project Gutenberg-tm electronic works.

Professor Michael S. Hart is the originator of the Project Gutenberg-tm concept of a library of electronic works that could be freely shared with anyone. For thirty years, he produced and distributed Project Gutenberg-tm eBooks with only a loose network of volunteer support.

Project Gutenberg-tm eBooks are often created from several printed editions, all of which are confirmed as Public Domain in the U.S. unless a copyright notice is included. Thus, we do not necessarily keep eBooks in compliance with any particular paper edition.

Each eBook is in a subdirectory of the same number as the eBook's eBook number, often in several formats including plain vanilla ASCII, compressed (zipped), HTML and others.

Corrected EDITIONS of our eBooks replace the old file and take over the old filename and etext number. The replaced older file is renamed. VERSIONS based on separate sources are treated as new eBooks receiving new filenames and etext numbers.

Most people start at our Web site which has the main PG search facility:

<http://www.gutenberg.net>

Section 4.

Sección 4.

Information about Donations to the Project Gutenberg Literary Archive Foundation Project Gutenberg-tm depends upon and cannot survive without wide spread public support and donations to carry out its mission of increasing the number of public domain

Información sobre Donaciones al Proyecto Fundación Archivo Literario Gutenberg El Proyecto Gutenberg-tm depende y no puede sobrevivir sin un amplio apoyo público y donaciones para llevar a cabo su misión de aumentar el número de dominio público

and Licensed works that can be freely distributed in machine readable form accessible by the widest array of equipment including outdated equipment.

y obras autorizadas que pueden distribuirse libremente en forma legible por máquina y accesibles por la más amplia gama de equipos, incluido el equipo obsoleto.

Many small donations (\$1 to \$5,000) are particularly important to maintaining tax exempt status with the IRS.

Muchas donaciones pequeñas (de \$1 a \$5,000) son particularmente importantes para mantener el estatus de exención de impuestos en el IRS.

The Foundation is committed to complying with the laws regulating charities and charitable donations in all 50 states of the United States.

La Fundación está comprometida con el cumplimiento de las leyes que regulan las organizaciones benéficas y las donaciones caritativas en los 50 estados de los Estados Unidos.

Compliance requirements are not uniform and it takes a considerable effort, much paperwork and many fees to meet and keep up with these requirements.

Los requisitos de cumplimiento no son uniformes y se requiere un esfuerzo considerable, mucho papeleo y muchos honorarios para cumplir y cumplir con estos requisitos.

We do not solicit donations in locations where we have not received written confirmation of compliance.

No solicitamos donaciones en lugares donde no hemos recibido confirmación por escrito de cumplimiento.

To SEND DONATIONS or determine the status of compliance for any org While we cannot and do not solicit contributions from states where we have not met the solicitation requirements

Enviar DONACIONES o determinar el estado de cumplimiento de cualquier organización Mientras que no podemos y no solicitamos contribuciones de los estados donde no hemos cumplido con los requisitos de convocatoria

we know of no prohibition against accepting unsolicited donations from donors in such states who approach us with offers to donate.

No sabemos de ninguna prohibición de aceptar donaciones no solicitadas de donantes en tales estados que se acercan a nosotros con ofertas para donar.

International donations are gratefully accepted, but we cannot make any statements concerning tax treatment of donations received from outside the United States.

Las donaciones internacionales son aceptadas con gratitud, pero no podemos hacer ninguna declaración sobre el tratamiento fi scal de las donaciones recibidas de fuera de los Estados Unidos.

U.

U.

laws alone swamp our small staff.

las leyes por sí solas inundan nuestro pequeño personal.

Please check the Project Gutenberg Web pages for current donation methods and addresses.

Por favor, revise las páginas Web del Proyecto Gutenberg para ver los métodos y direcciones actuales de donación.

Donations are accepted in a number of other ways including including checks, online payments and credit card donations.

Las donaciones se aceptan de varias otras maneras, incluyendo cheques, pagos en línea y donaciones con tarjeta de crédito.

org/donate Section 5.

org/donar Sección 5.

General Information About Project Gutenberg-tm electronic works.

Información general sobre el proyecto Gutenberg-tm obras electrónicas.

Professor Michael S.

El profesor Michael S.

Hart is the originator of the Project Gutenberg-tm concept of a Library of electronic works that could be freely shared with anyone.

Hart es el creador del concepto del Proyecto Gutenberg-tm de una Biblioteca de obras electrónicas que podrían ser compartidas libremente con cualquier persona.

For thirty years, he produced and distributed Project Gutenberg-tm eBooks with only a loose network of volunteer support.

Durante treinta años, produjo y distribuyó el Proyecto Gutenberg-tm eBooks con sólo una red de apoyo voluntario.

Project Gutenberg-tm eBooks are often created from several printed editions, all of which are confirmed as Public Domain in the U.

Proyecto Gutenberg-tm eBooks a menudo se crean a partir de varias ediciones impresas, todas las cuales se confirman como dominio público en la U.

unless a copyright notice is included.

a menos que se incluya un aviso de derechos de autor.

