

陋室銘 - 劉禹錫

lou` shi` ming' liu' yu^ xi-

"Inscription - The Crude House" – by Liu Yu Xi

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繁體版 Complicated Chinese Script, http://www.tsoidug.org/Literary/Crude_House_Comp.pdf

(URL to simplified Chinese Script 到簡體版: http://www.tsoidug.org/Literary/Crude_House_Simp.pdf)

NOTE:

劉禹錫（公元772—842）為朝廷禮部尚書時參加了企圖限制宦官和藩鎮勢力的“永貞革新”，革新失敗後被貶為低級的縣行政官吏。見他仍然公開地提倡革新，知縣（縣長）便違反當時關於該職位的酬薪律例，把劉禹錫安置在最簡陋、只有一室的一間小房子居住。劉禹錫依然不屈，寫了這篇文章，碑刻豎立門外。（見：

<http://baike.baidu.com/view/218529.html?fromTaglist>)

As Minister of Rites at the imperial court, Liu Yu Xi (772 – 842 C.E.) took part in the Yong Zhen Reform, which attempted to limit the power of the palace eunuchs and the provincial governors. When the Reform failed he was demoted to be a mere county administrative officer out in one of the provinces. Upon seeing that he continued to openly espouse the Reform Movement, the county head placed Liu's living quarters in the crudest little house with only one room, contrary to existing remuneration regulations for his rank, which called for three chambers and three living rooms. Unbowed, Liu wrote this piece and had it inscribed in stone and erected outside the little house. (See:

<http://baike.baidu.com/view/218529.html?fromTaglist>)

原文 Text

(拼音四聲 4 tones in Pinyin denoted as 1: di-, 2: di', 3: di^, 4: di`)

山不在高，有仙則名。

shan- bu' zai` gao- you^ xian- ze' ming'

It matters not the height; if an immortal resides in a mountain it becomes famous.

水不在深，有龍則靈。

shui^ bu' zai` shen- you^ long' ze' ling'

It matters not the depth; if a dragon lives in a body of water it becomes magical.

斯是陋室，惟吾德馨。

si- shi` lou^ shi`, wei' wu' de' xin-

This is a crude house; only I appreciate its fragrance.

苔痕上階綠，草色入簾青。

tai' hen' shang' jie- lu', cao^ se' ru' lian' qing-

Moss ascends the steps, turning them green, and the grass' color enters the blinds, turning them light green.

談笑有鴻儒，往來無白丁。

tan' xiao' you^ hong' yu' wang^ lai' wu' bai' ding-

In talk and laughter there are scholars with profound knowledge, and among those coming and going there are no illiterate men.

可以調素琴閱金經。

ke' yi^ tiao' su' qin' yue' jin- jing-

One can play the lute and read the golden scriptures.

無絲竹之亂耳，無案牘之勞形。

wu' si- zhu- zhi- luan` er^, wu' an` du' zhi- lao' xing'

There is no string or wind instruments to confuse the ear, and no desk paper work to strain the body.

南陽諸葛廬，西蜀子雲亭。

nan' yang' zhu- ge' lu', xi- shu^ zi' yun' ting'

It's Zhu Ge's thatched house in Nanyang; it's Zi Yun's gazebo in West Shu.

孔子云，何陋之有？

kong' zi' yun' he' lou` zhi- you^

Confucius says, "What crudeness is there?"

COMMENT:

這篇文體屬晉朝（約公元250—400）以來直到劉禹錫時唐代（約公元600—900）風行大約七百年來的“駢文”。字句都構成相同字數、詞性和結構的對聯，又時常壓韻，接近詩詞體格。與劉禹錫同時代的韓愈倡導了“古文運動”，提倡文句摹仿漢朝（約公元前200—公元200）的古代言語，駢文便被古文取代為主流文體。（見

<http://zh.wikipedia.org/wiki/駢文> 和 <http://baike.baidu.com/view/8064.htm>。）

The style of this essay belongs to the “parallel prose (*pian' wen'*)”, popular for about 700 years from the Jin Dynasty (about 250 – 400 C.E.) up to the time of Liu Xiu Xi's Tang Dynasty (about 600 – 900 C.E.). In “parallel prose” the sentences form couplets that often rhyme and that have the same number of words, parts of speech, and sentence structure, approaching poetry in form. Liu's contemporary Han Yu initiated and led the “Ancient Prose Movement”, which advocated mimicking the ancient language of the Han Dynasty (about 200 B.C.E. – 200 C.E.), and henceforth “parallel prose” was replaced by “ancient prose” as the dominant style. (See <http://zh.wikipedia.org/wiki/駢文> and <http://baike.baidu.com/view/8064.htm>.)