

A Study on the Compilation, Revision, and Re-compilation of the *Da Song Tianwen Shu*

Authors: Dai Tiancai

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Abstract

Da Song Tianwen Shu was compiled by Wang Anli and others on the basis of over seven hundred volumes of yin-yang texts collated under the supervision of Chen Xiang, and was completed in the sixth year of the Yuanfeng reign period (1083) under Emperor Shenzong of the Song Dynasty. During its compilation, *Da Song Tianwen Shu* likely consulted Yu Jicai's *Lingtai Miyuan*, the Astronomical Treatise of the *Book of Jin*, and Yang Weide's *Jingyou Qianxiang Xinshu*. The Ming manuscript copy of *Lingtai Miyuan* is largely identical in content to this work, and *Lingtai Miyuan* excised certain historical events of the Song Dynasty that were treated in *Da Song Tianwen Shu*. This demonstrates that the extant version of *Lingtai Miyuan* was not authored by Yu Jicai of the Sui Dynasty and subsequently revised by Wang Anli and others, but rather constitutes an adapted version of *Da Song Tianwen Shu*, thereby rectifying the error in the *Siku Quanshu Zongmu*.

Full Text

A Study of the Compilation, Revision, and Adaptation of the *Great Song Astronomical Book*—Centered on the *Song Astronomical Treatise* from the Shanghai Library Collection

Abstract: The *Great Song Astronomical Book* was compiled by Wang Anli and others on the basis of over seven hundred volumes of yin-yang books collated under the supervision of Chen Xiang, and was completed in the sixth year of the Yuanfeng reign (1083) of Emperor Shenzong of the Song Dynasty. During its compilation, references were likely made to Yu Jicai's *Lingtai Secret Garden*, the *Astronomical Treatise* of the *Book of Jin*, and Yang Weide's *Jingyou Qianxiang New Book*. The Ming manuscript copy of the *Lingtai Secret Garden* is largely identical in content to this book, and the *Lingtai Secret Garden* deleted portions

of the Song historical events mentioned in the *Great Song Astronomical Book*. This proves that the extant version of the *Lingtai Secret Garden* was not written by Yu Jicai of the Sui Dynasty and revised by Wang Anli and others, but is rather an adapted version of the *Great Song Astronomical Book*, which can correct the errors in the *General Catalogue of the Complete Library of the Four Treasuries*.

Keywords: *Great Song Astronomical Book*; Wang Anli; *Lingtai Secret Garden*

Recently, a Ming manuscript copy of the fifteen-volume *Song Astronomical Treatise* from the Shanghai Library collection has attracted scholarly attention. Through academic discussion, it has been confirmed that this work is the *Great Song Astronomical Book* compiled by Wang Anli (1034–1095) and others during the Northern Song Dynasty, with additional copies held by the National Museum and Nanjing Library. The compilers of the *General Catalogue of the Complete Library of the Four Treasuries* stated: “The various books compiled by the Song Dynasty’s Directorate of Astronomy, such as the *Qianxiang New Book*, *Great Song Astronomical Book*, *Celestial Classic*, and *Stellar History*, which are listed in the *Comprehensive Examination of Literature*, have all been lost. Only Su Song’s *Yixiang Fayao* and this text (*Lingtai Secret Garden*) survive. One details the system of armillary sphere observation, while the other records methods of astronomical prognostication. Although divination is a minor art and insufficient for discussing the principles of observing patterns and detecting changes, considering that none of the astronomical books recorded in the *Sui Treatise* survive today, and since this book is based on Jicai’s original work, ancient texts from before the Zhou can still be glimpsed in general outline. Preserving it as material for textual research is also acceptable.” The *Qianxiang New Book* still exists in a Song manuscript fragment, and the *Great Song Astronomical Book* has not been lost either. However, the *Lingtai Secret Garden* included in the *Complete Library of the Four Treasuries* is actually an adapted version of the *Great Song Astronomical Book*, making the compilers’ discussion erroneous. As an official prognostication book compiled during the Northern Song Dynasty, the *Great Song Astronomical Book* holds significant value for both the history of astronomy and historical literature studies. Currently, there is no systematic discussion in academia regarding the compilation time, personnel, process, reference materials, and specific circumstances of its adaptation into the *Lingtai Secret Garden*. Therefore, this article, centered on the Ming manuscript copy of the *Song Astronomical Treatise* from the Shanghai Library, addresses these issues and preliminarily reveals the book’s value in textual authentication and error correction.

I. Compilation Time, Personnel, and Process of the *Great Song Astronomical Book*

The compilers of the *General Catalogue* believed that the *Great Song Astronomical Book* was completed before the Yuanfeng institutional reforms, which took place between the third and fifth years of the Yuanfeng reign (1080) under Emperor Shenzong. The *General Catalogue* states: “After the table of contents, the titles listed are: Compiler, Director of the Directorate of Astronomy, and Manager of Armillary Sphere and Water Clock Testing Yu Daji; Director of the Central Office of the Directorate of Astronomy and Acting Director of the Directorate of Astronomy Ding Xun; Co-reviewer, Court Gentleman for Consultation, and Light Chariot Commandant Ouyang Fa; Reviewer, Hanlin Academician, Court Gentleman for Consultation, Drafter of Proclamations, Acting Director of the Ministry of Personnel, Director of the Academy of Scholarly Worthies, Manager of Affairs of the Directorate of Astronomy, and Upper Cavalry Commandant Wang Anli. According to historical records, Ouyang Fa (courtesy name Bohe) was the eldest son of Ouyang Xiu. Histories state that he thoroughly investigated astronomy and geography, reaching the position of Palace Censor, but do not mention his involvement with this book. Wang Anli (courtesy name Hefu) was the younger brother of Wang Anshi. He served as Hanlin Academician in the early Yuanfeng period, before the institutional reforms, hence the Bureau of Astronomy was still called the Directorate of Astronomy. The *Song History: Bibliographic Treatise* records Wang Anli’s *Astronomical Book* in sixteen volumes, presumably because of his expertise in this field, thus entrusting him with the review.” The *General Catalogue* compilers had not seen the *Great Song Astronomical Book* and therefore did not know that the *Lingtai Secret Garden* they examined was a forged version (see below). Consequently, they believed that both the *Great Song Astronomical Book* and the revised *Lingtai Secret Garden* existed as separate works, with both being written before the Yuanfeng institutional reforms.

