

# 【巴黎圣母院】中英双语对照



《巴黎圣母院》（Notre-Dame de Paris）是法国著名作家维克多·雨果（Victor Hugo, 1802-1885）于1831年出版的一部长篇历史小说。这部作品以1482年的巴黎为背景，围绕着巴黎圣母院这座哥特式大教堂展开，讲述了一个...于爱情、嫉妒、背叛和救赎的复杂故事。小说的主要人物包括美丽的吉普赛女孩艾斯梅拉尔达，她的美貌吸引了包括残疾钟楼守护者卡西莫多、巴黎主教克洛德·弗罗洛和年轻军官费比斯在内的多位男性的爱慕。小说通过这些人的

维克多·雨果 著

唐库学习 译

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Notre-Dame de Paris  
巴黎圣母院

Also known as:  
又称：

The Hunchback of Notre Dame

《巴黎圣母院的钟声》

by Victor Hugo

维克多·雨果

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

几年前，我在参观巴黎圣母院时，在其中一个塔楼的一个昏暗角落，发现了以下用手刻在墙上的字：—

~ANAYKH~.

~ANAYKH~。

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.

这些希腊大写字母，年代久远，深深地刻在石头上，带有哥特式书法特有的一些符号，似乎旨在揭示那个中世纪的灵魂在此刻字的时候背负的不幸和痛苦的含义，深深地打动了作者。

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.

他自问自答；他试图猜测，究竟是哪个受折磨的灵魂，不肯离开这个世界，却要在古老教堂的额头留下这个罪恶或不幸的污点。

Afterwards, the wall was whitewashed or scraped down, I know not which, and the inscription disappeared. —

后来，墙被粉刷或刮掉了，我不知道是哪一种，刻字消失了。 —

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. —

因为过去两百年来，人们一直以这种方式对待中世纪奇迹般的教堂。 —

Mutilations come to them from every quarter, from within as well as from without. —

它们遭受来自内外的残害。 —

The priest whitewashes them, the archdeacon scrapes them down; —  
神父粉刷它们，总管把它们刮掉； —

then the populace arrives and demolishes them.  
然后群众赶到并摧毁它们。

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. —  
因此，除了本书作者在此献给它的脆弱记忆，今天巴黎圣母院阴暗塔楼内刻着的那个谜一般的字已经不再存在，— 也没有了它如此悲伤地总结的命运。 —

The man who wrote that word upon the wall disappeared from the midst of the generations of man many centuries ago; —

在墙上写下那个词的那个人，在许多个世纪之前就从人类的世代中消失了； —

the word, in its turn, has been effaced from the wall of the church; —  
这个词也已从教堂的墙壁上被抹去； —

the church will, perhaps, itself soon disappear from the face of the earth.  
也许教堂本身很快会从地球上消失。

It is upon this word that this book is founded.  
这本书就是以这个词为基础。

March, 1831.

1831年三月。

'ANAYKH

'ANAYKH

Three hundred and forty-eight years, six months, and nineteen days ago to-day, 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.

三百四十八年零六个月又十九天前的今天，巴黎人在清晨被城市、大学和城镇的所有钟声敲响的声音唤醒。

The sixth of January, 1482, is not, however, a day of which history has preserved the memory.

—  
然而，1482年1月6日并不是历史上记忆中留存的一天。 —

There was nothing notable in the event which thus set the bells and the bourgeois of Paris in a ferment from early morning. —

在这一事件中，并没有什么值得注意的事情，这使得巴黎的钟声和市民们从清晨就兴奋起来。

—  
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. —

它既不是皮卡迪人或勃艮第人的袭击，也不是游行中的狩猎，也不是拉阿斯镇的学者们的叛乱，也不是“我们伟大可畏的主啊，国王先生”的入场，也不是巴黎法院对男女小偷的绞刑。甚至也不是十五世纪频繁发生的一场华丽的羽毛玩意大使馆来临。 —

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 H? —

距离上一次这种性质的盛大车队——弗兰德斯使节负责达成太子和弗兰德斯的玛格丽特之间的婚事的入市，仅仅过去了两天，这使得科尔多巴尔蒙(为了取悦国王，不得不对这群粗鄙的弗兰德斯市长们假意和善，招待他们在他的博尔邦酒店，表演着一出非常“美丽的寓言、寓意讽刺和闹剧”，而一场倾盆大雨淋湿了他门前的华丽挂毯。 —

tel de Bourbon, with a very “pretty morality, allegorical satire, and farce,” while a driving rain drenched the magnificent tapestries at his door.

