Chapter VI

WU-I SHAN
武夷山

Introduction

Wu-i Shan is a mountain near Ch'ung-an county on the border between Chekiang and Kiangsi. Its greatest fame, in a nation of tea drinkers, rests with its tea. Hsü Hsia-k'o's observation of tea being planted in Tea Cove and His Majesty's Tea Garden testifed to the preeminent position that tea held in that region. In the time of Lu Yu (d.804), the first tea connoisseur, Wu-i Shan was not yet known but by the time of T's'ai Hsiang 蔡襄 (1011-1067), statesman and tea connoisseur, the tea of Wu-i Shan had become so widely known and highly rated that it was sent as a tribute to the emperor. The annual production of its best type of tea did not exceed sixty catties. It was classified into ten grades of which the first grade, Dragon Tea, was made exclusively for the emperor's use and as gifts to his ministers.

In the Yüan dynasty, two officers were stationed here in charge of tea making, and a tea garden, almost two miles in length, was built and named His Majesty's Tea Garden. It contained the Call the Spring Pavilion 喊泉亭 and the adjacent Meeting the Immortals Well 會仙井. By imperial command, a tribute of 9,999 catties of three grades of tea were to be sent to the capital annually. On the day of Excited Insects early each spring, the officers assembled their staff to offer sacrifices after which the attendants sounded cymbals and drums and shouted in unison: "The tea sprouts!" As if on command, the well would gradually fill up with very pure and sweet water that imparted to the tea its unrivalled taste. Towards the end of the tea-making
process, the well would gradually subside to its usual low level.

Water has played a central role not only in the making of Wu-i Shan's nationally famous tea but also in its equally famous natural beauty. One feature that gives Wu-i Shan the particular beauty unequalled by any other mountain in China is a stream that forms nine bends as it follows its sinuous course, hence its name Nine Curves 九曲. Crowding close to its edges are steep cliffs and overhanging crags, dotted with groves and grottos, with more peaks and rocky buttresses standing behind. Tourists usually board a raft made of bamboo grown in the local groves and adapted especially for use on mountain streams. As the raft proceeds and the landscape begins to unfold its beauties, the tourist feels himself drawn deeper and deeper into the charms of this enchanting place. The trees are luxuriant and illuminated by reflected light from the water, the rocky peaks and crags gleam with a kaleidoscope of colors - from pure white to jet black to many tints of yellow, red, russet, and brown - and all this is set off by alternating flashing torrents and pools of eternal calm.

Compared, as it often is, to Lu Shan and its vast P'o-yang Lake 鄱陽湖 nearby, Wu-i Shan's small size and compactness allow a fuller appreciation of its beauty by the limited powers of human comprehension. Contrasts of form, distance and color - all the things that bring out the beauty of a landscape and delight the artistic sense of the painter - may be readily seen here.

Quite fittingly, Wu-i Shan is not preeminently a home for the profound, unworldly and solemn Buddhists but for the materialistic yet more fanciful and occult Taoists whose dreams are of immortals, hoards of gold and silver, and the elixir of life. Following the Nine Curves and learning the story of each hill, rock, and building on its banks is like perusing a Taoist anthology.

Hsu Hsia-k'ō read a grand chapter of this anthology when he came across Canopy Peak 亭 . On its summit is the Altar
for Feasting Immortals 宴仙壇, an enormous stone resembling an incense burner. Legend says that in 245 B.C., the Jade Emperor 玉皇 and his consort, the Grand Dame 皇太姥, gave a feast here for over two thousand local men and women. The astounded guests climbed on a rainbow bridge to the summit where they found several hundred rooms lavishly decorated with streamers and bunting for their entertainment and with furniture made of superbly beautiful clouds. The guests were treated to a sumptuous feast, wine and music.

At the end of the feast, the musicians sang a sad song of the mortal world, of the rare meeting between mortals and immortals, of the setting of the sun and the return of the birds, of the evanescence of life and of unfulfilled wishes, and of their regret that the mortals could not follow them to the celestial palaces. As the last notes died away, glorious clouds began to close in, the sounds of steeds and chariots and the tinkling of their jade pendants came floating on the breeze and a voice in the sky was heard to announce: "The Jade Emperor and the Grand Dame bid farewell to their great grandchildren. Make obeisance twice and depart."

