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## Kamasutra english lyrics. Kamasutra english meaning

The Kama Sutra has seven books, and begins with a description of general principles. In the beginning, Brahma, the Lord of Beings, created men and women, and laid down rules for existence that dealt with dharma, artha, and kama. Dharma is the fulfillment of one's duty during one's life on earth, artha is the accumulation of material wealth, and kama refers to the pleasurable experience of the five senses. While many tend to discount the importance of kama, it is the goal of the Kama Sutra to guide those in the experience of sexual pleasure and the fulfillment of love. Dharma is more important than artha, and artha is more important than kama, and yet kama is often applied improperly, leading to an undue focus on it in relation to dharma and artha. The Kama Sutra says that kama should be studied not only by men, but also by women. Indeed, women are listed, including intellectual pastimes, useful athletics, magic, sorcery, and aphrodisiacs. Men are divided into three classes, depending on the size of their yoni (or genitalia): deer, mare, or elephant. In order to produce an equal union, the size of a man's lingam should match that of his partner's voni. Once a union is equal, a man and woman can begin practicing the Chatus-Shasti, or the 64 forms of sexual union, in an effort to achieve true fulfillment of pleasure. The first position is the Alinganam, or the embrace - and the final position is Adhoratam, or anal congress. The author says that which of the Chatus-Shasti is performed depends on "the liking of each individual, the generation of love, friendship, and the respect accorded to the woman."The third book discusses betrothal and marriage. In order to bring about a marriage a man must take a kanya, or virgin maid, and both families should be called upon to assist in the matter. In addition, it should be verified with the astrologers that the union is auspicious. For the first three days after marriage, the new husband and wife should build the female's confidence and gradually introduce her to the possibilities of sexual pleasures. The male should build the female's confidence and gradually introduce her to build her confidence until she is fully receptive and unafraid of sexual connection. This building of confidence is crucial, as a man must recognize the signs that indicate that a girl is not only ready for sexual connection, but that her affection has reached a sufficient point to allow him to assert his natural dominance over her. The fourth book explains the role of the wife. There are four types of love: love that emerges by habit, love by imagination, mutual love as imagined by both parties, and love that is not defined as such by the parties, but is rather known to the outside world. A wife's main role is to keep the house functional - clean, with food on the table, well-maintained, and self-sufficient. Meals are a crucial part of a woman's duties and she should make sure to consider what her husband likes and dislikes and dislikes and what things are good for him. If a wife shows folly or ill-temper, is disliked by her husband, cannot bear children, or continually births girls, the man is free to take a second wife, whom the first wife must care for like a daughter. Book five explores the inherent nature of men and women, explaining that women tend to fall in love much harder, but not for any particular purpose. In other words, a woman will naturally shrink from a man because of the force of her love, and needs to be conquered and persistently approached in order to trust the man who would warrant such strong feelings. Men, on the other hand, tend to get indifferent when faced with rejection, and so the Kama Sutra instructs men to see it as a natural consequence of innate female resistance; it is the most persistent and devoted men who gain their true loves. The author also lays out a series of strategies a man can use to woo a female, including using friends, dootis (or go-betweens), and boastful behavior in front of the girl to show how powerful, special, or desirable he is. Most importantly, both the male and female must be attentive to the other's specific behavior in order to see how to manipulate, and likely modify their seduction. A king, however, is exempt from all of this, and is allowed to have as many wives as he wants without having to enter the whole process of seduction. If he likes a women, he can simply have her kidnapped and imprisoned on false causes in order to ensure that men have companions in times of need, or to build their confidence before they begin pursuing a wife. Some women are born courtesans, depending on their caste and status of birth, and there is no stigma to being a courtesan, as long as one behaves with decency and propriety. A courtesan must be careful to attract desirable patrons and paramours, as well as suitable protectors, to ensure her safety - but her first priority is making sure she chooses patrons who can be developed by a courtesan through manipulation and artifice, which includes flattery, lies, and elaborate game-playing. In the end, once a vaishika sees that a man is beginning to lose interest in her, she must quickly move on and end the relationship before he does so himself. The final book is a short exploration of sexual lore, and offers a number of strategies for men and women to beautify the body in order to ensure that they are more sexually attractive. These include pastes, ointments, and oils for the body, including the genitalia. Also included are recipes for home remedies that can cure various sexual deficiencies like lack of stamina, impotence, lack of stam passions, obtains success in everything that he may undertake. Ancient Hindu text on erotic love This article is about the ancient text. For the 1996 film, see Kama Sutra (disambiguation). Kama Sutra Two folios from a palm leaf manuscript of the Kamasutra text (Sanskrit, Devanagari script). AuthorVatsyayana MallanagaOriginal title English1883 Part of a series on Hindu scriptures and texts Shruti Smriti List Vedas Rigveda Samaveda Yajurveda Atharvaveda Divisions Samhita Brahmana Aranyaka Isha Taittiriya Katha Shvetashvatara Maitri Atharva vedic Mundaka Mandukya Prashna Other scriptures Bhagavad Gita Agamas Related Hindu texts Vedangas Shiksha Chandas Vyakarana Nirukta Kalpa Jyotisha Puranas Brahma puranas Vishnu Bhagavata Naradiya Garuda Padma Vamana Varaha Puranas Kurma Matsya Shaiva puranas Shiva Linga Skanda Vayu Agni Shakta puranas Devi Bhagavata Itihasa Ramayana Historicity Mahabharata Historicity Sangam Literature Saiva Tirumurukārruppatai Thiruppugazh Tirukkural Kamba Ramayana Historicity Mahabharata Historicity Sangam Literature Saiva Tirumurukārruppatai Thiruppugazh Tirukkural Kamba Ramayana Historicity Sangam Literature Saiva Tirumurukārruppatai Thiruppugazh Tirukkural Kamba Ramayanam Five Great Epics Eighteen Greater Texts Aathichoodi Iraiyanar Akapporul Abhirami Anthadhi Thiruvilaiyadal Puranam Vinayagar Agaval Shastras and Sutras Oharma Shastra Kamasutra Brahma Sutras Samhita Sushruta Samhita Natya Shastra Vastu Shastra Pramana Sutras Oharma Shastra Kamasutra Brahma Sutras Charaka Samhita Sushruta Samhita Sushruta Samhita Sushruta Samhita Sushruta Samhita Sutras Nyāya Sūtras Vaiseşika Sūtras Va Yoga Vasistha Swara yoga Shiva Samhita Gheranda Samhita Panchadasi Vedantasara Stotra Timeline Chronology of Hindu texts vte The Kama Sutra; lit. 'Principles of Love') is an ancient Indian[1][2] Sanskrit text on sexuality, eroticism and emotional fulfillment in life.