

the
gamahucher press
anthology of oriental
erotic poetry

by
anonymous

VOL.1

Edited & Translated

by

Adele Hortenese Cholmondeley-Ponsonby

Poems by c dean

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Editor & Translators Forward

To read oriental poetry makes my clit throb my cunny lips to bloom and my slit to flow like Ganges stream compared to the mellifluous Kohl'in al-deen the ravishing Ganjadeen or the exquisite Kelin de'an Shakespeare Pushkin Burns Goethe Hugo and the whole entourage of occidental word smiths are cleaver with words but no emotion no fire no spirit no passion flows from their quills no music sings only Colin Leslie Dean stands out from this lifeless herd who soars above the flock to sing in the celestial heights rhapsodies of angelic delight to read oriental poetry is to be transported to the realms of bliss oh I melt and out through my hole my panties I soak

preface

*the wet spot grows glows shows
whether peony lotus cherry petals or rose*

panty encased

the moist spot glows grows shows

as panty soaked

oh the subtle melodies

mellifluous tunes oriental rhapsodies

the petals flutter furl out

the word songs

lilting rapturous languorous hymns

to ecstatic bliss enchanted beatitude

oh

the wet spot grows shows glows

whether peony lotus cherry petals or rose

my cunt rose scents my panties
no lover sees
neath burqa' cloth
but only smells on the breeze

cherry petals in my panties dew bespeckled
-shimmering along lips edge

cunny cream splashed on lotus petal lips
half moon shaped

peony scent has soaked my panty seam
perfumed wet the wet spot does gleam
liquid cream

Kelin de'an

peony flower neath panties white like a
pink painting by Wang Wei²

dew thick upon lotus petals
glitters and gleams seeps through thin
panty cloth

seeing thee my cherry petals blush
in panty the wet spot gush

my cunny rose-like lovely smiles on seeing
thee

alight neath panty cloth close to he
wet spot glows and grows
oh come to me

here there cherry petals rubbing
sakura's^s everywhere

there there eyes voyeur like stare at lotus
petals brushed by the breeze dangling free

here here sighs float to the sky as on
peony petals plays her tongue like on
zither strings

there hear rose petals fluttering
on the warm breeze singing
oh drop thy panties free
with lust those lips to me bringing
kohl'in al-deen

gazing at the bright moon light
 all I can see is thy cherry petals in thy
 panties tight

oh what delight a Wang Wei moonlit
 night
 but what more delight than thy peony
 petals sight

the Cakora⁴ turns its gaze from the moon to
 gaze on thy lotus petals to swoon

Ganjadeen

not for me in the desert lost the moons guiding
 eye

but to gaze on thy roses petals I will for die
 neath moonlit light
 it is only on thy I sigh

cherry blossom in a wash of sunlight-
a single pink hue

o'er peony petals suns rays dance
gyrate flash pink flesh bright in golden
light

Kelin de'an

by the lake lotus petals basked in light
petals spread pink sumptuousness floating
on water tinted blue

rose petals enveloped in sunlit light
pinkish hue like water silk bright
petals sun flecked
flesh turbaned in a foam of brilliant light
Kohl'in al-deen

moon shimmers in lake
 a thousand silver ripples
 but oh for a look at her cherry petals

before my eyes moonlight bright
 all magical in the silvery night
 like a world ensconced in frost
 oh tis not the moon but only her rose petals
 light

kohl'in al-deen

o'er river the bright moon glides
 engulfing trees in silvery light
 all eclipsed by her lotus petals sight

all the world in moons shimmering sheen
 but I only see her peony petals gleam

in the moons reflection Li Po⁵ did see his
 ladies peony petals on show
 embracing them he fell in downing in
 their folds lucky Li Po

Kelin de'an

Vishvamitra⁶ did gaze on Menaka⁷ the
 apsara⁸ arising to lust by not her but my
 lotus petals did him allure

forsaking Ono No Komachi⁹ on that
 fateful night Fukakusa no Shosho
 my cherry petals did see

poor Layla¹⁰ and Absal¹¹
 not on their beauty I will tell
 Majnun and Salaman would dote
 but on my rose petals their love would upwell

the warm breeze blows o'er my lotus petals
 scenting the whole earth in fragrance it
 goes

