

29. The Murders in the Rue Morgue (Part 1 of 4) -- by Edgar Allan Poe

【二十九】墨街謀殺案(四之一) – 愛倫坡著

What song the Syrens sang, or what name Achillies assumed when he hid himself among women, although puzzling questions, are not beyond all conjecture.

--- Sir Thomas Browne, *Urn-Burial*

水精唱的是什麼，阿其利躲藏在女人之間的時候用的是什麼名字，這些謎團儘管令人不解，也實際上並不那麼難猜。

--- 布朗湯姆爵士，*骨灰甕*

The mental features discoursed of as the analytical, are, in themselves, but little susceptible of analysis. We appreciate them only in their effects. We know of them, among other things, that they are always to their possessor, when inordinately possessed, a source of the liveliest enjoyment. As the strong man exults in his physical ability, delighting in such exercises as call his muscles into action, so glories the analyst in that moral activity which disentangles. He derives pleasure from even the most trivial occupations bringing his talent into play. He is fond of enigmas, of conundrums, of hieroglyphics; exhibiting in his solutions of each a degree of acumen which appears to the ordinary apprehension preternatural. His results, brought about by the very soul and essence of method, have, in truth, the whole air of intuition.

被稱呼為‘理解性的’心理現象，就其本身而論，並非必得理解什麼大不了的。我們欣賞理解力，就事而論事，端看其開花之後真正結了什麼果。我們明白那些有理解能力的人，有時候故弄玄虛地賣弄一下，自己就高興的不得了。在一方面，有大力士，他們喜歡那些必須運用超級體力的活動，樂此而不疲；另一方面，我們也看到所謂的‘理解人’，他們能把繁雜的事情分析的水落石出，犀犀利利，便覺得很有意思。有時候呢，說穿了根本沒什麼大不了的，但是因為用到了理解的天份，也就喜歡了。他喜歡在別人看起來是一堆莫名其妙的謎團，所謂的難題在他看來所變成了樂趣的泉源，又把象形文字當成正楷來看；他在解決這一類的每一個難題的時候所表現出來的聰明睿智，在旁觀者的眼裏變成了一種超自然的能力。他運用的方法裏面包含的靈感和實質使得呈現出來的成果真的有那種‘直覺’的味道。

The faculty of re-solution is possibly much invigorated by mathematical study, and especially by that highest branch of it which, unjustly, and merely on account of its retrograde operations, has been called, as if par excellence, analysis. Yet to calculate is not in itself to analyze. A chess-player, for example, does the one without effort at the other. It follows that the game of chess, in its effects upon mental character, is greatly misunderstood. I am not now writing a treatise, but simply prefacing a somewhat peculiar narrative by observations very much at random. I will, therefore, take occasion to assert that the higher powers of the reflective intellect are more decidedly and more usefully tasked by the unostentatious game of draughts than by all the elaborate frivolity of chess. In this latter, where the pieces have different and bizarre motions, with various and variable values, what is only complex is

mistaken (at not unusual error) for what is profound. The attention is here called powerfully into play. If it flag for an instant, an oversight is committed resulting in injury or defeat. The possible moves being not only manifold but involute, the chances of such oversights are multiplied; and in nine cases out of ten it is the more concentrative rather than the more acute player who conquers. In draughts, on the contrary, where the moves are unique and have but little variation, the probabilities of inadvertence are diminished, and the mere attention being left comparatively unemployed, what advantages are obtained by either party are obtained by superior acumen. To be less abstract – Let us suppose a game of draughts where the pieces are reduced to four kings, and where, of course, no oversight is to be expected. It is obvious that here the victory can be decided (the players being at all equal) only by some recherche movement, the result of some strong exertion of the intellect. Deprived of ordinary resources, the analyst throws himself into the spirit of his opponent, identifies himself therewith, and not unfrequently see thus, at a glance, the sole methods (sometime indeed absurdly simple ones) by which he may seduce into error or hurry into miscalculation.