In reality, the *Great Song Astronomical Book* was completed in the sixth year of Yuanfeng, after the institutional reforms. The *Extended Continuation of the Comprehensive Mirror for Aid in Government* records for the fourteenth day of the sixth month in the sixth year of Yuanfeng: “The Office for Compiling Astronomical Books submitted the compiled *Astronomical Book* in sixteen volumes, requesting that it be kept by the Directorate and also distributed to the Hanlin Astronomical Institute and the Office for Testing the Armillary Sphere and Water Clock.” The *Yuhai* states: “On the fourteenth day of the sixth month in the sixth year of Yuanfeng (1083), the Office for Compiling Astronomical Books submitted the compiled *Astronomical Book* in sixteen volumes, requesting that it be kept by the Directorate and distributed to the Astronomical Institute, which was approved. At that time, Chen Xiang oversaw the project, and Ouyang Fa participated in the revision.” The sixteen-volume *Astronomical Book* mentioned here is the *Great Song Astronomical Book*. The *Song History: Bibliographic Treatise* records “Wang Anli’s *Astronomical Book* in sixteen vol-

umes.” The *Yuhai* also records “Our Dynasty’s *Astronomical Book*”: “The *Great Song Astronomical Book* with table of contents, sixteen volumes.” These sixteen volumes clearly correspond to one volume per book, and notably, this count includes the table of contents. The *Zhizhai Shulu Jieti* states: “The *Great Song Astronomical Book* in fifteen volumes, author not recorded, not found in the *Bibliography of the Imperial Library* either, presumably a book currently used by the Directorate of Astronomy,” which matches the present fifteen-volume *Great Song Astronomical Book*, indicating that among the sixteen volumes of the *Great Song Astronomical Book*, one volume (one book) was the table of contents, with only fifteen volumes of main text.

There appears to be a contradiction in the *Yuhai* records. Chen Xiang (1017–1080) died in the third month of the third year of Yuanfeng and could not have participated in presenting the astronomical book in the sixth year of Yuanfeng. However, this record has documentary basis. Zhang Lei’s *Epitaph for Ouyang Bohe* states: “At that time, the Directorate of Astronomy had just been ordered to examine ancient prognostication books for similarities and differences, and to compile them into a *Astronomical Book*. The work had long remained unfinished, and Chen Xiang was supervising the project when he recommended Ouyang for the revision. Ouyang examined the rights and wrongs, made selections and arrangements, and when the book was completed, it was ordered to be stored in the Bureau of Astronomy.” This passage mentions both the Directorate of Astronomy and the Bureau of Astronomy. The *Song History* records: “When the Yuanfeng institutional reforms were implemented, the Directorate of Astronomy was abolished and the Bureau of Astronomy was established.” In the *Extended Continuation of the Comprehensive Mirror for Aid in Government*, the Bureau of Astronomy first appears on the bing-shen day of the fifth month of the fifth year of Yuanfeng, when the name Directorate of Astronomy was also recorded. Both the *Extended Continuation* and the *Yuhai* record the sixth year of Yuanfeng request for “keeping by the Directorate,” indicating that the Directorate of Astronomy and the Bureau of Astronomy may have coexisted for a period or that both names were used simultaneously. Since the name Bureau of Astronomy first appeared in the fifth year of Yuanfeng, and the completed *Astronomical Book* was “ordered to be stored in the Bureau of Astronomy,” the book’s completion must have been after this year. Therefore, the phrase “the Bureau of Astronomy was still called the Directorate of Astronomy” cannot serve as evidence that the *Great Song Astronomical Book* was completed before the Yuanfeng institutional reforms.

The compilation of the *Great Song Astronomical Book* actually occurred in two stages. Based on information recorded in Ouyang Fa’s epitaph, Chen Xiang was responsible for “examining ancient prognostication books for similarities and differences,” which represents the first stage of compiling the *Great Song Astronomical Book*. Chen Xiang was appointed to supervise the Directorate of Astronomy in the tenth year of Xining. “On the twenty-third day of the twelfth month of the first year of Yuanfeng (1078), the supervisor of the Directorate of Astronomy received an imperial order to collate yin-yang books from the

imperial library and private collections, establish a repository for them, and compile them into 719 volumes for submission”. This collation of yin-yang books amounted to 719 volumes, not the *Great Song Astronomical Book* completed in the sixth year of Yuanfeng. The second stage involved compiling the *Great Song Astronomical Book* based on the collated yin-yang books. Because such books were difficult to compile, Chen Xiang recommended Ouyang Fa’s participation. The simultaneous appearance of both Directorate of Astronomy and Bureau of Astronomy in Ouyang Fa’s epitaph indicates that the revision work was not completed during Chen Xiang’s tenure.

The Yuanfeng-collated fragment of Yang Weide’s *Jingyou Qianxiang New Book* survives to this day, proving that Chen Xiang indeed supervised the collation of yin-yang books. At the end of the *Jingyou Qianxiang New Book*, the titles and names of participating officials are recorded:

[The long list of officials from the original text]

The thirteen individuals involved in the collation and transcription included Chen Xiang, Zhou Cong, Ding Xun, Yu Taigu, and others, with Chen Xiang holding the highest rank. Chen Xiang held multiple concurrent positions and only oversaw the project in general, likely not participating in the specific tasks of collating books.

The second stage of the *Great Song Astronomical Book* was supervised by Wang Anli. The *Yuhai* states: “The supervision of the Directorate of Astronomy was entrusted to loyal and upright court officials, with Sima Guang first appointed in the early Shenzong period, and Wang Anli reappointed during the Yuanfeng period”, indicating that Wang Anli supervised the Directorate of Astronomy after Chen Xiang. As cited above from the *General Catalogue*, the *Lingtai Secret Garden* lists the official titles of Wang Anli, Ouyang Fa, Ding Xun, and Yu Daji. According to the signature in the *Jingyou Qianxiang New Book* cited above, “Yu Daji” should be “Yu Taigu,” and both he and Ding Xun held positions in the Directorate of Astronomy in the early Yuanfeng period.

Wang Anli’s official career is not completely recorded in historical texts. In the first month of the fifth year of Yuanfeng, Wang Anli served as Hanlin Academician, and in the seventh month of the seventh year of Yuanfeng, he was appointed prefect of Jiangning. Combined with the statement that “Wang Anli was reappointed during the Yuanfeng period,” his supervision of the Directorate of Astronomy likely occurred between the third and seventh years of Yuanfeng. Ouyang Fa’s epitaph provides detailed records of his official positions:

[The long quote from the epitaph]

The positions of Court Gentleman for Consultation, Supervisor of the Seventh Boundary of Jingmi, and Light Chariot Commandant match those recorded in the *Lingtai Secret Garden*. We can confirm that Wang Anli, Ouyang Fa, Ding Xun, and Yu Taigu all served in the Directorate of Astronomy during the Yuanfeng period, which aligns with the *Yuhai* record that the *Great Song*

Astronomical Book was completed in the sixth year of Yuanfeng.

In summary, the compilation of the *Great Song Astronomical Book* occurred in two stages, supervised respectively by Chen Xiang and Wang Anli, with final completion in the sixth year of Yuanfeng. The process from collating 719 volumes of yin-yang books to compiling the fifteen-volume *Great Song Astronomical Book* took six years, with at least fifteen participants involved in both stages. The *Great Song Astronomical Book* was compiled for official prognostication use, and its importance was such that the court was willing to invest substantial human resources, material support, and time to complete it. After its compilation, it remained “a book currently used by the Bureau of Astronomy” through the Southern Song Dynasty, demonstrating its considerable influence.

