

32. The Murders in the Rue Morgue (part 4 of 4) – by Edgar Allen Poe

【三十二】墨街謀殺案（四之四） -- 愛倫坡著

“Turn, now, to other indications of the employment of a vigor most marvellous. On the hearth were thick tresses – very thick tresses – of grey human hair. These had been torn out by the roots. You are aware of the great force necessary in tearing thus from the head even twenty or thirty hairs together. You saw the locks in question as well as myself. Their roots (a hideous sight!) were clotted with fragments of the flesh of the scalp – sure token of the prodigious power which had been exerted in uprooting perhaps half a million of hairs at a time. The throat of the old lady was not merely cut, but the head absolutely severed from the body: the instrument was a mere razor. I wish you also to look at the brutal ferocity of these deeds. Of the bruises upon the body of Madame L’Espanaye I do not speak. Monsieur Dumas, and his worthy coadjutor Monsieur Etienne, have pronounced that they were inflicted by some obtuse instrument; and so far these gentlemen are very correct. The obtuse instrument was clearly the stone pavement in the yard, upon which the victim had fallen from the window which looked in upon the bed. This idea, however simple it may now seem, escaped the police for the same reason that the breadth of the shutters escaped them – because, by the affair of the nails, their perception had been hermetically sealed against the possibility of the windows having been opened at all.

“現在嘛，我們來看一下其他使用力氣極其令人吃驚的例子。在壁爐裏面有粗糙的毛髮 – 十分粗糙的毛髮 – 是灰色的人的頭髮。它們是連根拔起的。你也知道，要拔這麼二三十根頭髮都必須使盡力氣。你跟我一樣都看到了。髮根（真是恐怖景象！）沾有頭皮小破片 – 這是同時拔起五十萬跟左右的頭髮所必須使用超然力氣的一個明白指示。老女士的脖子不只是切開而已，而是整個頭都和軀幹分離了：然而使用的工具只是一把刀片。再往下，看一看做這些殘忍行為所用的力氣。不講里斯班女士身上的傷。杜馬先生和他的能幹的助手益田先生都說這些傷是以很鈍的武器所加害的；到此為止，他們沒錯。所謂很鈍的武器，其實就是院子裏鋪走道的石塊，死者由向著床的那張窗子掉下來的時候，跌在這些石塊上。這麼顯而易見的事實卻被他們疏忽了，其原因一如窗簾的寬度也被他們疏忽了一樣 – 這原因是，因為他們看到窗子由釘子釘牢了，他們的觀察力就不可能再去想到窗子被打開了。

“If now, in addition to all these things, you have properly reflected upon the odd disorder of the chamber, we have gone so far as to combine the ideas of an agility astounding, a strength superhuman, a ferocity brutal, a butchery without motive, a grotesquerie in horror absolutely alien from humanity, and a voice foreign in tone to the ears of men of many nations, and devoid of all distinct or intelligible syllabification. What result, then, has ensued? What impression have I made upon your fancy?”

“假如這時候，除了上述之外，你也把房間裏面的混亂情形考慮進去，我們就把以下幾點都包含了：極其敏捷的身手，超人的力氣，粗暴而殘忍，沒有動機的屠殺，完完全全不合人性的奇異恐怖，講話的聲音對幾個國家的人聽來都是外語，講話又沒有清楚的音節。你想想，結論是什麼呢？我這麼說，你得到的印象是什麼？”

I felt a creeping of the flesh as Dupin asked me the question. "A madman," I said, "has done this deed – some raving maniac, escaped from a neighbouring Maison de Sante."

老杜問我這問題的時候，我全身起了雞皮疙瘩。“是一個瘋子，”我說，“做出這些事的 – 某個口齒不清的瘋子，從附近的瘋人院逃出來的。”

"In some respects," he replied, "your idea is not irrelevant. But the voices of madmen, even in their wildest paroxysms, are never found to tally with that peculiar voice heard upon the stairs. Madmen are of some nation, and their language, however incoherent in its words, has always the coherence of syllabification. Besides, the hair of a madman is not such as I now hold in my hand. I disentangled this little tuft from the rigidly clutched fingers of Madame "L'Espanaye. Tell me what you can make of it."

“就某些方面，”他回答，“你所想的並不離譜。但是呢，瘋人講話，即使是最瘋狂的時候，也不是那些人在樓梯聽到的那樣。瘋子是有國籍的，有語言的，字講不清楚，音節總清楚。再說，瘋子的頭髮不是我現在握在手裏的這樣子。我把這些頭髮從利斯班女士緊握著的手指拿出來。請告訴我你怎麼想。”

"Dupin!" I said, completely unnerved; "this hair is most unusual – this is no human hair."