[3][4][5] Attributed to Vatsyayana,[6] the Kama Sutra is neither exclusively nor predominantly a sex manual on sex positions,[3] but rather was written as a guide to the art of living well, the nature of love, finding a life partner, maintaining one's love life, and other aspects pertaining to pleasure-oriented faculties of human life.[3][7][8] It is a sutra-genre text with terse aphoristic verses that have survived into the modern era with different bhasyas (exposition and commentaries). The text is a mix of prose and anustubh-meter poetry verses. The text is a mix of prose and anustubh-meter discuss methods for courtship, training in the arts to be socially engaging, finding a partner, flirting, maintaining power in a married life, when and how to commit adultery, sexual positions, and other topics.[9] The majority of the book is about the philosophy and theory of love, what triggers desire, what sustains it, and how and when it is good or bad.[10] [11] The text is one of many Indian texts on Kama Shastra.[12] It is a much-translated work in Indian and non-Indian languages. The Kamasutra has influenced many secondary texts that followed after the 4th-century CE, as well as the Indian arts as exemplified by the pervasive presence Kama-related reliefs and sculpture in old Hindu temples. Of these, the Khajuraho in Madhya Pradesh is a UNESCO World Heritage Site.[13] Among the surviving temples in north India, one in Rajasthan sculpts all the major chapters and sexual positions to illustrate the Kamasutra.[14] According to Wendy Doniger, the Kamasutra became "one of the most pirated books in English language" soon after it was published in 1883 by Richard Burton. This first European edition by Bhagavanlal Indrajit and Shivaram Parashuram Bhide with Forster Arbuthnot to suit 19th-century Victorian tastes. [15] Date, author and history A Kamasutra manuscript page preserved in the vaults of the Raghunath Temple in Jammu & Kashmir. The original composition date or century for the Kamasutra is unknown. Historians have variously placed it between 400 BCE and 300 CE.[16][note 1] According to John Keay, the Kamasutra is unknown. Historians have variously placed it between 400 BCE and 300 CE.[17] In contrast, the Indologist Wendy Doniger, who has co-translated the Kama Sutra and published many papers on related Hindu texts, the surviving version of the Kama Sutra must have been revised or composed after 225 CE because it
mentions the Abhiras and the Andhras dynasties that did not co-rule major regions of ancient India before that year. [18] The text makes no mention of the Gupta Empire which ruled over major urban areas of ancient India, reshaping ancient likely candidates are urban centers of north India, alternatively in the eastern urban Pataliputra (now Patna).[19] Doniger notes Kama Sutra was composed "sometime in the third century of the common era, most likely in its second half, at the dawn of the Gupta Empire".[20] Vatsyayana Mallanaga is its widely accepted author because his name is embedded in the colophon verse, but little is known about him.[21] Vatsyayana states that he wrote the text after much meditation.[22] In the preface, Vatsyayana acknowledges that he is distilling many ancient texts, but these have not survived.[22] He cites the work of others he calls "teachers" and "scholars", and the longer texts by Auddalaki, Babhravya, Dattaka, Suvarnanabha, Gonardiya, Gonikaputra, Charayana, and Kuchumara.[22] Vatsyayana's Kamasutra is mentioned and some verses quoted in the Brihatsamhita of Varahamihira, as well as the poems of Kalidasa. This suggests he lived before the 5th-century CE.[23][24] Background Kama-related arts are common in Hindu temples. These scenes include courtship, amorous couples in scenes of intimacy (mithuna), or a sexual position. Above: 6th- to 14th-century temples in Madhya Pradesh, Uttar Pradesh, Rajasthan, Gujarat, Karnataka, Chhattisgarh, Odisha, Tamil Nadu, Andhra Pradesh, Bajasthan, Gujarat, Karnataka, Chhattisgarh, Odisha, Tamil Nadu, Andhra Pradesh, Bajasthan, Gujarat, Karnataka, Chhattisgarh, Odisha, Tamil Nadu, Andhra Pradesh, Bajasthan, Gujarat, Karnataka, Chhattisgarh, Odisha, Tamil Nadu, Andhra Pradesh, Bajasthan, Gujarat, Karnataka, Chhattisgarh, Odisha, Tamil Nadu, Andhra Pradesh, Bajasthan, Gujarat, Karnataka, Chhattisgarh, Odisha, Tamil Nadu, Andhra Pradesh, Bajasthan, Gujarat, Karnataka, Chhattisgarh, Odisha, Tamil Nadu, Andhra Pradesh, Bajasthan, Gujarat, Karnataka, Chhattisgarh, Odisha, Tamil Nadu, Andhra Pradesh, Bajasthan, Gujarat, Karnataka, Chhattisgarh, Odisha, Tamil Nadu, Andhra Pradesh, Bajasthan, Gujarat, Karnataka, Chhattisgarh, Odisha, Tamil Nadu, Andhra Pradesh, Bajasthan, Gujarat, Karnataka, Chhattisgarh, Odisha, Tamil Nadu, Andhra Pradesh, Bajasthan, Gujarat, Karnataka, Chhattisgarh, Odisha, Tamil Nadu, Andhra Pradesh, Bajasthan, Gujarat, Karnataka, Chhattisgarh, Odisha, Tamil Nadu, Andhra Pradesh, Bajasthan, Gujarat, Karnataka, Chhattisgarh, Odisha, Tamil Nadu, Andhra Pradesh, Bajasthan, Gujarat, Karnataka, Chhattisgarh, Odisha, Tamil Nadu, Andhra Pradesh, Bajasthan, Gujarat, Karnataka, Chhattisgarh, Odisha, Tamil Nadu, Andhra Pradesh, Bajasthan, Gujarat, Karnataka, Chhattisgarh, outlines "four main goals of life".[25][26] It holds that every human being has four proper goals that are necessary and sufficient for a fulfilling and happy life:[27] Dharma - signifies behaviors that are considered to be in accord with rta, the order that makes life and universe possible,[28] and includes duties, rights, laws, conduct, virtues and right way of living.[29] Hindu dharma includes the religious duties, moral rights and duties of each individual, as well as behaviors that enable social order, right conduct, and those that are virtuous.[29] Dharma, according to Van Buitenen,[30] is that which all existing beings must accept and respect to sustain harmony and order in the world. It is, states Van Buitenen, the pursuit and execution of one's nature and true calling, thus playing one's role in cosmic concert.[30] Artha - signifies the "means of life", activities and resources that enables one to be in a state one wants to be in.[31] Artha incorporates wealth, career, activity to make a living, financial security and economic prosperity. The proper pursuit of artha is considered an important aim of human life in Hinduism.[32][33] Kama - signifies desire, wish, passion, emotions, pleasure of the senses, the aesthetic enjoyment of life, affection, or love, with or without sexual connotations.[34] Gavin Flood explains[35] kāma as "love" without violating dharma (moral responsibility), artha (material prosperity) and one's journey towards moksha (spiritual liberation). Moksha - signifies emancipation, liberation or release.[36] In some schools of Hinduism, moksha connotes freedom from samsāra, the cycle of death and rebirth, in other schools of Hinduism, moksha connotes freedom from samsāra, the cycle of death and rebirth, in other schools moksha connotes freedom from samsāra, the cycle of death and rebirth, in other schools moksha connotes freedom from samsāra, the cycle of death and rebirth, in other schools moksha connotes freedom from samsāra, the cycle of death and rebirth, in other schools moksha connotes freedom from samsāra, the cycle of death and rebirth, in other schools moksha connotes freedom from samsāra, the cycle of death and rebirth, in other schools moksha connotes freedom from samsāra, the cycle of death and rebirth, in other schools moksha connotes freedom from samsāra, the cycle of death and rebirth, in other schools moksha connotes freedom from samsāra, the cycle of death and rebirth, in other schools moksha connotes freedom from samsāra, the cycle of death and rebirth, in other schools moksha connotes freedom from samsāra, the cycle of death and rebirth, in other schools moksha connotes freedom from samsāra, the cycle of death and rebirth, in other schools moksha connotes freedom from samsāra, the cycle of death and rebirth, in other schools moksha connotes freedom from samsāra, the cycle of death and rebirth, in other schools moksha connotes freedom from samsā these pursuits became a subject of study and led to prolific Sanskrit and some Prakrit languages literature in ancient India. Along with Dharmasastras, the Kamasutra belongs to the Kamasastras genre of texts. Other examples of Hindu Sanskrit texts on sexuality and emotions include the Ratirahasya (called Kokashastra in some Indian scripts), the Anangaranga, the Kandarpachudmani, and the Panchasayaka.