Ganjadeen

the perfumes around my peony flower
 out scents the whole worlds flower bowers

the world scents from Hind to Samarkand
 in my rose petals other scents are stale and
 bland

same for the recipes of al-kindī¹²
 no fragrance can delight as my rose petals
 can

my cherry petals in the heat of their
 bloom¹³ out scents the sakura¹⁴ at
 hanami¹⁵ under the moon

blazing sun fiery bright
 lotus petals deep waters inviting hidden
 from blazing light

the air on fire with burning sun
 thy peony petals a refuge I desire

fierce rays of sun mad sizzling rays
 thy cherry petals cooling blossomshades¹⁶

desert sun sets the earth on fire
 all under the fiery wreath expire
 thy rose petals I for long
 calmed within I respire

Kohl'in al-deen

groves redolent with flowering trees
 rustling leaves on cools breeze
 oh but thy peony petals more resplendent
 than these

the earth alight with flower blossoms
 blossom sprays blown out of leaf crowns
 but of all the show thy lotus petals of most
 renown

full blown blooms
 out shone by cherry petals pale-pink

bushes bowed by loads of scented blooms
 busting buds myriad colours the eyes consume
 thy rose petals rose-red
 it is they that for all the world does swoon
 Kohl'in al-deen

leaves blow in the chilling wind
 chill waters shimmer in moonlit light
 but I warm nestled in thy peony petals
 tight

Kelin de'an

cold cold the wintery night
 the icy glitter of the moonbeams light
 thy lotus petals put the cold to flight

pleasingly warm cherry petals as dew
 freezes glistening on grasses

moonlit night jeweled in star clusters
 bright

shimmer on lake frozen in silver light
 thy rose petals burda¹⁷-like
 wrap around me oh delight

spring blossoms bright copper coral-red
 only to cherry petals pinkish hue is bee led

around flower blooms the busy bee hums
 but only from thy lotus petals true nectar
 comes Ganjadeen

air sweetly scented flowers blooming in
 springtime
 sprays of blooms humming bees in rows
 only to thy peony petals that this bee will
 climb

flowery blooms reds pinks gold shimmering in
 spring light
 perfumed pollen find sprays fall swirls gyrates
 in flight
 thy rose petal bursting in bloom
 more alluring to bee than all in sight

on the emerald lake mandarin ducks
float to and fro
o'er all thy peony petals fragrance goes

around dew-laden blooms around
sparkling waters blue
they lotus petals fragrance floats o'er all
in view

pink painted silvery pools -
essence of cherry petals in the air

shimmering lakes glowing with emerald sheen
strewn with blooming blossoms amongst the
green

redolent of fragrance thy bursting rose petals
o'er the scene waft as swans float serene

kohl'in al-deen

light splatters down like rain
 dancing o'er lotus petals glistening

light showing down glittering
 like diamond beads shimmering
 rose-petals aureoles bright
 the gleaming light enveloping

golden light clothes peony petals in shining
 robe

ripples of light o'er petals weave webs of
 colored lights
 they dance on pinkish flesh flashing to
 eyes delight Kelin de'an

Delicate cherry petals painted pink on golden
 light

wetter than monsoon rains
 that swell rivers with raging waters
 turbid o'er Hind's plains
 thy lusting lotus petals

Ganjadeen

than all the oceans wetter
 thy amorous cherry petals

in all the deserts wide
 from Hind to Samarkand from mountain
 to seaside
 when heated and lusty
 in thy rose petals all the oases abide

fuller than deep flowing Yangtze¹⁸
 emerald river o'er pouring under azure sky
 randy thy peony petals the world's waters
 hide

o'er groves laden with full scented blooms
 her lusty sighs goes as on her lotus petals
 Rudra Veena¹⁹ -like fingers I Ganjadeen

cherry petals fiddling Koto-like
 her sighs more than Koto more delight

through orange gardens floats her sighs
 on scented breeze her moan flies
 frantically plucking her rose petals
 the Oud²⁰ is shamed by her melodious cries

stroking her peony petals
 more melodies on than tunes scholar or sage
 on Gugin²¹ can play on

lolling languid neath lotus petal lips
 shining with lusts dewy beads
 this bee lasciviously sips

in dreams of lust twixt peony petals tight
 this bee swallows sweet scent-laden dew
 burrows deep and disappears from view

