

The sensual garden of perfumed delights

(香り喜び官能的な前栽)

by

hiroba-kyōfushō

(広場恐怖症)

Translated

By

Sanbun Shi

(散文詩)

POEM

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Translators forward¹

hiroba-kyōfushō are thee mad or sane is thy poem more
 than meets the eye is what it means or not what it seems
 is the meaning in the allusions not the text we see hiroba-
 kyōfushō thy poem is a maze a labyrinth to send as
 crazed deeper and deeper we enter into the maze deeper
 and deeper we end up crazed no way out lost in meanings
 maze entangled enmeshed tied up in knots the more we
 seek meanings the more we are lost in the labyrinths
 maze are thee mad or is it we who have gone insane

¹ The poems alluded to in this work can be seen in “Love poems from the Japanese” Trans Kenneth Rexroth Shambhala 1994, “Only Companion Japanese poems of Love and Longing” Trans Sam Hamill Shambhala, 1992, “The Penguin book of Japanese Verse From earliest to the present” Penguin, 2009 The Ukiyo-e Shunga referred to in this work can be seen in “Poem of the Pillow book and Other stories, By Utamaro, Hokusai, Kuniyoshi and other artists of the floating world” by Gian Carlo Calza, Phaidon, 2010,

PREFACE

Enclosed locked in the mind shrinks down to the space
enclosed within thoughts race trace entangled webs of
thoughts within the mind turns within sane mad all
the same to a mind turned within to jelly the mind
dissolves reality dissolves what is real unreal one long
dream or vivid nightmare all is surreal the mind cant
tell enclosed within delusions illusions become real or the
real but phantasms of the mind within the mind shrieks
with pain with anguish the mind cries and shout
“for fuck sake take me out”

A lady by name of hiroba-kyōfushō lives in a garden of
 the floating world² in the eastern part of the sorrowful
 world³ to the tune of the tsuruta-biwa⁴ I sigh one by one
 a hundred fears pursue me years months flee before me
 drag me down in this helpless world I drown⁵ in my garden
 together grow side by side native plants foreign plants side
 by side together grow⁶ butterflies⁷ flutter flutter a colored
 show

² *Ukiyo* (Japanese: 浮世 "Floating World") described the urban lifestyle, especially the pleasure-seeking aspects, of [Edo-period Japan](#) (1600–1867). The "Floating World" culture developed in [Yoshiwara](#), the licensed [red-light district](#) of [Edo](#) (modern [Tokyo](#)), which was the site of many [brothels](#), [chashitsu tea houses](#), and [kabuki](#) theaters frequented by Japan's growing middle class (<http://en.wikipedia.org/wiki/Ukiyo>) Originally it was a Buddhist term defining the impermanence associated with everyday life and its attachments

³ "Sorrowful World" (憂き世), the earthly plane of death and rebirth from which Buddhists sought release. The term is also an ironic allusion to the [homophone](#) *Ukiyo* (Japanese: 浮世 "Floating World") (<http://en.wikipedia.org/wiki/Ukiyo>)

⁴ *tsuruta-biwa* This biwa often has five strings (although it is essentially a 4-string instrument as the 5th string is a doubled 4th that are always played together) and five or more frets, and the construction of the tuning head and frets vary slightly This biwa is developed from the *satsuma-biwa* by the eminent 20th century *satsuma-biwa* performer was [Tsuruta Kinshi](#). In general the **biwa** (琵琶?) is a [Japanese](#) short-necked fretted [lute](#), often used in narrative storytelling. The *biwa* is the chosen instrument of [Benten](#), goddess of music, eloquence, poetry, and education in Japanese [Shinto](#) (<http://en.wikipedia.org/wiki/Biwa>)

⁵ Here *hiroba-kyōfushō* alludes to a famous poem by Yamanoue Okura (660?-733) called "The impermanence of life"

⁶ Here *hiroba-kyōfushō* alludes to famous tanka by Emperor Meiji (1852-1912) called "In my garden"

Skippers Blues with myriad colored hues

Hairstreaks Zephyrus Hairstreaks & Coppers to my view

Milkweeds Snouts Butterflies Sulphurs Whites

Glittering within the diaphanous lights

Fritillaries Red Helens and great Mormon swallowtails

Flurried around leaving wing fluff trails

Painted ladies and Peacock Brush-footed Butterflies

Gamboled and played with Marbled Fritillaries

As the female panther patterned Tsumaguro Hyomons,

hovered with their black tip forewings outspread

flattened

⁷ In Japan large numbers of butterflies are viewed as bad [omens](#). When [Taira no Masakado](#) was secretly preparing for his famous revolt, there appeared in [Kyoto](#) so vast a swarm of butterflies that the people were frightened — thinking the apparition to be a portent of coming evil (<http://en.wikipedia.org/wiki/Butterfly#Symbolism>)

