

IS THERE A TEXT IN THESE “CRICKETS”? ON RENDITIONS OF THE ODE “XI SHUAI” 蟋蟀 IN WARRING STATES MANUSCRIPTS, OR TWO WAYS OF APPROACHING THREE MANIFESTATIONS OF “ONE POETRY”¹

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ABSTRACT Three songs named “Cricket” (“Xi shuai” 蟋蟀), or, depending on one’s criteria for what makes a song a song, three versions of one song, are found in the transmitted *Book of Songs* (*Shijing* 詩經), the Tsinghua *Raising a Cup to Qi* (*Qi ye* 耆夜) manuscript, and the recently published Anhui University *Airs* (*Feng* 風) manuscript (henceforth *Anda Airs*). A great deal of scholarship has discussed the relationship of the first two texts, and in particular their relation to a hypothetical *urtext* or a “repertoire” of material that does not in itself constitute a single, reified text. This essay, in addition to investigating the question of the song’s textual identity in light of the *Anda Airs*, proposes a set of criteria, based on the intertextual traces of what I term “bounding,” “frame motifs,” and “contextualization,” by which the songs can be considered a single, recognizable text. Moreover, as a complement to the model of freely rearranging modular repertoires in preimperial Chinese manuscript culture, I outline a new perspective that considers the role of editorial intentionality in bringing a text into being.

KEYWORDS *Shijing*, text formation, textual identity, “Xi shuai”, *Airs of States*, manuscript culture, Warring States, drinking songs

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《蟋蟀》中有文本嗎？一首詩在戰國寫本中的多元面貌，亦或對“詩體”三個不同呈現的兩種觀點

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摘要 《毛詩·唐風》、清華簡《耆夜》以及安徽大學 2019 年公佈的《邦風》寫本（安大簡《詩》）都有名為“蟋蟀”的詩歌。關於前兩本“蟋蟀”之間的關係，已有大量學術討論，尤其是針對兩本“蟋蟀”與《詩·蟋蟀》的“原本”（*urtext*）有何種關係。但另外也有學者認為，“蟋蟀”沒有固定文本，而將三本“蟋蟀”視為一個尚未定型“詩歌素材庫”（*poetic repertoire*）的不同呈現。基於《詩經》互文的分析，本文擬提出一套標準，根據所謂“界定”（*bounding*）、“框架格局”（*frame motifs*）及“情境化”（*contextualization*）的痕跡，來判斷這些“蟋蟀”能否視為同一個文本，並且，根據安大簡《詩》，重新探討三個“蟋蟀”的文本身份。此外，為了補充“素材庫”中所推測的構成模式，即以不同模組（*modular elements*）的自由重組，本文將提供一種新的視角，強調編輯意圖（*editorial intentionality*）在文本生成過程中的作用。

關鍵詞 詩經 文本形成 文本身份 《蟋蟀》 國風 寫本文化 戰國 飲酒歌

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