II. Compilation Materials of the *Great Song Astronomical Book*

The compilers of the *General Catalogue* believed that the *Lingtai Secret Garden* in the *Complete Library of the Four Treasuries* was revised by Wang Anli and others based on “Jicai’s original work,” and considered it a different book from the *Great Song Astronomical Book*. They had not seen the *Great Song Astronomical Book* and therefore did not know that the so-called revised *Lingtai Secret Garden* and the *Great Song Astronomical Book* were actually the same text. Qian Daxin’s *Bamboo Pavilion Diary Notes: Ancient Books Seen* records:

A *Lingtai Secret Garden* in fifteen volumes from Jiaying Shaxi was offered for sale, appearing to be a forged copy. The *Lingtai Secret Garden* was written by Yu Jicai of the Later Zhou. This copy’s first volume lists the names of compilers Yu Daji and reviewers Wang Anli and Ouyang Fa, but does not mention Jicai as the author. The first volume uses Dan Yuanzi’s *Song of Pacing the Heavens*. Dan Yuanzi was a Tang person, making it clear that this is not Jicai’s book.

The *Lingtai Secret Garden* in fifteen volumes lists as reviewers: Hanlin Academician, Court Gentleman for Consultation, concurrently Acting Director of the Ministry of Personnel, Director of the Academy of Scholarly Worthies, Manager of Affairs of the Directorate of Astronomy, Upper Cavalry Commandant, Male Enfeoffed in Juxian County with Three Hundred Households, and recipient of the Purple Gold Fish Pouch Wang Anli; Co-reviewer Court Gentleman for Consultation, Supervisor of the Seventh Boundary of Jingmi, Light Chariot Commandant, and recipient of the Purple Gold Fish Pouch Ouyang Fa; Compiler Director of the Central Office of the Directorate of Astronomy, Acting Director of the Directorate of Astronomy, concurrently Manager of the Calendar, recipient of the Purple Gold Fish Pouch Ding Xun; and Compiler Director of the Directorate of Astronomy, Manager of Armillary Sphere and Water Clock Testing, recipient of the Crimson Fish Pouch Yu Daji. The *Song History: Bibliographic Treatise* records Wang Anli’s *Astronomical Book* in sixteen volumes, which is likely this book, though the number of volumes differs slightly. Some claim that Yu Jicai’s material was deleted, but this is probably not the case.

Both the Ming manuscript and the *Complete Library of the Four Treasuries* edition of the *Lingtai Secret Garden* are fifteen volumes, with the first volume using Dan Yuanzi's *Song of Pacing the Heavens*, matching Qian Daxin's description. Therefore, the extant *Lingtai Secret Garden* is originally a forged book, a disguised version of the *Great Song Astronomical Book*. The *General Catalogue* compilers' claim that Wang Anli and others revised it based on "Jicai's original work" is entirely fabricated. We cannot consider the *Great Song Astronomical Book* a revised version of the *Lingtai Secret Garden* simply because they are the same text. All catalog records stating "*Lingtai Secret Garden*, fifteen volumes, written by Yu Jicai of the Later Zhou, deleted by Wang Anli and others of the Song by imperial order" have been misled by the *General Catalogue* compilers.

The earliest extant *Lingtai Secret Garden* is a Ming manuscript copy held by the National Library, indicating that the change from *Great Song Astronomical Book* to *Lingtai Secret Garden* was an editorial act by Ming people. Ming people also forged a 120-volume version of the *Lingtai Secret Garden*. The *General Catalogue* states:

The *Lingtai Secret Garden* in 120 volumes, author not recorded. Examining the *Northern History: Biography of Yu Jicai*, it states that his works included the *Lingtai Secret Garden* in 120 volumes, *Chronicles of Celestial Phenomena* in 142 volumes, and *Topographical Records* in 87 volumes, all circulating in the world. This book's title and number of volumes match exactly, but the historical facts cited in the book extend to the late Yuan Dynasty, and the winter solstice is calculated starting from the sun at four degrees of the Winnowing Basket asterism, indicating that it was compiled by Ming people who appropriated Jicai's name. The book's first five volumes discuss the heavens, volumes six to twelve discuss the sun and moon, volumes thirteen to seventeen discuss the five planets, volumes eighteen to twenty-seven discuss the three enclosures, volumes twenty-eight to fifty-three discuss the twenty-eight lunar mansions, volume fifty-four discusses miscellaneous stars, volumes fifty-five to sixty discuss cloud qi observation, volumes sixty-one to sixty-six discuss miscellaneous celestial divination, volumes sixty-seven to seventy discuss wind angle, and volumes seventy-one to one hundred twenty discuss miscellaneous prognostication. Generally, there is little calendrical calculation and much divination of auspicious and inauspicious phenomena. The organizational structure is also quite redundant, apparently compiled by occultists who copied various prognostication books.

Since portions of the *Lingtai Secret Garden* text appear in historical books but no complete version survived into the Ming, Ming people copied various prognostication books to forge a complete 120-volume version. Precisely because no complete *Lingtai Secret Garden* survived, Ming people adapted the *Great Song Astronomical Book* and retitled it *Lingtai Secret Garden*. Since this book did not reach 120 volumes, the names of Wang Anli and others were retained at the beginning, creating the illusion that Song people had adapted the *Lingtai Secret Garden*. Zhou Xingyi (1833–1904) once owned a manuscript copy of the *Lingtai Secret Garden*, stating: "This book comprises volumes one to three

and eleven to fifteen, totaling eight volumes in two books, clearly copied by Lu Qiqing of Wu during the early national period. Qiqing was a reclusive physician, erudite and skilled in connoisseurship.” The Shanghai Library’s *Great Song Astronomical Book* was also collected by bibliophiles from Wu during the Qing Dynasty. This indicates that the *Lingtai Secret Garden* and the *Great Song Astronomical Book* may have circulated together in Wu during the Ming and Qing periods, and the adaptation of the *Great Song Astronomical Book* into the *Lingtai Secret Garden* was likely the work of Wu scholars.

The *Great Song Astronomical Book* was compiled on the basis of 719 volumes of yin-yang books, with so many reference works that they cannot all be known today. The *Earth Divination* section of the *Great Song Astronomical Book* states: “Everything below the earth is for examining heaven, and all earth divination that verifies heaven is consequently appended afterward—this was the system of the *Qianxiang Divination*” (Volume 2). The *Chongwen General Catalogue* records the *Qianxiang Divination* in one volume, and the *Song History: Bibliographic Treatise* records Zhang Hua’s *Qianxiang Records* in one volume. The *Qianxiang Divination* has no extant copies, making detailed comparison impossible. However, since the *Great Song Astronomical Book* does not falsely attribute itself to any person or text, the statement “the system of the *Qianxiang Divination* was like this” should be regarded as the original compilation principle of this book. Furthermore, field allocation has proven that the *Great Song Astronomical Book* contains content corresponding to Song Dynasty prefectures and military prefectures (see below). Given that the author, organizational structure, and content have all changed, the *Great Song Astronomical Book* clearly cannot be considered a revised version of Yu Jicai’s *Lingtai Secret Garden*.