巴黎城里的“整个人口都乱了”，如捷安·德·特勒所表达的那样，在一月六日受到两种长期以来团结在一起的庄重庆典的感召——临凡节和疯子宴。



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.

在那一天，普遍不趋这些方位，而更趋朝着被指定的三个景点之一之方向，意向朝着某一个被指定的景点移动。

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. —

每个人都已经明确了自己的选择；一个选择了篝火；另一个选择了五月杆；另一个选择了神秘剧。 —

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.

在所有交叉路口，昨晚已经由斗篷戴着白色十字的漂亮短无袖紫色卡梅洛外套的警长的人们在号角声中向全体市民大喊大叫。

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

因此，市民男女，已经关闭了他们的住房和商店，朝着所指定的某个地方早上涌来。

Each had made his choice; one, the bonfire; another, the maypole; another, the mystery play.

—  
每个人都已经明确了自己的选择；一个选择了篝火；另一个选择了五月杆；另一个选择了神秘剧。 —

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 (the courts of law), which was well roofed and walled; —

要为巴黎的游民们的好感觉表示敬意，大部分人群都朝着完全适时的篝火或将在法庭大厅中上演的神秘剧前进；那里有好的屋顶和墙壁。 —

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.

好奇的人们把那贫瘠花草罕见的五月杆留给了孤零无助地在一月的天空下，在布拉克小教堂的墓园里发抖。

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.

人群挤满了法院大门，因为他们知道两天前到达的佛兰德使节打算出席神秘剧的演出，以及在大厅里选举愚人教皇。

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 (it is true that Sauval had not yet measured the grand hall of the Chateau of Montargis). —

那天要挤进大厅并非易事，虽然那时它被认为是世界上最大的有盖场所之一（尽管Sauval还未测量摩纳尔日城堡的大厅）。 —

The palace place, encumbered with people, offered to the curious gazers at the windows the aspect of a sea; —

宫殿广场上人头攒动，给窗户前的好奇观众呈现出大海的景象； —

into which five or six streets, like so many mouths of rivers, discharged every moment fresh floods of heads. —

入口处的五六条街道源源不断地向这个区域涌入新的人群。 —

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.

—  
这些人潮的波涛不断增加，不时冲击着几个房屋的角落，宛如这个不规则广场的凸出处所形成的岬角。 —

In the centre of the lofty Gothic\* fa?ade 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. —

在宏伟的哥特式宫殿正面，不断上下流动着的双向人潮，在中间的台阶处分开后，沿着台阶的侧斜缓缓流进广场，仿佛瀑布之水流入湖泊。 —

The cries, the laughter, the trampling of those thousands of feet, produced a great noise and a great clamor. —

喧哗声、笑声和成千上万双脚的踏步声产生了巨大的噪音和骚动。 —

From time to time, this noise and clamor redoubled; —

这噪音和骚动不时加剧； —

the current which drove the crowd towards the grand staircase flowed backwards, became troubled, formed whirlpools. —

驱使人群向大楼台阶流动的涌动向后退，变得混乱，形成漩涡。 —

This was produced by the buffet of an archer, or the horse of one of the provost's sergeants, which kicked to restore order; —

这是由于一个弓箭手的推挽或警长手下的骑士所激起的，他们用踢踏来恢复秩序； —

an admirable tradition which the provostship has bequeathed to the constabulary, the constabulary to the ~maréchaussée~, the ~maréchaussée~ to our ~gendarmerie~ of Paris.

这是一项杰出的传统，是警长职务留给近卫军队、近卫军队留给我们的巴黎宪兵队的。

- The word Gothic, in the sense in which it is generally employed, is wholly unsuitable, but wholly consecrated. —

\*在通常使用的意义上，哥特式这个词完全不合适，但却被完全认可。 —

Hence we accept it and we adopt it, like all the rest of the world, to characterize the architecture of the second half of the Middle Ages, where the ogive is the principle which succeeds the architecture of the first period, of which the semi-circle is the father.