“老杜！”我說，幾乎嚇死了；“這毛髮極其特別 – 這不是人的毛髮。”

"I have not asserted that it is," said he; "but, before we decide this point, I wish you to glance at the little sketch I have traced upon this paper. It is a facsimile drawing of what has been described in one portion of the testimony as 'dark bruises, and deep indentations of fingernails,' upon the throat of Mademoiselle L'Espanaye, and in another, (by Messrs Dumas and Etienne), as a 'series of livid spots, evidently the impression of fingers.'

“我並沒有說是，”他說；“但是呢，我們有關這點下決定之前，我請你看一下我在這張紙上所描畫的。他們在作證的時候所說利斯班女士脖子上‘黑色瘀傷，深深的指頭痕跡，’以及另一位證人說是‘一串土色的小圈，顯然是指痕。’

"You will perceive," continued my friend, spreading out the paper upon the table before us, "that this drawing give the idea of a firm and fixed hold. There is no slipping apparent. Each finger has retained – possibly until the death of the victim – the fearful grasp by which it originally embedded itself. Attempt, now, to place all your fingers, at the same time, in the respective impressions as you see them."

“你會看見，”我的朋友繼續說，一面把那張紙展開放在桌上，“這個圖顯示出堅實固定的按點。沒有看得出來的滑動。每個手指頭都抓得牢牢的 – 可能一直到人被掐死為止 – 從一開始掐起，到放開為止，都一直恐怖地那麼牢牢地抓著。請你試試看，把所有手指頭同時放到每個你看到壓著的地方。”

I made the attempt in vain.

我試圖這麼做，但是沒有辦法。

“We are possibly not giving this matter a fair trial,” he said. “The paper is spread out upon a plane surface; but the human throat is cylindrical. Here is a billet of wood, the circumference of which is about that of the throat. Wrap the drawing around it, and try the experiment again.”

“這個嘛，可能有點不公平，”他說。“紙張平平地展開；然而人的脖子是圓柱形的。這裏有塊木頭，它的圓周跟一個人的脖子大小差不多。把那張圖包住它，再試試。”

I did so; but the difficulty was even more obvious than before. “This,” I said, “is the mark of no human hand.”

我這麼做了；但是顯然更爲困難。“這個，”我說，“這不是人的手的手印。”

“Read now,” replied Dupin, “this passage from Cuvier.”

“請讀這個，”老杜回答，“這段庫報的報導。”

It was a minute anatomical and generally descriptive account of the large fulvous Ourang-Outang of the East Indian Islands. The gigantic stature, the prodigious strength and activity, the wild ferocity, and the imitative propensities of these mammalia are sufficiently well known to all. I understood the full horrors of the murder at once.

那是印尼大猩猩的詳細解剖和一般性報道。龐大的體型，超人的力氣和身手，野蠻的獸性，模仿的傾向，這類哺乳動物以上幾點都是眾所皆知的。我馬上明白了這檔謀殺的整個恐怖性。

“The description of the digits,” said I, as I made an end of reading, “is in exact accordance with this drawing. I see that no animal but an Ourang-Outang, of the species here mentioned, could have impressed the indentations as you have traced them. This tuft of tawny hair, too, is identical in character with that of the beast of Cuvier. But I cannot possibly comprehend the particulars of this frightful mystery. Besides, there were two voices heard in contention, and one of them was unquestionably the voice of a Frenchman.”

“有關手指頭的描述，”我看完了報導的時候這麼說，“和這個圖上的完全一致。除了報導裏面所說的大猩猩之外，不可能按下你所描下來的指痕的。這些毛髮，也和庫報的報導一致。但是，我不可能了解這個恐怖的謎的諸般細節。再說，他們說爭論之中有兩個人的聲音，其中之一明明是法國人。”

“True; and you will remember an expression attributed almost unanimously, by the evidence, to this voice – the expression, “Mon Dieu!” This, under the circumstances, has been justly characterized by one of the witnesses (Montani, the confectioner,) as an expression of remonstrance or expostulation. Upon these two words, therefore, I have mainly built my hopes of a full solution of the riddle. A Frenchman was cognizant of the murder. It is possible – indeed it is far more than probable – that he was innocent of all participation in the bloody transaction which took place. The Ourang-Outang may have escaped from him. He may have traced it to the chamber; but, under the

agitating circumstances which ensued, he could never have recaptured it. It is still at large. I will not pursue these guesses – for I have no right to call them more – since the shades of reflection upon which they are based are scarcely of sufficient depth to be appreciable by my own intellect, and since I could not pretend to make them intelligible to the understanding of another. We will call them guesses then, and speak of them as such. If the Frenchman in question is indeed, as I suppose, innocent of this atrocity, this advertisement which I left last night, upon our return home, at the office of Le Monde, (a paper devoted to the shipping interest, and much sought by sailors), will bring him to our residence.”

