CHAPTER VIII

TREATING OF EXTERNAL ENJOYMENTS

By "external enjoyments" are meant the processes which should always precede internal enjoyment or coition. The wise have said that before congress, we must develop the desire of the weaker sex through certain preliminaries, which are many and various; such as the various embraces and kisses; the Nakhadana, or unguiculations; the Dashanas, or morsications; the Keshagrahanas, or manipulating the hair, and other amorous blandishments. These affect the senses and divert the mind from coyness and coldness. After which tricks and toyings, the lover will proceed to take possession of the place.

There are eight Alinganas, or modes of embracing which will here be enumerated and carefully described: [1]

1. Vrikshadhirudha is the embrace which simulates the climbing of a tree, [2] and it is done as follows: When the husband stands up the wife should place one foot upon his foot, [3] and raise the other leg to the height of his thigh, against which she presses it. Then encircling his waist with her arms, even as a man prepares to swarm up a palm-trunks, she holds and presses him forcibly, bends her body over his, and kisses him as if sucking the water of life.

2. Tila-Tandula, the embrace which represents the mixture of sesamum-seed with husked rice (Tandul). The man and woman, standing in front of each other, should fold each other to the bosom by closely encircling the waist. Then taking care to remain still, and by no means to move, they should approach the Linga to the Yoni, both being veiled by the dress, and avoid interrupting the contact for some time.

3. Lalatika, so called because forehead (lalata) touches forehead. In this position great endearment is shown by the close pressure of arms round the waist, both still standing upright, and by the contact of brow, cheek, and eyes, of mouth, breasts, and stomach.

4. Jaghan-alingana, meaning "hips, loins, and thighs." In this embrace the husband sits [4] upon the carpet and the wife upon his thighs, embracing and kissing him with fond affection. In returning her fondling, her Lungaden, or petticoats, are raised, so that her Lungi, or under-garments, may come in contact with his clothes, and her hair is thrown into the dishevelled state, symbolizing passion; or the husband, for variety's sake, may sit upon the wife's lap.

5. Viddhaka, when the nipples touch the opposite body. The husband sits still, closing his eyes,

and the wife, placing herself close to him, should pass her right arm over his shoulder and apply her bosom to his, pressing him forcibly, whilst he returns her embrace with equal warmth.

6. Urupagudha, so called from the use of the thighs. In this embrace both stand up, passing their arms round each other, and the husband places his wife's legs between his own so that the inside of his thighs may come in contact with the outside of hers. As in all cases, kissing must be kept up from time to time. This is a process peculiar to those who are greatly enamoured of each other.

7. Dughdanir-alingana, or the "milk and water embrace," also called "Kshiranira," with the same signification. In this mode the husband lies upon the bed, resting on one side, right or left; the wife throws herself down near him with her face to his, and closely embraces him, the members and limbs of both touching, and entangled, as it were, with the corresponding parts of the other. And thus they should remain until desire is thoroughly aroused in both.

8. Valleri-vreshtita, or "embracing as the creeper twines about the tree", is performed as follows: Whilst both are standing upright, the wife clings to her husband's waist, and passes her leg around his thigh, kissing him repeatedly and softly until he draws in his breath like one suffering from the cold. In fact, she must endeavour to imitate the vine enfolding the tree which supports it.

Here end the embracements; they should be closely studied, followed up by proper intelligence of the various modes of kisses, which must accompany and conclude the Alinganas. And understand at once that there are seven places highly proper for osculation, in fact, where all the world kisses. These are: First, the lower lip. Second, both the eyes. Third, both the cheeks. Fourth, the head. [5] Fifth, the mouth. Sixth, both breasts; and seventh, the shoulders. It is true that the people of certain countries have other places, which they think proper to kiss; for instance, the voluptuaries of Satadesha have adopted the following formula:

But this is far from being customary with the men of our country or of the world in general.

Furthermore, there are ten different kinds of kisses, each of which has its own and proper name, and these will be described in due order.

1. Mlita-kissing, which means "mishrita", mixing or reconciling. If the wife be angry, no matter however little, she will not kiss the face of her husband; the latter then should forcibly fix his lips upon hers and keep both mouths united till her ill-temper passes away.

2. Sphurita-kissing, which is connected with twitching and vellication. The wife should approach her mouth to that of her husband, who then kisses her lower lip, whilst she draws it aways, jerking, as it were, without any return of osculation.

