



To the tune "Treading on the Sedges"—"On the narrow path, red flowers are few now"

踏莎行·小徑紅稀

Text Information

Author | Yan Shu

Language | Chinese

Period | 11th Century

Genre | Song lyric (ci)

Source | Tang, Guizhang 唐圭璋 (ed.). *Quan Song Ci* 全宋詞. Vol 1. Beijing: Zhonghua shu ju, 1965, 99.

Collection | Love Songs of the Medieval World: Lyrics from Europe and Asia

URL | https://sourcebook.stanford.edu/text/yan_shu_narrow_path/

Translation by Qian Jia. Introduction and notes by Nina Du and Runqi Zhang.

Introduction to the Text

This piece is mostly focused on the description of spring scenery and the speaker's sadness at the end of the spring. It can be read as an attempt to convey the beauty of nature as well as a metaphor for the transience of happiness.

The *ci* genre of Chinese poetry first emerged in the Sui dynasty (581-619), was further developed in the Tang dynasty (618-907) and matured in the Northern Song dynasty (960-1127). *Ci* is usually translated into English as "song lyrics". This is because *ci* were composed by poets to fit pre-existing tunes. The number of lines, the line lengths, and the tonal and rhythmic patterns of *ci* vary with the tunes, which number in the hundreds. One common occasion for composing *ci* would be a banquet: song lyrics would be scribbled down by guests and then sung by musical performers as entertainment. Other occasions for composing and enjoying *ci* would be more casual: the poet might sing the lyrics to himself at home or while travelling (many *ci* poets were civil servants of the Imperial Court and often had to travel great distances to carry out their work). Sometimes the lyrics would be sung by ordinary people in the same way as folk songs. This oral and musical quality sets it apart from other genres of poetry in China during the same period, which were largely written texts with more elevated objectives. There are two main types of *ci*: wǎnyuē (婉约, "graceful") and háofàng (豪放, "bold"). The wǎnyuē subgenre primarily focuses on emotion and many of its lyrics are about courtship and love, while the háofàng subgenre often deals with themes that were considered more profound by contemporary audiences, such as ageing and mortality, or the rewards and disappointments of public service.

Yan Shu, a powerful statesman in the early Northern Song court, had a long and successful career both as an official and as a poet. Among his many literary achievements (which include poetry, song lyrics and prose) his *ci* compositions are best known. His lyrics are elegant in their choice of words, controlled in the emotions they express, and not as playful as the *ci* of other well-known poets. They often capture feelings of solitude and sorrow, creating a melancholic mood, but the poet is rarely explicit about what triggers the worry or sadness.

About this Edition

The original text of this *ci* is based on the edition by Tang Guizhang 唐圭璋 (*Quan Song Ci* 全宋詞. Vol 1. Beijing: Zhonghua shu ju, 1965). Punctuation follows the edition. Since *ci* poetry rarely includes personal pronouns, and gender-differentiated pronouns did not exist in Classical Chinese of this period, the gender of the speaker as well as their perspective (e.g. first, second or third person) must often be deduced by the translator from context.



Further Reading

Chang, Kang-i Sun. *The Evolution of Tz'u Poetry: from Late Tang to Northern Sung*. Princeton UP, 1980.

- *A standard survey of the early history of Chinese song lyrics (romanized as both ci and tz'u).*

Egan, Ronald. "The Song Lyric." *The Cambridge History of Chinese Literature*, vol. 1, edited by Stephen Owen, Cambridge UP, 2010, pp. 434-452.

- *An overview of the genre.*

Owen, Stephen. *Just a Song: Chinese Lyrics from the Eleventh and Early Twelfth Centuries*. Asia Center, Harvard UP, 2019.

- *A recent new history of the genre.*

Tang, Guizhang 唐圭璋, editor. *Quan Song Ci 全宋詞*. Zhonghua shu ju, 1965. 5 vols.

- *A comprehensive edition of ci from the Song dynasty and the source text for the ci in this collection (introductions and annotations are in Chinese).*



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踏莎行 · 小徑紅稀

踏莎行

To the tune "Treading on the Sedges"

小徑紅稀，
芳郊綠徧。
高臺樹色陰陰見。
春風不解禁楊花，
濛濛亂撲行人面。

On the narrow path, red flowers are few now,
While the fragrant countryside is green throughout.
The color of the trees upon the high terrace appears dark and
shady.

5 The spring breeze does not know to prevent the willow catkins
from pelting the faces of passersby in a drizzle of fluff.

翠葉藏鶯，
珠簾隔燕。
爐香靜逐遊絲轉。
一場愁夢酒醒時，
斜陽卻照深深院。

The verdant leaves hide the orioles;
The pearl curtain keeps the swallows out.
The incense burner quietly chases the winding smoke.

10 After a sorrowful dream, as I sober up,
The slanting sun shines into the deep courtyard.

Critical Notes

Translation

Line 7 The "pearl curtain" refers to a curtain made of strung pearls.

Line 7 "Swallows" here refers to the girls behind the curtain.