believe in such a distinction. What remains to be considered is that the forms in *-ā* and in *-b* spread to various directions.

So many influences have been at work in Malayan that no conclusion can be drawn from the coexistence there, as foreign words, of both *kimḫā* and *kimḫāb* (cf. FAVRE, *Dict. franç.-malais*, I, 353). But in India, the only current forms are Hindī *kamkhāb*, *kamkhwāb*, «vulgarly» *kimkhwāb*, Bengalī *kimkhvāb*, with a popular etymology Pers. *käm* + *ḫwāb*, «little sleep»; the word became familiar in Anglo-Indian as «kincob», «keemcob», etc., in the 18th cent. (cf. YULE, *Hobson-Jobson*², *s. v.* «kincob», but YULE's definition «gold brocade», though reproduced by LAUFER, *TP*, 1916, 477, and *Sino-Iranica*, 539, is discountenanced by the very examples he quotes). The tibetanized form *rkyen-k'ab* probably came from India (cf. LAUFER, in *TP*, 1916, 478). I am in doubt whether we should trace to India or direct to Persia the form *kimgāb* which I have heard in Kāšγar and Turfan.

Kämḫā has been more prolific in its progeny than *kimḫāb*. Not only is it the basis of the mediaeval forms of the «camocas» type, but it has spread to the Turkish and Slavonic languages. Here again, the term is of fairly late appearance. No such word is known from Uighur texts, nor is it listed in 1076 by Kāšγarī, although Kāšγarī mentions other Chinese textiles. In modern Turkish dialects, we find Alt. Tel. Kir. Khir. *qamqa*, Sag. *qamγī* (RADLOV, II, 490), Crim. *kimḫa* (*ibid.* II, 1405). From Turk. *qamqa* come Serb. *kamka*, Pol. *kamcha* (*ch* = *ḫ*), Russ. *kamka* (BERNEKER, II, 477; already in THEVET, 16th cent.; cf. BOYER, in *Rec. de mél. orient.*, 1905, 468), all meaning «damask». Čaγ. *qumqa* of RADLOV, II, 1049, and BLOCHET, *Moufazzal*, 119 (cf. also *Bl*, I, 245), is probably to be read *qomqa* < *qamqa*. HERZFELD's hypothesis (*Iranische Felsreliefs*, 175), which would connect *kimḫā* with *καυνάχης*, is certainly a failure. It is probable that the word is of Chinese origin.

Any attempt at a Chinese etymology must start from the *kīmḫāw* of the 9th cent., that is to say must have *kim* as its first element, and a second one ending with some labial sound. DOZY (*Glossaire*², 246), quoting HOFFMANN, had proposed Ch. «*kincha* ou *kimcha*», which YULE (*Hobson-Jobson*², *s. v.* «kincob»), mistaking DOZY's French spelling with *ch* = *š* for *kh*, hence «*kin-kha*», tentatively read 金花 *chin-hua*, «golden flowers», *chin* being pronounced *kim* in Fu-chien (this is, however, not quite true). KARABAČEK (in *Mitt. d. K. K. Oester. Mus. f. Kunst u. Ind.*, VII [1879], 302) again adduced HOFFMANN's Chinese «*kincha*» or «*kimcha*» which has been adopted by HEYD (*Hist. du commerce*, II, 697), CORDIER (in *Y*¹, III, 155) and LOKOTSCH (*Etym. Wörterbuch*, No. 1043). HOFFMANN probably meant 金紗 *chin-sha*, «golden gauze», a possible, though unusual combination. HIRTH (*JNCB*, XXII [1888], III) thought he could find corroboration of YULE's *chin-hua* in Chinese dictionaries. PHILLIPS (*JNCB*, XXIII [1889], 28-30, and *TP*, 1890, 237) preferred 錦綺 *chin-ch'i*, «damasked silks». ROCKHILL, certainly unaware of the history of «kincob», wrote it «kincob» or «chincob», took it to be Tibetan and proposed to derive it from what he read 金段 *chin-chia* and translated by «gold brocade edging» (*JRAS*, 1891, 125); in the same year (*The Land of the Lamas*, 282), he spoke of the «gold brocades» called «chincob», the latter name being derived «from the Chinese *chin* (or *kin*), 'gold' and *cha* (or *ka*), 'to twist, to weave in', gold threads being woven in among the silk ones». LAUFER, who reproduced ROCKHILL's explanation (*TP*, 1916, 477), did not notice that ROCKHILL's