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Kama Sutra, a painting by a 19th-century Indian artist.

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In Indian literature, Kāmashastra refers to the tradition of working on Kāma: desire (love, erotic, sensual and sexual desire in this case). That’s why there is a practical orientation, similar to those of Arthashastra, the tradition of text on politics and government. Even as the letters instruct kings and ministers on government, Kāmashastra has to objacative to instruct their cities (nāgarika) in how to achieve fun and fulfillment. Ethimology Kaama (काम kāma) is a Sanskrit word that has the general meanings of want, desire, and intent in addition to specific meaning to pleasure and (sexual) love. [1] Used as a proper name it refers to Kamadeva, the Hindu God of love. History during the 8th century BC, Shvetaketu, son of Uddalaka, produced a job too entrenched to be accessible. An intellectual named Babhravya, along with his group of followers, produced a summary of Shvetaketu’s resume, which however remains a large and tom encyclopedia. Between the 3rd and 1st centuries BC, several authors reproduced different parts of Babhravya’s group’s work in various specialist treaties. Among the authors, those with the names known are Charayana, Ghotakukha, Gonardiya, Gonikaputra, Suvarnabha, and Datetaka. However, the most senior text available on this topic is Karma Sutra being ascribed to Vātsyāyana who is often strongly called Mallanaga Vātsyāyana. Yashodhara, in his comments about the Kama Sutra, attributes the origin of mallanaga erotic sciences, the prophet of the Asuras, preventing that Karma Sutra was the origin of prehistoric times. The attribute of the name Mallanaga in Vātsyāyana is due to the confusion in his role as editor of Karma Sutra’s creator and the mythical role in erotic sciences. Vātsyāyana the date of birth is not with known accuracy, but it must have lived earlier than the 7th century since referring it to Subandhu in the poem Vāsavadattā. On the other hand, Vātsyāyana be familiar with the Arthashastra in Kautilya. Vātsyāyana and quotes a number of texts on this topic, which unfortunately have been lost. After Vātsyāyana, a number of authors write about Kāmashastra, some independent writing manuals in erotics, while others comment on Vātsyāyana. Later well-known works include the Ratirahasya Kokka (13th century) and Anangaranga in Kalyanamalla (16th century). The most well-known comment about Vātsyāyana is Jayamangala (13th century). Kamashastra Jobs List
Lost Jobs Kāmashāstra in Nandi or Nandikeshvara. (1000) Vātsyāyanasūtrasara kashmiri Kshemendra: eleventh century comments on Sutra Chapter Kāmashāstra, by Audalaki Shvetaketu (500 chapters) Kāmashāstra or Bābhavyakrik kāmashāstra, by Chārāyana Kāmashāstra, by Gonikwaputra Kāmashāstra, by Datetaka (according to legends, The author has been transformed into a woman during a certain time) Kāmashāstra or Ratinirnaya, by Suvarnānāb Kama Sutra, by Vatsayana Medieval and modern text Anangaranga, by Kalyanmalla Dattakasūtra, by King Mooddhava II of the Ganga Dinnasti of Mysore Janavashya by Kallarasaā : based on Ratirahasya Kakkoka’s Jayamangala or Jayamangla, by Yashodhara: Important Comments on La Kama Sutra Jaya, by Devadatta Shāstrī: a twentieth-century Hindi comments on Kama Sutra Kāmasamuha, by Ananta (fifteenth century) Kandarcdamani Kuopishad or Kuumumra Tantra, by Kuchumāra Kuchopanisad, by Kuchumara (tenth century) Kuttanimata, by the eighth century Kashmiri poweet Damodaragupta (Dāmodaragupta of Kuṭṭanimata, though often included in this sort list , it is really a novel written in Sanskrit straw, in which an aging bow [kuṭṭaṅi] named Vikarālā counsels in a young, beautiful, but as yet heed unsuccessful in Benares; most of the advice comes in the form of two moral heights long, one about a courtesy that with success, Mañjari, and the other about a sensitive young heart and therefore, girls sort, Hāralatā, who makes the mistake of falling in love with a client and eventually dying of a broken heart.) Mānasollāsa or Abhilashitartha Chintwai by King Someshvara or Somadeva III in the Chālukya dynasty by Kalyāni Part of this encyclopedia, the yoshipabhoga, is devoted to the Kamashastra. (Manasasa or Abhilashitachtaini)[2][3] Nagarasarvasva or Nagarsarvasva, not Bhikshu Padmashrī, a tenth- or tenth-century Bouddist Panchashroyaka, Panchasakaya, or Panchsayaka, by Jyotīrīshvara Kavishekharā (fourteenth century) Rasamanjari or Rasmanjari, by the poet Bhānudatta Raatiklolini , by Dikshita Samaraja Ratirahasya, by Kokkoko Ratimanjari, by the poet Jayadeva: a synthesis of Smaradīpika by Minanatha Ratiratnapradīpika, by Praudha Devarjā, fifteenth century Maharaja of Vijayanagara Shringararasaprabandhadīpika, by Kumara Hariraha Smaradīpika, by Minanaha. Samayamatrka, a saturated by 11st century Kashmiri poet Ksemendra. Shrngaradīpika, not Harihar. Smarapradīpika or Smara Pradipa, by Gunākara (son of vachaspati) Sūtravritti, by Naringha Shastri: eighteenth century commentaries on Karma Sutra Kamashastra’s poet and Kāvya poet one of the reasons for interest in these ancient manuals are the intimate connections and priesthood otators (Kāvya). The poets were supposed to be confident in the Kamashastra. The whole love and gender approach of Kāvya poets governed by the Kamashastra. References ^ Arthur Anthony Macdonell. A Sanskrit practice dictionary. 