



The Project Gutenberg Etext of Madame Aubin, by Paul Verlaine, translated by Frank J. Morlock

** This is a COPYRIGHTED Project Gutenberg Etext,
Details Below **

** Please follow the copyright guidelines in this file. **

This Etext is for private use only. No republication for profit in print or other media may be made without the express consent of the Copyright Holder. The Copyright Holder is especially concerned about performance rights in any media on stage, cinema, or television, or audio or any other media, including readings for which an entrance fee or the like is charge. Permissions should be addressed to: Frank Morlock, 6006 Greenbelt Rd, #312, Greenbelt, MD 20770, USA or frankmorlock@msn.com. Other works by this author may be found at
<http://www.cadytech.com/dumas/personnage.asp?key=130>

We encourage you to keep this file, exactly as it is, on your own disk, thereby keeping an electronic path open for future readers. Please do not remove this header information.

This header should be the first thing seen when anyone starts to view the etext. Do not change or edit it without written permission. The words are carefully chosen to provide users with the information they need to understand

what they may and may not do with the etext.

Welcome To The World of Free Plain Vanilla Electronic Texts

Etexts Readable By Both Humans and By Computers, Since 1971

*****These Etexts Are Prepared By Thousands of Volunteers!*****

Information on contacting Project Gutenberg to get etexts, and further information, is included below. We need your donations.

The Project Gutenberg Literary Archive Foundation is a 501(c)(3) organization with EIN [Employee Identification Number] 64-6221541

Title: Madame Aubin

Author: Paul Verlaine, translated by Frank J. Morlock

Release Date: September, 2003 [Etext #4661]
[Yes, we are more than one year ahead of schedule]
[This file was first posted on February 23, 2002]

Edition: 10

Language: English

The Project Gutenberg Etext of Madame Aubin, by Paul Verlaine

*****This file should be named aubin10.txt or aubin10.zip*****

Corrected EDITIONS of our etexts get a new NUMBER, aubin11.txt

VERSIONS based on separate sources get new LETTER, aubin10a.txt

This etext was produced by Dagny, dagnypg@yahoo.com and Frank J. Morlock, frankmorlock@msn.com

We are now trying to release all our etexts one year in advance of the official release dates, leaving time for better editing. Please be encouraged to tell us about any error or corrections, even years after the official publication date.

Please note neither this listing nor its contents are final til midnight of the last day of the month of any such announcement. The official release date of all Project Gutenberg Etexts is at Midnight, Central Time, of the last day of the stated month. A preliminary version may often be posted for suggestion, comment and editing by those who wish to do so.

Most people start at our sites at: <http://gutenberg.net> or
<http://promo.net/pg>

These Web sites include award-winning information about Project Gutenberg, including how to donate, how to help produce our new etexts, and how to subscribe to our email newsletter (free!).

Those of you who want to download any Etext before announcement can get to them as follows, and just download by date. This is also a good way to get them instantly upon announcement, as the indexes our cataloguers produce obviously take a while after an announcement goes out in the Project Gutenberg Newsletter.

<http://www.ibiblio.org/gutenberg/etext03> or
<ftp://ftp.ibiblio.org/pub/docs/books/gutenberg/etext03>

Or /etext02, 01, 00, 99, 98, 97, 96, 95, 94, 93, 92, 92, 91 or 90

Just search by the first five letters of the filename you want, as it appears in our Newsletters.

Information about Project Gutenberg (one page)

We produce about two million dollars for each hour we

work. The time it takes us, a rather conservative estimate, is fifty hours to get any etext selected, entered, proofread, edited, copyright searched and analyzed, the copyright letters written, etc. Our projected audience is one hundred million readers. If the value per text is nominally estimated at one dollar then we produce \$2 million dollars per hour in 2001 as we release over 50 new Etext files per month, or 500 more Etexts in 2000 for a total of 4000+ If they reach just 1-2% of the world's population then the total should reach over 300 billion Etexts given away by year's end.

The Goal of Project Gutenberg is to Give Away One Trillion Etext Files by December 31, 2001. [10,000 x 100,000,000 = 1 Trillion] This is ten thousand titles each to one hundred million readers, which is only about 4% of the present number of computer users.

At our revised rates of production, we will reach only one-third of that goal by the end of 2001, or about 4,000 Etexts. We need funding, as well as continued efforts by volunteers, to maintain or increase our production and reach our goals.

