



经典读库
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| 英汉对照 |

ENGLISH-CHINESE EDITION

SELECTED SHORT
STORIES OF EDGAR ALLAN POE

爱伦·坡短篇小说精选

爱伦·坡/著

青 闰 刘建东/译注



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爱伦·坡短篇小说精选

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导 读

埃德加·爱伦·坡 (1809 ~ 1849)，美国著名作家、文艺评论家、侦探小说鼻祖、恐怖小说大师和科幻小说先驱之一。他提倡“为艺术而艺术”，宣扬唯美主义和神秘主义，受西欧——尤其法国资产阶级文学颓废派——影响最大。他的小说风格怪异离奇，充满恐怖气氛，语言和形式精致优美、内容丰富多彩。他的艺术主张——“为艺术而艺术”——几乎贯穿了他的所有作品。他声称，在故事写作方面，艺术家就是力图制造惊险、恐怖和强烈情感的效果，而且每篇作品都应该收到一种效果。

爱伦·坡一生共写了六七十篇短篇小说。尽管推理小说只写了四五篇，却被公认为是推理小说的鼻祖，其代表作有《莫格街谋杀案》、《玛丽·罗杰疑案》、《窃信案》和《金甲虫》。

死亡恐怖小说在爱伦·坡小说中给人的印象最深。这些小说的背景大多是莱茵河畔的都市、亚平宁半岛上的城堡、荒郊野地的古宅和爱伦·坡心中那片变化莫测的“黑暗海洋”，情节则大多是生者与死者的纠缠、人面临死亡时的痛苦、人类的反常行为和人内心的矛盾冲突。这类小说气氛阴郁，情节精巧，具有一种梦魇般的魔力，同时也有创新，通过恐惧引起怜悯，具有悲剧性的净化作用。

本书选译的作品恰恰体现的是作家的这种艺术特色：

《椭圆形画像》：男人为爱妻画肖像，妻子为了爱情，努力绽放娇颜，但男人逐渐完成的肖像画正一点点榨取妻子的生命。当男人

的画完成时，妻子当场身亡。

《红死魔的假面舞会》：贵族们为躲避蔓延的红死魔病，在栖身的城堡中肆意狂欢。戴着假面的红死魔渗入城堡的舞会，开始收割四散逃窜的亡灵。

《黑猫》：一个人杀了一只黑猫，后来另一只黑猫以奇特方式复仇的故事。小说从前到后没有提到幽灵鬼怪，但在描述人内心邪恶的念头时，却令人不寒而栗，充分展现了男人虐猫后的心路历程。

《一桶白葡萄酒》：宴席上男人将喝醉的死对头哄骗到地窖并砌墙将其活埋的故事。

《寂静》：一则具有诗意神话般的恐怖、奇妙的寓言。

《跳蛙》：侏儒设计杀害领主为爱人报仇的童话故事。

《莫蕾娜》：妻子莫蕾娜死去，留下女儿，女儿日渐长大，长成了妻子莫蕾娜的样子，女儿的容颜神态、一言一行与亡妻莫蕾娜没有区别。女儿的洗礼仪式上，“我”给女儿起名，不知怎的，冲口而出的是“莫蕾娜”。后来，女儿死于华年，“我”将她推进墓穴时，猛然发现妻子莫蕾娜的墓穴空空如也。

《长方箱子》：蜜月旅行期间，男人和漂亮小姨偷欢，并杀害发现真相的妻子灭口，把尸体装进长方箱子。为掩人耳目，女仆奉命戴上面纱假扮成姐姐的样子。轮船上，一位偶遇的故友起了疑心。

