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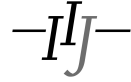
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# The Human Character Types in Ancient India

## *A Study in the Transmission of Knowledge between Genres in Early Sanskrit Literature*

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### Abstract

This paper is a study of the transmission and assimilation of ideas and motifs in different types of Sanskrit literature in ancient India. I examine the classification of both male and female character types in three different Sanskrit literary genres: Jyotiḥśāstra, Āyurveda and Nāṭyaśāstra. The results of the study indicate that the list of male character types offered in the early Jyotiḥśāstra treatise of Garga (*Gārgīyajyotiṣa*) dating from the beginning of the Common Era contributed in part to the formulations in Āyurveda and formed the basis of the version in the *Nāṭyaśāstra*. Early āyurvedic treatises expanded the list and organised the male character types according to the Sāṃkhyan guṇa-theory, and the *Nāṭyaśāstra* further increased the animal similes of Garga, changed the gender emphasis from male to female, and used Kāmaśāstra as the genre for introducing the catalogue of female character types into dramaturgy.

### Keywords

*Nāṭyaśāstra* – Jyotiḥśāstra – *Gārgīyajyotiṣa* – Āyurveda – *puruṣaśrīlakṣaṇa* – physiognomy – Kāmaśāstra – character types – knowledge transmission

## 1 Introduction

My purpose in this paper is to examine the classification of human character types (*sattva*) in three different, but clearly related early Indian didactic literary genres (*śāstras*): Jyotiḥśāstra, Āyurveda and Nāṭyaśāstra. Furthermore, I shall try to explain the process of knowledge transmission and assimilation that took place between them.<sup>1</sup>

The versions from the astral sciences all share both a common presupposition that human character types can be classified according to different forms of beings, mainly animals, and the same basic omen type of grammatical structure of protasis and apodosis, expressed in different ways. Moreover, they have the same basic function: identifying human character types in order to facilitate sexual union leading to progeny. In the case of the *Nāṭyaśāstra*, the portrayal of female character types on stage rests on a fundamental erotic foundation. As far as I am aware, this special type of physiognomic omen literature devoted to human character types occurs first in Indian versions beginning from about the first century BCE to the first century CE.

Since the analysis of the versions of human character types in the branch of the Indian astral sciences, known as physiognomics, and in medicine has already been discussed in detail, I shall focus on the version found in Indian Dramaturgy (*Nāṭyaśāstra*) and try to show that it relied on formulations found in the early sources on Indian physiognomy.<sup>2</sup> The paper concludes with an appendix entailing the critical reading and translation of the Sanskrit text of *Nāṭyaśāstra* 22.100–145, which is the section of omens pertaining to female character types. In this way, a critical reading of the different versions of both the male and the female types is now available to the reader.

The discussion will involve first an analysis of the omen-based, protasis-apodosis structure of each formulation in order to trace the different strands that have gone into the compilation of each version. Next, I shall compare the lists of character types from each of the three principal sources in order to establish a common core of male types which informed the female types in the

1 The Sanskrit word *sattva* can have different meanings according to context, but here I take it in the sense found in the physiognomic omen literature of early Jyotiḥśāstra. For a comprehensive study of the literature of physiognomy and its development over time, see Zysk (2016).

2 The set of physiognomic omens goes by the name of “The marks of women and men” [-(*puruṣa*-)*strīlakṣaṇāni*] as part of the early Jyotiḥśāstra, but later received its own Śāstric title, “The knowledge system derived from Samudra” (*sāmudraśāstra*). Both are listed in the manuscript catalogues as a subset of Jyotiḥśāstra. See Zysk (2016): 1, 8–20; 2, 547–553.

*Nāṭyaśāstra*. To the core female types then were added others, some of which may derive from other extra-Indian sources.

### 1.1 *Literary Contexts for the Presentation of the Character Types*

In my earlier study, I discussed the version of the male character types in the Jyotiṣa-compilation of Garga, the *Gārgīyajyotiṣa*, in relationship to constructions occurring in the early āyurvedic treatises of the *Caraka Saṃhitā* (CaŚā 4.36–40) and *Suśruta Saṃhitā* (SuŚā 4.81–95) in order to demonstrate that there existed a relationship between the medical and prognostic traditions in ancient India. But, unlike the Jyotiṣa formulation of Garga, the medical version was structured around a discussion of three types of character (*sattva*), modelled on the early Sāṃkhya concept of the three qualities (*guṇa*), so that a man's character was genuine/harmonious (*śuddha/sāttvika*), energetic (*rājasa*) or lethargic (*tāmasa*). This Indian construction resembles the different moods based on the humours in early Greco-Roman medicine.

Beginning with Garga's *Gārgīyajyotiṣa*, an omen series devoted to male character types also occurs at the end of the chapter on human marks (1.88–111), where eleven kinds of men are identified based on their character (*sattva*) and illustrated through animal similes. The prognostic and medical versions represent the earliest formulations of human types found in Indian literature. A somewhat later formulation occurs in a detailed presentation of the women's marks (*strīlakṣaṇāni*) in the Jyotiṣa section of the *Bhaviṣyapurāṇa* (1.28.33–43). It is an example of the application of a male paradigm to females, where the animal types are found in the feminine gender. The two versions are related by their common Jyotiṣa context, but differ in terms of the specification of gender. A further use occurs in the Indian dramaturgical text of the *Nāṭyaśāstra* through the medium of Kāmaśāstra. The late purāṇic version, being the more recent one, is inconsequential in the formation of the section of the *Nāṭyaśāstra* and a direct descendent of Garga. We begin therefore with a discussion of the context of Bharata's formulation.

### 1.2 *The Context of the List of Female Types in Nāṭyaśāstra 22.100–145*

The *Nāṭyaśāstra* is a text on early Indian aesthetics that focusses on theatre and dramatic performance. It is attributed to a certain Bharatamuni and was composed and compiled over a period of several centuries from the 5th century BCE to the 7th century CE, but its core structure probably took shape between the 2nd century BCE and the 2nd century CE.<sup>3</sup> It, therefore, falls within the gen-

3 Natalia Lidova (2014): 1.

eral time-frame for the earliest texts on Indian medicine (*āyurveda*) and Astral sciences (*jyotiḥśāstra*), both of whose systems of knowledge are considered to be auxiliary sciences in the *Nāṭyaśāstra*.<sup>4</sup> This encyclopaedia of dramaturgy, Kapila Vatsyayan explains, belonged to a community of artists, poets, musicians and actors, who held the same world view.<sup>5</sup> It was composed and assimilated at a time of fertile intellectual development that involved both science and the arts, and the interplay between them, and included the knowledge of certain aspects of Yona/Yavana or Indo-Greek art and science.

Chapter twenty-two of this work deals with common human representation (*sāmānyābhīnaya*), which Manomohan Ghosh calls the “basic representation” in dramatic performance, or how actors should act in order to transmit their minds’ intentions.<sup>6</sup> In large part, it deals with the relationship between the mind and the body with illustrations on how they should work together in different situations. In the case of the portrayal of women, it lists twenty-three female character types, explained through the medium of the man-woman relationship represented in the context of early Indian eroticism. In this way, we can understand that the women’s roles on stage were the portrayal of the different female members of courtly harem or the women’s quarters (*antaḥ-pura*). Moreover, the section in the *Nāṭyaśāstra* represents one of the earliest references to Indian eroticism (*kāmatantra*).<sup>7</sup>

Like the earlier prognostic and medical versions that emphasise the importance of character (*sattva*), Bharata states that basic human representations in acting depend on speech, the movement of the limbs, and character (*sattva*), and stresses that the whole of dramatic art is established in character.<sup>8</sup> As in Garga, where character (*sattva*) is the principal apodosis in the omen-formulations of the man’s marks, Bharata’s insistence that character or behaviour should be portrayed through an actor’s bodily representations links his understanding to a core set of assumptions about character (*sattva*) found principally in *Jyotiḥśāstra*.

4 Vatsyayan (1966): 18–24.

5 Ibid, 6–9, 28.

6 Ghosh (1956): 1, 440–482. More recently, Bansat-Boudon renders the compound as “homogeneous acting” [Bansat-Boudon (1990): 68] and in French “jeu homogène” [Bansat-Boudon (1997): 199].

7 Vatsyayan (1966): 83–86.

8 At Nś 22.1, Abhinavagupta explains that the chapter deals with the human representations (*abhīnaya*) for the purpose of training the poet and the actor (*kavinaṭaśikṣārtham*); and that these common bodily expressions derive from speech, the movement of the limbs, and character.

Bharata classifies dramatic expression from best to worst as that having an abundance of character (*sattvātirikta*), that having an even amount of character (*samasattva*), and that having no character (*sattvahīna*).<sup>9</sup> This three-fold division of the qualities of performance could well look in part to the *guṇa*-theory for its basic formulation.

Bharata specifically puts character in the context of poetry and drama by explaining how it is to be portrayed on stage, using *rasa*-theory:

Character begins as not manifested, for it is recognised as relying on the emotion (*bhāva*) accompanied with feeling (*rasa*) at the appropriate point (on the body), (but is noticed by the audience) through the (actor's) manifest qualities (*guṇa*) such as horripilation and tears.<sup>10</sup>

During his long-winded discussion, Bharata introduces the term *lakṣaṇa* into the explanation of basic human expression. K.D. Tripathi [2001 (1988)] has already discussed the term at length and shown that its basic meaning is “mark” or “sign,” but that in *Nāṭyaśāstra* it takes on a specialised meaning akin to adornment (*alaṅkāra*). According to Bharata, therefore, a drama consists of thirty-six *lakṣaṇas* or kinds of adornment (NŚ 15.227 and 16.1–4).

In the context of basic human expressions, *lakṣaṇa* has the more general meaning of “bodily mark,” which appears to be a specific reference to the system of human marks [(*puruṣa*)-*strīlakṣaṇāni*], first found in the *Gārgyājyotiṣa*. He explains that it is of two types: “regular,” which is inside (*ābhyantara*) [the system of] human marks (*lakṣaṇa*), and “irregular” which is outside (*bāhya*) the system.<sup>11</sup> For him, then, the regular marks are those found within the sys-

9 NŚ 22.2.

10 NŚ 22.3:

*avyaktarūpaṃ sattvaṃ hi vijñeyaṃ bhāvasaṃśrayam/  
yathāsthānaraśopetaṃ romāñcāsrādībhir guṇaiḥ||*

For an excellent discussion of *rasa*-theory in dramaturgy from the perspective of a professor of speech, familiar with the appropriate Sanskrit texts, see Wallace Duce (1963): 249–254.

11 NŚ 22.78:

*lakṣaṇābhyantaravād dhi tad ābhyantaram iṣyate/  
śāstrabāhyaṃ bhaved yas tu tad bāhyam iti bhanyate||*

*lakṣaṇābhyantaravād dhi] c lakṣaṇābhyantaram yasmāt. -tvād dhi] KSS 1 -tvādi. tad ābhyantaram iṣyate] c tasmād ābhyantaram smṛtam. tad ābhyantaram] ḍ, KSS 1 tad ābhyantaram. śāstrabāhyaṃ bhaved yas tu] c śāstrārthabāhyabhāvā(t tu). tad bāhyam iti manyate] c bāhyam ity abhidhīyate. manyate] ḍ, KSS 1 saṃjñitam; bh viśrutam; Unni (3:651) manyate.*

NS 1 has a different reading for this verse:

tem of human marks and thus appropriate to the *Nāṭyaśāstra*.<sup>12</sup> Only those who are untrained and unlearned in the principles and practices of dramaturgy use expressions that are outside the system.<sup>13</sup> In this way, Bharata explains that his principal source for the notion of bodily mark or sign (*lakṣaṇa*) is the textbooks on human marks, which later became known as *Sāmudrikaśāstra*.<sup>14</sup> Bharata, therefore, appears to include among his sources precisely the physiognomic

*lakṣaṇābhyantaram yat syāt tamodāra* (NS 2: *tadevā?*) *bhyantaram* (?) *smṛtam* /  
*śāstrārthabāhyabhāvārthaṃ bāhyam ity abhiṣyate* /

**Discussion.** Most translators seem to have missed the point of this verse. Both Ghosh (1951:1, 451) and Unni (1998: 3, 652) understand *lakṣaṇa* to mean “rule,” without specifying which rule or set of rules is meant, thereby leaving the meaning unclear and vague. Rather, Bharata seems to be setting up an opposition between *abhyantara* and *bāhya*, inside and outside. But inside and outside of what? He gives us the answer with the words *lakṣaṇa* and *śāstra*, which form an ellipsis construction in pādas a and c to yield the meaning *lakṣaṇaśāstra*, or the knowledge system of the bodily marks; otherwise, *lakṣaṇa* in the first pāda gives no meaning.

12 NŚ 22.79:

*anena lakṣyate yasmāt prayogaḥ karma caiva hi* /  
*tasmāl lakṣaṇam etad dhi nāṭye 'smin samprayojitam* / /  
*yasmād*] b *yasmin. caiva hi*] bh, NS 1,2 *vā budhaiḥ, 'smin*] KSS 1 *tasmin. samprayojitam*] bh  
*samudāhṛtam, KSS 1 niyojitam.*

“Since the (combination of) both presentation and action is marked (*lakṣyate*) by this, it is a mark (*lakṣaṇa*). The system of human marks is used in this *Nāṭyaśāstra*.”