“不錯；再加上，你也記得幾乎所有證人都說到，這個個人說，“老天！”在這個情況之下，有個證人（點心師傅孟坦尼）說是責備或者告誡之語。我對整個案件的解釋就是建立在這兩個字上面。一個法國人知道這場謀殺。可能 – 事實上非常可能 – 他完全和恐怖血腥的行為無關。這隻大猩猩可能從他脫逃出來。他可能一直追蹤到那個房間；但是因為隨後的激發狀況，他無法捉回這隻猩猩。現在，這隻猩猩還在逃。我不想再往下推衍下去 – 因為我只能說他們是猜想 – 因為能夠猜想的程度也不過如此，不足以由我的理智來賞識，因此我也不可能解釋的讓別人來了解。我們就稱之為臆測好了，也就這麼來叫它。假如這個法國人正真是如我們所認為是無辜的話，這一則我昨天在我們回來的時候留在蒙報（專門服務航海業，為海員所廣汎閱讀）報社的廣告會把他引導到我們這裏。”

He handed me a paper, and I read thus:

他把一份報紙給我，我這麼讀道：

Caught – In the Bois de Boulogne, early in the morning of the –inst. (the morning of the murder), a very large tawny Ourang-Outang of the Bornese species. The owner (who is ascertained to be a sailor, belonging to a Maltese vessel), may have the animal again, upon identifying it satisfactorily and paying a few charges arising from its capture and keeping. Call at No. -----, Rue -----, Faubourg St. Germain ----- au troisieme.

逮捕到 – 在博隆區，某日大早。（謀殺那天大早），一隻印尼大棕色猩猩。主人（某艘馬爾提斯船的船員）能在適當確認以及付出一些捕捉及看護費用之後再度擁有牠。請到日耳曼區，某某街，某某號，三樓辦理。

“How was it possible,” I asked, “that you should know the man to be a sailor, and belonging to a Maltese vessel?”

“怎麼可能，”我問他，“你知道他是個水手，而且屬於一艘馬爾提斯船的？”

“I do not know it,” said Dupin. “I am not sure of it. Here, however, is a small piece of ribbon, which from its form, and from its greasy appearance, has evidently been used in tying the hair in one of those long queues of which sailors are so fond. Moreover, this knot is one which few besides sailors can tie, and is peculiar to the Maltese. I picked the ribbon up at the foot of the lightning-rod. It could not have belonged to either of the deceased. Now if, after all, I am wrong in my induction from this ribbon, that the Frenchman was a sailor belonging to a Maltese vessel, still I can have done no harm

in saying what I did in the advertisement. If I am in error, he will merely suppose that I have been misled by some circumstance into which he will not take the trouble to inquire. But if I am right, a great point is gained. Cognizant although innocent of the murder, the Frenchman will naturally hesitate about replying to the advertisement – about demanding the Ourang-Outang. He will reason thus: -- ‘I am innocent; I am poor; my Ourang-Outang is of great value – to one in my circumstances a fortune of itself – why should I lose it through idle apprehensions of danger? Here it is, within my grasp. It was found in the Bois de Boulogne – at a vast distance from the scene of that butchery. How can it ever be suspected that a brute beast should have done the deed? The police are at fault – they have failed to procure the slightest clew. Should they even trace the animal, it would be impossible to prove me cognizant of the murder, or to implicate me in guilt on account of that cognizance. Above all, I am known. The advertiser designates me as the possessor of the beast. I am not sure to what limit his knowledge may extend. Should I avoid claiming a property of so great value, which it is known that I possess, I will render the animal at least, liable to suspicion. It is not my policy to attract attention either to myself or to the beast. I will answer the advertisement, get the Ourang-Outang, and keep it close until this matter has blown over.’”

