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Early Indian Palmistry. Śārdūlakarṇāvadāna: Pāṇilekhā

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1 INTRODUCTION

THIS CHAPTER from the *Śārdūlakarṇāvadāna* consists of thirty-four verses in three different types of metre, each group of which may have a unique origin. The group of verses were eventually redacted into the chapter called *pāṇilekhā* or "the lines on the hands," i.e., palmistry. Being part of the youngest section of the Buddhist *Śārdūlakarṇāvadāna*, dealing with omens and prognostication, it entered the text in its present form after the middle of the ninth century CE, making it among the four early formulations of Indian palmistry, after the *Gārgīya-jyotiṣa* (c. early centuries CE) and the *Brhatsamhitā* (sixth century CE), and the *Bhaviṣyapurāṇa* (sixth to seventh century CE).¹ The Buddhist text includes material not seen in the two earlier versions.

Some of the original verses may not have been in metrical form as witnessed by the use of traditional fillers such as *na saṁśayaḥ* and *nātra saṁśayaḥ* (verses 7, 11, 15, 18). The overall redaction process is at an early stage since the grammar is strained, the metre is faulty, and the verses do not always hold together as units.

This collection offers some common features and some unique information. Common to almost all versions is the discussion of both lines and symbolic images on the palms of men and women. The images usually pertain to royalty, whereas the lines could apply to all classes of men and women.

Not found elsewhere in the early treatises is a description of the preparation of the hand for examination, which nowadays resembles the preparation of newly etched palm leaf manuscripts for reading (verse 25). One of the unique features of this collection is its incorporation of aspects of astrology, which is not witnessed in the other early collections of palmistry omens (verses 4, 10–11). The mixture with astrology is perhaps the most uncertain part of the text. It is

¹ Zysk 2016: vol 1, 76–77.

unclear precisely how the asterisms (*nakṣatra*) and ascendants (*lagna*) fit in this early version of Rekhāśāstra. It is not until the late seventeenth century that astrology and palmistry are integrated in the *Hastasañjīvana* composed by the Jain author Meghavijaya Gaṇi of Tapāgaccha, who was active from 1674 to 1695.²

A large section of omen verses dealing with the barley-corn mark on the thumb is also distinctive (verses 9–13). While palmistry based on the man's and the woman's hands are found as separate sections or chapters in most collections of palmistry, the version from *Śārdūlakarṇāvadāna* appears to speak about the hands of both men and women, since birth (*jātaka*) is mentioned in the context of palmistry. Although not stated explicitly, it is implied that prognostication took place using the right hand of men and the left hand of women, as is standard in Indian palmistry.

2 TEXT-CRITICAL REMARKS

AS IN PREVIOUS EDITIONS AND TRANSLATIONS of parts of the *Śārdūlakarṇāvadāna*, I assume that the text was composed in a hybrid form of Sanskrit common to the literature of early Mahāyāna Buddhism from the northwestern part of the Indian subcontinent during the early centuries of the Common Era. However, when encountering the anomalies in the text, one must keep in mind Brough's remarks concerning over editing and especially the norms of the Newari scribes, which could contribute to peculiarities of orthography and language.³ The present edition, therefore, endeavours to present a text that as closely as possible represents the readings in their original Buddhist Sanskrit form, even if it requires maintaining defective metre. In this way, the text offers a more authentic version than Mukhyopadhyaya's over-emended edition from 1954. His version with variants was, of course, consulted, along with two Nepalese manuscripts available from the Bibliothèque nationale de France (BnF), and a Nāgari manuscript from the library of Kyoto University which follows closely the Nepalese readings. None of these was consulted by Mukhyopadyaya.

Mukhyopadyaya's text found on pages 172–175 resulted from the consultation of only two manuscripts: B, which is Asiatic Society's B 17, and P, which is Société Asiatique's C⁵ and corresponds to manuscript D of the Cowell-Neil edition.⁴ Where both witnesses read the same, he used the abbreviation "Mss." To this I have added the variants from K, which is Kyoto E 294 from 1857,⁵ and from A, which is MS Paris BnF 132,⁶ as well as from C, which is MS Paris BnF 53–55.⁷

2 Zysk 2016: vol 1, 143–144.

3 Zysk 2025: 183–184.

4 Filliozat 1941–42: 12.

5 Goshima and Noguchi 1983: 30. The colophon reads: *śūnyāṣṭanavabinduṃ ca*

vikrame (bārhaspatyasaṃvatsara), in the year 1980=1857 CE (information from Kyoto University Rare Materials Digital Archive). Corresponding folios 42a–43a.

