

【英汉对照全译本】

● 外国文学名著精粹文集 ●

Around the world in 80 days

环游地球八十天

[法] 儒勒·凡尔纳



*Study English
With Eminent Writer*

Xizang People's Publishing House

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译 序

《环游地球八十天》是儒勒·凡尔纳最富盛名的作品一，也是读者们最为熟知的一部作品。根据这部小说改编成同名电影也同样深受各国观众的喜爱。

这是一部妙趣横生、情节动人的作品，作者以轻松诙谐，不无夸张的笔调描写了一位刻板、守时、严谨的典型英国人——福格先生，因与朋友许下巨额赌注，打赌要在八十天内环游地球，而出门旅行，一路上所经历的种种波折风险。虽然主人公一如所愿地赢得了打赌，但方式、过程却屡屡出人意料，令人不禁叫绝。

书中几位性情各异的人物同样给人留下深刻印象。严谨守时的福格先生，幽默能干的路路通，倒霉的菲克斯侦探，他们一路上的经历让人忍俊不禁。

凡尔纳是位知识广博的作家。在书中，他描写了世界各国不同的风土人情。英国上流社会的生活，印度的奇异风俗，新加坡的洁净美丽，日本的东西文化交融，英国化的香港里的大烟馆，美国人的性情以及摩门教徒的“真实”生活。这一切使得其作品充满情趣，阅读此书，无异于重阅19世纪世界各国的风情卷。当然，那时的英国一枝独秀，殖民地广布世界。所以，凡尔纳在书中写到，所经历的城市大体上无非英国某个城市在地球另一角落的翻版，而时至今日，如若我们再进行这样的环球旅行，相信，所经过的城市会更加各异其趣。

不过想来，像福格先生那样的旅行又有何意的，从一个交通工具换到另一个交通工具，路途中绝不扫一眼各处美景。时间固然重要，但偶尔放慢脚步是不是更好呢？而且，在交通工具更加快捷便利的今天，我们更不必如他般匆匆赶路。不过，倒是福

格准确守时这一点确实值得大家引为榜样。

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Chapter 1

In Which Phileas Fogg and
Passepartout Accept Each Other, The One
As Master, the Other As Man

Mr. Phileas Fogg lived, in 1872, at No. 7, Saville Row, Burlington Gardens, the house in which Sheridan died in 1814. He was one of the most noticeable members of the Reform Club, though he seemed always to avoid attracting attention; an enigmatical personage, about whom little was known, except that he was a polished man of the world. People said that he resembled Byron— at least that his head was Byronic; but he was a bearded, tranquil Byron, who might live on a thousand years without growing old.

Certainly an Englishman, it was more doubtful whether Phileas Fogg was a Londoner. He was never seen on "Change, nor at the Bank, nor in the counting-rooms of the "City"; no ships ever came into London docks of which he was the owner; he had no public employment; he had never been entered at any of the Inns of Court, either at the Temple, or Lincoln's Inn, or Gray's Inn; nor had his voice ever resounded in the Court of Chancery, or in the Exchequer, or the Queen's Bench, or the Ecclesiastical Courts. He certainly was not a manufacturer; nor was he a merchant or a gentleman farmer. His name was strange to

第一章

费雷亚·福格和路路通成为主仆

1872 年时，费雷亚·福格先生居住在萨维尔街 7 号的伯灵顿花园，1816 年时谢立丹就是在此辞世的。这位费雷亚·福格先生虽然竭力避免引起公众注意，但他仍然是改良俱乐部里最显赫的人物。除了知道他是一个风流倜傥的君子外，人们对他一无所知。有人说他长得像拜伦，不过他的头倒的确是拜伦似的；不过他是一个有小胡子的、冷静淡漠的拜伦，而且即便活上千年也不会变老。

费雷亚·福格是个地地道道的英国人，但是不是伦敦人倒说不定。交易所和银行从来看不到他的身影，在城里任何一家商行也找不到他；伦敦的码头也从未停泊过船主是费雷亚·福格的货船。他从未有公共职位；律师公会、内殿和中殿法学协会，林肯院和格雷院都没有听到过他的名字。他从来也没有在大法官法庭、女皇审判庭、财政法庭和教会法庭打过官司。他既不是实业家，也非批发商；既不是商人，也非农业经营者。他的名字对科学与研究学会是陌生的，他从未在那些沉稳的哲人们组成的皇家协会

the scientific and learned societies, and he never was known to take part in the sage deliberations of the Royal Institution or the London Institution, the Artisan's Association, or the Institution of Arts and Sciences. He belonged, in fact, to none of the numerous societies which swarm in the English capital, from the Harmonic to that of the Entomologists, founded mainly for the purpose of abolishing pernicious insects.