3. Ghatika, or neck-nape kissing, a term frequently used by the poets. This is done by the wife, who, excited with passion, covers her husband's eyes with her hands, and closing her own eyes, thrusts her tongue into his mouth, moving it to and fro with a motion so pleasant and slow that it at once suggests another and higher form of enjoyment.

4. Tiryak, or oblique kissing. In this form the husband, standing behind or at the side of his wife, places his hand beneath her chin, catches hold of it and raises it, until he has made her face look up to the sky; [6] then he takes her lower lip beneath his teeth, gently biting and chewing it.

5. Uttaroshtha, or "upper-lip kissing". When the wife is full of desire, she should take her husband's lower lip between her teeth, chewing and biting it gently; whilst he does the same to her upper lip. In this way both excite themselves to the height of passion.

6. Pindita, or "lump-kissing". The wife takes hold of her husband's lips with her fingers, passes her tongue over them and bites them.

7. Samputa, or "casket-kissing". In this form the husband kisses the inside mouth of his wife, whilst she does the same to him.

8. Hanuvatra-kissing. [7] In this mode the kiss should not be given at once, but begin with moving the lips towards one another in an irritating way, with freaks, pranks, and frolics. After toying together for some time, the mouths should be advanced, and the kiss exchanged.

9. Pratibodha, or "awakening kiss". When the husband, who has been absent for some time, returns home and finds his wife sleeping upon the carpet in a solitary bedroom, he fixes his lips upon hers, gradually increasing the pressure until such time as she awakes. This is by far the most agreeable form of osculation, and it leaves the most pleasant of memories.

10. Samaushtha-kissing. This is done by the wife taking the mouth and lips of the husband into hers, pressing them with her tongue, and dancing about him as she does so.

Here end the sundry forms of kisses. And now must be described the various ways of Nakhadana, that is, of titillating and scratching with the nails. As it will not be understood what places are properest for this kind of dalliance, it should be explained as a preliminary that there are eleven parts upon which pressure may be exerted with more or less force. These are: First, the neck. Second, the hands. Third, both thighs. Fourth, both breasts. Fifth, the back. Sixth, the sides. Seventh, both axillæ. Eighth, the whole chest or bosom. Ninth, both hips. Tenth, the Mons Veneris and all the parts about the Yoni; and, eleventh, both the checks.

Furthermore, it is necessary to learn the times and seasons when this style of manipulation is

advisable. These are: First, when there is anger in the mind of the woman. Second, at the time of first enjoying her or of taking her virginity. Third, when going to separate for a short time. Fourth, when about journeying to a foreign and distant country. Fifth, when a great pecuniary loss has been sustained. Sixth, when excited with desire of congress; and, seventh, at the season of Virati, that is to say, when there is no Rati, or furor venereus [8] At such times the nails should always be applied to the proper places.

The nails, when in good condition and properest, for use, are without spots [9] and lines, clean, bright, convex, [10] hard, and unbroken. Wise men have given in the Shastras these six qualities of the nails.

There are seven different ways of applying the nails, which may be remembered by the Mandalaka or oblong formula on the following page:

1. Churit-nakhadana is setting the nails in such a way upon the cheeks, lower lip and breasts, without leaving any marks, but causing horripilation, till the woman's body-hair bristles up, and a shudder passes all over the limbs. [11]

2. Ardhachandra-nakhadana is effected by impressing with the nails upon the neck and breasts a curved mark, which resembles a half-moon (Ardhachandra).

3. Mandalaka is applying the nails to the face for some time, and indeed until a sign is left upon it.

4. Tarunabhava or Rekha (a line) is the name given by men conversant with the Kamashastra to nail-marks longer than two or three finger-breadths on the woman's head, thighs and breasts.

5. The Mayurapada ("peacock's foot" or claw) is made by placing the thumb upon the nipple, and the four fingers upon the breast adjacent, at the same time pressing the nails till the mark resembles the trail of the peacock, which he leaves when walking upon mud.

6. Shasha-pluta, or the "hooping of a hair", is the mark made upon the darker part of the breast when no other portion is affected.

7. Anvartha-nakhadana is a name applied to the three deep marks or scratches made by the nails of the first three fingers on the back, the breasts and the parts about the Yoni. This Nakhadana or unguiculation is highly proper when going abroad to a distant country, as it serves for a keep-sake and a token of remembrance.

The voluptuary, by applying the nails as above directed with love and affection, and driven wild

by the fury of passion, affords the greatest comfort to the sexual desires of the woman; in fact, there is nothing, perhaps, which is more delightful to both husband and wife than the skilful use of unguiculation.