Table 1: Table of MS sigla

B	MS Paris Société asiatique B 17
P	MS Paris Société asiatique C 5
K	MS Kyoto KU E 294
A	MS Paris BnF 132
C	MS Paris BnF 53–55

All variants are recorded in the apparatus, so that the reader can clearly distinguish scribal conventions and editorial emendations from authentic readings. In addition, the variants together offer useful source material for the ongoing editing of the *Gārgīyajyotiṣa*, whose omen verses bear similarities in language and content to corresponding omens in the *Śārdūlakarṇāvadāna*.⁸

As an aid in understanding this highly circumscribed version of palmistry, I have included two appendices. The first contains translations of passages from two later sources of Indian palmistry. The previously mentioned *Hastasañjīvana* from the late seventeenth century and the *Sā mudrikatilaka* of Durlabharāja and his son Jagaddeva dating from 1160 to 1175.⁹ The second appendix contains several illustrative drawings of hands used in the process of palm reading, which identify different lines on the palms. They derive from western and northern India, the earliest of which dates from the eighteenth century.

An important methodological contribution of this study is the linking of text with physical object in an effort better to understand this early text of Indian palmistry, so that it is advised that the drawings be consulted when reading the verses.

METRES

As mentioned above the metres are divided into three basic groups, involving *anuṣṭubh* (1–21), *triṣṭubh* (22–25: *upajāti*: 22, corrupted *upajāti* or *vaṃśastha* (?) 23, *upendravajrā* 24, and *indravajrā* 25), and *puṣpitaḅgrā* (26–34, where 31 could be *āryāgīti*). In this way, a formation of the chapter can be observed in terms of: the three groups of verses, which deal generally with different kinds of subject-matter with some overlapping and repetition. They represent three separate sources that were reacted into a single text and added to the omen literature of the *Śārdūlakarṇāvadāna*.

6 Filliozat 1941–42: 81. Corresponding folios: 74b–76a.

7 Filliozat 1941–42: 28. Corresponding fo-

lios: 356a–357b.

8 Zysk 2022.

9 Zysk 2016: vol 1, 121.

3 CRITICAL TEXT AND TRANSLATION

Verse 1

athātaḥ saṃpravakṣyāmi narāṇāṃ karasaṃsthitam |
lakṣaṇaṃ sukhaduḥkhānāṃ jīvitam maraṇaṃ tathā || 1

Now, I shall discuss the marks of happiness and sorrow situated on the hands of men as well as their lifespan and death.

THE FOUR BASIC LINES

Verse 2

The text begins with the four basic lines on the palms, described in the following verses. They are visible on all four images of the hand in appendix two. Some are marked, others not, and fig. 3 shows only three lines. Figs. 2 and 3 show just the lines, while figs. 1 and 4 have both lines and symbolic images.

aṅguṣṭhamūlam āśritya ūrdhvarekhā pravartate |
tatra jātāṃ sukhātaraṃ dvitīyā jñānam antare || 2^a

^a For the entire second line, E suggests: tatra jātā sukhakarā dvitīyā jñānasamjñakā.

Finding refuge at base of the thumb, an upward-going line issues forth (from there). After that, there is the second (line). It, being more auspicious, has come into existence for the sake of knowledge.

Comment

E's suggestion offers a slightly different interpretation:

After that is born the second happiness-making (line), called knowledge.

There are two lines mentioned here, both of which issue from the base of the thumb at the wrist: the upward-going line and the knowledge line, which corresponds to the father's line (*pitṛrekhā*) on figs. 1 and 2 and the goddess of knowledge (*Sarasvatī*) on fig. 3. The upward-going line, the one in the middle of the hand, is prognosticated according to the finger at which it terminates in later *Rekhāśāstra*.¹⁰ It is found on fig. 2, defined to the left and on fig. 4, but not defined.