Nevertheless, the *Great Song Astronomical Book* does contain material from Yu Jicai’s *Lingtai Secret Garden*. The *Sui History: Astronomical Treatise* states: “During the Tianjian period of the Liang Dynasty, Fengchaoqing Zu Xuan received an imperial order to collect ancient astronomical officials and old theories from charts and weft texts, compiling the *Astronomical Records* in thirty volumes. When the Zhou conquered Liang and captured Yu Jicai, who became Grand Astrologer, he compiled the *Lingtai Secret Garden* in 120 volumes, making prognostication more complete. Now we briefly list the miscellaneous stars, auspicious stars, baleful stars, guest stars, shooting stars, and cloud qi names and forms here.” Comparing its recorded content on auspicious stars with the *Astronomical Treatise* of the *Book of Jin*, the *Great Song Astronomical Book*, and the Ming manuscript *Lingtai Secret Garden* yields the following table:

The various books record different numbers of auspicious stars, and the texts also contain differences, but clear traces of inheritance exist. In terms of the number of auspicious stars, the *Sui Treatise* has three, the *Jin Treatise* has four, and both the *Great Song Astronomical Book* and the extant *Lingtai Secret Garden* have six. In terms of textual similarities and differences, the three-star text in the *Book of Jin* and the *Sui History* are identical. Both the *Book of Jin* and the *Sui History* astronomical treatises were compiled by Li Chunfeng, so the *Sui*

History records Yu Jicai's *Lingtai Secret Garden*, and the *Jin Treatise* naturally expanded upon the *Lingtai Secret Garden*. The *Great Song Astronomical Book* shares the same text for the first four stars as the *Book of Jin*. The colophon at the end of the *Great Song Astronomical Book* states “we have read the *Book of Jin Treatise*,” indicating that the *Great Song Astronomical Book* added two stars based on the four stars in the *Book of Jin*. Regarding this portion of text, it would be more accurate to say that the *Great Song Astronomical Book* adopted the *Jin Treatise* rather than the *Lingtai Secret Garden*. The text of the *Great Song Astronomical Book* is essentially identical to that of the Ming manuscript *Lingtai Secret Garden*, though the latter's “should have fire disaster” is an error for “should have great guests.” Although the *Great Song Astronomical Book* contains text from the *Lingtai Secret Garden*, it may not have been taken directly from that source.

The *Jingyou Qianxiang New Book*, as one of the yin-yang books collated in the Yuanfeng period, must have been referenced by the *Great Song Astronomical Book*. This book exists in both Yuanfeng-period fragments and Ming manuscript copies, with considerable differences between them. Using the Yuanfeng fragments as the basis, the first four volumes (titles) are compared with the *Great Song Astronomical Book* as follows:

Both books begin with a “General Preface to Divination,” followed by various categories of prognostication signs—this represents a significant similarity in organizational structure. The *Jingyou Qianxiang New Book* has complex classifications, while the *Great Song Astronomical Book* consolidates and reduces them, sometimes adjusting their order. For example, the *Rainbow Divination* belongs to the sun divination category in the *Jingyou Qianxiang New Book*, but the *Great Song Astronomical Book* reclassifies it under the qi divination category. Even within the same category, the position of sentences is adjusted. For instance, the *Jingyou Qianxiang New Book: Sun Without Light and Abnormal Qi Divination* contains:

- (1) If there is green qi above or below the sun, it is auspicious and troops can be dispatched. (2) If there is qi standing upright beside the sun or penetrating the sun, there will be fighting in the palace. (3) If there is red qi like a dead snake below the sun, there will be great famine and plague. ... (4) If there is qi below the sun like something held by a person, the minister below will rebel. If there is qi below the sun like a person pulling the sun, the minister below will rebel. (5) If there is a cloud-axe beside the sun, the ruler will incur worry due to loss of propriety. (First book, Volume 3)

The *Great Song Astronomical Book: Abnormal Cloud Qi Beside the Sun* contains corresponding sentences (numbered correspondingly above):

- (4) If it is like something held by a person or like a person pulling the sun below the sun, the minister below will not rebel. ... (3) If it is red like a dead snake below the sun, there will be great famine and plague. ... (1) If

there is green qi above or below the sun, it is auspicious and troops can be dispatched. (2) If qi stands upright or penetrates the sun, there will be fighting in the palace. ... (5) If it is like an axe beside the sun, the ruler will worry. (Volume 3)

In entry (4), the *Great Song Astronomical Book* combines two sentences from the *Jingyou Qianxiang New Book* into one, and the “not” in “the minister below will not rebel” is an error for “below.” This demonstrates that the *Jingyou Qianxiang New Book* was an important reference for the *Great Song Astronomical Book*, possibly even serving as its blueprint.

III. Adaptation of the *Great Song Astronomical Book*

The extant *Lingtai Secret Garden* is closely related to the *Great Song Astronomical Book*. Sun Xingyan’s (1753–1812) *Pingjin Studio Bibliographic Notes* records a transmitted version of the *Lingtai Secret Garden*:

The *Lingtai Secret Garden* in fifteen volumes, author not recorded. It contains the official titles of reviewers Wang Anli and Ouyang Fa, and compilers Ding Xun and Yu Daji at the beginning. At the end are *Celestial Body*, *Terrestrial Body*, *Sun and Moon Warp and Weft*, and *Star Discourse*, which are not part of the main volumes, and it is unknown who appended them. The *Complete Library of the Four Treasuries* edition attributes it to Yu Jicai of the Northern Zhou as the original author, revised by Song people, with illustrations for all stars in Volume 1’s *Song of Pacing the Heavens*, which this copy lacks.

This version contains not only the fifteen volumes of *Lingtai Secret Garden* main text but also additional content such as *Celestial Body*. The *Celestial Body* happens to be content from Volume 1 of the *Great Song Astronomical Book*, and the *Song of Pacing the Heavens* section in the extant *Great Song Astronomical Book* also lacks illustrations. In other words, this version of the *Lingtai Secret Garden* was once combined with portions of the *Great Song Astronomical Book*.

