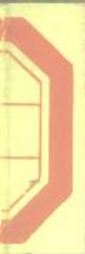


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巴黎圣母院

NOTRE-DAME DE PARIS
VICTOR HUGO

A new translation by Alban Krailsheimer

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雨果(1802—1885)是法国浪漫主义文学运动的领袖人物,著名诗人、小说家、文艺评论家、政治家。生于军官家庭,童年时随拿破仑军队辗转欧洲各地。拿破仑失败后,到巴黎读中学,后入法学院。

雨果早期诗作《短歌集》,歌颂波旁王朝复辟,将中世纪理想化。后受进步思想启发,摆脱了保皇党观点,1827年《克伦威尔》剧本问世,雨果在前言中阐述了他的浪漫主义文艺思想,成了积极浪漫主义的宣言。1830年《欧那尼》演出成功,标志着浪漫主义对传统古典主义的胜利。1831年长篇小说《巴黎圣母院》出版,成为雨果又一部浪漫主义杰作。

路易·波拿巴政变后,雨果被迫逃亡国外。此后流亡的20年期间,雨果完成了他作品中最广阔最有独创性的部分。这些重要作品包括《惩罚集》(1853)、《静观集》(1856)、《历代传说》(1859)、《撒旦的末日》、《上帝》、《悲惨世界》(1862)、《海上劳工》(1866)、《笑面人》(1869)等。《论莎士比亚》(1864)是一部文艺批评专著。

雨果1870年回国。1874年完成长篇小说《九三年》,描写法国革命高潮一年的动人场景。1885年在巴黎去世,葬于先贤祠。

《巴黎圣母院》是浪漫主义小说的杰出代表。小说以 15 世纪的巴黎为背景。爱斯梅拉达是一个纯洁、美丽的波希米亚女郎，在巴黎街头卖艺为生。圣母院教堂副主教克洛德·孚罗洛对她动了邪念，指使教堂敲钟人加西莫多劫持爱斯梅拉达，但少女被皇家弓箭队队长弗比斯救出。弗比斯仪表堂堂，却自私轻薄；而单纯的爱斯梅拉达为其花言巧语所惑，爱上了这位救命“恩人”。孚罗洛出于妒恨在弗比斯与爱斯梅拉达幽会时刺伤了弗比斯，并嫁祸爱斯梅拉达。在处决少女的那天，加西莫多，这个受到过爱斯梅拉达帮助的奇丑，从教堂前的刑场上把少女救下，抢入巴黎圣母院中，爱斯梅拉达得以暂时避难。加西莫多悉心照顾少女，显示出他丑陋的外型下美好的灵魂。然而爱斯梅拉达被教会视作女巫，法院不顾圣地避难权要求逮捕她。巴黎下层社会的人民赶来营救他们爱戴的美丽少女。孚罗洛在自己的兽欲要求遭到少女拒绝之后，把她交给了前来追捕的官兵。爱斯梅拉达被绞死在圣母院前的广场上。加西莫多恨透了邪恶的孚罗洛，虽然这位副主教从小把他抚养大并一直为他所崇拜，他终于把副主教推下圣母院顶楼摔死。加西莫多到公墓里找到爱斯梅拉达的尸体，躺在他深深爱慕的少女身边死去了。

THE WORLD'S CLASSICS

NOTRE-DAME DE PARIS

VICTOR HUGO was born in Besançon in 1802, the youngest of three sons of an officer (eventually a general), who took his family with him from posting to posting, as far as Italy and Spain. In 1812 his parents separated, and Madame Hugo settled in Paris with her sons. Victor's prolific literary career began with publication of poems (1822), a novel (1823), and a drama, *Cromwell* (1827), the preface of which remains a major manifesto of French Romanticism. The riot occasioned at the first performance of his drama *Hernani* (1830) established him as a leading figure among the Romantics, and *Notre-Dame* (1831) added to his prestige at home and abroad. Favoured by Louis-Philippe (1830-48), he chose exile rather than live under Napoleon III (President 1848, Emperor 1851). In exile in Brussels (1851), Jersey (1853), and Guernsey (1855) he wrote some of his finest work, notably the satirical poems *Les Châtiments* (1853), the first of the series of epic poems, *Légende des siècles* (1859), and the lengthy novel *Les Misérables* (1862). Only with Napoleon III's defeat and replacement by the Third Republic did Hugo return, to be elected deputy, and later senator. His opposition to tyranny and continuing immense literary output established him as a national hero. When he died in 1885 he was honoured by interment in the Panthéon.