Phileas Fogg was a member of the Reform, and that was all.

The way in which he got admission to this exclusive club was simple enough. He was recommended by the Barings, with whom he had an open credit. His cheques were regularly paid at sight from his account current, which was always flush.

Was Phileas Fogg rich? Undoubtedly. But those who knew him best could not imagine how he had made his fortune, and Mr. Fogg was the last person to whom to apply for the information. He was not lavish, nor, on the contrary, avaricious; for, whenever he knew that money was needed for a noble, useful, or benevolent purpose, he supplied it quietly and sometimes anonymously. He was, in short, the least communicative of men. He talked very little, and seemed all the more mysterious for his taciturn manner. His daily habits were quite open to observation; but whatever he did was so exactly the same thing that he had always done before, that the wits of the

或伦敦协会中占过一席之地，在手工业者协会或科学与艺术联合会中也不见踪影。总之，他不属于群聚在英国首都的众多协会，从亚莫尼卡协会直到昆虫协会都不是，后者以消灭害虫为目的。

费雷亚·福格先生是改良俱乐部的成员，仅此而已。

他成为这样一个荣耀的协会的成员原因极为简单，他是通过巴林兄弟引荐的，在巴林银行他有帐户。他的帐面始终存款充足，所以他开的支票总是见单即付，信誉良好。

这个费雷亚·福格很有钱吗？这一点毫无疑问。但没人能知道他是怎么富起来的，要想知道这个秘密，最后只能向费雷亚·福格先生请教。不过，他从不挥霍无度，也不吝啬小气；只要他知道他的钱是用作高尚，有益和慈善事业时，他都默默地捐款，有时还不留姓名。总而言之，这位绅士是不爱交际的人。他少言寡语，而因为他这沉默寡言的性格使他看起来更加神秘莫测。他每日的生活习惯大家都有目共睹，他总是按部就班，千篇一律地过日子，这反倒让那些好奇的聪明人迷惑不解。

curious were fairly puzzled.

Had he travelled? It was likely, for no one seemed to know the world more familiarly; there was no spot so secluded that he did not appear to have an intimate acquaintance with it. He often corrected, with a few clear words, the thousand conjectures advanced by members of the club as to lost and unheard-of-travellers, pointing out the true probabilities, and seeming as if gifted with a sort of second sight, so often did events justify his predictions. He must have travelled everywhere, at least in the spirit.

It was at least certain that Phileas Fogg had not absented himself from London for many years. Those who were honoured by a better acquaintance with him than the rest, declared that nobody could pretend to have ever seen him anywhere else. His sole pastimes were reading the papers and playing whist. He often won at this game, which, as a silent one, harmonised with his nature; but his winnings never went into his purse, being reserved as a fund for his charities. Mr. Fogg played, not to win, but for the sake of playing. The game was in his eyes a contest, a struggle with a difficulty, yet a motionless, unwearying struggle, congenial to his tastes.

Phileas Fogg was not known to have either wife or children, which may happen to the most honest people; either relatives or near friends, which is certainly more unusual. He lived alone in his house in

他旅行过吗？很有可能，因为看起来没人能像他那样对世界了如指掌。无论多么偏僻的地方，他都不会没兴趣去弄个清清楚楚。有时，他寥寥数语就能化解开俱乐部里有关失踪旅行家的种种猜测。他指出各种真实的可能性，而事情的结果一般都如他所料，仿佛他天生就有千里眼似的。他应该是一个云游四方的人，至少在精神上如此。

至少有一点是确凿无疑的，那就是费雷亚·福格先生已经多年没有离开过伦敦了。那些有幸比其他入稍多了解他一些的人证实：没有人能在别的地方看见过他。他唯一的消遣就是看报和玩惠斯特。这种安静的游戏很适合他的个性，他在这样的游戏中经常赢钱，可赢的钱从来没进入自己的腰包，而是留作他的慈善基金之用。费雷亚·福格先生纯粹是为玩而玩，不是为了赢钱。玩牌在他眼里被视为一场战斗，是对困难的挑战，但这是一场不必走动，也不累人的战斗，这与他的天性十分吻合。