因此我们接受它并采用它，就像全世界其他地方一样，用来描述中世纪后期的建筑风格，尖拱是继第一时期建筑风格之后的原则，而在那一时期，半圆是主导。

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; — 成千上万镇定自若的市民面孔挤满了窗口、门口、斗檐窗、屋顶，注视着宫殿，注视着人群，他们什么都不想要； —

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.

对于许多巴黎人来说，满足于看别人观看场景，墙后发生的事对我们来说立即变得非常值得好奇。

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.

如果1830年的我们能够与15世纪的巴黎人混为一谈，与他们一起涌入那些在1482年1月6日显得如此拥挤的宫殿大厅，那场景无疑会引起我们的兴趣和魅力，并且我们周围都只有那些久远到看起来新奇的物品。

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.

请读者允许，我们将努力以思想中的方式重温，描述他与我们一起穿过那座宏伟大厅的门槛时所感受到的印象，在那人与身穿披风、短无袖夹克和紧身外衣的喧闹人群中。

And, first of all, there is a buzzing in the ears, a dazzlement in the eyes. —

在耳边响起嗡嗡声，在眼中闪烁着耀眼的光芒。 —

Above our heads is a double ogive vault, panelled with wood carving, painted azure, and sown with golden fleurs-de-lis; —

我们头顶上是一座双曲拱顶，用木雕覆盖，涂成天蓝色，点缀着金色的百合花纹； —

beneath our feet a pavement of black and white marble, alternating. —

在我们脚下是一片黑白大理石交错的地面。 —

A few paces distant, an enormous pillar, then another, then another; —

几步之外，一根巨大的支柱，然后是另一根，再然后又一根； —

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. —

沿着大厅的长度，总共有七根支柱，支撑着双重拱顶的拱顶弧线，位于其宽度的中心位置。 —

Around four of the pillars, stalls of merchants, all sparkling with glass and tinsel; —

围绕着四根柱子，摊贩们的货摊，都闪闪发光，装饰着玻璃和金属。 —

around the last three, benches of oak, worn and polished by the trunk hose of the litigants, and the robes of the attorneys. —

围绕着最后三根柱子，是橡木长凳，被打官司的人的短裤和律师的法袍磨得光亮。 —

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: —

围绕着大厅，沿着高高的墙壁，在门之间，窗户之间，柱子之间，一列看不完的法国国王，从法拉蒙起。 —

the lazy kings, with pendent arms and downcast eyes; —

那些懒惰的国王，垂下手臂，低眼朝下。 —

the valiant and combative kings, with heads and arms raised boldly heavenward. —

勇猛好战的国王，头和手臂高高举起。 —

Then in the long, pointed windows, glass of a thousand hues; —

然后是长窗，色彩斑斓的玻璃。 —

at the wide entrances to the hall, rich doors, finely sculptured; —  
大厅宽敞的入口处，雕刻精美的豪华大门。 —

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.

所有的拱顶、柱子、墙壁、门边、镶板、门、雕像，从上到下被一种辉煌的蓝金灯光装点，虽然在我们眼前稍微泛褪，但在1549年，杜布勒尔仍然传承的时候，几乎完全埋藏在灰尘和蛛网之下。

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.

请读者想象一下，这个巨大的长方形大厅，被一月份的苍白光线照亮，挤满了人群在墙壁上流连，在七根柱子周围盘旋，读者将对整个画面的效果有一个杂乱的概念，我们会尽力指出其中的有趣细节。

It is certain, that if Ravailiac had not assassinated Henri IV., there would have been no documents in the trial of Ravailiac deposited in the clerk's office of the Palais de Justice, no accomplices interested in causing the said documents to disappear; —

如果拉瓦亚耶未刺杀亨利四世，就不会有拉瓦亚耶审判中的文件保存在司法宫的书记办公室里，也就没有共犯有意让文件消失； —

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; —  
因此，就没有因缺乏更好的手段而被迫放火烧了书记办公室以销毁文件，然后又烧了司法宫以烧掉书记办公室的纵火者； —

consequently, in short, no conflagration in 1618. —

因此，简而言之，1618年没有大火发生。 —

The old Palais would be standing still, with its ancient grand hall; —

旧司法宫将依然屹立，带着它古老的大厅； —

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. —

我应该能告诉读者：“去看看吧”，这样我们就能避免必须再次进行描述，也无需读者阅读这样的描述。 —

Which demonstrates a new truth: that great events have incalculable results.