A. J. KRAILSHEIMER is Emeritus Student and was Tutor in French at Christ Church, Oxford from 1957 until his retirement in 1988. His published work is mostly on the sixteenth and seventeenth centuries, but among his translations are Flaubert's *Three Tales* (also in the World's Classics), *Salammbô*, and *Bouvard et Pécuchet*.

INTRODUCTION

(NOTE: Readers who do not want to know beforehand the plot of *Notre-Dame de Paris* might prefer to read this Introduction after the book itself.)

TODAY, more than a hundred years after Hugo's death, it is difficult, if not impossible, to approach the man and his work with an open mind. His remains were enthusiastically borne to the Panthéon in 1885, to join those of such other great men as Voltaire and Rousseau; he endured exile for nearly twenty years for speaking his mind against Napoleon III; he fought a spirited campaign all his life against capital punishment. His vast literary output includes some of the most notable poetry in French in both the lyric and the epic mode. His dramatic work was an integral part of the Romantic movement: although his plays are of very varying quality, the preface to the virtually unactable *Cromwell* (1827) is probably better known than any other manifesto of Romanticism, while *Hernani* literally caused a riot in the theatre at its first performance in February 1830. More to the immediate point, his two best-known novels have inspired several film versions of *The Hunchback of Notre-Dame* (a title, incidentally, going back to the English translation of the novel in 1833) and stage, as well as film, versions of parts of *Les Misérables*, the most recent of which has proved a commercial success as a musical. On the subject of music, it is worth noting that as early as 1851 Verdi took Hugo's drama *Le Roi s'amuse* (banned as subversive after its first performance in 1832) as the basis for his opera *Rigoletto* (another hunchback hero . . .). The sheer energy and range of Hugo's writings, and indeed of the man himself in his life from day to day, should not be allowed to obscure the fact that all is by no means sound and fury: his poetry includes many examples of a more reflective, elegiac lyricism.

It would be misleading here to treat *Notre-Dame* in the light of Hugo's later novels, or as a stage in his long

development as man and writer. What matters is the book itself, the experiences, literary and other, which helped to shape it, and, not least, features of the novel's structure and composition which are by no means obvious to an uninitiated reader.

The first Note, introducing the text published in March 1831, but apparently composed only after completion of that text, explains that the inspiration for the book was an inscription, incised deeply into the wall of one of the towers of Notre-Dame by an identifiably medieval hand, but erased since the author first came upon it while exploring the building: the single Greek word 'ΑΝΑΓΚΗ. This brief Note, despite specific references to crime and misfortune, souls in anguish, and so on, is curiously vague and uncertain as to why the inscription can no longer be seen. More than half-way through the novel (Book Seven, Ch. IV), the reader meets the word again, first in the chapter heading, then actually being incised with a pair of compasses into the wall by Claude Frollo, whose state of mind at that moment matches the description given in Hugo's introductory Note. Such careful mystification and ambiguity is a recurrent feature of Hugo's narrative technique, but in this case is uniquely prominent because the implications of the Greek inscription go far beyond anything Frollo could have foreseen when he wrote it. The author alone holds the secret of his book, and reveals it to the reader as and when he chooses. That reader (in 1831) would have had to wait for the definitive edition of 1832 for an explanation of the emphasis in the second half of the Note on demolition, erasure, destruction—not just of individuals, but of the seemingly most solid and beautiful works of human hands.

The second Note addressed to the reader, dated October 1832, is much longer and as well as explaining, after a fashion, why three previously unpublished chapters are only now appearing, goes on to amplify in detail, and with examples, the brief general statements on the destruction of medieval architecture already included in the earlier Note. The aesthetic and philosophical considerations which Hugo

touches on in the Note of 1832 were of great importance to him, and need comment, but it is necessary first to explain why chapters already composed were not published with the rest in 1831.