“我不知道，”老杜說。“我不確定。然而，這裏有一小塊絲緞，從它的外形，以及它油膩膩的外表，顯然被用來綁水手們很喜歡的那種長辮子。其次，這個結除了水手之外，很少人會打，又是馬爾蒂絲獨特的結。我是從避雷針下面找到的。不可能是屬於兩位死者任何之一。話說回來，即使我這個假設是錯的，也就是說，我根據這絲段認為那個法國人是一艘馬爾蒂絲船的船員，假如這個推論是錯的，我這麼登廣告也沒有造成什麼損害。萬一我是錯的，他只會認為我被什麼情況誤導了，到底是什麼情況誤導了我，他也不會去追究。反過來說，萬一我是對的，那麼我就大大占了上風。那個法國人明白這謀殺，而又無辜，他就會遲疑不定，到底要不要回應這則廣告 – 來要回這隻猩猩。他會這麼推想：-- ‘我無辜；我窮；我的猩猩值錢 – 對我這樣情況的人，就是一筆財產 – 我憑什麼要莫名其妙就害怕而失去牠？明明就在這裏，在我掌握之中。牠在博隆區被發現，距離謀殺現場很遠。人家怎麼會懷疑是一隻野蠻的動物做出來的？警察才不對呢 – 他們一點概念都沒有。即使他們追蹤了也不能證明我知道這場謀殺，或者即使我知道，又如何能定我的罪。最重要的，是他們知道我了。刊登廣告的人指明我是這隻動物的主人。我不知道他知道了多少。假如我不去要回這麼值錢的東西，而他們又明明知道是我的，我就會讓人家對這隻動物起疑心。我要放聰明點，不要讓人來注意我或者來注意這隻動物。我要去回應這則廣告，要回猩猩，把牠關好，一直到事情平息下來。就這麼辦。’”

At this moment we heard a step upon the stairs.

就是那時候，我們聽到有人踏上樓梯。

“Be ready,” said Dupin, “with your pistols, but neither use them nor show them until at a signal from myself.”

“準備好，”老杜說，“把手槍備便，但是不要用它，也不要讓他看到，一直要等到我給你信號。”

The front door of the house had been left open, and the visitor had entered, without ringing, and advanced steps upon the staircase. Now, however, he seemed to hesitate. Presently we heard him descending. Dupin was moving quickly to the door, when we again heard him coming up. He did not burn back a second time, but stepped up with decision, and rapped at the door of our chamber.

房子的前門沒關，訪客進了來，也沒按門鈴，開始上樓梯。然後，他似乎遲疑不定。我們馬上聽到他退下。老杜快快走到門那裏，那個人又馬上往樓上走。這一次，他沒再回去，直直上樓，然後敲我們的房門。

“Come in,” said Dupin, in a cheerful and hearty tone.

“進來，”老杜說，口氣歡愉而充滿熱心。

A man entered. He was a sailor, evidently – a tall, stout, and muscular-looking person, with a certain dare-devil expression of countenance, not altogether unprepossessing. His face, greatly sunburnt, was more than half hidden by whisker and mustachio. He had with him a huge oaken cudgel, but appeared to be otherwise unarmed. He bowed, awkwardly, and bade us “good evening,” in French accents, which, although somewhat Neufchatelish, were still sufficiently indicative of a Parisian origin.

那個人進來。顯然是個水手 – 高，壯，肌肉結實的樣子，容貌有點不怕死那種表情，也不是那麼讓人一看就起反感的那種模樣兒。臉被太陽曬得可以了，一半以上被下巴長的鬍鬚和八字鬍掩蓋起來。手裏拿著一根橡樹拐杖兒，除此之外，看起來沒有武裝。他尷尬地低頭致意，帶法國腔調跟我們道“晚安。”他的腔調有點屬於奶酪出名的牛加德那地方的，但還是聽得出來原來是來自巴黎的腔調。

“Sit down, my friend,” said Dupin. “I suppose you have called about the Ourang-Outang. Upon my word, I almost envy you the possession of him; a remarkably fine, and no doubt a very valuable animal. How old do you suppose him to be?”

“坐下，我的朋友，”老杜說。“我說你是爲了那隻猩猩來的。我這麼說，我真的還嫉妒你有那麼一隻猩猩呢；很好，無疑是很有價值的一隻動物。你看牠幾歲？”

The sailor drew a long breath, with the air of a man relieved of some intolerable burden, and then replied, in an assured tone:

這水手深深吸了一口氣，一顆大石頭從心裏頭放下來的那種放心的口氣，然後說到，語氣肯定：

“I have no way of telling – but he can’t be more than four or five years old. Have you got him here?”

