CHAPTER IX

TREATING OF INTERNAL ENJOYMENTS IN ITS VARIOUS FORMS

By "internal enjoyment", is meant the art of congress which follows the various external preliminaries described in the last chapter. These embraces, kisses and sundry manipulations, must always be practised according to the taste of husband and wife, and if persisted in as the Shastra, directs, they will excessively excite the passions of the woman, and will soften and loosen her Yoni so as to be ready for carnal connection.

The following verses show how much art and science there is in a matter which appears so simple to the uneducated and vulgar.

"What is the remedy when a woman is mightier than a man? Although she be very strong, yet no sooner are her legs placed wide apart, than she loses her force of passion, and is satisfied."

"Thus the Yoni from being tight and compact, becomes slack and loose; let the husband, therefore, press her thighs together, and she will be equally able to struggle with him at the time of congress."

"Well, if a woman be only twelve or thirteen years old, and the man is quite grown up, and has lost the first vigour of his youth, what must be done to make them equal?"

"In such a case, the legs of the woman must be stretched out to the fullest extent, so as to weaken the powers, and by these means the man will prove himself her equal."

There are five main Bandha or A'sana-forms or postures of congress-which appear in the following shape, and each of these will require its own description successively, and in due order. [1]

(A) Uttana-bandha (*i.e.*, supine posture) is the great division so-called by men well versed in the Art of Love, when a woman lies upon her back, and her husband sits close to her upon his hams. But is this all that can be said of it? No! no! there are eleven sub-divisions, as shown in the table on the following page.

And now of the several sub-divisions:

1. Samapada-uttana-bandha, is when the husband Places his wife upon her back, raises both her

legs, and placing them upon his shoulders, sits close to her and enjoys her.

2. Nagara-uttana-bandha, is when the husband places his wife upon her back, sits between her legs, raises them both, keeping them on either side of his waist, and thus enjoys her.

3. Traivikrama-uttana-bandha, is when one of the wife's legs is left lying upon the bed or carpet, the other being placed upon the head of the husband, who supports himself upon both hands. This position is very admirable.

4. Vyomapada-uttana-bandha, is when the wife, lying upon her back, raises with her hands both legs, drawing them as far back as her hair; the husband, then sitting close to her, places both bands upon her breasts and enjoys her.

5. Smarachakrasana, or the position of the Kama-wheel, a mode very much enjoyed by the voluptuary. In this form, the husband sits between the legs of his wife, extends his arms on both sides of her as far as he can, and thus enjoys her.

6. Avidarita is that position when the wife raises both her legs, so that they may touch the bosom of her husband, who, sitting between her thighs, embraces and enjoys her.

7. Saumya-bandha is the name given by the old poets to a form of congress much in vogue amongst the artful students of the Kamashastra. The wife lies supine, and the husband, as usual, sits; [2] he places both hands under her back, closely embracing her, which she returns by tightly grasping his neck.

8. Jrimbhita-asana. In order to bend the wife's body in the form of a bow, the husband places little pillows or pads beneath her hips and head, he then raises the seat of pleasure and rises to it by kneeling upon a cushion. This is an admirable form of congress, and is greatly enjoyed by both.

9. Veshtita-asana, is when the wife lies upon her back cross-legged, [3] and raises her feet a little; this position is very well fitted for those burning with desire.

10. Venuvidarita is that in which the wife, lying upon her back, places one leg upon her husband's shoulder, and the other on the bed or carpet.

11. Sphutma-uttana-bandha is when the husband, after insertion and penetration, raises the legs of his wife, who

still lies upon her back, and joins her thighs closely together.

Here end the eleven forms of Uttana-bandha; we now proceed to the:

(B) Tiryak (i.e., aslant, awry posture) whose essence consists of the woman lying upon her side. Of this division, there are three sub-divisions:

1. Vinaka-tiryak-bandha is when the husband, placing himself alongside of his wife, raises one of his legs over her hip and leaves the other lying upon the bed or carpet. This A'sana (position) is fitted only for practice upon a grown-up woman; in the case of a younger person, the result is by no means satisfactory.