Many versions of the *Lingtai Secret Garden* are extant today, mostly similar with minor differences, with the Ming manuscript copy in the National Library being the earliest. Comparing this Ming manuscript with the *Great Song Astronomical Book* reveals that their content is largely identical, though there are some differences in volume division and other aspects: (1) Volume 1 of the *Lingtai Secret Garden* contains *Star Charts for the Song of Pacing the Heavens* and *Divination Examples*. The *Great Song Astronomical Book* has an incomplete *Song of Pacing the Heavens* at its end, with different text from the *Lingtai Secret Garden* and no illustrations; the *Divination Examples* appear at the end of Volume 15, with nearly identical text but an additional concluding statement at the end compared to the *Lingtai Secret Garden*. (2) Volume 2 of the *Lingtai Secret Garden*, titled *Supervisor*, corresponds to Volume 6’s *Star General* in the *Great Song Astronomical Book*. (3) Volume 3 of the *Lingtai Secret Garden* is divided into four parts: *Star Compilation*, *Twelve Field Allocations*, *Heavenly Stems and Earthly Branches*, and *Gnomon Shadow Measurement*. The first two

parts correspond respectively to *Star Compilation* in Volume 6 and *Twelve Field Allocations* in Volume 4 of the *Great Song Astronomical Book*, while *Gnomon Shadow Measurement* is an abridged version of *Terrestrial Center* and *Shadow Measurement* from Volume 2 of the *Great Song Astronomical Book*. (4) Volume 4 of the *Lingtai Secret Garden*, titled *Various Qi*, corresponds to Volume 13 of the *Great Song Astronomical Book*. (5) Volume 5 of the *Lingtai Secret Garden*, titled *Wind Qi*, corresponds to Volume 14 of the *Great Song Astronomical Book*. (6) Volume 6 of the *Lingtai Secret Garden*, containing *Heaven Divination*, *Earth Divination*, and *Star General*, corresponds respectively to *Heaven Divination* and *Earth Divination* from Volume 2 of the *Great Song Astronomical Book*, with *Star General* having no corresponding content. (7) Volume 7 of the *Lingtai Secret Garden*, titled *Great Yang*, roughly corresponds to the content of *Great Yang General Divination* and *Ten Glows Qi* in Volume 3 of the *Great Song Astronomical Book*. (8) Volume 8 of the *Lingtai Secret Garden*, titled *Great Yin*, corresponds to the content of *Great Yin General Divination* and *Moon Changes Divination* in Volume 4 of the *Great Song Astronomical Book*. (9) Volume 9 of the *Lingtai Secret Garden*, titled *Warp and Weft Stars*, roughly corresponds to Volume 5 of the *Great Song Astronomical Book*. (10) Volume 10 of the *Lingtai Secret Garden*, titled *Three Enclosures and Miscellaneous Seats*, corresponds to Volume 7 of the *Great Song Astronomical Book*. (11) Volume 11 of the *Lingtai Secret Garden*, *Eastern Seven Mansions* and *Northern Seven Mansions*, corresponds to Volume 8 of the *Great Song Astronomical Book*. (12) Volume 12 of the *Lingtai Secret Garden*, *Western Seven Mansions* and *Southern Seven Mansions*, corresponds to Volume 9 of the *Great Song Astronomical Book*. (13) Volume 13 of the *Lingtai Secret Garden*, *Eastern Outer Officials* and *Northern Outer Officials*, corresponds to *Inner and Outer Mansions Eastern Miscellaneous Seats* and *Inner and Outer Mansions Northern Miscellaneous Seats* in Volume 10 of the *Great Song Astronomical Book*, with differences in length. (14) Volume 13 of the *Lingtai Secret Garden*, *Western Outer Officials* and *Southern Outer Officials*, corresponds to *Inner and Outer Mansions Western Miscellaneous Seats* and *Inner and Outer Mansions Southern Miscellaneous Seats* in Volume 11 of the *Great Song Astronomical Book*, with differences in length. (15) Volume 15 of the *Lingtai Secret Garden*, *Auspicious Stars*, *Baleful Stars*, *Miscellaneous Stars*, *Guest Stars*, *General Preface to Shooting Stars*, *Stars Falling in Daytime*, *Stars Falling Like Rain*, and *Constant Stars*, corresponds to Volume 12 of the *Great Song Astronomical Book*.

The *Lingtai Secret Garden* was adapted from the *Great Song Astronomical Book*, deleting portions of its content. In addition to the *Celestial Body* content mentioned in Sun Xingyan's *Pingjin Studio Bibliographic Notes* above, the *Lingtai Secret Garden* also deleted portions of text concerning the Song Dynasty. For example, the *Water Clock* section of the *Great Song Astronomical Book* states: "In our dynasty's celestial offices, there is the Zhi Hu Clan properly managing the chen-ke (note: 'Clan' is redundant), with an office established in the eastern corridor of the Wende Hall" (Volume 2), and mentions "Huangyou" and "Shen Kuo"—all of this content was completely deleted. The *Armillary Sphere* section

contains content concerning Song dynasty armillary instruments, which also does not appear in the *Lingtai Secret Garden*. Another example is the *Twelve Field Allocations*, which begins with the Horn mansion corresponding to the Zheng region. The *Lingtai Secret Garden* states: “Generally, ancient and modern affairs differ, and prefectures and commanderies frequently change. Among the Nine Provinces, the Horn and Neck mansions corresponding to the Zheng region are placed first” (Volume 3), without explaining why Zheng is placed first. In an era of imperial power, the order of field allocations was extremely important, reflecting either hierarchical power or some special logic. The *Lingtai Secret Garden*’s field allocations place Zheng first without stating any special reason. The *Great Song Astronomical Book* explains: “Previous generations’ discussions of field allocations had different starting and ending points. Our Song dynasty established its capital at Bian, and the Yue Terrace is directly opposite the Horn mansion, within the Zheng region, therefore we place Zheng first” (Volume 4). The Northern Song capital at Bianjing belonged to the Zheng region, which was taken as the nation’s core territory, and thus the twelve field allocations place Zheng first. This is clearly the real reason and conforms to the cultural psychology of emphasizing the capital from ancient times to the present.

The *Lingtai Secret Garden* abridged the *Great Song Astronomical Book*’s text, but the abridgment was incomplete. Comparing the *Song History: Geographic Treatise* with the *Lingtai Secret Garden: Twelve Field Allocations* reveals that it retains prefecture and military prefecture names belonging to the Northern Song period, while the *Great Song Astronomical Book: Twelve Field Allocations* also contains omissions and errors. Two brief examples: first, it states:

Now Beiping, Guangxin, An, Qian, Yongjing, Baoding, Shun’an, , Xiong, Mo, Ba, the Great Liao’s east and Goguryeo all belong to the Yan region. (Volume 3)

This passage in the *Great Song Astronomical Book* reads: “Beiping, Guangxin, An, Qianning, Yongjing, Ansù, Baoshun, Yongding, Baoding, Shun’an, Bao, Xiong, Mo, Ba, Ying, the Great Liao’s eastern region and Goguryeo all belong to the Yan region.” (Volume 4) The Hejian Prefecture governed Ying, Mo, Xiong, Bei, Ji, and Cang prefectures and the Yongjing, Baoding, Qian-ning, and Xin’an military prefectures . Therefore, the *Lingtai Secret Garden*’s “An, Qian” and the *Great Song Astronomical Book*’s “An, Qianning” should be “Xin’an, Qianning”—both texts have missing characters. The Yongjing Military Prefecture was originally Tang’s Jing Prefecture, renamed in the first year of Jingde (1004); the Xin’an Military Prefecture was originally the Polu Military Prefecture, renamed in the second year of Jingde . The Baoding Military Prefecture and Ansù Military Prefecture were also renamed in the first year of Jingde.