Thus, we do not necessarily keep eBooks in compliance with any particular paper edition.

Por lo tanto, no necesariamente mantener eBooks en cumplimiento de cualquier edición en papel en particular.

Each eBook is in a subdirectory of the same number as the eBook's eBook number, often in several formats including plain vanilla ASCII, compressed (zipped), HTML and others.

Cada eBook está en un subdirectorío del mismo número que el número del eBook, a menudo en varios formatos, incluyendo ASCII de vainilla simple, comprimido (zipped), HTML y otros.

Corrected EDITIONS of our eBooks replace the old file and take over the old filename and etext number.

EDICIONES corregidas de nuestros eBooks reemplazan el archivo antiguo y se hacen cargo del nombre de archivo antiguo y el número de texto electrónico.

The replaced older file is renamed.

El archivo antiguo reemplazado es renombrado.

VERSIONS based on separate sources are treated as new eBooks receiving new filenames and etext numbers.

Las VERSIONES basadas en fuentes separadas se tratan como nuevos eBooks que reciben nuevos nombres de archivo y números de texto.

Most people start at our Web site which has the main PG search facility: net

La mayoría de la gente comienza en nuestro sitio Web que tiene el principal servicio de búsqueda de PG: net

This Web site includes information about Project Gutenberg-tm, including how to make donations to the Project Gutenberg Literary Archive Foundation, how to help produce our new eBooks, and how to subscribe to our email newsletter to hear about new eBooks.

EBooks posted prior to November 2003, with eBook numbers BELOW #10000, are filed in directories based on their release date. If you want to download any of these eBooks directly, rather than using the regular search system you may utilize the following addresses and just download by the etext year.

<http://www.ibiblio.org/gutenberg/etext06>

(Or /etext 05, 04, 03, 02, 01, 00, 99, 98, 97, 96, 95, 94, 93, 92, 91 or 90)

EBooks posted since November 2003, with etext numbers OVER #10000, are filed in a different way. The year of a release date is no longer part of the directory path. The path is based on the etext number (which is identical to the filename). The path to the file is made up of single digits corresponding to all but the last digit in the filename. For example an eBook of filename 10234 would be found at:

<http://www.gutenberg.net/1/0/2/3/10234>

or filename 24689 would be found at:
<http://www.gutenberg.net/2/4/6/8/24689>

An alternative method of locating eBooks:
<http://www.gutenberg.net/GUTINDEX.ALL>

*** END: FULL LICENSE ***

This Web site includes information about Project Gutenberg-tm, including how to make donations to the Project Gutenberg Literary Archive Foundation, how to help produce our new eBooks

Este sitio web incluye información sobre el Proyecto Gutenberg-tm, incluyendo cómo hacer donaciones a la Fundación del Archivo Literario del Proyecto Gutenberg, cómo ayudar a producir nuestros nuevos eBooks

and how to subscribe to our email newsletter to hear about new eBooks.

y cómo suscribirse a nuestro boletín de correo electrónico para conocer los nuevos eBooks.

EBooks posted prior to November 2003, with eBook numbers BELOW #10000, are filed in directories based on their release date.

EBooks publicados antes de noviembre de 2003, con números de eBook BELOW #10000, se archivan en directorios basados en su fecha de lanzamiento.

If you want to download any of these eBooks directly, rather than using the regular search system you may utilize the following addresses and just org/gutenberg/etexto6 (Or /etext 05, 04, 03, 02, 01, 90, 99,

Si desea descargar cualquiera de estos eBooks directamente, en lugar de utilizar el sistema de búsqueda regular puede utilizar las siguientes direcciones y sólo org/gutenberg/etexto6 (O /etext 05, 04, 03, 02, 01, 90, 99,

98, 97, 96, 95, 94, 93, 92, 92,

91 or 90) EBooks posted since November 2003, with etext numbers OVER #10000, are filed in a different way.

91 o 90) Los libros electrónicos publicados desde noviembre de 2003, con números de texto OVER #10000, se archivan de una manera diferente.

The year of a release date is no Longer part of the directory path.

El año de una fecha de lanzamiento no es una parte más larga de la ruta del directorio.

The path is based on the etext number (which is identical to the filename).

La ruta se basa en el número de etext (que es idéntico al nombre de archivo).

The path to the file is made up of single digits corresponding to all but the last digit in the filename.

La ruta al archivo se compone de un solo dígito que corresponde a todos menos el último dígito en el nombre del archivo.

For example an eBook of filename 10234 would be found at: net/1/0/2/3/10234 or filename 24689 would be found at: net/2/4/6/8/24689 An alternative method of Locating eBooks: net/GUTINDEX.

Por ejemplo, un eBook de nombre de archivo 10234 se encontraría en: net/1/0/2/3/10234 o nombre de archivo 24689 se encontraría en: net/2/4/6/8/24689 Un método alternativo de localización de eBooks: net/GUTINDEX.

ALL * END: FULL LICENSE *****

TODO * FIN: LICENCIA PLENARIA *****