这说明了—个新的真理：重大事件具有不可预测的后果。

It is true that it may be quite possible, in the first place, that Ravailiac had no accomplices; —  
没错，Ravailiac没有同谋可能是完全可能的； —

and in the second, that if he had any, they were in no way connected with the fire of 1618. —  
如果他有任何同谋，他们与1618年的火灾无任何关联； —

Two other very plausible explanations exist: —

还有另外两种非常合理的解释： —

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; —

首先，是那颗从天而降的大火球，宽一尺，高一肘，众所周知，在三月七日午夜后坠落在法院大楼上； —

second, Théophile's quatrain,—

第二，是泰奥菲尔的四行诗—

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

“当巴黎的公正夫人太辣吃后，放出火星，让皇宫燃烧，那真是一场不怎么样的游戏。”

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. —

关于1618年法院大楼的火灾，无论对这种政治、物理和诗意的三重解释有何看法，其不幸的事实是肯定的； —

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. —

今天几乎没有什么留下来，这都归功于这场灾难，尤其要感谢先后完成了所幸免于灾难的修复工作，很少剩下那些法国国王的第一住所，那尊贝卢的旧皇宫，在菲利浦美王时代已经十分古老，人们曾在那里搜索罗伯特国王兴建的辉煌建筑的痕迹，并被赫尔加尔杜斯描述； —

Nearly everything has disappeared. What has become of the chamber of the chancellery, where Saint Louis consummated his marriage? —

惠更斯在哪里完成了他的婚约？； —

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?” —

他在哪个花园里施行法律，“身穿驼羊绒外套，无袖里绒外衣，樽木沙檀黑外套，躺在地毯上让维尔法擦身而过”？ —

Where is the chamber of the Emperor Sigismond? and that of Charles IV.? that of Jean the Landless? —

西吉斯蒙德的房间在哪里？查理四世的房间呢？没有地有地亨特的房间呢？ —

Where is the staircase, from which Charles VI. promulgated his edict of pardon? —

查理六世从哪里的楼梯上发布他的赦令？ —

the slab where Marcel cut the throats of Robert de Clermont and the Marshal of Champagne, in the presence of the dauphin? —

马塞尔在哪块石头上在王太子的面前割开了克莱蒙和香槟侯爵的喉咙？ —

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 apology through all Paris? —

教皇本笃的圣旨在哪里撕裂，带土豪归去的人全副武装，耍把戏，身披法衣和礼帽，当着整个巴黎市向所有人道歉？ —

and the grand hall, with its gilding, its azure, its statues, its pointed arches, its pillars, its immense vault, all fretted with carvings? —

还有那大厅，那金色，那天蓝色，那雕像，那尖拱门，那柱子，那巨大的拱顶，所有都雕刻得密密麻麻？ —

and the gilded chamber? and the stone lion, which stood at the door, with lowered head and tail between his legs, like the lions on the throne of Solomon, in the humiliated attitude which befits force in the presence of justice? —

那镀金的房间呢？门口那只石狮呢，低垂的头颅和卷曲的尾巴，像所罗门宝座上的狮子一样，屈服的姿态适应了正义面前的力量？ —

and the beautiful doors? and the stained glass? —

美丽的门呢？那花窗玻璃呢？ —

and the chased ironwork, which drove Biscornette to despair? and the delicate woodwork of Hancy? —

那精美的铁艺呢，让比科尔内为之绝望？还有汉西雕刻的精致木工呢？ —

What has time, what have men done with these marvels? —

时间，人类对这些奇迹都做了什么？ —

What have they given us in return for all this Gallic history, for all this Gothic art? —

为了所有这些高卢历史，为了所有这些哥特艺术，他们给了我们什么回报？ —

The heavy flattened arches of M. de Brosse, that awkward architect of the Saint-Gervais portal.

—

布罗斯先生的笨拙建筑风格给我们留下了沉重扁平的拱门，比如圣热尔韦主教座堂门廊上的。

—

So much for art; and, as for history, we have the gossiping reminiscences of the great pillar, still ringing with the tattle of the Patru.