After the guests duly performed this ceremony, they descended by the same rainbow bridge. No sooner had the last person stepped off than a violent wind rose and snapped the bridge into fragments. Finally, when the wind had died down, the people raised their eyes to the summit but they could not see anything except some planks of the bridge left sticking out of the crags. Ever since that time, these planks have weathered wind and rain, and a cloudy vapor is often seen to fill up the crevices where the planks stick out.

An even stranger sight awaits the visitor in the grottos high up in the crags. In these almost inaccessible places, the visitor will find wooden boxes and china urns holding human bones and complete skeletons. This probably accounts for the names of such
hills as Great Storage 大藏峰 and Little Storage 小藏峰, where, like on Great King Peak 大王峰, several such urns and boxes are stored. Great King Peak not only contains five china urns decorated with a pattern called Thunder Traceries 雷纹 but also four suspended boats containing two cases of such remains called "immortals' chrysalises" 仙蜕. At Little Storage Peak, there are wooden boxes with yellow centers and two boats with the same strange content. In times of drought, farmers used to ascend the crags on braided bamboo ladders and take down some of these cases for use in rain prayers.10

The legendary explanation of these human bones may be found in the name of Crag for Changing Bones 换骨岩. According to Taoist books, trainees for immortal status had to register their names at T'ien-t'ai Shan and leave their bones on Wu-i Shan on achieving immortality. Like the butterfly that abandons its chrysalis as it emerges, the trainees left their mortal remains when they ascended heaven to become immortals.

It is not surprising that with so many immortals on its premises, Wu-i Shan would acquire a king to govern their affairs. It began in the time of Ch'in when an immortal descended to this mountain and declared: "I am King Wu-i. I reign over all immortals on earth, and my office is decreed to be on this mountain."

But the Lieh-hsien ch'uan 列仙傳 (Biographies of Immortals) has another story. According to Taoist tradition, the immortals owned thirty-six sacred grottos in the universe of which Wu-i Shan contained the sixteenth. Grand Ancestor P'en 彭祖, reputed to have lived eight hundred years, retired to this mountain and was succeeded by Wu武 and I夷.11

Still another important story relating to Wu-i Shan must be told. Hsu Hsia-k'o remarked on the second day of his visit that the boat passed the Heavenly Pillar 天柱 and the Terrace for Changing Dress 更衣台 at the third and fourth curves. The
terrace received this name because it was believed to be the place where Prince Wei 句王子 changed his dress when he ascended to heaven as an immortal. While he was in training there, it so happened that a master of immortals at T'ien-t'ai Shan sent his seventh son, Shu-jen 叔仁, to this mountain to investigate the status of immortals. Shu-jen came riding on a stork, hence he was called the Controller of Storks 控鶴仙人. Meanwhile, a group of twelve men and women who had heard of Prince Wei's fame had come to Wu-i Shan to learn from him. Upon Shu-jen's arrival, he found Prince Wei and the twelve men and women praying for rain. Much impressed by their unusually distinguished bearing, he helped them by producing rain. He also dispatched his follower Ho Feng-erh 何鳳兒 to T'ien-t'ai Shan to check the Immortal Registry 仙籍 there for the names of these people. He learned that Wei and the others had been immortals in a former life, but that they had affronted the immortal Huang-yuan chen-jen 黃元真人 while drunk, and, as a consequence, had been banished to Wu-i Shan where they had to wait eight hundred years before they could change into immortals again. Taking pity on them, Shu-jen gave them books on the secret of making the elixir of life and instructed them on the ways of getting their bones changed into immortal bones.¹²

Incredible as these stories may seem, rulers of China, feeling that they lacked only longevity to make life perfect, often lent a willing ear to them. Emperor Wu of Han honored Wu-i Shan with sacrifices offered by a deputy, and other honors and gifts were bestowed on it in later dynasties.¹³

Although the Taoist monks may be blamed for playing upon the credulity of the public by spreading these legends, the presence of many skeletons stored in china urns, wooden cases and suspended boats is a puzzling phenomenon. No less strange are the wooden boards protruding from crags and other openings. At first not widely known, these facts and legends eventually found their way into poems, travel diaries, miscellanies, and topographical chronicles. Most often mentioned were the "rainbow bridge planks." It
was believed that occasionally a plank would be blown down into a glen and picked up by a wood gatherer or a cowherd, but that if it were not closely kept, it would fly away. A man named Chang Ch'ingtang was believed to have seen a plank in Hangchou which, after ten years, he acquired from a certain Wu family. It was described as one foot long, two inches wide and one-third of an inch thick. The Ch'ing poet Chu I-tsun also reported seeing one. It was made into a box for an ink slab.

