

AL-FASIA

THE JOURNEY OF
KOHIL'IN AL-DEEN AL-FASIA

FROM

THE KITAB AL-FISA

OF

KIS DARAT

TRANSLATED

BY

FAQ'HAA YEFASY

POEM BY

C DEAN

AL-FASIA

THE JOURNEY OF
KOHIL'IN AL-DEEN AL-FASIA

FROM

THE KITAB AL-FISA

OF

KIS DARAT

TRANSLATED

BY

FAQ'HAA YEFASY

POEM BY

C DEAN

GAMAHUCHER PRESS WEST GEELONG AUSTRALIA

2011

PREFACE

*To fart to render the air apart
Farts tints nuanced hues wander through
out the rooms
Air soaked in farts perfumes
The light plays coloured melodies on the
farts hue
Like painted on the air bright
The fart splashed on the air like paint
on a Chinese screen*

It is reported by Ibn al-Jahshiyān that abu al-Nadīm said to Muhammad ibn Tawhīdī that he heard from Abu Muhammad Ali Miskawayh that Ali al-Tamman had heard from Ibrahim abu Mahdī that Ishaq ibn Rashīd had overhear Ibrahim ibn Sayyar al-Masūdī tell Abu al-Hudhail Muhammad abu Hadrami this account of the majalis¹ of the Adīb² Ali-al-kus attended by many Adīb of eloquent speech and refined manners each Adīb was scented with exquisite perfumes sensual scent from each into the room sent ambergris musk castoreum and civet camphor and aloewood with fruity scents of peach quince myrtle apricot mahaleb and cherry with the intoxicating aromas of hyacinth jasmine jonquil lily hollyhock violet and attar of rose and the fragrances of herbs and spices hyraceum pissasphalt and sweet hoof all from Abu Yusuf Ya'qub b. Ishaq al-Kindī³,

¹ **Majlis** (also spelled **Majalis** or **Mejlis**, Arabic: مجلس), is an [Arabic](#) term meaning "a place of sitting" used to describe various types of special gatherings among common interest groups **Majlis** is also used to mean a [salon](#) (musical or scientific), especially during the [Abbasid](#) era, e.g., for discussing the recent translations from Greek.^[3] This sense is sometimes now distinguished as an "adabi majlis" ("artistic majlis")

² An expert in Adab Adab is a general Arabic term for literature it has a broader meaning "habit" "norm of conduct" "custom" it means in this context good breeding urbanity courtesy a high quality of soul it can distinguish the sophisticated life as distinct from the uncultured it denotes a life style of rules of etiquette Adab was the general knowledge of manners the knowledge of poetry history rhetoric grammar lexicography where the processor of adab spoke eloquently and pleasantly on cultured topics in the gatherings of the noble

³ Or for short al-Kindi, Kindi is regarded as the real founder of perfume industry as he carried out extensive research and experiments in combining various plants and other sources to produce a variety of scent products. He elaborated a vast number of 'recipes' for a wide range of perfumes, cosmetics and pharmaceuticals. His work in the laboratory is reported by a witness who said:

“book of the Chemistry of Perfume and Distillations and each Adib sweetly scented with the luxurious compounds of Ghaliya⁴ Ramik Naddah^{5,6} Sukk⁷ and the Egyptian perfumes of Kyphi⁸ Metopian⁹ Kypros¹⁰ and the delightful Sampsuchinon¹¹ each on head each had unguent cones which as they melted sent sweet scent into the room in which they sheltered they discoursed on perfume and its arts one said “it is recorded in the [Sahih Bukhari](#) hadith the taking of a bath on Friday is compulsory for every male Muslim who has attained the age of puberty and (also) the cleaning of his teeth with [Miswaak](#)¹², and the using of perfume if it is available” another replied

I received the following description, or recipe, from Abu Yusuf Ya'qub b. Ishaq al-Kindi, and I saw him making it and giving it an addition in my presence.

The writer goes on in the same section to speak of the preparation of a perfume called *ghaliya*, which contained musk, amber and other ingredients; too long to quote here, but which reveals a long list of technical names of drugs and apparatus. Al-Kindi also wrote in the 9th century a book on perfumes which he named ‘*Book of the Chemistry of Perfume and Distillations*’. It contained more than hundred recipes for fragrant oils, salves, aromatic waters and substitutes or imitations of costly drugs. The book also described one hundred and seven methods and recipes for perfume-making, and even the perfume making equipment, like the alembic, still bears its Arabic name

⁴ This is regarded as the most luxurious perfume compound of the of the Arabs it consisted of ambergris musk and musk in an oil of ben oil

⁵ Ingredients musk frankincense benzoin ambergris aloewood

⁶ Ingredients mushed up gallnuts date syrup and jasmine oil

⁷ Based on raisins pounded gallnuts pomegranate seeds

⁸ Ingredients raisins honey juniper berries frankincense myrrh cardamom saffron wine