The Project Gutenberg Literary Archive Foundation has been created to secure a future for Project Gutenberg into the next millennium.

We need your donations more than ever!

As of January, 2002, contributions are being solicited from people and organizations in: Alabama, Alaska, Arkansas, Connecticut, Delaware, Florida, Georgia, Idaho, Illinois, Indiana, Iowa, Kansas, Kentucky, Louisiana, Maine, Michigan, Missouri, Montana, Nebraska, Nevada, New Jersey, New Mexico, New York, North Carolina, Oklahoma, Oregon, Pennsylvania, Rhode Island, South Carolina, South Dakota, Tennessee, Texas, Utah, Vermont, Virginia, Washington, West Virginia, Wisconsin, and Wyoming.

As the requirements for other states are met, additions to this list will be made and fund raising will begin in the additional states. Please feel free to ask to check the status of your state.

In answer to various questions we have received on this:

We are constantly working on finishing the paperwork to legally request donations in all 50 states. If your state is not listed and you would like to know if we have added it since the list you have, just ask.

While we cannot solicit donations from people in states

where we are not yet registered, we know of no prohibition against accepting donations from donors in these states who approach us with an offer to donate.

International donations are accepted! For more information about donations, please view <http://promo.net/pg/donation.html> We accept PayPal, as well as donations via NetworkForGood.

Donation checks should be sent to:

Project Gutenberg Literary Archive Foundation
PMB 113
1739 University Ave.
Oxford, MS 38655-4109

The Project Gutenberg Literary Archive Foundation has been approved by the US Internal Revenue Service as a 501(c)(3) organization with EIN [Employee Identification Number] 64-622154. Donations are tax-deductible to the maximum extent permitted by law. As fundraising requirements for other states are met, additions to this list will be made and fundraising will begin in the additional states.

We need your donations more than ever!

If you can't reach Project Gutenberg, you can always email directly to:

Michael S. Hart <hart@pobox.com>

Prof. Hart will answer or forward your message.

We would prefer to send you information by email.

Information prepared by the Project Gutenberg legal advisor (Three Pages)

***START** SMALL PRINT! for COPYRIGHT
PROTECTED ETEXTS ***

TITLE AND COPYRIGHT NOTICE:

Madame Aubin by Paul Verlaine, translated by Frank J. Morlock

(C)2001 by Frank J. Morlock

This etext is distributed by Professor Michael S. Hart through the

Project Gutenberg Association (the "Project") under the "Project

Gutenberg" trademark and with the permission of the etext's copyright owner.

Please do not use the "PROJECT GUTENBERG" trademark to market any commercial products without permission.

LICENSE You can (and are encouraged!) to copy and distribute this Project Gutenberg-tm etext. Since, unlike many other of the Project's etexts, it is copyright protected, and since the materials and methods you use will effect the Project's reputation, your right to copy and distribute it is limited by the copyright laws and by the conditions of this "Small Print!" statement.

[A] ALL COPIES: You may distribute copies of this etext electronically or on any machine readable medium now known or hereafter discovered so long as you:

(1) Honor the refund and replacement provisions of this "Small Print!" statement; and

(2) Pay a royalty to the Foundation of 20% of the gross profits you derive calculated using the method you already use to calculate your applicable taxes. If you don't derive profits, no royalty is due. Royalties are payable to "Project Gutenberg Literary Archive Foundation" within the 60 days following each date you prepare (or were legally required to prepare) your annual (or equivalent periodic) tax return.

[B] EXACT AND MODIFIED COPIES: The copies you distribute must either be exact copies of this etext,

including this Small Print statement, or can be in binary, compressed, mark-up, or proprietary form (including any form resulting from word processing or hypertext software), so long as *EITHER*:

- (1) The etext, when displayed, is clearly readable, and does *not* contain characters other than those intended by the author of the work, although tilde (~), asterisk (*) and underline (_) characters may be used to convey punctuation intended by the author, and additional characters may be used to indicate hypertext links; OR
- (2) The etext is readily convertible by the reader at no expense into plain ASCII, EBCDIC or equivalent form by the program that displays the etext (as is the case, for instance, with most word processors); OR
- (3) You provide or agree to provide on request at no additional cost, fee or expense, a copy of the etext in plain ASCII.