Kelin de'an

in cherry petals deep- lust juices o'er this
 bee do seep

splendidly bejeweled in loves brilliant dew
 to this bee hungrily flew
 screwing into sucking
 within rose petals wandering through

oh lotus petals let me die lying in thy
folds exhausted from long nights of lust
making

oh peony petals lay thy dew-soaked lips
next to mine that on thy pink fleshy flesh
I may dine

in cherry petals fires raging – I scorched in
thy heated breath

i crave thy mouth lips
on thy puffy flesh greedy me sips
open thy folds wide
that in thy rose petals my tongue
voraciously slips

kohl'in al-deen

peony petals burst into beauteous bloom
 that I in thy sight I may quiver and
 swoon

to kiss lick again and again
 to probe to seek in thy lotus petals
 to cover in frantic kisses
 tis paradise in thy sighs I gain

Ganjadeen

cherry petals pale pink-in thy folds wrap
 me up

that I will drown in thy fathomless depths
 that in thy rose petals thou shall suck up
 my breaths

that I shall breathe in all the worlds
 scents

in thy folds I would face countless deaths

peony petals no words to describe
on the face of thou the Tao²²

the sight of thy cherry petals-
Satori²³

in thy lotus petals moksas²⁴ bliss
thy lotus petals name sounds the sound of
OM²⁵

in thy rose petals folds peace²⁶ untold
in thy folds gnosis²⁷ they hold
seventy thousand curtains²⁸ lift
in thy rose petals folds fana²⁹ thou does
behold

kohl'in al-deen

ENDNOTES

¹ A **burqa** (Arabic pronunciation: [بُورْقَا, بُرْقَا]⁹; also [transliterated](#) **burkha**, **burka** or **burqu'** from [Arabic](#): بُرْقَا *burqa* or *burqa*) is an enveloping outer [garment](#) worn by women in some [Islamic](#) traditions to cover their bodies when in public.

<http://en.wikipedia.org/wiki/Burqa>

² **Wang Wei** ([traditional Chinese](#): 王維; [simplified Chinese](#): 王维; [pinyin](#): *Wáng Wéi*; [Wade-Giles](#): *Wang Wei*), (699-759^[1]) and also known by other names such as **Wang Youcheng**, was a [Tang Dynasty Chinese poet](#), [musician](#), [painter](#), and statesman. He was one of the most famous men of arts and letters of his time. Many of his poems are preserved, and twenty-nine were included in the highly influential 18th century anthology [Three Hundred Tang Poems](#).

He was famous for both his poetry and his paintings, about which [Su Shi](#) coined a phrase: "The quality of Wang Wei's poems can be summed as, the poems hold a painting within them. In observing his paintings you can see that, within the painting there is poetry

Wang Wei has historically been regarded as the founder of the [Southern School](#) of Chinese landscape art,^[29] a school which was characterised by strong brushstrokes contrasted with light ink washes.

http://en.wikipedia.org/wiki/Wang_Wei_%288th_century_poet%29#Painting

³ In Japanese Sakura can mean at least two things “cherry-blossom[s] as well as a high ranking harlot or prostitute (r. d .gill “Cherry Blossom Epiphany Paraverse Press, 2007 p.#0-6) many old ku (haiku) contain risqué allusion in regard to this p.#0-6.