‘理’和‘解’的能力很可能是被一類數學鼓動起來的，尤其是被其中一點都不公不平的加了桂冠，被人家誤認為是門中翹楚的‘解析學’鼓動起來；其實說穿了根本沒什麼了不起，只不過因為它有反推能力而已。但是呢，運算並非分析。舉個例說，下棋的人在分析的時候，自然而然就運算了；或者說，在運算的時候自然而然就分析了。這麼說來，就其對心理所產生的效應而論，弈棋這件事被大大地誤解了。我並非在寫什麼論文，只是為了以下的一段文字，必須先把源頭說個明白。還不如就這麼說好了：我們直覺反應智慧的崇高能力，其實從看起來不怎麼起眼的‘子棋’反而比較需要用得着，而不是下‘象棋’的時候那種故弄玄虛。下象棋的時候，每個子的走法都不同而且奇特，身價也不同，又加上這些身價會變動，看起來錯綜複雜，（也就經常被認為）是深奧的了。下象棋的時候，一個人必須專注。一個不小心，就可能忽略了什麼而導致損害或被擊敗。可能的走法錯綜複雜，犯錯的機會更是加倍；十之八九，是專注者贏，而非聰明者。在下子棋的時候，適得其反，每個子的動作一樣，沒什麼變化，‘意外’發生的機會很少，也就沒什麼好專注的了；這時候，一個人的聰明睿智就顯現出來，派上用場。更實際一點 – 假設我們在玩一場象棋，而且就用四個王好了，這時候，當然，就不會有什麼被疏忽的。這麼個情況之下，只要下棋的人能力相當，勝負決定在那麼超然的一步，那麼智慧高超的一著棋。擺開平常所有的資訊來源，這‘分析家’把自己假想成對手，將心比心，很可能地，他一眼就看出竅門來（有時候是幾乎簡單明瞭到幼稚可笑的竅門），於是誘惑對手犯錯，或者把對手催逼得慌了陣腳，自己就贏了。

Whist has long been noted for its influence upon what is termed the calculating power; and men of the highest order of intellect have been known to take an apparently unaccountable delight in it, while eschewing chess as frivolous. Beyond doubt there is nothing of a similar nature so greatly tasking the faculty of analysis. The best chess-player in Christendom may be little more than the best player of chess; but proficiency in whist implies capacity for success in all those more important undertakings where mind struggles with mind. When I say proficiency, I mean that perfection in the game which includes a comprehension of all the sources whence legitimate advantage may be derived. These are not only manifold but multiform, and lie frequently among recesses of thought altogether inaccessible to the ordinary understanding. To observe attentively is to remember distinctly; and, so far, the concentrative chess-player will do very well at whist; while the rules of Hoyle (themselves based upon the mere mechanism of the game) are sufficiently and generally comprehensible. Thus to have a retentive memory, and to proceed by “the book,” are points commonly regarded as the sum total of good playing.

But it is in matters beyond the limits of mere rule that the skill of the analyst is evinced. He makes, in silence, a host of observations and inferences. So, perhaps, do his companions; and the difference in the extent of the information obtained, lies not so much in the validity of the inferences as in the quality of the observation. The necessary knowledge is that of what to observe. Our player confines himself not at all; nor, because the game is the object, does he reject deductions from things external the game. He examines the countenance of his partner, comparing it carefully with that of each of his opponents. He considers the mode of assorting the cards in each hand; often counting trump by trump, and honor by honor, through the glances bestowed by their holders upon each. He notes every variation of face as the play progresses, gathering a fund of thought from the differences in the expression of certainty, of surprise, of triumph, or of chagrin. From the manner of gathering up a trick he judges whether the person taking it can make another in the suit. He recognizes what is played through feint, by the air with which it is thrown upon the table. A casual or inadvertent word; the accidental dropping or turning of a card, with the accompanying anxiety or carelessness in regard to its concealment; the counting of the tricks, with the order of their arrangement; embarrassment, hesitation, eagerness or trepidation – all afford, to his apparently intuitive perception, indications of the true state of affairs. The first two or three rounds having been played, he is in full possession of the contents of each hand, and thenceforward puts down his cards with as absolute a precision of purpose as if the rest of the party had turned outward the faces of their own.