至于历史，我们只有伟大支柱的八卦回忆还在空荡荡地传达着帕特鲁的流言。

It is not much. Let us return to the veritable grand hall of the veritable old palace. —

这个宫殿的真正的大厅只有这些。让我们回去吧。 —

The two extremities of this gigantic parallelogram were occupied, the one by the famous marble table, so long, so broad, and so thick that, as the ancient land rolls—in a style that would have given Gargantua an appetite—say, “such a slice of marble as was never beheld in the world”; —  
这个巨大的平行四边形的两端被占据，一个是著名的大理石桌，长宽厚度都如此之大，就像古老的土地卷轴所说的那样——用给加尔崑安图阿一个胃口的风格来表达，“世界上从未见过如此巨大的大理石片”。 —

the other by the chapel where Louis XI. had himself sculptured on his knees before the Virgin, and whither he caused to be brought, without heeding the two gaps thus made in the row of royal statues, the statues of Charlemagne and of Saint Louis, two saints whom he supposed to be great in favor in heaven, as kings of France. —

另一个端点是路易十一大王自己雕刻在圣母玛利亚前的教堂，他带来勒两个王室雕像之间两个空空的位置，这两个雕像是查理曼和路易圣人，他认为他们在天堂是受宠的，因为是法国的国王。

—

This chapel, quite new, having been built only six years, was entirely in that charming taste of delicate architecture, of marvellous sculpture, of fine and deep chasing, which marks with us the end of the Gothic era, and which is perpetuated to about the middle of the sixteenth century in the fairylike fancies of the Renaissance. —

这座教堂很新，只建于六年前，完全符合我们那种娇嫩建筑、精湛雕刻、精美深刻的风格，标志着哥特式时代的结束，延续到文艺复兴时期的半个世纪左右。 —



The little open-work rose window, pierced above the portal, was, in particular, a masterpiece of lightness and grace; —

在大门上方的那个小敞开的玫瑰花窗，尤其是轻盈优雅的杰作； —

one would have pronounced it a star of lace.

人们会认为它是一颗蕾丝之星。

In the middle of the hall, opposite the great door, a platform of gold brocade, placed against the wall, a special entrance to which had been effected through a window in the corridor of the gold chamber, had been erected for the Flemish emissaries and the other great personages invited to the presentation of the mystery play.

在大厅中央，对着大门，一个摆放在墙上的金色锦缎平台，通过金色房间走廊的窗户进入，是为了邀请佛兰芒使节和其他重要人物观看神秘剧出演而特别设置的入口。

It was upon the marble table that the mystery was to be enacted, as usual. —

像往常一样，神秘剧将在大理石桌上上演。 —

It had been arranged for the purpose, early in the morning; —

为此，在早上已经安排妥当； —

its rich slabs of marble, all scratched by the heels of law clerks, supported a cage of carpenter's work of considerable height, the upper surface of which, within view of the whole hall, was to serve as the theatre, and whose interior, masked by tapestries, was to take the place of dressing-rooms for the personages of the piece. —

它由法庭书记的脚跟刮出的痕迹深厚的大理石板支撑着，承载了一座相当高的木匠工作的笼子，其上表面将作为剧场，内部被挂毯遮盖，将为剧中人物的更衣间设立替代场所。 —

A ladder, naively placed on the outside, was to serve as means of communication between the dressing-room and the stage, and lend its rude rungs to entrances as well as to exits. —

天真而可敬的艺术和设计初期！ —

There was no personage, however unexpected, no sudden change, no theatrical effect, which was not obliged to mount that ladder. —

只有那架梯子，朴素地放在外面，将用作剧组和舞台之间的交通工具，并借用其粗糙的梯级来实现角色出场和退场。 —

Innocent and venerable infancy of art and contrivances!

艺术和设计的天真而可敬的初期！

Four of the bailiff of the palace's sergeants, perfunctory guardians of all the pleasures of the people, on days of festival as well as on days of execution, stood at the four corners of the

marble table.

四名庭院首席执勤员，作为人民喜庆日或行刑日的所有乐趣的风度守护者，站在大理石桌的四个角落。

The piece was only to begin with the twelfth stroke of the great palace clock sounding midday.

—  
剧场仅从午间大殿钟声的第十二声起开始。 —

It was very late, no doubt, for a theatrical representation, but they had been obliged to fix the hour to suit the convenience of the ambassadors.