As early as November 1828 Hugo had signed a contract with the publisher Gosselin for a novel on the lines of those of Walter Scott, wildly popular at the time in France. This was originally due to be delivered the following year, but was constantly deferred. His theatrical work, especially *Hernani*, a more public and tempting arena for someone of Hugo's combative temperament, and domestic preoccupations distracted him until an ultimatum from the publisher, giving him until December 1830 to deliver the promised novel or suffer heavy financial penalty, finally spurred him to make a start. On 25 July Hugo, in serious need of cash, began to write, two days later the brief but decisive July Revolution ('the Three Glorious Days') broke out, and on 28 July his wife Adèle presented him with their fifth child, a daughter. Nothing daunted (and by then there were enough problems to daunt anyone of meaner stamp) Hugo grimly went about his task, and by October foresaw that his original plan was likely to exceed the two volumes stipulated. He imprudently asked Gosselin how much extra he would be paid for the third volume which seemed necessary to accommodate the novel as he now envisaged it. Gosselin was in no mood to temporize, and all that Hugo extracted from him was a few weeks' extension to the deadline—even publishers have to recognize the distraction of a revolution as a valid excuse for delay—and a bleak refusal to entertain the idea of a third volume, let alone pay extra for it. In the event, the chapters Hugo held back are the two comprising the present Book Five. A third chapter, only one page long, rounding off Book Four with a description of Frollo and Quasimodo together, seems to have been added shortly before the definitive edition came out. Whether the Book Five dossier was at any stage lost or mislaid in the course of moving house, as Hugo claims in his Note, is irrelevant; he knew very well that the content would be, so to speak, 'caviare to the general'.

By the time Hugo had settled his accounts with Gosselin he had moved to another publisher, Renduel. That is why the definitive edition of 1832 makes much of the two classes of reader: those who seek no more than 'a good read', or, as Hugo more elegantly puts it, 'who looked in *Notre-Dame de Paris* only for the drama, the novel'; and those other readers 'who have not found it a waste of time to study the aesthetic and philosophical ideas hidden within the book . . . It is especially for those readers that the chapters added to this edition will make *Notre-Dame de Paris* complete . . .'. There follows a condemnation of contemporary architecture, with a catalogue of the acts of vandalism accomplished or threatened against medieval buildings. The Note of 1832 affirms Hugo's passionate commitment to the cause of conservation, which he describes as one of the chief aims in his life, with a specific statement to the effect that the novel was intended to serve that cause. If more evidence were needed, it is worth mentioning that already in the first edition a chapter added at the last moment, 'Bird's-Eye View of Paris', contains a brief but withering attack on post-medieval architecture in Paris.

All this emphasis on architecture, the pleas for conservation, and the diatribes against contemporary lack of taste and blatant vandalism, seem to have little enough to do with a novel on the lines of Walter Scott, or indeed with any novel designed primarily to attract readers seeking no more than dramatic and narrative entertainment. Be that as it may, it would be a serious mistake to dismiss Hugo's claim to be crusading for Gothic architecture as mere rhetoric, or at best as the expression of an amateur interest, however genuine. He wanted to achieve results, and from all accounts succeeded. As early as 1824 his ode 'La Bande noire' had denounced vandalism in general, and in March 1832, that is between the first and definitive editions of *Notre-Dame*, he had published a vigorous article in the *Revue des deux mondes* entitled 'Guerre aux démolisseurs!' ['War on the Demolishers!']. From 1835 until 1848 he served continuously and actively on a government committee for ancient monuments. At first he was one of eight

members, then, from 1838, with a more specific brief, the committee was enlarged to number sixteen, including Mérimée and Montalembert. In the opinion of Montalembert, an influential figure at the time, the success of *Notre-Dame* had made a decisive contribution to the cause of the conservationists. The reader may well not share Hugo's priorities, or indeed have the slightest interest in architecture, but the recital of these bare facts (and there are of course many more) should be enough to show that in the Notes just considered he wrote about architecture from deep conviction, and deserves to be taken seriously.

The novel's opening sentences pose a problem of a different order. The precision of the dating is of twofold importance: 'the sixth of January 1482', like the book's sub-title '1482', seems to announce a historical novel, more or less on the lines of Scott's *Quentin Durward*, set in 1468, which Hugo had reviewed quite favourably in 1823, but the date 25 July 1830, which a moment's calculation reveals as the 'today' designated by the very precise lapse of time, is no ordinary date. The Revolution which broke out two days later swept away the restored Bourbon monarchy in the person of the increasingly repressive Charles X, and put on the throne Louis-Philippe of the junior Orléans branch as constitutional monarch. Thus every reflection throughout the book on kingship, popular insurrection, and the Bourbon family (powerful in 1482 but still a good hundred years from the throne) is liable to be coloured by recent nineteenth-century events as much as by the fifteenth-century context, and prophecies made by characters in 1482 are inevitably conditioned by the reader's knowledge and the author's interpretation of happenings in 1789 and 1830.