“我不知道 – 看起來牠不過四五歲。牠在這裏嗎？”

“Oh no, we had no conveniences for keeping him here. He is at a livery stable in the Rue Dubourg, just by. You can get him in the morning. Of course you are prepared to identify the property?”

“哦，不，我們在這裏不方便留牠。牠在附近杜博路的一處飼養場。明天早上你可以帶回牠。你一定準備好了要確認牠是你的擁有物，我想？”

“To be sure I am, sir.”

“這個當然，先生。”

“I shall be sorry to part with him,” said Dupin.

“我要失去他真會難過，”老杜說。

“I don’t mean that you should be at all this trouble for nothing, sir,” said the man. “Couldn’t expect it. Am very willing to pay a reward for the finding of the animal – that is to say, anything in reason.”

“我的意思，不是要你有過這麼麻煩，就白白要領回牠，先生，”這個人說。“我不期望這麼。很願意付出報酬來答謝你找到牠 – 也就是說，合理的報酬。”

“Well,” replied my friend, “that is all very fair to be sure. Let me think! – what should I have? Oh! I will tell you. My reward shall be this. You shall give me all the information in your power about these murders in the rue Morgue.”

“這個，”我的朋友回答，“這個很公平。讓我想想！ -- 我該要些什麼？哦，這樣子好了。我要的回報是這樣子。你跟我把墨街謀殺案的知訊盡可能告訴我。”

Dupin said the last words in a very low tone, and very quietly. Just as quietly, too, he walked toward the door, locked it and put the key in his pocket. He then drew a pistol from his bosom and placed it, without the least flurry, upon the table.

老杜把最後這幾個字故意壓低聲音說出來，非常靜悄悄地。也是靜悄悄地，他走到門那裏，把門鎖上，鑰匙放到口袋。然後他從肚子前面的口袋裏面把手槍拿出來，完全從容自在地把它放到桌子上。

The sailor’s face flushed up as if he were struggling with suffocation. He started to his feet and grasped his cudgel; but the next moment he fell back into his seat, trembling violently, and with the countenance of death itself. He spoke not a word. I pitied him from the bottom of my heart.

這員水手的臉變得通紅，好比窒息了一樣。他站起來，抓起拐杖；但是，一剎那之後，馬上坐回，渾身猛烈地戰慄，臉色看起來像個死人一樣。我真是由衷地同情他。

“My friend,” said Dupin, in a kind tone, “you are alarming yourself unnecessarily – you are indeed. We mean you no harm whatever. I pledge you the honour of a gentleman, and of a Frenchman, that we intend you no injury. I perfectly well know that you are innocent of the atrocities in the rue Morgue. It will not do, however, to deny that you are in some measure implicated in them. From what I have already said, you must know that I have had means of information about this matter – means of which you could never have dreamed. Now the thing stands thus. You have done nothing which you could have avoided – nothing, certainly, which renders you culpable. You were not even guilty of

robbery, when you might have robbed with impunity. You have nothing to conceal. You have no reason for concealment. On the other hand, you are bound by every principle of honour to confess all you know. An innocent man is now imprisoned, charged with that crime of which you can point out the perpetrator.”

“朋友，”老杜說，語氣親切，“你白緊張了－真正是這麼樣。我們完全不會害你。我以君子的身份跟你保證，以法國人的身份跟你保證，我們無意加害你。我完全瞭解你對墨街的謀殺是無辜的。但是呢，要說你完全沒有牽連，那是行不通的。從我所說的，你該明白我有辦法知道這件事情的真相，到底怎麼知道的，你連做夢都想不到。事到如此。你能做的都做了。你沒犯罪，這一點你是清白的。你連竊盜罪都沒犯，儘管有那麼個天賜良機你可以掠奪而不必受懲罰。你用不着隱瞞任何事情。沒有任何理由隱瞞。從另外一個角度來看，依據榮譽的原則，你必須把所知道的供出來。有個無辜的人現在被關起來，被控告犯了你知道是誰真正犯了的罪名。”

The sailor had recovered his presence of mind, in a great measure, while Dupin uttered these words; but his original boldness of bearing was all gone.

老杜這麼說的時候，這個水手回復了大部分的冷靜；唯一的差別是原先的大膽態度完全消失了。

“So help me God,” said he, after a brief pause, “I will tell you all I know about this affair – but I do not expect you to believe one half I say – I would be a fool indeed if I did. Still, I am innocent, and I will make a clean breast if I die for it.”