《泄密的心》：男人因反感老头的眼睛而潜入对方卧室将其杀害。隐藏尸体的地板下传来心跳的幻听，男人被迫在警察面前供出了尸体的位置。

《名人》：一个不学无术的傻子靠鼻子而成为社交名流的荒诞故事。

《瓶中手稿》：象征人类灵魂从母体子宫到自我发现和最终消亡的一段奇特旅程。

《厄舍府的坍塌》：哥哥将还没有死亡的妹妹埋葬。在一个暴风雨的夜晚，妹妹回来拖住了哥哥，两人同归于尽。厄舍古屋也倒塌，消失殆尽。

《埃莉奥诺拉》：早恋的表妹死后，男人背井离乡弃誓另娶，表妹托梦祝福。诗一般的语言让人如痴如醉。

《与木乃伊的一番对话》：我所在的时代，人的寿命大约是八百岁。除非发生极其特别的意外，六百岁之前死去的寥寥无几；活过一千岁的也寥寥无几；但是，八百岁被认为是自然的期限。发现涂防腐香料原理之后，我们的哲学家想到，如果分期度过这自然的期限，既能满足一种值得称赞的好奇心，同时又有利于科学的大力发展……

爱伦·坡擅长对事物进行精细描写，擅长通过对阴森环境的逼真描绘来烘托恐怖气氛。在《厄舍府的坍塌》中，这一手法发挥到了极致。爱伦·坡习惯用第一人称叙述，大部分的短篇小说中，他都作为一个主要或次要的人物置身其中，有时这样的叙述视角会让我们产生恍惚的错觉。人性中最残忍的部分像酒精一样弥漫在字里行间，仿佛那只空洞着一只眼睛、胸前有一块白斑的黑猫会从书页中一跃而出。他用惊人的智慧和缜密的分析开创了侦探小说的先河，影响了柯南·道尔、儒勒·凡尔纳、罗伯特·路易斯·斯蒂文森、希区柯克等无数侦探小说家。

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-----爱伦·坡短篇小说精选-----



The Oval Portrait

The **chateau**^① into which my **valet**^② had ventured to make forcible entrance, rather than permit me, in my desperately wounded condition, to pass a night in the open air, was one of those piles of commingled gloom and grandeur which have so long **frowned**^③ among the **Appennines**^④, not less in fact than in the fancy of **Mrs. Radcliffe**^⑤. To all appearance it had been temporarily and very lately abandoned. We established ourselves in one of the smallest and least **sumptuously**^⑥ furnished apartments. It lay in a remote **turret**^⑦ of the building. Its decorations were rich, yet tattered and antique. Its walls were hung with **tapestry**^⑧ and bedecked with manifold and multiform armorial trophies, together with an unusually great number of very spirited modern paintings in frames of rich golden **arabesque**^⑨. In these paintings, which depended from the walls not only in their main surfaces, but in very many nooks which the bizarre architecture of the chateau rendered necessary — in these paintings my incipient delirium, perhaps, had caused me to take deep interest; so that I bade Pedro to close the heavy shutters of the room — since it was already night — to light the tongues of a tall **candelabrum**^⑩ which stood by the head of my bed — and to throw open far and wide the fringed curtains of black velvet which enveloped the bed itself. I wished all this done that I might resign myself, if not to sleep, at least alternately to the **contemplation**^⑪ of these pictures, and the



椭圆形画像

- ① *chateau* /'ʃə:təu/
n. 城堡
- ② *valet* /'vælit, 'væli/
n. (男人的)
贴身男仆
- ③ *frown* /fraun/
vi. (某物从下
看时) 显得凶
恶; 显得险恶
- ④ *Appennines* n.
亚平宁山脉
- ⑤ *Mrs. Radcliffe*
拉德克利夫太太
(1764-1823, 英
国女作家)
- ⑥ *sumptuously*
/'sʌmptjuəsli/
adv. 奢侈地;
豪华地
- ⑦ *turret* /'tʌrit/ n.
塔楼
- ⑧ *tapestry* /'tæpistri/
n. 挂毯
- ⑨ *arabesque*
/,æɹə'besk/
n. 蔓藤花纹
- ⑩ *candelabrum*
/'kændi'lə:bɹəm/
n. 枝状烛台或
灯台; 烛架
- ⑪ *contemplation*
/,kɒntem'pleɪʃən/
n. 注视

