

Preface

The present translation of the *Lintai gushi* comes out of an interest that started in the late 1990s with work on my habilitation thesis on the compilation projects of the first three Song emperors. Over the years I have worked intermittently on the text having to fulfill other obligations required either by other research interests or/and the need to establish a citation index. Working in a remote place without any Chinese collections I first had to gather material myself during leave periods in Europe or China. This situation improved thanks to a research grant from the Faculty of Arts and Social Sciences, Universiti Brunei Darussalam, in 2004. With it I mustered the help of an able research assistant, Holger Kühnle, at the Institute of Chinese Studies, University of Heidelberg, who copied and sent much-needed texts.

From 2012 I have enjoyed the continued support from the Institute of Chinese Studies at the University of Heidelberg as a research affiliate. In addition, the staff at the East Asian Department of the Staatsbibliothek Preussischer Kulturbesitz zu Berlin have been providing excellent and very prompt service. Without the very knowledgeable and helpful people at the two institutions the present book as well as many of my other publications would have taken much longer to see the light of the day – if at all.

I am grateful to the National Palace Museum Taipei for their permission to use the painting “*Taiqing guanshu*” from the Collection of the National Palace Museum that serves as the front cover of the book. A big word of thanks goes to Nicole Merkel-Hilf, University Library of Heidelberg and CrossAsia, for encouraging me to apply for the CrossAsia Publizieren Plus+ grant, as well as the members of the relevant commission who examined and accepted my application.

For the translation I used the edition contained in the *Sibu congkan guangbian* and republished in the *Lintai gushi jiaozheng* and prepared by Zhang Fuxiang in 2000 (Beijing: Zhonghua shuju). The Song copy in this edition is arranged after the *Siku quanshu* edition, but I am referring to it as “Cheng Ju 2000a” because it is the main text for this translation and it precedes the recompiled text from the *Yongle dadian*. The specific entries are referred to by the

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numbers accorded them in Zhang Fuxiang, e.g., 3.12 refers to entry number 12 in *juan* 3, followed by the page number in the modern edition.

I am keeping the Chinese term *juan* 卷 as this originally referred to “scroll” throughout the text, although one could, in many cases, simply translate it with “chapter”. *Juan* indicates the size of a written work, but also the size of collections such as the imperial depositories.

For references to classical works such as the *Xu zizhi tongjian*, *Songshi*, *Yuhai* and others, I have generally, but not exclusively, relied on those provided by Zhang Fuxiang.

Names and titles of works are searchable in the index, while a glossary on official positions and administrative agencies provides their original Chinese designations.