它显然已经很晚了，要举行一场戏剧表演，不过他们不得不安排时间以适应大使们的方便。

Now, this whole multitude had been waiting since morning. —

现在，整个人群从早上就在等待着。 —

A goodly number of curious, good people had been shivering since daybreak before the grand staircase of the palace; —

许多好奇的老百姓从天亮开始就在宫殿大楼的大堂前冻得发抖； —

some even affirmed that they had passed the night across the threshold of the great door, in order to make sure that they should be the first to pass in. —

有些甚至声称他们整夜都躺在大门的门槛上，以确保能第一个通过。 —

The crowd grew more dense every moment, and, like water, which rises above its normal level, began to mount along the walls, to swell around the pillars, to spread out on the entablatures, on the cornices, on the window-sills, on all the salient points of the architecture, on all the reliefs of the sculpture. —

人群每时每刻都在增多，并像水一样超出正常水平，开始沿着墙面上升，膨胀到柱子周围，展开到门楣、柱顶、窗台、建筑上所有突出的点以及雕刻的各种浮象上。 —

Hence, discomfort, impatience, weariness, the liberty of a day of cynicism and folly, the quarrels which break forth for all sorts of causes—a pointed elbow, an iron-shod shoe, the fatigue of long waiting—had already, long before the hour appointed for the arrival of the ambassadors, imparted a harsh and bitter accent to the clamor of these people who were shut in, fitted into each other, pressed, trampled upon, stifled. —

因此，不舒适、焦躁、疲倦、放纵和疯狂的一天带来的争吵——由于各种原因——尖锐的肘部、铁钉鞋、长时间等待的疲惫，早在大使到达的预约时间之前就给这些被困、被挤、被踩踏、被逼迫的人群喧嚣增加了尖苦涩的语调。 —

Nothing was to be heard but imprecations on the Flemish, the provost of the merchants, the Cardinal de Bourbon, the bailiff of the courts, Madame Marguerite of Austria, the sergeants with

their rods, the cold, the heat, the bad weather, the Bishop of Paris, the Pope of the Fools, the pillars, the statues, that closed door, that open window; —

只能听见对弗拉芒人、商贾总监、波旁的红衣主教、巴黎法庭代官、奥地利的玛格丽特女公爵、手持权杖的警员、寒冷、炎热、糟糕天气、巴黎主教、愚人节的教皇、那扇关闭的门、那扇开着的窗户的诅咒； —

all to the vast amusement of a band of scholars and lackeys scattered through the mass, who mingled with all this discontent their teasing remarks, and their malicious suggestions, and pricked the general bad temper with a pin, so to speak.

这一切无非给那些分散在人群中一群学者和侍从带来了极大的娱乐，他们在整个恼怒的声音交织之中，揉杂着奚落的讽刺和恶毒的建议，并用如针刺般刺激着全体坏脾气，可以说在内外间插入了一根刺，整天快乐的一拨顽皮小家伙。

Among the rest there was a group of those merry imps, who, after smashing the glass in a window, had seated themselves hardily on the entablature, and from that point despatched their gaze and their railleries both within and without, upon the throng in the hall, and the throng upon the Place. It was easy to see, from their parodied gestures, their ringing laughter, the bantering appeals which they exchanged with their comrades, from one end of the hall to the other, that these young clerks did not share the weariness and fatigue of the rest of the spectators, and that they understood very well the art of extracting, for their own private diversion from that which they had under their eyes, a spectacle which made them await the other with patience.

其中有一群快活的恶魔，他们打破一扇窗户的玻璃后，勇敢地坐在门楣上，从那个角度眺望、讥笑着大厅中的人群，和广场上的人群。从他们模仿的动作、铿锵的笑声、从这一边的大厅到那一边的广场上与同伴交换的嘲弄呼应，很容易看出，这些年轻的文职人员并不像其他观众那样感到厌倦和疲乏，而且他们很好地懂得如何从眼前的所见中提取出属于自己个人娱乐的节目，使他们能够耐心等待另一场节目。

“Upon my soul, so it's you, 'Joannes Frolo de Molendino!' —

“哦，你就是那个‘乔安尼斯·弗罗罗德莫伦迪诺’！ —

” cried one of them, to a sort of little, light-haired imp, with a well-favored and malign countenance, clinging to the acanthus leaves of a capital; —

“一个年轻熊熊的恶劣面容，紧贴着一个华丽叶状细部雕刻的资本； —

“you are well named John of the Mill, for your two arms and your two legs have the air of four wings fluttering on the breeze. —

“你为你的‘米勒乔·弗罗罗’之名保佑已久，因为你的两只手和两只脚就仿佛四只翅膀在空中飞翔。

—

How long have you been here?"