66. ^ A complete Karma Sutra, translated by Daniélou, Alain. ISBN 0-89281-492-6 Retrieved from Indian Article needs additional citation for verification. Please help improve this article by adding quotation to reliable sources. Materials that are not registered and removed. Find Source: Vātsyāyana – News · JSTOR (June 2010) (Learn how and when to remove this model message) VātsyāyanaOccupationPhilosopherNationalityIndianGenreessaySubjcthuman sexualityNotable worksKama Sutra Vātsyāyana an ancient Indian philosopher, known for writing Karma Sutra’s sexuality, the oldest book in the world about human sexuality. He stayed in India during the second or third century CE, probably in Pataliputra (modern day Patna). [1] It is not to be confused with Paksīlasvāmin Vātsyāyana, the author of Nyāya Sutra Bhāshya, the first comment maintained on Nyāya Sutras. [2][3] His name is sometimes erroneously confused with Mallanaga, the handmaid of the Asuras, whom the origins of erotic science attributed. [4] The biography of this section does not cite any source. Please help improve this section by adding reliable quotation sources. Materials that are not registered and removed. (September 2018) (Learn how and when to remove this template message) Hardly anything is known about Vātsyāyana from the outside source Kāmasūtra himself. Some believe that his followers went through his instructions, at the request of the Hindu kings of the Himalayan series, influenced the hill tribal to give up the basket cylinders of sacrifice [source?]. Others said he created the legend of Tara among the mountain goddesses as a tantric goddess [source?]. Later that Tara worshiped the spread in the eastern mountains of Garo, someone created the manifest goddess in a ‘neighbours’ goddess Kamakhya [source?]. Vātsyāyana of interest in refined people, including harassment, behavior as a means of recorded progress in treating her Karma Sutra. At the end of karma Sutra this is what he writes about himself: after reading and considering Babiravya’s works with other former authors, and think about the meaning of the policies given to them, this treaty was composed, according to the precepts of the Holy Writings, for the benefit of the world, by Vatsyayana, while leading the life of a religious student in Benares, and entirely engaged in the contemplation of the Deite. This work is not to use merely as an instrument to satisfy our desires. A person who knows and principles are true to this science, which preserves his Dharma (virtue or religious merit), Artha Read (World Wealth) and His Karma (fun or sensual graphic), and with regard to the customs of the people, is sure to find the graphic on its senses. In short, an intelligent and knowledgeable individual participating in Dharma and Artha and Karma, without becoming his passion slaves, will find success in everything that he can do. Some believe that he must have lived between the 1st and 6th century CE, on these fields: He mentioned that Satakarni Satavaana, a king of Kuntal, killed his wife Malayevati with an instrument called Kamari by hitting him in love’s passion. Vatsyayana cited this case to warn people of danger of reaching out to some old custom of striking women when under the influence of sexual passion. This king of Kuntal is believed to have lived with governor, the aftermath of Vatsyayana must have lived after him. On the other hand, another author, Varahamihira, in the eighteenth chapter of Brihatsanhita, discussed in the science of love, and appears to have borrowed largely from Vatsyayana on the subject. Some believe that Varahamira lived during the 6th century and therefore Vatsyayana must have written his work before the 6th century. See also Vatsyayana Note ^ A.N.D.Haskar (2011). Karma Sutra. Penguin Classics. pp. 17 and 22 (in the introduction). ISBN 978-0-14-310659-3. ^ Sure Chandra Banerji. A companion to Literature Sanskrit. Motilal Banarsidass Pub., 1990, p. 104-105. ^ A Companion in Sanskrit Literature [Page Needed] ^ Alain Daniélou, p.4. Quote: The attribute of Mallanaga’s first name Mallanaga vatsyayana is due to the confusion in her role as editor of Karma Sutra and that of the mythical creator of erotic sciences. Benchmark Fosse, Lars Martin, The Kamasutra. YogaVidya.com, Woodstock NY, 2012 Doniger, Wendy & Holmes Kakar, Sudhir, Katsyayana’s Kamasutra. Oxford University Press, USA, 2009 External Link Wikisource contains original tasks written by or about: Vātsyāyana Wikiquote contains citations related to: Vātsyāyana Tasks by Vātsyāyana in Project Gutenberg Works by or on Vātsyāyana of Works Internet Archives by Vātsyāyana of LibriVox (public audiobook domain) Vatsyayana Kamasutra - Complete the Introduction English translation of Lars Martin Fosse’s to Kamasutra Retrieved from

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