“老天！救我，”他停頓了一陣子之後說，“我要把這件事我所知道的都告訴你－但是我不期望你相信我所說的一半之多－我如果這麼期望的話，還真是個傻瓜呢。不管怎麼，我是無辜的，即使我因此而死，我也要把胸中所知道的完全表白。”

What he stated was, in substance, this. He had lately made a voyage to the Indian Archipelago. A party, of which he formed one, landed at Borneo, and passed into the interior on an excursion of pleasure. Himself and a companion had captured the Ourang-Outang. This companion dying, the animal fell into his own exclusive possession. After great trouble, occasioned by the intractable ferocity of his captive during the home voyage, he at length succeeded in lodging it safely at his own residence in Paris, where, not to attract toward himself the unpleasant curiosity of his neighbours, he kept it carefully secluded, until such time as it should recover from a wound in the foot, received from a splinter on board ship. His ultimate design was to sell it.

他所說的扼要的就是如此。他最近航行到東印度群島。一個他所參加的隊伍在婆羅洲登陸，爲了好玩進到島的內部。他和一位夥伴抓到了一隻猩猩。不久因爲那個同夥死了，猩猩就完全屬於他的了。由於這隻猩猩無法收斂的凶猛個性，真的是給他在航行之中帶來很多麻煩，最後呢，他終於想辦法把牠關到自己在巴黎的住處，在那裏，爲了不引起鄰居們不怎麼愉快的好奇，他把牠小心地隔離起來，一直要等到那隻猩猩腳上受的一處創傷好爲止，那是在航行之中，由於一塊尖銳的木塊刺傷了的。他最終的目的是要賣掉牠。

Returning home from some sailors' frolic the night, or rather in the morning of the murder, he found the beast occupying his own bedroom, into which it had broken from a closet adjoining, where it had been, as was thought, securely confined. Razor in hand, and fully lathered, it was sitting before a looking-glass, attempting the operation of shaving, in which it had no doubt previously watched its master through the keyhole of the closet. Terrified at the sight of so dangerous a weapon in the possession of an animal so ferocious, and so well able to use it, the man, for some moments, was at a loss what to do. He had been accustomed, however, to quiet the creature, even in its fiercest moods, by the use of a whip, and to this he now resorted. Upon the sight of it, the Ourang-Outang sprang at once through the door of the chamber, down the stairs, and thence, through a window, unfortunately open, into the street.

一天晚上，還不如說是早晨還比較對呢，也就是謀殺發生的那天，他和一些水手們胡鬧之後回到家，他看到那隻猩猩大模大樣地占據著他自己的房間，牠是從隔壁的一個櫥櫃裏闖出來到他的臥室的，那個櫥櫃照理說是鎖的好好的才對。猩猩手裏拿著剃刀，滿臉抹上肥皂泡，坐在鏡子前面，正在想剃自己的鬍鬚，很顯然，牠被監禁在櫥櫃裏面的時候，必定從鑰匙孔觀察過牠主人這麼做。他這麼一看，吃了一驚，非同小可，這麼危險的武器，這麼凶猛的動物，而且使用的這麼靈巧，真的讓他一時不知所措。以前，即使猩猩最野蠻的時候，他習慣用一支鞭子來制服這隻猩猩，於是現在也就這麼做。猩猩一看，馬上從門逃出去，下了樓梯，由一扇正好不幸開著的窗子進到街上。

The Frenchman followed in despair; the ape, razor still in hand, occasionally stopping to look back and gesticulate at its pursuer, until the latter had nearly come up with it. It then again made off. In this manner the chase continued for a long time. The streets were profoundly quiet, as it was nearly three o'clock in the morning. In passing down an alley in the rear of the Rue Morgue, the fugitive's attention was arrested by a light gleaming from the open window of Madame L'Espanaye's chamber, in the fourth story of her house. Rushing to the building, it perceived the lightning-rod, clambered up with inconceivable agility, grabbed the shutter, which was thrown fully back against the wall, and, by its means, swung itself directly upon the headboard of the bed. The whole feat did not occupy a minute. The shutter was kicked open again by the Ourang-Outang as it entered the room.

