CHAPTER II

OF THE VARIOUS SEATS OF PASSION IN WOMEN

And, further, let men know that passion resides in different parts and members of the woman's person, and that by applying to these the necessary Chandrakala [1] or preparatory *attouchements*, great comfort and pleasure are experienced by both husband and wife. On the other hand, if the process placed in the table opposite the respective days of the lunar fortnight be not performed, neither sex will be thoroughly satisfied; indeed, both will be disposed to lust after strange embraces, and thus they will be led by adultery into quarrels, murders, and other deadly sins, all of which may be avoided by studying and bearing in mind the Chandrakala.

Passion resides in the woman's right side during the Shuklapaksha, the first or light fortnight of the lunar month, from new moon to full, including the fifteenth day. The reverse is the case on the dark fortnight, including its first day, and lasting from the full to the new moon. The shifting is supposed to take place by the action of light and darkness, otherwise the site of passion would be one and the same.

Now from generals, Kalyana Malla, the poet, proceeds to particulars, and supplies details concerning the four different classes of women. He begins with the Padmini, and shows, firstly, in what limb or member passion resides; and, secondly, by what process it can be satisfied. The husband must continue his action till. he sees the body-hair bristle, and hears the Sitkara [2]--the inarticulate sound produced by drawing in the air between the closed teeth. Thus he will know that the paroxysm has taken place, and the beloved one is thoroughly satisfied.

General Table III

Shuklapaksha or light fortnight; right side				Krishnapaksha or dark fortnight, left side.
Day	Place	The touches by which passion is satisfied.	Place	Day

15th	Head and hair	Hold hair, and caress the head and finger-tips	Head and hair	1st
14th	Right eye	Kiss and Fondle	Left eye	2nd
13th	Lower lip	Kiss, bite and chew softly	Upper lip	3rd
12th	Right Cheek	Do.	Left cheek	4th
11th	Throat	Scratch gently with nails	Throat	5th
10th	Side	Do.	Side	6th
9th	Breasts	Hold in hands and gently knead	Breasts	7th
8th	All bosom	Tap softy with base of fist	All bosom	8th
7th	Navel	Pat softly with open palm	Navel	9th
6th	Nates	Hold, squeeze and tap with fist	Nates	10th
5th	Yoni	Work with friction of Linga	Yoni	11th
4th	Knee	Press with application of knee and fillup with finger	Knee	12th

3rd	Calf of leg	Press with application of calf and fillup with finger	Calf and leg	13th
2nd	Foot	Press with toe, and thrust with finger	Foot	14th
1st	Big toe	Do.	Big toe	15th

Table IV

Showing the Manipulations of the Padmini

Member	Pratipada 1st day	Dvitiya 2nd day	Chaturthi 4th day	Panchami 5th day
Throat	Hug with force	"	"	"
Cheek	Kiss and scratch	Kiss and scratch	"	"
Hair	"	"	"	Stroke slowly with right hand
Waist	Apply nails and scratch	"	"	"
Breast	"	"	Scratch gently	"
Back	Scratch & tap with fist	"	"	"
Bosom	"	Press with nails	Squeeze and knead	Press and rub

Side	Scratch and press with nails	"	"	"
Thigh	"	Scratch and press with nails	"	"
Belly	Scratch and press with nails	"	"	"
Arm	"	"	Jerk suddenly and twitch	"
Lip	Bite softly and kiss	Kiss	Bite softly and suck	Bite softly
Nipple	"	"	"	Kiss, pinch softly and rub with thumb and forefinger
Space between eyes	Kiss	"	"	"
Foot	"	Scratch and press with nails	"	"

Table V

Showing the manipulations of the Chitrini

Member	Shasti 6th day	Ashtami 8th day	Dashami 15th day	Dwadashi 12th day

Yoni	"	Insert Linga	Rub and scratch with left hand	"
Lower Lip	Kiss	"	"	Bite very gently
Throat	Embrace	Clasp firmly with hands	Scratch and pass fingers over it	Embrace firmly
Waist	Scratch and press with nails	"	Pass left hand over it and rub	"
Navel	"	Pinch with nails and fingers	"	"
Lip	"	Bite quickly and repeatedly	"	"
Breast		Hold in hand	Pass left hand over it and rub	"
Ear	"	"	Caress with left hand	Set nails upon it
Thigh	"	"	Rub with left hand	"
Middle of body	"	"	Pass left hand over it and rub	"
Back	"	"	Rub with left hand and tap with fist	"
Nates	"	"	"	"
Forehead	"	"	Kiss strongly	"
Chest	"	"	"	Kiss and pat

Eye				Do something that will make the eyes close rapidly
Hair	"	"	"	Pull gently

Table VI

Showing the manipulations of the Shankhini

Member	Tritiya 3rd day	Saptami 7th day	Ekadashi 11th day	Trayodashi 13th day
Body generally	Twist it about	Embrace firmly	Clasp with force	"
Lower lip	Bite	"	"	"
Arm	?	"	"	"
Breasts	Scratch roughly till marks are left	"	"	Squeeze till she makes the sound of Sitkara
Belly	"	Scratch and press with nails	"	"
Chest	"	Press with nails and caress	"	"
Throat	"	Scratch and press with nails	"	"
Ear	"	Press with nails	"	"

Foot	"	Press so as to leave nail-marks	"	"
Mouth or face	"	Kiss	"	"
Yoni	"	Apply Linga with force	Apply Linga as it were with a blow [3]	"
Lip	"	"	Kiss and suck	"
Inch below head	"	"	"	Write upon it, as it were, with nails
Lower edge of Yoni	"	"	"	"

Table VII

Showing the Manipulations of the Hastini

Member	Navami 9th day	Chaturdashi 14th day	Purnima Full Moon	Amavasya New Moon
Yoni	Thrust violently with Linga or even rub hard with hand	Scratch, press in member until her waist bends	"	Manipulate and pull open like a flower
Navel	Rub and frequently pass hand over	"	"	"
Lip	Kiss and suck	"	Kiss in various ways [4]	Kiss in various ways

Side	Press with fingers & scratch very softly	"	Pull hard	Scratch till it bears nail-marks
Breast	Rub, squeeze, twist, & make it very small	"	Pull hard	Scratch till it bears nail-marks
Chest	"	"	Scratch and leave marks	Scratch and leave marks
Nipple	"	"	Kiss and rub with thumb and forefinger	Pass hand over it and rub with thumb and forefinger
Body generally	"	"	Embrace in various ways	Embrace in various ways
Eye	"	Kiss	Kiss	Kiss
Armpit	"	"	Scratch and tickle	Scratch and tickle

Here end the tables of the Chandrakala, by the proper study of which men may satisfy women, and thereby subject even the most strong-minded to their will.

Footnotes

1 Chandrakala is properly a digit, or one-sixteenth of the lunar orb.

2 Called Sitkara from the sound "S't! s't! s't! s't!" as a person breathing hard or drawing in cold air between the teeth, thus making an inarticulate sound. Full particulars concerning it will be found in Chapter IX.

3 In the original Sanskrit and in all the translations there is an allusion to the practice described by Juvenal (IX. 4): *Ravola dum Rhodopes uda terit inguina barba*.

4 Alluding to what Shakespeare calls "kissing with th' inner lip."