

巴黎圣母院 ^{维克多·雨果}

by Victor Hugo

The Hunchback of Notre Dame

巴黎圣母院

维克多·雨果

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Foreword

Literature masterpieces usually mirror the culture of a country or area in a specific period of time. By reading these masterpieces, we can enjoy the authors' fluent writing styles, vivid and detailed description, which will place us in that specific period's history and culture. For this purpose we present the series of world literature classics to the readers.

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前言

世界文学名著表现了作者描述的特定时代的文化。阅读这些名著可以领略著者流畅的文笔、逼真的描述、详细的刻画,让读者如同置身当时的历史文化之中。为此,我们将这套精心编辑的"名著典藏"奉献给广大读者。

我们找来了专门研究西方历史、西方文化的专家学者,精心挑选了这些可以代表西方文学的著作,并听取了一些国外专门研究文学的朋友的建议,请教了专业的翻译人员,精选英文译本,不删节、不做任何人为改动,让读者能享受纯正的英文。

随着阅读的展开,你会发现自己的英语水平无形中有了大幅提高,并且对西方历史文化的了解也日益深入广阔。

送您一套经典,让您受益永远!

PREFACE

PREFACE

A few years ago, while visiting or, rather, rummaging about NotreDame, the author of this book found, in an obscure nook of one of the towers, the following word, engraved by hand upon the wall: —

'ANAΓKH.(fate)

These Greek capitals, black with age, and quite deeply graven in the stone, with I know not what signs peculiar to Gothic caligraphy imprinted upon their forms and upon their attitudes, as though with the purpose of revealing that it had been a hand of the Middle Ages which had inscribed them there, and especially the fatal and melancholy meaning contained in them, struck the author deeply.

He questioned himself; he sought to divine who could have been that soul in torment which had not been willing to quit this world without leaving this stigma of crime or unhappiness upon the brow of the ancient church.

Afterwards, the wall was whitewashed or scraped down, I know not which, and the inscription disappeared. For it is thus that people have been in the habit of proceeding with the marvellous churches of the Middle Ages for the last two hundred years. Mutilations come to them from every quarter, from within as well as from without. The priest whitewashes them, the archdeacon scrapes them down; then the populace arrives and demolishes them.

Thus, with the exception of the fragile memory which the author of this book here consecrates to it, there remains to-day nothing whatever of the mysterious word engraved within the gloomy tower of Notre-Dame – nothing of the destiny which it so sadly summed up. The man who wrote that word upon the wall disappeared from the midst of the generations of man many centuries ago; the word, in its turn, has been effaced from the wall of the church; the church will, perhaps, itself soon disappear from the face of the earth.

It is upon this word that this book is founded.

March, 1831

(Translated by Isabel F. Hapgood)

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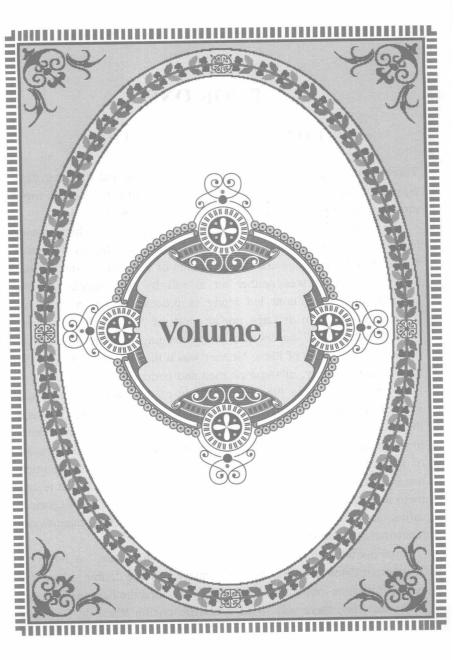
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BOOK ONE

CHAPTER 1 The Grand Hall

Three hundred and forty-eight years, six months, and nineteen days ago today, the Parisians awoke to the sound of all the bells in the triple circuit of the city, the university, and the town ringing a full peal.

