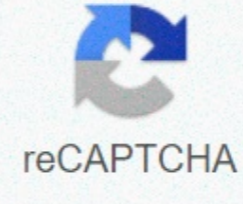




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PDF Hindi (without pictures - 2.8 MB): Download PDF (Right-click and Save-as)PDF in English (Positions depicted in sculpture - 8.3 MB): Download PDF (Right-click and Save-as)English (Illustrated Images - 1.3 MB): Download PDF (Right-click and Save-as) Print versions are available in Flipkart India and Amazon in the US. Lance Dane gives a beautiful explanation of what Kamasutra is all about and why it is important: I believe that not only does Vatsyayana's book come after a series of sacred compilations of the ritual of love making, but it set out essentially two thousand years or more to worship love. He made love a holiday. He touched the sources of love in the twin souls of man and woman. He showed how tenderness, approaching the bodies of a man and a woman, could take co-equals deeper into each other. He promoted the intensity of spontaneous love. He fulfilled a physical union with grace that lifted the human for fear of God. The magical image was dramatised, so it could give power to bring out the offspring and joy. Kamasutra's contents are shown below, together with a rough translation of the various parts and parts of the text. In total, there are seven parts in the text, each of which is a book, and each book has several sections. Kamasutra PDF Book Contents Book Book I Sadharana or General Principles: This book is more of a general introduction and contains 5 parts. Part I Study shastras Part II Dharma, artha and kama Part III Study of the arts and sciences Part III Man-about-town Part V Features go-between (messenger) Book II This book essentially involves Samprayogika or love play and sexual union. This refers to many aspects of making love quite uncandidly and has 10 parts! Part I Sexual Union Part II Embrace Part III Kiss Part IV Pressing and various nail-marks Part V bite Part VI Sexual strength and intensity Part VII Acting man Part VIII Oral Congress Part IX Beginning and End of Congress Part X Kanyasamprayuktaka: Courtship and Marriage Volume III This part deals with the aspects of engagement and marriage. It's 5 parts and gives a lot of tips to court a woman and win her over. Later in the book, Vatsyayana also gives clues as to how a woman can win over a man. There are two parts in the book. He looks at seducing other women! Part I Bharyadhikarika, female commitments woman oldest and younger women Part II Paradarika, seducing women others Book V This book is 6 parts and deals with different ways and wiles for both men and women, and how you can determine whether the opposite member is interested in them. Part I Male and female characteristics Part II Dating Part III Finding out emotions Part IV Commitments go-between Part V Behavior king part VI Behavior of ladies book VI This part looks at quite different topics and has 6 parts. Part I Vaishika, prostitute Part II Beguiling the right man Part III Life as a woman Part IV Means to acquire wealth Part V Special Benefits Part VI Gains and Losses Vii the last part looks at making the body beautiful and other ways of sexual pleasure and satisfying sexual pleasure. It is called Aupanishadika, secret love, extraneostimulation and sexual forces Part I Decorating the body part II Regarding masculinity in the importance of the Kamasutra Book Truly, when one listens to the wisdom set by Kamasutra, we see that sage Vatsyayana showed a tremendous understanding of the relationship between east and bench, inner man and woman in every person. This is the basis for tantric principles, and is the foundation of tantra – to unite the division inside to experience an alliance or yoga with the divine. Sanskrit literature is full of examples of this union. From Kalidas poems to Patanjali yoga sutras, all are metaphors of divine union, sometimes represented through yoga and spiritual practice, and sometimes through bhoga or earthly activities. Indeed, each action was an opportunity to move forward on the way to the moksha or mukti, the ultimate liberation that was one of the most important, and in fact, the ultimate goal of Hinduism. Spirituality and joy were no different from the Hindu way of life. They were just two sides of one coin. Comparing this dryness of Western literature and its seemingly antiseptic view of human sexual behavior, we see an astonishingly liberated and enlightened view of sexual harassment in the east. Lance Dane, who wrote one of the best comments about Kamasutra by the West, has a lot to say about this fact. He says in his book about Science kama Shastra: We learn from the profound grasp of the ingenious Vatsyayana's inner man-to-woman relationship, who lived sometime in the midst of a classic Renaissance during the Christian centuries. The unabashed straightforwardness of his sexual relationships, the subtlety of his feelings, mood and perception of emotion, the delicateness of the nuances of love rendered by the mind, freed from all fears, inhibitions and clumsiness towards an accepting routine society, are rarely seen in any civilization. It's almost the same as when this sage shared a new kind of perception of poetry with unobtrusive feelings, which the Gupta bards were bringing to their creations with their awareness of life's action and conflict and stress on earth, here and now, in the flesh and blood, in search of harmony. The strange thing is that we don't feel shock when we're being ushered into the heart of the privacies of sex from an obviously non-sexual context in our daily lives. There is no titillating reaction. And no titillation of Western eroticism, a romantic writer's insidious approach to elaborate guilt-conscious masturbation, or sudden attacks on rape pressure excavated by violence, himself emerges from the long-running repression through the original legend of Adam and Eve eating fruit and