Where specific events, great or small, in the narrative are concerned one should not expect a historian's accuracy or consistent chronology, for the book is fiction and artistic demands are paramount in chronology as in everything else. At the very beginning of the story, for example, it is true to say that the feast of the Epiphany always falls on 6 January, but it is quite untrue that the Feast of Fools

coincided with it 'from time immemorial', or at all. The fact that the Flemish embassy adds a new strand to the festivities, and that thanks to them a face-pulling competition gives yet another theme to this particular day, is of minor importance in terms of chronology, but essential to the narrative. More significant is the change Hugo effected in Pierre Gringoire's dates: the writer was in fact born in 1475 and thus 7 years old in 1482, but he is none the less chosen by Hugo for a leading role in the story, and is made twenty years older to that end. When we read, in the second chapter of the book, that he announced his name to the chattering girls as proudly as if he had said 'Pierre Corneille' (1606-84), we realize that it is only the name and some anachronistic details that have anything to do with the real Pierre Gringoire of history.

Towards the end of his life Hugo categorically denied ever having written a historical novel, by which he meant, it seems, a novel based on historical persons and events, into which fictional characters and situations are inserted. While generally appreciative of Scott's work, as early as the review of *Quentin Durward* in 1823, Hugo regretted the absence of a truly epic dimension, a broadly sweeping view which would give the narrative some deeper meaning. At the same time he was fascinated by the odd minutiae of bygone ages. This flexible attitude to chronology on the one hand and an eagerness to share with the reader a mass of curious and esoteric information on the other gives much of the book a paradoxically realistic quality. The fact that Paris is the scene of most of the action explains why two of Hugo's main sources are early historians of the city: Jacques Du Breul (1528-1614), whose *Théâtre des antiquités de Paris* was published in 1612, and Henri Sauval (1623-76) whose *Histoire et recherches des antiquités de la ville de Paris* came out in 1724 in three large folio volumes, the third of which was devoted to printing the accounts for the Provostry of Paris, covering the period of the novel. Sauval in particular is a mine of curious and often improbable information on topography, etymology of street names, strange happenings, popular sayings, even the Court of Miracles. Sauval

indeed, a zealous rather than a discriminating collector of antiquarian facts, devotes three pages to the 'visions', as he puts it, concerning various statues and figures in Notre-Dame and other buildings which the 'seekers after the philosophers' stone', or alchemists, associate with their mystery; treasure trove indeed for Hugo. Sauval, two hundred years and more after the event, also enables Hugo to give chapter and verse for the trial and condemnation (and cost) of animals connected with witchcraft.

The accumulation of specific details about the period, authenticated by quotations of the kind just mentioned from Sauval and similar collections of curious facts, is an effective way of presenting the reader, however ignorant of history, with a series of insights into the quite alien culture of the waning Middle Ages. Perhaps equally effective are the chapters devoted to synthesis of a particular theme. Such subjects as the administration of justice, the bird's-eye view of Paris, the physical description of the cathedral, the place of anchorites in medieval urban society, are more important for Hugo's sense of history than are chronological accuracy or the reconstruction of political situations. The hideous description (Book Ten, Ch. V) of the cage in the Bastille in which the Bishop of Verdun is incarcerated, the details of its construction and cost, the king's indifference to human suffering and anger at wasteful expenditure, all tell the reader more than could any historical discussion of the prisoner's alleged treachery. On a less elevated plane, the animated dialogue attributed to the students in the opening chapters is full of allusions, plays on words, and gibes at authority, much of which must have been as obscure to most readers in Hugo's day as to those of today, but such exchanges set the scene and convey something of the atmosphere of Paris in the late fifteenth century.