众所周知，费雷亚·福格先生没有家室，这种事在那些老实巴交的人身上倒常有发生，也没有亲戚朋友，这种情况要少见得多。他独自住在萨维尔街的家

Saville Row, whither none penetrated. A single domestic sufficed to serve him. He breakfasted and dined at the club, at hours mathematically fixed, in the same room, at the same table, never taking his meals with other members, much less bringing a guest with him; and went home at exactly midnight, only to retire at once to bed. He never used the cosy chambers which the Reform provides for its favoured members. He passed ten hours out of the twenty-four in Saville Row, either in sleeping or making his toilet. When he chose to take a walk it was with a regular step in the entrance hall with its mosaic flooring, or in the circular gallery with its dome supported by twenty red porphyry Ionic columns, and illumined by blue painted windows. When he breakfasted or dined all the resources of the club - its kitchens and pantries, its buttery and dairy - aided to crowd his table with their most succulent stores; he was served by the gravest waiters, in dress coats, and shoes with swan-skin soles, who proffered the viands in special porcelain, and on the finest linen; club decanters, of a lost mould, contained his sherry, his port, and his cinnamon-spiced claret; while his beverages were refreshingly cooled with ice, brought at great cost from the American lakes.

If to live in this style is to be eccentric, it must be confessed that there is something good in eccentricity.

The mansion in Saville Row, though not sumptuous, was exceedingly

有任何人进过他的家。一个仆人足够他使唤了。他每日在俱乐部按时准点用午餐和晚餐,到同一个餐厅,坐在同一张餐桌上,他从不与俱乐部其他成员共餐,也从不邀请外客,12点准时回家睡觉,从来不住俱乐部为会员准备的舒适房间。一天24小时,他在萨维尔街的家呆上10个小时,要么是睡觉,要么就是洗漱。如果要散步,他也只情愿在俱乐部过厅细木镶嵌的地板上或回廊里踱着固定的步子,回廊的上方是20根红云斑石的爱奥尼亚柱支撑着蓝色玻璃穹顶,阳光从这透进来照亮整个走廊。无论是晚餐还是午餐,俱乐部的厨房、食品柜、贮酒库、奶品房都动用所有资源为他提供美味佳肴;俱乐部里那些身穿黑礼服、脚蹬软底鞋、神态严肃的侍者用别致的瓷具给他端上菜肴,放在精美的桌布上,俱乐部里那些模子已经失传的水晶杯里盛着他的雪梨酒、葡萄酒以及添了肉桂的红葡萄酒;他喝的饮料是用花巨资从美国的湖泊运来的冰冰镇的。

如果说在这种条件下,这样的生活方式有些古怪,那么应该承认这种古怪也有它的优点。

萨维尔街的住宅虽然并不富丽堂皇,但却特别的舒适。由于房

comfortable. The habits of its occupant were such as to demand but little from the sole domestic, but Phileas Fogg required him to be almost superhumanly prompt and regular. On this very 2nd of October he had dismissed James Forster, because that luckless youth had brought him shaving-water at eighty-four degrees Fahrenheit instead of eighty-six; and he was awaiting his successor, who was due at the house between eleven and half-past.

Phileas Fogg was seated squarely in his armchair, his feet close together like those of a grenadier on parade, his hands resting on his knees, his body straight, his head erect; he was steadily watching a complicated clock which indicated the hours, the minutes, the seconds, the days, the months, and the years. At exactly half-past eleven Mr. Fogg would, according to his daily habit, quit Saville Row, and repair to the Reform.

A rap at this moment sounded on the door of the cosy apartment where Phileas Fogg was seated, and James Forster, the dismissed servant, appeared.

"The new servant," said he.

A young man of thirty advanced and bowed.

"You are a Frenchman, I believe," asked Phileas Fogs, "and your name is John?"