Furthermore, it is advisable to master the proper mode of morsication or biting. It is said by persons who are absorbed in the study of sexual intercourse, that the teeth should be used to the same places where the nails are applied with the exception, however, of the eyes, the upper lip, and the tongue. Moreover, the teeth should be pressed until such time as the woman begins to exclaim, Hu! Hu! [12] after which enough has been done.

The teeth to be preferred in the husband, are those whose colour is somewhat rosy, [13] and not of a dead white; which are bright and clean, strong, pointed and short, and which form close and regular rows. On the other hand, those are bad which are dingy and unclean, narrow, long and projecting forward, as though they would leave the mouth. [14]

Like the unguiculations, there are seven different Dashanas or ways of applying the teeth, which may be remembered by the following Mandalaka or oblong formula: [15]

1. Gudhaka-dashana, or "secret biting", is applying the teeth only to the inner or red part [16] of the woman's lip, leaving no outside mark so as to be seen by the world.

2. Uchun-dashana, the wise tell us, is the word applied to biting any part of a woman's lips or cheeks.

3. Pravalamani-dashana, or "coral biting", is that wonderful union of the man's tooth and the woman's lips, which converts desire into a burning flame; it cannot be described, and is to be accomplished only by long experience, not by the short practice of a few days.

4. Bindu-dashana ("dot" or "drop-biting") is the mark left by the husband's two front teeth upon the woman's lower lip, or upon the place where the Tilla or brow-mark is worn.

5. Bindu-mala (a "rosary", or "row of dots" or "drops"), is the same as the preceding, except that A the front teeth are applied, so as to form a regular line of marks.

6. Khandabhrak is the duster or multitude of impressions made by the prints of the husband's teeth upon the brow and cheek, the neck and breast of the wife. If disposed over the body like the Mandalaka, or Dashanagramandal, the mouth-shaped oblong traced above, it will greatly add to her beauty.

7. Kolacharcha is the name given by the wise to the deep and lasting marks of his teeth which the husband, in the heat of passion, and in the grief of departure when going to a foreign land, leaves upon the body of his wife. After his disappearance, she will look at them, and will frequently remember him with yearning heart.

So far for the styles of morsication. And now it is advisable to study the different fashions of Keshagrahana, or manipulating the hair, which, upon a woman's head, should be soft, close, thick, black, and wavy, not curled, nor straight.

One of the best ways of kindling hot desire in a woman is, at the time of rising, softly to hold and handle the hair, according to the manner of doing so laid down in the Kamashastra.

The Keshagrahana are of four kinds, which may be remembered by the

1. Samahastakakeshagrahana, or "holding the hair with both hands", is when the husband encloses it between his two palms behind his wife's head, at the same time kissing her lower lip.

2. Tarangarangakeshagrahana, or "kissing the hair in wavy (or sinuous) fashion", is when the husband draws his wife towards him by the back hair, and kisses her at the same time.

3. Bhujangavallika, or the "dragon's turn", [17] is when the husband, excited by the approaching prospect of sexual congress, amorously seizes the hind knot of his wife's hair, at the same time closely embracing her. This is done in a standing position, and the legs should be crossed with one another. It is one of the most exciting of all toyings.

4. Kamavatansakeshagrahana, or "holding the crest hair of love", [18] is when, during the act of copulation, the husband holds with both hands his wife's hair above her ears, whilst she does the same thing to him, and both exchange frequent kisses upon the mouth.

Such, then, are the external enjoyments described in the due order according to which they ought to be practised. Those only are mentioned which are well known to, and are highly appreciated by the world. There are many others by no means so popular, and these are omitted, lest this treatise become an unwieldy size. [19] The following may, however, be mentioned:

The blandishments of love are a manner of battle, in which the stronger wins the day. And in order to assist us in the struggle, there are two forms of attack, known as Karatadana and Sitkreutoddesha.

Karatadana, as the word denotes, [20] are soft tappings and pattings with the hand, by the husband or the wife, upon certain members of each other's persons. And in this process there are four

divisions, which the man applies to the woman:

1. Prasritahasta, or patting with the open palm.

2. Uttanyahasta, the same reversed; done with the back of the hand.

3. Mushti, or striking gently with the lower or fleshy part of the closed hand; softly hammering, as it were.

4. Sampatahasta, or patting with the inner part of the hand, which is slightly hollowed for the purpose, like the cobra's hood.

And here may be specified the several members that should thus be operated upon. First, the flesh below the ribs, with No. 1. Second the Mons Veneris and vicinity of the Yoni; also with No. 1. Third, the bosom and breasts, with No. 2. Fourth, the back and hip, with No. 3. Fifth, the head with No. 4.