While the strange facts of wooden boards and coffins gave rise to legends, Chu Hsi (1130-1200), the great Sung Neo-Confucian scholar, sought to offer a rational explanation for them. In his Wu-i t'u hsu (Preface to the Topographical Pictures of Wu-i) he said that Wu-i Shan became known in the Han dynasty when sacrifices were offered by Emperor Wu. He further conjectured that at that time, barbarian tribes may have lived there and that the sacrifices of the Han emperor were in fact offered to their chief which, if true, would explain such names as King Wu-i and Great King Peak. These barbarians may have been refugees who had chosen some able man among themselves to be their leader and whom they came to regard as an immortal.

The gazetteer contained another passage giving a similar explanation. The twelve men and women who went to see Prince Wei, it said, were refugees seeking the safety of mountain recesses. The time, the second year of the reign of the First Emperor of Ch'in, was, after all, a time of great turmoil which gave rise to the phrase "to take refuge from Ch'in."

There can be no doubt as to the correctness of these conjectures. The entire fabric of these legends was built around the puzzling relics left by a people who had long been dead and who kept no chronicles of their existence. So our doubts may be resolved, but gone also are the clouds of glory and the mystery enveloping beautiful Wu-i Shan.
April 7, 1616: Left Ch'ung-an by its south gate and hired a boat. A stream coming from Fen-shui Kuan 分水関 in the northwest joins here another coming from Wen-ling Pass 温嶺關 in the northeast in its course across [Fukien] into the sea.

Our boat glided downstream for thirty li. I was attracted by two hills, one reclining and the other standing erect and alone, along the banks. The reclining one is Canopy Peak and the erect one is Great King Peak. South of it is the Wu-i stream which flows east into the big stream. Ch'ung-yu Temple 冲幼宮 is located on the stream near the peaks, but as I wanted to see all nine curves by boat before following the stream or exploring land features, I did not visit it. Our boat pursued the stream against the current which was so swift that the boatman had to pull it barefoot in the stream.

Soon came the first curve which has Canopy and Great King Peak on its right and Lion's Peak 獅子峰 and Goddess of Mercy Peak on its left. On the right bank is a stone called Water-light Stone 水光石 and it is full of inscriptions. On the right bank of the second curve are Iron Board Rampart 鐵板嶂 and Brush and Ink Crag 翰墨岩; on its left are Helmet Peak 头盔峰 and Jade Maiden Peak 玉女峰. By the side of Iron Board are perpendicular cliffs with three openings grouped in the shape of the character "p'in" 品. The third curve has Meeting the Immortals Crag 會仙岩 on its right and Little Storage Peak and Great Storage Peak on its left. Great Storage rises to six thousand feet, and in some openings near its summit stand wooden boards like those of a loom supporting a boat called Suspended Ravine Boat 架壑舟. The fourth curve has on its right bank Fishing Terrace 釣魚台 and Hsi-chen Crag 希陳岩, while on its left are Cock Roost Crag 雞棲岩 and Resting Immortals Crag 晏仙岩. Cock Roost has a cave in its midsection, narrow at the
opening and roomy inside, and it has wooden boards on supports, looking like a hen house. Under it is a clear deep tarn called Sleeping Dragon Tarn 臥龍潭。

At the fifth curve are Ta-yin Screen 大隱屏 and Mortise Peak 接笋峰 which are on the right and Terrace for Changing Dress and Heavenly Pillar on the left. Wen-kung College 文公書院 is at the foot of Ta-yin Screen. Reaching the sixth curve, we found Immortals' Palm Crag 仙掌岩 and Sky Travel Peak 天遊峯 on the right and Facing the Twilight Peak 晚對峯 and Echo Crag 響聲岩 on the left. Looking back to Ta-yin and Sky Travel, my spirit soared to the breath-taking sight of the dangerous stairways and overhanging pavilions above them. By then, the boat could no longer make any headway against the swift current, so we went back to Ts'ao Family Rock 曹家石 and disembarked there. We went into Cloud Den 雲窩, elbowing the clouds and treading between the rocks to find a track in the clump of crags. Behind the Den is Mortise Peak which is connected to and in fact a part of Ta-yin Screen. The crag is named Mortise after two lines circling its waist.