All these details are so much décor; for the deeper philosophy of history to which Hugo subscribed one must turn to the chapters of Book Five which were omitted from the first published version. In narrative terms the chapter describing the visit of the transparently disguised Louis XI,

in the company of his physician Coictier, is vaguely assigned to 'about the same time' as Claude Frollo's refusal to meet the king's daughter, Madame de Beaujeu, when she came on a visit to Notre-Dame in December 1481. This refusal is linked to what is stated to be an intensified misogyny pushed to the point of obsession, linked with a similarly obsessive campaign against gypsies, especially dancers. The reader does not have to be particularly alert to see in this development the sign that Frollo's passion for Esmeralda has finally unhinged his reason. Thus, when in the chapter describing the king's clandestine visit, Frollo's successive denunciations of medicine and astrology as futile provoke Coictier's furious asides 'He's mad!', we already know this to be the case, but for reasons of which Coictier is quite unaware. Coictier's hold over the king, who is in genuinely bad health as well as incurably superstitious, depends on his own expertise in medicine and astrology; Frollo appeals to an equally powerful feature of Louis's notoriously avaricious character by indicating that the quest for gold, though long and arduous, is ultimately worth pursuing: 'to make gold is to be God. That is the only science.' (p. 187.) Thus far the course of the conversation is consistent with what has already been revealed, and which in Book Seven is to be confirmed, that the hermetic science of such men as Nicolas Flamel had long held Frollo's interest and that numerous architectural features, in the cathedral of Notre-Dame and elsewhere in Paris, pointed the way to the hidden treasure—indeed Sauval lists these clues, as we have already noted. It comes therefore as no surprise when Frollo tells the king that if, at his age, he really wants to learn the rudiments of the hermetic science, it is from these local buildings that he can be taught the alphabet. What is novel is the list of ancient and distant buildings which Frollo has not seen himself, but which he associates with the book of true wisdom. The king then asks the crucial question: 'What are these books of yours?', which is answered by Frollo who points to the vast bulk of the cathedral all around them, and then enigmatically remarks, with one hand indicating Notre-Dame and the other

a printed book on his table: 'This will kill that.' The curfew puts an end to the interview, but not before the king concedes to Coictier that Frolo may indeed be mad, though we are told that he formed so good an opinion of him that they subsequently often met again.

The following chapter, entitled 'This Will Kill That', abandons the narrative for an essay on the respective roles of architecture and printing in the history of mankind, with Hugo addressing the reader directly. According to him, from the beginning of human history until the fifteenth century, architecture was *the* book of mankind, evolving from single standing stones (letters of the alphabet), to groups (such as dolmens) making up syllables, to complexes like that of Carnac, representing whole sentences. Then came buildings, and he cites Indian temples of marble, Solomon's temple in Jerusalem, and the temples of Egypt. Not only temples arose, for 'Every civilization begins with theocracy and ends with democracy.' Passing rapidly to the Middle Ages, Hugo contrasts Romanesque architecture, representative of the dogmatic authority of the Church, with the pointed arch brought back from the Crusades,—'a great popular movement'—through which the feudal nobles challenged the power of the Church, and were soon followed by the people claiming their share of power. Thus he sees Gothic architecture as coming to embody all the main ideas of a people, rather than of a caste, perpetuated in stone.

The fifteenth century put an end to this, he maintains, with the arrival of printing. The death of Gothic architecture and—a familiar theme—the decadence of all that came after was balanced by the overwhelming growth of the printing press, a second tower of Babel reaching far into the heavens, ceaselessly raised ever higher by the whole of mankind working together: popular, because so much cheaper than buildings, more durable, because no longer dependent on single, perishable manuscripts, available to all because numerous copies could be produced. Hugo stresses that ancient literary monuments, such as the work of Homer, the Vedas, and the *Nibelungen*, are also beneficiaries of

printing, having now been made secure for posterity. 'The invention of printing is the greatest event in history. It is the mother of revolutions' (p. 200). Thus unambiguously Hugo nails his colours to the mast.

Frollo's gloomy vision, for it is his priestly dominion that will suffer most, may well have seemed madness in 1482, but Hugo's interpretation of 'this will kill that' is, with its social implications, offered as retrospective fact. The attack on the cathedral by the truands, marginalized members of society, is a vivid fictional representation of a challenge to established authority of a very different kind from that which won independence for the first Swiss confederation. In France the spark of rebellion from below was as yet nothing compared to the savage repression exercised by central authority; but by 1482 feudalism had run its course, and a new, though not necessarily better, system was to come.

