



Stories of Detection and Mystery

偵探推理故事集

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Introduction

"The detective story was . . . very much a story with a moral; in fact it was . . . the hunting down of Evil and the triumph of Good." The stories in this collection illustrate in a variety of ways these words of Agatha Christie (*An Autobiography*, 1977). The detective and mystery short story does not concern itself with complex themes. The aspect of human experience which the stories in this collection investigate is the fact that things are not always as they seem. Ordinary observation is not always reliable; the unexpected can in reality be commonplace; or, on the other hand, the ordinary can hide the horrific. These stories are all examples of the classic detective and mystery story: they all end with the defeat of evil, or the explanation of mystery, and the restoration of order.

Agatha Christie (1890–1976) published her first novel in 1920 and went on to publish seventy-seven books in her lifetime. Several of these were romantic novels, and she wrote some short stories and several successful plays, but detective stories were by far her most popular books.

Although "Philomel Cottage" is unlike Agatha Christie's usual mystery story — there is no detective, no group of suspects, no clues — it illustrates clearly her sympathy with the victim of crime. "I have got more interest in my victims than my criminals," she wrote in her autobiography. "The more passionately alive the victim, the more glorious indignation I have on his behalf, and am full of a delighted triumph when I have delivered a near-victim out of the shadow of death."

In "Philomel Cottage", Alix Martin is delivered out of the shadow of death. The story is told from her point of view, as her suspicions against her husband are gradually aroused. The seeds of suspicion are sown in the first few paragraphs of the story: "The man's a complete stranger to you! You know nothing

前言

“侦探小说……几乎可以说是寓教于其中的小说,事实上,它讲的是邪恶被驱逐、正义得到伸张的故事。”这个集子收录的故事从多方面印证了阿加莎·克里斯蒂的这句名言(《自传》,1977)。侦探推理小说本身并不热衷于讲述复杂的情节。人生经历中,有些事情并不总是你看上去的那样,本书故事所探索的正是这个客观事实。正常的观察并不总是可信,意外的事情常常会出现;另一方面,司空见惯背后可能隐藏着骇人听闻的故事。这些故事都是经典的侦探推理小说:结局总是战胜邪恶,澄清谜案,恢复常规。

阿加莎·克里斯蒂(1890—1976)于1920年出版第一篇小说,一生共出版了七十七本书,其中有些是爱情小说。她还写过一些短篇小说,也写过几篇成功的剧本,但最著名的显然是她的侦探小说。

尽管《夜莺小屋》与阿加莎·克里斯蒂的大多数推理小说不同,没有侦探,没有一群可疑的对象,没有线索,却清楚地表达了她对犯罪受害者的同情。“我对受害者比对罪犯更感兴趣,”她在自传中写道,“受害者越是热情和活跃,我就越以替他打抱不平为荣,当我将差一点成为受害者的人从死亡的阴影中拯救出来时,我心中充满了胜利的喜悦。”

在《夜莺小屋》中,艾丽克丝·马丁临危脱险。故事是从她的观点展开的,她对丈夫的怀疑与日俱增,怀疑的苗子在故事前几段已经埋下了伏笔:“‘那男人对你来说完全是个陌生人!你对他

about him!" Gradually, Alix's belief in Gerald's sincerity is eroded by sinister discoveries. The suspense in the early part of the story is created by the mystery of who Gerald is; later it is provided by Alix's dangerous situation and finally Alix watches the evil Gerald "ready to spring upon her".

The novels of Dorothy L. Sayers (1893–1957) are best known for her popular amateur detective Lord Peter Wimsey, but in the story "The Great Idea of Mr Budd" it is an ordinary barber, Mr Budd, who defeats the murderer William Strickland. There is no gradual revelation of the evil which Strickland personifies; the suspense of the story is created first of all by the doubt about the identity of the stranger in the barber's shop, and then by Mr Budd's attempt to outwit the murderer. It is Mr Budd's success which ends the story: "The *great* Mr Budd? I think that you're *quite* wonderful . . ."