为了不让我在身负重伤的情况下露天过夜，贴身男仆冒险闯进了一座城堡。这是长久耸立在亚平宁山脉大堆城堡中的一座，这些城堡既阴沉又庄严，事实上不亚于拉德克利夫太太想象中的城堡。显然，是最近才暂时没人住的。我们在一套面积最小、装饰最不豪华的房间安顿下来。房间位于城堡偏僻的塔楼里。室内装饰堂皇，但破旧过时。墙上挂着壁毯，挂满了形形色色的徽章战利品，还有琳琅满目装在华美金色蔓藤花纹画框里的生机勃勃的现代画。这些画不仅挂在主要的几面墙上，而且也挂在城堡这个奇异建筑必然形成的许多隐蔽处——也许是起初的精神狂乱，使我对这些画产生了强烈的兴趣；因此，我让佩德罗关了屋里那些厚重的百叶窗——因为夜幕已经降临——点燃立在我床头高烛架上的那些蜡烛——然后完全拉开罩在床上的黑天鹅绒流苏帷幔。我希望，做过这一切后，即使无法入睡，至少可以交替着端详这些画，细读在枕边找到的一本旨在评述这

perusal¹² of a small volume which had been found upon the pillow, and which **purported**¹³ to criticise and describe them.

Long — long I read — and devoutly, devotedly I gazed. Rapidly and gloriously the hours flew by and the deep midnight came. The position of the candelabrum displeased me, and outreaching my hand with difficulty, rather than disturb my slumbering valet, I placed it so as to throw its rays more fully upon the book.

But the action produced an effect altogether unanticipated. The rays of the numerous candles (for there were many) now fell within a **niche**¹⁴ of the room which had hitherto been thrown into deep shade by one of the bed-posts. I thus saw in vivid light a picture all unnoticed before. It was the portrait of a young girl just ripening into womanhood. I glanced at the painting hurriedly, and then closed my eyes. Why I did this was not at first apparent even to my own perception. But while my lids remained thus shut, I ran over in my mind my reason for so shutting them. It was an impulsive movement to gain time for thought — to make sure that my vision had not deceived me — to calm and subdue my fancy for a more sober and more certain gaze. In a very few moments I again looked fixedly at the painting.

That I now saw aright I could not and would not doubt; for the first flashing of the candles upon that canvas had seemed to **dissipate**¹⁵ the dreamy stupor which was stealing over my senses, and to startle me at once into waking life.

The portrait, I have already said, was that of a young girl. It was a mere head and shoulders, done in what is technically termed a **vignette**¹⁶ manner; much in the style of the favorite heads of **Sully**¹⁷. The arms, the bosom, and even the ends of the radiant hair melted **imperceptibly**¹⁸ into the vague yet deep shadow which formed the back-ground of the whole. The frame was oval, richly gilded and **filigreed**¹⁹ in Moresque. As a thing of art nothing could be more admirable than the painting itself. But it could have been neither the

⑫ perusal /pə'ru:zəl/
n. 熟读; 精读

⑬ purport
/'pɜ:pət, -pɜ:t/
vt. 声称; 意指

⑭ niche /nitʃ/ n.
壁龛

⑮ dissipate
/'disipeit/
v. 驱散

⑯ vignette /vi'net/
n. 虚光照

⑰ Sully 托马斯·萨利 (1783-1872, 英国裔美国肖像画家和历史画家)

⑱ imperceptibly
/ɪmpə'septəbli/
adv. 察觉不地;
微细地

⑲ filigreed
/'fɪlɪɡri:d/ adj.
饰有金银丝细工的

些画的小书。

我久久地读着那本小书——虔诚专心地凝望那些画。几个小时在愉悦中飞逝而过，不知不觉午夜来临。烛台的位置让我不快，我不愿打扰正在睡觉的仆人，就吃力地伸出一只手移动烛台，以便让光线更加充分地照在书上。

但是，这个动作产生了一种完全不曾预料的效果。因为有许多蜡烛，所以无数烛光现在照进了屋里的一个壁龛，先前它被一根床柱遮挡在深深的阴影中。因此，在明亮的烛光中，我看到了一幅先前完全没有注意到的画。那是一个刚成熟为女人的年轻姑娘的画像。我匆匆瞥了一眼那幅肖像，就闭上了眼睛。起初，我也不明白自己为什么这样做。但是，我在眼帘还那样合着时，就在脑海里飞快地想了一下自己闭眼的原因。那是一种冲动，是为了赢得思考的时间——以确定视觉并没有骗我——平息我的想象力，看得更冷静、更可靠。过了一会儿，我又定定地看着那幅画。