Ascending the cleft in the rocky cliff, I came upon a tiny tract of land hidden securely in its surrounding greenery. This is Tea Cove whose one end is entered by the west side while the other end is Mortise Peak, the Immortals' Palm being to the north. East of Immortals' Palm is Sky Travel, and south of Sky Travel is Ta-yin Screen. All these peaks are exceedingly steep at the summit but are joined at the base. There are no steps outside, a gap leading toward the west being the only trail, so it is even more secluded than Bright Crag of T'ien-t'ai. I climbed up from the gap to Ta-yin Screen until I came to a perpendicular cliff where a big hanging tree trunk is hewn into a flight of steps up the cliff into the cloudy heights. The stairway is in three parts comprising eighty-one steps. At its end an iron chain encircles the cliff's waist into which notches are cut to provide footholds.
By clinging to this chain I moved west of the peak and found between the two cliffs a promontory like a hanging tail upon which were also hewn footholds up to the summit of Ta-yin Screen. The Screen's summit has a pavilion and some bamboo and it is surrounded on all four sides by overhanging crags. Looking down from here, the world below seemed completely separated from this heavenly one above.

Descended by the same hanging stairway and reached Tea Cove from where the summit of Ta-yin appeared clear up in the clouds. The northern crag of the cove is Immortals' Palm Crag which stands majestically upright. It has marks like the human palm, some of them as long as ten feet. Ascended its summit on the north side. The slanting light of the setting sun was upon the pines which crossed each other in intricate patterns upon the mountains and waters.

Turning south, I walked to the end of the glen where another peak made its appearance. This is Sky Travel which also has a pavilion hanging over its brow and is surrounded by cliffs on three sides. It is situated in the central area of the Nine Curves and is surrounded by the stream on three sides although it is not directly located on its bank. I stood there and viewed Great King Peak to the east, enclosed by the first three curves of the stream. Southward is Terrace for Changing Dress and near it are the hills of Ta-yin Screen group. They are bordered by the stream’s fourth and sixth curves. Westward is Three Religion Peak and near it are Sky Pot and other hills standing within the bends of the seventh, eighth and ninth curves. Only the north side has no stream, and the many hills which crowd upon each other abruptly end here as if they were all of a sudden suspended. Tea Cove peers down from up there. Looking up from Tea Cove, all that one sees are steep cliffs rising into the sky and waterfalls tumbling down from their sides, giving one no inkling of more peaks and resting places up above. As a hill that is not
by the Nine Curves and yet from which one could view the sights of all the curves, this peak must rank first.

On the Terrace I watched the half disk of the setting sun which melted the hills far and near in a molten sea of changing hues of gorgeous purple and blue. Behind it is Sky Travel Monastery 天观. We hastened back to the boat as it was already dark.

April 8: Went ashore and turned west of Immortals' Palm. The path we followed was on the right bank of the stream. The seventh curve has San-yang Peak and Sky Pot on the right and City High Crag on the left. Under San-yang is Little Peach Source 桃源 whose entrance is through a gap in a huge heap of shattered crags. Entering this natural door with bent backs we found a tract of land nestling in the center of a circle of hills. It is a world by itself with its extensive fields, winding streams, old pines and green bamboos. Here you hear the cocks' crow and the voices of men, women and children coming from among the green depths.

To the west outside the door is North Corridor Crag whose summit is Sky Pot Peak. Opposite it is City High Crag, erect and alone, its ramparts as perpendicular as city walls. A temple on its summit can be approached by a suspended ladder, but it was out of my reach because I was on the other side of the stream.

The eighth curve has Drum Tower Crag and Drum Crag on its right and Ta-lin Rock and Hai-tse Rock on its left. By going west of Drum Tower Crag and turning north, I climbed up its summit which is crowned by two enormous boulders resembling two drums. The steep walls of this crag also resemble those of a city. The hollow space under it is like a deep corridor. A temple named Drum Temple is located there. Looking upward from this spot, I saw many wooden boards stuck out of various openings. Went around the back of the crag and came to
Wu-kung Cave 喫公洞 which is deep and spacious, but the stairway leading to it being destroyed I could not go up, so, walking through thick woods and shrubbery, I climbed the steps to Three Religions Peak. There a pavilion perched on its edge afforded a view of both Drum Crag and Drum Tower Crag. The three pinnacles of this peak rise to an impressive height, and I started my ascent by way of the stone steps to the right until I came to a pavilion. I entered a stone door and found myself between two steep crags of tremendous height with such a precarious path between them that walking on it made one’s hair stand on end. Three peaks stand closely together here and this passage is a fissure between two of them. Next to this gap there are two other clefts whose sides are not quite so sheer and steep.