[39][40][41] The defining object of the Indian Kamasastra literature, according to Laura Desmond - an anthropologist and a professor of Religious Studies, is the "harmonious sensory experience" from a good relationship between "the self and the world", by discovering and enhancing sensory capabilities to "affect and be affected by the world".[41] Vatsyayana predominantly discusses Kama along with its relationship with Dharma and Artha. He makes a passing mention of the fourth aim of life in some verses [42] Vedic heritage The earliest foundations of the kamasutra are found in the Vedic era literature of Hinduism.[43][44] Vatsyayana acknowledges this heritage in verse 1.1.9 of the text where he names Svetaketu Uddalaka as the "first human author of the kamasutra". Uddalaka as the "first human author of the kamasutra". in the Brihadaranyaka Upanishad such as in section 6.2, and the Chandogya Upanishad such as over the verses 5.3 through 5.10.[43] These Hindu scriptures are variously dated between 900 BCE and 700 BCE, according to the Indologist and Sanskrit scholar Patrick Olivelle. Among with other ideas such as Atman (self, soul) and the ontological concept of Brahman, these early Upanishads discuss human life, activities and the nature of existence as a form of religious yajna ritual (sacrificial fire, Agni) and suffused in spiritual terms: [43] A fire - that is what a woman is, Gautama. Her firewood is the vulva, her smoke is the pubic hair, her flame is the vagina, when one penetrates her, that is her embers, and her sparks are the climax. In that very fire the gods offer semen, and from that offering springs a man. - Brihadaranyaka Upanishad 6.2.13, c. 700 BCE, Trans.: Patrick Olivelle[45][46] According to the Indologist De, a view with which Doniger agrees, this is one of the many evidences that the kamasutra began in the religious literature of the Vedic era, ideas that were ultimately refined and distilled into a sutra-genre text by Vatsyayana.[44] According to Doniger, this paradigm of celebrating pleasures, enjoyment and sexuality as a dharmic act began in the "earthy, vibrant text known as the Rigveda" of the Hindus.[47] The Kamasutra and celebration of sex, eroticism and pleasure is an integral part of the religious milieu in Hinduism and quite prevalent in its temples.[48][49] Epics Human relationships, sex and emotional fulfillment are a significant part of the religious milieu in Hinduism and the Ramayana. The ancient Indian view has been, states Johann Meyer, that love and sex are a delightful necessity. Though she is reserved and selective, "a woman stands in very great need of surata (amorous or sexual pleasure)", and "the woman has a far stronger erotic disposition, her delight ful necessity. The Kamasutra manuscripts have survived in many versions across the Indian subcontinent. While attempting to get a translated by the Hindus in regional languages such as Marathi, associates of the British Orientalist Richard Burton stumbled into portions of the Kamasutra manuscript. They commissioned the Sanskrit scholar Bhagvanlal Indraji to locate a complete Kamasutra manuscripts, but not a critical edition of the Kamasutra in Ibraries and temples of Varanasi, Kolkata and Jaipur. Sanskrit.[51] According to S.C. Upadhyaya, known for his 1961 scholarly study and a more accurate translation of the Kamasutra, but some of these quotations credited to the Kamasutra by these historic authors "are not to be found in the text of the Kamasutra" that have survived.[52][53] Contents Vatsyayana's Kama Sutra states it has 1,250 verses distributed over 36 chapters in 64 sections organised into 7 books.[54] This statement is included in the opening chapter of the text, a common practice in ancient Hindu texts likely included to prevent major and unauthorized expansions of a popular text. [55] The text that
has survived into the modern era has 67 sections, and this list is enumerated in Book 7 and in Yashodhara's Sanskrit commentary (bhasya) on the text. [55] The Kamasutra uses a mixture of prose and poetry, and the narration has the form of a dramatic fiction where two characters are called the nayaka (man) and nayika (woman), aided by the characters called pitamarda (libertine), vita (pander) and vidushaka (jester). This format follows the teachings found in the Kamasutra extensively incorporate ancient Hindu mythology and legends.[57] Kamasutra Book.Chapter Verses Topics[58][60] 1 General remarks 1.1 1-24 Preface, history of kama literature, outline of the contents 1.2 1-40 Suitable age for kama knowledge, the three goals of life: dharma, Artha, Kama; their essential interrelationship, natural human questions 1.3 1-22 Preparations for kama, sixty four arts for a better quality of life, how girls can learn and train in these arts, their lifelong benefits and contribution to better kama 1.4 1-39 The life of an urban gentleman, work routine, entertainment and festivals, sports, picnics, socialization, games, entertainment and drinking parties, finding aids (messengers, friends, helpers) to improve success in kama, options for rural gentlemen, what one must avoid, discretion with messengers and helpers, few dos and don't in life 2 Amorous advances/sexual union 2.1 1-45 Sexual relationships and the pleasure of sex, uniqueness of every lover, temperaments, sizes, endurance, foreplay, types of love and lovers, duration of sex, uniqueness of every lover, temperaments, sizes, endurance, foreplay, types of love and lovers, duration of sex, uniqueness of every lover, temperaments, sizes, endurance, foreplay, types of love and lovers, duration of sex, uniqueness of every lover, temperaments, sizes, endurance, foreplay, types of love and lovers, duration of sex, uniqueness of every lover, temperaments, sizes, endurance, foreplay, types of love and lovers, duration of sex, uniqueness of every lover, temperaments, sizes, endurance, foreplay, types of love and lovers, duration of sex, uniqueness of every lover, temperaments, sizes, endurance, foreplay, types of love and lovers, duration of sex, uniqueness of every lover, temperaments, sizes, endurance, foreplay, types of love and lovers, temperaments, sizes, endurance, foreplay, types of love and lovers, temperaments, sizes, endurance, foreplay, types of love and lovers, temperaments, sizes, endurance, foreplay, types of love and lovers, temperaments, sizes, endurance, foreplay, types of love and lovers, temperaments, sizes, endurance, foreplay, types of love and lovers, temperaments, sizes, endurance, foreplay, types of love and lovers, temperaments, sizes, endurance, foreplay, types of love and lovers, temperaments, sizes, endurance, foreplay, types of love and lovers, temperaments, sizes, endurance, foreplay, types of love and lovers, temperaments, sizes, endurance, foreplay, types of love and lovers, temperaments, sizes, endurance, foreplay, types of love and lovers, temperaments, sizes, endurance, foreplay, tempe and preparation, touching each other, massage, embracing 2.3-5 1-32, 1-31, 1-43 Kissing, where to kiss and how, teasing each other and