⁹ Honey wine myrrh calamus cardamom sweet rush sweet flag

¹⁰ Cardamom and the sweet scented Aspalathus steeped in wine

¹¹ Marjoram thyme southernwood myrtle

¹² type of twig used as a toothbrush

“According to some hadith Muhammad the prophet may peace be upon him was sprinkled with perfumes by his wife A’isha till his face and beard did shine” To which one replied according to the sacred book of the Jews and Christians it is said¹³

”Moreover the LORD spake unto Moses, saying,

Take thou also unto thee principal spices, of pure myrrh five hundred shekels, and of sweet cinnamon half so much, even two hundred and fifty shekels, and of sweet calamus two hundred and fifty shekels,

And of cassia five hundred shekels, after the shekel of the sanctuary, and of oil olive an hin:

And thou shalt make it an oil of holy ointment, an ointment compound after the art of the apothecary: it shall be an holy anointing oil

And the LORD said unto Moses, Take unto thee sweet spices, stacte, and onycha, and galbanum; these sweet spices with pure frankincense: of each shall there be a like weight:

¹³ Exodus 30:22-33:6

And thou shalt make it a perfume, a confection after the art of the apothecary, tempered together, pure and holy”

To which one Adib did relay “the first ever perfumer was the woman [Tapputi](#) as is recorded in the writings of the Sumerians who made [Tapputi](#) oil with calamus cyperus myrrh, and balsam” in hasty reply one Adib did say “in his [Naturalis Historia](#). Gaius Plinius Secundus¹⁴ did lay out the basic ingredients and methods of making perfumes” one did to this did say that “[Attar](#) was first mentioned in the Charaka Samhita a Hindu Ayurvedic text and that in the Harshacharita, written. in Northern Hind is mentioned use of fragrant [agarwood](#) oil” yet one more did say Homer the Greek did on perfumes speak and Theophrastus did say spikenard cardamom to Greece from al-Hind was relayed and the perfumes in a base of [Balanos](#)¹⁵ and sesame were made” Oenanthe he did say was “made of vine leaves mixed with “ and when the doors did part with a mighty roar and then did enter

¹⁴ [Pliny the Elder](#)

¹⁵ Oil derived from the fruit of a thorny tree known by the Egyptians as Plum tree (balanitis aegytiaca=Ximeenia aegyptiaca) once abundant in the Nile valley Theophrastus noted that the oil came from Syria or Egypt and was the most common used in perfumery and that it was a good fixative

*the tufayli¹⁶ kohl'in al-deen al-fasia to partake of the
intellectual repast while the Adib enthralled in their
chatter where they did on perfume it types recipes its
delights from many books did recite " may Allah the
merciful the bountiful bless thee oh brethren of the
faithful" kohl'in al-deen al-fasia did say as they all
looked up at him with dismay worry not oh yea of sublime
learning much elegance and eloquent bearing a tale I will
relay of a journey a most exquisite lay with deep
admonitions I do say to lighten thy burdens and make
thy hearts gay listen oh faithful followers to my lay
which for this majalis I will offer up as pay
Life passes by me like the images of a dream
Sights float along in this the worlds ceaseless stream
Nothing moves me but desires licking fires
Yet the kisses expire and lust quickly dies
Leaving craving in this house of the dead
In this Netherworld of anguish and dread
Where the moon and the sun neither glow nor shine*

¹⁶ Tufayli is a sponger parasite an uninvited guest at meals and feasts who participates in the food and drink but often compensated for their gatecrashing by telling stories and poetry

In this shadow-land bland-land of mine
 Where the flowers of spring all wilt and wither

In this shadow-land bland-land of mine

Where the kiss of lips are cold together

In this shadow-land bland-land of mine

Life runs its course for thou and me

The days and nights do come then flee

Desires fade fast as death draws us nigh

The joys of life leave thou and I

Wane lips and hands that are cold

We long for desires to grasp us and hold

The young girls eyes to set us on fire

Her blushing cheeks of loves desire

Be quick, be bold

Love within her thighs is gold

Be quick, be bold before desires expire

Listen then with keen intent spied I one day into the
 garden of the dancing girl Yasmine a-ward as she did lie
 on emerald green Samarkand carpets gold fringed as
 luxuriant fruit trees did around stand by

Oranges bright like khalani wood
Bright lights hanging as the fruit tree stood
Juice delightful cool and sweet
Seducing all the oranges would

Oranges the hue of the girls blushing cheek
O'er which my eyes did seek
Resplendent loveliness luxuriant delight
Gracing the trees at each I peek

Pomegranates hang like girlies tits
Each I long to lick the tips
Gazelle-like her eyes do shine
On each the lusty sips

