

Chinese love

By c

Dean

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2016

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Introduction Oh no songs
 sung sweeter in the Shi jing or Chu ci
 or the 玉臺新詠 of hsu ling no songs
 sweeter sung by li po or tu fu or wang
 wei no sweeter songs sung in the hsia
 or shang nor chou or chin or han nor
 hsin or the three kingdoms nor the chin
 or the six dynasties nor the northern
 dynasties or the southern dynasties nor
 the sui or tang nor five dynasties nor
 sung nor yuan or ming nor ch'ing or
 republic of china nor the people republic
 of china no sweeter songs sung by the
 weaver girl and cowherd or lady xie or
 emperor xuanzong for yang guifei no
 songs sweeter sung to the eight
 immortals on mount penglai or the
 Royal Mother of the Western
 Paradise on jade mountain or the gods
 and goddesses on kunlun mountain

*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
C dean*

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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

¹A wondrous tale I will tell all thee a wondrous
 tale of woe and mystery² A fisherman³ 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 spring⁴ to see no
 five willows⁵ for Jie Yu⁶ to sing drunk to only to

¹ 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 books1973 3) Li Po and Tu Fu Arthur Cooper and Shui Chien-Tung Penguin Books1974

² 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

³ 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

⁴ *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

⁵ 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

⁶ 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

see Yellow fountains⁷ 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
 perfumed peony orchids narcissus hydrangea the
 Buddha hand shaped citron their perfumes did drip

perspicacious reader to discover *Kǒng Kuàng Zhèng* deeper meaning for his fu work –is it allegory
 symbolism metaphor etc

⁷“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 winter of
 Hsuan-Ch’eng” by Li Po (Li Bai) (701-762)

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 room⁸
Casting my shadow on the wall in this endless
gloom
I sit looking at things bright
I am soaked in light⁹
it drips and o'er the floor falls
splashing sparks o'er all the walls
No quests to take to tiger stream¹⁰ no visitors all
year my door remains shut¹¹ nothing but plaintive
refrains like Yang Shen¹² locked in my mind to
dream like questioning a dream is my body real

⁸ 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

⁹ This alludes to the poem “Sketching Things” by Wang Wei

¹⁰ 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)

¹¹ Alluding to the poem “Reply to Chang Yin” by Wang Wei

¹² **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 Zhèng* is specifically alluding to the fact that while Yang Shens body was restricted to a single place his mind traveled widely

with no one to consult with¹³ not even an owl to
 shoo away¹⁴ only my shadow alone with dew lays
 on lonely orchids like tears around my eyes¹⁵
 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
 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

¹³ 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

¹⁴ 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

¹⁵ 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

to spit red hair-string laughing in play¹⁶

with passions hot like fires thee in me

and me in thee

like well mixed clay¹⁷

¹⁸*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

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

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

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

¹⁸ I will leave it to the perspicacious reader to discover the alludings which follow

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 chamber¹⁹

Oh my shadow beckons alone not I

In my shadow I will wrap up I

ISBN 9781876347872

¹⁹ 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 of the track

PEONY FLOWERS

(牡丹花)

(mǔ dan huā)

Or

THE TALE OF HUÀ HUÀ GŌNGZI AND GŌNG GÒNG QÌ CHĒ

(奇談 花花公子 公共汽車)

(qí tán huā huā gōngzi gōng gòng qì chē)

by

Kē lín

(科林)

Translated by

shǒuyín

(手淫)

Poem by c dean

PEONY FLOWERS

(牡丹花)

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Translators forward²⁰

Kē lín is thy meaning between the words the implied the unsaid the implicit the non read is thy meaning the covert the hidden the silences within the read is one line in fact two sentences is a paragraph but a story in itself

do the pauses the gaps between the words tell the true tale symbols metaphors allusion the pointing the hints within must one dive in swim beneath the words take breath between the words oh Kē lín is thy tale but one big allusion or but allusions built on allusions or doth thou take us on a dead end are we but toys in some literary game some scheme of thou to pass some empty hour is all we read is what we get or is what we get up to our discernment our urbanity oh Kē lín thou are a mischievous sprite

²⁰ The poems referred to in this work can be read in "Chinese Erotic Poems" trans and edited by Tony Barnstone Everyman Library Pocket Poets 2007 and "The Shambhala Anthology of Chinese Poetry" trans and edited by J.P.Seaton Shambhala 2006

PREFACE

In search we seek the strong and the meek
 Promiscuity the sign that we seek
 Separated from love for a time to long
 Promiscuity the sign that the love we long
 The slut and the root-rat each to each is love
 they seek

To meet their mate their kindred soul
 Is the promiscuous sole resolve
 We fuck around in search of the love we
 have not found

The slut and the root-rat each to each is love
 they seek

The wind blew in Tiananmen Square sending leaves into whirls
 and whorls all through the square people scurried and rushed like

the leaves which blew scattered scurrying pushed by the wind
 into vortexes and swirls maelstroms did twirl random running
 leaves and people blowing here and there into a nook two blew on
 benches they sat *huā huā gōngzi* sat opposite *gōng gōng qì chē* a
 tight blouse and mini skirt she did ware with book in hand up
 her skirt at her white panties he did stare sheer and tight it did
 bulge and out its sides was dark-black hair “thy fingers are like
 shoots of new grass”²¹ he did say she did say “my royal chamber is
 on fire”²² he did say “I hope thy parents are not to close”²³ to
 which she did say “will thou come with me”²⁴ and he did say
 “how about one more go”²⁵ “come” she did say and “I will give
 thee peonies²⁶ as a gift”²⁷ as to her lips she touches her little
 finger²⁸ “ah thou ravishing beauty like a portrait of a lady thy

²¹ Here *huā huā gōngzi* is alluding to the poem Shuoren (“Portrait of a Bride”) in the “Book of Songs”