Descended and turned to the back of the mountain where a hill stands opposite a rock called Cat Rock 貓兒石. There is also a cave like the Drum which is called White Cloud Cave 白雲洞 of Spiritual Peak 灵华. We went up the steps in the stone rift to the top of the hill whose two sides stand erect like Heaven’s Gate of Huang Shan. At the terminal of the crag we climbed down again and walked under the crag in whose hollow space houses are built conforming to its contours just like at the Drum. We walked upstairs in one of the houses and looked southward to the upper reaches of the Nine Curves. In the middle of the stream stands an island surrounded by a stream that comes from the west and joins the main stream at the curve. Beyond, two mountains gradually open out and the Nine Curves come to an end.

There is a crag at the end of the Nine Curves. Layers of crags fold around it and it is very quiet and spacious. At its northern end is another awesome crag with precipitous cliffs above and below, but in its middle there is a gap running its entire length and which allows one to crawl through like a snake. I took this opening but soon it became so narrow and steep that I had to bend down. Then as it became increasingly narrower I went on my
knees and wriggled on like a snake. At the turning of the gap between two parts it was only seven inches high and fifteen inches wide. Outside, perpendicular cliffs stand three thousand feet high. I advanced pressing my body until my chest and back almost met in my attempt to flatten myself. After maneuvering thus for a long while I passed out of danger. The hollow of the crag is high, roomy and terraced. A path is about to be opened there for I spotted some hatchets and hammers.

Returned to the front crag and then to the back crag. New houses of spacious appearance are being built there. Came out to the Nine Curves and saw Lion Crag. Returned on the stream and enjoyed Human Face Rock at the eighth curve and City High Crag at the seventh curve, all stimulating one's spirits.

Moored the boat again and walked from Cloud Den to Tea Cove. Tea Cove is vaulted on the top and delicately shaped. Then turned left from Cloud Den and entered the cold and gloomy Fu-hsi Cave. Next we went to the south side of Ta-yin Screen and on to Tzu-yang College where we went inside and worshipped the figure of Master Chu.

Went downstream by boat. The green hills flew by us so quickly as the boat shot down the stream that I regretted its speed. When we reached the south bank of the fourth curve, we moored again. We had passed by Sky Pillar and Terrace for Changing Dress, and now we made for His Majesty's Tea Garden with the intention of going up Golden Cock Crag, but we lost our bearings among thick nettles and brush and we could not find a single track, so we returned to the back of the crag and walked east on the path hoping to ascend Great and Little Storage Peaks on the way. We also failed to locate them but instead found ourselves already at the foot of Jade Maiden Peak. We thought perhaps we could discover the path to One Strip of Sky from here, but we could not find anyone to direct us. As our boat was moored at Golden Cock Crag, there was no way of getting in touch with it. All we could do was
to follow the stream and try to find our way. We passed by the foothills of Great and Little Storage Peaks whose steep and gravel covered sides had been planted with tea bushes by the natives. As we walked among them, the deep stream was below us and perilous cliffs above, some bearing names like School for Immortals and Immortals' Retreat Cavern, but we had no time to spare for them.

Finally we came to the place where the suspended boat was and saw it more clearly here than we did from the stream the day before. The trail ended west of Great Storage Peak, and we clung to the brambles on the cliff to scramble up. Looking back from there to the western crag of Great Storage, we saw another suspended boat, but as the two crags were opposite each other, it was beyond our reach.

Suddenly we discovered a boat coming from the second curve towards us against the current. We rushed downhill and waved to it. It came towards us. It was another tourist boat, and the people on it asked us to go back with them to Crag for Changing Dress and visit One Strip of Sky and Tiger Roar Crag. We did. When we reached our boat, the two boats went down together. We intended to go up Canopy and Great King but first came to Water-light Stone at the first curve. I told the boat to wait for me at the mouth of the stream and walked to Chih-chih Temple. Catching sight of a path leading up behind the temple, I took it and found a crag and monk chanting his devotions there. The crag is called Ch'an Crag.