⁴ The Cakor or Chukar ie the red legged partridge found in India is in Indian poetry enamored on the moon and cant takes its eyes of it. In Punjab, the Chukar has been considered as a symbol of intense, and often unrequited, love. It was considered to be enamoured by the moon and said to constantly gaze at it http://en.wikipedia.org/wiki/Chukar_Partridge

⁵**Li Bai** ([Wade-Giles](#): **Li Pai**; [Chinese](#): 李白; [pinyin](#): *Lǐ Bái*, 701 – 762), also known as **Li Bo** (Wade-Giles: **Li Po**; [pinyin](#): *Lǐ Bó*), was a major Chinese poet of the [Tang dynasty poetry period](#).

There is a long and sometimes fanciful tradition regarding his death, from uncertain sources, that Li Bai drowned after falling from his boat when he tried to embrace the reflection of the moon in the Yangtze River, something later believed by [Herbert Giles](#).^[15] However, the actual cause appears to have been natural enough, although perhaps related to his hard-living lifestyle. Nevertheless, the legend that Li Bai died trying to embrace the reflection of the moon has entered Chinese culture, and is considered to be synonymous to an illusion.^[16]

http://en.wikipedia.org/wiki/Li_Bai

Brahmarshi Vishvamitra (**Sanskrit**: विश्वामित्र viśvā-mitra "friend of the world"; **Kannada**: ವಿಶ್ವಾಮಿತ್ರ;

Malayalam: വിശ്വവരമിതരൻ; **Telugu**: విశ్వామిత్ర; **Tamil**: விஸ்வாமித்திரன் Visvāmittiraṅ; **Thai**:

Swamit; **Burmese**: Bodaw; **Javanese**: Wiswamitra) is one of the most venerated **rishis** or sages of ancient times in **India**. He is also credited as the author of most of **Mandala 3** of the **Rigveda**, including the **Gayatri Mantra**. The **Puranas** mention that only 24 rishis since antiquity have understood the whole meaning of, and thus wielded the whole power of, the Gayatri Mantra. Vishvamitra is supposed to be the first and **Yajnavalkya** the last.

<http://en.wikipedia.org/wiki/Vishvamitra>

⁶ **Brahmarshi Vishvamitra** (**Sanskrit**: विश्वामित्र viśvā-mitra "friend of the world"; **Kannada**: ವಿಶ್ವಾಮಿತ್ರ;

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⁷ **Menaka** In **Hindu mythology**, **Menaka** (**Sanskrit**: मेनका) is considered one of the most beautiful of the heavenly **Apsaras**.

1st version

She was sent by **Indra**, the king of the **Devas**, to break the severe penance undertaken by **Vishwamitra**. She successfully incited Vishwamitra's lust and passion when he saw her swimming naked in a lake near a waterfall. She succeeded in breaking the meditation of Vishwamitra and the two made love for many years. However, she fell in genuine love with him. When Vishwamitra realized that he had been tricked by Indra, he was enraged. But he merely cursed Menaka to be separated from him forever, for he loved her as well and knew that she had lost all devious intentions towards him long ago.

<http://en.wikipedia.org/wiki/Menaka>

2nd version

Once upon a time, the sage **Viswamitra** generated such intense energy by means of his asceticism that **Indra** himself became fearful. Deciding that the sage would have to be distracted from his penances, he sent the Apsara **Menaka** to work her charms. **Menaka** trembled at the thought of angering such a powerful ascetic, but she obeyed the god's order. As she approached **Viswamitra**, the wind god **Vayu** tore away her garments. Seeing her thus disrobed, the sage abandoned himself to lust. Nymph and sage engaged in sex for some time, during which Viswamitra's asceticism was put on hold

⁸ **Apsara** (also spelled as **Apsarasa**) is a female spirit of the clouds and waters in **Hindu** and **Buddhist mythology**.

<http://en.wikipedia.org/wiki/Apsara>

⁹ **Ono no Komachi** (小野小町?, c. 825 – c. 900) was a [Japanese waka poet](#), one of the *Rokkasen*—the [Six best Waka poets](#) of the early [Heian period](#). She was renowned for her unusual beauty, and *Komachi* is today a synonym for feminine beauty in [Japan](#). She also counts among the [Thirty-six Poetry Immortals](#).