Second: (1) Now in Huainan: Lu, Shu, Hao, He, Chu, Zhen, Yang, Chu, Qin, Tong, Wuwei; (2) In Liangzhe: Su, Xiu, Hu, Hang, Chang, Run, Ming, Yue, Chu, Wen, Tai, Qu, Wu; (3) In Jiangnan: Jiangning, Rao, Xin, Hong, Fu,

Jun, Yuan, Ji, Xuan, She, Jiang, Di, Guangxin, Nankang, Xingguo, Linjiang, Jianchang; (4) In Fujian: Zhang, Quan, Fu, Chao, Anhua; (5) South of Xun and Mei ridges, in Guangdong: Hui, Lei, Hai, Qiong, Ya, Dan, Wan—all belong to Wu and Yue. (Volume 3)

This passage contains even more errors and omissions. (1) Huainan East Circuit had Yang, Bo, Su, Chu, Hai, Tai, Si, Chu, Zhen, and Tong prefectures, so “Yang” in the text is an error for “Yang,” and “Qin” is an error for “Tai.” (2) Liangzhe Circuit had fourteen prefectures, but both the *Lingtai Secret Garden* and the *Great Song Astronomical Book* list only thirteen, omitting Mu Prefecture. (3) “Guangxin” in Jiangnan already belonged to the Yan region in the first example, so its appearance here must be erroneous. The *Great Song Astronomical Book* reads “Taiping, Guangde” (Volume 4). Taiping Prefecture and Guangde Military Prefecture, like Xin Prefecture, belonged to Jiangnan East Circuit, so there must be missing characters here. Jiangnan East Circuit also had Chi Prefecture, so “Di” in the text must be an error for “Chi”; Jiangnan West Circuit had Yun Prefecture, so “Jun” should be “Yun.” Among these, Xingguo, Linjiang, and Jianchang military prefectures were all established during Emperor Taizong’s reign. (4) “Fujian: Zhang, Quan, Fu, Chao, Anhua” in the *Great Song Astronomical Book* reads: “Fujian’s Jian, Zhang, Quan, Henanlian, Xinghua, Shaowu” (Volume 4). Fujian Circuit had “six prefectures: Fu, Jian, Quan, Nanjian, Zhang, Ting; and two military prefectures: Shaowu and Xinghua”. Setting aside missing characters, the *Lingtai Secret Garden*’s “Anhua” is an error for “Xinghua,” while the *Great Song Astronomical Book*’s “Henanlian” is an error for “Ting, Nanjian.” (5) The final section is nearly unreadable. The *Great Song Astronomical Book* reads: “Guangnan’s Xun, Hai, Chao, Hui, Guang, , Kang, Feng, Wu, Xin, Si, Chun, , Gao, Lei, Hua, Rong, Bai, Nan , Qiong, Zhuya, hua—all belong to the Wu and Yue region” (Volume 4). The *Song History: Geographic Treatise* states:

Guangnan East Circuit ... fourteen prefectures: Guang, Shao, Xun, Chao, Lian, Mei, Nanxiong, Ying, He, Feng, Xin, Kang, Nan’en, Hui.

Guangnan West Circuit: In the first year of Daguan, Rong, Liu, Yi, and Ping, Yun, Cong, Ting, Fu, Guan nine prefectures were separated to form Qiannan Circuit, with Rong Prefecture as the commandery and Yi Prefecture as the prestigious commandery. In the third year, Qiannan Circuit was merged into Guangxi, named Guangxi Qiannan Circuit. In the fourth year, it was again called Guangnan West Circuit. Twenty-five prefectures: Gui, Rong, Yong, Rong, Xiang, Zhao, Wu, Teng, Gong, Xun, Liu, Gui, Yi, Bin, Heng, Hua, Gao, Lei, Qin, Bai, Yulin, Lian, Qiong, Ping, Guan. Three military prefectures: Changhua, Wan’an, Zhuya.

Thus, the *Lingtai Secret Garden*’s “South Xun Mei ridges” contains numerous errors and omissions, while the *Great Song Astronomical Book*’s “Guangnan’s Xun, Hai” should have “Hai” as “Mei.” Mei Prefecture was abolished in the sixth year of Xining and reestablished in the fifth year of Yuanfeng. The *Lingtai Secret Garden* ends place names with “Ya, Dan, Wan,” while the *Great Song*

Astronomical Book ends with “Zhuya hua.” Combining this with the *Song History: Geographic Treatise*’s “Changhua, Wan’an, Zhuya,” where Changhua Military Prefecture “was originally Dan Prefecture, abolished as a prefecture and made a military prefecture in the sixth year of Xining”, and Wan’an Military Prefecture “was formerly Wan’an Prefecture, Wan’an Commandery, abolished as a military prefecture in the seventh year of Xining”, the four missing characters in the *Great Song Astronomical Book* should be “Wan’an, Changhua.” Although both the *Lingtai Secret Garden* and the *Great Song Astronomical Book* contain serious textual errors and omissions, they basically correspond to the records in the *Song History: Geographic Treatise* and also reflect the establishment and abolition of prefectures and military prefectures during the Xining and Yuanfeng periods of Emperor Shenzong’s reign. If the place names had been copied from the *Song History*, they would not contain so many errors.

The *Lingtai Secret Garden* not only contains the phrase “the Great Liao’s (907–1125) east and Goguryeo” (Volume 3) but also states “the Great Liao’s western region and the Xia State’s (1038–1227) east both belong to the Jin region” (Volume 3), directly pointing to the political configuration of the Liao and Western Xia states coexisting. The text also mentions “west of the Western Xia, throughout the lands of the southwestern barbarians ... all belong to the Qin region” (Volume 3). The *Great Song Astronomical Book* reads: “The western region of the Western Xia, northwest of Qinfeng, west of chuan, and the lands of the southwestern barbarians all belong to the Qin region” (Volume 4), showing that the *Lingtai Secret Garden* deleted phrases like “northwest of Qinfeng.” Qinfeng Circuit was separated from Shaanxi in the fifth year of Xining, again proving that the *Great Song Astronomical Book* is a Northern Song text. Because lunar mansions correspond to place names, and because the jurisdictions of prefectures and military prefectures changed over time, the compilers of the *Lingtai Secret Garden* found it difficult to change all names or delete them entirely when adapting the *Great Song Astronomical Book*, and thus could only retain most place names while deleting a small portion. Of course, among these “deleted” portions, some may have been inadvertently omitted. In fact, the *General Catalogue* compilers had already recognized problems with the field allocations in the *Lingtai Secret Garden*, stating: “It also firmly believes in field allocation mansions, forcibly analyzing prefectures and commanderies, which also falls into the error of forced interpretation.” Unfortunately, they failed to directly point out the connection between its field allocations and Song Dynasty prefectures and military prefectures. The copyist of the Ming manuscript *Great Song Astronomical Book* also did not understand the establishment of Song Dynasty prefectures and military prefectures, resulting in numerous errors.