長久以來，象棋就被人矚目，這是由於它在一個人計算能力方面的影響力；那些極其聰明的人往往有些就是樂此不疲，在這同時，卻又把它視為微不足道，沒有實際功能的東西。無可置疑的，再也找不到類似象棋這麼需要用盡百般分析的工夫的。在基督教世界裏面最高樺的象棋專家，充其量也只不過是最高樺的象棋專家；重點在於假如一個人能很熟練地下象棋，這個人在與人比試必須善用心思的實際事務的時候，功夫必定到家而高人一籌。我所謂的功夫到家是什麼意思呢？我是指能夠善用所有資源來取得合法的優勢。這些資源又是什麼呢？它們不但是一層接著一層，而且是形形色色的，往往又是藏在一般人意想不到的深奧地方。要觀察入微，就必須記得清楚；在這個階段，精神專注者便是優勝者；在這個階段，后額規則（這是根據下棋的規則而來的）就足夠解釋而且可以涵蓋了。換句話說，能夠記憶，而且“依律而行”，在一般人就是優秀的弈棋者所必須具備的條件了。然而，理論歸理論，以實際作業的角度來看，就必須超越“依律而行”的境界，分析的技巧才被驗證出來。在他的下棋夥伴大致也是如此；在這個時候，誰能夠得到更多的資訊，往往不是憑靠驗證能力而已，而必須加上觀察的品質優劣。也就是說，要能明白到底要觀察什麼。一個下棋者不去侷限自己，並不因為下棋是目的，就把自己侷限在下棋，而是要把眼睛睜開，心胸打開；好比一艘軍艦的雷達一樣，必須轉來轉去，而且要超越各個層面；對其他好像風馬牛不相及的事務，也必須留意。譬如說，他一面下棋，一面也觀察同伴的表情，把他拿來和所有對手的表情比較。他觀察每一個人手裏拿的牌，大牌歸大牌，小牌歸小牌，就由拿到牌的人的臉色來判斷。一邊打牌，一邊觀察每個人的臉色變化。由每個人的確定，吃驚，優勝，和氣惱，等等諸般表情，都被他觀察，收集起來，成為參考的資訊。從一個人拿起一手牌，他便能判斷這個人能不能組成什麼對子。假如有人在故弄玄虛，裝腔作勢地把牌往桌上一丟，也逃不過他的法眼。漫不經心地講一個字，不小心掉了或者翻了一支牌的時候，是緊張或者根本不當一回事，都是觀察的機會；算對子，牌子的排列方式；害羞，遲疑，熱心，或者驚慌失措 – 諸如此類的表情，都由他的直覺觀察，作為戰鬥情況的實際依據。於是乎，這麼一來，才打完第三圈，

他已經對每個人手裏的牌了若指掌，胸有成竹地把自己的牌放到桌上，完完全全地自信十足，就好比整個牌桌的人都把牌掀開了一樣地清清楚楚。

The analytical power should not be confounded with ample ingenuity; for while the analyst is necessarily ingenious, the ingenious man is often remarkably incapable of analysis. The constructive or combining power, by which ingenuity is usually manifested, and to which the phrenologists (I believe erroneously) have assigned, a separate organ, supposing it a primitive faculty, has been so frequently seen in those whose intellect bordered otherwise upon idiocy, as to have attracted general observation among writers on morals. Between ingenuity and the analytic ability there exists a difference far greater, indeed, than that between the fancy and the imagination, but of a character very strictly analogous. It will be found, in fact, that the ingenious are always fanciful, and the truly imaginative never otherwise than analytic.

我們絕不能把分析能力和充分的天才混為一談；當然，分析家必有天才，天才卻常常在分析這方面狗屁不通。組合能力通常必須經由天份顯現出來，卻又常常被骨相學者（誤）認為來自人體之內的一個特殊器官，好比我們通常所謂的五官一樣，是一種與生俱來的第六官；不巧的是，我們經常看到有這種特殊能力的人，卻包括在智能上幾乎是白癡的人，也就是因為這個，引起了人倫作家的普遍注意。我們必須瞭解，特殊天份與分析能力之間有一個很大的差別，就好比胡思亂想和想象力之間有很大的差別一樣，只是在程度上要高出得多，但是話說回來，特性上又極端地類似。事實可以證明的是以下這點：天才必有想象力，而想象力只不過是分析能力。【也就是說，天才除了必須具備想象力之外，必須還有其他的條件。】

The narrative which follows will appear to the reader somewhat in the light of a commentary upon the propositions just advanced.

以下這篇故事，對於讀者來說，正好能把上述的評析論點闡揚出來。

Residing in Paris during the spring and part of the summer of 18--, I there became acquainted with a Monsieur C. Auguste Dupin. This young gentleman was of an excellent – indeed of an illustrious family, but, by a variety of untoward events, had been reduced to such poverty that the energy of his character succumbed beneath it, and he ceased to bestir himself in the world, or to care for the retrieval of his fortunes. By courtesy of his creditors, there still remained in his possession a small remnant of his patrimony; and, upon the income arising from this, he manages, by means of a rigorous economy, to procure the necessaries of life, without troubling himself about its superfluities. Books, indeed, were his sole luxuries, and in Paris these are easily obtained.