²² Here *gōng gōng qì chē* is alluding to the poem “The Riverbank” in the “Book of Songs”

²³ Here *huā huā gōngzi* is alluding to the last line of “The Riverbank” in the “Book of Songs” in the “Book of Songs”

²⁴ Here *gōng gōng qì chē* is alluding to the poem “Zhen and Wei Rivers” in the “Book of Songs”

²⁵ Here *huā huā gōngzi* is alluding to poem “Zhen and Wei Rivers” in the “Book of Songs”

²⁶ On the erotic level peony flowers are symbols of female genitalia

²⁷ Here *gōng gōng qì chē* is alluding to the poem “Zhen and Wei Rivers” in the “Book of Songs”

²⁸ In *meiren* (美人) paintings a women touching her little finger to her lips is a gesture used commonly to suggest erotic arousal

*book and finger tip look” he did say “oh” she did say “I to sit on a
rustic seat”²⁹*

*To gōng gòng qì chē residence they did arrive
O'er the door huā huā gōngzi did see inscribe*

*“ The door of birth also brings death
How many men know this when they surge with randy breath
When at night thee use thy jade stalk
Be warned thou can choose a long life or thou can spend”³⁰*

*After which by and by huā huā gōngzi said
“Oh shut to the light does seem a fairy palace a shuttered door
but bright and airy”³¹*

²⁹ Here *huā huā gōngzi* and *gōng gòng qì chē* allude to a painting by Leng Mei, called “Portrait of a Lady”, a hanging scroll painting China Qing dynasty, 18th century AD

This painting is known as a *meiren hua* ('painting of a beauty'), in a tradition dating back to the Tang Dynasty (618-906) in the paintings of Zhou Fang (about 730-800). The lady sits on a rustic seat holding a book in her hand. The informality of her pose, her refined appearance and her diaphanous clothing suggest that Leng Mei may have been depicting a courtesan. The artist's skill can be seen in the delicate rendering of the textile design and the fluid lines of the drapery.
http://www.britishmuseum.org/explore/highlights/highlight_objects/asia/l/leng_mei_portrait_of_a_lady.aspx

³⁰ The lines were commonly written on Beijing brothel walls. The message is Daoist in that they believed long life came from withholding ones semen during sex. To ejaculate was to loose ones vital force and drain one of life spirit which reduced ones life span. In other words the Daoist believed that a mans orgasm spends his vital forces and reduces his life. The term “spend” is a somewhat now forgotten English idiom which carries the connotation of of being spent of vital force

³¹ Here *huā huā gōngzi* is alluding to a poem by Sima Xiangru (179-117 BCE) called “Prose-Poem of the Beautiful Person”

And her reply "what country have thee arrived from
 Hast thou traveled far to my place³²
 Enter in and all delights to thee I will place"
 Through the halls were pined newspaper pictures on the walls
 Butterflies and peonies with soft sheens
 Green-painted walls "Green tower"³³ he calls
 Frayed mats o'er the floor spread
 A holey quilt lay across a ramshackle bed
 Musty smells hovered in the air as around the room in cracked
 tea cups were withered peonies red
 She offered wine and brought out a lute
 And a song she did sing with plaintive pine
 "Oh in solitude vast emptiness no one who cares for me all
 careless"³⁴
 Oh flower flower prince art thou my handsome prince my mate
 my love sent from the gods above

³² Here *gōng gòng qì chē* is alluding to the same poem as *huā huā gōngzǐ* by Sima Xiangru (179-117 BCE) called "Prose-Poem of the Beautiful Person"

³³ Here *huā huā gōngzǐ* is alluding "Green towers" which were places where women entertained men they ran from simple brothels to very expensive refined sophisticated places of leisure frequented by the upper class. In these Green towers the walls were painted green –thus their name

³⁴ Again *gōng gòng qì chē* is alluding to the same poem as *huā huā gōngzǐ* by Sima Xiangru (179-117 BCE) called "Prose-Poem of the Beautiful Person" by making reference to a song in said poem

*Oh flower flower prince do I find in thee he to merge with my
mind*

*He to merge with my mind my soul my everything oh how
sublime*

How long the days the many interrupted delays

Atas myriad duds along the way

My flower complexion fades

Look at all the peoples that have lost their way

My hair whitens with fear my heart throbs³⁵ lost I say

*To end up naught but chewed up sugar cane oh the lingering
pain³⁶*

Oh my "portrait of a lady" love alludes me to

To find the one to not be one but two

Sadness follows me to long my hair a thousand yards long³⁷

*Like a bird among the clouds no trace will I leave³⁸ in any heart
or song*

Among lakes and rivers debauched wandering

Loveless withered up art I³⁹ with no one wondering

³⁵ Here *gōng gòng qì chē* is alluding to the poem by Han Shan (late 8th-early 9th century called "A flock of Beauties"

³⁶ Here *gōng gòng qì chē* is alluding to the poem by Han Shan (late 8th-early 9th century called "Behind Pearl Curtains"

³⁷ Here *huā huā gōngzǐ* is alluding to a poem by Li Po called "At Ch'iu-pu Lake"

³⁸ Here *huā huā gōngzǐ* is alluding to a poem by Li Po called "Ballad of the Voyager"

Oh flower flower prince thy bright mirror has no frost⁴⁰
 In thy far wanderings on heavens winds⁴¹ thou are not lost
 Oh flower flower prince tears will not crisscross my rouge⁴²
 alleviate all thy fears
 This “plain girl”⁴³ shall warm thee back to life
 To float my melons and thy plums ripe to sink in pleasures rife⁴⁴
 Oh my “portrait of a lady” in thee I have found my Lady Xie⁴⁵
 In our far wanderings on heavens winds the winds blew us to we
 Blown by the heavenly winds gold wind and jade dew⁴⁶ have
 met
 Oh flower flower prince no bird built bridge need we for us to see