LIMITED WARRANTY; DISCLAIMER OF DAMAGES This etext may contain a "Defect" in the form of incomplete, inaccurate or corrupt data, transcription errors, a copyright or other infringement, a defective or damaged disk, computer virus, or codes that damage or cannot be read by your equipment. But for the "Right of Replacement or Refund" described below, the Project (and any other party you may receive this etext from as a PROJECT

GUTENBERG-tm etext) disclaims all liability to you for damages, costs and expenses, including legal fees, and YOU HAVE NO REMEDIES FOR NEGLIGENCE OR UNDER STRICT LIABILITY, OR FOR BREACH OF WARRANTY OR CONTRACT, INCLUDING BUT NOT LIMITED TO INDIRECT, CONSEQUENTIAL, PUNITIVE OR INCIDENTAL DAMAGES, EVEN IF YOU GIVE NOTICE OF THE POSSIBILITY OF SUCH DAMAGES.

If you discover a Defect in this etext within 90 days of receiving it, you can receive a refund of the money (if any) you paid for it by sending an explanatory note within that time to the person you received it from. If you received it on a physical medium, you must return it with your note, and such person may choose to alternatively give you a replacement copy. If you received it electronically, such person may choose to alternatively give you a second opportunity to receive it electronically.

THIS ETEXT IS OTHERWISE PROVIDED TO YOU "AS-IS". NO OTHER WARRANTIES OF ANY KIND, EXPRESS OR IMPLIED, ARE MADE TO YOU AS TO THE ETEXT OR ANY MEDIUM IT MAY BE ON, INCLUDING BUT NOT LIMITED TO WARRANTIES OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE. Some states do not allow disclaimers of implied warranties or the exclusion or limitation of consequential damages, so the above disclaimers and exclusions may not apply to you, and you may have other legal rights.

INDEMNITY You will indemnify and hold Michael Hart and the Foundation, and its trustees and agents, and any volunteers associated with the production and distribution of Project Gutenberg-tm texts harmless, from all liability, cost and expense, including legal fees, that arise directly or indirectly from any of the following that you do or cause: [1] distribution of this etext, [2] alteration, modification, or addition to the etext, or [3] any Defect.

WHAT IF YOU *WANT* TO SEND MONEY EVEN IF YOU DON'T HAVE TO? Project Gutenberg is dedicated to increasing the number of public domain and licensed works that can be freely distributed in machine readable form.

The Project gratefully accepts contributions of money, time, public domain materials, or royalty free copyright licenses. Money should be paid to the:
"Project Gutenberg Literary Archive Foundation."

If you are interested in contributing scanning equipment or software or other items, please contact Michael Hart at:
hart@pobox.com

***SMALL PRINT! Ver.12.12.00 FOR COPYRIGHT
PROTECTED ETEXTS*END***

and Frank J. Morlock, frankmorlock@msn.com

This Etext is for private use only. No republication for profit in print or other media may be made without the express consent of the Copyright Holder. The Copyright Holder is especially concerned about performance rights in any media on stage, cinema, or television, or audio or any other media, including readings for which an entrance fee or the like is charge. Permissions should be addressed to: Frank Morlock, 6006 Greenbelt Rd, #312, Greenbelt, MD 20770, USA or frankmorlock@msn.com. Other works by this author may be found at <http://www.cadytech.com/dumas/personnage.asp?key=130>

MADAME AUBIN

a play in one act and in prose

by Verlaine, 1895

Translated and adapted by Frank J. Morlock

Characters:

A Servant

Aubin

Madame Marie Aubin

Peltier

An Officer

The action takes place in the room of a hotel.

PELTIER (to a servant who is leaving)

That's fine. We'll ring when we need you.

(to Marie)

A day and a night of rest, my darling, right? After which we'll leave,

crossing Switzerland for Brindisi without any stop and reach the

Orient as it was agreed.

MARIE

It was agreed?

PELTIER

Eh! Yes.

MARIE

It's true. Indeed, as you like.

PELTIER What do you mean? Since you approve, I'm going to peruse the train schedule. You'll allow me.

MARIE

My God, yes.

(A short pause during which Marie looks at her ring and munches on a cake she has taken from a gold comfit box.)

PELTIER (after having written some notes in pencil) There. At noon tomorrow we'll take the Express and we'll stop wherever you like. Look. (offering Marie his notes)

MARIE My friend, you are perfect. I'm going to think it over. Would you listen to me for a moment to discuss something else?

PELTIER

Speak my darling.

MARIE

I want to call a halt to our adventure here.