Furthermore, the *Great Song Astronomical Book* states: “Previous practitioners also allocated national territories according to days and chen, using them for divination. If the year is at ... Jia is Qi; Yi is overseas, Eastern Yi; Bing is Chu; Ding is Jianghuai, Southern Man, Haidai; Wu is Han ; Ji is Han, Wei; Geng is Qin; Xin is west of Huashan, Western Yi states; Ren is Yan, Zhao; Gui is north of Changshan, Northern Yi states” (Volume 4). The *Lingtai Secret*

Garden states:

Jia is Qi; Yi is Eastern Yi; Bing is Chu; Ding is Jianghuai, Man Yi, Haidai; Wu is Central Region and Han, Wei; Ji is Western Yi states; Geng is Qin; Xin is Huashan; Ji is west, Western Yi states; Ren is Youyan; Gui is north of Hengshan, Northern Yi lands. (Volume 3)

In the *Ten Heavenly Stems and Corresponding Regions*, Jia, Yi, Bing, Ding, Geng, Ren, and Gui are consistent. The *Great Song Astronomical Book* is missing the region corresponding to Wu, making immediate judgment difficult. However, Ji and Xin clearly contain discrepancies. The *Lingtai Secret Garden* has both “Ji is Western Yi states” and “Ji is west, Western Yi states.” According to the sequence, the latter sentence is redundant. But “Xin is Huashan; Ji is west, Western Yi states” corresponds exactly to the *Great Song Astronomical Book*’s “Xin is west of Huashan, Western Yi states.” All other stems correspond to one or multiple states or regions, yet Xin only corresponds to Huashan, indicating that this must involve intentional addition and unintentional omission. In the *Great Song Astronomical Book*, Wu corresponds to Han, while Ji also corresponds to Han, with one region belonging to two heavenly stems. The compiler of the *Lingtai Secret Garden* may have found this inappropriate and thus reassigned “Western Yi states” to Ji, but carelessly copied “west of Huashan, Western Yi states” under “Xin is Huashan.” The *Lingtai Secret Garden* changed all instances of “west of” in the *Great Song Astronomical Book* to “already,” and the confusion of “already” and “Ji” in texts is common knowledge. The compiler also added the character “is” after “Ji,” resulting in both “Ji is Western Yi states” and “Ji is west, Western Yi states” appearing simultaneously. This redundancy in the *Lingtai Secret Garden* is precisely a trace of rewriting inadvertently left by the compiler.

Although the *Lingtai Secret Garden* was adapted from the *Great Song Astronomical Book*, it still holds certain value. During its transmission, some content in the *Great Song Astronomical Book* clearly became disordered. The earlier quote about heavenly stems and branches allocating national territories shows that the heavenly stems allocation is in Volume 4, while the earthly branches allocation is at the end of Volume 15. Based on content, both belong to the *Divination Examples*, but they are now in separate volumes, clearly a disorder. The Ming manuscript *Lingtai Secret Garden* places both in Volume 3 (with slightly different text). Additionally, the *Twelve Field Allocations* appears at the end of Volume 4, preceded by content on *Great Yin General Divination*, *Moon Changes*, *Moon Halo Qi*, *Moon Halo and Five Planets*, *Moon Eclipse*, and *Moon Transgression and Miscellaneous Divinations*, clearly different from the moon divination content and originally not a single volume. The *Lingtai Secret Garden* places *Twelve Field Allocations* in Volume 3 and moon divination in Volume 8. The Ming manuscript *Lingtai Secret Garden* can supplement missing characters in the *Great Song Astronomical Book*, as mentioned earlier, and will not be repeated here. The extant *Lingtai Secret Garden* is an important reference.

The rediscovery of the *Great Song Astronomical Book* provides new materials for Song Dynasty literary and historical studies. Its recorded content can be cross-referenced with the *Song History: Astronomical Treatise* and the *Comprehensive Examination of Literature: Investigation of Celestial Patterns*. Chen Zhihui believes: “The most important value of the newly discovered *Great Song Astronomical Book* lies in preserving an early version of the *Song of Pacing the Heavens*.” The *Song of Pacing the Heavens* seen in the *Great Song Astronomical Book* differs from extant versions. For example, the songs for the Ghost and Willow mansions in the *Great Song Astronomical Book* respectively state:

The Ghost mansion has four points near the celestial heart, its shape like a paper-beating block. Do not wonder who assists in the center, the accumulated corpse qi endures frost’s invasion.

The Willow mansion has eight points pecking westward, below are three dark stars forming the outer kitchen. Further south of the kitchen look to the celestial records, faint frost falls on a mysterious pearl. (End of volume)

The *Lingtai Secret Garden’s Song of Pacing the Heavens* differs little from the current standard version, stating:

Ghost: Four stars square like a wooden cabinet, the white one in the center is accumulated corpse qi. Above the Ghost are four stars of the torch position, below the Ghost are seven stars of the celestial dog. The outer kitchen has six bays next to the Willow star, the celestial altar has six lone stars leaning east, east of the altar is one star called the celestial record.

Willow: Eight stars with curved heads hanging like willows, above are three stars called wine, for feasting and great banquets five stars guard. (Volume 3)

The two versions show clear differences in dividing the positions of lunar mansions. In the *Great Song Astronomical Book*, the outer kitchen and celestial records use the Willow mansion as reference, while in the *Lingtai Secret Garden* they use the Ghost mansion as reference. Linguistically, the *Great Song Astronomical Book* uses neat seven-character quatrains, with “faint frost falls on a mysterious pearl” being quite poetic, more elegant than the *Lingtai Secret Garden’s* song. Clearly, one is a literary composition and the other an astrologer’s mnemonic verse.

Second, it can correct previous scholars’ mistaken understandings. The *Great Song Astronomical Book* has a short colophon at the end that was not included in the *Complete Song Prose*, which can supplement that collection. The colophon briefly discusses Wang Anli’s evaluation of previous prognostication books and indicates his attitude toward divination techniques. It is recorded in full below:

We have read the *Book of Jin Treatise*, marveling at its many observations of changes yet its responses are not without basis. When we were ordered to review astronomical books, we examined various prognostication books and found that under each star there are several changes, and for each change there are several prognostications. The astronomical officials all say that ancient

books are concise and appropriate, citing only the major ones. During the Three Kingdoms and Six Dynasties period, disasters were frequent, and rulers of territories each claimed to have heaven's mandate, pointing to events as responses for themselves. The world sometimes forced interpretations, thus producing many divergent schools. The scholars who wielded the brush could not distinguish good from bad, recording everything in the catalog, making the study of yin-yang fragmented and difficult to use. Moreover, according to the national territory map, though the observed phenomena are the same, the auspicious and inauspicious meanings differ. Some are matched with current events, thus being considered fortune by some and disaster by others. Since both are recorded in the book, it depends on the historian's careful examination. We have thoroughly examined previous records: the technique originally lies with the ruler. Yet responses should be like this but are sometimes like that, what should be light becomes heavy, what should be major returns to minor, what should respond becomes void—such cases are extremely serious. Respectfully

examining ancient ways, reverently receiving the emperor's person, internal and external governance is thoroughly considered, differing from them, praying to align with the heavenly way, thus demonic anomalies and disasters have no cause to arise. From this perspective, the state's order and chaos depend on the ruler's virtue's rise and fall, while techniques that differ are merely the trifles of officials, yet they cannot be abandoned. (Volume 15)

The phrase “When we were ordered to review astronomical books” indicates this text was written by reviewer Wang Anli. The colophon points out that the ruler's virtue is the foundation of national order and chaos, while divination techniques are merely auxiliary to governance, showing that Wang Anli and others held a relatively rational attitude toward divination, not believing in it absolutely.