十九世紀的某個春季和夏季的一部分時間，我住在巴黎，在那裏結識一位杜傲古先生。這位年輕男子原來有很好的家世 – 還不如說這個家族原來有顯赫的家勢 – 只是因為不怎麼順遂的事情使得這個家族敗落下來，以至於今天窮困到如此地步，連他的個性精力都為之敗落不振，想在這個世界上奮鬥的志氣都頹喪了，也就不去想怎麼個振作起來，光宗耀祖。以前這個家族負債纍纍的時候，還好債主們同情他們，並沒有把他們家產刮得淨罄，留的一點點給他；他也就靠著這個，省吃儉用，維持著基本的生活，不去管那些外表光彩的事務。他唯一的享受來自書本，這個嘛，好在，在巴黎是很容易辦得到的。

Our first meeting was at an obscure library in the Rue Montmartre, where the accident of our both being in search of the same very rare and very remarkable volume, brought us into closer communion. We saw

each other again and again. I was deeply interested in the little family history which he detailed to me with all that candor which a Frenchman indulges whenever mere self is his theme. I was astonished, too, at the vast extent of his reading; and, above all, I felt my soul enkindled within me by the wild fervor, and the vivid freshness of his imagination. Seeking in Paris the objects I then sought, I felt that the society of such a man would be to me a treasure beyond price; and this feeling I frankly confided to him. It was at length arranged that we should live together during my stay in the city; and as my worldly circumstances were somewhat less embarrassed than his own, I was permitted to be at the expense of renting, and furnishing in a style which suited the rather fantastic gloom of our common temper, a time-eaten and grotesque mansion, long deserted through superstitions into which we did not inquire, and tottering to its fall in a retired and desolate portion of the Faubourg St. Germain.

我們首次碰頭是在蒙特瑪街的一個不怎麼起眼的圖書館裏，巧不巧，我們兩個都正好在找同一本罕見的好書，也就開始交往。從此我們一再地見面。我對他對我詳述的家族故事極端感興趣，法國人就是這樣子，向人介紹有關自己的事情的時候真的是津津樂道。我對於他涉獵之廣汎也感覺極度地訝異；但是最重要的事情，是被他野馬般的狂熱和鮮活的想象力所感染，我發現自己的靈魂深處也被點燃了。根據我當時在巴黎所尋求的，我感覺能有這麼一位夥伴真正是一件無價之寶；我也毫不隱瞞地把我自己這個感覺跟他表明了。終於，我們同意我在巴黎停留的這段時間應該住在一起；比起他的經濟條件，我的世俗現況比較寬裕，於是同意我來擔負房租，我們把一棟老朽又怪里怪氣的房子租下來，以適合我倆有點胡思亂想又多愁善感的脾氣的方式來擺設內部，房子過去的歷史有點陰陽怪氣的以至於好久都沒有人要租，這個我們也不追究，這房子在菲薄綠滿區的一個荒涼的角落裏，簡直都要坍塌掉了，也沒人管。

Had the routine of our life at this place been known to the world, we should have been regarded as madmen – although, perhaps, as madmen of a harmless natures. Our seclusion was perfect. We admitted no visitors. Indeed the locality of our retirement had been carefully kept a secret from my own former associates; and it had been many years since Dupin had ceased to know or be known in Paris. We existed within ourselves alone.

假如有人知道我們住在這裏的時候的生活起居，我們倆必定要被當成瘋子 – 只是呢，可能屬於不會害人的那一類。我們絕絕對對地隱居起來。從來沒讓半個人來找我們。我可是刻意地把隱藏的地方不讓往日的相識們知道；在老杜來說，也好幾年沒和巴黎的人結識，也沒有人認識他。我們的社交範圍，就僅僅包括我們倆。不多不少。

It was a freak of fancy in my friend (for what else shall I call it?) to be enamored of the Night for her own sake; and into this bizarrerie, as into all his others, I quietly fell; giving myself up to his wild whims with a perfect abandon. The sable divinity would not herself swell with us always; but we could counterfeit her presence. At the first dawn of the morning we closed all the messy shutters of our old building; lighting a couple of tapers which, strongly perfumed, threw out only the ghouliest and feeblest of rays. By the aid of these we then busied our souls in dreams – reading, writing, or conversing, until warned by the clock of the advent of the true Darkness. Then we sallied forth into the streets arm in arm, continuing the topics of the day, or roaming far and wide until a late hour, seeking, amid the wild lights and shadows of the populous city, that infinity of mental excitement which quiet observation can afford.

