

*The Scented Garden of Perfumed  
Delights*

(香水的香味花園趣)

*of*

*Kǒng Kuàng Zhèng*

(广场恐惧)

*Translated by*

*Fu*

(賦賦)

*Poem by*

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*Gamahucher press west geelong geelong  
Victoria Australia*

*2012*

## TRANSLATORS FORWARD

*Kǒng Kuàng Zhèng* thou hast a demon inside  
 what dost thy poem mean is the meaning in thy  
 name for thy poem is a Chinese box of meaning  
 within meaning within meaning within allegory  
 within metaphor within symbolism within allegory  
 within meaning thy poem ties knots in the mind  
 how to escape from the net the twists and turns  
*Kǒng Kuàng Zhèng* what dost thy poem mean  
 levels above levels levels below levels is there one or  
 many or *Kǒng Kuàng Zhèng* is thy poem a joke to  
 send one on a wild goose chase is thy cleverness but a  
 sham and thy poem nothing but  
 emptiness

## PREFACE

Isolated the mind alone where does it roam to  
 tranquil peace or anguished moan locked  
 within itself its only companion itself does it  
 burst forth flowers or only weeds to strangle  
 itself phantasms fleet by dreams real unreal  
 the mind in on itself madness's seeds paradise  
 or a living hell madness's seeds desires up well  
 urges drives how wanton who can tell alone  
  
 the desires cast their spell  
 real phantasms dreams unreal  
  
*only alone*  
 the mind alone cant tell  
  
 and I am to busy to self-absorbed to care

*<sup>1</sup>A wondrous tale I will tell all thee a wondrous tale  
of woe and mystery<sup>2</sup> A fisherman<sup>3</sup> I I idly layed in  
my boat as the stream flowed bye till into a peach  
grove all around I did spy the grove did end at the  
streams source a mountain did appear to which I  
drew near a hidden path led into mountains mouth  
no peach tree spring<sup>4</sup> to see no five williows<sup>5</sup> for Jie*

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<sup>1</sup> The poems mentioned in this translation can be seen in an English translation 1)The Anchor Book of Chinese Poetry : from ancient to contemporary The full 3000 year tradition Ed by Tony Barnstone and Chou Ping, Anchor books, 2005. 2) Poems of Wang Wei translated by G.W.Robinson, Penguin books 1973 3) Li Po and Tu Fu Arthur Cooper and Shui Chien-Tung Penguin Books 1974

<sup>2</sup> All I will say is this work is a Chinese box of meaning within meaning within meaning within allegory within metaphor within symbolism within allegory

<sup>3</sup> In *Kōng Kuàng Zhèng* hands this will be seen to be a tragic parody on the famous tale of “The story of the Peach Blossom Spring” by T’ao Ch’ien (T’ao Yuan-ming AD 372-427) where a fisherman sailing through a peach tree forest lost his way and lost all sense of time and sailed to the end of the world he came to a narrow opening at the foot of a mountain he sailed through to find it inhabited by a secluded people whose life had been cut off from the world since the Qin (Ch’in) dynasty (221-207 BCE) Once the fisherman returned home he could not find his way back. This tale of a lost world of people living a natural life is a Daoist fable of retreat from the ‘dusty world of the court’ As with Wang Wei poem on the same tale *Kōng Kuàng Zhèng* use likewise has symbolic meaning which I will leave to the perspicacious reader to discover

<sup>4</sup> *Kōng Kuàng Zhèng* is alluding to the poem “Song of Peach Tree Spring” by Wang Wei indicating that the path did not lead to a place of idyllic retreat from the world - a retreat yes but not idyllic as will be seen

<sup>5</sup> Again *Kōng Kuàng Zhèng* is alluding to the poem “For P’ei Ti while we were living quietly at Wang River” by Wang Wei where “Five Willows” refers to a place secluded peaceful life or pastoral simplicity. Again *Kōng Kuàng Zhèng* is putting a negative slant on this idyllic place its is a secluded place but not idyllic

*Yu<sup>6</sup> to sing drunk to only to see Yellow fountains<sup>7</sup>  
 no wine shops to drink at here though from which  
 the dead did greedily consume in the middle of a  
 plain full of the teeming consuming dead was a  
 dwelling small and plain enclosed in flowers scented  
 gardens with perfumed delights with petals every  
 where fragrances lovely to intoxicate my brain the  
 flowers like myriad colored lights burst forth  
 shimmeringly bright plum blossom petals from  
 white to red a mix of both producing pink  
 chrysanthemum did rich pollen drip zhi zi or cape  
 jasmine rich scents hung in the languid air*

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<sup>6</sup> It is significant to the poem that Jie Yu is referred to as he was known as the “madman of Chu” and was supposed to have feigned madness to avoid having to serve in government Alluding to the poem by Wang Wei “For P’ei Ti while we were living quietly at Wang River” Again I will let the perspicacious reader to discover *Kōng Kuàng Zhèng* deeper meaning for his fu work –is it allegory symbolism metaphor etc