Legends abound of Komachi in love. The most well known is a story about her relationship with [Fukakusa no Shosho](#), a high-ranking courtier. Komachi promised that if he visited her continuously for a hundred nights, then she would become his lover. Fukakusa no Shosho visited her every night, but failed once towards the end. Despairing, he fell ill and subsequently died. When Komachi learned of his death she was overcome with grief.

http://en.wikipedia.org/wiki/Ono_no_Komachi

¹⁰ **Layla and Majnun** ([Persian](#): لیلی و مجنون *Leyli o Majnun*, "The Madman and Layla") is a love story originating from classic [Arabic Literature](#), later adopted and popularized by the Persian poet [Nizami Ganjavi](#). It is the third of his five long narrative poems, *Khamsa* (the Quintet).

It is a tragic story of undying love much like the later [Romeo and Juliet](#)

Majnun fell in love with Layla bint Mahdi ibn Sa'd (better known as Layla Aamiriya) from the same tribe which lived (in fact, still lives in central Saudi Arabia). He soon began composing poems about his love for her, mentioning her name often. His unself-conscious efforts to woo the girl caused some locals to call him Majnun (madman). When he asked for her hand in marriage, her father refused as it would be a scandal for Layla to marry someone considered mentally unbalanced. Soon after, Layla was married to another man.

http://en.wikipedia.org/wiki/Layla_and_Majnun

¹¹ Salaman va Absal a poem in the *The Haft Awrang* also known as the long masnavis or mathnawis which is a collection of seven poems.^[15] Each poem discusses a different story such as the Salaman va Absal that tells the story of a carnal attraction of a prince for his wet-nurse.^[16] Throughout Jami uses allegorical symbolism within the tale to depict the key stages of the Sufi path such as repentance and expose philosophical, religious, or ethical questions

<http://en.wikipedia.org/wiki/Jami>

¹² 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:

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 His book describes 107 recipes and instruction using 106 ingredienct derived from plants 11 from animals and 9 from minerals ("The Perfume Handbook", Nigel Groom Chapman and Hall, 1992, p.120)

¹³ This translate hana-zakari with its erotic connotation of "blossom rut"

¹⁴ Sakura can mean at least two things “cherry-blossom[s] as well as a high ranking harlot or prostitute (r. d .gill “Cherry Blossom Epiphany Paraverse Press, 2007 p.#0-6) many old ku (haiku) contain risqué allusion in regard to this p.#0-6

¹⁵ "Hanami" is the centuries-old practice of picnicking under a blooming *sakura* or *ume* tree. The custom is said to have started during the [Nara Period](#) (710–794) when it was *ume* blossoms that people admired in the beginning. But by the [Heian Period](#) (794–1185), cherry blossoms came to attract more attention and *hanami* was synonymous with *sakura*.

Hanami festivals celebrate the beauty of the cherry blossom and for many are a chance to relax and enjoy the beautiful view. The custom of *hanami* dates back many centuries in Japan: the eighth-century chronicle [Nihon Shoki](#) (日本書紀) records *hanami* festivals being held as early as the third century CE.

Japanese turn out in large numbers at parks, shrines, and temples with family and friends to hold flower-viewing parties. *Hanami* festivals celebrate the beauty of the cherry blossom and for many are a chance to relax and enjoy the beautiful view

In Japan, cherry blossoms also symbolize clouds due to their nature of blooming *en masse*, besides being an enduring metaphor for the ephemeral nature of life,^[5] an aspect of Japanese cultural tradition that is often associated with Buddhist influence,^[6] and which is embodied in the concept of *mono no aware*.^[7] The association of the cherry blossom with *mono no aware* dates back to 18th-century scholar [Motoori Norinaga](#).^[7] The transience of the blossoms, the extreme beauty and quick death, has often been associated with mortality;^[5] for this reason, cherry blossoms are richly symbolic, http://en.wikipedia.org/wiki/Cherry_blossom

¹⁶ this translate the Japanese “hana-no-kage” “the shade of the blossoms” this the area under a cherry tree which is flowering