這個法國佬喪氣地跟隨；猩猩手裏還拿著剃刀，偶爾停下來，回過頭看牠的追逐者，看看都要趕上了。牠卻又跑掉。就這麼樣，這個追逐持續了一陣。因為是凌晨三點左右，街上冷清清的。在墨街尾端的地方，猩猩轉入一個巷子裏面，這位逃亡者的注意力被利斯班女士房子四樓窗子的亮光所吸引。牠快快跑向那房子，看到避雷針，於是沿著它敏捷地爬上去，抓住窗簾，那窗簾正好全開，好靠著屋子外牆，於是這麼一蕩鞦韆一樣，落到那張床的頭板。這個空中飛人的功夫不到一分鐘就完全妥善完成。牠進到屋裏，窗簾又被踢回外面，窗子又開在那裏。

The sailor, in the meantime, was both rejoiced and perplexed. He had strong hopes of now recapturing the brute, as it could scarcely escape from the trap into which it had ventured, except by the rod, where it might be intercepted as it came down. On the other hand, there was much cause for anxiety as to what it might do in the house. This latter reflection urged the man still to follow the fugitive. A lightning rod is ascended without difficulty, especially by a sailor; but, when he had arrived as high as the window, which lay far to his left, his career was stopped; the most that he could

accomplish was to reach over so as to obtain a glimpse of the interior of the room. At this glimpse he nearly fell from his hold through excess of horror. Now it was that those hideous shrieks arose upon the night, which had startled from slumber the inmates of the Rue Morgue. Madam L'Espanaye and her daughter, habited in their night clothes, had apparently been occupied in arranging some papers in the iron chest already mention, which had been wheeled into the middle of the room. It was open, and its contents lay beside it on the floor. The victims must have been sitting with their backs toward the window; and, from the time elapsing between the ingress of the beat and the screams, it seems probable that it was not immediately perceived. The flapping-to of the shutter would naturally have been attributed to the wind.

這水手放心了一半，另一半還是不知道怎麼好。現在嘛，他很有希望能再捉住這隻猩猩，因為牠已經是自投羅網，出不來了，除非再從避雷針這裏出來爬下，那麼要抓住牠就簡單了。另一方面呢，牠在屋子裏做什麼，就沒有辦法預測，真是令他焦慮。就是爲了這個，這個人繼續要去捉牠。要從避雷針爬上去不是什麼問題，尤其水手們更是習慣了的；然而，他一爬到窗子那個高度，就不能再進步了；他頂多能做的是探過頭去，看一看究竟屋子裏面發生了什麼事。就是麼一看，把他給嚇死了，差點沒從避雷針跌下來。現在嘛，就是那幾聲恐怖的尖叫把墨街居民從睡夢之中驚醒了。利斯班女士和她女兒顯然把一支鐵製箱子移到房子中間，正在整理什麼文件，他們都穿著著睡衣，。箱子開著，內容擺在箱子旁邊。她們必定是背對窗子；所以嘛，由猩猩進來到發出尖叫有一段時間，於是推斷她們沒有馬上察覺猩猩進來。她們必定以爲窗簾擺動是風造成的。

As the sailor looked in, the gigantic animal had seized Madame L'Espanaye by the hair (which was loose, as she had been combing it), and was flourishing the razor about her face, in imitation of the motions of a barber. The daughter lay prostrate and motionless; she had swooned. The screams and struggles of the old lady (during which the hair was torn from her head) had the effect of changing the probably pacific purposes of the Ourang-Outang into those of wrath. With one determined sweep of its muscular arm it nearly severed her head from her body. The sight of blood inflamed its anger into frenzy. Gnashing its teeth, and flashing fire from its eyes, it flew upon the body of the girl, and embedded its fearful talons in her throat, retaining its grasp until she expired. Its wandering and wild glances fell at this moment upon the head of the bed, over which the face of its master, rigid with horror, was just discernible. The fury of the beast, who no doubt bore still in mind the dreaded whip, was instantly converted into fear. Conscious of having deserved punishment, it seemed desirous of concealing its boldly deeds, and skipped about the chamber in an agony of nervous agitation; throwing down and breaking the furniture as it moved, and dragging the bed from the bedstead. In conclusion, it seized first the corpse of the daughter, and thrust it up the chimney, as it was found; then that of the old lady, which it immediately hurled through the window headlong.

