

on horse-back, beating drums to frighten the sheep, may be related to the scaly dragon, which, on the other hand, is associated with water, and this would provide a link with the « water sheep » of the *Wei lio*. According to the *Hsi-shih chi*, the sheep are frightened by beating wood; but « wood » is the element of the east, and the east is the quarter assigned to the « blue-green dragon ». So I think that there is a fair chance that the term *lung-chung-yang*, when first created, meant « dragon-breed sheep ». It is more difficult to say why this *lung*, « dragon », was changed to *lung*, « hillock ». Perhaps this was due to the fact that the sheep was « sowed », and that, as a consequence, *chung* came to be understood in its other meaning « to sow »; hence the shortened form *chung-yang*, « sowed sheep », occurring more than once in the Mongol period. With such an interpretation, *lung* had become meaningless, since the sheep were not « dragon-sowed sheep »; *lung*, « hillock », was then adopted as a makeshift. The reason for its choice may be that it could be accounted for by the raised ridges (cf. *supra*) in the cotton fields. But I readily admit that my tentative explanation would be safer if we could trace at least one example of *lung-chung-yang* written in such a way as actually to mean « dragon-breed sheep ».

A well-known author of the Mongol period, 吳萊 Wu Lai (*tzü* 立夫 Li-fu; 1297-1340), has written (*Yüan-ying chi*, *Ssü-pu ts'ung-k'an* ed., 4, 6 a-b; cf. CH'ËN Yen's *Yüan-shih chi-shih* 6, 18-19) a poem entitled 西域種羊皮書褥歌寄李仲羽 « Song of a pillow, written on the skin of a sown sheep of the Western Countries, sent to Li Chung-yü »; Chung-yü is the *tzü* of 李翼 Li I. The poem says : « In Persia in the valleys spirits speak at night. In Persia sheep are kept for various purposes. Stabbed with a knife on the right spot the sheep may be eaten; but within a vallum the shin-bones of the sheep are left as seed. All round them a fence is built, and when the sound of the pounding is heard lambs are born again from the shin-bones. Green grass springs up densely, but the navels are not yet severed [so that the lambs cannot reach the grass(?)]. But when the iron-shod horse hoofs gallop round the fence, the lambs rear up on their hind legs [breaking the umbilical cords], and fall back on the grass... » The rest of the poem is of no interest for the present inquiry. LAUFER's « vertebra of the neck » (*The Story of the Pinna*, 123) is due to a misprint, 頸 *ching* for 脛 *hsing*, in the *T'u-shu chi-ch'êng*.

Wu Lai's poem is alluded to in a curious text of 姚桐壽 Yao T'ung-shou (first half of the 14th cent.) which is included in his 樂郊私語 *Lo-chiao ssü-yü* (*Pao-yen-t'ang pi-chi* lith. ed., f. 13; part of it has been quoted at second-hand, and poorly translated by SCHLEGEL, *The Shui-yang*, 25). Yao T'ung-shou says : « The great master (大師 *ta-shih*) 楚石 Ch'u-shih is a venerable old monk (*sha-mên*); when he followed the Imperial cart to Shang-tu (see 'Ciandu'), he wrote the poems 'North of the Desert' (漠北 *Mo-pei*), 'Cherishing the past' (懷古 *Huai-ku*; or the poem 'North of the desert, cherishing the past'), etc. In them (or 'in it') I read 'They say themselves that sheep can be sowed, [but] do not believe that cocoons can give silk'. I was then in doubt whether he meant that sheep could be sowed. So I questioned the master on the point. The master said : 'West of the Great Desert (大漠迤西 *Ta-mo i hsi*), people can sow sheep. Every time they slaughter a sheep, they use its skin and flesh, but keep its bones, which they bury in the ground on the first 未 *wei* day of the winter (*wei* is the cyclical sign corresponding to « sheep » in the duodenary cycle). When reaching the first *wei* day of the last month of spring, they blow flageolets and pronounce spells, and then lambs (子羊 *tzü-yang*) come out of the ground; for