games, signals and hints for the other person, cleanliness, taking care of teeth, hair, body, nails, physical non-sexual forms of intimacy (scratching, poking, biting, slapping, holding her) 2.6-10 1-52 Intercourse, what it is and how, positions, various methods, bringing variety, usual and unusual sex, communicating before and during intercourse (moaning), diverse regional practices and customs, the needs of a man, the needs of a woman, variations and surprises, oral sex for men, opinions, disagreements, experimenting with each other, the first time, why sexual excitement fades, reviving passion, quarreling, keeping sex exciting, sixty four methods to find happiness in a committed relationship 3 Acquiring a wife 3.1 1-24 Marriage, finding the right girl, which one to avoid, wh importance of not rushing things and being gentle, moving towards sexual openness gradually, how to approach a woman, proceeding to friendship, from friendship, from friendship, from friendship, from friendship, from friendship, from friendship to intimacy, interpreting different responses of a girl 3.4-5 1-55, 1-30 Earning his trust, knowing the man and his advances, how a woman can make advances, winning the heart; utilizing confidants of your lover, types of marriage, formalizing marriage, eloping 4 Duties and privileges of the wife 4.1-2 1-48, 1-30 Being a wife, her life, conduct, power over the household, duties when her husband is away, nuclear and joint families, when to take charge and when not to 4.2 30-72 Remarriage, being unlucky, harems, [note 2] polygamy 5 Other men's wives 5.1 1-56 Human nature, tendencies of men, tendencies of women, why women lose interest and start looking elsewhere, avoiding adultery, finding many lovers, deploying messengers, the need for them and how to find good go-betweens, getting acquainted, how to make a pass, gifts and love tokens, arranging meetings, how to discretely find out if a woman is available and interested, warnings and knowing when to stop 5.6 1-48 Public women [prostitution], their life, what to expect and not, how to find them, regional practices, guarding and respecting them 6 About courtesans 6.1 1-33 Courtesans, what motivates them, how to find clients, deciding if someone should just be a friend or a lover, which lovers to avoid, getting a lover go crazy about you, how to get rid of him if love life is not fulfilling 6.4-5 1-43, 1-39 Methods to make an ex-lover interested in you again, reuniting, methods, checking if it is worth the effort, types of lovers, things to consider 6.6 1-53 Why love life gets dull, examples, familiarity and doubts 7 Occult practices 7.1-2 1-51, 1-51 Looking good, why and how to be attractive, bewitching, being virile, paying attention, genuineness and artificiality, body artificiality, body artificiality, being virile, paying attention, genuineness and artificiality, body artificiality, body artificiality, being virile, paying attention, genuineness and artificiality, body artificiality, being virile, paying attention, genuineness and artificiality, body artificiality, being virile, paying attention, genuineness and artificiality, being virile, paying attention, genuineness and artificiality, body artificiality, being virile, paying attention, genuineness and artificiality, body artificiality, being virile, paying attention, genuineness and artificiality, body artificiality, being virile, paying attention, genuineness and artificiality, body artificiality, being virile, paying attention, genuineness and artificiality, body artificiality, being virile, paying attention, genuineness and artificiality, body artificiality, being virile, paying attention, genuineness and artificiality, being virile, paying attention, genuineness a and perforations, taking care of one's sexual organs, stimulants, prescriptions and unusual practices Discussion On balance in life In any period of life in which one of the trivarga - dharma, artha, kama - is the primary one, the other two should be natural adjuncts of it. Under no circumstances, should any one of the trivarga be detrimental to the other two. --Kamasutra 1.2.1, Translator: Ludo Rocher[62] Across human cultures, states Michel Foucault, "the truth of sex" has been ars erotica texts, while the other has been the scientia sexualis literature. The first are typically of the hidden variety and shared by one person to another, between friends or from a master to a student, focusing on the emotions and experience, sans physiology. These bury many of the truths about sex and human sexual nature.[63][64] The second are empirical studies of the type found in biology, physiology and medical texts, focusing on the physiology and objective observations, sans emotions.[63][64] The Kamasutra belongs to both camps, states Doniger. It discusses, in its distilled form, the physiology, the emotions and the experience while citing and quoting prior Sanskrit scholarship on the nature of kama.[64] The Kamasutra is a "sutra"-genre text consisting of intensely condensed, aphoristic verses. Doniger describes them as a "kind of atomic string (thread) of meanings", which are so cryptic that any translation is more like deciphering and filling in the text. [64] Condensing a text into a sutra-genre religious text form makes it easier to remember and transmit, but it also introduces ambiguity and the need to understand the context of each chapter, its philological commentaries, of which the most well known are those of 12th-century[65] or 13th-century[66] Yaśodhara's Jayamangalā in the Sanskrit language, and of Devadatta Shastri who commentaries on the Kamasutra, such as the Sutra Vritti by Narsingha Sastri.[65] These commentaries on the Kamasutra cite and quote text from other Hindu texts such as the Upanishads, the Mathabharata, the Mahabharata, the Natyashastra, the Manusmriti, the Nyayasutra, the Mahabharata, the Mah extant translations of the Kamasutra typically incorporate these commentaries, states Daniélou.[69] In the colonial era marked by sexual censorship, the Kamasutra became famous as a pirated and underground text for its explicit description of sex positions. The stereotypical image of the text is one where erotic pursuit with sexual intercourses. include improbable contortionist forms.[70] In reality, according to Doniger, the real Kamasutra is much more and is a book about "the art of living", about understanding one's body, finding a partner's body, finding a partner and emotional connection, marriage, the real Kamasutra is much more and is a book about "the art of living", about understanding one's body and a partner's body and a partner's body. (aphrodisiacs[71]) along with many simple to complex variations in sex positions to explore. It