¹⁷ A cloak or covering used to envelope the body by day or at night

¹⁸ The **Yangtze River**, or **Chang Jiang** (English 𑜄𑜂𑜂𑜫 / ˈjɑːŋtʃi/ or / ˈjɑːŋtʃi/; Mandarin [tʃʰɑ̃ŋ tʃɑ̃ŋ]) is the longest [river](#) in [Asia](#), and the [third longest](#) in the world. It flows for 6,418 kilometres (3,988 mi) from the glaciers on the [Qinghai-Tibet Plateau](#) in [Qinghai](#) eastward across [southwest](#), [central](#) and [eastern China](#) before emptying into the [East China Sea](#) at [Shanghai](#). It is also [one of the biggest rivers by discharge volume in the world](#). The Yangtze drains one-fifth of the land area of the [People's Republic of China](#) (PRC) and its river basin is home to one-third of the [PRC's population](#).^[6]

Length 6,300 km (3,915 mi) ^[1] Basin 1,808,500 km² (698,266 sq mi) ^[2] Discharge - average 30,166 m³/s (1,065,302 cu ft/s) ^[3] - max 110,000 m³/s (3,884,613 cu ft/s) ^{[4][5]} - min 2,000 m³/s (70,629 cu ft/s) http://en.wikipedia.org/wiki/Yangtze_River

¹⁹ The *rudra veena* (also spelled *rudra vina*, and also called *been* or *bin*; [Hindi](#): रुद्रवीणा) is a large plucked [string instrument](#) used in [Hindustani classical music](#). It is an ancient instrument rarely played today. The *rudra veena* declined in popularity in part due to the introduction of the [surbahar](#) in the early 19th century which allowed [sitarists](#) to more easily present the [alap](#) sections of slow [dhrupad](#)-style ragas.

The *rudra veena* has a long tubular body with a length ranging between 54 and 62 inches made of wood or bamboo. Two large-sized, round resonators, made of dried and hollowed gourds, are attached under the tube. Twenty-four brass-fitted raised wooden frets are fixed on the tube with the help of wax. There are 4 main strings and 3 chikari strings.

It is one of other major types of *veena* played in Indian classical music. The others include *vichitra veena*, *Saraswati veena* and *chitra veena*. Out of these the *rudra* and *vichitra veenas* are used in the [Hindustani classical music](#) of [North India](#),

http://en.wikipedia.org/wiki/Rudra_veena

²⁰ The **Oud** (𐤎𐤓𐤕 /[/uˈɔd/](#); [Arabic](#): [عود](#) *ūd*, plural: [أودع](#), *a 'wād*; [Armenian](#): [ուդ](#), [Assyrian](#): [𐎠𐎢𐎡𐎹](#) *ūd*, [Greek](#): [οὔτι](#); [Hebrew](#): [עֹוֹד](#); [Persian](#): [طربز](#) *barbat*; [Turkish](#): *ud* or *ut*;^[1] [Azeri](#): *ud*; [Somali](#): *cuud* or *kaban*) is a pear-shaped stringed instrument commonly used in [Greek](#), [Byzantine](#), [North African](#) ([Chaabi](#), Classical, and [Andalusian](#)) and [Middle Eastern music](#). Construction of the oud is similar to that of the lute.^[2] The modern oud and the European [lute](#) both descend from a common ancestor via diverging paths. The oud is readily distinguished by its lack of [frets](#) and smaller neck. It is considered an ancestor of the [guitar](#) <http://en.wikipedia.org/wiki/Oud>

²¹ The **guqin** (simplified/traditional: [古琴](#); [pinyin](#): [gǔqín](#); [Wades-Giles](#) [ku-ch'in](#);

pronounced [\[kùt͡ɕʰin\]](#) ([listen](#)); literally "ancient stringed instrument") is a plucked seven-string [Chinese musical instrument](#) of the [zither](#) family. It has been played since ancient times, and has traditionally been favored by [scholars](#) and [literati](#) as an instrument of great subtlety and refinement, as highlighted by the quote "a gentleman does not part with his *qin* or *se* without good reason,"^[1] as well as being associated with the ancient Chinese philosopher [Confucius](#). It is sometimes referred to by the Chinese as "the father of Chinese music" or "the instrument of the sages". The guqin is not to be confused with the [guzheng](#), another Chinese long zither also without [frets](#), but with moveable [bridges](#) under each string.