In the original 1831 version the reader was led directly from Gringoire's disconsolate wanderings on the evening of the fiasco of his play to the Court of Miracles and his 'marriage' to Esmeralda, and on to a Book Three combining a description of Notre-Dame and the panoramic view of Paris with what is now Book Four, except for the last brief chapter. In other words the building and its setting lead straight on to chapters describing in turn the 4-year-old foundling soon to be christened Quasimodo, his adoptive father Claude Frollo, and Claude's baby brother Jehan, sole object of the already austere and learned priest's human affection. The sixteen years between the two opening books, set in 1482, and the evolution of these three characters, and their relationship to each other and to the outside world, are thus seen in reverse order. The mischievous and unruly Jehan du Moulin, the deaf and deformed Quasimodo, Pope of Fools, the sinister archdeacon, mad enough to attempt abduction of the gypsy girl by whom he is obsessed, are given a personal history only when the reader knows what they have become. In 1831 what followed was the present Book Six, composed in fact before the chapters in Books Three and Four just mentioned.

In real time the whole of Book Six takes place the morning after the events of the opening books, but a story told by a provincial visitor, from Reims, neatly links topography (the Place de Grève) with history. The farcical trial of Quasimodo for the affray caused by the attempted abduction of Esmeralda the night before consigns him to the pillory in the Grève that morning; the *sachette* is introduced only after a chapter describing the Rat-hole; and on the way to see this as one of the local sights, mention of a gypsy girl sets off a train of ideas linking fear of the gypsies as child-stealers, the *sachette*'s fear of gypsies, and finally the tale related by Mahiette, the visitor from Reims.

This story has as its fixed point the coronation of Louis XI at Reims in 1461, when the girl Paquette la Chantefleurie was 14 years old and had begun her brief career of shame. In 1466 she gave birth to a daughter on whom she doted, but before the baby Agnès was a year old, gypsies stole her, substituting a monster child, about 4 years old. All Paquette had left of her own child was a little embroidered shoe she had made herself. In the best Romantic tradition, the mother disappeared soon afterwards; whether she fled to Paris or committed suicide by drowning no one quite knew. As for the little monster, he was sent to Paris for the foundlings' bed, and thus can be identified as Quasimodo. Moments after ending her story Mahiette is able to identify the *sachette* as the vanished Paquette, as soon as she catches sight of the little shoe at which the recluse is gazing. At this point, half-way through the narrative, the exposition is at last complete, and dramatic irony intensifies. The *sachette*, immured in her cell, wildly curses Esmeralda as a child-stealer, when she is in fact the child stolen; Quasimodo, borne only the day before to the Place de Grève in triumphant procession as Pope of Fools, is flogged and pilloried in the same place for an offence ordered by his master, Claude Frollo, who puts in an appearance, but makes no attempt to help him; the gypsy, alone of the crowd, answers the wretched Quasimodo's plea for a drink of water, when it was she whom he had tried to seize the previous night; while the *sachette* only curses the

girl the more, predicting a shameful end for her on that same ladder.

The only character of any importance still to be integrated into the story is the handsome young officer who rescued Esmeralda from abduction, and about whom she has been dreaming ever since. He was the last character Hugo introduced, and though he is clearly a type his creator despised, from Book Seven on he is the unwitting instrument of Esmeralda's destruction, while remaining the object of her blind adoration. It is ironic that the murder with witchcraft of which she is accused later should be that of a man whom she actually sees alive as she is taken to the scaffold for the first time, when Quasimodo snatches her into sanctuary at the last moment, and the sight of whom causes her to betray herself fatally in the end only minutes after being reunited with her mother after a lifetime's separation. Vain and shallow as Phoebus is, he represents the absence of any moral or rational justification for the dreadful consequences of Esmeralda's obsession with him. There are no star-crossed lovers, no Romeo and Juliet or Tristram and Iseult, in this story, only the endless irony of human beings unable to match their uncontrollable passions to the reality of the world around them. The alchemists' quest for gold, their belief that a sunbeam could be buried and gold extracted from it, which had animated Frollo until his obsession with the gypsy girl drove all other interests from his mind—that vain hope is no more real than the girl's pathetic belief that her sun, her Phoebus, her protector, would rescue her.

The first four chapters of Book Seven see the tragic knot tied. Esmeralda's command performance in the Gondelaurier mansion marks her out as a kind of circus freak beyond the social pale, until the goat's betrayal of her secret brands her as a witch. Gringoire's interview with Frollo, and his revelation that in the eyes of the truands he is married to Esmeralda for the next four years, though in name only, just serves to inflame the priest's passion, while his explanation of the goat's apparently magic tricks proves both girl and goat innocent of sorcery. It is the fourth chapter, with its title 'ΑΝΑΓΚΗ, set in Frollo's secret laboratory, that