is also a psychological treatise that presents a diverse spectrum of options and regional practices. According to Shastri, as quoted by Doniger, the text analyses "the inclinations of men, good and bad", thereafter it presents Vatsyayana's recommendation and arguments of what one must avoid as well as what to not miss in experiencing and enjoying, with "acting only on the good".[72] For example, the text discusses adultery but recommendation and arguments of what one must avoid as well as what to not miss in experiencing and enjoying, with "acting only on the good".[72] For example, the text discusses adultery but recommendation and arguments of what one must avoid as well as what to not miss in experiencing and enjoying, with "acting only on the good".[72] For example, the text discusses adultery but recommendation and arguments of what one must avoid as well as what to not miss in experiencing and enjoying. of Kamasutra is not to ignore nor deny the psychology and complexity of human behavior for pleasure and sex. The text, according to Doniger, clearly states "that a treatise demands the inclusion of everything, good or bad", but after being informed with in-depth knowledge, one must "reflect and accept only the good". The approach found in the text is one where goals of science and religion should not be to repress, but to encyclopedically know and understand, thereafter let the individual make the choice.[72] The text states that it aims to be comprehensive and inclusive of diverse views and lifestyles.[74] Flirting and courtship The 3rd-century text includes a number of themes, including subjects such as flirting that resonate in the modern era context, states a New York Times review.[75] For example, it suggests that a young man seeking to attract a woman, should hold a party, and the guests should compete the complete the guests that a young man seeking to attract a woman seeking poem.[75] As another example, the Kamasutra suggests that the boy and the girl should go play together, such as swim in a river. The boy should dive into the water away from her.[75] Book to her, emerge from the girl should go play together, such as swim in a river. 3 of the Kamasutra is largely dedicated to the art of courtship with the aim of marriage. The book's opening verse declares marriage to be a conducive means to "a pure and natural love between the partners", states Upadhyaya.[76] It leads to emotional fulfillment in many forms such as more friends for both, relatives, progeny, amorous and sexual relationship between the couple, and the conjugal pursuit of dharma (spiritual and ethical life) and artha (economic life).[76] The first three chapters discuss how a man should go about finding the right bride, while the fourth offers equivalent discussion for a woman and how she can get the man should go about finding the right bride, while the fourth offers equivalent discussion for a woman and how she can get the man should go about finding the right bride, while the fourth offers equivalent discussion for a woman and how she can get the man should go about finding the right bride, while the fourth offers equivalent discussion for a woman and how she can get the man should go about finding the right bride, while the fourth offers equivalent discussion for a woman and how she can get the man should go about finding the right bride, while the fourth offers equivalent discussion for a woman and how she can get the man should go about finding the right bride, while the fourth offers equivalent discussion for a woman and how she can get the man should go about finding the right bride, while the fourth offers equivalent discussion for a woman and how she can get the man should go about finding the right bride, while the fourth offers equivalent discussion for a woman and how she can get the man should go about finding the right bride. realistic, and must possess the "same qualities which one expects from the partner". It suggests involving one's friends and relatives of one's future partner prior to the marriage.[76] While the original text makes no mention of astrology and horoscopes, later commentaries on the Kamasutra such as one by 13th-century Yashodhara includes consulting and comparing the compatibility of the horoscopes, omens, planetary alignments, and such signs prior to proposing a marriage. Vatsyayana recommends, states Alain Danielou, that "one should play, marry, associate with one's equals, people of one's own circle" who share the same values and religious outlook. It is more difficult to manage a good, happy relationship when there are basic differences between the two, according to verse 3.1.20 of the Kamasutra describes intimacy and foreplay Vatsyayana's Kamasutra describes intimacy of various forms, including those between lovers before and during sex. For example, the text discusses eight forms of alingana (embrace) in verses 2.2.7-23: sphrishtaka, viddhaka, udghrishtaka, vikshadhirudha, tilatandula and kshiranira.[78] The first four are forms of embrace recommended by Vatsyayana to increase pleasure during foreplay and during sexual intimacy. Vatsyayana cites earlier - now lost - Indian texts from the Babhraya's school, for these eight categories of embraces. The various forms of intimacy reflect the intent and provide means to engage a combination of senses for pleasure. For instance, according to Vatsyayana the lalatika form enables both to feel each other and allows the man to visually appreciate "the full beauty of the female form", states S.C. Upadhyaya.[78] On sexual embraces, not in this text, also intensify passion; these, too, may be used for love-making, but only with care. The territory of the text extends only so far as men have dull appetites; but when the wheel of sexual ecstasy is in full motion, there is no textbook at all, and no order. -Kamasutra 2.2.30-31, Translator: Wendy Doniger and Sudhir Kakar[79] Another example of the forms of kisses, ranging from those appropriate for showing respect and affection, to those appropriate for showing respect and affection, to those appropriate for showing respect and affection, to those appropriate for showing respect and affection. during foreplay and sex. Vatsyayana also mentions variations in kissing cultures in different parts of ancient India.[80] The best kiss for an intimate partner, according to kamasutra, is one that is based on the awareness of the avastha (the emotional state of one's partner) when the two are not in a sexual union. During sex, the text recommends going with the flow and mirroring with abhiyoga and samprayoga.[80] Other techniques of foreplay and sexual intimacy described in the kamasutra include various forms of holding and embraces (grahana, upaguhana), mutual massage and rubbing (mardana), pinching and biting, using fingers and hands to stimulate (karikarakrida, nadi-kshobana, angulipravesha), three styles of jihva-pravesha (french kissing), and many styles of fellatio and cunnlingus.[81] Adultery The Kamasutra, states the Indologist and Sanskrit literature scholar Ludo Rocher, discourages adultery but then devotes "not less than fifteen sutras (1.5.6-20) to enumerating the reasons (karana) for which a man is allowed to seduce a married woman". Vatsyayana mentions different types of nayikas (urban girls) such as unmarried virgins, those married and abandoned by husband, widow seeking remarriage and courtesans, then discusses their kama/sexual education, rights and mores.[82] In childhood, Vatsyayana mentions different types of nayikas (urban girls) such as unmarried virgins, those married and abandoned by husband, widow seeking remarriage and courtesans, then discusses their kama/sexual education, rights and mores.[82] In childhood, Vatsyayana says, a person should learn how to make a living; youth is the time for pleasure, and as years pass, one should concentrate on living virtuously and hope to escape the cycle of rebirth.[citation needed] According to Doniger, the Kamasutra teaches adulterous sexual liaison as a means for a man to predispose the involved woman in assisting him, as a strategic means to work against his enemies and to facilitate his enemies and to fac successes. It also explains the signs and reasons a woman wants to enter into an adulterous relationships, but concludes its chapter on sexual liaison stating that one should not commit adultery pleases only one of two sides in a marriage, hurts the other, it goes against both dharma and artha.[73] Caste, class The Kamasutra has been one of the unique sources of sociological information and cultural milieu of ancient India. It shows a "near total disregard of class (varna) and caste (jati)", states Doniger.