Traditionally, the instrument was simply referred to as **qin** (Wade-Giles [ch'in](#))^[2] but by the twentieth century the term had come to be applied to many other musical instruments as well: the [yangqin](#) hammered dulcimer, the [huqin](#) family of bowed string instruments, and the Western [piano](#) are examples of this usage. The prefix "gu-" (meaning "ancient") was later added for clarification. Thus, the instrument is called "guqin" today. It can also be called **qixianqin** (lit. "seven-stringed instrument"). Because [Robert Hans van Gulik](#)'s famous book about the qin is called *The Lore of the Chinese Lute*, the guqin is sometimes inaccurately called a [lute](#).^[3] Other incorrect classifications, mainly from music compact discs, include "[harp](#)" or "table-harp".

The guqin is a very quiet instrument, with a range of about four [octaves](#), and its open strings are tuned in the bass register. Its lowest pitch is about two octaves below [middle C](#), or the lowest note on the [cello](#). Sounds are produced by [plucking](#) open strings, stopped strings, and [harmonics](#). The use of [glissando](#)—sliding tones—gives it a sound reminiscent of a [pizzicato](#) cello, fretless [double bass](#) or a [slide guitar](#). The qin is also capable of a lot of harmonics, of which 91 are most commonly used and indicated by the dotted positions. By tradition the qin originally had five strings, but ancient qin-like instruments with 10 or more strings have been found. The modern form has been standardized for about two [millennia](#).

<http://en.wikipedia.org/wiki/Guqin>

²² **Tao** or **Dao** (/taʊ/, /daʊ/; Chinese: 道; pinyin: 道; *Dào* (*help*·*info*)) is a Chinese word meaning 'way', 'path', 'route', or sometimes more loosely, 'doctrine' or 'principle'. Within the context of traditional Chinese philosophy and religion, Tao is a metaphysical concept originating with Laozi that gave rise to a religion (Wade–Giles, *Tao Chiao*; Pinyin, *Daojiao*) and philosophy (Wade–Giles, *Tao chia*; Pinyin, *Daojia*) referred to in English with the single term Taoism. The concept of Tao was later adopted in Confucianism, Chán and Zen Buddhism and more broadly throughout East Asian philosophy and religion in general. Within these contexts Tao signifies the primordial essence or fundamental nature of the universe. In the foundational text of Taoism, the *Tao Te Ching*, Laozi explains that Tao is not a 'name' for a 'thing' but the underlying natural order of the universe whose ultimate essence is difficult to circumscribe. Tao is thus "eternally nameless" (Dao De Jing-32. Laozi) and to be distinguished from the countless 'named' things which are considered to be its manifestations.

In Taoism, Chinese Buddhism and Confucianism, the object of spiritual practice is to 'become one with the tao' (Tao Te Ching) or to harmonise one's will with Nature (cf. Stoicism) in order to achieve 'effortless action' (Wu wei). This involves meditative and moral practices. Important in this respect is the Taoist concept of De (德; virtue).

In all its uses, Tao is considered to have ineffable qualities that prevent it from being defined or expressed in words. It can, however, be *known* or *experienced*, and its principles (which can be discerned by observing Nature) can be followed or practiced. Much of East Asian philosophical writing focuses on the value of adhering to the principles of Tao and the various consequences of failing to do so. In Confucianism and religious forms of Taoism these are often explicitly moral/ethical arguments about proper behavior, while Buddhism and more philosophical forms of Taoism usually refer to the natural and mercurial outcomes of action (comparable to karma). Tao is intrinsically related to the concepts yin and yang (pinyin: yīnyáng), where every action creates counter-actions as unavoidable movements within manifestations of the Tao, and proper practice variously involves accepting, conforming to, or working with these natural developments.