The *Great Song Astronomical Book* is an official astronomical prognostication book from the Song Dynasty. Its emergence enriches materials for Song Dynasty literary and historical studies, corrects previous scholars' mistaken understandings, and holds significant importance for promoting research on technical literature. Wang Anli only has the *Collected Works of Duke Wei of Wang* circulating in the world; the *Great Song Astronomical Book* can be regarded as another of his works. The *Lingtai Secret Garden* was adapted from the *Great Song Astronomical Book*, and whether its adaptation sequence referenced similar books is a question for continued research.

Postscript: The *Great Song Astronomical Book* attracted scholarly discussion earlier this year. I once went to the Nanjing Library to examine this book and had some humble opinions, drafting this article's first version on the evening of January 12. After completing this draft, I received guidance from Mr. Gu Hongyi and Brother Shen Qishi. I am well aware that the discussion in this article is not yet complete and that academia has produced many brilliant insights, therefore, except for two or three teachers and friends, I have not easily shown it to others. On June 28, Brother Shen informed me that Yang Boshun,

He Liyuan, and Chu Longfei had written *New Evidence on the Compilation and Transmission of the Great Song Astronomical Book*, which had been uploaded to the Chinese Academy of Sciences preprint platform. Working behind closed doors yet matching others' work upon emerging, my humble article shares a similar writing approach with *New Evidence on the Compilation and Transmission of the Great Song Astronomical Book*. However, the mode of discussion and viewpoints seem slightly different. Therefore, I also upload it to the preprint platform for academic reference. There may be errors in the text, and I welcome criticism and correction from scholars.

Furthermore, *New Evidence on the Compilation and Transmission of the Great Song Astronomical Book* has introduced the version information of the Shanghai Library's *Great Song Astronomical Book*, though with some omissions. This article deletes this from the main text and presents it as an appendix below:

The *Great Song Astronomical Book* (*Song Astronomical Treatise*) in fifteen volumes, compiled by Wang Anli and others. Half-leaf with twelve columns, twenty-nine or thirty characters per line. The main text is preceded by a general table of contents; at the beginning of the main text, the first line at the top reads "Song Astronomical Treatise, Volume One." Volumes one and two discuss celestial bodies, gnomon shadows, etc.; volumes three and four concern sun and moon divination; volumes five through twelve concern star divination; volumes thirteen and fourteen concern wind divination; volume fifteen explains concepts such as heavenly stems, earthly branches, and eight directions. At the end of the volume is a colophon written by the book's compilers, followed by the *Song of Pacing the Heavens*. The cover is titled "Fine Manuscript Copy of *Song History: Astronomical Treatise*," and contains a colophon by Wu Qiqian. Wu Qiqian's colophon states: "Copied during the previous dynasty. All taboo characters for our dynasty's temple names are avoided, thus we know it is not copied by our dynasty's scribes. Recorded by Ziyu, Wu Qiqian." Qiqian was a native of Changzhou during the Qing Dynasty, courtesy name Ziyu, also styled Ziyu. At the end of the table of contents are stamped "Wu Ziyu" (white square seal) and "Qiqian" (red square seal), which can be verified. "Our dynasty" refers to the Qing, and "previous dynasty" refers to the Ming. Mr. Wu believed that since this copy does not avoid Qing imperial temple name taboos, it is a Ming manuscript copy.

In addition to Wu Qiqian's seals, the book bears over twenty other seals, in order: "Heart Appreciation" (red gourd seal), "Wenzi" (red square seal), "Fengxi" (red oval seal), "Hanxue Dwelling" (red square seal), "Miu Zunyi Seal" (white square seal), "Courtesy Name Fangyan, Style Yiting" (red square seal), "Huahuawei Studio Seal" (white square seal), "Crimson Snow Cinnabar Terrace" (red square seal), "Bitter Festival, Lasting Fragrance, Bi Family Seal" (red square seal), "Dai Changjun" (white square seal), "Gongwang Seal" (white square seal), "Shihu, Wang Linchuan, Precious Library" (red square seal), "White Crane Among Clouds" (white square seal), "Shanghai Library Collection" (red square seal), "Small Characters Eighty" (red square seal), "Small Wangchuan" (red

oval seal), “Poet in Spare Time” (white square seal), “Descendant of Youjun” (white square seal), “Linchuan” (red square seal), “Hidden Traces, Foolish and Stubborn” (white square seal), “Zunyi’s Precious Appreciation” (red square seal), “Yuan ” (half red, half white), “Yiting’s Connoisseurship and Collection” (red square seal). (Seal identification received assistance from Ms. Shang Yuqing)

From the seals, we know this book was once collected by Wang Wenyan and Miu Zunyi of the Qing Dynasty. “Descendant of Youjun” is Wang Wenyan’s seal. Wenyan, courtesy name Shenghong, style Lianjing, also styled Shuzi, later style Guanjia Village Elder, was a famous bibliophile during the Kangxi period of the Qing Dynasty, a native of Taicang, who compiled the *Bibliography of Xiaoci Hall*. The seals “Miu Zunyi Seal,” “Courtesy Name Fangyan, Style Yiting,” “Zunyi’s Precious Appreciation,” and “Yiting’s Connoisseurship and Collection” belong to Miu Zunyi (1660–1743). Zunyi, also styled Songxin, was a native of Wu County, a jinshi in the second year of Qianlong (1737), famous in Wu for his medical skills, with works such as *Miu Yiting’s Medical Cases* circulating in the world. *Lvyuan Conghua* states that “Songxin was skilled in connoisseurship.” Wang Yu (1768–1826), style Xiaowangchuan Master, excelled at poetry, and “Xiaowangchuan” and “Poet in Spare Time” may refer to him. The seals “Crimson Snow Cinnabar Terrace,” “Shihu, Wang Linchuan, Precious Library,” and “White Crane Among Clouds” also appear in the Qing manuscript *Mengjiao Poetry Talks* (a 2016 autumn auction item at China Guardian), which also has a “Ziyu” colophon at the beginning of the volume, with handwriting identical to Wu Qiqian’s inscription on the cover of the *Song Astronomical Treatise*, showing that both books were once collected by the same collector.

Note: Figure translations are in progress. See original paper for figures.

Source: ChinaXiv — Machine translation. Verify with original.