The detective story was confined in its early days to the form of the short story. G. K. Chesterton (1874–1936) wrote his detective fiction solely in the short story form. Chesterton was one of the best-known journalists in the United Kingdom and was the author of books of literary criticism, poetry and theology before he turned to the detective story. He published forty-eight short stories about Father Brown between 1911 and 1935. Father Brown is unique in detective fiction, and yet some of his characteristics were used by other authors in the creation of their own amateur detectives.

Father Brown's name, the first indication of the ordinary, inconspicuous nature of Chesterton's detective, contrasts with the exotic names of other characters in the stories (Flambeau, Valentin, Isidore Smythe). "The little priest had a round, dull face; he had eyes as empty as the North Sea; he had several parcels wrapped in brown paper, which he was quite unable to collect together." But Father Brown reveals himself as not quite the simple priest he seems, as he misleads the famous French criminal in "The Blue Cross", and solves the mystery of "The Invisible Man". His knowledge of human nature and his flair for unusual methods of detection are illustrated in "The Blue Cross";

一无所知。”渐渐地,艾丽克丝对杰拉尔德所表现出的真诚的信任度,被她所发现的一件件邪恶的事实所击溃。故事开头的悬念是通过杰拉尔德身份之谜而产生的,后来艾丽克丝的危险处境又产生了悬念,最后艾丽克丝发现罪恶的杰拉尔德“准备扑向她”而时刻提防着。

多萝西·L·塞亚斯(1893—1957)的小说之所以家喻户晓,是因为她书中的那位受人欢迎的业余侦探彼德·温西勋爵,但在故事《巴德先生的绝妙主意》中,却是一位普通理发师巴德先生战胜了凶手威廉·斯特里克兰。斯特里克兰所犯的罪行并不是逐渐暴露的,故事的悬念首先是通过怀疑在理发店里的陌生人的身份、然后通过巴德先生努力智胜凶手而形成的。故事以巴德先生的胜利告终:“‘伟大的巴德先生?我想你可真是好样的……’”

早期的侦探小说局限于短篇小说的形式。G.K. 切斯特顿(1874—1936)所写的侦探小说只有短篇形式。切斯特顿是英国最有名的记者之一,在创作侦探小说之前曾经写过文学评论、诗歌和神学方面的书籍。1911年到1935年间,他发表了四十八篇关于布朗神父的短篇小说。布朗神父在侦探小说中别具一格,但其他作家在创作自己的业余侦探形象时也会套用他的一些特征。

布朗神父的姓名与故事中其他人物的怪名(弗朗博、瓦伦丁、艾希多尔·士麦塞)相反,是切斯特顿侦探小说朴实、毫不炫耀风格的第一个表征。“这位小个子神父有张呆板的圆脸,眼睛像北海那样迷茫。几个小包用牛皮纸裹着,他想把它们抓在一起,但实在不行。”可布朗神父自己则表现得并不像外表那样平庸,他在《蓝色十字架》中骗过了著名的法国要犯,并在《隐形人》中破译了“隐形人”之谜。他对人性的了解和用不寻常的方法进行侦查的本领在《蓝色十字架》中均有阐述;正是他的简单和

and his very simplicity enables him to see what others miss in "The Invisible Man", as he exposes the supernatural mystery as a careless error of thought.

Albert Campion, the amateur detective created by Margery Allingham (1904-1966), appears in many of her novels as well as in the short story "Family Affair". The details of Campion's character, like those of Father Brown, are left vague. He, too, gives the impression of being foolish. "Campion, who was quiet and fair and wore glasses, listened attentively as his habit was. And, as usual, he looked hesitant and a little uncertain of himself; a great many men had failed to regard him seriously until it was too late." Campion solves the mystery of the empty house by revealing, like Father Brown in "The Invisible Man", a commonsense solution.