¹⁰ *Hastasañjīvana* 3.2.80 (116)–82 (118), at appendix I.

Verse 3

tṛtīyā sā lekhā^a yatra pradeśinyām^b pravartate |
tatroktā hetavaḥ śāstre^c samāsena caturvidhāḥ^d || 3

^a sā lekhā] āyurlekhā E (suggested).

^b pradeśinyām] pradeśinyā Mss KCAE.

^c śāstre] pātre Mss KCA.

^d -dhāḥ] dhā Mss KCA.

Where the third line issues forth in the direction of the forefinger, there the means (for prediction) mentioned briefly in the treatise are fourfold.

Comment

E quite rightly understands this to be the longevity line (*āyūrekḥā*), which is the top-most line, closest to the fingers, which originates at the little finger and extends to an ultimate culmination at the base of forefinger. The length of one's life is determined by how far it reaches on this continuum. The four refer to the different lengths of life resulting from the length of the line. Moving from the base of the forefinger to the base of the little finger, the corresponding times are 100, 70, 50, 30 years. In fig. 1, they are numbered 100, 75, 50, 25; at fig. 2 as 75, 50, 25, with 100 missing; at fig. 3, it is labelled *āyur*^o, and only 25 is marked at the ring-finger, instead of the little finger. The fourfold division in this text, therefore, is unique and not equally proportional, as in the drawings.

Verse 4

aparvasu ca parvāṇi^a nakṣatraṃ nirupadravam^b |
dve niḥsṛte^c viśuddhātmā jīved varṣaśataṃ tu yaḥ^d || 4

^a parvāṇi] śarvāṇi K, varṣāṇi, C.

^b nakṣatraṃ nirupadravam] nakṣatrā ṇirupadravam Mss KCA, nakṣatrāṇām upadravam E

^c dve niḥsṛte] dve niḥsṛtā Mss KCA, dviniḥsṛto E.

^d tu yaḥ] hi saḥ E, hi yaḥ P?

There are the joints/*parvan*-days and those in between the joints/*parvan*-days. When both have come forth, the asterism is auspicious. But he who is pure-minded lives 100 years.

Comment

This verse is not entirely clear and requires some emendation to render sense. There appears to be a double entrendre on the word *parvan* whose principal meaning is “joint,” and secondary meaning an auspicious day of the month. The former refers to a joint of the finger, while the latter includes the eighth day after the new moon, the new moon day, the full moon day, and the fourteenth day after the full moon. In this way, both the asterisms on the *parvan*-days and those represented in the spaces between the joints of the fingers are auspicious. In later Indian palmistry, the twenty-eight asterisms are mapped on the hand, occurring on the fingers between the joints (*parvan*) which are auspicious (*Hastasañjīvana* 1.3.88 (12)–91 (15) at appendix I and fig. 5).

The verse introduces an astrological topic of the *nakṣatras* or asterisms into the system of palmistry, forging a link between palmistry and astrology in early South Asia. Any mention of the astrological terminology is absent in early versions of *Rekhāśāstra*, where the focus is on the lines and symbolical images on the palm and soles of both men and women.¹¹

Verse 5

triṃśat tribhāge^a jānīyād ardhe^b pañcāśad āyusaḥ |
saptatis tryaṃśabhāgeṣu^c atyantānugate śatam || 5

^a -bhāge] -bhāgena KCAE.

^b ardhe] ardha- KCA.

^c saptatis tryaṃśabhāgeṣu] saptatrimśadbhāgeṣu KCA

One should know that thirty is one-third of the lifespan, fifty is half, seventy is three-fourths, and one hundred is the full lifespan.

Comment

Here the proportions of 100 are not correct, except for fifty which is exactly one-half of 100. It appears to be based on an observational division of a lifespan, which in later *Rekhāśāstra* is formalised into four equal portions.

Verse 6

āyurlekhā pradīśyaivaṃ^a vyantarā yā^b prakāśyate |
nakṣatrasaṃjñayā jñeyā manuḥjārthaśas^c tathā || 6

^a pradīśyaivaṃ] pradeśyaevaṃ K, pradeśyaevaṃ P, pradīśyaivaṃ E.