³⁹ Here *huā huā gōngzǐ* is alluding to a poem by Wu Weiye (1609-1672) called “On Meeting and Old Flame To the Tune of “Immortal By The River”

⁴⁰ Here *gōng gōng qì chē* is replying to *huā huā gōngzǐ* alluding the poem by Li Po called “At Ch’iu-pu Lake”

⁴¹ Here *gōng gōng qì chē* is replying to *huā huā gōngzǐ* alluding the poem by Li Po called “Ballad of the Voyager”

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⁴³ Here *gōng gōng qì chē* is refereeing to the goddess T’ien-lao who instructed the yellow emperor in the art of sexual intercourse

⁴⁴ Here *gōng gōng qì chē* is alluding to a poem by Lady Tzu-ye (5th century) called “Summer” Lady Tzu-ye name is attached to a set of poems which are clearly anonymous folk tales She is credited with bring sexual love matter back into poetry not seen since the Shih Ching or “Book of Songs”

⁴⁵ Lady Xie is Xie Daowen the wife of Wang Ni who was consider a great literary talent so the allusion to her implies *gōng gōng qì chē* is learned and talented

⁴⁶ Here *huā huā gōngzǐ* is alluding to a poem by Qin Quan (1049-1100) called “To The Tune of Magpie Bridge” specifically “gold wind” is symbol of a man and “jade dew” a symbol of a women The is about a mythical story “The Cowherd and the waver Girl” The weaver Girl was a granddaughter of the Emperor of Heaven whose job was to weave cloud embroidery but after her marriage to the Cowherd she stopped working. The Emperor of Heaven was not happy about this and had them separated by the Milky Way. Each year they could only reunite once on the 7th day of the 7th month by crossing the Celestial River (the Milky Way) on a bridge built by magpies

Our love more ecstatic than most humans feel
 Tender love as soft water does feel
 No short dream all is real
 Our love no separation can our love ever steal⁴⁷
 My "portrait of a lady" like green jade don't brood o'er thy course
 background
 Thou art a fairy from my own hometown⁴⁸ which captures my
 soul from which love doth sound
 Flower flower prince imprisoned in the courtyard of Pengali⁴⁹
 Sleeping days go by hair tossed on pillows shining
 I have been shut up with no soul for mine to see⁵⁰
 My "portrait of a lady" from thy daytime dreams I will surprise
 thee
 I enter thy room passed folded screen⁵¹
 We gaze at each other our love on fire⁵²
 The room bursts into bloom

⁴⁷ Here again *gōng gòng qì chē* is alluding to the poem by Qin Quan (1049-1100) called "To The Tune of Magpie Bridge"

⁴⁸ Here *huā huā gōngzǐ* is alluding to a poem by Su Manshu (1884-1918) called from 10 Narrative poems

⁴⁹ Pengali is an island of Daoist immortals in Chinese mythology

⁵⁰ Here again *gōng gòng qì chē* is alluding to the poem by Li Yu (936-978) called "To The Tune of "Bodhisattva Barbarian""

⁵¹ Here *huā huā gōngzǐ* is similarly alluding to the poem by Li Yu (936-978) called "To The Tune of "Bodhisattva Barbarian""

⁵² Here it is ambiguous who is speaking –perhaps both – alluding from the poem by Li Yu (936-978) called "To The Tune of "Bodhisattva Barbarian""

*Red peonies⁵³ flower speckled with dew⁵⁴ perfumed scents exotic
 waft through out the room
 Burst into bloom cracked tea cups into Ming vases turn
 Matted mates morph into silk knotted carpets
 Paper prints into silk hanging scrolls
 Painted screens inlaid with jade and rosewood overlay
 Ragged quilt forms to embroidered silk mandarin- duck pillows
 o'er the golden bed spread
 Rich screens and tapestries with myriad colored silken butterflies
 and peonies blood red
 Incense burners curiously curved
 From which the smoky scent in the air curled*

⁵³ 牡丹” mudan” The peony has multiple symbolisms it can symbolize love as well as lust and the female genitalia. A *peony* represents wealth and honor. They also embody romance and *love*. In China youths and maidens exchange *peonies* as *love symbols*. Red has long been regarded as a life-giving colour so red peonies are admired and highly valued.

The peony is often considered a metaphor for female beauty. Some feng shui masters do not recommend having the image of a flowering peony in an older couple's bedroom in order to prevent affairs with younger women. The flower represents the essence of the female element, 'The plant name, ' mudan', means 'male vermilion,' " Just look at a tree peony and sometime, see the dark red flower stalks are swelling with buds.

Known as the "king of the flowers," the tree peony has long been a symbol of erotic love, embodying both the female and male elements, the yin and the yang. Since the fourth century, when Xie Lingyun, a poet, described one blooming in the wild, they have found their way into Chinese poetry, ceramics and paintings. Emperors grew them in their palace gardens as early as the sixth century, and they have long been associated with wealth and nobility.

Esteemed as one of the most exquisite flowers, the peony is a symbol for nobility and value. The peony became popular in the imperial palaces during the Sui and Tang dynasties, and earned the title of the "king of flowers." A symbol of spring, it is also used as a metaphor for female beauty and reproduction. Pictured in full bloom, the peony symbolizes peace.