Abhinavagupta here states that the verse means that *lakṣaṇa* pertains only to common human representation (*sāmānyābhinayarūpam eva lakṣaṇam iti tātparyam*). In this way, according to the Abhinava, Bharata fits the definition of “bodily mark” in this context to the textual material relevant to the content of this chapter as it applies to the portrayal of different character types.

13 NŚ 22.80:

*anācāryoṣitā ye ca ye ca śāstrabahiṣkṛtāḥ* /  
*bāhyam prayuñjate te tu ajñātvācāryakūṇ kriyām* / /  
*anācāryoṣitā*] d, KSS 1, NS 2 *anācāryoditā*; bh *anācārye hitāḥ*; b *anācāryāhitā. -bahiṣkṛtāḥ*] c -*bahirgatāḥ*; NS 1 -*vidvittamāḥ*(?). *bāhyam prayuñjate te tu*] c, NS 1,2 *bāhyas te tu prajojñanti* (NS 2: nte?); y, KSS 1 *bāhyam te tu prayokṣante*; dh *bāhyam hetu prayokṣante. ajñātvācāryakūṇ kriyām*] c NS 1 *kriyāmātraiḥ prayojite* (NS 2: *prayojitaiḥ*); y *kriyāmanyaiḥ prayojitām*; dh, KSS 1 *kriyāmantraiḥ prayogitām* (KSS 1 *prayojitam*).

“Those, who have not spent time with a teacher and those excluded from the textbooks, use an expression that is outside the system [of marks].”

**Discussion.** Ghosh, following a reading corresponding to y and KSS 1 in c and dh and KSS 1 in d, renders: “resort to ‘irregular’ ways, which depend on merely the practices [of the stage],” adding that it shows that “ancient Indian artists did not follow the Śāstras slavishly.” (1951:1, 452). Ghosh’s interpretation is correct, but Bharata clearly prefers those that are “inside” the tradition.

14 See Zysk 2016:1, 113–148.

literature of the astral sciences, which will receive detailed attention in the following discussions.

Bharata finally introduces the list of female character types in the context of Indian eroticism by explaining the meaning of the love sentiment or taste (*śṛṅgārarasa*) in the context of sensual pleasure (*kāma*):

Almost all this world always seeks pleasure (*sukha*), of which women are the sources. Furthermore, the different (female) behaviour types (*śīla*) are as follows.<sup>15</sup>

By introducing the female character and behaviour types through the mode of erotic pleasure (*kāma*), Bharata implies that he understands the female types to be rooted in a woman's erotic nature and conduct, which in turn points to courtesans in the royal harem, who were educated in the doctrines of erotic pleasure or *Kāmasāstra*. This notion is further confirmed at Nś 22.132, where he mentioned that the woman with the character of a donkey despises her co-mistresses (*sapatnī*) or fellow courtesans. Such women might well have included the Yavanī or Indo-Greek women, who, Klaus Karttunen states, were courtesans who were originally probably slaves. Being warrior women, their primary function was as royal guards, surrounding the king's bed.<sup>16</sup>

The early textbooks on Indian eroticism, beginning with the *Kāmasūtra*, lack any formulation of female character types like that found in the *Nāṭyaśāstra*. They enumerate female types, along with their corresponding male types, as either three or four kinds based largely but not exclusively on similarities to different animals.<sup>17</sup> Moreover, the purpose of *Kāmasāstra*'s type-casting of women

15 Nś 22.95cd–99. Verse 99:

*bhūyiṣṭham eva loko 'yaṃ sukham icchati sarvadā|  
sukhasya hi strīyo mūlaṃ nānāśīlās ca tāḥ punaḥ||*  
*bhūyiṣṭham eva]* y *prāyeṇa sarva*; c, NS 1,2 *sarvaḥ prāyeṇa*; ḍh, KSS 1 *iha prāyeṇa. sukham]*  
ḍh, KSS 1 *śubham. sarvadā]* y, ḍh, bh, KSS 1 *nityaśaḥ. sukhasya hi strīyo mūlaṃ]* bh *sukhamū-*  
*laṃ strīyaś caiva. hi]* NS 1, 2, KSS 1 *ca. ca tāḥ punaḥ]* c, NS *-dharāś ca tāḥ. punaḥ]* Unni (3:  
654) *smṛtāḥ*.

**Discussion.** In pāda a, y, c, and NS 1,2 have “Everyone in general ...;” and ḍh, KSS 2: “In this world in general ...,” in pāda b, ḍh and KSS 1 have “auspiciousness” for pleasure, which is perhaps the more original reading; and in pāda d, c and NS 1,2 have “They hold the different behaviour-types;” and Unni emends to “are recalled.” Abhinava explains that in this verse Bharata reveals the women's mind through the knowledge of their conduct (*upacāra*), and because women have different states of mind (*āśaya*), there are numerous behaviour types (*śīla*) of acceptable conduct.

16 Karttunen (2015): 376.

17 In the *Kāmasūtra*, there are three kinds of men: hare-like (*śaśa*), bull-like (*vr̥ṣa*) and



and men is to facilitate sexual union between them in the production of especially male offspring. The same aim lies at the core of the early physiognomic texts from the *Gārgyājyotiṣa* where marks of both genders are combined in one chapter. The association between female character and behaviour types and Indian eroticism, however, finds its earliest and perhaps only expression in the *Nāṭyaśāstra*, which serves as the bridge between *Sāmudrikaśāstra* and *Kāmaśāstra*.

A close examination of Bharata's set of omen verses in relationship to other versions from different didactic genres reveals a reworking of a basic textual formulation of character types in order to bring it into conformity with the basic tenants of dramaturgy and *Kāmatantra*. The principal way he reveals this process of textual reworking is his preference for the use of behaviour (*śīla*) over character (*sattva*) in the formulation of the apodoses. The former is based in performance and action, and the latter in omen-based divination by means of the bodily "marks." In the end, he seems clearly to have in mind different types of harem women, when he includes the list of female character types in his corpus. This in essence is one of Bharata's innovations to the history of prognostic formulations. By the time of Abhinavagupta, the distinction between prognostics and dramaturgy is blurred, when in his commentary to 22.99, he explains that the following terms are synonyms: behaviour (*śīla*), character (*sattva*), consciousness (*caitanya*), that which comes before or is accompanied by intellect (*buddhipūrvaka*), individual nature (*svabhāva*), and caprice (*hevāka*).<sup>18</sup>

Since the structure of the verses takes the form of an omen, with a protasis and an apodosis, we shall now focus on the apodoses, which provide the basic character and behaviour types in terms of divine, semi-divine, living beings, and, only in the medical tradition, plant life. We set aside for the moment a discussion of the protases, which enumerate the various characteristics that make up or illustrate the different character and behaviour types. It should be interesting at some point to compare the lists of protases in each of the different versions to ascertain where there is both overlap and unique

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stallion-like (*aśva*), based on the size of the penis, and three kinds of women: doe-like (*mrgī*), mare-like (*vaḍanā*), and elephant cow-like (*hastinī*), depending on the size of the vagina and depth of the uterus. In later *Kāmaśāstra* literature, beginning with Kokkaka's *Ratirahasya*, the number is increased to four for women, not all of which are based on animal similes: lotus-like (*padminī*), artistic or portrait-like (*citrinī*), conch-shell like (*śaṅkhinī*), and elephant cow-like (*hastinī*); and with Jyotirīśvara's *Pañcasāyaka*, stag-like (*mrga*) is added to the list of three kinds of men to create symmetry in the number of male and female types (Zysk 2002: 12–14).

18 *śīlaṃ sattvaṃ caitanyaṃ buddhipūrvakaṃ svabhāvo hevāka iti paryāyāḥ.*

formulations, but for now the apodoses will provide the essential structure for understanding the similarities and differences between the various formulations.

## 2 The Apodoses in All Versions

This section examines the grammatical structure of the apodoses or result clause of omens and compares them in the different versions of the human character types. The discussion includes the syntactical constructions and the words used in the formulations.

### 2.1 *The Apodosis Formulation in Nāṭyaśāstra 22.100–145*

The formulations in the *Nāṭyaśāstra* rely on two nouns to express the apodoses: behaviour (*śīla*) and character (*sattva*), which, as mentioned above, the commentator Abhinavagupta considers to be synonyms. The apodoses in Bharata's version are formulated a total of seven different ways. The verse numbers and character or behaviour types are provided for each mode of expression:

1. +*śīlā smṛtā* ("is known to behave like"): 101 (*tulya-*), 103 (*deva-*), 117 (*yakṣa-*).
2. *śīlam āśritā* ("has recourse to the behaviour of"): 105 (*āsuram*), 109 (*rākṣasam*), 134 (*saukaram*).
3. +*śīlā prakīrtitā* ("is said to have the behaviour of"): 142 (*śva-*).
4. +*sattvā* ("who has the character of"): 107 (*gandharva-*), 115 (*piśāca-*), 118 (*vyāla-*), 127 (*matsya-*), 129 (*uṣṭra-*), and 130 (*makara-*).
5. +*sattvā(ṅganā) smṛtā* ("is known as having the character of;" lit. "a woman having the character of ... is known"): 111 (*nāga-*), 136 (*haya-*), 140 (*aja-*).
6. *sattvam āśritā* ("has recourse to the character of"): 113 (*śākunaṃ*), 120 (*mānuṣaṃ*), 122 (*vānaraṃ*), 138 (*māhiṣaṃ*) and 144 (*gavām sattvaṃ samāśritā*).
7. +*sattvā prakīrtitā* ("is said to have the character of"): 124 (*hasti-*), 126 (*mṛga-*), and 132 (*khara-*).

The constructions involving behaviour (*śīla*) are rather formulaic and occur seven times. They illustrate the impact of a theatrical orientation (under the influence of *Kāmasāstra*) on Bharata's formulation, where the focus is on actions resulting from states of mind.<sup>19</sup> Constructions using character (*sattva*) have a wider semantic range and are found fifteen times. They reflect the

19 A version of the passage from the *Nāṭyaśāstra*, which is essentially the same for each protasis, occurs in the 12th century *Bhāvaprakāśana of Śāradātanaya*, where the descriptions

construction of the older physiognomic formulations for men, found as early as Garga's chapter on human marks (*puruṣa-strīlakṣaṇa*), where emphasis is placed on recognising states of mind, informed by action, rather than behaviour resulting from states of mind.<sup>20</sup>

### 2.2 *Apodosis Formulation in the Bhaviṣyapurāṇa 1.28.33–43*

All but one verse has the standard formulation, reflective of prognostication: *tām vinirdīśet* ("one predicts her to be like"). Only one verse uses another formulation: *vidyād+budhaḥ* ("the wise know her to be like"): 42 (*vidyādharīm*).

This version represents a very formulaic and standardised construction of the female character types, which avoids the use of both character (*sattva*) and behaviour (*śīla*). The formulations in the *Bhaviṣyapurāṇa* bear little resemblance to those found in the *Nāṭyaśāstra*. Therefore, based on the animals used in the similes, it would seem that Bharata's list is the result of the feminising of Garga's list. Moreover, chronologically, the purāṇic version comes after Bharata's formulation.

### 2.3 *Apodosis Formulation in Gārgīyajyotiṣa 1.88–111*

Although pertaining to male character types, the structure of the apodoses provides an early point in the chain of transmission of character types in Sanskrit literature. About half (five) of the apodoses use the word "character" (*sattva*), while the others vary from the use of "smell" (*gandha*) to vowel strengthening

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appear to be circumscribed and reformulated to fit the dramatic arts by the predominate mode of expressing the apodosis that uses "behaviour" (*śīla*). Twenty apodoses are listed as behaviour types (*śīla*), following the terminology appropriate to dance and drama, with the preferred formulations of the apodosis being *-śīleti kathyate*: "she is called 'one having the behaviour of ...'"; and *-śīlā vijñeyā*: "she should be recognised as one having the behaviour of ...". The version found in the *Bhāvaprakāśana* illustrates the complete transformation of the character types of early Jyotiṣśāstra to the behaviour types of *Nāṭyaśāstra*:

*devaśīleti kathyate; daityaśīleti kathyate; gandharvaśīlā vijñeyā; yakṣāṅganā smṛtā; sārā-kṣasaśīlinī; piśācaśīlā vijñeyā; vyālaśīleti kathyate; nāgaśīleti vijñeyā; martyaśīlā syāt; kapiśīleti kathyate; hastīśīleti kathyate; mṛgaśīleti vijñeyā; matsyaśīlā; jñeyā makarasattveti; kharaśīleti kathyate; saukaram śīlam āśritā; hayaśīleti kathyate; māhiṣam śīlam āśritā; ajaśīleti kathyate; gavām sattvaṃ samāśritā.*

Final verse:

*evaṃ pradarśitaṃ śīlam strīṇāṃ bharatavartmanā/  
vijñāya ca yathāsattvaṃ upasarpet tato budhaḥ//*

"Thus, the prudent man should first ascertain the women's behaviour, mentioned by Bharata, and then approach them for sex according to their character" [Yatiraja and Ramaswami 1968 (1930): 109 line 12 to 112 line 14].