<sup>7</sup> “Yellow fountains” is the Chinese name for Hades imagined as sulphurous and near a volcano they are springs where the souls of the dead come to quench their thirst “Nights plateau” is also another name for Hades These lines are alluding to the poem” In Memoriam: Gaffer Chi the good vinter of Hsuan-Ch’eng” by Li Po (Li Bai) (701-762)

perfumed peony orchids narcissus hydrangea the  
Buddha hand shaped citron their perfumes did drip  
like mist within the stagnant air through which  
crescent rainbows did reflect refract and glow but of  
wondrous mysteries each flowery throat did drip  
semen juice scented as the flowers petals splayed  
like cunt lips unfurled through the pedaled blooms I  
did pass up to the house with windowed glass through  
the door around the single room I saw books around  
up and down o'er floor many open others unbound  
poetry galore butterflies dead did litter all around  
but mysteries of mysteries what struck my sight no  
one in the room but a shadow in masturbating pose  
cast on the wall by the brilliant light no one in the  
room but I in the perfumed room and strangely with

myriad large porcelain bowls jeweled full of water  
and calligraphers ink on a window sill I saw a  
yellow silk scroll dusty covered semen stained rose  
perfumed flowing to the floor on it was written in  
red of which I will tell what I saw in an unsteady  
hand was written

thus

In a great void am I

Empty is the cool sky

The autumn sun shines a brilliant light  
Covering all things shimmeringly bright  
Its image broken and reflected by a stream  
Reflects up and unites with blue sky serene



*Its image broken floats down and away with the  
river bye*

*The trees indistinct in the shades at noon*

*Its slanting light falls in this lonely room<sup>8</sup>*

*Casting my shadow on the wall in this endless*

*gloom*

*I sit looking at things bright*

*I am soaked in light<sup>9</sup>*

*it drips and o'er the floor falls*

*splashing sparks o'er all the walls*

*No quests to take to tiger stream<sup>10</sup> no visitors all*

*year my door remains shut<sup>11</sup> nothing but plaintive*

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<sup>8</sup> Here uses but adds an original touch to the poem “On the line ‘The autumn sun lets fall a pale radiance’” by Wang Wei This original touch and meaning I will leave to the perspicacious reader to discover

<sup>9</sup> This alludes to the poem “Sketching Things” by Wang Wei

<sup>10</sup> Tiger steam was a place where a hermit about the end of the fourth century is regarded to have lived in a temple by a stream Whenever he escorted visitors back beyond the stream the roar of tigers would be heard so that he normally avoided going beyond it *Kōng Kuàng Zhèng* is specifically alluding to the fear that stops one from venturing out *Kōng Kuàng Zhèng* is also alluding to the poem “Passing the mountain cloister of the holy man T’an-hsing at Kanhua Temple” by Wang Wei (701-761)

refrains like Yang Shen<sup>12</sup> locked in my mind to  
 dream like questioning a dream is my body real with  
 no one to consult with<sup>13</sup> not even an owl to shoo  
 away<sup>14</sup> only my shadow alone with dew lays on  
 lonely orchids like tears around my eyes<sup>15</sup>  
 perfumed days pass endless the cycling of the  
 hourglass  
 the seasons come and go cycling around the endless  
 flower show  
 days a tepid dream time flows listless

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<sup>11</sup> Alluding to the poem “Reply to Chang Yin” by Wang Wei

<sup>12</sup> **Yang Shen** (楊慎; 1488–1559), Was a brilliant scholar he took first place in the imperial examination in 1511 As a result of the [Great rites controversy](#) of 1524, he was reduced to the commoner status and exiled to [Yunnan](#), where he spent over 30 years others say 35 years While in exile he was very prolific writing poetry scholarly works on the classics etymology and collections of miscellaneous jottings compiling anthologies and editing editions of others works *Kōng Kuàng Zhēng* is specifically alluding to the fact that while Yang Shens body was restricted to a single place his mind traveled widely

<sup>13</sup> Again this alludes to the poem “Questioning a Dream by Wang Wei but with an original twist where the teller is bothered about abandonment and rejection

<sup>14</sup> This alludes to a poem called “The Owl” by Jia Yi (200-168 BCE) On the surface he is shooing the owl away because the owl is considered a bird of ill omen but here again is an original twist where he is in fact rejecting the teachings of “The Owl” which is about the Daoist perspectives on morality mutability and in particular selflessness detachment and releasing the mind into tranquility and rest and emptiness

<sup>15</sup> Here the allusion is to a poem called “Su Xiaoxiao’s tomb” by Li He (791-817) he is comparing himself to Su Xiaoxiao waiting for lovers