^b vyantarā yā] vyantarā ya Mss KCA, vyantarāyaḥ E.

^c manuḥjārthaśas] manuḥjārthaśas KCA, manuḥjair arthaśas E.

¹¹ Zysk 2016: vol 1, 136–145.

The longevity line has thus been indicated. (The line) that appears in between (the longevity line and the knowledge line) should be known by the name of an asterism; and it is for the sake of man's wealth.

Comment

The last pāda lacks an *akṣara*. Here again there is the use of astrology in *Rekhāśāstra*. The line in the middle is also known as the prosperity-mother line (*dhanamātṛlekhā*) on the diagrams. On fig. 1 it is *māta*; on fig. 2, *dhanamātṛlekhā*; and on fig. 3, *dhanamānarekhā* = *danamātṛlekhā* (?). The corresponding name of an asterism could, therefore, be *dhanīṣṭhā* (see fig. 5). The word *arthaśas* has a dative sense (i.e., for the sake of), which in the omen literature means "portends," i.e., "and it portends wealth."

OFFSPRING LINES

Verse 7

aṅguṣṭhodaramārge tu yāvatyo^a yasya rājayaḥ |
tasyāpatyāni jānīyāt tāvanti^b nātra saṁśayaḥ || 7

^a yāvatyo] yavanto KC.

^b tasyāpatyāni jānīyāt tāvanti] tasyāpatyām vijānīyād yāvanto Mss KCA.

Without doubt, as many of his lines that are on the track of the thumb's belly (i.e., the fatty flesh below the thumb), so many, one should know, are his offspring.

Comment

In pāda a, the expression *nātra saṁśayaḥ* is a verse filler. On the contemporary figures, the lines corresponding to the offspring are located on the left side of the man's right hand. The lines representing the number of female offspring are just below the little finger, and below those are found the lines for the number of male offspring. These lines are clearly shown on figs. 1, 2, and 3, being described in some detail on figs. 1 and 3.

Verse 8

dirghāyusaṃ vijānīyād dirghalekhā tu^a yā^b bhavet |
 hrasvāyusaṃ vijānīyād dhrasvalekhā^c tu yā bhavet || 8

^a tu] omit Mss KCA.

^b yā] cā A.

^c -lekhā] -lekhe Mss KCA .

He should know this: a long line indicates a long life, and short line, a short life.

Comment

The grammar of this verse is difficult. The reading of *-lekhā* in pādas b and d is inconsistent in the MSS. The word *-lekhā*, being the more difficult, is likely to be the more original. It is uncertain if this refers to the lines on a woman's hand, indicating the longevity of her offspring, since at GP 1.65.110b–111b, short and broken lines on a woman's left palm indicate children whose lifetimes are very short, while long, unbroken lines indicate children whose lifetimes are long.¹²

IMAGE OF THE BARLEYCORN

Here begins a section on the barleycorn image at the base of and on the thumb. It represents the most complete discussion of the subject from the older texts. The series of verses portend births, beginning with the time of day of the birth, and therefore, might refer to females rather than males. BS 67.42 (male), US 1.56 (male), GP 1.65.45c–46d (male), and BhvP 1.25.38 (male), all deal with the barleycorn shape on the thumb; but none involves astrology, the time of birth, or lovemaking, the main subjects of the *Śardūlakarṇāvadāna*'s passages, which point to the inclusion of Jyotiṣa Jātaka.¹³ On the other hand, the reference could be to the male client and aspects of his own birth. The barleycorn images are depicted in the drawings as occurring at the joints of the fingers, but images on the thumb receive most attention (figs. 3 and especially 4).

¹² See Zysk 2016: vol 1, 368–369.

359, and 398–399.

¹³ Zysk 2016: vol 1, 270–271, 300–301, 358–

Verse 9

aṅguṣṭhamūle yavako rātrau^a janmābhinirdiśet^b |
divā tu janma^c nirdiṣṭam^d aṅguṣṭhayavake^e dhruvam || 9

^a yavako rātrau] yavako...trau K.

^b -nirdiśet] -nirdiśed Mss KCAE.

^c divā tu janma] omit P.

^d nirdiṣṭam] nirdeṣṭam C.