20 See Zysk 2016: 1, 239–241.

to indicate a basic similarity or likeness to someone or something. The construction with “born from the womb of” (*yonija*) might suggest influence from medical circles. The use of bodily odour or scent (*gandha*) is unique to this version and indicates that men were recognised as being of a certain type based on the odour they emitted from their bodies. In this Indian text, it is applied to the auspicious Gandharvas or celestial musicians, who were known among other things for their scent.

The different constructions are as follows:

1. +*sattva+nara+jñeyah* (“is recognised/known as a man with the character of”): 91 (*deva-*), 92 (*āsuro*), 101 (*bhujāṅgasattvo vijñeyah*), 107 (*manuṣya-sattvo vijñeyah*).
2. +*gandho vijñeyah* (“is recognised as having the smell of”): 95 (*gandharva-*).
3. *nara ucyate* (“is said to be a man like a”): 97 (*yākṣa* [implied from context]), 99 (*rākṣaso*), 105 (*paśāca* [*narah ... ucyate*]).
4. +*anvayah* (“is linked to”): 103 (*vidyādhara-*).
5. +*sattvajah* (“is born with the character of”): 109 (*mṛga-*).
6. +*yonijah* (“is born from the womb of”): 111 (*para-*).

#### 2.4 Apodosis Formulation in Early Āyurveda

Another early formulation of omens pertaining to male character types is found in the two early āyurvedic treatises of the *Caraka*- and *Suśruta Saṃhitās*. Each presents a different construction of the apodoses, but both organise their lists into classes based on the three qualities (*guṇa*). *Caraka* is consistent, reflective of a unified collection, while *Suśruta* is varied, indicating it is made up of a compilation perhaps originally from different sources.

##### 2.4.1 Apodosis Formulation in the Caraka-saṃhitā (CaŚā 4.36–40)

The construction in *Caraka* is in prose. It is simplistic, consistent throughout and has all the signs of having entered the collection as a complete, single unit. Its form uses a strengthened first vowel to indicate likeness to someone or something plus the use of the optative form *vidyāt* (“one should know him to be like”). The use of vowel strengthening also occurs in some of the constructions from the *Gārgīyajyotiṣa*, pointing perhaps to certain commonalities between the two formulations.

##### 2.4.2 Apodosis Formulation in the Suśruta-saṃhitā (SuŚā 4.81–95)

*Suśruta* utilises two key nouns in his formulation of the apodoses: *lakṣaṇa* (mark) and *sattva* (character). The first found eight times probably reflects an influence from the *jyotiṣa*-omen tradition like that found in the *Gārgīyajyotiṣa*,

and the latter employed six times points to an āyurvedic formulation under the influence perhaps of the *guṇa*-theory of early Sāṃkhya philosophy. One construction uses both *lakṣaṇa* and *sattva*, reflecting the harmonising of traditions; and another, found a single time, uses the term *guṇa*. The following are the seven basic constructions:

1. +*kāyasya lakṣaṇam* (“the bodily marks of”): 81 (*brahma*-),
2. +*kāyalakṣaṇam* (“the bodily marks of”): 82 (*māhendram*), 83 (*vāruṇam*), 84 (*kauberam*), 85 (*gāndharvam*), 91 (*śākunam*), 92 (*rākṣasam*), 93 (*paiśācam*).
3. +*sattvam naram vidur* (“they know him to have the character of”): 87 (*ṛṣi*-, in the singular), 90 (*sarpa*-) and 94 (*preta*-).
4. +*sattvavān* (“having the character like”): 86 (*yāmya*-).
5. +*sattvam īdṛśam* (“resembles the character of”): 89 (*āsuraṃ*).
6. +*sattvasya lakṣaṇam* (“the mark of the character of”): 96 (*matsya*-).
7. strengthened initial vowel+*naraḥ* (“... is like”): 97 (*vānaspatyo*).
8. *vijñeyāḥ + guṇāḥ* (“are recognised as having the qualities of”): 95 (*pāśavā*).

The curious blending of terminology particular to early Jyotiḥśāstra and Sāṃkhya in the version offered by Suśruta could perhaps indicate two different sources, which were organised under a single dominating philosophical influence of Sāṃkhya.

### 3 The Character Types in the Different Apodoses

This section provides the character types occurring in all the versions, beginning with the different kinds of women in the *Nāṭyaśāstra* and *Bhaviṣyapurāṇa*, followed by the kinds of men in the *Gārgīyajyotiṣa* and finally in the *Caraka*- and *Suśruta-saṃhitās*. The lists follow the order in which they appear in the different texts, including a second version of the *Bhaviṣyapurāṇa* found in Mitramiśra’s 17th century Smṛtinibandha, *Vīramitrodaya*, which is perhaps from an entirely different version of the Purāṇa. A comparison of the different versions reveals their similarities and differences.

#### 3.1 *The Female Character Types in Nāṭyaśāstra 22.100–145*

There are normally two ślokas for each character type. However, three are expressed in only one verse: the snake, the fish, and the Makara water-creature. The reduction of the pādas results in fewer characteristics in the protasis, so that either the knowledge of these lower creatures is less well informed than that of the other beings or it was the result of a process of circumscription and standardisation as is found in the version from the *Bhaviṣyapurāṇa*. The apo-

dosis is almost always formulated in compound form where the original gender of the entity is retained, reflecting its reliance on the formulations of male character types in Garga. However, since the passage clearly refers to the feminine form of these entities, the appropriate female species of the being is inherently implied. Therefore, women can be described in terms of the following entities: god (*deva*); demon (*dānava*); celestial musician (*gandharva*); demon (*rākṣasa*); serpent (*nāga*); bird (*patatrin/śākuna*); ogre (*piśāca*); spirit (*yakṣa*); snake (*vyāla*); human (*nara/mānuṣa*); monkey (*vānara*); elephant (*hastin*); deer (*mṛga*); fish (*mīna/matsya*); camel (*uṣṭra*); water-creature (*makara*); donkey (*khara*); swine (*sūkara*); horse (*vājīn/haya*); buffalo (*mahiṣa*); goat (*aja*); dog (*śvan*);<sup>21</sup> and cow (*gau*).

### 3.2 *The Female Character Types in Bhaviṣyapurāṇa 1.28.33–43*

There is one śloka for each character type, which indicates a circumscribed and standardised formulation. Moreover, there are two slightly different versions of this list. Although there is some overlap, neither of the transmissions corresponds to that found in the *Nāṭyaśāstra*. Important in this version is the use of the feminine gender for the different female character types. It is the first time that apodoses are expressed in the corresponding feminine gender. One formulation comes from the published version of the Purāṇa and the other from the *Vīramitrodaya*, both of which contain all but one of the same character types; and they are not in the same order: woman (*mānuṣī*); goddess (*devatā*); queen cat (*mārjarī*); jenny donkey (*rāsabhī*); serpent (*sarpīṇī*); demoness (*rākṣasī*); female ogre (*piśācī*); celestial musician (*gāndharvī*);<sup>22</sup> monkey (*vānarī*); fairy (*vidyādhārī*).

The order presented in the *Vīramitrodaya* is different, and, therefore, reflects perhaps another version of the *Bhaviṣyapurāṇa*, where there appears to be an attempt to prioritise the beings from divine to animal: goddess (*devatā*); fairy (*vidyādhārī*); celestial musician (*gandharvī*); demoness (*rākṣasī*); female ogre (*piśācī*); woman (*mānuṣī*); monkey (*vānarī*); serpent (*sarpīṇī*); queen cat (*mārjarī*); and lioness (*saiṃhī*). In this formulation, the lioness replaces the jenny donkey.

### 3.3 *The Male Character Types in the Gārgīyajyotiṣa 1.88–111*

The presentation of the male character type occurs in the *Gārgīyajyotiṣa* and does not seem to follow any particular classificatory scheme. Normally, two ślokas are used for each character type. Since this version pertains to men,

21 The dog is not enumerated in the original list given at verse 100, and, therefore, might well have been added later.

22 The celestial musician type is listed twice (verses 40 and 43).

the male names are retained in translation: god (*deva*); demon (*dānava*); celestial musician (*gāndharva*); spirit (*yakṣa*); demon (*rākṣasa*); serpent (*paṇnaga*); fairy (*vidyādhara*); ogre (*piśāca*); human (*mānuṣa*); stag (*mṛga*); and bird (*pa-kṣin*).

### 3.4 *The Male Character Types in the Caraka- and Suśruta-saṃhitas* (*CaŚā 4.36–40; SuŚā 4.81–95*)

Both medical texts contain the identical list of the male characters, organised in a hierarchical manner according to the system of the three *guṇas* (*sattva*, *rajas*, and *tamas*). They are present in prose form in Caraka and in verse in Suśruta, with usually one śloka devoted to each character type. The prose version perhaps represents the older of the two medical formulations. Like in Garga, the medical lists pertain to men, here given according to Caraka:

- A. Genuine/harmonious (*śuci/śuddha/sāttvika*): priest-like (*brāhman*); seer-like (*ārṣa*); warrior-king-like (*aindra/mahendra*); death-god-like (*yāmya*); Varuṇa-like (*vāruṇa*); Kubera-like (*kaubera*); and celestial musician-like (*gāndharva*).<sup>23</sup>
- B. Energetic (*rājasa*): demon-like (*āśura*); ogre-like (*piśāca*); serpent-like (*sārpa*); ghost-like (*praita*); and bird-like (*śākuna*).<sup>24</sup>
- C. Lethargic (*tāmasa*): animal-like (*pāśava*); fish-like (*mātsya*); and plant-like (*vānaspatya*).

A graphic representation of the different versions is given in the chart below (“Character Types”), which shows clearly where there is common ground between them.<sup>25</sup>

Particularly revealing is what appears to be a common core of types for both men and women. The original list is found in the Jyotiḥśāstra work of the *Gārgyājyotiṣa*, where an enumeration of male character types is given. It would appear, therefore, that the male version was the basis for both female formulations, one in the *Nāṭyaśāstra* and the other in the *Bhaviṣyapurāṇa*. The list occurring in the latter text is closest to Garga’s version, while the list in dramaturgy is much more extensive and includes animals not found in Garga. A partial explanation for Bharata’s additional similes may perhaps look to the fragmented poem by Greek poet Semonides (7th century BCE) for answers. The iambic lines of fragment number seven present a satire on women using

23 Suśruta has a different order: *brahma, māhendra, vāruṇa, kaubera, gāndharva, yāmya, ṛṣi*.

24 Suśruta: *āśura, sarpa, śākuna, rākṣasa, piśāca*.

25 In the chart, the letters S,R,T in the column of *Caraka-/Suśrutasaṃhitās* refer to the three *guṇas, sattva, rajas, and tamas*, respectively.

mostly animal similes, five animals of which are common to Bharata: the monkey (πιθήκος), the jenny donkey (ἄνος), the sow (ῥύς), the mare (ἵππος), and the bitch (κύων).<sup>26</sup>

The medical versions have a structure all their own, looking to Sāṃkhya philosophy as the organising principle for an almost altogether different configuration of character types. The overlap with the other versions is found within the core group, beginning with Celestial Musicians and ending with Piśācā-demons, which probably derives from the *Gārgīyajyotiṣa*.

In the end, we can understand the list of female character types in the *Nāṭyaśāstra* as a circumscribed list of beings assimilated from earlier lists of male character types occurring in Garga's collection of Jyotiḥśāstra and to a much lesser degree, if at all, in the Sanskrit medical treatises of Caraka and Suśruta. In the text on dramaturgy, the collected list of male character types along with others was applied to females and contextualised in the framework of an emerging literature on eroticism (*kāma*). In the context of performance, the female types portrayed on stage represented the variety of harem courtesans enjoyed by the nobility.

#### Character Types

Nāṭyaśāstra	Bhaviṣyapurāṇa	Gārgīyajyotiṣa	Caraka-/Suśrutasaṃhitās
god (deva)	goddess (devatā)	deva	
demon (dānava/asura)		dānava	āsura-R
celestial musician (gandharva)	gāndharvī	gandharva	gāndharva-S
demon (rākṣasa)	rākṣasī	rākṣasa	rākṣas-R
serpent (nāga)	sarpiṇī	pannaga	sārpa-R
bird (patatrin/śākuna)		pakṣin	śākuna-R
ogre (piśāca)	piśācī	piśāca	paiśāca-R
spirit (yakṣa)		yakṣa	
snake (vyāla)			
human (nara/mānuṣa)	mānuṣī	mānuṣa	
monkey (vānara)	vānarī		
elephant (hastin)			
deer (mṛga)		mṛga	
fish (mīna/matsya)			
camel (uṣṭra)			
water creature (makara)			
donkey (khara)	jenny donkey (rāsabhī)		
swine (sūkara)			

<sup>26</sup> A possible inspiration from this poem is the subject of an article in preparation with the tentative title: "Female character types in ancient Greece and India: *Semonides* and Bharata's *Nāṭyaśāstra*."