*on and on day in day out I masturbate to times*

*soundless beat*

*come lover to take this loneliness away*

*lilac tongue tip cherry mouth parting on*

*embroidered bed lying seductive and gay*

*to spit red hair-string laughing in play<sup>16</sup>*

*with passions hot like fires thee in me*

*and me in thee*

*like well mixed clay<sup>17</sup>*

*<sup>18</sup>The world is strange light frozen in glasses*

*Poems written on water*

*Emeralds form from green grasses*

*Red roses sprout from red mortar*

*Birds in lakes fish in cages*

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<sup>16</sup> Alluding to the poem "To the Tune of 'A Bushel of pearls'" by Li Yu (936-978)

<sup>17</sup> Alluding to the poem "Love Poem" by Guan Daosheng (1262-13-19)

<sup>18</sup> I will leave it to the perspicacious reader to discover the alludings which follow

The mind offers rebuttals

But the image rages

Oh come lover give me bliss that I may kiss such that

flowers blossom from my lips

The light is colored with my desires

Heated hues full of heated fires

Oh my tears fall like flowers

In the idle air

Soaked in light they dissolve

Melt and o'er the floor revolve

Liquid lights bright glare

Myriad eyes sparkling look up and stare

Light becomes wine

The walls reflect my face

Oh oh this lonely place

Light dampens the air  
I fill my cup and drink with flare  
Drunk I sing intoxication the light does bring  
He leaves these leaves  
He grieves and heaves on the breeze  
THE sunlight frozen in the GLASS  
LIGHT phosphorescing emerald GREEN  
IS mesmerizing as it GLOWS  
BRIGHT light streams out BRILLIANTLY  
Oh lover give me bliss that I may kiss such that  
flowers blossom from my lips  
Oh bend o'er me thy flowery mouth  
Enfold me in its rosebud lips  
All flushed with fire red hued with desire  
Caress me with its palpitating kiss

Turn me to madness with its sucking kiss

The lust throbs in my vein

Place o'er thy mouth and of it drain

Within thy fervent kiss I find life

Kiss me under the downpour of light

Linger thy lips o'er me

Turn these seconds into eternity

Oh lover give me bliss that I may kiss such that

flowers blossom from my lips

Lover lotus grow from my tear ducts

Flecking my cheeks mixed with thy lipstick

Thy breath sweeter than perfumed mist through

windows

Seeps through my skin droplets from pores give of

scented scent

Thy face illumines the light  
The walls reflect thy face like a golden flower  
But the walls have not thy shadow only mine  
Thy form molded on the dampen light  
Shimmers as thou walks on by  
Thy moth-like eyebrows escape in flight  
Thy face and flowers scent each other  
As around thy cheeks thy perfumed hair does hover  
The sunlight lingers within thy liquid eyes  
Like passions heated sighs  
Butterflies frozen in flight  
Hang around thy hair  
Like speckled colors bright  
Oh lover give me bliss that I may kiss such that  
flowers blossom from my lips

Run thy lilac tongue tip along my hips  
O'er thighs to my sighs  
In every crevice thy tongue slips  
Run thy tongue along the veins tip  
Heaving forward kisses o'er me abounding  
Breath oozing through my skin  
Breathe o'er me my sighs abounding  
The light air smells of thy flowery scent  
Far out the gardens perfume seeps inside  
Covering me up in my rapturous bliss  
Butterflies hang red pink and green  
Patterned in multicolored sheen  
Touch my skin for moments delight  
With my kiss their colors I transfer to thee  
I imbue my eternal passion with my kiss



To spend my solitude with thee in eternal bliss  
Lust for me for eternal hours  
That my eternity will flow o'er with eternal joy  
Kiss me with thy perfumed lips to fill up my lonely  
eternal nows  
Lean nearer that I see thee not as phantoms of my  
lonely musings  
Oh lover give me bliss that I may kiss such that  
flowers blossom from my lips  
To bury myself in thy quivering breast  
Draw near to my fire that burns  
Take me in thy arms  
Ah absorb me up in thy thighs sweet charms  
Thrust thy self into me  
Pound thrust with glee

*And kiss my flesh with crazed kisses*

*Ah the sap doth raise up the turgid stem*

*O'er thee I spend all the time enraptured art I in*

*thee*

*The sap spurts out raining flowers in the frozen light*

*New flowers in the garden appear to my sight*

*Seeping semen like pearls whitely bright*

*Oh she disappears like my poem written on water she*

*leaves no trace*

*Only her scent and the memory of her face*

*Only a phantasm I came into space*

*Beating my wooden fish in this orchid chamber<sup>19</sup>*

*Oh my shadow beckons alone not I*

*In my shadow I will wrap up I*

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<sup>19</sup> I cannot help but point out the allusion here this line refers to a poem collected by Feng Menglong (1574-1646) called "A Nun in Her Orchid Chamber Solitude Feels Lust Like a Monster"

"In her orchid chamber solitude

Her lust is a monster

She is too lazy to beat her wooden fish"

(Wooden fish is a hollow drum beaten by Buddhist monks when chanting the canon)

what is the line really alluding to is it a key to unlock the poem or just a red herring to put us off the track

*ISBN 9781876347872*