

is Ch. *k-* followed by a palatal vowel; and *k-* before a palatal vowel remains *k-* in *kīm*. We may perhaps get over the difficulty by arguing that the difference of treatment is due to the fact that in the case of *ch'i* (**k'jiē*) the initial was aspirate. But the difficulty is still greater with the final: there is nothing in the pronunciation of *ch'i* at any time or in any dialect which could explain the final *-w* of *kīmḥāw*. On the other hand, I do not think that we should discard the oldest form *kīmḥāw* in favour of the latter *kimḥā*; the form with *-w* cannot be a textual error since it occurs in three different authors and is moreover supported by the later *kimḥāb*. I have no solution to suggest on this point.

YULE'S 金花 *chin-hua* (**kjəm-χ^wa*), «gold flower», won the support of HIRTH, who said he had found the term listed in the Chinese dictionary *P'ien-tzū lei-pien* in the sense of «sil embroidery». Even this is not quite correct, apart from the fact that *kīmḥāw* or «camocas» was not embroidered. «Gold flowers» were often used as ornaments in the form of metal flowers stuck into the hair, woven ones in textiles, embroidered ones on shoes, pasted ones on paper, etc. The term was even employed figuratively for decorations which did not always represent flowers; but such mentions are not tantamount to a specific use which could provide the original of *kīmḥāw*. Moreover, *chin-hua* implies gold, and we have seen that the «camocas» was not a «gold brocade». Yet I am far from rejecting *chin-hua* entirely. It has a certain phonetic advantage, inasmuch as the *-h-* of *kīmḥāw* would regularly render the initial of *hua* (**χ^wa*); as to the final *-āw*, it might be explained as a metathesis of Ch. *-^wa*. The «kincob», if not the «camocas», was perhaps sometimes partly woven with gold thread. Even in China, we find in the Mongol period (YS, 78, 4*b*, 8*a*; cf. *Br*, II, 125) a technical term 金錦 *chin-chin*, «gold damask silk» (consequently real «gold brocade», and in fact with two different values; earlier examples of *chin-chin* are of an inconclusive literary character). *Chin-hua* were applied on red silk damask (*hung chin*) in a type of official car of the Sui dynasty (*Sui shu*, 10, 2*b*); also during the Chin (Jučen) dynasty, it was the privilege of the highest officials to use *chin-hua* for the «mud-avoiding» panels of their saddles (*Chin shih*, 43, 3*a*); unfortunately, we are left in the dark as to the real meaning of *chin-hua* in this last case. In the Middle Ages, the «damask silks» (*chin*) which were mostly sent abroad were those from Chien-ning-fu in Fu-chien (see «Quenlinfu»); they are referred to either as «Chien-ning *chin*», or as «Chien-yang *chin*», Chien-yang being the name of a district to the north-north-west and within the territory of Chien-ning-fu (cf. *Yü-ti chi-shêng*, 129, 7*a*, mentioning the red [*hung*] *chin* and green [*lü*] *chin* of Chien-yang; the «Chien-yang *chin*» exported to Borneo according to Chao Ju-kua, *HR*, 156; the «Chien-ning *chin*» exported to Cambodia according to the *Tao-i chih-lio*, *TP*, 1925, 107). Now it just happens that the *Yüan-ho chün-hsien t'u-chih* of the early 9th cent., in its list of five products which Chien-chou (an earlier name of Chien-ning-fu) had to send as tribute to the Court in the *k'ai-yüan* period (713-741), includes 金花練 *chin-hua lien*, «gold flower *lien*», a term which I have not found used anywhere in the whole book for the tribute of any other place. The value of *lien* is not very clear. *Lien* was the designation of a fairly strong silk fabric (絲兼 *chien*) after it had been boiled. It may well be that the shortened term *chin-hua* «gold-flower», had become the popular name of the damask silk of Chien-ning among the tradesmen of southern China, and as such was heard by Arabs and Persians who transcribed it *kīmḥāw*. For want of a Chinese term of suitable meaning which would begin with *chin* (**kjəm*) and end