Character Types (*cont.*)

Nāṭyaśāstra	Bhaviṣyapurāṇa	Gārgīyajyotiṣa	Caraka-/Suśrutasaṃhitā
horse (vājin/haya)			
buffalo (mahiṣa)			
goat (ajā)			
dog (śvan)			
cow (gau)			
	fairy (vidyādhari) cat (mārjari) (lioness (saiṃhī))	vidyādhara	priest-like (brāhman)-S seer-like (ārṣa)-S king-like (aindra/māhendra)-S death-god-like (yāmya)-S Varuṇa-like (vāruṇa)-S Kubera-like (kaubera)-S ghost-like (praita)-R animal-like (pāśava)-T fish-like (mātsya)-T plant-like (vānaspatya)-T

Appendix: *Nāṭyaśāstra* 22.100–145<sup>27</sup>

This appendix contains the text, translation, and notes to the verses from the *Nāṭyaśāstra* pertaining to the female character types. In this way, critical assessment of all the relevant versions of this material is now available, beginning with my study *The Indian system of human marks* and ending with this appendix.<sup>28</sup>

The chapters and verses vary in different editions, so I have chosen to follow the order of the Baroda edition of the *Nāṭyaśāstra*, where the circumscribed section corresponds to chapter 22, verses 100–145, totalling 46 verses. The location in the *Nāṭyaśāstra* and both the numbering and quantity of the verses vary in the different editions consulted. Although I have consulted all of them, I used

27 I would like express my appreciation to Prof. K.D. Tripathi of Varanasi (BHU), together with whom I read these verses the first time. His insightful comments, based on his knowledge of Sanskrit literature on Indian theatre and drama, were invaluable.

28 Zysk 2016: 1, 238–241 (Garga 1.88–111), 424–425 (BhvP 1.28.33–43); 2: 509–517, 547–553 (Garga), 806, 811–812 (BhvP).

only Baroda, NS 1, KSS 1 and Unni, since the others essentially followed Baroda and cited, often incorrectly, the readings from Baroda, NS 1, KSS 1. NS 2 follows NS 1; but occasionally it corrects the NS 1 with the help of KSS 1. NS 2 is therefore cited only when it differs from either NS 1 or KSS 1.<sup>29</sup> Although Unni tends to follow Baroda, he is included because he occasionally has eclectic readings based on his own choice from NS 1 and KSS 1. The variations in the editions consulted indicate that the most constant number of verses is 46 with variations of 43 and 45, but further investigation reveals that not all of the versions with 46 verses correspond to each other.

### *The Editions Consulted*

The following is a list of abbreviations for the different editions with their chapters, verses, and total number of verses.

- Baroda (GOS 124, 1954) 22.100–145 (46 verses);
- NS 1 (1894, Kāvyaṃālā 42) 22.94c–141b (44 verses);
- NS 2 (1943, Kāvyaṃālā 42) 22.94c–138b (43 verses);
- KSS 1 (60, 1929) 24.94–136b (42.5 verses);
- KSS 2 (215, 1983) 24.99–144 (46 verses);
- BHU (1981) 22.100–145 (46 verses);
- Parimal [1987 (1983)] 22.100–145 (46 verses);
- Unni (1998) 24.97–142 (46 verses);
- Banaras (2004, Gaṅgānāthajhā Granthamālā 14) 22.100–145 (46 verses);
- Ghosh (1951) 24.99–144 (45 verses).<sup>30</sup>

In the preface to the second Baroda edition (1956), K.S. Ramaswami Sastri mentions that two editions were used in the preparation of the text: KSS 1 and NS 2. The former is based on two manuscripts, k and kh, which come from the Sarasvatibhavan in Varanasi; and the latter is also based on two manuscripts, also called k and kh, which derive from the Poona Manuscript Library (BORI or Decan College) and from KSS 1 and the first Baroda edition of volume one from 1926.<sup>31</sup> My further observations indicate that kh in KSS 1 follows closely NS 1, which is the basis of NS 2. Unfortunately, we do not know more precisely to which manuscripts the sigla, k and kh, refer in the two editions.

The editorial principles for the Baroda edition are given by M. Ramakrishna Kavi in his preface to the first edition. He consulted 40 manuscripts and at

29 The abbreviations are explained below and occur again in the list of abbreviations at the end.

30 Although Ghosh's promised edition is not found, he states that it is based principally on KSS 1, NS 1, and Baroda (Ghosh 1951.1: XL).

31 Krishnamoorthy 1992: 9, 14.

least NS 2, which he says, is based on two manuscripts from BORI, which correspond to manuscript c from Ujjain in Baroda's apparatus. He classifies these manuscripts and editions into an early southern recension, designated as B, and a more recent northern recension, called A. A description of the individual manuscripts is wanting, but from what he has provided, I was able to piece together some information on the manuscripts referred to in the critical apparatus to both his and our edition of the text. Only a few of the sigla indicate single manuscripts; most refer to groups of manuscripts that are similar, but not identical.<sup>32</sup> The following are Baroda's sources, as far as I can glean from Ramakrishna Kavi's explanation. The Ujjain manuscripts along with NS 1 and 2 and a manuscript from Bikaner (G) correspond to the northern A recension; while the southern B recension is represented mostly by the following, along with ten manuscripts in Telugu and Tamil:

j: three manuscripts from Tanjore and two from Mysore;

ṭ(?), ḍ, ḍh: the ten(?) Malayalam manuscripts;

p: Ramakrishna Kavi's father's transcription prepared for press.

In addition, there is a manuscript from Almorah (d) and two from Malabar (m and n). The recensions to which they belong are not mentioned; but by the locations, one could surmise that the former belongs to the A and the latter to the B recension. The preface to the second edition provides sigla for three other sources: a: manuscript 14044 from Amorah (see above) at OIB; b: manuscript 4629 from Ujjain at OIB (which is similar to manuscript k of the Bombay edition); and m from Madras and t from Trivandrum, both of which are transcripts obtained by S.K. Belvalkar in Poona. Two additional manuscripts come from Trivandrum: 1405 (I) and 1406 (II).<sup>33</sup> The following sigla occur in the variant readings found below: j, ḍ, ḍh, p, bh(?), b and y(?). Both the abbreviations for the principal editions and Baroda's sigla are included and analysed in the apparatus and the discussions that accompany my texts and translations.

### *Text and Translation*

100 devadānavagandharvarakṣonāgapatatriṇām/  
piśācayakṣavyālānām naravānarahastinām//

32 Krishnamoorthy, 1992: 66. It is for this reason that a new "critical edition" of the *Nāṭyaśāstra* remains a desideratum, despite the fine work already undertaken by K.D. Tripathi and Narendra Dutt Tiwari on the *Nāṭyaśāstra* based on the Nepalese manuscripts. See Tripathi and Tiwari (2015).

33 Krishnamoorthy, 1992: 15.

devadānavagandharva-] bh devagandharvadaityānām. devadānava-] KSS 1, NS 1, Unni devatāsura-. -rakṣonāgapatatriṇām] bh sayakṣoragarakṣasām. -yakṣa-] bh -pakṣa-; NS 1 -ṛkṣa-. -vānara-] Unni -vāhana-.

101 mṛgamīnoṣṭramakarakharasūkaravājinām/  
mahiṣājagavādīnām tulyaśilāḥ striyaḥ smṛtāḥ//

khara-] ḍh, KSS 1 -vana-. mahiṣājagavādīnām] bh maḥiṣaprabhṛtīnām ca. maḥiṣā-  
ja-] ḍ maḥiṣāśva-.

Women are known to behave like any of the following: gods, demons, celestial musicians, Rakṣas-demons, serpents, birds, Piśāca-demons, Yakṣa-spirits, snakes, humans, monkeys, elephants, deer, fish, camels, Makara water-creatures, donkeys, swine, horses, buffaloes, goats, and cows.

#### Discussion

In 100a, KSS 1, NS 1, and Unni begin with divinities and demons; in 100b, bh has “bird” and NS 1 “bear” for Yakṣa-spirits; in 100d, Unni has “horse,” for monkey, which could be simply a typographical error. At 101b, the apparent variant in ḍh and KSS 1 is unclear; in 101c, bh again is different: “and those beginning with buffaloes;” and ḍ has “horses” for goats, which is redundant because horses occur at 101b.

Bh has an entirely different version of pādas 100a–c: “goddesses, celestial musicians, Daitya-demons, along with Yakṣa-spirits, snakes, Rakṣas-demons, and those beginning with buffaloes.” It appears to be a separate, truncated formulation. Aside from the fact that it begins with those that reside in heaven and the mid-space, the order of presentation is random.

The list of beings enumerated in dvandva compounds naturally maintain their masculine stem forms as found in the versions of Garga and Caraka. However, the use of *striyaḥ*, “women,” at 101d implies that they refer to the feminine gender of the beings.



102 snigdhair aṅgair upāṅgaiś ca stharā mandanimeṣiṇī/  
arogā diptyupetā ca dānasattvārjavānvitā//

snigdhair aṅgair upāṅgaiś ca] c, NS 1 snigdhanāgopāṅganayanā; bh snigdhasva-  
rāṅgopāṅgaiś ca; KSS 1 snigdhā cāṅgir apāṅgaiś ca. snigdhair aṅgair] ḍ, Unni

snigdā cāṅgair. stharā] ḍ, KSS 1 sthara-. dīptyupetā] bh dīptiyuktā. dānasattvārjavānvitā] c, NS 1 satyārjavadayānvitā; j, KSS 1 dānaśaktyārjavānvitā.

103 alpasvedā samaratā svalpabhuk suratapriyā/  
gandhapuṣparatā hṛdyā devaśilāṅganā smṛtā//

alpasvedā] bh apasvedā. svalpabhuk suratapriyā] NS 1 svalpaśukraratapriyā. suratā-] bh, KSS 1 surabhi. gandhapuṣparatā hṛdyā] ḍ, KSS 1 gandharvavādyābhiratā. devaśilāṅganā] ḍ, KSS 1 hṛdyā devāṅganā.

A woman is known to behave like a god, who is steadfast with her major and minor limbs oily smooth; whose eyelids open and close slowly; who is healthy, radiant, generous, genuine, and honest; who sweats little; who is balanced in sexual pleasures; who eats little; who is very fond of sexual pleasures; who prefers scented flowers; and who is charming.

#### Discussion

In 102a, c and NS 1 have “oily smooth major and minor limbs and eyes” (so also Ghosh 445 and Board 334); bh has “oily smooth voice as well as major and minor limbs;” and KSS 1 has “ends of the eyes” for minor limbs, which emphasises beauty. In 102d, c and NS have “truthful, honest, and compassionate;” and j and KSS 1 have “generous, powerful, and honest.” At 103a, Abhinava understands “balanced in sexual pleasures” to mean “not too gentle and not too harsh;” in b, NS 1 has “prefers sexual pleasures with little semen;” KSS 1 has “prefers scents” (so also Ghosh 455, and Board 334). In 103c, ḍ and KSS 1 have “is pleased with the instrumental music of celestial musicians” (or “is pleased with celestial musicians and instrumental music”) [so also Ghosh 455 and Board 334: “engages in vocal and instrumental music”]. The compound is best resolved as a tatpuruṣa, since Gandharva usually occurs among the list of semi-divine beings, as those who make music (see 100a, above).

The apodosis uses “behaviour” (*śīla*). Variants point perhaps to different socio-religious contexts: the threefold group “generous, genuine, and honest” suggests a brahmanical setting because of *dāna* and *sattva*; the variant in c and NS 1 points perhaps to a Buddhist or Jain context because of *dayā*; and the variant at KSS 1 suggests a brahmanical perhaps Śaivite setting because of *śakti*.



- 104 adharmaśāṭhyābhiratā sthirakrodhātiniṣṭhurā/  
madyamāṃsapriyā nityaṃ kopanā cātimānīni//

adharmaśāṭhyābhiratā] NS 1 adhamā sāmyanirata-. -śāṭhyābhiratā] bh -śāṭhyāniratā; b -sādhyaniratā. -priyā] p nitya. kopanā cātimānīni] NS 1 krodhanā yātimānīni.

- 105 capalā cātilubdhā ca paruṣā kalahapriyā/  
īrṣyāśīlā calasnehā cāsuram śīlam āśritā//

capalā] bh vācālā. cātilubdhā ca] NS 1 cātinirlubdhā. īrṣyāśīlā calasnehā] c, NS 1 īrṣyāśīlātha niḥsnehā. cāsuram śīlam] c, NS 1 śīlam āsuram. śīlam] bh satyaṃ. āśritā] KSS 1, Unni āsthitā.

A woman, who has recourse to behaviour like an Asura (demon), engages in unlawfulness and wickedness; is stubborn, angry, and extremely cruel; prefers alcohol and meat; is always wrathful, very haughty, inconsistent, very greedy, harsh, fond of quarrelling, and envious; and is fickle with her affections.