The sixth of January, 1482, is not, however, a day of which history has preserved the memory. There was nothing notable in the event which thus set the bells and the bourgeois of Paris in a ferment from early morning. It was neither an assault by the Picards nor the Burgundians, nor a hunt led along in procession, nor a revolt of scholars in the town of Laas, nor an entry of "our much dread lord, monsieur the king," nor even a pretty hanging of male and female thieves by the courts of Paris. Neither was it the arrival, so frequent in the fifteenth century, of some plumed and bedizened embassy. It was barely two days since the last cavalcade of that nature, that of the Flemish ambassadors charged with concluding the marriage between the dauphin and Marguerite of Flanders, had made its entry into Paris, to the great annoyance of M. le Cardinal de Bourbon, who, for the sake of pleasing the king, had been obliged to assume an amiable mien towards this whole rustic rabble of Flemish burgomasters, and to regale them at his Hôtel de Bourbon, with a very "pretty morality, allegorical satire, and farce," while a driving rain drenched the magnificent tapestries at his door.

What put the "whole population of Paris in commotion," as Jehan de Troyes expresses it, on the sixth of January, was the double solemnity, united from time immemorial of the Epiphany and the Feast of Fools.

On that day, there was to be a bonfire on the Place de Grève, a

maypole at the Chapelle de Braque, and a mystery at the Palais de Justice. It had been cried, to the sound of the trumpet, the preceding evening at all the cross roads, by the provost's men, clad in handsome, short, sleeveless coats of violet camelot, with large white crosses upon their breasts.

So the crowd of citizens, male and female, having closed their houses and shops, thronged from every direction, at early morn, towards one of the three spots designated.

Each had made his choice; one, the bonfire; another, the maypole; another, the mystery play. It must be stated, in honor of the good sense of the loungers of Paris, that the greater part of this crowd directed their steps towards the bonfire, which was quite in season, or towards the mystery play, which was to be presented in the grand hall of the Palais de Justice, which was well roofed and walled; and that the curious left the poor, scantily flowered maypole to shiver all alone beneath the sky of January, in the cemetery of the Chapel of Braque.

The populace thronged the avenues of the law courts in particular, because they knew that the Flemish ambassadors, who had arrived two days previously, intended to be present at the representation of the mystery, and at the election of the Pope of the Fools, which was also to take place in the grand hall.

It was no easy matter on that day, to force one's way into that grand hall, although it was then reputed to be the largest covered enclosure in the world. The palace place, encumbered with people, offered to the curious gazers at the windows the aspect of a sea; into which five or six streets, like so many mouths of rivers, discharged every moment fresh floods of heads. The waves of this crowd, augmented incessantly, dashed against the angles of the houses which projected here and there, like so many promontories, into the irregular basin of the place. In the centre of the lofty Gothic façade of the palace, the grand staircase, incessantly ascended and descended by a double current, which, after parting on the intermediate landing-place, flowed in broad waves along

its lateral slopes, – the grand staircase, I say, trickled incessantly into the place, like a cascade into a lake. The cries, the laughter, the trampling of those thousands of feet, produced a great noise and a great clamor. From time to time, this noise and clamor redoubled; the current which drove the crowd towards the grand staircase flowed backwards, became troubled, formed whirlpools. This was produced by the buffet of an archer, or the horse of one of the provost's sergeants, which kicked to restore order; an admirable tradition which the *provostry* has bequeathed to the *constablery*, the *constablery* to *marsbalry*, *marsbalry* to our *gendarmerie* of Paris.

Thousands of good, calm, bourgeois faces thronged the windows, the doors, the dormer windows, the roofs, gazing at the palace, gazing at the populace, and asking nothing more; for many Parisians content themselves with the spectacle of the spectators, and a wall behind which something is going on becomes at once, for us, a very curious thing indeed.

If it could be granted to us, the men of 1830, to mingle in thought with those Parisians of the fifteenth century, and to enter with them, jostled, elbowed, pulled about, into that immense hall of the palace, which was so cramped on that sixth of January, 1482, the spectacle would not be devoid of either interest or charm, and we should have about us only things that were so old that they would seem new.