I found that the way uphill was to the west of the temple, so I turned west, climbed up for two and reached the foot of the hill where I found Ascending to Immortality Rock among the thickets. Beside it another hill reared itself as if it were standing on tiptoe. In the fissures of this hill is the so-called Stork Model Rock, complete with frosty plumage and vermilion crown while the long splits in the rock seem like folds of
There was no path to the summit but there was a ladder, so I climbed up on its shaky rungs and found the crag where the immortal Chang was said to have left his bones. It was halfway up the hill. I wanted to find Crag of the immortal Hsü, but there was no path leading across the rocky walls. I descended to find another path but failed.

Now I was in a quandary for there were no steps down the steep cliff and the brush was too thick for me to plunge through. Suddenly, a servant ahead of me found a flight of broken stone steps and yelled that he found the path. My clothes had already been torn, but I ignored it when I heard him and ran to him only to find that there was no path. The sun was pressing to the west, so we pulled at the thickets and scrambled down the trackless waste. When we reached the bottom, we found the path to the right of Ten Thousand Year Monastery 畫年宮. We rushed in. It was a vast structure. A Taoist monk came out [from the inner court] to meet us and told us that for a long time it had been impossible to get to the summit of Great King. Only one stairway remained, the other six and the one to Hsü Crag having all rotted. Besides, the body of the immortal Hsü had been removed to Hui-chên Monastery 會真廟, located to the right of [Ten Thousand Year] Monastery. A great maple tree in front of it made us linger in admiration. Its huge trunk gives shade to an area of several mou. We took leave of the monk and returned to the boat for the night.

April 9: Went ashore to find Crag of Changing Bones and Water Curtain Cave. Ordered the boat to go ten li and wait for us at Carmine Stone Street 赤石街. I returned to Hui-chên Monastery and worshipped the mountain god Wu-i and the body of the immortal Hsü. After leaving the monastery I followed the foot of Canopy Peak in a northeasterly direction for two li, saw three hills standing side by side behind it which upon inquiry turned out to be Three Maiden Peaks. Crag of Changing Bones is just
beside it. We made for it and ascended for about one li when we found springs. Looking down from there we beheld a pleasant scene of precipitous cliffs out of whose fissures came springs and thin bamboos. But we were already high up, so we did not return but continued up for another half li to Exchanging Bones which is at the back of Canopy. In front of it is a temple, and at its back are two flights of stairs. We climbed them to another crag which is not very high and is completely enclosed by hills. The natives had recently stacked lumber here to construct rooms which will completely conform to the contours of the crags.

We climbed up from the clefts and were near the summit of Canopy, but the path came to an end and we were forced to return to the foot of Three Maidens Peak. We descended by the same path and reached the place where we had viewed the protruding springs. The path divided here, one branch going across the hill to Water Curtain and the other branch descending to the wall of the springs. A little while earlier we had viewed them from above and had not fully enjoyed them. Now we went down and viewed them from below. The water is channeled along a groove cut in the cliff. Mortar lines the groove and is enclosed by a wooden frame. I climbed along the wooden supports and came to the spring. Here the cove is only twenty feet wide, but it has steep cliffs above and below. The spring pours into it from the cliff above, overflows it, and falls again, so that it fills every nook and cranny. A rock jutted out of the middle of the pool. I sat on it for some time before descending.

Followed the path among the bamboo, crossed three hills and walked about seven li into a valley where there is a stone gate. Half a li farther, we reached Water Curtain Cave which is another place of high steep cliffs protruding above and receding below. A spring cascades from the top of a crag whose grandeur and spaciousness are fully matched by the high and wide fall. Innumerable smaller springs pouring down from the sky add to a magnificent
spectacle. Because of the high crag's protrusion, the water pours down without hitting the railings of the houses being constructed under it.

Having heard that Tu-ko Pass is worth seeing I now asked the way and was told to take the same path back. Went out of the stone door but took the wrong path because I was lured by the beautiful valley and so found myself on the path to Carmine Stone Street. I was, however, told to cross the small bridge to the south. I did and ascended the mountain and entered the pass. There are crags and houses, and I learned that the name Tu-ko is an error made by the local people. Its correct name is Tu-hsia.

I continued and found another crag with winding railings and overhanging rooms. Carmine Stone Street appeared very near, so I backtracked for three li, crossed a stream, and after another li reached the big stream of Carmine Stone Street. Returned to the boat and put up sail for our journey. Reached Ch'ung-an after twenty li.