#### Discussion

In 104a, NS 1 has “vilest, satisfied with equality (?);” bh has “not satisfied with wickedness (?);” b has “satisfied with the Sādhyas.” In 105a, bh has “chatty” for inconsistent; in 105c, NS 1 has “devoid of affections” (i.e., frigid); and in 105d, bh has “truth” for behaviour, and KSS 1 and Unni have “who has exhibited” for who has recourse to.

In 104b, *sthirakrodha* is rendered differently by other translators: Ghosh and Board: “confirmed in anger” (455; 335) and Unni: “given to permanent mood of anger” (3: 656). It is preferred to take the compound as a dvandva.

The apodosis uses “behaviour” with “has recourse to” (*āśritā*), which is particular to *Nāṭyaśāstra*.



- 106 krīḍāparā cārunetrā nakhadantaiḥ supuṣpitaiḥ/  
svaṅgī ca sthirabhāṣī ca mandāpatyā ratipriyā//

krīḍāparā cārunetrā] bh sunetrā kāmavaśagaiḥ; j sunetrā kāmabhogā ca; ḍh, KSS 1, Unni anakārāmbhogyā ca. krīḍāparā] NS 1 kṣiprāparā. svaṅgī ca sthirabhāṣī ca] ḍ, KSS 1, Unni smitābhibhāṣiṇī tanvī; n, j, NS 1 tanvaṅgī smitabhāṣī (j,

NS 1 -bhāṣā) ca; bh tanvaṅgī nityahr̥ṣṭī ca. mandāpatyā ratipriyā] j mandā gatyā mṛdus tathā. mandāpatyā] ḍ, KSS 1, Unni mandācārā. ratipriyā] bh mṛjāvati.

107 gīte vādye ca nṛtte ca ratā hr̥ṣṭā mṛjāvati/  
gandharvasattvā vijñeyā snigdhatvakkeśalocanā//

gīte vādye ca nṛtte ca] bh gītanṛtte sadāsaktā; NS 1 nṛtte gīte ca nātye ca. ratā hr̥ṣṭā mṛjāvati] bh vidagdḥā surabhipriyā; ratā] j, KSS 1, Unni nityaṃ. -sattva] c, NS 1, KSS 1 -śīlā.

A woman, who has the character of a celestial musician, should be recognised as being inclined towards playfulness; having beautiful eyes with fully developed nails and teeth, lovely limbs, steady speech, and few offspring; who is fond of sexual pleasures; who enjoys song, musical instruments, and dance; who is merry; and who has a clear complexion and oily smooth skin, hair, and eyes.

#### Discussion

In 106a, bh and j have “beautiful eyes,” and j has “who has sex as pleasure” i.e., who enjoys sexual pleasures; ḍh, KSS 1 and Unni have “who finds enjoyment in numerous gardens;” in 106c, Abhinava understands “lovely limbs” to mean “whose limbs are arranged for enjoyment;” in 106cd, ḍ, KSS 1 and Unni have “who speaks with a smile; who is lean” (so also n, j, NS 1); bh has “who has a slim body and is always merry;” and in 106d, ḍ, KSS 1, and Unni have “who has a slow walk;” and bh has “who has a clear complexion.” In 107a, bh has “who always likes song and dance;” NS 1 has “who enjoys dance, song, and drama.” In 107b, bh has “who is crafty and fond of fragrance;” j, KSS 1 and Unni have “always” for enjoy; and in 107c, c, NS 1, and Unni have “behaviour” for character.

At 106a, Unni renders “finding pleasure in slow graceful gait” (3: 656, so also Ghosh, 455); and at 106d, he translates “sporting in different gardens” (3: 656, so also Ghosh, 455). Moreover, it would appear that Unni tends to follow KSS 1 and often relies on Ghosh.

The apodosis uses the more original “character” (*sattva*), while other readings prefer “behaviour” (*śīla*) in keeping the construction in NŚ (c, NS 1, and Unni). Bh again appears to be a different version.



- 108 bṛhadvyāyatasarvāṅgī raktavistūrṇalocanā/  
khararomā divāsvapnaniratātyuccabhāṣiṇī//

bṛhadvyāyata-] ḍ, KSS 1 bṛhadāyata-. -vyāyata-] Abhinava vyāvṛta. khara-] ḍ bhūri-; ḍh hari-. -niratātyucca-] c -svabhāvātyucca-; ḍh, KSS 1 -nivṛtātyucca-; ḍ -nivṛttātyucca-; j -niyatātyucca-; bh -niyatam atyucca-; NS 1, KSS 1 (var kh) -svabhā-votphulla-.

- 109 nakhadantakṣatakarī krodherṣyākalahapriyā/  
niśāvihārasīlā ca rākṣasaṃ śīlam āśritā//

-karī] NS 1 -karā. niśāvihārasīlā] bh niśāpi cārasīlā. śīlam] b, KSS 1 sattvam. āśritā] NS 1 āsthitā.

A woman, who has recourse to behaviour like a Rakṣas-demon, has all her limbs large and broad, red and wide open eyes, and coarse hair; likes to sleep during the day; has a very loud voice; causes injury with her nails and teeth; is fond of anger, jealousy, and quarrelling; and habitually wanders at night.

#### Discussion

In 108c, ḍ has “abundant” and ḍh has “tawny” for coarse; in 108d, ḍ “is indifferent to,” j “is dependent on,” and bh “always (likes to),” for likes to; and NS 1 has “haughty” for loud. In 109d, b, KSS 1 have “character” for behaviour; and NS 1 has “who exhibits” for who has recourse to.

The apodosis uses the more original “character” for behaviour in b and KSS 1. In 108d, since a pāda break is wanting, there is disagreement about the construction of the last line. NS 1 seems to understand that the voice here points to her arrogant character, which could also be the meaning of *ucca* in the sense of “high-sounding.” Note the use of the more Prakrit sounding form *ucca*, which is also found in Garga’s version, for *ūrdhva*.



- 110 tīkṣṇanāsāgradaśanā sutanus tāmralocanā/  
nīlotpalasavarṇā ca svapnaśīlātikopanā//

-nāsāgra-] NS -nāsogra-. svapnaśīlātikopanā] bh svapnanidrātikopanā; ḍ svapno-dvegātikopanā; KSS 1 svapnoddeśātikopanā.



- 111 tiryaggatiś calārambhā bahuśvāsātīmānini/  
gandhamālyāsavaratā nāgasattvāṅganā smṛtā//

-gatiś] NS 1 -janiś (mistake?). calārambhā] bh calarasā. -śvāsātīmānini] bh -sattvā-  
timānini; b -sattvābhimānini; ḍ, KSS 1 -sattvābhinandini; NS 1 -bimbātīmānini.  
-mālyāsavaratā] ḍ, KSS 1 -mālyādiniratā; NS 1 -mālyātiniratā.

A woman is known to have the character of a serpent, whose tip of the nose and teeth are sharp; whose body is very thin and eyes are copper-coloured; whose complexion is like the blue-lotus [petal]; who habitually sleeps; who becomes very angry; who moves in an zigzag manner; whose undertakings are unpredictable; who wheezes a lot and is very haughty; and who takes pleasure in scents, garlands, and distilled wine.

#### Discussion

In 110a, NS 1 has “whose teeth are ferocious;” in 110d, ḍ has “whose sleep is anxiety,” i.e., who sleeps with angst; and KSS 1 has “whose object is sleep.” In 111a, bh has “whose tongue is unsteady;” in 111b, bh, b “whose character is great;” ḍ, KSS 1 have “who desires great character (?);” NS 1 has “whose orbs (i.e., eyes?) are large;” in 111c, KSS 1 has “who delights in ... and garlands, etc.,” so also Ghosh (455; Board 335); and NS 1 has “who takes great delight in ... and garlands.”

In 111b, Ghosh translates “takes pleasure in [the company of] many persons (i.e., beings)” (455), which is a translation from an unknown Sanskrit reading.

The apodosis uses the more original “character,” reflective of an earlier transmission.



- 112 atyantavyāvṛtāsyā ca tīkṣṇaśīlā saritpriyā/  
surāsavakṣīraratā bahvapatyā phalapriyā//

atyantavyāvṛtāsyā] c atyartham vyāpṛtāyā; NS 1 atyartham ghaṭitāsyā ca; bh tanvaṅgī dirghadantā. tīkṣṇaśīlā] NS 1 tīkṣṇā śīlā. saritpriyā] NS 1 ratipriyā. -  
kṣīraratā] bh -kritirasā. -ratā] KSS 1 -rasā.

- 113 nityam śvasanaśīlā ca tathodyānavanapriyā/  
capalā bahuvākchīghrā śākunaṃ sattvam āśritā//

śvasana-] bh cāsana-. -śilā ca ... -priyā] NS 1 -śilā ... (missing text) tiṣṭhed yau-  
napriyā. tathodyāna-] ḍ, KSS 1 sadodyāna-; -vana-] c, NS 1 -rati-. capalā ... āśritā]  
KSS 1 om. capalā bahuvākchighrā] bh calā bahulapā (?) śighrā. -chighrā] NS 1 -  
kīthā (?). sattvam] ḍ śīlam.

A woman, who has recourse to the character of a bird, has a gaping mouth and rude behaviour; is fond of rivers; likes wine, distilled liquor, and milk; produces many offspring; is fond of fruit; constantly pants; likes gardens and forests; is fickle; and speaks many words quickly.

#### Discussion

In 112a, bh has “thin limbs and long teeth” and NS 1 has “a very shut mouth(?);” Abhinava understands “gaping mouth” to mean “she whose mid-mouth is wide”. In 112b, NS 1 has “fond of sexual pleasures” for likes rivers; and in 112c, KSS 1 has “has a taste for” for fond of, which is indicative of Nāṭyaśāstra. In 113a, bh “in the habit of sitting” for panting; in 113ab, NS 1 is corrupt; in 113b ḍ, and KSS 1 have “always” and NS 1 has “who should stand, being fond of youth and sexual pleasures;” pādas 113cd are wanting in KSS 1. In 113c, bh is unclear; and in 113d, ḍ has “behaviour” for character.

There are other possibilities for the translation of 113c: Unni: “talkativeness and quick movement” (3: 657) and Ghosh: “[very] fickle and talkative” (456, so also Board, 335). Neither of these renderings corresponds either to the text or to any of the variants.

The apodosis retains original “character,” while ḍ has the expected “behaviour.” KSS 1 lacks the last two pādas of this verse and both 114 and 115, which is probably the result of corruption in the transmission. Verse 100 in its enumeration of behaviour types uses *patatrin* for birds, referring to their feathers, while in this verse *śākuna* has a special reference to birds that act as omens in Jyotiṣa prognostic literature.



114 ūnādhikāṅgulikarā rātrau niṣkuṭacārīṇī/  
bālodvejanaśilā ca piśunā kliṣṭabhāṣiṇī//

ūnādhikāṅguli- ... -bhāṣiṇī] KSS 1 om. ūnādhikāṅguli-] ḍ nyūnādhikāṅguli-; NS 1 janādhikāṅguliḥ. -karā] c, NS 1 -krūrā. rātrau niṣkuṭacārīṇī] bh rātrisamcaraṇa-priyā. kliṣṭa-] bh mṛdu-; c, NS 1 śliṣṭa-(?); ḍ dṛpta-.

115 surate kutsitācārā romaśāṅgī mahāsvanā/  
piśācasattvā vijñeyā madyamāṃsabalipriyā//

surate ... -priyā] KSS 1 om. surate kutsitācārā] ḍ suratesūjjhitācārā. romaśāṅgī] NS 1 romāptāṅgī. mahāsvanā] bh suniṣṭhurā. -māṃsabali-] b -māṃsaśana- (?); ḍ, Unni -māṃsāsava-. bali-] c, NS 1 -rati-.

A woman should be recognised as having the character of a Piśāca-demon, whose hands have more or less than the normal number of fingers; who wanders at night in domestic gardens; whose behaviour terrorises young children; who is slanderous; whose speech is obscure; who acts badly during sex; whose limbs are hairy and nose is large; and who is fond of alcohol, meat, and oblations.

### Discussion

These two verses are wanting in KSS 1. In 114a, NS 1 has “who has more than normal people’s fingers; who is cruel;” and likewise ḍ has “cruel, with more or less than the normal fingers;” in 114b, bh has “fond of roaming around at night.” Abhinava glosses *niṣkuṭa*, “free (i.e. away?) from the home,” with *grhārāma*, “domestic garden,” which is adopted in the translation. In 114d, bh has “weak,” and ḍ has “wild” for obscure. In 115a, ḍ has “who abandons activity in sex;” and Abhinava explains “who acts badly during sex” as “who prefers starting with the top position during sex,” which is a courtesan’s mistake; in 115b, NS 1 has “whose limbs are covered with hairs;” and bh has “very cruel” for large nose; and in 115d, ḍ has “distilled alcohol,” while c is a mistake; and c and NS 1 have “sexual pleasure” (so also Ghosh, 456) for oblations.

