

Kha tribe of Hua-phan or of the southern border of the Sip-song-phan-na. Some connection is not impossible with the kingdom of Pa-pai hsi-fu, « Eight hundred Wives », of early Ming times.

The 杜陽雜編 *Tu-yang tsa-pien*, written by 蘇鶚 Su Ê in the last quarter of the 9th cent., contains the following paragraph (*Hsüeh-chin t'ao-yüan* ed., 3rd ch., 4-5; except the final note, it has been copied in *T'ai-p'ing kuang-chi*, 480, 5) : « In the beginning of the *ta-chung* [years] (847-859), the ' Kingdom of the Women-Man ' (Nü-man kuo) offered in tribute a pair of dragon-rhinoceroses (雙龍犀 *shuang lung-hsi*; I do not know the term, but I do not think that it is possible to understand the text as meaning « a pair of dragons and [a pair of] rhinoceroses »). The scales, the bristles, the claws and the horns of the two dragons were entirely covered with a brilliant reddish brocade, which was said to be made by refining ' water scented hemp ' (鍊水香麻 *lien shui-hsiang-ma*; *lien* means « to melt », « to refine by fire »; *shui-ma* is *Lycoris radiata*; *hsiang-ma* is either *Hibiscus cannabinus* or *Andropogon schoenanthus*; but I do not know *shui-hsiang-ma*); its brilliancy was dazzling (the text is here better in *T'ai-p'ing kuang-chi*) and its fragrant smell clung to people; the five colours were mixed in it; it was of more exquisite beauty than Chinese brocade. The people of that kingdom do up their hair in a high knot with a golden crown, and their bodies are covered with necklaces; so they have been called 菩薩蠻 P'u-sa Man (« Man [ornamented like] *p'u-sa* [*i. e. bodhisattva*] »). On that occasion, singing actors made the ' song (*ch'ü*) of the P'u-sa Man ', for which many writers made poems (詞 *tz'ü*). Moreover, the ' Kingdom of the Woman King ' (Nü-wang kuo) offered in tribute ' dragon-oil damask ' (龍油綾 *lung-yu-ling*) and ' fish-oil brocade ' (魚油錦 *yü-yu chin*), the designs and colours of which were most extraordinary. When dipped into water, they did not become wet, which was said to be on account of the dragon-oil and fish-oil. Actors also made the ' Song of the Kingdom of the Woman King '; the tune was pleasant and has remained in use at the Bureau of Music (*yo-pu*). » A final note recalls the ' Kingdom of the Woman King ' mentioned by the *Hou-Han shu* in the north-eastern sea, and the six ' Kingdoms of Women ' of the *Liang ssü kung chi*. A shorter version of the offering of the ' dragon-oil damask ', occurring in a Sung work entitled 南部新書 *Nan-pu hsin-shu* (sect. 辛 *hsin*, 11 a, in the *Yüeh-ya-t'ang ts'ung-shu* ed.), is clearly taken from the *Tu-yang tsa-pien*.

The *Tu-yang tsa-pien* is a work of *mirabilia*, crammed with anachronical dates and fictitious names of countries; it has long been accepted, however, and is still adduced as authority in the *Tz'ü yüan*, for determining the date at which the ' Song of the P'u-sa Man ' was created and, as a consequence, for disputing the authenticity of the song of that title which occurs in the works of Li Po (Li T'ai-po) a century earlier. But WANG Kuo-wei was certainly right when he maintained (*Kuan-t'ang chi-lin*, 21, 7-8) that the tune known as the ' Song of the P'u-sa Man ' already existed in the second quarter of the 8th cent. Two Western scholars, MAYERS and HIRTH, have spoken of the P'u-sa Man, and both have been very unfortunate. MAYERS (*Chinese Reader's Manual*, No. 566) has said that the proper form was 菩薩鬘 P'u-sa man, « Bodhisattva garlands », but all ancient texts give the same P'u-sa Man as the *Tu-yang tsa-pien*, and this is confirmed by Mss. of the 9th cent. recovered from Tun-huang. As to HIRTH (*HR*, 16), he found in the *P'ing-chou k'o-t'an* (2, 4 b), written c. 1120, the following passage : « The Bureau of Music (*yo-fu*) has the ' P'u-sa Man [song] ', and I did not know what it meant. When I was in Canton, I saw that the Barbarian wives (*Fan fu*)