In the traditional detective story, the police are part of the plot, but they are always subordinate to the detective in the solution of the mystery. In "The Great Idea of Mr Budd", the police take an active part in the arrest of murderer William Strickland, but that is their only function in the story: "The policemen rushed forward. There was a shout and a shot, which went harmlessly through the window, and the passenger was brought out." Similarly, in "Philomel Cottage" it is Dick Windyford who comes to rescue Alix and the police play a secondary role: "Then he turned to the man with him, a tall strong policeman. 'Go and see what's happening in that room.'"

In "The Blue Cross", the head of the Paris police, Valentin, plodding across London behind Father Brown, offers a striking contrast to the priest. He does not understand what is happening until Father Brown explains. Valentin then turns to the criminal Flambeau: "Do not bow to me, my friend . . . let us bow to our master.' And they both stood for a moment with their hats off, while the little Essex priest searched about for his umbrella."

The police do not play a part in "The Invisible Man", but Flambeau (now reformed, and working as a private detective) serves as a contrast to Father Brown. Flambeau's room is "ornamented with swords and weapons of all kinds, strange

纯朴使他在《隐形人》中看到了别人忽略的东西，他揭开了那个超自然的谜，证明只不过是想法上面粗心大意的错误而已。

阿尔伯特·坎皮恩是马格利·阿林厄姆(1904—1966)创作的许多小说中出现的业余侦探，也是短篇小说《家庭内部事务》中的侦探。坎皮恩的性格和布朗神父的一样有些含混不详，他也给人一种有些愚笨的感觉。“坎皮恩用心地听着，这已成为他的习惯。他戴着眼镜，态度安详，彬彬有礼。像平时一样，他看上去有些犹豫不决和不太自信。许多人不把他当回事，到最后才后悔莫及。”和《隐形人》中的布朗神父一样，坎皮恩作了一个常识性的解释，解开了空屋之谜。

在传统的侦探小说中，警方是故事中的一个角色，但总是在破案过程中担当辅助侦探的角色。《巴特先生的绝妙主意》中警方在逮捕凶手威廉·斯特里克兰方面起了积极作用，但这只不过是他们在故事中的唯一一次作用而已：“警察冲上去，只听见一声喊叫和一声枪响，子弹从窗户飞出去，谁也没伤着，乘客就给带了出来。”同样，在《夜莺小屋》中，是迪克·温第福德救了艾丽克丝，警方只起了辅助作用：“然后他转身对和他一起来的一个高大魁梧的警察说：‘去看看房间里发生了什么事。’”

在《蓝色十字架》中，巴黎警方的头头瓦伦丁吃力地跟着布朗神父在整个伦敦跑，与神父形成了鲜明对照。他要等布朗神父解释之后才明白发生了什么事。然后瓦伦丁转身对罪犯弗朗博说：“‘别向我鞠躬，我的朋友……让我们向我们的大师致敬吧。’当那个叫埃塞克斯的小个子神父在四处寻找他的雨伞时，他俩脱下帽子，在那儿站了一会。”

《隐形人》中警方没有起作用，但弗朗博(这时已改邪归正，做了私人侦探)与布朗神父又截然不同。弗朗博的房间里“装饰的是各种各样的剑和武器、来自东方的稀奇古怪的物品、一瓶瓶

objects from the East, bottles of Italian wine . . . ". Father Brown is "a small, dusty-looking priest who did not look quite right in these surroundings". Flambeau is aggressive in action: he runs upstairs to Smythe's flat and "clearly wanted to break the door with his big shoulder". Father Brown, on the other hand, "still stood and looked about him in the snow-covered street, as if he had lost interest in his inquiry". And yet, of course, it is Father Brown who solves the mystery, while Flambeau remains perplexed: "Oh, this will drive me mad . . . Who is this fellow? What does he look like? What is the usual dress of a man who is invisible to the mind?"