The apodosis retains the original “character” in all versions. Moreover, the first pāda of 114 is common to c and NS 1; and NS 1’s version of 115b reads like a gloss. In 114b, Ghosh adds: “who is merciless during sex,” which appears to be a repetition of 115a (456); and for 115d, Ghosh has “speaks with double entendre” (456, so also Board, 335).



116 svapnaprasvedanāṅgī ca sthiraśayyāsanapriyā/  
medhāvinī buddhimatī madyagandhāmiṣapriyā//

svapna-] bh supta-. sthira-] bh priya-. -priyā] bh -sthirā. medhāvinī ... -priyā] KSS 1 om. buddhimatī] ḍ tu mṛdvaṅgī; NS 1 bh ... (missing text); KSS 2, Unni ca mṛdvaṅgī.

117 ciradṛṣṭeṣu harṣaṃ ca kṛtajñatvād upaiti sā/  
adīrghaśayinī caiva yakṣaśilāṅganā smṛtā//

ciradr̥ṣṭeṣu harṣaṃ ca] bh nityadr̥ṣṭā kṛtajñā ca. ciradr̥ṣṭeṣu] ḍ, kss 1 ciradr̥ṣṭe tu; NS 1 cira iṣṭeṣu (?). kṛtajñatvād upaiti sā] bh sthūlāṅgā priyadarśanā. kṛta-] NS 1 klama (?). sā] c vā; NS 1, kss 1, Unni yā. -śāyini caiva] NS 1 gamano ye (NS 2: yā) ca.<sup>34</sup> -śāyini] bh -keśini; c -gamanā. yakṣaśilāṅganā smṛtā] bh jñeyā yakṣāṅganā hi sā; c jñeyā yakṣānvayāṅganā; NS 1 jñeyā yakṣāvayaṅganā (?); NS 2 jñeyā yakṣānvayāṅganā: kss 1 jñeyā yakṣāṅganānvayā.

A woman is known to behave like a Yakṣa-spirit, whose limbs sweat when she sleeps; who favours a firm bed and seat; who is wise and intelligent; who prefers the smell of liquor and raw meat and does not recline for long periods; and she encounters joy on account of her gratitude (to her lovers) when she sees (them) after a long time.

### Discussion

The second line of 116 is wanting in kss 1. In 116b, bh reverses *sthira* and *priyā*; in 116c, ḍ and Unni have “softness of limbs” for intelligent, and Abhinava seems to associate the intellect with good memory (*aśeṣāviśmarāṇam*). In 117a, bh has “and gratitude is always seen ...;” in 117c, c, NS 1 have “does not take long walks;” and bh has “does not have long hair;” and in 117d, bh has “is recognised as a Yakṣa-woman;” and c has “a woman from the Yakṣa-race.”

There are different renderings of 116b: “loves quiet rest in bed and on a seat” (Ghosh, 456, Board, 336) and “very much fond of sitting idle or sleeping” (Unni, 3: 658); in 116c, Ghosh and Board translate: “[very] intelligent, fearless” (456, Board, 336), which is not found in the manuscript variants; and in 116d, there is “wine, sweet smell, and meat” (Ghosh, 456, Board, 336) and “wine, fragrant objects, and meat” (Unni, 3:658). Pādas 117a–c have different translations as well: “takes delight in seeing the beloved after a long time and feels gratitude [to him]” (Ghosh, 456, Board, 336: “feels grateful to him;” and Unni, 3:658: “happiness and feeling of gratitude when coming across a person after a long interval”). In d, Unni renders: “and long sleeplessness” (ibid). Some are based on different readings, but others reflect a freer rendering of the passages.

The apodosis adopts “behaviour” with the use of *smṛtā* (“is known as”) in some and *jñeyā* (“should be recognised as”) in other (bh, c, and kss 1) versions. Moreover, the use of the demonstrative pronoun at 117ab points to an early formulation of the verse.

34 Editor of NS 1 explain the meaning as “she (does not) enter into a state of (long) sexual intercourse” (*gamanopetā*).



- 118 tulyamānāvamānā yā paruṣatvakkharasvarā/  
śāṭhānṛtoddhatakathā vyālasattvā ca piṅgaḍṛk//

tulyamānāvamānā yā] c, NS 1 mānāpamānayos tulyā. paruṣatvakkharasvarā] NS 1 paruṣā kaṭukākṣarā. -tvakkharasvarā] bh -tvātpaṭusvanā (?). -kharasvarā] c -kaṭukākṣarā; j -kaṭusvanā. -svarā] KSS 1 -svanā. śāṭhānṛtoddhata-] bh śāṭhyayukto-ddhata-; c śāṭhākṛtoddhata-; NS 1 śavākṛtodṛta- (?). vyālasattvā ca piṅgaḍṛk] c piṅgaḍṛg vyālaveśajā; NS 1 piṅgaḍṛk vyālavamśaja. sattvā ca piṅgaḍṛk] bh -sattvātha piṅgalī; KSS 1 -sattvātha piṅgaḍṛk.

A woman who has the character of a Vyāla-snake accepts equally both respect and insult; has rough skin and a harsh voice; (tells) wicked, false, and exaggerated stores; and has tawny coloured eyes.

#### Discussion

In a, NS 1 has “contempt” for insult. In b, c and NS 1 have “(speaks) caustic syllables;” and j has “caustic voice.” In c, bh has, “stories connected with wickedness and ...;” c has “stories made wicked ...;” and NS 1 is unclear. In d, c is obscure; and NS 1 has “(character) born from the family of a Vyāla-snake.”

In bc, Unni renders differently: “possesses the sound of an ass, habit of secretly charming others, speaks false and haughty words” (3: 658), which clearly misses the meaning of the protasis.

This is one of three examples where the omen is found in a single verse. The apodosis keeps the original “character”. The exact meaning of *vyāla* is uncertain. Its general meaning as an adjective is “mischievous,” “wicked,” and can come to designate anything that is such. The feminine form *vyālī* refers to a type of female snake, which is clearly the meaning here.



- 119 ārjavābhiratā nityaṃ dakṣā kṣāntiguṇānvitā/  
vibhaktāṅgī kṛtajñā ca gurudevadvijapriyā//

dakṣā kṣānti-] NS 1, KSS 1 dakṣātyanta-. guru-] NS 1 (var. kh) guṇa-. -devadvijapriyā] c, NS 1, KSS 1 -devārcane. -priyā] c, NS 1, KSS 1 -ratā.

- 120 dharmakāmārthaniratā hy ahāṅkāravivarjitā/  
suhṛtpriyā suśilā ca mānuṣaṃ sattvam āśritā//

-niratā] c, NS 1, KSS1 -nityā ca. hy ahaṅkāravivarjitā] c, NS 1 vaśyāhaṅkāravarjitā. hy] KSS 1 om. suśīlā ca] bh tathā caiva. sattvam] NS 1 hetum.

A woman, who has recourse to human character, is inclined towards sincerity, always dexterous, and endowed with the quality of patience; has properly proportioned limbs; is grateful; fond of teachers, gods, and twice-borns; is occupied with law and custom (*dharma*), sensual pleasure (*kāma*), and wealth (*artha*); is free from ego; fond of friends; and is well-behaved.

#### Discussion

In 119a, NS 1 has “... qualities beyond the limit of dexterity;” and in 119d, NS 1 (var) has “qualities” for teachers and c, NS 1 and KSS 1 have “who takes delight in” for who is fond of. In 120a, c, NS 1 and KSS 1 have “intent upon ...;” in 120b, c and NS 1 have “free from casting spells and ego;” and in 120d, NS 1 has “who has recourse to human impulse.”

The apodosis retains original “character;” but NS 1 has *hetu*, “impulse,” which implies a mode of behaviour as a synonym for *śīla*, found elsewhere in these verses. Mention of the three aims of life (*puruṣārtha*) points to an early formulation of what became the four aims of life, where release (*mokṣa*) is included with the former three.



- 121 saṃhatālpatanur hr̥ṣṭā piṅgaromā chalapriyā/  
pragalbhā capalā tīkṣṇā vṛkṣārāmavanapriyā//

saṃhatālpā-] NS 1 haṃsabālya-. hr̥ṣṭā] bh, KSS 1, Unni dhr̥ṣṭā. piṅgaromā chalapriyā] bh piṅgāyataśīroruhā. chala-] c, NS 1, KSS 1, Unni phala-. pragalbhā capalā] bh calacittāstharā. vṛkṣārāma-] NS 1 vṛkṣāgama-. -vanapriyā] bh, c, NS 1 -ratipriyā; ḍ -saritpriyā.

- 122 svalpam apy upakāraṃ tu nityaṃ yā bahu manyate/  
prasahyaratīśīlā ca vānaraṃ sattvam āśritā//

svalpam apy upakāraṃ] NS 1 mālāmadhupakāraṃ (?). -upakāraṃ] bh -upakṛtaṃ. nityaṃ yā] bh yā nityaṃ. yā bahu manyate] NS 1 yā ca kumanyate. prasahya-] NS asahya-. vānaraṃ sattvam āśitā] c, NS 1 kapisattvaṃ samāśritā. vānaraṃ] KSS 2 vāniraṃ (?).

A woman, who has recourse to a monkey's character, has a small and compact body; is glad; has tawny-coloured hair; is fond of deceit; is arrogant and fickle-minded; rude and fond of trees, gardens, and forests; always considers even a small favour as something big; and has aggressive behaviour in sex.

#### Discussion

In 121a, NS 1 has "is pleased by the body of a child and *haṃsa*-bird;" bh, KSS 1 and Unni have "imprudent" for glad (so also Ghosh, 457, and Board, 336); in 121b, bh has "whose hair is tawny and long;" and c, NS 1, KSS 1, and Unni have "fruit" for deceit. In 121c, bh has "who is unsteady with a fickle mind (*calacittā+astharā*);" and in 121d, NS 1 has "fond of trees, mountains (?) and sexual pleasures" [or is "fond of sexual pleasures under trees and on mountains (?)]; bh, c also have "sexual pleasures" and ḍ has "rivers" for forests. In 122b, NS 1 is unclear; in 122c, NS 1 has "unbearable" for aggressive; and in 122d, c and NS have "who resorts to a monkey's character." Abhinava explains that 122c means that the woman "overpowers her lover."

The apodosis maintains the original "character;" and c and NS 1 have *kapi* for *vānara*, which could derive from another transmission or is *metri causa*.



123 mahāhanulalāṭā ca śarīropacayānvitā/  
piṅgākṣī romaśāṅgī ca gandhamālyāsavapriyā//

ca] bh yā. śarīropa-] bh utsedhopa-; ḍ, KSS 1 māṃsalop-. -mālyāsava-] bh -āmiṣa- (?); NS 1 -mālyāśaya-.

124 kopanā sthiracittā ca jalodyānavanapriyā/  
madhurābhiratā caiva hastisattvā prakīrtitā//

-cittā] c, NS 1, KSS 1 -sattvā; Unni -bhāvā. jalodyānavana-] bh tathodyānarati-; NS 1 jalaughanayana-. caiva] NS 1 yaiva. prakīrtitā] ḍ, KSS 1 ratipriyā.

A woman is said to have the character of an elephant, whose jaw and forehead are large; who is endowed with a bodily mass; who has tawny eyes and hairy limbs; who is fond of scents, garlands, and wine; who is prone to anger; who is stable-minded; fond of water, gardens, and forests; and is satisfied with sweets.

## Discussion

In 123b, ḍ and KSS 1 have “muscle” and bh has “balk” for bodily; and in 123d, NS 1 has “bed” for wine. In 124a, c, KSS 1 and NS 1 have “whose character is stable”; in 124b, NS 1 has “(is fond of) eyes flowing with water (?)” bh has “and” for water and “sexual pleasure” for forests; and in 124d, ḍ and KSS 1 have “fond of sexual pleasures.”

The apodosis maintains “character” and uses “is said to be” (*prakīrtita*), which is a common formulation in the earliest versions of the human marks (*strīpuruṣalakṣaṇāni*).



- 125 svalpodarī bhagnanāsā tanujaṅghā vanapriyā/  
calavistīrṇanayanā capalā śīghragāmini//

bhagna-] c, NS 1, Unni magna-; p bhugna-; bh manda-. -nāsā] NS 1 -tārā. vana-] bh jana-. cala-] ḍ, KSS 1 rakta-.

- 126 divātrāsaparā nityaṃ gītavādyaratipriyā/  
nivāsasthiracittā ca mṛgasattvā prakīrtitā//

divātrāsa-] bh, KSS 1, Unni paritrāsa-; NS 1 parivāsa-. nityaṃ] NS 1 bhīrū; KSS 1 bhīrur. gītavādyaratipriyā] c, NS 1 romaśā gītalobhinī; KSS 1 gītavādā ratipriyā. -ratipriyā] bh -priyā tathā. nivāsasthiracittā] NS 1 kopanā ya(NS 2: ca)lasattvā; KSS 1 kopanā sthirasattvā. -sattvā prakīrtitā] NS 1, KSS 1 -sattvāṅganā smṛtā.

A woman is said to have the character of a deer, whose belly is very small, nose is broken, and calves are thin; who is fond of forests; whose eyes are wide open and shifty; who is unsteady and moves about quickly; who is constantly obsessed with fear during the daytime; who prefers song, musical instruments, and sexual pleasures; and whose mind is fixed on her dwelling place.