PELTIER

I don't understand.

MARIE Don't interrupt me. What we are doing is crazy. It's not ridiculous, it's crazy. We will be far less happy than we were there. And it truly required all the influence of your charming character and the persuasion of your frankness

(offering him her hand which he holds and keeps) to make me take this enormous step. It's no longer time, I know or rather I suspect, to go back on such an impulse, but after all, what do you want? And I am in despair after all this bravura which decided me, sustained me, swept me off my feet during this long journey from Paris to this chancy place. Ah, I'm afraid.

PELTIER (overwhelmed by surprise rather than skeptical and resolved as he had appeared up until now.) Afraid of whom and what? (he lets Marie's hand fall and crosses his arms waiting to hear more)

MARIE Of the past, first of all. Fear! Remorse because of the past. And certainly my husband doesn't deserve all this outrage. He's a man with faults, surely, even vices, perhaps. But he's honorable and even righteous. And now I think of it these quarrels between him and me must rather proceed from me, spoiled child and over-free young girl that I was before my marriage with this honest, with this gallant man.

PELTIER Let's leave Aubin out of this. In the end what do you mean and what do you want me to do? Return to Paris and your abandoned household?

MARIE I don't know yet. But don't interrupt me every minute and you will be of my opinion. No. My husband ought not to have to endure these things on his honor and his name. And it's true I am afraid of the past. I'm afraid of the future,

too. Or rather, no. It's the present which frightens me, sir! For the future, I'll answer for it. And it will conform to the vows of my finally reawakened conscience.

PELTIER (who has a mounting rage within him and feels himself provoked to the last degree)

Explain yourself? Are you joking or not? I want to understand you.

MARIE

Sir, you have no right to speak to me like this!

(Peltier advances like a man who has the right his interlocutor is speaking of or believes he's going to have it.)

MARIE

And I will never give it to you.

PELTIER

Madame.

MARIE

Do you hear, sir?

(The two stiffen and look each other in the face. A silence.)

PELTIER Then why did you come with me of your own free will, or even on your own initiative?

MARIE (who's settled down)

What do you want? I've changed my mind.

PELTIER (very cold and speaking through his teeth) Fine. You've tricked me! At this point I'm not a young man. No one makes a fool of me! For, my darling, I don't think that a caprice of yours, such a sudden turnabout, such a flash of virtue—

MARIE Don't use that word virtue any more. It is terrible to my ears. I was telling you just now that I've something like fear of the present. Yes, fear to remain here this way. But I was in the process of adding that the present doesn't terrify me. It was then that you shrieked out at the moment I was going to explain to you how I intended to confide myself to your honor to allow me to decide in peace. And you got so carried away that you irritated me, too. And you just said things to me! A caprice? me, at my age; twenty-eight years old! A flash of conscience. Yes, that's it. Believe it.

PELTIER But what role is it you wish me to play in all this? You, you are at the same time reasonable, then illogical and me? as for me?

MARIE Your role? All sketched out. Let me do it all. That would be chivalrous and fine.

PELTIER

But I love you, why—

MARIE And me, too, I love you and I say to you: Can't we love each other without all this? (scornful gesture) without all this? (disdainful gesture)

PELTIER Ah! We are there. A virgin arises in you when through you a satyr is rising in me. (grabbing her by the waist) And towards you—

MARIE (who soon gets free)
Look, let's be serious.

(Peltier, who importunes a long explanation sits with bowed head; one hand on the back of a chair, the other playing with his watch chain.)

MARIE What is it you risk? You, a man, a bachelor by this pleasant voyage? Nothing. A duel perhaps on return! In this illogical world we live in your reputation will be far from damaged; a world which dislikes adultery in a woman and is passionately fond of all the gallant sins of a fashionable man. Whereas I?!! And yet it's only quite natural and especially on the brink of a final resolution, I hesitate and jump back. Must you be angry about it? Look, are you angry? can you be? ought you to be?

PELTIER (as if unexpectedly released and decided, peremptory, brief, confident) Questions! Questions! In my turn I will say to you: Let's be serious. Admit it: You encouraged me to do this thing. And exactly as you say it

was quite natural for me to undertake it, and still is; I concur in your reasoning, and will pursue it like a fashionable man or otherwise!

(Marie recoils abruptly. Peltier takes a step forward.)

PELTIER

And I am going to prove it to you!