The policeman in "Family Affair", Chief Inspector Charles Luke, plays a prominent part in many of Margery Allingham's novels. He contrasts strikingly with Campion: "a dark, tough and very active man; and as usual he was talking continuously, using his hands to add force to his words." It is Campion, however, who solves the mystery in "Family Affair"; Luke, like Flambeau, has to ask the amateur for an explanation: "I was completely fooled by it . . . You know, Campion, you were right . . . How did you guess the solution?"

In "The Heel", by Cyril Hare (1900-1958), it is the policeman who plays the role of the detective in the story: Sergeant Place notices the tiny clue and solves the mystery. None of the characters in this story are described in any depth. The most we learn about Place is that his "smile usually made people feel at ease". The discovery of the murderer leads Place to remark cheerfully that he will soon be dead. The victim is described as "the poor harmless servant". The classic detective story, relying on the solution of a puzzle as the whole purpose of its plot, dispenses with detailed characterisation, as "The Heel" perfectly illustrates.

In later detective and mystery fiction, the character of the murderer or criminal became a more important part of the story, but at the time these stories were written most writers shared the view of Agatha Christie: "I was, like everyone else who wrote books or read them, *against* the criminal and *for* the

意大利酒……”，而布朗神父则是个“蓬头垢面的小个子神父，他显得和这里周围的环境很不协调。”弗朗博行动起来具有攻击性：他冲上楼，来到士麦塞的公寓，“显然是想用他宽大的肩膀把门撞开”。而布朗神父则“仍然站在白雪覆盖的街上环视四周，好像对他的探询已失去了兴趣。”然而，最终当然是布朗神父解开了谜，而弗朗博还一脸迷惑：“‘噢，这快把我搞疯了……，这家伙是谁？他是什么模样？一个意识中的隐形人常穿的是什么衣服？’”

《家庭内部事务》中的警察查尔斯·陆克警长在马格利·阿林厄姆的许多小说中起着重要的作用。他与坎皮恩又有很大的反差：“一条强壮的黑汉，行动敏捷。像平时一样，他滔滔不绝地说着，用手势来增加话语的分量。”但正是坎皮恩解开了《家庭内部事务》中的谜，而陆克和弗朗博一样，还要业余侦探作一番解释：“‘我完全被它愚弄了……你知道，坎皮恩，你是对的……你是怎么想到这个结局的？’”

在西里尔·哈尔(1900—1958)的《狡诈之徒》中，警察在故事中起到了侦探的作用：普雷斯队长注意到了—个微小的线索，并解开了谜。小说对任何一个角色都没有作过深入的描写。我们对普雷斯的了解最多只是他的“微笑常常让人觉得自在”。发现凶手后，普雷斯高兴地说他就要死了。受害人被描写为“可怜的与世无争的仆人”。经典侦探小说以解开谜团为全部目的，对角色的细节描写不太重视，《狡诈之徒》就是个典型的例子。

在后来的侦探推理小说中，凶手或罪犯的性格描写占了小说较重的份量。但是在这些故事写成的年代，大多数作家都抱有和阿加莎·克里斯蒂相同的观点：“我与所有的写书或读书人一样，反对罪犯，同情无辜的受害者。”切斯特顿是唯一的

innocent victim." Chesterton was the only exception. Father Brown is interested not so much in the defeat of evil and the arrest of the criminal as in the way men's minds work. In "The Invisible Man", Flambeau, the "great" criminal, has become a private detective. And at the end of the story, Father Brown, instead of bringing in the police to make an arrest, "walked those snow-covered hills under the stars for many hours with a murderer. What they said to each other will never be known."

Dennis Wheatley (1897-1977) was a prolific writer of novels on the supernatural, and in "The Case of the Thing that Whimpered", his interest in the supernatural is personified by Neils Orsen, who "had chosen to spend his life in the study of ghosts and spirits". The supernatural events which occur in Mark Hemmingway's new storehouse are so violent that Orsen says: "I really believe now that we're on the track of an *Ab-human* . . . a bodiless force — something that has somehow made its way up out of the Great Depths and found a gateway by which it can get back into this world." However, the unexpected ending restores order and provides a commonsense solution to the mystery, in the classic tradition of detective mysteries.