## Discussion

In 125a, c, NS 1 and Unni (3: 659–660) have “flat” for broken (so also Ghosh, 457 and Board, 336), which is perhaps a better reading; p has “crooked,” and bh has “feeble,” while NS 1 has “pupils of the eyes” for nose. In 125b, bh has “people” for forest; and in 125c, ḍ and KSS 1 have “blood red (eyes)” for unsteady eyes (so also Ghosh, 457 and Board, 336). Pāda 125d is repeated at 132b for the donkey and 140c for the goat. In 126a, bh, KSS 1 and Unni have “frightened”



and NS 1 has “abode” for during the day; c, NS 1 and KSS 1 have “fearful” for always (so also Ghosh, 457 and Board, 336). In 126b, c and NS 1 have “hairy and eager for song;” KSS 1 has “speaks about music and is fond of sex” (-*vāda* could, of course, be a mistake for -*vādyā*); and bh omits “sexual pleasures.” In 126c, NS 2, after correcting the mistake of NS 1, has “who is angry and whose character is fickle.” KSS 1 has “stable” for fickle, but if read without hiatus, gives the same meaning as NS 2, which is perhaps the more original. Abhinava glosses dwelling palace (*nivāsa*) as “palaces, etc.” In 126d, NS and KSS 1 have “a woman is known as having the character of a deer ...” (so also Ghosh, 457 and Board 336).

At 125c, Unni renders: “in addition to being always attached to one’s residence” (3: 660).

As in the previous verse, the apodosis is formulated with “character” and “is called,” which is more original and formulaic. NS 1 and KSS 1 use the construction with “is known as” (*smṛta*), found above.



127 dīrghapīnonnatoraskā calā nātinimeṣiṇī/  
bahubhṛtyā bahusutā matsyasattvā jalapriyā//

-pīnonnatoraskā] NS 1 -pīnonnatorasyu(?). calā] bh ramomandā(?). calā nāti-] c, NS 1 calanāti-. calā nātinimeṣiṇī] ḍ, KSS 1 capalā nīrnimeṣiṇī. bahubhṛtyā] c bahubhṛtā. bahubhṛtyā bahusutā] bh bahvapatyā tathā caiva.

The woman, who has the character of a fish, has a long, full, and upraised chest; is unsteady/fickle; does not often blink her eyes; has many servants and offspring; and is fond of water.

#### Discussion

In a and b, both NS and bh have unclear readings; in c, bh has only “many offspring.”

Ghosh has another understanding of pāda c: “is fickle without any twinkle in her eyes” (457, so also Board, 336). This is a more interpretative meaning of the text.

This is the second character type that is expressed in only one verse. The apodosis maintains the original “character.”



- 128 lamboṣṭhī svedabahulā kiñcidvikaṭagaṃinī/  
kṛśodarī puṣpaphalalavaṇāmlakaṭupriyā//

puṣpaphala-] bh kṣāramūla-; KSS 1 phullaphala-. -lavaṇāmlakaṭu-] NS 1 -varṇāṃ-  
śukabahu-.

- 129 udbandhakaṭipārśvā ca kharaniṣṭhurabhāṣiṇī/  
atyunnatakaṭigrīvā uṣṭrasattvāṭavīpriyā//

udbandha-] bh, NS 1, KSS 1, Unni udbaddha-. -niṣṭhurabhāṣiṇī] bh -prāyā priyā-  
śanā. atyunnatakaṭi-] ḍ, KSS 1 abhyunnatakahara-. -kaṭi-] NS 1, Unni -kaṭi-. uṣṭra-  
sattvāṭavīpriyā] c, NS 1 bhaved uṣṭrī vanapriyā.

A woman, who has the character of a camel, has a drooping lower lip; sweats profusely; walks somewhat awkwardly; has an emaciated belly; prefers flowers and fruits; and salty, sour, and bitter tastes; has unbounded waist and sides, rough and harsh speech, and a very high waist and neck; and is fond of open spaces.

#### Discussion

In 128cd, bh has “caustic substances and roots” and KSS 1 has “full blown flowers” for flowers and fruits; NS 1 has “much prefers ... colours and fine cloth” for salty, sour, and bitter tastes. In 129a, bh, NS 1, KSS 1 and Unni (3: 660) have “firm” for unbounded; in 129b, bh has “is basically rough; and eats what she likes” for rough and harsh speech; in 129c, ḍ has “high and coarse (neck)” for very high waist and neck; and c and NS 1 have “fond of water, should be a camel cow” (*vanapriyā* is a mistake and likely a repetition of the end of 127d; note here the use of the feminine gender for camel, which indicates a later reading or emendation).

In 128b, Unni renders: “slight wobbling gait” (3:660). In 129a, Ghosh has “her waist and sides loosely bound” (457, so also Board, 337), which is a more poetic way of indicating that she is plump. In 129c, Ghosh, follows ḍ, “high and rough neck” (457, so also Board, 337).

The apodosis maintains original “character”.



- 130 sthūlaśīrṣāñcitagrīvā dāritāsyā mahāsvanā/  
jñeyā makarasattvā ca krūrā matsyaguṇair yutā//

-śīrṣāñcita-] ḍ -sthirāñcitā-; bh -śīlāñcita-; KSS 1 and Unni -śīrṣā sthirā-. dāritāsyā] bh tikṣṇadamṣṭrā. makara-] NS 1 mayūra- ca] c, NS 1 tu.

A woman should be recognised as having the character of a Makara water-animal, who has a large head and arched neck, a gaping mouth, and heavy breathing; is cruel; and is endowed with the qualities of a fish.

#### Discussion

In a, KSS 1 and Unni (3: 660–661) have “who has a large head, a stiff neck;” ḍ has “stiff” and bh has “behaviour” for head; in b, bh has “sharp teeth” for gaping mouth; and in d, NS 1 has “peacock” for Makara water-animal.

In a, Ghosh following ḍ renders: “steady neck;” and in b, he translates: “very loud voice” (458, so also Board, 337), and the Board understands the Makara to be an alligator (ibid).

This is the third character-type to be expressed in only one verse. The apodosis maintains original “character” with the verbal construction using “is recognised as” (*jñeyā*) and NS 1’s “peacock” (*mayūra*) hardly fits all the characteristics.



131 sthūlajihvoṣṭhadaśanā rūkṣatvak kaṭubhāṣiṇī/  
ratiyuddhakarī ghrṣṭā nakhadantakṣatapriyā//

-daśanā] ḍh, KSS 1 -rasanā; c, NS 1 -vadanā. -karī] c -ratā; NS 1 -priyā. ghrṣṭā] ḍ, NS 1, KSS 1 hrṣṭā.

132 sapatnīdveṣiṇī dakṣā capalā śīghragāminī/  
sarogā bahvapatyā ca kharasattvā prakīrtitā//

sapatnī-] bh sapaḥṣa-. sarogā] ḍ, NS 1, KSS 1 Unni saroṣa-.

A woman is said to have the character of a donkey, whose tongue, lips, and teeth are large; whose skin is rough and speech harsh; who engages in love-making as if it were a battle; who is pounded (i.e. beaten) and a lover of sores by nails and teeth (i.e., love-marks); who despises co-mistresses; who is clever; who is fickle and moves about quickly; who is prone to disease; and who has many offspring.

## Discussion

In 131a, *ḍh* and *KSS 1* have “tongue,” and *c* and *NS 1* have “mouth” for teeth; in 131c, *c* has “enjoys” and *NS 1* has “is fond of” for engages in; and *ḍ*, *NS 1*, and *KSS 1* have “glad” for pounded or beaten, which gives an alternate meaning that is contrary to the donkey’s normal behaviour. Abhinava tries to maintain the idea of sex as a battle by explaining that the last *pāda* means that after she inflicts a kind of (wound) with the nails and teeth, she considers herself superior. It is unclear in the text, however, if she is a giver or receiver of the sores. In keeping with the theme of love-making and based on the next phrase, I interpret it that she is fond of receiving love-marks and beatings. In 132a, *bh* has “co-female friends” for co-mistresses; *pāda* 132b is repeated at 125d for the antelope and at 140c for the goat; and in 132c, *ḍ*, *NS 1*, *KSS 1*, and Unni (3:661) have “angry” for prone to disease. Angry fits perhaps better the donkey’s character. The mention of co-mistresses points to the royal harem.

In 131a, Ghosh omits teeth, etc.; in 132b, he renders “slow in her gait” for moves fast; and in 132c, “angry by nature” (458; so also Board, except in 131a “large teeth” is added, 337).

The grammatical structure maintains “character” and uses “is said to” (*prakīrtitā*) as at verses 124–126 in a formulaic apodosis that looks back to an early transmission of the character types.



133 *dīrghapṛṣṭhodaramukhī romaśāṅgī balānvitā/  
susamkṣiptalālāṭā ca kandamūlaphalapriyā//*

*dīrghapṛṣṭhodaramukhī] bh kṛṣṭadamṣṭrotkaṭamukhī. romaśāṅgī balānvitā] bh hrasvajaṅghā tathaiva ca. susamkṣipta- ... -priyā] bh om.*

134 *kṛṣṇā damṣṭrotkaṭamukhī hrasvodaraśīroruhā/  
hīnācārā bahvapatyā saukaramṇaṃ sattvam āśritā//*

*kṛṣṇā damṣṭrotkaṭa-] NS 1, KSS 1 kṛṣṇadantotkaṭa-; Unni kṛṣṇadamṣṭrotkaṭa. hrasvodara-] c, NS 1, KSS 1, Unni pīvaroru-. saukaramṇaṃ sattvam] bh saukarīm vṛttim.*

A woman, who has recourse to a swine’s character, has a long back, abdomen, and face, and hairy limbs; is strong; has a very narrow forehead; prefers bulbous roots and fruits: is black coloured; and has a mouth with enormous canine teeth, a small belly, small hairs of the head, a vile behaviour, and many offspring.

## Discussion

The editor of KSS 1 explains that the two ślokas (133–134) are missing in his manuscript k, which does not correspond to any of the editions (with variants) that I used. In 133a, bh repeats a version of 134a, where “lengthened” replaces long; in 133b, bh has “and also short calves.” In 134a, NS 1 has “black teeth,” and Unni (3: 661) “black canine teeth;” in 134b, c, NS 1, KSS 1, and Unni have “stout thighs” for small stomach; and in 134d, bh has “swine’s nature.”

In 134a, Ghosh following NS 1 has “black teeth and ugly face,” and in 134b, he follows c, etc., “large thighs” (458, so also Board, 337).

The apodosis maintains “character,” but uses a construction with “who has recourse to” (*āśritā*), which appears to be formulaic for the *Nātyaśāstra*.



- 135 sthirā vibhaktapārśvorukaṭīpṛṣṭhaśirodharā/  
subhagā dānaśilā ca ṛjusthūlaśiroruhā//

sthirā] ḍ sphītā; ḍh sthitā. vibhakta-] bh nicita-. -pārśvorukaṭī-] NS 1 -pārśvena  
kaṭī-. -kṛtī-] NS 2 -kṛti-. subhagā] c, NS 1 surūpā. ṛjusthūlaśiroruhā] bh sthū-  
lākuñcitamūrdhajā.

- 136 kṛśā cañcalacittā ca snigdhavāk(c) chīghragaminī/  
kāmakrodhaparā caiva hayasattvāṅganā smṛtā//

kṛśā cañcalacittā] NS 1 kṛśā ca calacittā; KSS 1 gūḍhā capalacittā. kṛśā] ḍ gūḍhā; ḍ  
(ḍh?) ḍṛḍhā. snigdha-] KSS 1 tikṣṇa-. caiva] NS 1 nityam. -sattvāṅganā smṛtā] bh,  
NS 1 hayasattvā prakīrtitā.

A woman is known as having the character of a horse, who is firm; whose sides, thighs, waist, back, and neck are symmetrical; who is well-proportioned; whose behaviour is generous; whose hair of the head (mane) is straight and thick; who is slender and fickle-minded; whose speech is smooth and gait is quick; and who is bent on passionate love-making.

## Discussion

In 135a, ḍ has “swollen” and ḍh has “standing” for firm, i.e., a firm body or form; and bh has “overspread” for symmetrical. In 135c, c and NS 1 have “very beautiful” for well-proportioned; and in 135d, bh has “head of hair that is thick and curly.” (bh has in mind another kind of woman’s hair, one that is curly rather

than straight). In 136a, ḍ and KSS 1 have “concealed” and ḍ (ḍh?) “firm/solid” for slender; in 136b, KSS 1 has “sharp,” i.e. sharp-tongued, for smooth; in 136c, NS 1 has “always” for and; and in 136d, bh and NS 1 have another formulation that uses *prakīrtitā*, reflective of omen literature.

In 136d, Unni (3: 662) understands *kāmakrodhaparā* to mean “given to extreme passion of love and anger,” which renders *krodha* twice. Literally, it means “who holds passion in love-making as the highest thing,” or “who holds sexual desire and passion as the highest objects.” Like other large, four-footed animals, both the stallion and the mare enjoy passionate sex, i.e., sex as if it were a battle.