2. Samputa-tiryak-bandha is when both man and woman lie straight upon their sides, without any movement or change in the position of their limbs.

3. Karkata-tiryak-bandha is when both being upon their sides, the husband lies between his wife's thighs, one under him, and the other being thrown over his flank, a little below the breast.

Here end the three forms of the Tiryak-bandha; and we now proceed to the:

(C) Upavishta (i.e., sitting) posture. Of this division there are ten sub-divisions shown in the figure on the opposite page.

1. Padm-asana. The husband in this favourite position sits cross-legged upon the bed or carpet, and takes his wife upon his lap, placing his hands upon her shoulders.

2. Upapad-asana. In this posture, whilst both are sitting, the woman slightly raises one leg by placing the hand under it, and the husband enjoys her.

3. Vaidhurit-asana. The husband embraces his wife's neck very closely, and she does the same to him.

4. Panipash-asana. The husband holds his wife's feet, and the wife those of her husband.

5. Sanyaman-asana. The husband passes both the legs of his wife under his arms at the elbow, and holds her neck with his hands.

6. Kaurmak-asana (or the tortoise posture). The husband must so sit that his mouth, arms, and legs touch the corresponding members of his wife.

7. Parivartit-asana. In addition to the mutual contact of mouth, arms, and legs, the husband must

frequently pass both the legs of his wife under his arms at the elbow.

8. Yugmapad-asana is a name given by the poets to that position in which the husband sits with his legs wide apart, and, after insertion and penetration, presses the thighs of his wife together.

9. Vinarditasana, a form possible only to a very strong man with a very light woman; he raises her by passing both her legs over his arms at the elbow, and moves her about from left to right, but not backwards or for. wards, till the supreme moment arrives.

10. Markatasana, is the same position as No. 9; in this, however, the husband moves the wife in a straight line away from his face, that is, backwards and forwards, but not from side to side.

Here end the forms of Upavishta, or sitting-posture. The next is:

(D) Utthita, or the standing posture, which admits of three sub-divisions:

1. Janu-kuru-utthitha-bandha (*i.e.*, "knee and elbow standing-form"), a posture which also requires great bodily strength in the man. Both stand opposite to each other, and the husband passes his two arms under his wife's knees, supporting her upon the *saignee*, or inner elbow; he then raises her as high as his waist, and enjoys her, whilst she must clasp his neck with both her hands.

2. Hari-vikrama-utthita-bandha; in this form the husband raises only one leg of his wife, who with the other stands upon the ground. It is a position delightful to young women, who thereby soon find themselves *in gloria*.

3. Kirti-utthita-bandha; this requires strength in the man, but not so much as is wanted for the first sub. division. The wife, clasping her hands and placing her legs round her husband's waist, hangs, as it were, to him, whilst he supports her by placing his forearms under her hips.

Here end the forms of Utthita, or standing-posture; and we now come to the:

(E) Vyanta-bandha, which means congress with a woman when she is prone, that is, with the breast and stomach to the bed or carpet. Of this A'sana, there are only two well-known sub-divisions:

1. Dhenuka-vyanta-bandha (the cow-posture): [4] in this position the wife places herself upon all fours, supported on her hands and feet (not her knees), and the husband, approaching from behind, falls upon her waist, and enjoys her as if he were a bull. There is much religious merit in this form.

2. Aybha-vyanta-bandha (or Gajasawa, the elephant posture). [5] The wife lies down in such a position that her face, breast, stomach, and thighs all touch the bed or carpet, and the husband, extending himself upon her, and bending himself like an elephant, with the small of the back, much drawn in, works underneath her, and effects insertion.

"O Rajah," said the arch-poet Kalyana Malla, "there are many other forms of congress, such as Harinasana, Sukrasana, Gardhabasana, and so forth; but they are not known to the people, and being useless as well as very difficult of performance, nay, sometimes so full of faults as to be excluded or prohibited, I have, therefore, not related them to you. But if you desire to hear anything more about postures, be pleased to ask, and your servant will attempt to satisfy your curiosity."

