

Courtesans Text Only

By the end of the century, Lin had risen to prominence in Shanghai's courtesan circles; she remained active until 1921. During her career, she presented an extravagant persona that included opulent clothing and heavy make-up, and received extensive coverage of her fashion and relationships. Newspapers presented her as a "bad girl" who crossed class lines and became a concubine to clear her debts. At the same time, Lin was framed as an icon of Shanghai's courtesan culture, such that an announcement for courtesan elections in 1917 was issued in her name.

History In the 15th century, the courtiers of the Papal court developed the custom of hiring female escorts to accompany them in court life. As the Papal courtiers were clerics who were banned from marrying, the women they consorted with could not be marriageable, but at the same time, they must be educated and know their etiquette to be able to converse and participate in formal court life. This was the development of a new class of prostitutes in Christian Europe: the courtesan, which then spread from Rome to other parts of Europe, and Imperia was to become the first famous representative of this new type of prostitute. Courtesans by custom kept a main client as a steady supporter, while in addition openly entertaining others as temporary clients.

List of works

List of prostitutes and courtesans of antiquity Images of Hermes which stood in a row in the Athenian The following is a list of prostitutes and courtesans of antiquity mentioned by ancient sources. The following is a list of prostitutes and courtesans of antiquity mentioned by ancient sources

== Interpretation ==

List of works by Lucian Fowler, four volumes (Oxford University Press, 1905) Selections Chattering Courtesans and Other Sardonic Sketches translated by Keith Sidwell (Penguin Classics A list of works by Lucian (c. AD 125 – after AD 180), who wrote in Ancient Greek

Earlier scholars identified the flower she presses to her breast as orange blossom or bergamot, symbol of marriage and fidelity, and claimed the subject as Caterina Campi, wife of Caravaggio's friend Onorio Longhi. Caravaggio scholar John Gash, however, identifies the flowers as "definitely jasmine", symbol of erotic love, and therefore more suitable to a courtesan than to a respectable married woman. The portrait belonged to Caravaggio's patron, Marchese Vincenzo Giustiniani, and the 1638 inventory of the Giustiniani collection lists a "portrait of a courtesan named Fillide", identified by modern scholars as Fillide Melandroni. But the commissioner was Fillide's client nobleman Giulio Strozzi to whom she bequeathed the painting in her will of October 8, 1614.

The term oiran originated in Yoshiwara, the red light district of Edo in the

1750s, and is applied to all ranks of high level courtesans in historical Japan. 0f12b2778b

Shunga Courtesans also form the subject of many shunga. Utamaro was particularly revered for his depictions of courtesans, which offered an Shunga (春画) is a type of Japanese erotic art typically executed as a kind of ukiyo-e, often in woodblock print format. Portuguese foreigners. While rare, there are also extant erotic painted handscrolls which predate ukiyo-e. Translated literally, the Japanese word shunga means picture of spring; "spring" is a common euphemism for sex 0f12b2778b

Shunga, as a subset of ukiyo-e, was enjoyed by all social groups in the Edo period, despite being out of favor with the shogunate. The ukiyo-e movement sought to idealize contemporary urban living and appeal to the new chōnin class. Shunga followed the aesthetics of everyday life and widely varied in its depictions of sexuality. Most ukiyo-e artists made shunga at some point in their careers. 0f12b2778b

Gaṇikā In the Kamasutra, ganikas are dubbed "courtesans de luxe", distinguishing them from other prostitutes such as vasyas. According to Indian historian Moti Chandra, gaṇikā occupied the highest place in the hierarchy of courtesans. In the Kamasutra, ganikas are dubbed "courtesans de luxe", distinguishing Gaṇikā (Devanagari: गणिका) is the Sanskrit term for a courtesan in Ancient India, with earliest reference in the Vedic period. Sanskrit term for a courtesan in Ancient India, with earliest reference in the Vedic period 0f12b2778b

Lin Daiyu (courtesan) 1865 – 1925) was a Chinese courtesan active in Shanghai during the Qing dynasty and early Republic of China. These courtesans were collectively styled after Lin Daiyu (Chinese: 林黛玉; pinyin: Lín Dàiyù, c. Shanghai's four most prominent courtesans, a list that also included Lu Lanfen, Jin Xiaobao, and Zhang Shyu. Many things about her early life are unknown, including her birth name and place of birth; her professional name was taken from the character in Cao Xueqin's novel Dream of the Red Chamber 0f12b2778b

== Historical background == 0f12b2778b

Courtesan of Japanese courtesans included the oiran class, who were more focused on the aspect of entertainment than European courtesans. Courtesans or dancers of A courtesan is a prostitute with a courtly, wealthy, or upper-class clientele. Historically, the term referred to a courtier, a person who attended the court of a monarch or other powerful person 0f12b2778b

Portrait of a Courtesan (Caravaggio) It was destroyed in Berlin in 1945 and is known only from photographs. Painted between 1597 and 1599, it has been suggested that the portrait represents the courtesan Fillide Melandroni as the goddess Flora. portrait represents the courtesan Fillide Melandroni as the goddess Flora. Earlier Portrait of a Courtesan (also known as Portrait of Fillide) was an oil on canvas painting by the Italian Baroque painter Caravaggio. It was destroyed in Berlin in 1945 and is known only from photographs 0f12b2778b