"Jean, if monsieur pleases," replied the newcomer, "Jean Passepartout, a sur-

主的生活习惯一成不变，仆人做的事也就少之又少了。但是，费雷亚·福格先生要求他的仆人准时准点、一丝不差地为他服务。10月2日那一天，费雷亚·福格先生就辞退了詹姆斯·弗斯特，就是因为这个不幸的年轻人给他递去的是华氏84度的剃胡子用的热水，而不是他主人要求的华氏86度的热水。现在他正在等待他的接班人呢，这个人应该在11点和11点半之间到。

费雷亚·福格先生稳稳地坐在太师椅上，双脚象接受检阅的士兵那样紧紧并拢；他双手放在膝盖上，身子挺直，高昂着头，眼睛一眨不眨地盯着他那个复杂的挂钟，这挂钟能显示时、分、秒、日、月和年。按照常规，钟一敲11点半，福格先生就要离开家，前往改良俱乐部。

就在这时，从这个舒适的客厅大门处传来一声敲门声，福格先生就坐在客厅里。被辞退的詹姆斯·弗斯特走进来。

"新仆人到。"他说。

一个30来岁的小伙子走进来并向主人行了礼。

"我认为你是法国人，"费雷亚·福格先生问道，"你的名字叫什么？"

"我叫杰，请别见怪，"新来的仆人回答说，"杰·路路通，路路

name which has clung to me because I have a natural aptness for going out of one business into another. I believe I'm honest, monsieur, but, to be out spoken, I've had several trades. I've been an itinerant singer, a circus-rider, when I used to vault like Leotard, and dance on a rope like Blondin. Then I got to be a professor of gymnastics, so as to make better use of my talents; and then I was a sergeant fireman at Paris, and assisted at many a big fire. But I quitted France five years ago, and, wishing to taste the sweets of domestic life, took service as a valet here in England. Finding myself out of place, and hearing that Monsieur Phileas Fogg was the most exact and settled gentleman in the United Kingdom, I have come to monsieur in the hope of living with him a tranquil life, and forgetting even the name of Passepartout."

"Passepartout suits me," responded Mr. Fogg. "You are well recommended to me; I hear a good report of you. You know my conditions?"

"Yes, monsieur."

"Good! What time is it?"

"Twenty-two minutes after eleven," returned Passepartout, drawing an enormous silver watch from the depths of his pocket.

"You are too slow," said Mr. Fogg.

"Pardon me, monsieur, it is impossible."

"You are four minutes too slow. No

通是我的绰号，这名字跟我那天生的万事精通的本事相配。我自认是个老实人，不过坦率地说，我干过不少行当。我当过流浪歌手、马戏演员，像莱奥塔那样在秋千上翻腾，像布龙丹一样在钢丝上跳舞；后来我还成了体操教练，这样能更好地发挥我的才能。最后，我曾是巴黎的消防队的中士，参加过好几次大火灾的救援呢。可是我五年前就离开巴黎了。我想体验一下家庭生活，于是我在英国干跟班。但是都不称心如愿，当我得知费雷亚·福格先生您是全英国最准时守约、最深居简出的绅士时，我就来到先生家，希望能过上安稳的日子，忘掉过去，甚至忘掉路路通这个绰号。"

"路路通很合我的口味，"主人回答说，"你已经很好地自我推荐了，你听说过许多有利于你的情况。你知道在我这里干活的条件吗？"

"知道，先生。"

"很好，现在几点了？"

"11点22分，"他从背心的小口袋里掏出一只大银表，回答道。

"你的表慢了，"福格先生说。

"您别见怪，先生，这不可能……"

"你的表慢了4分钟。没关系，

matter; it's enough to mention the error. Now from this moment, twenty-nine minutes after eleven, a.m., this Wednesday, 2nd October, you are in my service."

Phileas Fogg got up, took his hat in his left hand, put it on his head with an automatic motion, and went off without a word.

Passepartout heard the street door shut once; it was his new master going out. He heard it shut again; it was his predecessor, James Forster, departing in his turn. Passepartout remained alone in the house in Saville Row.

你只要记住误差就够了。那么，从现在开始，10月2日星期三上午11点29分，你就是我的仆人了。”

费雷亚·福格先生接着就站了起来，左手取了帽子机械地戴在头上，没再说一句话就出门了。

路路通又一次听见大门关上的声音，这是他的新主人出门了。接下来又有一次，这回是他的前任詹姆斯·弗斯特出去了。路路通独自一人呆在萨维尔街房子里。

Chapter 2

In Which Passepartout is Convinced
That He Has At Last Found His Ideal

"Faith," muttered Passepartout, somewhat flurried, "I've seen people at Madame Tussaud's as lively as my new master!"

Madame Tussaud's "people," let it be said, are of wax, and are much visited in London; speech is all that is wanting to make them human.