我的朋友有個胡思亂想的奇趣（你要我怎麼稱呼它呢？）就是他對‘夜’的沉迷；我也是迷迷糊糊地，反正他有什麼怪里怪氣的癖好，我也默然地跟著依樣畫葫蘆；我跟著他學的這些簡直瘋狂的

來潮心血，又是毫無保留，全力以赴。昏暗之女神可不是一天二十四小時都陪伴著我們；然而，這並不表示我們就不能假裝她在這裏。才微露曙光，我們把所有亂糟糟的窗簾關閉；然後點上幾支濃味的蠟燭，燭光好比鬼火一般，幾乎照亮不了什麼。有這麼個優雅的幻境，我們把靈魂浸泡在夢想裏頭－閱讀，寫作，交談，一直到鐘聲響起，提醒我們真正的夜晚降臨。之後呢，我們勾著手肘遊街，把白天的話題繼續談論下去，或者毫無目的的漫遊到深夜，在這個衆多人口的城市裏燈光閃爍之處或者在黑暗的角落裏頭，細心地觀察能不能找到心靈上的高檔刺激。

At such times I could not help remarking and admiring (although from his rich ideality I had been prepared to expect it) a peculiar analytic ability in Dupin. He seemed, too, to take an eager delight in its exercise – if not exactly in its display – and did not hesitate to confess the pleasure thus derived. He boasted to me, with a low chuckling laugh, that most men, in respect to himself, wore windows in their bosoms, and was wont to follow up such assertions by direct and very startling proofs of his intimate knowledge of my own. His manner at these moments was frigid and abstract; his eyes were vacant in expression; while his voice, usually a rich tenor, rose into a treble which would have sounded petulantly but for the deliberateness and entire distinctness of the enunciation. Observing him in these moods, I often dwelt meditatively upon the old philosophy of the Bi-Part Soul, and amused myself with the fancy of a double Dupin – the creative and the resolute.

在這種情況之下，我清楚明白地注意到，而且也因此很羨慕（雖然我從他平常表現出來的想象力我早就知道要這麼著）老杜的傑出分析能力。他也似乎對於能善用這個能力而樂此不疲－即使不是在賣弄它－卻也毫不隱瞞地表示他真的十分熱衷此道。他曾經跟我半開玩笑地炫耀說，有很多人，對他來說，根本就是玻璃櫥窗一般，把肚子裏的東西表明得清清楚楚，不但如此，他往往拿我為例，說是我怎麼樣怎麼樣，真的把我嚇得半死，因為他就像個神仙一樣，每說一句，就一針見血。在他以他的觀察力相人的時候，表現出來的神情是凝結而抽象的；眼光變成空白；原來男高音似地圓滿嗓門，變成了尖叫，要不是他存心如此，而且所說的話發音完完全全地清晰，人家還以為他生氣了呢。當他進入這個半仙的境界的時候，我馬上聯想到一套稱為雙重靈魂的老哲學，一面心裏這麼想：是不是有兩個老杜－一個是新奇創造的，另一個是溶解消散的。

Let it not be supposed, from what I have just said, that I am detailing any mystery, or penning any romance. What I have described in the Frenchman, was merely the result of an excited, or perhaps of a diseased intelligence. But of the character of his remarks at the periods in question an example will best convey the idea.

根據以上所述，請不要認為我在寫一段神秘的事情，或者什麼羅曼史。我對這位法國佬所描述的僅僅是因為我太過興奮的觀察所導致的結果，或者根本是所憑據的諮詢來源營養不良，有欠周全。所以嘛，為了闡明以上所述他進入半仙狀態的時候講話的特質，容我舉以下這個例子。

We were strolling one night down a long dirty street in the vicinity of the Palais Royal. Being both, apparently, occupied with thought, neither of us had spoken a syllable for fifteen minutes at least. All at once Dupin broke forth with these words:

有一晚，我們走在皇宮區附近的一條長長，髒髒的路上。因為我們倆都在思考著什麼，整整十五分鐘都沒說半個字。突然，老杜劃破沉寂，吐出以下這幾個字：

“He is a very little fellow, that’s true, and would do better for the Theatre des Varietes.”

“他個子小，沒錯，在雜劇裏較能擔當。”

“There can be no doubt of that,” I replied unwittingly, and not at first observing (so much had I been absorbed in reflection) the extraordinary manner in which the speaker had chimed in with my meditation. In an instant afterward I recollected myself, and my astonishment was profound.

“毫無疑問，”我不知不覺地回答，起先還沒察覺到（你看我沉思默想有多深！）對話的對象怎麼可能像支唱針一樣，把我的心思跟得那麼清楚，儘管我連一個字都沒哼出來。跟著我馬上把自己鎮定下來，剛才這一驚非同小可。

“Dupin,” said I, gravely, “this is beyond my comprehension. I do not hesitate to say that I am amazed, and can scarcely credit my sense. How was it possible, you should know I was thinking of -----?” Here I paused, to ascertain beyond a doubt whether he really knew of whom I thought.