== Terminology == 0f12b2778b == History == 0f12b2778b

Oiran Divided into a number of ranks within this category, the highest rank of oiran were the tayū, who were considered to be set apart from other oiran due to their intensive training in the traditional arts and the fact that they lived and worked in Kyoto, the political capital of Japan, which remained the cultural heart of the country when the seat of political power moved to Tokyo. high-ranking courtesans in comparison to all the courtesans listed in one area: 13 tayū were registered in Shimabara out of 329 registered courtesans 7 tayū Oiran (おいらん) is a collective term for the highest-ranking courtesans in Japanese history, who were considered to be above common prostitutes (known as yūjo (遊女, lit. 'woman of pleasure')) for their more refined entertainment skills and training in the traditional arts. Though oiran by definition also engaged in prostitution, higher-ranking oiran had a degree of choice in which customers they took 0f12b2778b

== Biography == 0f12b2778b According to the Kamasutra, to become recognized as a ganika, a woman had to master the sixty-four arts of Kalā, which include musical, performing, visual arts, writing, architecture, clairvoyance, and chemistry. After earning the title of ganika, she was revered as the most virtuous, beautiful, and luxurious of all courtesans. She would use these arts to entertain rulers, princes, and other wealthy patrons on religious and social occasions. 0f12b2778b The services of oiran were well known for being exclusive and expensive, with oiran typically only entertaining the upper classes of society, gaining the nickname keisei (lit. 'castle toppler') for their perceived ability to steal the hearts and match the wits... 0f12b2778b Some of the works are probably not by Lucian. Those whose attribution is almost certainly wrong are listed at the end. Other works whose authenticity is disputed are marked "[?]". Four works whose genuineness was once questioned but are now generally believed to be by Lucian are marked with an asterisk. 0f12b2778b == Greece and Rome == 0f12b2778b The order of the works is that of the Oxford Classical Texts edition. The English titles are taken from Loeb (alternative translations are sometimes given in brackets). The traditional Latin titles have also been given. 0f12b2778b Ganikā refers more to a courtesan who is cultured, educated, and skilled in the arts, distinct from a prostitute. Indian tradition has categorized and clearly distinguished between the two. Nagarvadhu was a royal courtesan, known as the "bride of the city", chosen only by the most beautiful and most skilled courtesan in dance. Rajnartaki refers to a female court dancer. Roopjiva... 0f12b2778b

Imperia Cognati She has been considered the first celebrity of the courtesan class which emerged in Rome in the late 15th century. She has been considered the first celebrity of the courtesan class which Imperia Cognati (also called Imperia La Divina, meaning Imperia The Divine; also, The Queen of Courtesans, 3 August 1486 – 15 August 1512) was a Roman courtesan. The Queen of Courtesans, 3 August 1486 – 15 August 1512) was a Roman courtesan 0f12b2778b

Fillide figured prominently in Caravaggio's work in the closing years... 0f12b2778b Life with romance, comedy, intrigue and a political subplot detailing the overthrow of the city's despotic ruler by a shepherd, the play is notable among extant Sanskrit drama for its focus on a fictional

scenario rather than on a classical tale or legend. Mr̥cchakaṭika... 0f12b2778b In European feudal society, the court was the centre of government as well as the residence of the monarch, and social and political life were often completely mixed together. Prior to the Renaissance, courtesans served to convey information to visiting dignitaries, when servants could not be trusted. In Renaissance Europe, courtiers played an extremely important role in upper-class society. As it was customary during this time for royal couples to lead separate lives—commonly marrying simply to preserve bloodlines and to secure political alliances—men and women would often seek gratification and companionship from people living at court. In fact, the verb 'to court' originally meant "to be or reside at court", and later came to mean "to behave as a courtier" and then 'courtship', or "to pay amorous attention to somebody". The most intimate companion of a ruler was called the "favourite". 0f12b2778b In Renaissance usage, the Italian word cortigiana, feminine of cortigiano ("courtier"),... 0f12b2778b

Mr̥cchakatika Despite their mutual affection, however, the couple's lives and love are threatened when a vulgar courtier, Samsthānaka, also known as Shakara, begins to aggressively pursue Vasantasenā. (Simuka) are drawn from the mundane world. It is peopled with gamblers, courtesans, thieves, and so on. The play is set in the ancient city of Ujjayini during the reign of the King Pālaka, near the end of the Pradyota dynasty that made up the first quarter of the fifth century BCE. The protagonist of the play, Cārudatta, does not Mr̥cchakatika (Sanskrit: मृच्छकटिकम्, romanized: Mr̥cchakaṭikam), also spelled Mr̥cchakaṭikā, Mr̥cchakatika, Mricchakatika, or Mrichchakatika (The Little Clay Cart) is a ten-act Sanskrit drama attributed to Śūdraka (Simuka), an ancient playwright who is possibly from the 5th century CE, and who is identified by the prologue as a Kshatriya king as well as a devotee of Shiva who lived for over 110 years. The central story is that of a noble but impoverished young Brahmin, Sanskrit: Cārudatta, who falls in love with a wealthy courtesan or nagarvadhu, Sanskrit: Vasantasenā 0f12b2778b

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