"The Mezzotint" and "The Unlucky Theatre" are the only two stories in this collection which offer a supernatural solution to their mysteries. In "The Mezzotint", a crime of a previous generation is solved by the observation of the changes in the picture. Order is restored once the crime has been revealed: "... it was an uncommon picture. And although it was watched with great care, it has never been known to change again." In "The Unlucky Theatre", order is restored only when the theatre is pulled down.

It is the restoration of order, following the defeat of evil, the solution of a puzzle or the explanation of a mystery, which gives detective stories their form. As Margery Allingham wrote, the popularity of the mystery story is "a sign of the popular instinct for order and form".

例外。布朗神父对战胜邪恶和逮捕罪犯并不太感兴趣，他更关心人的思想过程。在《隐形人》中，“大”罪犯弗朗博成了私人侦探。在故事末尾，布朗神父不是带领警察来逮捕犯人，而是“在星光下和一个杀人犯在白雪皑皑的小山上走了好几个小时，他们互相说了些什么，永远无人知晓”。

丹尼斯·威特利(1897—1977)是一个超自然小说的多产作家，在《泣物疑案》中，他对超自然的兴趣体现在尼尔斯·奥尔森身上，他“把毕生的时间都花在对鬼怪和精灵的研究上”。马克·海明威的新货仓里发生的超自然事件是如此的野蛮，以至于奥尔森说：“我确信我们现在正在追踪的是一个异类……是一种无形的力量——不知怎的从地狱深处冒出来，并找到一扇能回到这个世界的大门的某种东西。”但在经典侦探推理小说中，出人意料的结局总能恢复常规并提供合乎常理的解决方案破译谜团。

《网线铜版画》和《倒霉的剧院》是本书中仅有的两篇以超自然的解释解开谜团的短篇小说。在《网线铜版画》中，上一代的罪过是通过观察那幅绘画的改变来解释的，罪行被揭露后，一切便恢复了常规：“……这是一幅不寻常的绘画。尽管有人对它作过很仔细的观察，但自那以后再也没听说过那画有什么变化。”在《倒霉的剧院》中，只有拆掉剧院，常规才得以恢复。

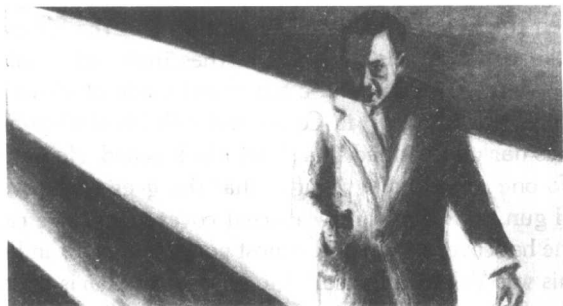
邪恶被制服，谜团得以解开，或疑案得到澄清，然后常规得以恢复，这已成为侦探小说的格式。正如马格利·阿林厄姆所说，推理小说的受人欢迎“反映了人们向往自然界的法则与遵守惯例常规的普遍天性。”

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The Blue Cross

by G. K. Chesterton

Early one morning the boat arrived at Harwich and let loose a crowd of travellers like flies, among whom the man that we must follow was in no way unusual. Nor did he wish to be. There was nothing extraordinary about him, except a slight difference between the holiday gaiety of his clothes and the official, solemn expression of his face. His clothes included a pale grey coat, a white waistcoat, and a silver hat made of straw with a grey-blue ribbon round it. Compared with his clothes his thin face was dark and ended in a short black beard. He was smoking. No one would have thought that the grey coat covered a loaded gun, that the white waistcoat covered a police card, or that the hat covered one of the most powerful brains in Europe. For this was Valentin himself, the head of the Paris police and the most famous detective in the world; and he was coming from Brussels to London to make the greatest arrest of the century.