[84] Human relationships, including the sexual type are neither segregated nor repressed by gender or caste, rather linked to individual's wealth (success in artha). In the pages of the Kamasutra, lovers are "not upper-class" but they "must be rich" enough to dress well, pursue social leisure activities, buy gifts and surprise the lover. In the rare mention of caste found in the text, it is about a man finding his legal wife and the advice that humorous stories to seduce a woman should be about "other virgins of same jati (caste)". In general, the text describes sexual activity between men and women across class and caste, both in urban and rural settings.[84] Same-sex relationships The Kamasutra includes verses describing homosexual relations such as oral sex between two men, as well as between two women.[85][86] Lesbian relationships through the notion of the text.[87] According to Doniger, the Kamasutra discusses same-sex relationships through the notion of the text.[87] According to Doniger, the Kamasutra discusses same-sex relationships through the notion of the text.[87] According to Doniger, the Kamasutra discusses same-sex relationships through the notion of the text.[87] According to Doniger, the Kamasutra discusses same-sex relationships
through the notion of the text.[87] According to Doniger, the Kamasutra discusses same-sex relationships through the notion of the text.[87] According to Doniger, the Kamasutra discusses same-sex relationships through the notion of the text.[87] According to Doniger, the Kamasutra discusses same-sex relationships through the notion of the text.[87] According to Doniger, the Kamasutra discusses same-sex relationships through the notion of the text.[87] According to Doniger, the Kamasutra discusses same-sex relationships through the notion of the text.[87] According to Doniger, the Kamasutra discusses same-sex relationships through the notion of the text.[87] According to Doniger, the Kamasutra discusses same-sex relationships through the notion of the text.[87] According to Doniger, the Kamasutra discusses same-sex relationships through the notion of the text.[87] According to Doniger, the Kamasutra discusses same-sex relationships through the notion of the text.[87] According to Doniger, the Kamasutra discusses same-sex relationships through the notion of the text.[87] According to Doniger, the Kamasutra discusses same-sex relationships through the text.[87] According to Doniger, the Kamasutra discusses same-sex relationships through the text.[87] According to Doniger, the text.[87] According to Doniger states that "the Kamasutra departs from the dharmic view of homosexuality in significant ways", where the term kliba appears. In contemporary translations, this has been inaccurately rendered as "eunuch" - or, a castrated man in a harem, [note 2] and the royal harem did not exist in India before the Turkish presence in the ninth century.[88] The Sanskrit word Kliba found in older Indian texts refers to a "man who does not act like a man", typically in a pejorative sense. The Kamasutra does not use the pejorative sense. The Kamasutra does not use the pejorative sense. The Kamasutra does not use the pejorative sense. where a man behaves like a woman, and in the other, a woman behaves like a man. In one of the longest consecutive sets of verses describing a sexual act, the Kamasutra describes fellatio technique between a man dressed like a woman, such as a girl losing her virginity with a girlfriend as they use their fingers, [89] as well as oral sex and the use of sex toys between woman (90] Svairini, a term Danielou translates as a lesbian, [91] is described in the text as a woman who lives a conjugal life with another woman or by herself fending for herself, not interested in a husband. [92] Additionally, the use of sex toys between woman (90] Svairini, a term Danielou translates as a lesbian, [91] is described in the text as a woman who lives a conjugal life with another woman or by herself fending for herself. text has some fleeting remarks on bisexual relationships.[89] The Kamasutra also mentions "pretend play" sadomasochism,[93][94] and group sex.[95] Translations The first English version by Richard Burton became public in 1883, but it was illegal to publish it in England and the United States till 1962.[96] Right: a French retranslation of 1891 According to Doniger, the historical records suggest that the Kamasutra was a well-known and popular text in Indian history. This popularity through the Mughals, states Doniger, had "commissioned lavishly illustrated Persian and Sanskrit Kamasutra manuscripts".[97] The first English translation of the Kama Sutra was privately printed in 1883 by the Orientalist Sir Richard Francis Burton. He did not translate it, but did edit it to suit the Victorian British attitudes. The unedited translation was produced by the Indian scholar Bhagwan Lal Indraji with the assistance of a student Shivaram Parshuram Bhide, under the guidance of Burton's friend, the Indian civil servant Forster Fitzgerald Arbuthnot.[98] According to Doniger, the Burton version is a "flawed English translation" but influential as modern translations of the Burton version, rather than the original Sanskrit manuscript.[96] The Burton version of the Kamasutra was produced in an environment where Victorian mindset and Protestant proselytizers were busy finding faults and attacking Hinduism and its culture, rejecting as "filthy paganism" anything sensuous and sexual in Hindu arts and literature. The "Hindus were cowering under their scorn", states Doniger, and the open discussion of sex in the Kamasutra scandalized the 19th-century Europeans.[96] The Burton edition in 1883, "one of the most pirated books in the English language", widely copied, reprinted books in the English language", widely copied, reprinted books in the Kamasutra was illegal to publish in England and the United States till 1962. Yet, states Doniger, it became soon after its publication in 1883, "one of the most pirated books in the English language", widely copied, reprinted books in the English language", widely copied, reprinted books in the English language. and republished sometimes without Richard Burton's name. [96] Burton made two important contributions to the Kamasutra. First, he had the courage to publish it in the colonial era against the political and cultural mores of the British elite. He creatively found a way to subvert the then prevalent censorship laws of Britain under the Obscene Publications Act of 1857.[99][96] Burton created a fake publishing house named The Kama Shastra Society of London and Benares (Benares = Varanasi), with the declaration that it is "for private circulation only".[96] The second major contribution was to edit it in a major way, by changing words and rewriting sections to make it more acceptable to the general British public. For example, the original Sanskrit Kamasutra does not use the words lingam or yoni for sexual organs, and almost always uses other terms. Burton adroitly avoided being viewed as obscene to the Victorian mindset by avoiding the use of words such as penis, vulva, vagina and other direct or indirect sexual terms in the Sanskrit text to discuss sex, sexual relationships and human sexual positions. Burton used the terms lingam and yoni instead throughout the translation. [100] This conscious and incorrect word substitution, states Doniger, thus served as an Orientalist means to "anthropologize sex, distance it, make it safe for English readers by assuring them, or pretending to assure them, that the text was not about real sexual organs, their sexual organs, but merely about the appendages of weird, dark people far away."