There are also four corresponding divisions of the practices used by the woman to the man:

1. Santanika, a name given by learned men to the act of a wife gently patting with the closed fist her husband's breast when the two have become one, so as to increase his pleasure.

2. Pataka is when the wife, also during congress, pats her husband gently with the open hand.

3. Bindumala is the name given only by men when the wife, at the time of coition, fillips her husband's body with the thumbs only.

4. Kundala is the name given by the older poets when the wife, during copulation, fillips her husband's body with thumb and fore-finger, not with the rest of the hand.

And now of the Sitkriti, or inarticulate sound produced by drawing in the breath between the closed teeth; these are the peculiar privilege and prerogative of women, and the wise divide them into five kinds:

1. Hinkriti is the deep and grave sound, like "Hun! Hun! Hun!", or "Hin! Hin! Hin!" [21] produced in the nose and mouth with the slightest use of the former member.

2. Stanita is the low rumbling, like distant thunder, expressed by "Ha! Ha!" or by "Han! Han! Han!" produced by the throat without the concurrence of the nasal muscles.

3. Sitkriti is the expiration or emission of breath, like the hissing of a serpent, expressed by "Shan! Shan!" or "Shish! Shish!" and produced only in the mouth.

4. Utkriti is the cracking sound, resembling the splitting of a bamboo, expressed by "T'hat! t'hat!" and formed by applying the tongue-tip to the palate, [22] and by moving it as rapidly as possible, at the same time pronouncing the interjection.

5. Bhavakriti is a rattling sound, like the fall of heavy rain-drops, expressed by "T'hap! t'hap!" produced by the lips: but it can be produced only at the time of congress.

These several Sitkritis in the woman's mouth at the moment of enjoyment, will respectively resemble the cry of the quail (Lava), of the Indian cuckoo (Kokila), of the spotted-necked pigeon (Kapota), of the Hansa-goose and of the peacock. The sounds should especially be produced when the husband kisses, bites, and chews his wife's lower lip; and the sweetness of the utterance greatly adds to enjoyment, and promotes the congress of the sexual act.

Furthermore, be it known to men the peculiar characteristics of the Ashtamahanayika, or the eight great forms of Nayika: [23]

1. Khanditanayika, when the husband bears upon his body all the marks of sexual enjoyment, produced by sleeping with a rival wife; and when, with eyes reddened by keeping late hours, he returns to his beloved struck with fear and in an agitated state, coaxing her, and speaking sweet words, for the purpose of sueing her to congress, and she half listens to him, but yields at last. Such is the name given to her by the great poets of the olden time.

2. Vasakasajjita is the word applied by the learned to the wife, who, having spread a soft, fine bed, in a charming apartment, sits upon it at night-time, and awaits her husband, with great expectation, now half closing her eyes, then fixing her glance on the door.

3. Kalakantarita, say wise men, is the term of a wife, who when her husband, after grossly injuring her, falls at her feet and begs for pardon, answers him loudly and in great wrath, drives him from her presence, and determines not to see him again; but presently, waxing repentant, laments in various ways the pains and sorrows of separation, and at last recovers quietude by the hope of reunion.

4. Abhisarika is the woman whose sexual passions being in a state of overflowing, dresses herself, and goes forth shamelessly and wantonly at night-time to the house of some strange man, in the hope of carnal copulation with him.

5. Vipralabdha is the disappointed woman, who, having sent a go-between to some strange man, appointing him to meet her a certain place, repairs there, confused and agitated with the prospect of congress, but sees the go-between returning alone, and without the lover, which throws her into a state of fever.

6. Viyogini is the melancholy woman, who, during the absence of her husband in a far country, smells the fragrant and exciting perfumes [24] of sandalwood, and other odorous substances, and looking upon the lotus-flower and the moonlight, falls into a passion of grief.

7. Svadhinapurvapatika is the name given to the wife whose husband instead of gratifying her amorous desires, and studying her carnal wants, engages in the pursuit of philosophic knowledge derived from meditation.