“老杜，”我沉重地說，“這個真正令我無法理解。不妨就這麼說，我很驚異，簡直不相信我的感官。怎麼可能呢，你知道我在想什麼 -- ？”我說到這裏停了下來，目的是要來清楚地確定他真正知道我心裏在想的是什麼人。

“Of Chantilly,” said he, “why do you pause? You were remarking to yourself that his diminutive figure unfitted him for tragedy.”

“在想錢先生，”他說，“為什麼停下來了呢？你自己這麼批評，說是他短小的身材不適合演悲劇。”

This was precisely what had formed the subject of my reflections. Chantilly was a quondam cobbler of the Rue St. Denis, who, becoming stage-mad, had attempted the role of Xerxes, in Crebillon’s tragedy so called, and been notoriously Pasquinaded for his pains.

這個確確實實就是我在沉思默想的主題。錢先生以前是聖丹尼街的鞋匠，得了演劇瘋，試圖飾演克雷必所寫悲劇裏稱為塞錫的腳色，他賣力演劇，卻被劇評家無情地諷刺。

“Tell me, for Heaven’s sake,” I exclaimed, “the method – if method there is – by which you have been enabled to fathom my soul in this matter.” In fact I was even more startled than I would have been willing to express.

“告訴我，老天爺，”我幾乎驚叫，“那個方法 – 假如有所謂的方法的話 – 你怎麼可能在這檔事情知道我心裏在想什麼。”說真的，我所表現的驚訝程度還差我真正的驚訝程度有一大截。

“It was the fruiterer,” replied my friend, “who brought you to the conclusion that the mender of soles was not of sufficient height for Xerxes et id genus omne.”

“是那個販賣水果的，”我的朋友回答，“使得你下結論，說是那個鞋匠身材不夠高來飾演塞錫。就是那麼回事。”

“The fruiterer! – you astonish me – I know no fruiterer whomsoever.”

“販賣水果的！ -- 你真正把我嚇死了 – 我連半個水果販子都不認識。”

“The man who ran up against you as we entered the street – it may have been fifteen minutes ago.”

I now remembered that, in fact, a fruiterer, carrying upon his head a large basket of apples, had nearly thrown me down, by accident, as we passed from the Rue C- into the thoroughfare where we stood; but what this had to do with Chantilly I could not possibly understand.

“我們進入這條街的時候你碰到的那個人 – 大約十五分鐘前吧。”我現在記起來了，真的是有一個水果販子，頭上頂著一籃蘋果，我們從 C 路轉入大道站在那裏的時候，一不小心差點沒把我給撞翻了；可是呢，這個又怎麼和錢先生扯上關係，我就完全沒概念了。

There was not a particle of charlatanerie about Dupon. “I will explain,” he said, “and that you may comprehend all clearly, we will first retrace the course of your meditation, from the moment in which I spoke to you until that of the reconte with the fruiterer in question. The larger links of the chain run thus – Chantilly, Orion, Dr. Nichols, Epicurus, Stereotomy, the street stone, the fruiterer.”

老杜是個絕不臭蓋的人。“我跟你解釋，”他說，“爲了讓你全盤瞭解，我們首先來倒推一下我們思維的進行，從我跟你講那句話開始，倒推到和那個水果販子遭遇的時刻。事情發生的環節關鍵大致是這麼樣 – 錢先生，獵戶，尼古醫師，易僻鳩理，立體架子，街石，和水果飯。”

There are few persons who have not, at some period of their lives, amused themselves in retracing the steps by which particular conclusions of their own minds have been attained. The occupation is often full of interest; and he who attempts it for the first time is astonished by the apparently illimitable distance and incoherence between the starting-point and the goal. What, then, must have been my amazement when I heard the Frenchman speak what he had just spoken, and when I could not help acknowledging that he had spoken the truth. He continued:

幾乎每一個人生命之中某個階段，總會倒退心思回溯一下自己的是怎麼個下了某個決定的。在這個時候，往往很有趣味；一個人第一次體味這‘倒開火車’的滋味的時候，又往往會大吃一驚，爲什麼呢？因爲他沒想到起點和終點之間的距離幾乎是沒有限制的，再加上每一幕與另一幕的出現又往往是完全沒有道理可循的【就好比一個人做夢的時候一樣】。你便可以猜測我聽了這位法國老兄這麼一說的時候我是怎麼大吃一驚的，在我張口吐舌之際，不得不承認這位老兄真的把我的心思一語道破了。他然後繼續說道：