Pomegranates grace the trees like jewels bright
Amongst the leaves splattering light
The girls dark eyes brightly shine
Each a captivating enchanting sight

Lemons like eggs painted with turmeric hue

Like yellow bells hang to view

The girls limpid eyes sparkle with light

Each like jewels set in pearly dew

Lemons splendidly yellow sweet smelling

Like the girls breasts round and swelling

Two round forms each

Each I long to pick I am telling

Apples like rubies bright in the trees jewel-like set

Like her tits their like not met

Each all charms comprise

Neither my desires do abet

Apples red dy hue laying in an emerald leaf bed

Oh her lips are as enticing and equally red

Allah to man doth giveth these riches

So that his desires and hungers are fed

Plums blue tinted mongst beryl green leaves

Ripe ingots midst the leafy sheaves

Her eyes a divine sight in the morning light

Each in all all beauty one sees

Plums like amethyst crystal drops hang to view

Globes of light frozen liquid hue

Her eyes are turquoise black jet like

Plum drops like tears from her languorous eyes lightly

blue

Yasmine a-ward by a fig tree stood forlorn listless with
languid ennui of a fig she took as onward I did look the fig
she did peel and the moist rosy pulp she did reveal glistening

bright a ripe flower-like to her sight

Oh the fig fruit in shape and colour like her moist cunt
soft she did lick around the fruits fleshy crack diddle her
tongue but did not bite oh what a sight to which my cock

did raise up with might

O'er her head a large square of embroidered silk red

Points to the front and back clasped under her chin
 Her hair well plaited like many a black thread
 Matching her zouave jacket a skull cap lined with silver
 thread thin

Gem studded bracelets on her arms where spread
 Setting off her neck white like dazzling skin
 Kohl eyes with eyebrows to the nose extended
 Bodice of pink silk transparent revealing titties to my
 sight it rendered

Hand palms and fingernails henna stained
 O'er which were gold rings in train

A chain she wore with six scent caskets exciting the brain
 Tiny white socks and bright white tights skin fitting tight
 Clutched her cunts mound revealing it fig-like to my
 sight

Oh my cock hard did throb and ache to the knob watching
 her lick the fig and her cunt mound when oh out of the
 blue a fart let loose I and Yasmine a-l ward did startle
 and my eyes did see I did run and hurriedly did flee to a
 bush I did go to pull my cock with glee so the spoof did flow

when oh the [Simorgh](#)¹⁷ did swoop and with grace my cock
 did clutch and into the air did rush its peacock feathers
 copper coloured shone fire in the noon day sun to me its
 lions claws did grip and its dog like head did through the
 air with me and a group of nine and twenty birds slip o'er
 lands we did soar far below the clouds above
 Clouds shinning puffy white pap-like like
 phosphorescent milk against a translucent amethyst sky
 O'er the earth the suns rays did strike
 Painting the land in colours bright like many tinted dye
 Indigo shades and cobalt hues o'er the earth to my view

¹⁷ The [Simorgh](#) a mysterious bird in [Iranian mythology](#) which is a symbol often found in sufi literature, and similar to the [phoenix](#) bird — and "*si morgh*" — meaning "thirty birds" in Persian. The [Simorgh](#) has mystical aspects for the Sufi as outlined in [Farid ud-Din Attar](#) the [Conference of the Birds](#), ([Persian](#): [رى طلا قطنم](#), *Mantiq 't-Tayr*, 1177) It is a book of poems in [Persian](#) by of approximately 4500 lines. The poem's plot is as follows: the birds of the world gather to decide who is to be their king, as they have none. The hoopoe, the wisest of them all, suggests that they should find the legendary [Simorgh](#), a mythical persian bird roughly equivalent to the western phoenix. It is an allegory of the quest for God (The Simorgh). The hoopoe represents a sufi master and each of the other birds represents a human fault which prevents man from attaining enlightenment. When the group of thirty birds finally reach the dwelling place of the Simorgh, all they find is a lake in which they see their own reflection.

The birds must cross seven valleys in order to find the Simorgh: Talab (Yearning), Eshq (Love), Marifat (Gnosis), Istighnah (Detachment), Tawheed (Unity of God), Hayrat (Bewilderment) and, finally, Fuqur and Fana (Selflessness and Oblivion in God). These represent the stations that a Sufi or any individual must pass through to realize the true nature of God.

It is the Sufi doctrine that God is not external or separate from the universe, rather is the totality of existence. The thirty birds seeking the *Simorgh* realise that *Simorgh* is nothing more than their transcendent totality. The idea of God within is an idea intrinsic to most interpretations of Sufism. As the birds realize the truth, they now reach the station of Baqa (Subsistence) which sits atop the Mountain Qaf.

