

say is made from the down of the water sheep, but which in fact is manufactured with the cocoons of wild silk-worms.» LAUFER (p. 103) maintained that the true meaning was : «Further they have a fine cloth said by some to originate from the down of a water-sheep, and they have also a stuff made from wild-silkworm cocoons.» According to LAUFER, «it is clear that the above Chinese clause consists of two separate and co-ordinated parts. A stuff made from wild-silkworm cocoons is not capable of eliciting a tradition pertaining to a water-sheep.» But what is «clear» is that the text of the *Hou-Han shu* is merely abbreviated from that of the *Wei lio*, and should be translated : «They also have a fine cloth, which some say is made from the down of the water sheep or the cocoons of wild silkworms.» SCHLEGEL (*The Shui-yang*, 26) has adduced from the *Ko-chih ching-yüan* (27, 23 a) a quotation from the 孔六帖 *K'ung liu-t'ieh*, which says that «in the kingdom of Po-ssü (Persia), people weave the hair of the water sheep into a cloth which is called 'cloth of the West of the Sea'». The *K'ung liu-t'ieh*, a work written in Sung times by K'ung Ch'uan [傳] to supplement the *Liu-t'ieh* written under the T'ang by Po Chü-i, was never published in a separate edition, and, in the combined *Po K'ung liu-t'ieh* (ch. 96, § «sheep»), I cannot find the text quoted in 1736 by the author of the *Ko-chih ching-yüan*. [In the *Po K'ung liu-t'ieh* with preface by 韓駒 Han Chü (c. 1550, 8, 27 a, s. v. 布 pu), we find, 海西布 : 波西織水羊毛爲布曰海西布 «West of the waves (or : in Po-hsi) they weave the wool of the water sheep into cloth called cloth of the West of the Sea.» PELLLOT, who had not seen this passage of the *K'ung liu-t'ieh*, had written : «There can be no doubt that the name 'Persia' (in *Ko-chih ching-yüan*) is due to an arbitrary change, and that the text is derived either from the *Wei lio* or from the *Hou-Han shu*.» It is in fact copied word for word from the *Hsin T'ang shu*, 221 B, 8 a, s. v. Fu-lin, with Po-hsi prefixed. If the author of the *Ko-chih ching-yüan* used this same edition of the *Po K'ung liu-t'ieh* it is evident that he corrected Po-hsi, which may be a variant of Po-ssü or perhaps a misprint for Hai-shi, to Po-ssü kuo. A. C. M.]

The same may be said of the mentions of the *shui-yang*, and the cloth made from its down, in all other T'ang or Sung works : *T'ung tien*, 193, 4 a; *T'ai-p'ing huan-yü chi*, 184, 4; *Hsin T'ang shu*, 221 B, 8 a; *T'ung chih*, 196, 25 a; *Wên-hsien t'ung-k'ao*, 339, 1 a. All are abbreviated from the text of the *Wei lio*, which, with the exception of the *T'ung chih*, the various authors have wrongly punctuated. The text translated (often mistranslated) by PAUTHIER (*De l'authenticité de l'inscription nestorienne*, 39) as from the [Hou] *Wei shu* is a late *rifacimento* in which passages of the *Wei lio* have been combined with information from later sources (cf. *infra*, p. 512). HIRTH (pp. 80, 115), SCHLEGEL (*The Shui-yang*, 23) and LAUFER (*The Story of the Pinna*, 104) attribute to the *Wên-hsien t'ung-k'ao* a reading 海中布 *hai-chung pu*, «cloth [from] within the sea», instead of «Hai-hsi pu», «cloth of the West of the Sea», and LAUFER thinks that Ma Tuan-lin, the author of the *Wên-hsien t'ung-k'ao*, effected the change under the influence of the *ṣūf al-baḥr*, «wool of the sea», of mediaeval Arabic authors. Even if the reading *hai-chung pu* were correct, it is entirely out of the question that Ma Tuan-lin should have shown so much originality, and the change would merely be one of the many examples of the carelessness of that mediocre compiler. But, in fact, *hai-chung pu* is a faulty reading, and the standard editions of the *Wên-hsien t'ung-k'ao* give «Hai-hsi pu», like the sources which it copied.

The conclusion is that, in the whole of Chinese literature, there is only one mention of the