“We had been talking of horses, if I remember aright, just before leaving Rue C--. This was the last subject we discussed. As we crossed into this street, a fruiterer, with a large basket upon his head, brushing quickly past us, thrust you upon a pile of paving stones collected at a spot where the causeway is undergoing repair. You stepped upon one of the loose fragments, slipped, slightly strained your ankle, appeared vexed or sulky, muttered a few words, turned to look at the pile, and then proceeded in silence. I was not particularly attentive to what you did; but observation has become with me, of late, a species of necessity.

“假如我沒記錯，我們走離 C 路，正在談論有關馬的話題。這是我們所談最後一個題目。我們轉進這條大路的時候，一個水果販子頭上頂了一個大簍子從我們旁邊匆忙擠過，這一擠把你逼到交流道正在修理，他們堆積了一堆用來鋪路的石頭的地方。你不小心一脚踩到一個沒有壓緊的地方，滑了一下，把腳踝子扭了一下，臉上有點惱怒或者說是不樂的表情，喃喃地說了幾個字，轉頭看了一下那堆石頭，然後默不作聲地繼續走路。我並不是刻意要觀察你的舉動；但是嘛，最近因爲需要所驅，我的觀察力倒是蠻硬挺的。



“you kept your eyes upon the ground – glancing, with a petulant expression, at the holes and ruts in the pavement (so that I saw you were still thinking of the stones), until we reached the little alley called Lamartine, which has been paved, by way of experiment, with the overlapping and riveted blocks. Here your countenance brightened up, and, perceiving your lips move, I could not doubt that you murmured the word ‘stereotomy,’ a term very affectedly applied to this species of pavement. I knew that you could not say to yourself ‘stereotomy’ without being brought to think of atomies, and thus of the theories of Epicurus; and since, when we discussed this subject not very long ago, I mentioned to you how singularly, yet with how little notice, the vague guesses of that noble Greek had met with confirmation in the late nebular cosmogony, I felt that you could not avoid casting your eyes upward to the great nebula in Orion, and I certainly expected that you would do so. You did look up; and I was now assured that I had correctly followed your steps. But in that bitter tirade upon Chantilly, which appeared in Yesterdays’ Musee, the satirist, making some disgraceful allusions to the cobbler’s change of name upon assuming the buskin, quoted a Latin line about which we have often conversed. I mean the line –

Perdidit antiquum litera sonum.

“I had told you that this was in reference to Orion, formerly written Urion; and, from certain pungencies connected with this explanation, I was aware that you could not have forgotten it. It was clear, therefore, that you would not fail to combine the two ideas of Orion and Chantilly. That you did combine them I saw by the character of the smile which passed over your lips. You thought of the poor cobbler’s immolation. So far, you had been stooping in your gait; but now I saw you draw yourself up to your full height. I was then sure that you reflected upon the diminutive figure of Chantilly. At this point I interrupted your meditations to remark that as, in fact, he was a very little fellow – that Chantilly – he would do better at the Theatre des Varietes.”

“你把眼睛一直看著地 – 生著氣的表情看著，你一直盯著鋪著的走道裏頭的破洞和縫隙（所以我觀察出你還在想石頭），一直到我們到達那條叫拉瑪町的小巷子，在那裏路面上他們在試鋪一種重疊而互相鉤住的水泥塊。在這兒，你的面容光亮起來，而且，經由我觀察你的嘴唇微微地動，我確信你在喃喃地說‘立體結構’這個字，這個字用來稱呼這種水泥塊的鋪法極為恰當。我知道，你自言自語到‘立體結構’這個字，就非想到骨架子，也就是易僻鳩理的理論；再說，就是因為我們不久之前才討論到這個主題，我那時候也跟你提到，他這麼獨特地提出這理論，又怎麼在當時沒被廣汎注意，這位高格調的希臘人模糊地這麼一猜，卻被後期的尼布拉天文學者所肯定，我猜測你不得不擡起眼睛看獵戶座的星雲，而且確定你一定會這麼做。你真的擡頭往上看；所以嘛，我就確定到目前為止，我是正確地抓住了你的心思所走的每一個脚步。【好，現在我們再往下走】昨天繆西報上刊登了一篇文章大肆批評錢先生，侮辱這個鞋匠擔當悲劇角色改了名字，他引用了一句我們常提到的拉丁文。我是說這句 –