我现在看清了。我不能也不会怀疑这一点，因为当初照到画布上的烛光似乎已经驱散了正渐渐弥漫在意识上的梦一般的恍惚，马上把我惊醒。

我曾经说过，那是一个年轻姑娘的肖像。只有头部和肩膀，是用所谓的虚光照技法画成，颇似萨利最得意的头像画风格。双臂、胸部、甚至闪亮的发梢，都不易察觉地融入了构成整幅画背景的朦胧而深沉的阴影。画框呈椭圆形，镀着一层金，以摩尔式风格饰有金银丝，富丽堂皇。作为一件艺术品，

execution of the work, nor the immortal beauty of the countenance, which had so suddenly and so vehemently moved me. Least of all, could it have been that my fancy, shaken from its half slumber, had mistaken the head for that of a living person. I saw at once that the peculiarities of the design, of the vignetting, and of the frame, must have instantly dispelled such idea — must have prevented even its momentary entertainment. Thinking earnestly upon these points, I remained, for an hour perhaps, half sitting, half reclining, with my vision **riveted upon**²¹ the portrait. At length, satisfied with the true secret of its effect, I fell back within the bed. I had found the spell of the picture in an absolute life-likeness of expression, which, at first startling, finally confounded, subdued, and **appalled**²¹ me. With deep and **reverent**²² awe I replaced the candelabrum in its former position. The cause of my deep **agitation**²³ being thus shut from view, I sought eagerly the volume which discussed the paintings and their histories. Turning to the number which designated the oval portrait, I there read the vague and quaint words which follow:

*“She was a maiden of rarest beauty, and not more lovely than full of glee. And evil was the hour when she saw, and loved, and wedded the painter. He, passionate, studious, **austere**²⁴, and having already a bride in his Art; she a maiden of rarest beauty, and not more lovely than full of glee; all light and smiles, and **frolisome**²⁵ as the young fawn; loving and cherishing all things; hating only the Art which was her rival; dreading only the **pallet**²⁶ and brushes and other untoward instruments which deprived her of the **countenance**²⁷ of her lover. It was thus a terrible thing for this lady to hear the painter speak of his desire to portray even his young bride. But she was humble and obedient, and sat meekly for many weeks in the dark, high turret-chamber where the light dripped upon the pale canvas only from overhead. But he, the painter, took glory in his work, which went on from hour to hour, and from day to day. And he was a passionate, and wild, and moody man, who became lost in **reveries**²⁸;*

- ⑳ rivet upon
集中注意
- ㉑ appall /ə'pɔ:l/
vt. 使胆寒；使
惊悚
- ㉒ reverent
/'revərənt/ *adj.*
尊敬的；虔诚的
- ㉓ agitation
/ædʒɪ'teɪʃən/ *n.*
激动不安；焦虑
- ㉔ austere /ɔ'stiə/
adj. 操行上一
丝不苟的
- ㉕ frolicsome
/'frɒlɪksəm/ *adj.*
爱闹着玩的；嬉
戏的
- ㉖ pallet /'pælit/ *n.*
画家的调色板
- ㉗ countenance
/'kauntɪnəns/ *n.*
面容；脸色
- ㉘ reverie /'revəri/
n. 空想；幻想

最值得赞美还是肖像本身。但是，刚才如此突然、如此强烈打动我的既不可能是精湛做工，也不可能是画中人的不朽美貌。尤其是我从半睡眠中惊醒的想象力错把画上的头像当成了活人。我马上就明白，构图、虚光、画框的种种特点肯定一下子驱散了我这种看法——必定不让我有丝毫这样的想法。我一边认真思考这些特点，一边半坐半倚凝视那幅肖像，保持了大约一个小时。最后，我终于领会那种效果的真正秘密后，才仰躺进被窝。我已经在画中人绝对栩栩如生的表情中发现了这幅画的魔力。这种魔力起初让我震惊，最后让我困惑，把我征服，并令我胆寒。我怀着深深的敬畏之情把烛台放回原来的位置。因此，当那幅令我深感不安的画被挡住，我看不见之后，就急切寻找那本论述那些绘画及其来历的小书，翻到表明椭圆形画像的那部分，读到了下面这段含糊离奇的文字：