Fluttering glittering flurrying around my garden my
 cunt garden butterflies are hurrying wing fluff raining
 around floating down bejeweled gems scintillating colors
 o'er my cunt garden covers frozen lights colors bright
 lacing my cunt garden to my sight my cunt garden⁸ in
 many moods in many whims in emotions fires it swims a
Red Camellia when in love now a Yellow Camellia
 longing for love but then a White Camellia waiting for
 love then an Amaryllis bashful shy oh a burning
Cactus lusting for sex then the chaste virgin Lily White

⁸ *hiroba-kyōfushō* here uses *Hanakotoba* (花言葉?) *Hanakotoba* is the Japanese form of the [language of flowers](http://en.wikipedia.org/wiki/language_of_flowers). In this practice plants were given codes and passwords. Physiological effects and action under the color of the flowers, put into words the impressions of nature and the presence of thorns with the height of tall plants, flowers and garlands of flowers through the various types. Meant to convey emotion and communicate directly to each other without needing the use of words.

(<http://en.wikipedia.org/wiki/Hanakotoba>)

or then again the Yellow Tulip selfish in love but again
 then the Red Rose in love the innocent Rose White or
 again then the Habenaria radiata when my thoughts
 follow thee into thy dreams with varied many assorted
 fires a Carnation White Tiger Lily or kind Cherry
Blossom fun loving Red Poppy truthful
Chrysanthemum Verbena Purple Morning Glory Blue
Pansy or gentle Hibiscus Narcissus Yellow my cunt
 garden flowery forms flowers galore from torrid to mellow
 ever hungry for ever more
 Oh lover I wait for thee to come

Like “Night –awaiting Maid”⁹

Our Spring-time is short

As I with my hands grope my breasts¹⁰

This maidenflower bends to autumn winds

To thee I give my heart but for naught¹¹

Does thee sleep alone while I sigh these hymns

Cold winds howl

Cold grows the nights¹²

My passions surge in fiery flights

To my “Spring Pictures of the Floating World”¹³

⁹ *hiroba-kyōfushō* here alludes to a famous incidence in the “Heike Monogatari” when the Emperor asked a lady-in-waiting called “Night –awaiting Maid” which is more saddening the evening as you wait for him or the morning when he has gone

¹⁰ *hiroba-kyōfushō* here alludes to a poem by Yasano Akiko (1878-1942) of the Myōjo group of poets called “you never touch me”

¹¹ *hiroba-kyōfushō* here alludes to giving her heart to Fujiwara no Tokihira (d ca 905) he held the post of Minister of the Left who wrote a poem which *hiroba-kyōfushō* also alludes to

¹² *hiroba-kyōfushō* here alludes to a poem by Princess Yoza (late 7th century) she was an early contributor to the Man’yōshū she rose to the lower rank of fourth rank in the imperial court and died in during the summer of 706

O'er which my fingers twirled "o'er "The fashionable
 Romantic Adventures of Maneemon"¹⁴ my thoughts
 whirled

With my sighs for thee my Cactus stroke I

Alas love wanes only impermanence lasts

The floating world will pass bye¹⁵

Like Sogi in the dew I trust¹⁶

Loves beginnings and ends all will pass

Alas we are born to struggles and woes

¹³ Ukiyo-e Shunga (spring pictures) *Shunga*, or 'spring pictures' is a branch of Japanese art dedicated to the erotic. For the Japanese "sex represented neither a romantic ideal of love, nor a phallic rite to the gods; it was simply the joyful union of the sexes" (Rawson 283). For the artist, *shunga* was a normal function, similar to the nude paintings done by Eduard Manet (see Figure 1). Their type of art does not say anything about the artist's morals, or apparent lack thereof. In fact, there was little or no moral stigma attached to *shunga* until the late 19th century.