The concept of Tao differs from conventional (western) ontology : it is an active and holistic conception of Nature, rather than a static, atomistic one. It is worth comparing to the original Logos of Heraclitus, c. 500 BC <http://en.wikipedia.org/wiki/Tao>

²³ *Satori* (悟?) (Chinese: 悟; pinyin: wù; Korean: 오 *o*; Vietnamese: ngộ) is a Japanese Buddhist term for awakening, "comprehension; understanding".^[web 1] It is derived from the verb satoru.^[1]

In the [Zen Buddhist](#) tradition, *satori* refers to the experience of *kenshō*,^[2] "seeing into one's true [nature](#)". *Ken* means "seeing," *shō* means "nature" or "essence."^[2]

Satori and *kenshō* are commonly translated as [enlightenment](#), a word that is also used to translate [bodhi](#), [prajna](#) and [buddhahood](#). <http://en.wikipedia.org/wiki/Satori>

²⁴ In [Indian religions](#) *moksha* ([Sanskrit](#): मोक्ष *mokṣa*; liberation) or *mukti* ([Sanskrit](#): मुक्ति; release —both from the root *muc* "to let loose, let go") is the final extrication of the [soul](#) or consciousness (*purusha*) from [samsara](#) and the bringing to an end of all the [suffering](#) involved in being subject to the cycle of repeated death and [rebirth](#) ([reincarnation](#)). <http://en.wikipedia.org/wiki/Moksha>

²⁵ **Om** or ॐ: [aum](#) ([help](#)·[info](#)) (written universally as ॐ; in [Devanagari](#) as ॐ *oṃ* [ō], ॐ *auṃ* [ōũ], or ॐ om [ōm]) is a mystical [Sanskrit](#) sound of [Hindu](#) origin, sacred and important in various [Dharmic](#) religions such as [Hinduism](#), [Buddhism](#) and [Jainism](#). The syllable is also referred to as **omkara** (ॐ omkāra) or **aumkara** (ॐ auṃkāra), literally "om syllable", and in [Sanskrit](#) it is sometimes referred to as ॐ (praṇava), literally "that which is sounded out loudly".

Om is also written ॐ (ōm [ōm]), where ॐ is ॐ (pluta, "three times as long"), [indicating a length](#) of three [morae](#) (that is, the time it takes to say three syllables)—an [overlong nasalized close-mid back rounded vowel](#)—though there are other enunciations adhered to in received traditions. It is placed at the beginning of most [Hindu texts](#) as a sacred incantation to be intoned at the beginning and end of a reading of the [Vedas](#) or prior to any prayer or [mantra](#). It is used at the end of the invocation to the god being sacrificed to (anuvakya) as an invitation to and for that God to partake of the sacrifice.. The [Māndukya Upanishad](#) is entirely devoted to the explanation of the syllable. The syllable consists of three phonemes, *a* ([Vaishvanara](#)),^[1] *u* ([Hiranyagarbha](#)), and *m* ([Ishvara](#)), which symbolize the beginning, duration, and dissolution of the universe and the associated gods [Brahma](#), [Vishnu](#), and [Shiva](#), respectively.^[2] The name *omkara* is taken as a [name of God](#) in the [Hindu revivalist Arya Samaj](#) and can be translated as "I Am Existence <http://en.wikipedia.org/wiki/Om>

²⁶ The “an-Nafs al-mutma’innah “ “ the soul at peace” the soul integrated in the Spirit and at rest in certainty (Introduction to Sufism ,Titus Burckhardt,Thorson, 1995, p.121)

²⁷ Al-ma’rifah knowledge of Allah (Introduction to Sufism ,Titus Burckhardt,Thorson, 1995, p.122)

²⁸ Hijab the Prophet said that Allah hides Himself by seventy thousand curtains (Introduction to Sufism ,Titus Burckhardt,Thorson, 1995, p.118)

²⁹ Al-fana extinction in Allah in union with Allah (Introduction to Sufism ,Titus Burckhardt,Thorson, 1995, p.116)

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