During his brief interview with Mr. Fogg, Passepartout had been carefully observing him. He appeared to be a man about forty years of age, with fine, handsome features, and a tall, well-shaped figure; his hair and whiskers were light, his forehead compact and unwrinkled, his face rather pale, his teeth magnificent. His countenance possessed in the highest degree what physiognomists call "repose in action," a quality of those who act rather than talk. Calm and phlegmatic, with a clear eye, Mr. Fogg seemed a perfect type of that English composure which Angelica Kauffmann has so skilfully represented on canvas. Seen in the various phases of his daily life, he gave the idea of being perfectly well-balanced, as exactly regulated as a Leroy chronometer. Phileas Fogg was, indeed, exactitude personified, and this was betrayed even in the expression of his very hands and feet; for in men, as well as in animals, the limbs themselves are expressive of the passions.

第二章

路路通深信他终于找到了理想的工作

"老实说,"有些目瞪口呆的路路通咕哝着说道,"我在图索太太那看到的那些大人物和我的新主人一样是活生生的!"

这里得解释一下,图索太太的那些"大人物"都是蜡像,在伦敦参观的人络绎不绝,它们惟一的缺陷就是不能说话。

就在他与福格先生简短的交谈之间,路路通仔细地打量了他的新主人:他看起来大约有40岁,相貌英俊,气度不凡,身材高大,体格匀称,头发和胡须都是金色的,光滑的前额看不到一丝皱纹,面容颇为苍白,一口整齐的牙齿令人惊叹。他的面容可以说达到了相士们所说的"动中之静"的最高境界,这是所有行动多于语言的人们所共同拥有的特点。沉着冷静,眼睛炯炯有神,他是最典型的那种冷峻的英国人,昂热丽卡·考夫曼在她的画中入骨三分地勾画了这类人的特征。从他日常生活中的所做所为来看,这位绅士给人的印象是在任何方面都是四平八稳,尤如利若伊的记时器一样精确无误。费雷亚·福格其实就是准确性的化身,他的举手投足均可以昭示出这一点,因为人和动物一样,四肢本身就是感情表达的器官。

He was so exact that he was never in a hurry, was always ready, and was economical alike of his steps and his motions. He never took one step too many, and always went to his destination by the shortest cut; he made no superfluous gestures, and was never seen to be moved or agitated. He was the most deliberate person in the world, yet always reached his destination at the exact moment. He lived alone, and, so to speak, outside of every social relation; and as he knew that in this world account must be taken of friction, and that friction retards, he never rubbed against anybody.

As for Passepartout, he was a true Parisian of Paris. Since he had abandoned his own country for England, taking service as a valet, he had in vain searched for a master after his own heart. Passepartout was by no means one of those pert dunces depicted by Moliere with a bold gaze and a nose held high in the air; he was an honest fellow, with a pleasant face, lips a trifle protruding, soft-mannered and serviceable, with a good round head, such as one likes to see on the shoulders of a friend. His eyes were blue, his complexion rubicund, his figure almost portly and well-built, his body muscular, and his physical powers fully developed by his exercises of his younger days. His brown hair was somewhat tumbled; for, while the ancient sculptors are said to have known eighteen methods of arranging Minerva's tresses, Passepartout was familiar with but one of

他是那种讲求准确，做事周到的人，因而从来不匆匆忙忙，总是一幅成竹在胸的样子，走路和行动都精打细算。他从不多走一步，总是抄捷径到达目的地，他没有什么多余的动作。人们从未见他感动或恼怒过。他是世上最慢条斯理的人，但总是准时到达。他一个人过活着，也就是说，几乎是过着离群索居的日子。他也明白生活中必须与人交往，可是交往费时误事，于是他就不与任何人交往。

至于路路通，他可是个地地道道的巴黎人，自从他离开故国想到英国给人做贴身跟班以来，他一直没能找到一个称心如意的雇主。路路通可一点不象莫里哀笔下那些粗鲁的小丑；他们都胆大妄为、目空一切，路路通可不是。他是个相貌可爱的正直小伙子，嘴唇微微突出，性情温和，而且乐于助人，再加上一个圆圆的脑袋，每个人见了他都会觉得像见到了朋友一样亲切。他有着蓝色的眼睛，红润的面容，身材魁梧，肌肉结实有力，他的肌肉和强健体格都得归功于年轻时的锻炼。他棕色的头发总是乱蓬蓬的。如果说古代雕塑家掌握了密涅瓦梳理头发的18种技巧，路路通只掌握了一种：用粗齿梳子刷刷梳三下，头发就梳好了。