The purpose of the *shunga* was that of sexual education, with an emphasis on procreation and family continuity. The audience was often seeking advice for improving their sex life (either practically or emotionally) since there were few medical texts available that dealt with sex. (http://www.stolaf.edu/people/kucera/YoshidaWebsite/evolution/essay_pages/anne_lenehan_white.htm)

¹⁴ Furu enshoku Maneemon (c 1768) An album of erotic pictures by Susuki Harunobu (1725-1770)

¹⁵ *hir hiroba-kyōfushō* here alludes to a poem by the Zen monk Ikkyū Sojun (1394-1481) one of Japans great poets and Zen masters

¹⁶ *ōba-kyōfushō* here alludes to a poem by renga master Sogi (1421-1502) his travel journal was a source of inspiration to Bashō "Narrow road to the interior"

And to emptiness all us goes¹⁷

Within the colored leaves my sighs reveal me

As in “*The poem of the pillow*”¹⁸ all I see

This Yellow Camellia I finger for thee

The scent to guide thy path on autumn mountain¹⁹

Think of this moth eyebrowed girl

under the twilight rayed new moon²⁰

Think of this moth eyebrowed girl and swoon

I pluck my White Camellia lips like playing the biwa

Within it the juices swish and swirl

¹⁷ *oba-kyōfushō* here alludes to a poem by the Zen monk Ikkyū Sojun (1394-1481)

¹⁸ “Utamakura” An album of Ukiyo-e Shunga by Kitagawa Utamaro (c 1754-1806)

¹⁹ *oba-kyōfushō* here alludes to a poem by Kakinomoto No Hitomaro ((d 739) a personal attendant on Emperor Mommu he is considered Japans greatest poet

²⁰ *oba-kyōfushō* here alludes to a poem by Otomo No Yakamochi (718-785) he was senior councilor of state after a career as a general courtier and a provisional governor Due to a crime of one of the members of his family his family was broken up. His poetry in the Manyōshū is exceptional for is beauty Lady Sakanoe was an aunt and lover of Yakamochi

As in the “Emracing Komachibiki”²¹ my mind awhirl
 Like Ono No Komachi my breasts blaze²²
 But thy love flower-like fades in the emptiness of the
 world²³
 Not for me to hide in the moon²⁴
 I shall cry my love from midnight to noon
 Don't worry about age
 Look upon my beauty in my face engage
 Thou needs but only my beautiful flower to see
 To still my anxieties rage²⁵

²¹ “Ehon Komachibiki” Ukiyo-e Shunga by Kitagawa Utamaro (c 1754-1806)

²² *oba-kyōfushō* here alludes to a poem by *Ono No Komachi* (834-889) is a legendary beauty of Japan comparable to the Chinese Yang Kuei-Fei though it is supposed she died old and ugly she is one of Japan’s “six greatest poets” she is renowned for her erotic poems her poems have a lot of verbal complexity

²³ Again *oba-kyōfushō* here alludes to a poem by *Ono No Komachi* (834-889)

²⁴ *oba-kyōfushō* here alludes to a poem by Chino Masako (1880-1946) born in Oasaka and graduated from Womens University Tokyo was married to Chino Shosho a poet and professor she became a professor at Womens University Tokyo and visited Europe

²⁵ *oba-kyōfushō* here alludes to a poem by Fujiwara Yoshifusa (804-872) Minister of the Right prime minister and regent from 858-872 under him the Fujiwara clan power greatly increased

I stroke my Yellow Tulip with thoughts of thee

As I see the “Plovers above the Waves”²⁶

Let the years not touch thee as on my face thou see

Oh but one glimpse of thee

My dreams full of thee

Oh but one glimpse of thee

Worth all the night of love to be²⁷

Alas path o'er grown with spider webs

Which thou followed to me

Like my sorrows they hang²⁸

Threads of woe more forlorn than solitary bells clang

²⁶ “Namichidori” (1828-9) Ukiyo-e Shunga by Katsushika Hokusai (1760-1849)

²⁷ Again oba-kyōfushō here alludes to a poem by Ono No Komachi (834-889)

²⁸ oba-kyōfushō here alludes to a poem by Lady Izumi Shikibu (end 10 century beginning 11 century The Izumi Monogatari a master piece of Japanese prose more than most poets of the classical period her Buddhist sensibility is most poignant)

He he my sensual garden wet with loves dew

Butterflies scurry around to my view

He he

Sipping my gardens nectar wet like a great pee

Light rains down refracting reflecting in the dew all
round

Sparkling light butterflies colored bright

skip in and out between the startling light

he he

The flowers burst bloom lips furl out

Swollen blood bloated with joy I shout

Come oh lover come to me

Quivering like leaves my lips for thee

He he

My mind disordered for thee but my love for thee not I

sing²⁹

Although I hide it don't ask "are you thinking of

something"³⁰

For thee I prod my Red Rose as the leaves on Mount Arima

Rustle

How will I forget thee³¹ as I view the "Eight Views of

Omi"³²

He he

²⁹ oba-kyōfushō here alludes to a poem by Minamoto No Toru (d 949) He was minister of the Left

³⁰ oba-kyōfushō here alludes to a poem by Taira No Kanemori (10 century) Not much known of him The Tairas were the third great family of Japan