Flambeau was in England. The police of three countries had tracked the great criminal at last from Ghent to Brussels, from Brussels to the Hook of Holland; and it was thought that he would make some criminal use of the strangeness and confusion of the meeting of priests from all over the world, which was then being held in London. Probably he would travel as some unimportant clerk or secretary connected with it; but, of course, Valentin could not be certain; nobody could be certain about Flambeau.

It is many years now since this great criminal, Flambeau, suddenly stopped bringing trouble and disturbance into the world; and when he stopped there was great quiet upon the earth. But in his best days (I mean, of course, his worst) Flambeau was an internationally well-known figure. Almost every morning people read in their daily papers that he had escaped

蓝色十字架

G.K. 切斯特顿

一天清晨，船到了哈韦奇，放出了像苍蝇般的一大群旅客，其中我们要提到的那人并没有任何异常之处，他自己也不希望这样。他没有什么特别的地方，只是那一身充满节日快乐气氛的衣服和那一脸正经严肃的表情稍稍有些不协调。他身着浅灰色外套，白色背心，头戴一顶缠有蓝灰色丝带的银色草帽。和他的衣服相比，他瘦削的脸庞显得发黑，下巴上长着一撇黑色的短须。他叼着烟。可谁也想不到灰色外套竟盖住了一支装上子弹的枪，白色背心里藏了张警察证，帽子下面竟是一颗欧洲最聪明的脑袋瓜。他就是瓦伦丁，巴黎警察的头头，世界最著名的侦探。他从布鲁塞尔来到伦敦，执行本世纪最重大的一次逮捕令。

弗朗博现在在英国，三个国家的警方从根特到布鲁塞尔，再从布鲁塞尔到荷兰的胡克终于查明了这个要犯的踪迹。人们认为他会利用陌生人的身份，趁着当时正在伦敦召开的全世界神父大会的混乱进行犯罪。也许他会以一个与会普通职员或秘书的身份出现，当然，瓦伦丁也无法确定，谁也不能肯定弗朗博会怎么干。

弗朗博这个大罪犯突然停止给世人带来麻烦和骚扰，现在算来已经有许多年过去了，他金盆洗手，地球也安宁了很多。但在他最风光的时候（当然，我是指他最坏的时候），弗朗博可是个国际知名的人物。几乎每天早晨人们都可以在日报上看到他又

punishment for one extraordinary crime by breaking the law a second time. He was a Frenchman of great strength and size who often showed great daring; and the wildest stories were told of the amusing uses that he made of his strength; how he turned a judge upside down and stood him on his head, "to clear his mind"; how he ran down the street with a policeman under each arm. It must be said of him, however, that his extraordinary bodily strength was generally employed in bloodless though hardly noble scenes. Each of his robberies would make a story by itself. It was he who ran the great Tyrolean Milk Company in London, with no cows, no carts, and no milk, but with more than a thousand people who bought from him. He did this by the simple operation of moving the little milk-cans outside people's doors to the doors of the people he was supposed to serve. A great simplicity, however, could be seen in many of his crimes. It is said that he once repainted all the numbers on the doors of the houses in a street in the middle of the night merely to lead one traveller into a trap. It is quite certain that he invented a public letterbox, which he was able to move. This he put up at quiet corners of the town because there was a chance that a stranger might drop a letter containing money into it. Lastly, he was known to be very active and quick; although his body was so large, he could jump as well as any insect and hide in the tree-tops like a monkey. For this reason the great Valentin, when he set out to find Flambeau, knew very well that his adventures would not end when he found him.

But how was he to find him? On this the great Valentin's ideas were still not settled.

There was one thing which Flambeau could not cover, even though he was very skilful at dressing to look like someone else, and that was his unusual height. If Valentin's quick eye had seen a tall apple-seller, a tall soldier, or even a fairly tall woman, he might have arrested them immediately. But just as an elephant cannot pretend to be a cat, so there was nobody on his train who could be Flambeau dressed as someone else. Valentin had already made certain that he was not among the people on the