"Right well!" exclaimed the king. "I much wish to hear you describe the Purushayitabandha."

"Hear, O Rajah," resumed the poet, "whilst I relate all that requires to be known concerning that form of congress."

Purushayitabandha [6] is the reverse of what men usually practise. In this case the man lies upon his back, draws his wife upon him and enjoys her. It is especially useful when he, being exhausted, is no longer capable of muscular exertion, and when she is ungratified, being still full of the water of love. The wife must, therefore, place her husband supine upon the bed or carpet, mount upon his person, and satisfy her desires. Of this form of congress there are three subdivisions:

1. Viparita-bandha, or "contrary position," is when the wife lies straight upon the outstretched person of her husband, her breast being applied to his bosom, presses his waist with her hands, and moving her hips sharply in various directions, enjoys him.

2. Purushayita-bhramara-bandha ("like the large bee"): in this, the wife, having placed her husband at full length upon the bed or carpet, sits at squat upon his thighs, closes her legs firmly after she has effected insertion: and, moving her waist in a circular form, churning, as it were, enjoys her husband, and thoroughly satisfies herself.

3. Utthita-uttana-bandha. The wife, whose passion has not been gratified by previous copulation, should make her husband lie upon his back, and sitting cross-legged upon his thighs, should seize his Linga, effect insertion, and move her waist up and down, advancing and retiring; she will derive great comfort from this process.

Whilst thus reversing the natural order in all these forms of Purushayita, the wife will draw in her breath after the fashion called Sitkara; she will smile gently, and she will show a kind of half

shame, making her face so attractive that it cannot well be described. After which she will say to her husband, "O my dear! O thou rogue; this day thou hast come under my control, and hast become subjected to me, being totally defeated in the battle of love!" Her husband manipulates her hair according to art, embraces her and kisses her lower lip; whereupon all her members will relax, she will close her eyes and fall into a swoon of joy.

Moreover, at all times of enjoying Purushayita the wife will remember that without an especial exertion of will on her part, the husband's pleasure will not be perfect. To this end she must ever strive to close and constrict the Yoni until it holds the Linga, as with a finger, [7] opening and shutting at her pleasure, and finally, acting as the hand of the Gopala-girl, who milks the cow. This can be learned only by long practice, and especially by throwing the will into the part to be affected, even as men endeavour to sharpen their hearing, [8] and their sense of touch. While so doing, she will mentally repeat "Kamadeva! Kamadeva," in order that a blessing may rest upon the undertaking. And she will be pleased to hear that the art once learned, is never lost. Her husband will then value her above all women, nor would he exchange her for the most beautiful Rani (queen) in the three worlds. So lovely and pleasant to man is she who constricts.

Let it now be observed that there are sundry kinds and conditions of women whom the wise peremptorily exclude from Purushayita, and the principal exceptions will here be mentioned. First, the Karini-woman. Second, the Harini. Third, she who is pregnant. Fourth, she who has not long left the lying-in chamber. Fifth, a woman of thin and lean body, because the exertion will be too great for her strength. Sixth, a woman suffering from fever or other weakening complaint. Seventh, a virgin; and, eighth, a girl not yet arrived at puberty.

And now having duly concluded the chapter [9] of internal enjoyments, it is good to know that if husband and wife live together in dose agreement, as one soul in a single body, they shall be happy in this world, and in that to come. Their good and charitable actions will be an example to mankind, and their peace and harmony will effect their salvation. No one yet has written a book to prevent the separation of the married pair and to show them how they may pass through life in union. Seeing this, I felt compassion, and composed the treatise) offering it to the god Pandurang.