³¹ oba-kyōfushō here alludes to a poem by Danini No Sanmi (10-11 century) daughter of Murasaki Shikbu and is known by her rank of honor and title of her father or husband Daini

³² "Omi hakkei" 1833 Ukiyo-e Shunga by Utagawa Kuniyoshi (1797-1861)

Loves juice on fingers stains the views of Omi

As my thoughts race o'er thoughts of thee

He he

The images of "[Seasonal Blossomings](#)"³³ bring pictures of

we

Me atop thee

In public we

Don't pick the flower of forgetfulness

Give to me all the scarlet flowers

Don't cry tears³⁴ but alleviate my fears

I caress my [Lily White](#) thinking of thy love for me

"[Scenes of Lovemaking](#)"³⁵ before me

³³ "Hanagoyomi" 1835 Ukiyo-e Shunga by Utagawa Kuniyoshi (1797-1861)

³⁴ oba-kyōfushō here alludes to a poem by Yamakawa Tomiko (1879-1909) she studied at Womens University in Tokyo married at twenty one but her husband died a few years later with Yosano Akiko she was a lover of Yosano Tekkan she is the "lily" of Akikos and Tekkans poems.

“Lovers behind a screen”³⁶ I see

He thee me she

Lovers we

Give to me all the scarlet flowers

For thy love of me

I said I would come

And thou waited

Till in the October dawn the moon did rise³⁷

Alas my fears I could not shun

But a firefly of love burns in the ravine of my heart³⁸

I fiddle my Chrysanthemum in memory of thee

Gazing on “Erotic prints for the Twelve Months”³⁹

³⁵ *Scenes of Lovemaking* mid 1680 Ukiyo-e Shunga by By Sugimura Jihei (1681-98)

³⁶ *“Lovers behind a screen”* mid 1680 Ukiyo-e Shunga by By Sugimura Jihei (1681-98)

³⁷ oba-kyōfushō here alludes to a poem by Monk Sosei (Whose lay name was Yoshimine No Hironobu (end of 9TH Century) son of Abbot Henjo

³⁸ oba-kyōfushō here alludes to a poem by Abutsu –Ni maid in honor to princess Kuni –Naishinno then to the wife of Fujiwara Tameieshe wrote of her journey to FROM Kyoto to Kamakura called Izayo Nikki one of the classics of Japanese literature

³⁹ “Koshoku zue juniko” c 1788 Ukiyo-e Shunga by Katsukawa Shuncho (1726-1792)

My thoughts wander and wonder on what could have
been

Coupled together

Coupling forever

He he

No one to touch my soft skin

Surging with fiery blood

Are all expounding the way

Neither White Camellia nor Rose White

Nor Cherry Blossom colors

None for me⁴⁰

Like following trails left by birds

Vanished in yesterdays sky

⁴⁰ *hiroba-kyōfushō* here alludes to a poem by Yasano Akiko (1878-1942)

No trail left by my heart in these endless days⁴¹

“Satori” they say

Down wrong headed ways I go

Ever more wrong ways⁴²

To feel the hot kiss o’er my turgid lips

Feel the heated breath caress my breasts tips

Oh to hear the beating of a love charged heart

O’er flowing pounding as we never part

He he

My mind whirls brain throbs oh my head hurts

I see “*Diving Girl Ravished by Octopuses*”⁴³

⁴¹ *hiroba-kyōfushō* here alludes to a poem by Koko Kennichi (1254-1332) son of Emperor Go Saga a member of the “Five Mountain group” of Zen poets

⁴² *hiroba-kyōfushō* here alludes to a poem by Muso Soseki (1275-1351) along with Saigyō Ikkyū and Ryōkan one of the greatest Zen poets in all of Japanese literature he reached enlightenment in 1305 under guidance from Kohō Kennichi

⁴³ *Diving Girl Ravished by Octopuses* from “Pining for love “Kinoe Komatsu” 1814 Ukiyo-e Shunga by Katsushika Hokusai (1760 -1849)

Oh that that slimy mouth suck on my flowers
 While others devour my wet pouting mouth
 As their bulging pupils stare at me
 Oh those tentacles all my lovers arms about me
 oh my head hurts
 My garden my cunt flowers
 My cunt the swollen lips like butterfly wings
 Pink flesh lips flapping fluttering
 To butterfly form it takes
 And flutters off ⁴⁴

⁴⁴ According to [Kwaidan: Stories and Studies of Strange Things](#), by [Lafcadio Hearn](#), a butterfly was seen in [Japan](#) as the personification of a person's soul; whether they be living, dying, or already dead(<http://en.wikipedia.org/wiki/Butterfly#Symbolism>)

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