“你在这里等了多久了？”。

“By the mercy of the devil,” retorted Joannes Frollo, “these four hours and more; —

“魔鬼的怜悯啊，”乔安尼斯·弗罗洛反驳道，“这四个多小时；” —

and I hope that they will be reckoned to my credit in purgatory. —

我希望它们将被记入我在炼狱中的功德。 —

I heard the eight singers of the King of Sicily intone the first verse of seven o'clock mass in the Sainte-Chapelle.”

“我听到西西里国王的八名歌手在圣礼拜堂演唱七点钟弥撒的第一节歌词。”

“Fine singers!” replied the other, “with voices even more pointed than their caps! —

“好歌手！”另一个回答说，“比他们的帽子还尖的声音！ —

Before founding a mass for Monsieur Saint John, the king should have inquired whether Monsieur Saint John likes Latin droned out in a Provençal accent.”

在为圣约翰先生创立弥撒之前，国王应该先打听一下圣约翰先生是否喜欢用普罗旺斯口音吟诵拉丁文。”

“He did it for the sake of employing those accursed singers of the King of Sicily!” —

“他为了雇用那些该死的西西里国王的歌手才那么做的！” —

cried an old woman sharply from among the crowd beneath the window. “I just put it to you! —

从窗户下面人群中尖声喊道的一个老太婆。“我就问了！” —

A thousand ~livres parisi~ for a mass! and out of the tax on sea fish in the markets of Paris, to boot!”

在巴黎市场上海鲜税收中出千法郎用来念弥撒！”

“Peace, old crone,” said a tall, grave person, stopping up his nose on the side towards the fishwife; —

“安静，老婆婆，”一个高大庄严的人说着，用手挡住了靠近卖鱼妇人那边的鼻子； —

“a mass had to be founded. Would you wish the king to fall ill again?”

“必须创立一场弥撒。你愿意国王再次生病吗？”

“Bravely spoken, Sire Gilles Lecornu, master furrier of king’s robes!” —

“说得好，吉尔·雷科努，国王长袍大师皮匠！” —

cried the little student, clinging to the capital.

小学生拽住方尖碑，大声笑起来。

A shout of laughter from all the students greeted the unlucky name of the poor furrier of the king's robes.

所有学生对国王长袍可怜的皮匠的名字爆发出笑声。

"Lecornu! Gilles Lecornu!" said some.

“雷科努！吉尔·雷科努！”有人说。

"~Cornutus et hirsutus~, horned and hairy," another went on.

“角弓和多毛，”另一个接着说。

"He! of course," continued the small imp on the capital, "What are they laughing at? —

“他！当然，”站在方尖碑上的小淘气鬼继续说，“他们在笑什么？ —

An honorable man is Gilles Lecornu, brother of Master Jehan Lecornu, provost of the king's house, son of Master Mahiet Lecornu, first porter of the Bois de Vincennes,—all bourgeois of Paris, all married, from father to son."

一个光荣的人是吉尔·勒科尔努，是杰安·勒科尔努大师的兄弟，是国王宫廷总管儿子，是玛西埃·勒科尔努大师的儿子，是第一任万塞讷森林看门人，都是巴黎的市民，都已婚。

The gayety redoubled. The big furrier, without uttering a word in reply, tried to escape all the eyes riveted upon him from all sides; —

快乐倍增。这位大皮货商没有说一句话，试图摆脱从四面八方投来的目光； —

but he perspired and panted in vain; like a wedge entering the wood, his efforts served only to bury still more deeply in the shoulders of his neighbors, his large, apoplectic face, purple with spite and rage.

但他挥汗如雨，喘不过气来；就像楔子插入了木头，他的努力只是更深地将他那张大而充血的脸埋在邻居的肩膀间，愤怒和愤怒使他脸紫。

At length one of these, as fat, short, and venerable as himself, came to his rescue.

最后，一位和他一样肥胖、矮小和可敬的人前来解围。

"Abomination! scholars addressing a bourgeois in that fashion in my day would have been flogged with a fagot, which would have afterwards been used to burn them."

“混蛋！在我的时代，学者们这样对待一个市民本应遭到鞭打，鞭子后来本应用来烧他们。”

The whole band burst into laughter.

整群人都笑了起来。