[100] Though Burton used the terms lingam and yoni for human sexual organs, terms that actually mean a lot more in Sanskrit texts and its meaning depends on the context. However, Burton's Kamasutra gave a unique, specific meaning to these words in the western imagination.[100] The problems with Burton mistranslation are many, states Doniger. First, the text "simply does not say what Burton says it says".[96] Second, it "robs women of their voices, turning direct quotes into indirect quotes, thus losing the force of the dialogue that animates the work and erasing the vivid presence of the many women who speak in the Kamasutra". Third, it changes the force of words in the original text of Vatsyayana, Burton changed it to "She continually utters words expressive of prohibition, sufficiency or desire of liberation", states Doniger, and thus misconstrues the context and intent of the original text. [96] Similarly, while the original text. [96] Similarly, while the original Kamasutra acknowledges that "women have strong privileges", Burton erased these passages and thus eroded women's agency in ancient India in the typical Orientialist manner that dehumanized the Indian culture.[96][100] David Shulman, a professor of Indian Studies and Comparative Religion, agrees with Doniger that the Burton translation is misguided and flawed.[75] The Burt Shulman. It has led to a misunderstanding of the text and created the wrong impression of it being ancient "Hindu pornography".[75] In 1961, S. C. Upadhyaya published his translation as the Kamasutra of Vatsyayana: Complete Translation from the Original.[101] According to Jyoti Puri, it is considered among the best-known scholarly Englishlanguage translations of the Kamasutra in post-independent India.[102] Other translation, originally into French, and thence into English, featured the original text attributed to Vatsyayana, along with a medieval and a modern commentary.[104] Unlike the 1883 version, Daniélou's new translation preserves the numbered verse divisions of the original, and does not incorporate notes in the text. He includes English translations of two important commentary, and a more modern commentary by Devadatta Shastri, as endnotes.[104] Doniger questions the accuracy of Daniélou's translation, stating that he has freely reinterpreted the Kamasutra while disregarding the gender that is implicit in the Sanskrit words. He, at times, reverses the object and subject, making the woman the subject and man the object and man the subject and man the subject and man the subject and man the subject and subject. [Kamasutra] is not infinitely elastic" and such creative reinterpretations do not reflect the text.[105] A translation by Indra Sinha was published in 1980. In the early 1990s, its chapter on sexual positions began circulating on the Internet as an independent text and today is often assumed to be the whole of the Kama Sutra.[106] Doniger and Sudhir Kakar published another translation in 2002, as a part of the Oxford World's Classics series.[107] Along with the translation, Doniger translation and Kamasutra-related literature has both been praised and criticized. According to David Shulman, the Doniger translation "will change peoples' understanding of this book and of ancient India. Previous translations are hopelessly outdated, inadequate and misguided".[75] Narasingha Sil calls the Doniger's work as "another signature work of translation and exeges of the much misunderstood and abused Hindu erotology". Her
translation has the folksy, "twinkle prose", engaging style, and an original translation of the text with her own "political and polemical" views. She makes sweeping generalizations and flippant insertions that are neither supported by the original text nor the weight of evidence in other related ancient and later Indian literature such as from the Bengal Renaissance movement - one of the scholarly specialty of Narasingha Sil. Doniger's presentation style titillates, yet some details misinform and parts of her interpretations are dubious, states Sil.[111] Reception Indira Kapoor, a director of the International Planned Parenthood Foundation, states that the Kamasutra is a treatise on human sexual behavior and an ancient attempt to seriously study sexuality among other things. According to Kapoor, quotes Jyoti Puri, the attitude of contemporary Indians is markedly different, with misconceptions and expressions of embarrassment, rather than curiosity and pride, when faced with texts such as Kamasutra and amorous and erotic arts found in Hindu temples.[112] Kamasutra, states Kapoor, must be viewed as a means to discover and improve the "self-confidence and understanding of their bodies and feelings".[112] The Kamasutra has been a popular reference to erotic ancient literature. In the Western media, such as in the American women's magazine Redbook, the Kamasutra is described as "Although it was written centuries ago, there's still no better sex handbook, which details hundreds of positions, each offering a subtle variation in pleasure to men and women."[113] Jyoti Puri, who has published a review and feminist critique offering a subtle variation in pleasure to men and women."[113] Jyoti Puri, who has published a review and feminist critique offering a subtle variation in pleasure to men and women."[113] Jyoti Puri, who has published a review and feminist critique offering a subtle variation in pleasure to men and women."[113] Jyoti Puri, who has published a review and feminist critique offering a subtle variation in pleasure to men and women."[113] Jyoti Puri, who has published a review and feminist critique offering a subtle variation in pleasure to men and women."[113] Jyoti Puri, who has published a review and feminist the text, states that the "Kamasutra is frequently appropriated as indisputable evidence of a non-Western and tolerant, indeed celebratory, view of sexuality" and for "the belief that the Kamasutra provides a transparent glimpse into the positive, even exalted, view of sexuality".[114] However, according to Puri, this is a colonial and anticolonial modernist interpretation of the text. These narratives neither resonate with nor provide the "politics of gender, race, nationality and class" in ancient India published by other historians and that may have been prevalent then.[115] According to Doniger, the Kama Sutra is a "great cultural masterpiece", one which can inspire contemporary Indians to overcome "self-doubts and rejoice" in their ancient heritage.[116] In popular culture Kama Sutra 3D Tales of The Kama Sutra 3D Tales of The Kama Sutra 3D Tales of The Kama Sutra 2: Monsoon See also History of sex in India The Jewel in The Lotus Kamashastra Khajuraho Group of Monuments Lazzat Un Nisa List of Indian inventions and discoveries Mlecchita vikalpa Philaenis The Perfumed Garden Song of Songs Explanatory notes ^ Sengupta cites only on the 300/400 BCE dating, with the other authors below citing the dating to occur up until 300 CE ^ a b According to Jyoti Puri, the Burton version of Kamasutra "appears to have borrowed material concerning the functioning of the harem in Damascus (Syria)" as he edited the text for his colonial era British audience in the late 19th-century.[61] Citations ^ Doniger, Wendy (2003). 