⁵⁴ On an erotic level peony flowers are symbols of female genitalia and when the dew which represents semen falls on it the peony flower opens

As around the bed from each four legs and o'er yellow silken
 canopy red peonies in profusion burst into intoxicating bloom
 luminous colors and silky petals
 On lacquered stand single dew speckled red peony floats on light
 in light blue porcelain cup
 Silky petals surrounding swelling golden stamens burst up
 Frothing golden light into the room
 Thousand gold frozen lights rain down
 Cascading showers of light splattering around
 Thousands of fire-flies suspended in motion
 Time suspended
 Stilled earths rotation
 All quite and stilled in loves emotion
 The wind and the moon⁵⁵ is in the air tonight
 I will serve to thee a Bento box⁵⁶ she sighed
 I won't work my chopsticks to much⁵⁷ he replied
 He he said she
 On my lute my jade fingers will strum the strings⁵⁸

⁵⁵ "Wind and moon" can be symbols for a love affair

⁵⁶ A "Bento box" is a tray of many small dishes and appetizers common in Japanese cuisine but originating in China

⁵⁷ Here *huā huā gōngzi* is alluding to alluding to an anonymous poem called "The Bento Box"

⁵⁸ Here *gōng gòng qì chē* is alluding to the poem by Zi Ye (3rd – 4th century CE) called "Her Shyness"

From he and I will erotic songs to thee sing⁵⁹

He he said she

While I stand with unpainted eyes before my window⁶⁰

Said he

Don't let the spring wind open thy skirt

Thy skirt sash is untied all night show⁶¹

Ha ha said he chortling with glee was she

Thou might see a red peony open for thee

I hear thy panting as orchid scents swell⁶²

Oh my "portrait of a lady" let us drink wine now that we meet

And sing of our happiness sweet

Through thy garment I glimpse thy peony

I am no heartless man not for a moment nor eternity⁶³

He he said she

⁵⁹ Here *huā huā gōngzǐ* replies with a line from the poem *gōng gòng qì chē* alluded to ie the poem by Zi Ye (3rd – 4th century CE) called "Her Shyness" here the implication is that *gōng gòng qì chē* fancies *huā huā gōngzǐ* as the first line of the poem goes

I feel you fancy me and I almost approach you

-this indicates the subtleties the allusions to poems in the work can take ie a story taking place between the words and under the text

⁶⁰ Here *gōng gòng qì chē* is alluding to the poem by Zi Ye (3rd – 4th century CE) called "The Untied Skirt"

⁶¹ Here *huā huā gōngzǐ* replies with a line from the poem *gōng gòng qì chē* alluded to ie the poem by Zi Ye (3rd – 4th century CE) "The Untied Skirt"

⁶² Here *gōng gòng qì chē* is alluding to the poem by Ouyang Jiong (896-971) called "To The Tune of "Washing Gauze in a Stream""

⁶³ Here *huā huā gōngzǐ* is replying with ideas from the poem *gōng gòng qì chē* alluded to by Ouyang Jiong (896-971) called "To The Tune of "Washing Gauze in a Stream"" the implication from the poem is that they will end up sharing *gōng gòng qì chē* golden bed

I am weighed down by its sticky substance

With thoughts unending of love⁶⁴

Oh said he to she

My "portrait of a lady" fear not my knife is unpacked and

ready at that⁶⁵

Ha ha said he chortling with glee was she

Merry laughter and mirth came from she and he

Oh flower flower prince I sense clouds and rain⁶⁶ in the air

I see the oriole strutting and into flowers butterflies plunge

Touching and caressing them one thousand ways⁶⁷ deep in their

lair

He did say

Don't worry my jade stem extends anticipating the swelling

love of years

I to will whisper clouds and rain in thy ear

As I hold thee tight and moan my dear⁶⁸

Ha ha said he chortling with glee was she

⁶⁴ Here *gōng gòng qì chē* is alluding to the poem by Zhang Wencheng (C 657-730) called "A Poem about his Knife"

⁶⁵ Here *huā huā gōngzǐ* replying with ideas from the poem *gōng gòng qì chē* alluded to the poem by Zhang Wencheng (C 657-730) called "A Poem about his Knife"

⁶⁶ Clouds and rain is a standard term for having sex it is derived from a poem by Song Yu about a king having sex with a goddess the Lady of Wu mountain

⁶⁷ Here *gōng gòng qì chē* is alluding to an anonymous poem called "Butterfly and Flower" (C 1618)

⁶⁸ Here *huā huā gōngzǐ* is replying with ideas from the anonymous poem *gōng gòng qì chē* alluded

To his tone she did sigh
 As if young again my flower face will redden
 Like dry willows leaves turning new green⁶⁹
 Oh my "portrait of a lady" our lips shall close like pulses melting
 into each other
 Like a cat with a small chick in its mouth will be my slow
 pull-out from thee⁷⁰
 So long as thee keeps the moon-beauty busy⁷¹ said she
 Ha ha said he chortling with glee was she
 Merry laughter and mirth came from she and he
 Peony blooms blood red grew and grew within the room
 Petals like slivers of fire like their desire
 Oh flower flower prince thy moth eyed beauty is expert at
 playing the flute⁷²
 Many a tune on it I can make it sing
 Thy jade-like body cannot stop its soul from undulating
 Oh my "portrait of a lady" on thy flute go slowly oh ever so
 slowly⁷³

⁶⁹ Here *gōng gòng qì chēa* gain is alluding to an anonymous poem called "Butterfly and Flower" (C 1618)

⁷⁰ Here *huā huā gōngzǐis* alluding to an anonymous poem called "A Body Like Snow-White Jade" (C 1618)

⁷¹ Here *gōng gòng qì chēa* gain is alluding to the anonymous poem *huā huā gōngzǐis* alluded to ie poem called "A Body Like Snow-White Jade" (C 1618)

⁷² Here *gōng gòng qì chēa* gain is alluding to the anonymous poem called "To the Tune of "West River Moon" (1618)

Said she

We numb to time as it passes may dew drip into the heart of the

peony⁷⁴

Said he

May all thy joints melt and thou fall into the Kingdom of

Dreams⁷⁵

Oh my flower flower prince only thou now can possess my Lotus

pond

In thy lips play with my flowers pistil

No magic rhinoceros horn for us

Like the bee clings to the flowers stamens⁷⁶

Have no fear my “portrait of a lady” the cock’s gorgeous crest

Will stand all night erect⁷⁷ and give thee no rest

⁷³ Here *huā huā gōngzǐs* replies by alluding to the same poem *gōng gòng qì chē* gain is alluding to the anonymous poem called “To the Tune of “West River Moon” (1618)