turned out out in the garden of Eden. There's no sign of the brothel's boring soulless life. Kamasutra's translations in this view are no different from Dane Vatsyayana Kamasutra's previous translators, including Forster Fitzgerald Arbuthnot and his collaboration with nineteenth-century Richard Francis Burton. Burton was the founder of the Kama Shastra society, which translation of the 1900 Benares and The University of Chicago, private turnover only thanks to the British Obscene Publications Act of 1857, which could have led to a prison sentence. Indians of that era, Bhagwan Lal Indraj and Ananga Ranga also showed this enlightened stance, as did twentieth-century Frenchman Alain Daniélou. Jayamangala Yashodhara, 13. Dane, however, stands out from these translations, providing a historical context for understanding the text and comparing it to traditions elsewhere in the world. He asks: How is it that in this book of all books about sex, we do not feel the surprise of meeting four eyes, penetration of linga yoni and blocking two separate organisms to embrace? Why are the trade unions recommended by Vatsyayana different from the kind of fierce connection that takes place in complete ignorance of each other's feelings and denial of body souls by those who are ashamed of the dream? Arab, Anatolian and Egyptians again appeared as the mother goddess of another Isis, Ishrti and Naked. But the picture is more abstract than concrete. In the early empires of the Giants, Babylonians and Pharaohs, in the cults led by the King of God, the ritual restricted people's freedom to express themselves by worshipping sex on the altar of the temple. But outside the shrines, people used secret practices, developing sub myths about their unsung desires, spontaneously freeing their body souls. In our Indian civilization, the mother goddess began to become more and more personalized as yoni, as we see it in the figurines of Ahichchatra, Kausambi, Nevasa, Bhita, Pataliputra, and soon she appears with her companion, as in the human couples who have fallen in love with the terracotta of Mauryan and Sunga. The exuberant poetry of Kamasutra and Hindu Sanskrit literature Rigveda seems to have explored the myth of world creation. Desire, then arose, at the beginning inside Desire, which was the earliest seed of the spirit, the bond is non-assuming, discovered seeking its heart wisdom. In Upanishads imagery was more specific. Mating between a man and a woman became a sacred sacrifice: a woman is a fire, fuel in her womb, an invitation to smoke a man, a door is a flame, an entrance embrace, a spark of joy. In this fire, the gods make up the sacrifice of the victim, the victim that is forward of the child. (Brihadaranyaka Upanishad) In Bhagavad Gita, Krishna declares: I am kama to procreates. India's two great epics, Ramayana and the Mahabharatas, which once again create images of what men and we should be, we see people's spontaneous urges for free love and the worship of gender symbols as sources of self-execution, which have been transformed into a prescribed ritual as part of the Hindu Dharmist order. Dane explains: The dominant strain of the upper hierarchies of Aryan culture preferred the poems of the beginning of the universe to the earthly images of the naked goddess, which they had seen among the dravidians. And with their verbal ejaculations praising the beautiful Usha, the adoring words of Urvashi and the excitement of seeing, Nriti, a dancer who gently bares her breasts, had a stake in Brahminical precepts led to a complex ritual of symbolic chants of holy Sanskrit language. These usual repetitions had for centuries become slokas, verses, increasingly rigid. Dasyus's box order had ironed out different ways of life. High-fruited super-consciousness fiction led to Mount Kailashi in the mist. Below, Dasyus secretly worshipped the Goddess of the Mother. She was called Lajja Gauri, a shy woman, and her head cut off, replaced by leaves, reptiles and red mercury oxide on her chest, and prayed for the children in forest shrines, away from the vigilance of the high priests. Who wrote Kamasutra? Kamasutra was probably the first to put the writing in the third century before Christ, during the Mauryan period. At this time, some great sages seem to be interested in love and sexuality, inseparable aspects of family life. Vatsyayana probably did not write Kamasutra herself. Making love was alive and well in India long before him. But he combined many different texts into one casing. Vatsyayana herself clearly says this in the first chapter of the book: Greetings to Dharma, Arthale and Kamale. At first, the Lord of Beings created men and women, and in the form of commandments, a thousand chapters established rules to regulate their existence against Dharma, Artha, and Kama. Some of these commandments, namely those treated with Dharma, were written separately by Swayambhu Manu; Those involved in Artha were drafted by Brihaspati; and the people named kamale explained Mahadeva's follower, Nandikeshvara, in a thousand chapters. Now these kamasutrads, love aphorisms, wrote Nandikeshvara in a thousand chapters, reproduced by Shvetaketu, the son of Uddalaka, abbreviated in the form of five hundred chapters, and this work was again similarly reproduced in abbreviated form, 150 chapters, Babhravya, resident of Panchala, south of Indraprastha [Delhi]. These 150 chapters were put together under seven heads: Sadharana, general principles Samprayogika, love game, sexual union Kanya Samprayuktaka, and marriage bharyadnikarika, wife paradarika, seducing women others Vaishika, prostitute Aupanishadika, secret lore, extraneous stimulation and sexual power. The book Vaishika, the sixth title in this work, was separately explained by Dattaka at the request of the courtesans Pataliputra, Patna. Similarly, Charayana explained the first title. The other subjects were dealt with separately accordingly: Suvarmanabha — Ghotakamukha — III book Gonardiya — Book III Gonikaputra — Volume V Kuchumara book — Volume VII Thus, the work written in parts by the various authors was almost unavailable, and since the parts explained by dattaka and others concerned only the specific strands of the subject to which each part was related. , and since babhravya's original works were difficult to acquire because of its length, Vatsyayana consisted of a small volume of his work, which was abstract from all the works of the abovementioned authors. The tradition of Kamasutra Apart from the modest avowal that he was just later a compiler, Vatsyayana tried to celebrate his work with the joys of love between a man and a woman. KamasutraBut there is no doubt that the art of love was thought based on the very old days. Nandikeshvara thousands of chapters may have been taught as ancient customs thousands of years before Christ. Five hundred chapters of Shvetaketu from Nandikeshvara a thousand chapters may have been put down before the time when Chandogya and Brihadaranyaka Upanishad were drafted just before the seventh century B.C. The story goes that the young Brahmin Shvetaketu went to a seminar held in Kuru-Panchalas, somewhere near Indrashapta and lost the argument he had with Kshatriya named Pravahana Jaivali. Inappropriate, he asked his father about the problem, frequent Uddalaka. Uddalaka did not know the answers and humbly asked Jaali to guide his son Shvetake. Jaival then became a guru of the young Brahmin and taught him many things, including everything he knew about the relationship between a man and a woman. Uddalaka himself seems to be interested in this topic and has been referred to as Brihadaranyaka Upanishad as the authority of sex relations. For those who find it strange that rishis were commenting on sexuality, it should be noted that in ancient India, saints and wise men were not limited to knowing that only shastras. They were owning and demanding all sorts of knowledge. Indeed, there is a whole tradition of Kama Shastra or texts related to love and sexuality before Vatsyayana. He mentions the Babhravya composite, known as Kama-Patha, from Rigveda, who was the author of Panchala, south of Indraprastha, to whom he owed a large part of his information. Dattaka, called specialist courtesans, was probably Nagaraka pataliputra, a more frequent house of courtesans, as lived in every capital in the early days, an institution of elegant women who taught good manners and civilized art to young princes and nobles. Vatsyayana respectfully mentions its debt to other scholars such as Kuchumara, Gonikaputra and Ghotakamukha. Based on the names of these ancient wise names, Vatsyayana puts emphasis on the solemnity of the subject on which she had begun to work. Is Kamasutra part of the Hindu Dharma? In the first part of her book challenges those who said that Kama is a topic not suitable for discussion. Vatsyayana writes: Some learned men say that if Dharma is involved in things not included in this world, it is appropriately processed in the book But Kama is a thing that is practiced, even brute creation, and that is found everywhere, does not need any work on the subject. After this position, he confirms: ... Sexual intercourse is a matter of depends on the man and woman requiring the application of appropriate means by them, and these tools must be learned from Kama Shastra. The lack of the right tools, which we see in brutal creations, is due to the unbridled and present women among them who are only suited to sexual interlrying at certain seasons and not more, and their intercourse is not preceded by any thought. He responds to other challenges: Materialists in Lokayatika believe that a pigeon is better than a peacock tomorrow, is against religious precepts because their practice can bring fruit or may not be fruitful at all. Vatsyayana replies: This is not the case. For many other reasons. ... We can see that the seed is thrown into the ground with the hope of future crops. Another objection to the debate in Kama is: Those who believe that fate is the main beneficiary of all things say that we should not exert ourselves to acquire wealth, because sometimes we are not acquired, although we try to get it, while other times comes to us ourselves without any pressure on our share. Vatsyayana replies: It is not right to say so. A person who does nothing doesn't enjoy happiness. In addition, he says: ... are those who tend to think that Artha is the main object that is obtained. Pleasures should not be sought, because these are obstacles to the practice of Dharma and Artha, both of which are better than both, and and also not like merit. Pleasures also bring human stress and contact low people; they force him to commit unjust acts and create purity in him; they make him regardless of the future and encourage carelessness and relief. Vatsyayana replies: This objection cannot be are therefore equally necessary, because pleasures are necessary for existence and body well-being as food. In addition, these are dhama and artha results. Therefore, pleasures should be followed with moderation and caution. No one avoids cooking because there are beggars asking for it, or sowing seed, because there are animals that destroy corn when it grows up. After these explanations, which determine the role of male and female within the Hindu Dharma, Vatsyayana brings together as many facts as possible for sex in creative human activity, dependent on the impulse of love between man and woman. There is no distinction between holy love here, as is the one in Europe. All love is sacred, whether it's between a couple, married according to vedariitus, to go around the fire, or gandharhar marriage to the flying spirits (I marry you, you marry me), or another woman if the desire to become one of them is between them. Vatsyayana stresses the view of her predecessors: No girl other than a loved one should marry.

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