8. Utkanthita, according to the best poets, is the woman who loves her husband very dearly, whose eyes are light and lively, who has decorated herself with jewels and garlands, well knowing the wishes of her man, and who, burning with desire, awaits his coming, propped up with pillows in a sleeping-apartment appropriated to pleasure, and sumptuously adorned with mirrors and pictures. [25]

Footnotes

1 The Alinganas are illustrated in almost every edition of "Koka Pandit," and so are the broader subjects treated of in the following chapter. At Puna (Poonah) and other parts of Western India, there are artists who make this the business of their lives, and who sell a series of about eighty body colours, at the rate of two to five Rupees each. The treatment is purely conventional, and the faces, as well as the dresses, probably date from several centuries ago. A change took place when an unhappy Anglo-Indian Officer, wishing to send home a portrait of his wife, applied to one of our artists with that admirably naive ignorance of everything "native," which is the growing custom of his race. The result was that the Englishwoman's golden hair and beautiful features appear in some fifty or sixty highly compromising attitudes, and will continue to do so for many a generation to come.

2 Compare the slang word in French, "grimper".

3 Both feet being, of course, naked.

4 Sitting invariably means cross-legged, like a tailor upon his board, or at squat, like a bird, and

the seat is a mat, or carpet, in India, and a divan in the nearer East.

5 In Europe, osculation upon the head and forehead is a paternal salutation, and, as a rule, men kiss one another upon both cheeks, and only their wives and concubines on the mouth. These distinctions are ignored by Orientals.

6 A fair specimen of the verbosity of Hindu style, which is so seldom realized or copied by Europeans speaking "native" languages. We should say "hold her chin and raise her face," or, to quote Ovid's Metamorphoses, "ad lumina lumen"--Attollens, which the Hindu would only half understand. This remark might be illustrated at considerable length.

7 In Sanskrit, "Hanu" means jaw.

8 "Virati" usually signifies being freed or refraining from carnal and worldly desires and passions; the extinction of earthly affections, and so forth.

9 The Hindus do not appear to have any special superstition about the white spots on the nails, which the vulgar of Europe call "gifts" because they portend presents.

10 Some wrongly translate this word "growing," or increasing. It means convex; in fact, what we call "filbert nails," opposed to the flat, the concave, and the spatulated.

11 The European superstition is, that when horripilation takes place without apparent cause, a person is passing over the spot where the shudderer will be buried. This idea can hardly exist amongst a people who sensibly burn their dead in fixed places, far removed from the haunts of the living; and amongst Muslims, as well as Hindus, the "goose flesh," as we call it in our homely way, is a sign of all the passions.

12 This interjection usually denotes grief or pain, and here perhaps it is used in the latter sense.

13 "Rosy teeth" suggest a resemblance to our "curly teeth," popularly associated with straight hair. The author, however, is right according to the most modern and the best authorities, in asserting that dead white is a bad colour, liable to caries, and easily tarnishing.

14 Prognathism and Macrodontism are unknown to the higher castes of Hindus.

15 Also called Dashanagramandal or circle of the principal bitings.

16 The darker Hindus, like Africans, do not show redness in the lips, and the Arabs, curious to say, exceedingly admire brown lips.

17 Bhujanga is a dragon, a cobra, a snake generically, or a man who keeps a mistress.

18 Avatansa means a crest, a tuft, or an earring.

19 The reader will remember that the Hindus, as a rule, are a race of vegetarians, who rarely drink any stimulant such as wine, ale and spirits, or even tea, coffee and chocolate. They look with horror upon the meat-eater, that makes his body a grave for the corpses of animals; and they attach a bad name to all narcotics except tobacco, leaving opium and Bhang or Hashish to low fellows and ribald debauchees. It is evident that, under such circumstances, their desires, after the first heat of youth, will be comparatively cold, and that both sexes, especially the weaker, require to be excited by a multitude and a variety of preliminaries to possession, which would defeat their own object in case of Europeans. Thus also we may account for their faith in pepper, ginger, cloves, cinnamon, and other spices which go by the name of "Garm Masala," or hot condiments; these would have scanty effect upon the beef-eating and beer-bibbing Briton, but they exert a suifficiently powerful action upon a people of water-drinkers and rice or pulse-feeders.

20 "Kara," a hand, and Tadana, "striking."

21 In all these interjections, the terminal liquid is a highly nasalized nunnation.

22 Somewhat in the same way as an Englishman urges on a horse.

23 A mistress, or one beloved, the feminine of Nayak, meaning the head, a chief, the lover, the hero of a play, or the best gem in a necklace; hence the corrupted word "Naik," a corporal in the "native" army.

24 There are many theories upon this subject in the East. For instance, the Narcissus-flower is everywhere supposed to excite the woman and depress the man, whiIst the Mimosa blossom gives an essence which the Arabs call "Fitnah," trouble or revolt, because its action is direct and powerful upon the passions of their wives as the Spanish "Vicnto de las mujeres."

25 These eight Nayikas are borrowed from the language of the Hindu drama.