⁷⁴ Here *gōng gòng qì chē* gain is alluding to the anonymous poem called “ from Flower Encampment and Battle Formations to the Tune of Like A Dream signed by “The Host of Peach Blossom Spring” anonymous (Ming Dynasty)

⁷⁵ Here *huā huā gōngzǐs* replies by alluding to the same poem *gōng gòng qì chē* gain is alluding to the anonymous poem called “ from Flower Encampment and Battle Formations to the Tune of Like A Dream signed by “The Host of Peach Blossom Spring” anonymous (Ming Dynasty)

Kingdom of dreams refers to Hua Xu the mythical land that the Yellow Emperor dreamed of visiting where people lived naturally and full of joy. Later Hua Xu was the name given to the god of sleep. This mythical land bears resemblance to the land of Peach Blossom Spring which Tao Qian writes about a Shangri-la mountainous land of Daoist natural that a fisherman finds and can never return to once he leaves

⁷⁶ Here *gōng gòng qì chē* gain is alluding to the poem by Huang E (1498-1569) called To the Tune of “Soaring Clouds”

⁷⁷ Here *huā huā gōngzǐs* replies by alluding to the same poem *gōng gòng qì chē* is alluding to the poem by Huang E (1498-1569) called To the Tune of “Soaring Clouds”

I will play thy Xiang strings⁷⁸
 On the jade pendulum let thy purple Phoenix suck
 No need at other handsome men⁷⁹ to look for the thing they bring
 Or to tap the shoulder⁸⁰ of some immortal⁸¹
 Oh flower flower prince in my jade pool lotus leaves are profuse
 But fear not I will sleep not on my embroidered silk quilt⁸²
 Tonight is the night of green spring⁸³
 Candles red around our bed spread
 Oh my "portrait of a lady" our love is secretly merged in thoughts
 Of the mating hexagram of the male and female phoenixes
 Oh flower flower prince thy crimson bird do take
 As my jade legs will I lift
 Rub my arse cheeks soft like congealed cream
 Hold my jade stem he doth proclaim
 As thy reddish tongue in my mouth I will suck
 With thy saliva moisten my peony

⁷⁸ Xiang strings (harp) according to Chinese sex manuals refers to a pleasure spot one inch into the vagina We would call it the G-spot

⁷⁹ These handsome me are referring to famous handsome men Sao Xi and E Jun

⁸⁰ Here *huā huā gōngzǐs* is alluding to a poem by Li Shangyin (813-858) from "The Jade City Sequence"

⁸¹ Here is referring to the immortal Hong Lia

⁸² Here *gōng gòng qì chēa* replies to *uā huā gōngzǐs* by alluding to the very poem *uā huā gōngzǐ* is alluding ie the poem by Li Shangyin (813-858) from "The Jade City Sequence"

⁸³ In the following lines e *gōng gòng qì chēa* and *uā huā gōngzǐs* are alluding to the poem by Bai Xingjian (776-826) called "The Wedding Night there are allusions are so subtle and complex I will leave it to the readers to enjoy themselves in there discoveries

*up and down around the petals do rub it
 Thrust deep and long for the ecstasy to prolong
 Forward thrust as my flower opens where thy stem doth belong*

Ah says she ah says he

My mind with thee does join says she

My mind with thee does merge says he

Ying and yang the union be

Ecstasy

Bliss

To my mind the pleasures do rush

Lights bright dizziness delights

Ah says she ah says he

Ooooooooooooo

Ooooooooooooo

The minds are not I or thee but we

The mind explodes to white brilliant light

Ahhhhhhhhhh

The orgasmic delight

In the mind a red peony bursts red flames bright

ISBN 9781876347708

Faded flower

(褪色的花)

Poems of the late Tang

In imitation of Li He (李賀)

By Ko 'lin (816-907)

Translated by

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Gamahucher press west geelong Victoria Australia

2014

Preface

Quickly spring passes autumn
winters are long flower blooms then
faded becomes alone in scented

rooms

petals weep no more the honey dew
does seep

the bee to fresher blooms their
company to keep

colors faded to pallid hues
withered wrinkled petals no one

wants to view

in the night to pick no one comes to

pluck

o'er moonlight decked terraces
jasmine petals fall and dance
ruffled by moonlight into eddies
they swirl and twirl as orioles in
trees sing and prance
gossamer weaves webs along
withering peony bloom
light splinters off powder-blue
goblets splashing in sparkles o'er a
room to glitter in golden hair pin
in night black hair as from orchid
scent drifts in the frozen air faded
beauty in moonlight alone waits
under kingfisher quilt eyes filled
with morning dew her cunt weeps
none to view

moonlight refulgent off yellow
pepper walls frozen drips rippling
like water o'er all

dew bedecks brocade curtains like
shroud of mourning in the
morning faded beauty hair flower
laced aloes fragrant on the air
face looking in limpid water
where peony petals fallen float
beauty spot removes with fading
dreams of love no knock at
chambers door

as o'er moons bright lit silk-like
face magpies soar flowers strewn
o'er floor panties wet with
fragrant cunts scents

woven into mats moonlight lays
o'er cedar floors glowing like
luculent frost reflecting off
windows jeweled red nets night-
bird cries as across the full moons
face she flies jade bowls liquid
amber filled side by side sit
candles flames blackening purple
silk lacquered peony screens
translucent from silver lamps cast
flower shadows of fallen peony
petals o'er walls flowers in jade
vases wilt

faded beauty eyes filled with
morning dew at the moon does
view cunt juice in panties spills