The chief reason for the separation between the married couple and the cause which drives the husband to the embraces of strange women, and the wife to the arms of strange men, is the want of varied pleasures and the monotony which follows possession. There is no doubt about it. Monotony begets satiety, and satiety distaste for congress, especially in one or the other; malicious feelings are engendered, the husband or the wife yield to temptation, and the other follows, being driven by jealousy. For it seldom happens that the two love each other equally, and in exact proportion, therefore is the one more easily seduced by passion than the other. From such separations result polygamy, adulteries, abortions, and every manner of vice, and not only do the erring husband and wife fall into the pit, but they also drag down the names of their deceased

ancestors from the place of beatified mortals, either to hell or back again upon this world. Fully understanding the way in which such quarrels arise, I have in this book shown how the husband, by varying the enjoyment of his wife, may live with her as with thirty-two different women, ever varying the enjoyment of her, and rendering satiety impossible. I have also taught all manner of useful arts and mysteries, by which she may render herself pure, beautiful and pleasing in his eyes. Let me, therefore, conclude with the verse of blessing:

"May this treatise,
Ananga ranga, be beloved
of Man and Woman,
as long as the Holy River Ganges
springeth from Shiva, with his
wife Gauri on his left side; as long as
Lakshmi loveth Vishnu; as long as
Bramha is engaged in the study
of the Vedas; and as long
as the Earth, the Moon
and the Sun endure."

Footnotes

1 The reader will bear in mind that the exceeding pliability of the Hindu's limbs enables him to assume attitudes absolutely impossible to the European, and his chief object in congress is to avoid tension of the muscles, which would shorten the period of enjoyment. For which reason, even in the act of love, he will delay to talk, to caress his wife, to eat, drink, chew Pan-supari, and perhaps smoke a waterpipe.

Stripped of its excessive verbiage, the Hindu "façon de faire," are simple enough. The five great divisions represent: 1. The woman lying supine (upon her back); 2. Lying on her side (right or left); 3. Sitting in various ways; 4. Standing, or as the vulgar call an upright; and, lastly, 5. Lying prone (upon breast and stomach). Of the first division, there are eleven subdivisions; of the second, three; of the third, ten; of the fourth, three; and two of the fifth class, making a total of twenty-nine, and with three forms of Puruhayit, a grand total of thirty-two.

As in similar European treatises, the Kamashastra is very brief and unsatisfactory, except in the principal positions, and it can hardly be understood without illustrations, Some appear to be

identical with others, at least no distinction can be learnt from the text. Moreover, it is evident that the Yoni of the Hindu woman must be placed exceptionally high, otherwise many of the postures would be quite impossible--these varieties of conformation are exceedingly interesting to the ethnologist, but the matter is far too extensive for discussing here. The subject of constricting the Yoni is also ethnologically of great importance, as will be seen when the reader arrives at the paragraph. An allusion has already been made to the Hindu practice of affecting conception by both parents looking at pictures of noble and beautiful forms; a custom well-known to the ancients, but now unaccountably neglected. (See Chapter VIII.)

2 Not as a tailor, but "sitting at squat," upon both feet, somewhat like a bird, a position impossible to Europeans.

3 Unintelligible without an illustration.

4 There is nothing of insult in comparison with a cow, which is worshipped by the Hindus.

5 The classical idea of elephants, like other retromingents, copulating *a tergo*, was never known to the Hindus, who were too well acquainted with the habits of the animals. It is needless to say that their coition is that of other quadrupeds.

6 This position is held in great horror by Muslims, who commonly say, "Cursed be he who makes himself earth and woman heaven!"

7 Amongst some races the constrictor vaginæ muscles are abnormally developed. In Abyssinia, for instance, a woman can so exert them as to cause pain to a man, and, when sitting upon his thighs, she can induce the orgasm without moving any other part of her person. Such an artist is called by the Arabs, "Kabbazah," literally meaning "a holder," and it is not surprising that the slave dealers pay large sums for her. All women have more or less the power, but they wholly neglect it; indeed, there are many races in Europe which have never even heard of it. To these the words of wisdom spoken by Kalyana Malla, the poet, should be peculiarly acceptable.

8 So, it is said, that Orsini, the conspirator, employed the long hours of his captivity in cultivating this sense, until he was able readily to distinguish sounds which other men could not even hear.

9 The author, at this place, repeats the signs and symptoms of plenary enjoyment in woman which he gave in Chapter III, Section 3.