With the reader's consent, we will endeavor to retrace in thought, the impression which he would have experienced in company with us on crossing the threshold of that grand hall, in the midst of that tumultuous crowd in surcoats, short, sleeveless jackets, and doublets.

And, first of all, there is a buzzing in the ears, a dazzlement in the eyes. Above our heads is a double ogive vault, panelled with wood carving, painted azure, and sown with golden fleurs-de-lis; beneath our feet a pavement of black and white marble, alternating. A few paces distant, an enormous pillar, then another, then another; seven pillars in all, down the length of the hall, sustaining the spring of the arches of

the double vault, in the centre of its width. Around four of the pillars, stalls of merchants, all sparkling with glass and tinsel; around the last three, benches of oak, worn and polished by the trunk hose of the litigants, and the robes of the attorneys. Around the hall, along the lofty wall, between the doors, between the windows, between the pillars, the interminable row of all the kings of France, from Pharamond down: the lazy kings, with pendent arms and downcast eyes; the valiant and combative kings, with heads and arms raised boldly heavenward. Then in the long, pointed windows, glass of a thousand hues; at the wide entrances to the hall, rich doors, finely sculptured; and all, the vaults, pillars, walls, jambs, panelling, doors, statues, covered from top to bottom with a splendid blue and gold illumination, which, a trifle tarnished at the epoch when we behold it, had almost entirely disappeared beneath dust and spiders in the year of grace, 1549, when du Breul still admired it from tradition.

Let the reader picture to himself now, this immense, oblong hall, illuminated by the pallid light of a January day, invaded by a motley and noisy throng which drifts along the walls, and eddies round the seven pillars, and he will have a confused idea of the whole effect of the picture, whose curious details we shall make an effort to indicate with more precision.

It is certain, that if Ravaillac had not assassinated Henri IV., there would have been no documents in the trial of Ravaillac deposited in the clerk's office of the Palais de Justice, no accomplices interested in causing the said documents to disappear; hence, no incendiaries obliged, for lack of better means, to burn the clerk's office in order to burn the documents, and to burn the Palais de Justice in order to burn the clerk's office; consequently, in short, no conflagration in 1618. The old Palais would be standing still, with its ancient grand hall; I should be able to say to the reader, "Go and look at it," and we should thus both escape the necessity, — I of making, and he of reading, a description of it, such as it is. Which demonstrates a new truth: that

great events have incalculable results.

It is true that it may be quite possible, in the first place, that Ravaillac had no accomplices; and in the second, that if he had any, they were in no way connected with the fire of 1618. Two other very plausible explanations exist: First, the great flaming star, a foot broad, and a cubit high, which fell from heaven, as every one knows, upon the law courts, after midnight on the seventh of March; second, Théophile's quatrain, —

"Sure, 'twas but a sorry game When at Paris, Dame Justice, Through having eaten too much spice, Set the palace all aflame."

Whatever may be thought of this triple explanation, political, physical, and poetical, of the burning of the law courts in 1618, the unfortunate fact of the fire is certain. Very little to-day remains, thanks to this catastrophe, - thanks, above all, to the successive restorations which have completed what it spared, - very little remains of that first dwelling of the kings of France, – of that elder palace of the Louvre, already so old in the time of Philip the Handsome, that they sought there for the traces of the magnificent buildings erected by King Robert and described by Helgaldus. Nearly everything has disappeared. What has become of the chamber of the chancellery, where Saint Louis consummated his marriage? the garden where he administered justice, "clad in a coat of camelot, a surcoat of linsey-woolsey, without sleeves, and a sur-mantle of black sandal, as he lay upon the carpet with Joinville?" Where is the chamber of the Emperor Sigismond? and that of Charles IV.? that of Jean the Landless? Where is the staircase, from which Charles VI. promulgated his edict of pardon? the slab where Marcel cut the throats of Robert de Clermont and the Marshal of Champagne, in the presence of the dauphin? the wicket where the bulls of Pope Benedict were torn, and whence those who had brought them departed decked out, in derision, in copes and mitres, and making an