emerald grasses under moons
silvery light refulgent light coats
peony flower withering in frost in
stagnate pond duckweed grows
along perfumed terraces orchids
glow in rows
faded beauty in thought deep on
paulownia lute plays faded
dreams of earlier days morning
breeze stirring her brocade gown
dappling shadows o'er embroidered
pillows of silk of yellows unused
circles of light reflects off gold pin
in her night black hair on the air
aloes scent mingles with the
perfumed drips of the cunt cream
of her
peony ripples to rippling moonlight

in morning light crows cry from
latticed windows aloe scent curls and
swirls

slanting slash of moonlight flickers
o'er cedar floor forming sash of light
round gold goblets filled with
morning dew butterflies on silk screen
flutter around scarlet peony lone
drooping bloom in empty space quince
fragrants air stagnate room
porcelain vase with white pheasant
tail wavers to the rippling light
faded beauty lone moon gazing
cunny cream in panties congeals

under moonlight like a frozen pearl
embroidered curtains red odorous with

cassia flutter in morning breeze like
butterfly wings

morning peony drops lone petal in
jade bowl jasmynes fragrance wafts
o'er wilting blooms floating in light
within the room one lone peony dew
like tears glimmer bright in the
kingfisher-green candles light
faded beauty
enclosed in frozen globe of light her
sighs frozen drip to floor phoenix
pendants shimmer spider webs dewy
like threads of pearls on door knob of
gold shimmer in dewy wisps of mist
from cunnys cream

under moonlight weeping willows
cloaked in yellow

light forms veils of silver o'er red brocade
 curtains morning breeze stirs dropping
 petals of lone peony bloom as curtains of
 orchids shimmer in morning mist
 kingfisher embroidered sheets gather dust
 that glitters in aloe perfumed air
 faded beauty
 reclining in cedar chair eyes filled with
 morning dew with dewy lids wilting
 blooms eyelashes black-blue drip perfume
 face jade flesh pale in the dawns
 pallorous hue as hair pins lay in agate
 bowls reflecting light unused hair high-
 piled tresses black gloss laced with jade
 waver in the air while silk dress
 billowing in silver light on which beads
 of pearls sparkle with cunny cream like
 frozen light

a thousand tress under moonlight
 with emerald curling leaves

peony blossom with pallid sheen
moonlight in room filled with
haze of brilliant green rains down
silver light peony flowers petals
faded red fallen lay dappled in
purple shadows golden hair pins
and calyx broken lay about
within aloes scented mist pools of
dew rippling with moonlight lay
on green bed-lintels unused faded
beauty with tear soaked silken
sleeves sighs rippling the emerald
air as along panties light gauze
seam laced with beads of cunny
cream the beads pearl-like gleams
under moonlight fading scent of
pistils petals wilting curl in jade
green room aloes perfume stale fills

the gloom peony petals red dropping
 dazzles on gilded silk screen shining
 moon gleams in goblets of unused
 wine on sendal curtains gilded
 simurghs gleam as along perfumed
 terraces orchids soak up the silvery
 light faded beauty powdered in
 purple brocade robes cools pallid face
 with silk jade mandarin duck fan
 light bounces off dew clinging to
 eyelashes dark blue hued as drips like
 frozen scent cunny cream into misty
 waves of light

under a watery moon
 scented lotuses drift on emerald ponds
 under moonlight cassia flowers bloom

in green mist in the dawn goose
 wings flutter on misty waves as
 peacocks shriek with fluttering
 golden tails in jade bowls apricots
 fade peony withering in the mist
 filled light green shrouds the room
 faded beauty by ivory bed still made
 stands simurgh mirror in hand
 lustrous aloes scented hair in
 chignon fingers she in pool of light
 loosens she the glossy tresses tightly
 made falling hair o'er floor mingles
 with drops of cunny dew spilling
 'neath panties silken

under moonlight peach blossoms
 pink hued petals fall bathed in
 silvery showers mandarin duck
 wings down upon duckweed pond

emerald glowing sending ripples of
light into room splintering o'er all
white frost as on green mist floats
lone peony flower red edges lined
with chilled dew dew lined grasses
untrodden faded beauty cloaked
in phoenix embroidered robes
in light like swirling snow drips
dew from blue-black eyelashes
soaked up into scented cunny
cream washing the white scene in
its sweet flowery waters
under moonlight willows gossamer
strewn like beads of pearl brushes
stagnate ponds perfumed with
lotus blooms scented flowers petals
drop peony wilted into amber pool
droops window sills powdered with

saffron pollen choked with orchid
blossoms pink hued peacocks
mellifluous tongue sings rippling
air with dulcet tunes faded
beauty weeps into kingfisher gold
sleeves of Wu silk no one comes to
room scented with her aloes scented
hair hills of flower petals on cedar
floor lays as goblets of Wu-cheng
wine freeze out shone by wafting
cunny cream scent in purple mist
under moonlight frost coated flowers
heaped upon heap cassia leaves ripple
in light peony red drops petals like
weeping blood
uneaten mandarin duck wine filled
goblets stir light shadows dappling

faded beauty pale lines in face show
like cracks of frost on opaque glass in
vortex of light on zither inlaid with
gold plays love tune for one

alone under sapphire canopy tears
like dew scratch lines in red rouge
down face

staining sendal robes in pinkish hue
that drops to floor to stir up dust into
fire-flies as in her panties cunny
cream warms her silken thighs

under moonlight sapphire ponds ripple
with watery waves green boughs
with budding buds burst into red
flames of colors orioles drenched by
moonlight sing on moss carpeted
branches

lone peony sheds withered petals
dropping
faded beauty flowers of jade decking
blue-black hair piled high scenting
stagnate airs white powdered face sad
with red cinnabar rouged lips
guttering kingfisher-green candles
glimmer in eyes dripping dew
while cobwebs on bedstead decked in
dew shimmer like pearly nets as
cunny cream in simurgh embroidered
panties of sandal silk soak up the
fragrant air
under moonlight white mists hover
o'er stagnate emerald ponds light
congeals into drops dropping in
lotus filled waters rippling waves
like liquid jade o'er perfumed
terraces light filters into room fingers