The apodosis maintains “character,” but uses the construction with “is known as” (*smṛtā*) (see above verse 117); however bh’s formulation follows that found in transmission of Jyotiṣa’s human marks.



137 sthūlapṛṣṭhākṣidaśanā tanupārsvodarā sthirā/  
hariromāñcitā raudrī lokadviṣṭā ratipriyā//

-pṛṣṭhākṣi-] c, NS 1, KSS 1, Unni -pṛṣṭhāsthi-. tanupārsvodarā sthirā] bh snigdhatvañ medurā ca yā; NS 1 snigdhatvañ madhurā ca yā. -pārsvodarā sthirā] ḍ, KSS 1 -pārsvodarasthirā. sthirā] p sthitā. hariromāñcitā raudrī] ḍ, NS 1, KSS 1 khararomāñcitā raudrā (NS 1 raudrī). -romāñcitā] bh romāñvitā.

138 kiñcidunnatavaktrā ca jalakrīḍāvanapriyā/  
bṛhallalāṭā suśroṇī māhiṣaṃ sattvam āśritā//

-krīḍāvana-] KSS 1 -krīḍā vana-. -lalāṭā suśroṇī] bh, Unni -lalāṭajaghanā; KSS 1 -lalāṭāsuśroṇī. sattvam] p śīlam.

The woman, who has recourse to a buffalo’s character, has a large back, large eyes and teeth, and slender sides and abdomen; is firm, distinguished by her tawny hair, violent, despised by the ordinary people, and fond of sensual pleasures; has a somewhat raised mouth; enjoys water-play and forests; and has a large forehead and lovely buttocks.

#### Discussion

In 137a, c, NS 1, KSS 1, Unni (3: 662) and Ghosh (458, so also Board, 337) have “bones” for eyes; in 137b, bh and NS 1 have “has smooth skin and is fat (? NS 1: sweet),” and p has “steady” for firm; in 137c, ḍ, NS 1, KSS 1 (and Ghosh, 458, so also

Board, 337) have “distinguished by her coarse hair,” which makes better sense; and bh has “possessing” for distinguished by, which is also better. In 138d, p has “behaviour” for character.

For 137c, Ghosh renders “faithless” for violent, which does not correspond to any of the listed variant readings; and at 137d, he has “hater of men” (458) for despised by the world, which is also possible.

The apodosis maintains “character,” but used in the formulation with “has recourse to” (*āśritā*). Manuscript p uses “behaviour” (*śīlam*), which is particular to the *Nāṭyaśāstra*.



139 kṛṣā tanubhujoraskā niṣṭabdhasthiralocanā/  
saṃkṣiptapāṇipādā ca sūkṣmaromasamācitā//

-bhujoraskā] NS 1 -bhujorasyo (NS 2 skā?). niṣṭabdhasthira-] ḍ niṣṭabdhetara-; KSS 1 viṣṭabdhetara-; c, NS 1 niṣṭabdhatara-. sūkṣmaromasamācitā] NS 1 rūkṣā romā samāñcitā. sūkṣma-] c rūkṣma- (ed.: sūkṣma-, rūkṣa-?).

140 bhayaśīlā jalodvignā bahvapatyā vanapriyā/  
cañcalā śīghragamanī hy ajasattvāṅganā smṛtā//

jalodvignā] ḍ, KSS 1 jaḍonmattā; bh alpakṛṣṇā ca (?). vana-] bh jana-; c, NS 1 dh(NS 2 v?)ana-. hy ajasattvāṅganā] bh ajaśīlāṅganā; NS 1, KSS 1 hy ajaśīlāṅganā.

A woman is known as having the character of a goat, who is lean; whose arms and breast are slender; whose eyes are fixed and steady; whose hands and feet are compact/short; who is covered with fine/small hairs; who acts out of fear; who is afraid of water; who has many offspring; and who is fond of the forests, fickle, and moves about quickly.

#### Discussion

In NS 1, these two ślokas occur after the verse corresponding to 144 below. NS 2, however, has moved the verses back to here and included them in a footnote at the end of 139. In 139b, ḍ, KSS 1 has, “whose eyes are very rigid;” in 139c, Abhinava glosses *saṃkṣipta*, “compact/short” as *parikṣipta*, “scattered,” which is obscure; in 139d, NS 1 has “coarse” for fine/small, which is perhaps the preferred reading. In 140a, ḍ and KSS 1 have “foolish and stupid” (so also Ghosh, 459 and Board, 338); in 140b, bh has “people” and c and NS 1 have “valuable objects” for forests; 140c is repeated at 125d for the deer and 132b for the donkey; and in 140d, bh, NS 1, and KSS 1 have “behaviour” for character.

In 139b, Ghosh has “[almost] motionless red eyes,” which follows *ḍ* and KSS 1: and in 140c, he has “restless” for fickle (458–459, so also Board, 338), which is also possible looking more to the physical than to the mental character.

The apodosis maintains “character,” used with “is known as” (*smṛtā*); but bh, NS 2, and KSS 1 have “behaviour” for “character,” the former being preferred in the *Nāṭyaśāstra*.



- 141 udbandhagātranayanā vijṛmbhaṇaparāyaṇā/  
dīrghālpavadanā svalpapāṇipādavibhūṣitā//

udbandhagātra-] NS 1 unnaddhamātra-. udbandha-] *ḍ*, Unni udbaddha-; KSS 2 (var: kh) unnaddha-; KSS 1 udbuddha-. dīrghālpā-] bh śvadīrgha- (?); *ḍ* dīptālpa- c, NS 1 dīrghānta-; KSS 1 dīpālpa-. svalpa-] NS 1 svalpā. -vibhūṣitā] KSS 1 vibhūṣiṇā.

- 142 uccaḥsvanā svalpanidrā krodhanā sukṛtapriyā/  
hīnācārā kṛtajñā ca śvaśīlā parikīrtitā//

uccaḥsvanā svalpanidrā] c, NS 1, uccaḥsvarālpānidrā ca; bh bahuvāk svalpanidrā ca. sukṛtapriyā] NS 1, KSS 1, Unni bahubhūṣiṇī. sukṛta-] bh sukṛti-. kṛtajñā] y apakṛṣṭā. ca śvaśīlā] KSS 1 and 2 sāśvaśīlā. śva-] NS 1 sy(ed.: śv)a-. -śīlā] bh, c, *ḍ*, NS 1 -līlā.

A woman is said to behave like a dog, who has a compact body and eyes; is inclined to constant yawning; has a long but small mouth; is adorned with very small hands and feet; has an intense voice; sleeps very little; becomes angry; delights in doing virtuous deeds; has a vile behaviour; and knows what is expected of her.

#### Discussion

In NS 2, 141–145d occurs after 139. In 141a, NS 1 has “eyes that are nothing but enlarged (?)/haughty,” which is probably behind the meaning of *udbandha*; while *ḍ* and Unni (3: 662) have “compact” (see above verse 129, where bh, etc. read *udbaddha* for *udbandha*.), which is a synonym for *udbandha*; in 141c, *ḍ* has “bright” and KSS 1 has “shining” for long; NS 1 has “long ended” for long and small. In 142a, bh has “big voice” for intense voice; in 142b, NS 1, KSS 1, and Unni have “much adorned” for delights in virtuous deeds; in 142c, y has “vile” for knows what is expected of her; and in 142d, KSS 1 and 2 are ambiguous: *sāśvaśīlā* can



be resolved as *sā śvaśīlā* or *sā aśvaśīlā*. However, since the horse has already occurred above at verse 136, the most likely reading is the former, which, nevertheless, is metrically awkward.

Ghosh follows KSS 1 and 2, reading “horse;” while the Board follows closely Ghosh, but maintains dog in the animal simile. Ghosh, relying on another reading, renders somewhat differently: “A woman who is alert in eyes and limbs, disposed to yawning [often], is talkative and graceful, has a small beaming face, short hands and feet, loud voice, irascible [temper], and low manners, is said to have the nature of a horse.” (459, Board 338)

The apodosis has “behaviour” formulated with “is said to be” (*parikīrtitā*; see 132, above), which is also often found in the constructions of omens dealing with human marks. Mss bh, c, ḍ, and NS use the expression “play” for “behaviour,” which points to Kāmaśāstra, where love-making is a form of play or game. The replacement of the inauspicious dog by auspicious horse suggests brahmanic editorial work. The use of the word *vibhūṣitā*, “adorned,” suggests more literary language and Kāmaśāstra.



143 pṛthupīnonnataśroṇī tanujaṅghā suhṛtpriyā/  
saṃkṣiptapāṇipādā ca dṛḍhārambhā prajāhitā//

pṛthupīnonnataśroṇī] bh pṛthūnnatanitambhā ca; NS 1 madhupī(ed: pā)nonnataśroṇi-. dṛḍhārambhā] c dṛṣṭārambhā; NS 1 iṣṭārambhā.

144 piṭṛdevārcanaratā satyaśaucagurupriyā/  
sthīrā parikleśasahā gavāṃ sattvaṃ samāśritā//

satyaśaucaguru-] c, NS 1 śucisattvā guru-; ḍ, KSS 1, Unni nityaśaucā guru-. sthīrā] y sthira-. samāśritā] c, NS 1 upāśritā.

A woman, who has recourse to the character of a cow, has broad, full, and raised thighs; and slender calves; is fond of friends; has compact hands and feet and abrupt starts; is well-disposed toward her progeny; enjoys honouring the fathers and gods; is fond of truth, cleanliness, and teachers; and is stable and able to bear hardships.

#### Discussion

In 143a, bh has “broad and raised backside” and NS 1 has “sweet, full (?), and raised thighs;” in 143d, c has “considered starts/movements” and NS 1 has

“desired starts/movements” for abrupt starts. In 144b, c and NS 1 have “pure/clean character” and ḍ, KSS 1, and Unni (3: 663) have “always clean/pure” for truth and cleanliness (so also Ghosh, 459 and Board 338).

In 144c, Unni renders “absence of fickleness” (3: 663) and Ghosh translates “faithful” (459, Board 338) for stable. Both offer a slight different interpretation of a woman who has a stable character.

The apodosis maintains “character,” but with “has recourse to” (*samāśritā*), which is typical of the *Nāṭyaśāstra*’s formulations.



145 nānāśīlāḥ striyo jñeyāḥ svaṃ svaṃ sattvaṃ samāśritāḥ/  
vijñāya ca yathāsattvam upaseveta tāḥ punaḥ//

nānāśīlāḥ ... samāśritā] KSS 1 om. upaseveta tāḥ punaḥ] c, NS 1 upasarped yathā-  
guṇam; ḍ, KSS 1 upasarpet tato budhaḥ.

Women are known to have different behaviours, each one taking recourse to a particular character type. And a man should first recognise (women) according to their character types, and then again visit them for sexual pleasures.

#### Discussion

KSS 1 omits the entire first line, which may indicate that the closing verse was a later addition. In d, c and NS 1 have “he should approach her according to her qualities” and KSS 1 has “the prudent man should approach her for sex.”

Ms bh (and b?) has another version of this concluding verse:

*nānāśīlāḥ striyo jñātvā ratisattvam avekṣya ca/  
tathopacarya(b: yā) tattvajñair yathā tā ratim āpnuyuḥ//*

Men should know that women have different behaviours; they should consider the women’s character during sex; they should approach them according to the knowledge of their character types and have sex with them.

Abhinava states that with this verse the author explains the use of the knowledge of (women’s) behaviour types, which to him marks the ending of the section.

The apodosis with “character” and “has recourse to” is taken to be the model in this verse, which, moreover, establishes the entire section of the woman’s character types in the context of Kāmasāstra with the brahmanic purpose of matchmaking, sexual pleasure, and procreation. Manuscript bh’s version makes explicit the purpose for knowing women’s character types, which is firmly rooted in Kāmasāstra.

### List of Abbreviations

Banaras	Gaṅgānāthajhā Granthamālā 14, 2014
Baroda	Gaekwad’s Oriental Series 124, 1954
BhvP	<i>Bhaviṣyapurāṇa</i>
Board	Board of Scholars, trans. <i>The Nāṭyaśāstra of Bharatamuni</i> , 2000
BORI	Bhandarkar Oriental Research Institute
CaŚā	<i>Carakasamhitā</i> , Śārīrasthāna
Garga	<i>Gārgyājyotiṣa</i>
Ghosh	Bibliotheca Indica 272, 1951
KSS 1	Kāśī Sanskrit Series 60, 1929
KSS 2	Kāśī Sanskrit Series 215, 1983
NS 1	Nirṇaya Sāgar Press: Kāvyaamāla 42, 1894
NS 2	Nirṇaya Sāgar Press: Kāvyaamāla 42, 1943
NŚ	<i>Nāṭyaśāstra</i>
OIB	Oriental Institute, Baroda
SuŚā	<i>Suśrutasaṃhitā</i> , Śārīrasthāna
Unni	Unni, N.P. ed. and trans. <i>Nāṭyaśāstra</i> . vol. 3. 1998

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