才發第一個字母就把老聲糟蹋了

我告訴過你，這是指的獵戶座，以前是 U 開始這麼拼的；這個解釋所關聯到的諷刺事件，我察覺到你沒忘掉它。於是，明明白白地，你把獵戶座和錢先生這兩檔事結合起來。你是真的把這兩檔事結合起來，因為我看到了你嘴唇微微一笑。你想到那位可憐鞋匠被人欺負。一直到這之前，你走路的時候彎腰駝背地；現在呢，我看到你老兄擡頭挺胸。我馬上知道你在思考錢先生的短小身材。也就是在這時候，我截斷了你的思路，跟你說，是的，他是個小個子的家夥 – 我是說錢先生 – 在雜劇裏扮演比較相稱。”

Not long after this, we were looking over an evening edition of the Gazette des Tribunaux, when the following paragraphs arrested our attention.

之後不久，我們在閱讀論壇晚報的時候，以下這則消息引起了我們的注意。

“EXTRAORDINARY MURDERS. – This morning, about three o’clock, the inhabitants of the Quartier S. Roch were aroused from sleep by a succession of terrific shrieks, issuing, apparently, from the fourth story of a house in the Rue Morgue, known to be in the sole occupancy of one Madame L’Espanaye, and her daughter Mademoiselle Camille L’Espanaye. After some delay, occasioned by fruitless attempt to procure admission in the usual manner, the gateway was broken in with a crowbar, and eight of ten of the neighbors entered accompanied by two gendarmes. By this time the cries had ceased; but, as the party rushed up the first flight of stairs, two or more rough voices in angry contention were distinguished and seemed to proceed from the upper part of the house. As the second landing was reached, these sounds, also, had ceased and everything remained perfectly quiet. The party spread themselves and hurried from room to room. Upon arriving at a large back chamber in the fourth story, (the door of which, being found locked, with the key inside, was forced open,) a spectacle presented itself which struck everyone present not less with horror than with astonishment.

“奇特謀殺案 – 今晨三點左右，洛克區的居民被一連串的恐怖驚叫聲從睡夢中吵醒，很顯然地是由墨街一棟房子的四樓傳出來的，該樓房的居民僅有利斯班女士和她的女兒，利斯班卡米爾小姐。因為按照尋常習慣請求進入不果，延誤了片刻，十位鄰居之中有八位由兩位憲兵陪同拿十字鎬硬打開門進入。這時候，驚叫聲已經停止；但是人眾衝上第一層樓梯的時候，他們聽到以很生氣的口氣吵架的聲音，這聲音是從房子上部傳來的。他們到達二樓的時候，吵架的聲音也停止下來，一切回歸完全的沉寂。這些人分頭把每一個房間都很快巡查過。他們到達四樓後邊的那個房間的時候，（房間門從裏面鎖著，於是硬被打開，）人眾進入之後所看到的景象，令人極其驚異，又更是令人恐怖。

“The apartment was in the wildest disorder – the furniture broken and thrown about in all directions. There was only one bedstead; and from this the bed had been removed, and thrown into the middle of the floor. On a chair lay a razor, besmeared with blood. On the hearth were two or three long and thick tresses of grey human hair, also dabbled in blood, and seeming to have been pulled out by the roots. Upon the floor were found four Napoleons, an earing of topaz, three large silver spoons, three smaller of metal d’Alger, and two bags, containing nearly four thousand francs in gold. The drawers of a bureau, which stood in one corner were open, and had been, apparently, rifled, although many articles still remain in them. A small iron safe was discovered under the bed (not under the bedstead). It was open, with the key still in the door. It had no contents beyond a few old letters, and other papers of little consequence.

“房子這個區域是最亂不過 – 家具被打破，而且摔得四處都是。只有一個床架，床本身已經被移走，丟到房間中央的地方。一支椅子上有一支刀片，完全血糊糊的。在壁爐的地方找到兩，三縷人的頭髮，也是沾滿了血，看來是從頭上硬拔下來的。地板上有四塊拿破侖金幣，一支黃玉耳環，三，四只大銀湯匙，四支較小的由阿爾及爾銀製造的，兩個袋子，其中大約有四千法郎的金幣。房間一角一個櫃子抽屜打開，很顯然被搜尋過，但是很多東西都留在裏面。床的下面發現有一支鐵製保險箱（不是在床架下方）。箱子打開，鑰匙還在鑰匙孔上。保險箱裏面幾乎沒有東西，除了幾支舊的信箋和一些無關緊要的文件。