of white mingling with aloes scented
 airs dappling silken screen with
 purple shadows on which painted in
 red lone peony its petals sheds
 faded beauty pallid in rose-colored
 shadow into mirror her face dancing
 on sliver her dreams float like bubbles
 mingling with moonbeams as on
 frosted glass she writes her woes with
 heated sighs cunny cream to heated
 mist congeals with dew filled eyes

lotuses scent on limpid ponds under
 moonlight froths into foams of scented
 light breeze blown drops drop o'er
 moonlit terraces orchid scented
 tinkling jade phoenix bells like
 little emeralds sendal curtain flap

embroidered with peony flower
withering in moonlight
breeze blows thru empty scented room
disturbing dust on cedar floors
faded beauty sheds dewy tears that
float down in a froth of scented
bubbles that in peacock brocade skirt
soaks in like boiling blood cinnabar
red lips like great bleeding roses slash
across powdered white face kissed by
the green mist wafting up from moist
cunny cream

under the moonlight lotus blossoms
like red bud of fire kiss the morning
breeze their perfumed scent soaking
in the air silken curtains of gossamer
o'er yellow hued willows shimmers in
refulgent light floating froths of

fragrance waft thru windows lattice
o'er blooms coated in moonlight frost
lone peony droops it face to the moon
in languorous lassitude
faded beauty in purple brocade
embroidered in gold phoenixes in the
chill air her sapphire shadow drifts
o'er pillows of silken yellows in empty
bed dappling the sendal silk in
patches of iridescent hues thru lonely
room morning breeze hums into silken
panties cunny cream sweet scented
does run
orchid flowers crusted with dew under
moonlight sparkling pearls dangling
off petals pinkish hue jasmine petals
intricately laced cover window sills
branch dappled with moss thru
window spreads in glassy pool lotus

bloom float as o'er head orioles on
 leafy limbs to the moon sing peony
 flower wet with dew drips petals
 faded beauty in chrysanthemum
 robes of silken yellow studies pallid
 face in mirror of silver bordered with
 simurghs face a drop of white snow
 does no more glow white finger her red
 carnelian lips do trace with no one
 to taste 'neath skirt of sendal silk
 cunny cream fragrant and hot
 wafts up kissing her powdered face

scented breeze o'er lotus pond under
 moonlight wafts thru drooping willow-
 tress light glints off jasmine petals globes
 of silvery light send dappled shadows
 purple tinted flurrying o'er window sill
 coated in moonlight o'er peony bloom
 broken into fragmented petals

dew frozen glinting flowers of frost float
 within the stale aloes scented room
 sparkling with slivers of frost scent and
 light congeal to drip down coating jade
 vases and silk screens in light like snow
 faded beauty dappled in shadows from
 candle like flickering flower bloom looks
 into crystal bowl filled with liquefied
 light she sees the pallid reflection of she
 the only companion of she as cunny
 cream drips in room

flowers bloom under moonlight like
 clusters of emeralds shimmering
 bright blossoms rustle jingling like
 glass bells on lotus bloom floats
 moonlight like silk cloth peony
 petals red lay like spurted blood

orchid clotted pink blossoms send
 scent wafting into green mist room
 dew flowers float down
 faded beauty peacock tail fan inlaid
 with jade in hand shrouded in aloe
 incense clouds she forgotten
 contemplates gold goblets with violets
 floating in wine dips in red tips of
 white fingers to taste pepper scented
 wine mingling with scent of cunny
 cream dripping like water clock

under sky like blue water thru willow
 leaves glistening like emerald jewels
 sunlight bursts into splintering beams
 bouncing of gold door knobs rippling
 silken curtains soaked with cassia that
 throw purple shadows o'er all light
 forming whirlpools sends into eddies of

light dust glimmering like mica
whipping up into vortexes the of light
splattering all around peony petals like
coagulated blood faded beauty alone in
the dawn under kingfisher gold
embroidered quilt peony petals red from
her eyes weeping light blown drops o'er the
sunlit floor no sound of feet at door in
jade bowl orchid glints with dew like her
tear filled eyes incense clouds swirl light
petals dust cobwebs whirl like open cuts
tears streak powdered face cunny cream
drips drips as water clock beats out time
time does race

isbn 9781876347481

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**GAMAHUCHER PRESS WEST GEELONG, GEELONG
, VICTORIA
AUSTRALIA
2005**

PREFACE

*Tunt what face will thou show to
 me gay happy like a spring day or
 sad forlorn like some cold winters
 night Tunt thou has more moods
 than feathers on Feng Huang
 Tunt thy faces are more sublime
 than 36 views of K'un Lun Tunt
 what face will thou show to me
 delight me bewitch me I say like
 Wu Shan*

1

*Thru room stirs autumn wind
 Alone in Kingfisher bed
 Cunt juice lingers in hole like frozen
 tear
 Cobwebs grow on bed-head*

Huo Tan

11

*Dressed in white
 My cunt hole gapes
 Black door for the
 dead*

Empress Wie

111

*Lolling languid on Mandarin-duck
quilt*

Autumn leaves fall

Wind blows thru empty halls

Cunt cream on sheet spilt

Lady Hu

W

Cunt cream drips from fount of yin

Liquid ku

*Snake toad centipede spider and
scorpion swim within*

Lady Jen

W

*Candle light glints on cunt so red
 Yellow flowers reflected in cunts wet
 glow
 Jade dish laid with plum and ice
 Dust on floor does show*