Violet shadows decked mountain range
 Hills tit-like flushed with rose tints against the rugged
 rocks painted in reddish and purple hue
 On ward we flew higher and higher into the sky
 O'er lands and deserts which I saw from up high
 Level deserts stretched purpling in purple light
 Mountain ranges in amethyst hue against an orange sky
 Spread beneath to my intoxicated view
 Rivers cunning slit-like like ribbons of blue crystal cut
 across golden desert sands
 Snow capped mountains in many lands
 Dazzling white with the sky background blue
 Flashing light glistening bright
 Like a million diamonds in the snows sparkling light
 O'er the land we sped and out o'er the oceans the land out of
 sight
 O'er the watery deeps shimmering under the suns golden
 light
 When to my sight emerald islands set in a crystal blue sea
 did I see

Like little titties rounded I saw with glee
 On we flew to where only the [Simorgh](#) knew
 The islands in the morning new like a red blood hue
 Redder in glow under the noon suns view
 To vermilion ruby then an amethyst haze under the
 sunsets ray
 Deep purple sea in the night time light
 Against a sky scintillating with a millions diamonds
 bright
 Then to sunrises glow exquisite diaphanous show
 Golden wavelets flashing dazzling light
 O'er a purple sea reflecting like crystal bright
 Then blue tint deeping to deeper hue cutting the blue sky
 to my view
 Onward we flew to
 up ward and onward
 Only the [Simorgh](#) knew
 Then to land we sped under a brilliant sun glowing red
 O'er which the eastern skies to yellow put on a show
 Then to translucent rose it did glow

Neath rivers cunny pink wind o'er purple plains
 On which wild almonds inner cunt lip pink narcissi and
 the ruddy rose did grow

Then to mountain rangers decked in violet shadows in a
 row

"O'er and around seven valleys the [Simorgh](#) circled around
 As if some place it had found

When out of the blue a fart let loose I

Then all I knew was I from the sky falling I

As the [Simorgh](#) in the valley first had let loose I

I falling free let loose from the [Simorgh](#) and the nine and
 twenty

I falling free I in my individuality

Descended to the ground gracefully

Without a bump and so softly

The air was soaked in silence

The quiet shut out the sun

Neath luxuriant growth was green twilight above the sky
 translucent blue

Dew sparking on emerald leaves many gems to my sight

*Butterflies iridescent golden-amber black blue red velvety
violet spotted scarlet vermilion emerald-green like sprites*

turquoise-blue saffron-coloured

Fluttered flurried

Sped and hurried

up round

In out around

O'er through

Labial wings five inches spread to my view

Butterflies fluttered like myriad flickering cunts

up down

O'er ground

Flitter flap

Scintillating colours splashes-like on the green twilight

light

Colours soaked in perfumes

White somnolent airlight in silence cloaked

Blossoms blooms muezzins of colour shout out

yellow trumpet flowers scarlet corollas

Tea-roses begonias tuberoses passion-flowers jasmines
hibiscus

Crimson tipped dracaena scarlet-veined caladiums

Blossoms canary yellow white flowered dendrobiums

Pale green red lilies blue aspleniums

Frangipanis stephanotis blooms whose orange petal parts

Blue thunbergias salmon orange with velvet black hearts

The flowers myriad all like great cunts in bloom

Pistils like pink dragonflies enormous against the
jewelled dew

The somnolent light plays coloured melodies on each
blossoms hue

Tranquil luminous scents

Light drunk on perfumes blue sky sent

Aroma tints splashed on the green light like paint on
prints

When out of the blue a fart let loose I

Rippling the greenish light

Scattering the butterflies o'er the sky

Around they flurried below within up high

Then the tremulous light licking pale-green nepenthes I
 did spy

My cock throbbed blood gorged my reddish knob

With yearning fires I did view

An orange nepenthes purple blotches on it diaphanous
 tube

I did fuck its vaginal tube till my cock it went through

Stirring the light into whirling sunbeams

In which the perfumed scents shimmeringly gleams

Like painted on the twilight green light

To my sight a vast lake was spread

The glistening water glowed like set on fire by the sun
 golden red

O'er which lotuses cunt-like spread in the light green

Colours splashed on violet-blue water like paint on a

Chinese screen

violets creams reds yellows oranges and greens pink blooms

enormous corollas golden disk in the centre glorious blooms

rose crimsons blues pinks as the blush on the cunts inner

lips all open gaping like the cunts hole with golden pistils

and lotus buds seed pods jade-like peltate leaves of the
 lotuses 20 inches diameter dewing jewels in the green
 twilight light

The silence did resound

undulating no echoes no sound

The blooms at the sun did gaze

Midst silence all round

Butterflies blooms all painted on the green light haze

Into the crystal water blue I did look I did gaze

Back at me the surface mirrored the [Simorgh](#) and the nine

and twenty and me

When out of the blue a fart let loose I cutting the perfumed
 air with a smelly knife the Adib did choke and sigh and for

the door did fly in the room leaving just I

ISBN 978187634789