水手探頭看的時候，猩猩從頭髮把利斯班女士從頭髮抓住，（她在梳頭，頭髮正好鬆綁著），一手拿著剃刀在她面前揮舞著，就學著理髮師剃鬚子的動作。那女兒已經昏迷地躺在地板上，動都不動。女士尖叫和掙扎，（頭髮同時被連皮拔掉），把原來可能心平氣和的猩猩激怒。牠大力一揮，差點沒把女士的頭連脖子一起割斷了。一看到血噴出來，這猩猩更是火上加油。咬牙切齒地，雙眼噴火，牠把注意力轉向女孩子，雙手把爪子深深地掐著女孩的喉嚨，一直到她被掐死。現在嘛，牠四處觀

看的眼睛轉到床頭，正在床頭上方的窗子外面，正好看到牠主人嚇得要死的臉。猩猩憤怒之中，無疑地聯想到那支可怕的鞭子，開始由憤怒轉變為恐懼。現在，牠明明知道犯了不可饒恕的罪，想要把牠的罪行掩飾起來，在房間裏緊張地跑過來，跳過去；家具被亂撞一通，又把床從床架上拖到房子中央。反正，這一切之中，牠把女兒的屍體塞進烟囱，就像他們發現的時候一樣；然後又抓起女士的屍體，一把頭下腳上地從窗子一丟到外面地上。

As the ape approached the casement with its mutilated burden, the sailor shrank aghast to the rod, and, rather gliding than clambering down it, hurried at once home – dreading the consequences of the butchery, and gladly abandoning, in his terror, all solicitude about the fate of the Ourang-Outang. The words heard by the party upon the staircase were the Frenchman's exclamations of horror and affright, commingled with the fiendish jabberings of the brute.

猩猩接近窗臺的時候，這水手嚇得躲在避雷針那裏，然後嘛，與其說是爬下來，還不如說是滑下來，之後，快快回家——面害怕所發生的恐怖殺人的情事會有什麼樣的後果，害怕之餘，還不如放棄要討回這隻猩猩的念頭。那些人在樓梯聽到的，就是這個法國人的恐怖驚叫聲，以及這隻猩猩三分不像人，七分不像鬼的獸言獸語。

I have scarcely anything to add. The Ourang-Outang must have escaped from the chamber, by the rod, just before the break of the door. It must have closed the window as it passed through it. It was subsequently caught by the owner himself, who obtained for it a very large sum at the Jardin des Plantes. Le Bon was instantly released, upon our narration of the circumstances (with some comments from Dupin) at the bureau of the Prefect of Police. This functionary, however well disposed to my friend, could not altogether conceal his chagrin at the turn which affairs had taken, and was fain to indulge in a sarcasm or two, about the propriety of every person minding his own business.

除了以上所述，大概沒什麼好說的了。猩猩必定是由避雷針逃出來的，也就是在他們打破門進來之前。窗子自然又關上了。後來，主人又抓到了牠，可是在警察局付了一大筆錢才領回去的。我們在警察局把這情事解釋給他們聽之後，（老杜加油添醋了幾句，）李本馬上被放出來。這個官方作業，雖然對老杜來說還可以，還是不能不讓他顯露出一點那麼憤恨，事情怎麼會這麼的發展，也自然而然地，嘮叨了兩句風涼話，什麼一個人還是少管閑事，不如管好自己的。

“Let him talk,” said Dupin, who had not thought it necessary to reply. “Let him discourse; it will ease his conscience, I am satisfied with having defeated him in his own castle. Nevertheless, that he failed in the solution of this mystery, is by no means that matter for wonder which he supposes it; for, in truth, our friend the Prefect is somewhat too cunning to be profound. In his wisdom is no stamen. It is all head and no body, like the pictures of the Goddess Laverna – or, at best, all head and shoulders, like a codfish. But he is a good creature after all. I like him especially for one masterstroke of cant, by which he has attained his reputation for ingenuity. I mean the way he has ‘de nier ce qui est, et d’expliquer ce qui n’est pas.’”

“讓他講吧，”老杜說，老杜就讓他去講，也懶得回答了。“讓他好好說吧；他的良心能夠平靜一些。我很滿意在他的城堡裏面擊敗了他。話說回來，他解決不了這起懸案，也不是照他所想象那麼大不了的事情；就像我起頭所說，我們這個警察局長大人，就是一個太狡猾而離了深度的人物。智慧裏面沒有慧根。整個人只有個頭，沒有身體，老文娜女神一樣－或者，充其量也只不過是只有好幾個肩膀，活像一隻鱈魚。哇，不能否認地，他是個好畜生。他倒是在假惺惺的裝好人這方面在行的很，也就是爲了這點，人人稱道他是天才。我是說，他在‘否認事實真相，承認虛偽假象’這一方面，倒是全世界第一名的。”