Meng Ju

V1

Great sea-clam

Mighty Chan

Cunts vapors out pours

Courtesan Yang tzu

V11

Brocade draped bed

O'er pillow no disheveled hair

Thru lattice moon-light floods

Cunts pink tip buds

Hsi Chu*V111*

*Within my cunt five devils
reside*

*Epidemics o'er earth spread
wide*

*Within spoon and vase fan
club leather bag and sword
And mighty jug's fires hide*

Lady Chi*196*

*Lonely in autumn room
Cunt lips curl and throb
Cold long night
Dust covers doors jade knob*

Hsu Shih

96

*At cunts door thou pay the
price*

*Within is hell Yen-lo dwells
Green demon red robed
No refreshing liquor I do tell*
Flower girl Wu Ling

961

*I think but cannot sigh
I sigh but cannot think
Cunt lips stained by cunnies cum*

Thru lonely room autumn winds hum

Lady Wu

0611

In my cunt hole is captured thy

P'a

To roam earth half-human

cursed

Were-tiger vampires go

Li Ch'ung

06111

By my bed brocade curtains flare out

Shadowing my candles wick

Cinnabar lips shadowing cunts hole

flare out

Jade fingers strum with no one to lick
Empress Fan

WV

Cunt lips glisten and glow
White whiter than snow
With in their grip lies death slow

Dancing girl Shih An-shih

WV

Bit by bit skirt parts
Silk clothes come off
Cunt lips furl and part
No one to take panty off

Dancing girl Mien Chih

Q6V1

*Like sharp sword blades
Cunt lips flutter sever and
flay*

Lady Tung-p'o

Q6V11

*Door at noon stays closed
Fire-flies drift into room
My only companions in the gloom
Cunt lips flare and bloom*

Courtesan Tsai Hsien

Q6V111

*In my cunt the dead are fed
 Lolling in cunt holes bed
 Drink up cunnies bread
 For whom we all are bred*
Empress Chan

196

*Noon cicadas knows memories pain
 Cunt juice soaks laced cotton
 In bed alone
 Under Mandarin-duck sheet
 forgotten*
Lady Chiang

9696

*My cunt rosey bled
 The hot warm blood of men
 Full moon waxes
 Their hearts its sheds*
Washer girl Li Yu

九九一

*Spiders weave on bedrooms door eave
 Lone pheasant sings sad lament
 Cobwebs fill cunt hole
 Long time second pillow has been
 absent*
Flower girl Mi Yen

九九一一

*Within my cunt hole
 The fox spirits lair
 Hidden in black hair
 Its wet eye doth glare*
Singer Meng Hao-jan

9696111

*Bathed in orchid water
 Hair washed with perfumes
 Cunt smells sweet
 No feet step heard in lonely room*
Empress Pans maid Mien Wen-chun

969619

*Around cunt hole the Wu conjure up
the dead*

*Twist twirl round wet bowl hair
flying around head*

Screeching yelling when sun has fled

Flower girl Ch'in Ch'ang-lin

~~~~~

*Candles trickling streams of floral
blooms*

*Cunt juice staining four-width
brocade quilt*

Juice florescent in full moon

In jade vase Peonies' wilt

Singing girl Mein Pi-ch'iang

~~~~~

*Hun T'un color of red fire
 In my cunt lips hellfire
 Humanity in chaos with its
 desire*

Lady Tzu

九六〇一

*Hushed hushed the noon-time hour
 Lichen spread o'er Phoenix carpet
 Cunt cinnabar colored pouting
 blooms*

Dust spreads in lonely room

Empress Fan

九六〇一

*Cunt seeded with pearl glittering
brightness*

Orchid-perfume scent awaits you

Humid warmth in inner chamber

Plunge in hell's fires consume you

Maid Li Lofu

~~~~~

Outside autumn wind blows

Incense flares a final glow

Cunts breath pungent sweet

To no nose the scent doth meet

Courtesan A-Chiang

~~~~~

From cunts hole treasures untold

Fragrant flower-offering untold

Cinnamon wine pepper sauces

hot

*Served in cunts wet bowl
 Drink up thy fill
 Sweetness to lure hungry ghosts
 untold*

Cho K'o-chiu

九九六一

*Weeping willow o'er floor seeps dust
 Plum blossom peach bloom in jar
 wilt*

*My cunt burns with hot fires lust
 Lonely tear rusts hairpins gold gilt*

Washer girl Tzu Ch'ing-chao

九九六一

*It sucks out souls
 Spews forth earths humors
 Cunt black mouth black pit to hell*

Courtesan Tzu Cih-yuan

ㄨㄨㄨ 111

*Cold damp midwinter months
Stamens wilt in desolate wind
My cunt passion flower becums
In cold dark bed no one comes*
Dancing girl Li Yeh

ㄨㄨㄨ 1V

*Home of spirits evil
Prison of P'o
Imprisoned in cunts black pit far
from light*

Empress Yang

~~~~~

*Moon-light streams o'er lonely bed  
Cunts pink flesh bathed in silvery  
light*

*Only the moon-light my bed  
companion*

*Oh my heart breaks with lonely sighs*  
**Dancer Chao Yang-ming**

~~~~~

*M name curse of heaven and earth
Within my depths lies pain and
dearth*

*Rise up hearty ones come hither to
my hearth
Drink of its libation drink deep from
thirst*

Flower girl Li Wen-chin

ETCETERA

~~~~~

*Longing and desire surge within
me*

*Winter winds blow the leaves
Celadon tints reflect on lips
Ablaze cinnabar bloom fiery
flames*

Lady Wong

~~~~~

Apricot rafters the moon brightens

*Cunt nears pleasure on orchid
sheet*

*A golden goblet with wet jade
Green wine enticing its flowery
allure*

Li Chi'ang

~~~~~

*Moonlight reflects in cunts wet
hole*

*Oh no one to ferry my river
Brocade curtins hang low
Cunt lips o'er mandarin-duck
sheets glow*

Singer Meng Cheng

~~~~~

Cold mist thru lattice seeps