MARIE (rigid and henceforth not giving an inch)

Fie!

PELTIER

You are going to see.

(Aubin abruptly opens the door and appears.)

AUBIN (addressing himself exclusively to Peltier) Yes, it's I, the one you didn't expect. No need to tell you how I caught wind of your plot and was able to overtake you so soon. The essential thing is that four officers from the garrison are indeed willing to serve as seconds and are awaiting us in a nearby woods with swords and pistols as you please even though I have indeed the right to choose the weapons.

PELTIER

I'll come with you.

AUBIN (to his wife, aloud, taking her hand which he kisses)

You, Marie, await me here—dead or alive. Do you

understand me, my pretty?

(Aubin and Peltier leave)

MARIE What an affair! Am I really dreaming in the end.
(throwing herself on a sofa which might soon have become
dangerous) A little order in my thoughts. (pressing her
fingers to her forehead) There. There.—Yes, what I was
telling Mr. Peltier is still true. I was a spoiled child when
Aubin took me. He spoiled me, too. I became accustomed
to prolonging my childhood and my youth in the married
state. I was willful, demanding, capricious. At the beginning
my husband found this charming, then he tired of it.
Quarrels, harshness on his part, on mine sulks. Seven
years later Peltier appeared. A charming man, surely. But
less so than Aubin, now that I see things clearly. And at
bottom, this stupid departure is still more my fault than his.
A moment of feminine scorn which with our mores a man is
praised for profiting from. I couldn't hold it against him just
now for wanting what was implied by our innocent prank
and a little fortitude helped me confine it to its character of
folly and nothing more. But what? While I tell myself these
things, two likable men who both love me, and of which I
decidedly prefer one, my husband, are fighting over me. O
Mercy! Just as if I were a young girl. And indeed! O
punishment! Me! Me! What anguish and what a situation!
And the future! During these sweet words with Aubin just
now. I've the great misery of waiting for him or the other
one. All the same, I've resisted. And there was a moment

when I had some merit. But this trip! And this waiting! My God, you in whom one must believe despite all the opinions of folks these days, My God—have pity on me in my misery! (long silence during which she remains prostrated.)

AUBIN (enters, wounded in the shoulder, supported by an Officer)

It's over. Madame Aubin, I present you one of my seconds.

(To the officer)

Sir?

OFFICER (bowing before Marie)

Count de Givors.

AUBIN

Count de Givors, I present you my wife.

MARIE (who, since her husband's entrance has had eyes only for him,

mechanically)

Sir. (leaping after a fashion on his neck) Ah, my friend.

Why, why,

you are wounded.

AUBIN It's nothing. A bullet that they'll quickly extract from me. And then, right? as soon as my wound is dressed on our way to Paris? By the way, you know, Peltier has nothing.

MARIE (literally superb)

Who cares?

(Silence)

AUBIN (immensely joyful)

Huh?

OFFICER (to both)

Excuse me. (he withdraws after having bowed, escorted out by both)

AUBIN (to his wife)

Explain yourself, Marie.

(Peltier enters)

MARIE (to Peltier)

Sir. Say if you have ever had the right to call yourself my lover?

PELTIER On my oath as an honest and gallant man which my return to this room confirms: Aubin, I swear No. This departure was a delirium from which Madame awakened first, pure and invincible. Invincible because I wanted to have the last word and she had it; and that was a no not to be misunderstood.

AUBIN* Indeed, each has fulfilled his duty here. I, after your folly rushed to get back my wife and to forgive her after a

duel. You, Marie, having remained a good spouse. And I will answer to you that the misunderstandings which serve to excuse you, are dead forever. How happy we are going to be. And you, Peltier, what need is there for an explanation? Given our civilization's disapproval of your attempt to do me out of my wife, as for me, I'd bear you a grudge, too, if this bullet weren't in my shoulder. Now this is it: we'll return after my scratch is dressed. Naturally we will be some while without seeing you again, Peltier. Aren't you on a trip?

(to Peltier) And your hand.

(curtain)

* Translator's note. This final speech reads a little strangely and not just in translation because the idea behind it is a little strange. Aubin's idea is something like this: "The world condemns you, Peltier, for tampering with my wife, and I would too, but for the fact you've put a bullet in my shoulder which proves you're a man of honor, etc." I don't feel justified in incorporating the explanatory material into the text so the best I can do is offer this footnote.

Paul Verlaine, translated by Frank J. Morlock.