“她是一位美丽无双的姑娘，而她的欢快活泼，比她的美貌还可爱。而当她一见钟情嫁给画家之日，竟是不幸来临之时。他充满热情，工作勤勉，一丝不苟，而且已经把艺术当成了新娘；她是一位美丽无双的姑娘，而她的欢快活泼，比她的美貌还可爱；她轻松愉快，面带微笑，活泼得像一只小鹿；她热爱一切，珍爱一切，只是憎恨艺术，因为艺术是她的情敌；她只是惧怕夺去爱人容颜的调色板、画笔和其他不幸画具。因此，对这位女士来说，听到画家说要给年轻的新娘画像，真是一件可怕的事儿。但是，她柔顺听话，所以就温顺地在高塔楼房间的黑暗中坐了好多星期，只有一道光线从头顶撒到灰白色的画布上。可是，他——那位画家——却以自

so that he would not see that the light which fell so ghastly in that lone turret withered the health and the spirits of his bride, who pined visibly to all but him. Yet she smiled on and still on, uncomplainingly, because she saw that the painter (who had high renown) took a fervid and burning pleasure in his task, and wrought day and night to depict her who so loved him, yet who grew daily more dispirited and weak. And **in sooth**²⁹ some who beheld the portrait spoke of its resemblance in low words, as of a mighty marvel, and a proof not less of the power of the painter than of his deep love for her whom he depicted so surpassingly well. But at length, as the labor drew nearer to its conclusion, there were admitted none into the turret; for the painter had grown wild with the ardor of his work, and turned his eyes from canvas merely, even to regard the countenance of his wife. And he would not see that the **tints**³⁰ which he **spread**³¹ upon the canvas were drawn from the cheeks of her who sat beside him. And when many weeks had passed, and but little remained to do, save one brush upon the mouth and one tint upon the eye, the spirit of the lady again flickered up as the flame within the socket of the lamp. And then the brush was given, and then the tint was placed; and, for one moment, the painter stood **entranced**³² before the work which he had wrought; but in the next, while he yet gazed, he grew tremulous and very pallid, and **aghast**³³, and crying with a loud voice, ‘This is indeed Life itself!’ turned suddenly to regard his beloved: — She was dead!”

- ② in sooth
事实上；确实
- ③ tint /tint/
n. 色彩
- ④ spread /spred/
v. 涂
- ⑤ entrance
/in'tra:ns/ vt.
使出神
- ⑥ aghast /ə'gɑ:st/
adj. 惊悚的；吓
呆的

己的工作为荣，他持续了一个小时又一个小时、一天又一天。他是一个充满热情、狂放不羁、喜怒无常、沉湎幻想的人，因此他不会看到如此可怕落入孤楼的光线摧残了新娘的身心；除了他，所有人都看到了她憔悴。然而，她仍然继续面带微笑，没有怨言，因为她看到画家（他声望颇高）在工作中获得了热情似火的乐趣，他夜以继日地画着那么爱他的女人，但她却日渐沮丧虚弱。其实，一些看到肖像的人都低声说画得传神，是一个非凡的奇迹，不仅证明了画家的功力，更证明了画家对他出神入化刻画的人的深爱。但最后，当这幅画越来越接近尾声时，就不再允许任何人进入塔楼了，因为画家对工作的热情已经越来越疯狂，他很少从画布上转动眼睛，甚至是去看妻子的面容。他不会看到涂抹在画布上的色彩来自坐在身边的妻子的脸庞。好多星期过去了，除了嘴上一笔、眼上一点，差不多就完工了。画家妻子的精神就像烛孔里的火苗一样又摇曳闪烁起来。随后，嘴上的一笔画上了，眼上的一点也涂上了。一时间，画家站在自己画成的作品前出神；但接下来，当他还在凝视之时，他开始浑身颤抖，脸色煞白，目瞪口呆，之后大声叫道：“这其实就是活人啊！”他突然转身去看自己的爱人：——她已经死了！”