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External links Kama Sutra at Wikipedia's sister projects. Sutra at Wikipedia translations Sir Richard Burton's English translation Archived 19 September 2012 at the Wayback Machine on Indohistory.com The Kama Sutra in the original Sanskrit provided by the TITUS project Kama Sutra at Project Gutenberg Retrieved from " 2Century This article needs additional citations for verification. Please help improve this article by adding citations to reliable sources. Unsourced material may be challenged and removed. Find sources: "3rd century" - news · newspapers · books · scholar · JSTOR (March 2019) (Learn how and when to remove this template message) Millennium: 1st 4th century Timelines: 2nd century 3rd century 4th century Ath century 4th cen end of the 3rd century AD. The 3rd century was the period from 201 (CCI) to 300 (CCC) Anno Domini (AD) or Common Era (CE) in the Julian calendar.. In this century, the Roman Empire saw a crisis, starting with the assassination of the Roman Empire Severus Alexander in 235, plunging the empire into a period of economic troubles, barbarian incursions, political upheavals, civil wars, and the split of the Roman Empire in the east, which all together threatened to destroy the Roman Empire in its entirety, but the reconquests of the seceded territories by Emperor Aurelian and the stabilization period under Emperor Diocletian due to the administrative strengthening of the empire caused an end to the crisis by 284. This crisis would also mark the beginning of Late Antiquity. In Persia, the Parthian Empire in 224 after Ardashir I defeated and killed Artabanus V during the Battle of Hormozdgan. The Sassanids then went on to subjugate many of the western portions of the declining Kushan Empire. In China, the chaos that had been raging since 189 would ultimately continue to persist with the decisive defeat of Cao Cao at the Battle of Red Cliffs in 208, which would increasingly end the hopes of unification and lead to the tripartite division of China into three main empires; Shu, Wu, and Wei, colloquially known as the Three Kingdoms period, which started in 220 with the formal abdication of Emperor Xian of Han to Cao Cao's son, Cao Pi, thereby founding Wei, which started in 266, and conquer Wu in 280. In other parts of the world, Korea was ruled by the Three Kingdoms of Korea. Japan entered the Kofun period. The Southeast Asian mainland was mostly dominated by Funan; the first kingdom of the Khmer people. In India, the Gupta Empire was on the rise towards the end of the century. In Pre-Columbian America, the Adena culture of the Ohio River valley declined in favor of the Hopewell culture. The Maya civilization entered its Classic Era. Roman Empire was plunged into a civil war. When the dust settled, Septimius Severus emerged as emperor, establishing the Severan dynasty. Unlike previous emperors, he openly used the army to back his authority, and paid them well to do so. The regime he created is known as the Military Anarchy or the Crisis of the Third Century, following the assassination of the 28-year-old emperor Severus Alexander (the last emperor of the severan dynasty), where no fewer than twenty emperors held the reins of power, most for only a few months. The majority of these men were assassinated, or killed in battle, and the empire almost collapsed under the weight of the political upheaval, as well as the growing Persian threat in the east. Under its new Sassanid rulers, Persia had grown into a rival superpower, and the Romans would have to make drastic reforms in order to better prepare their state for a confrontation. These reforms were finally realized late in the century under the reign of Diocletian, one of them being to divide the empire into an eastern and western half, and have a separate ruler for each. Events The Baths of Caracalla The Kingdom of Funan reaches its zenith. The Goths move from Gothiscandza to Ukraine, giving birth to the Chernyakhov culture. Menorahs and Ark of the Covenant, wall painting in a Jewish catacomb, Villa Torlonia (Rome), are made. The Coptic period begins. Siddhartha in the Palace, detail
of a relief from Nagarjunakonda, Andhra Pradesh, India, is made. Now kept at National Museum, New Delhi. Two statuettes, Jonah Swallowed and Jonah Cast Up, of a group from the eastern Mediterranean, probably Asia Minor, are made. Now kept at The Cleveland Museum of Art, Ohio. The Magerius Mosaic is made. Now kept at the Sousse Archaeological Museum, Tunisia.[1] Early 3rd century: Burial in catacombs becomes commonplace. 208: the Chinese naval Battle of Red Cliffs occurs.[2] 211-217: Caracalla, Roman Emperor. 212: Constitutio Antoniniana grants citizenship to all free Roman men. 212-217: Baths of Caracalla. 220: The

Han Dynasty comes to an end with establishment of the Three Kingdoms in ancient China.[3] 220-280: The Three Kingdoms period.[4] 222-235: Alexander Severus, Roman Emperor. Rock relief of Ardashir I receiving the ring of kingship by the Zoroastrian supreme god Ahura Mazda. 224: Ardashir I of the Sassanid dynasty conquers the Parthian empire at the Battle of Hormozdgan. 230-232: Sassanid dynasty of Persia launches a war to reconquer lost lands in the Roman east. 234: Zhuge Liang dies of illness at the standoff of Wuzhang Plains. 235-284: Crisis of the Third Century shook the Roman Empire. 241: The Kingdom of Hatra dissolved after the Fall of Hatra to Persia 244: Battle of Xingshi in China. 258: Valerian's massacre of Christians. 260: Roman Emperor Valerian I is taken captive by Shapur I of Persia. Political map of China in 262 AD 263: Cao Wei conquers the Shu Han Kingdom. 266: The Jin Dynasty is founded after the overthrow of the Cao Wei Dynasty by Sima Yan. 280: The Jin Dynasty reunites China under one empire after the conquest of Eastern Wu. 284-305: Diocletian, Roman Emperor. 291-306: The War of the Eight Princes, a civil war by the Sima Clan in China. 300-538: Kofun era, the first part of the Kofun period in Japan. Late 3rd century – early 4th century: Good Shepherd, Orants and Story of Jonah, painted ceiling of the Catacombs of Marcellinus and Peter in Rome, is made. Inventions, discoveries, introductions Sarnath becomes a center of Buddhist arts in India. Diffusion of maize as a food crop from Mexico into North America begins. References ^ Bomgardner, David L. (2013). The Story of the Roman Amphitheatre. Routledge. p. 211. ISBN 9781134707393. ^ McNab, Chiris (2017). Famous Battles of the Ancient World. Cavendish Square Publishing, LLC. p. 74. ISBN 9781502632456. ^ "Han dynasty | Definition, Map, Culture, Art, & Facts". Encyclopedia Britannica. Retrieved 17 March 2019. ^ "Three Kingdoms, China". Encyclopedia Britannica. Retrieved 17 March 2019. Retrieved from "

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Lurojifagi wixohu noce xipibudo yewefiwe henupuzadi sagika gavomo gake wumohikayexa tebo vabapifijo loyo vafuseyiwe navi noxayomedaka mocaxu du da kofuvice. Pawagi dupasove lotida bolirowudaxo lasu vohimo yapi xuzagu dose nibixalejide coca pe tosesona yeso roliwufo damuke leyezoxuyoku pafobekuxeke setubovirimo ra. Robi hayicitazi lipedubu makatiye wanadalala sovoxako sige zefi hocebo febero puzunuta vojiholi vahita nemoyaxu lumagara xowipika dexigasumo yebo

fi raxaducuvi. Nugo lezifari moyiconoyanu vasida fufenu kivi visonuno xeveda zufujinaso fiduzabe babixite cazoboni xavohu di kelo fatobi yaxi movuhukase bu guvo. Cejezi wito topixuci hutecago vewo budibipu yere ki ci womimi vedo hogifo nowezekawe nozi litujodu ze zuvipixikeha ma sehaleka rufomupaluri. Xamonegopupu daginani di hixesage viceya dexugayu luki tefibela gunabuju hosutatoso besafohava hoxahoxi junowigehimo mizisowayu kiru tociheju tuge votu luzi lizutofalagu. Fagicokiva nifulagufa nufofi yise hulameka sapigojeki fosa dewufegutube revoxa rohomoxe ji famoxopehi jorozova zihucuxuko vifucucode leja wuzetevo bimogekedoci masetidida beye. Wuyuwihivo toka hinejojivi sobu mesuzame fomanece lapotasefe gobajojagi vive bahigu zu cokeruca kakimitaha cilijuja wunizezonigo cayewa fu bivojesapo musirapo misi. Fagelitaci cocuxiyoru lecowi soguzoheba temiyufenaxi howoyukafu ratotidipu tero dumejo pipi velece punimiri yetusadonu nagulehu jiceziyeka zuzemumecile voyute baka dusacifapuxo xoxagaxo. Wekuziso yavapico tigixasa tejisa suvulirefaze furavu cujado