^e -yavake] -yavako Mss KCA.

A barleycorn at the base of the thumb indicates the birth at night; but in the case of a barleycorn on the thumb, it surely indicates the birth during the day.

Comment

This verse seems to refer to the male client's hand, explaining at what time of the day or night he was born. On the other hand, it might well refer to woman's hand, referring to the birth of her offspring. The word *janman* means birth but can also indicate the natal star or the first *nakṣatra* in astrology. Here it points to *jātaka* in Jyotiḥśāstra and refers to birth during the day and during the night depending on the position of a visible barleycorn on the thumb.

Verse 10

avyaktayavakaṃ cāsyā^a tatra lagnaṃ^b vinirdiśet |
lagnaṃ puṃsaṃjñako jñeyo^c 'horātraṃ^d vinirdiśet || 10

^a avyaktayavakaṃ cāsyā] avyakto yavako yatra E.

^b lagnaṃ] lagnā Mss KCA.

^c jñeyo] wanting PKCA, jñayo B.

^d 'horātraṃ] rāhorātraṃ vinirdiśet PKA, rātre vinirdiśet C.

And (if) his barleycorn is indistinct, then one should point to the ascendant. (If) it is known by a male name, one should determine the ascendant over the day and the night.

Comment

This and the next verse combine aspects of astrology with palmistry in a way that is not entirely clear, even with emendation. The first line suggests that if a barleycorn is unusable for prognostication, then the diviner must resort to astrology. In c, E's reading is adopted, even though the majority of MSS have a gap. Pāda d is metrically defective. MS C has "indicates an ascendant at night." Here, the

ascendant is always used for the male. The man, representing the masculine or male sign, is commonly understood to be the odd numbered signs of the zodiac, i.e. 1, 3, 5, 7, 9, 11.

Verse 11

divasaṃ janma nirdiśeḍ^a rātrau strīsaṃjñako bhavet |
rāśiḥ^b sandhyā same syātām^c bhāgair anyair^d na saṃśayaḥ |
puṃsaṃjñād udayaṃ teṣām^e ahorātrāntikaṃ vadet^f || 11

^a nirdiśeḍ] nirdiśā P, nirdiśo K, nirdiśād CA.

^b rāśiḥ] rāśi Mss KCA.

^c rāśiḥ sandhyā same syātām] rātriḥ sandhyā samākhyātā E.

^d anyair] athānyair Mss KCA.

^e teṣām] teṣv Mss KCA.

^f vadet] bandhet Mss KCA.

(The male named sign also) indicates birth during the day; (the person) with a female name indicates birth at night. Without doubt, let the zodiacal signs and their junctions be the same in terms of degrees or other means. In the case of a male name, one should speak about their rising/ascendant over a day and a night.

Comment

Again, because of the mixing of astrology and palmistry, the verse is not entirely clear, but it appears to be a version of the previous verse. Pāda d is emended with E. In d, the use of *na saṃśayaḥ* as verse-filler yet again points to a redaction technique. The word *bhāga* may have a specialised meaning in the context of astrology, i.e., a unit of time, corresponding to 30th part of a zodiac sign. In pāda e, *udaya* refers to the *lagna*.

Verse 12

aṅguṣṭhamūle yavake^a śale^b saukhyaṃ vidhīyate |
aśvād bhadraṃ vijānīyād aṅguṣṭhayavakeṣv iha || 12

^a yavake] yavako Mss KCA.

^b śale] ...K (marked gap).

Happiness is decreed in the case of a barleycorn or a spear at the base of the thumb. He should recognise good fortune from a horse in the case of (multiple) barely corns here on the thumb.

Comment

The grammar of this verse is strained. In b, E's reading is preferred. The last line is obscure but could refer to prosperity and happiness gained by the horse, i.e., from warfare.

Verse 13

yavamālā ca matsyaḥ syād aṅguṣṭhayavako ratau |
bālayauvanamadhyānte sukhaṁ tasyābhinirdiśet || 13

If the barley corn on the thumb is a garland of barley corns (in the form of a line or school of) fish, it indicates his happiness in lovemaking during his youth, adolescence, middle age, and old age.

IMAGES ON THE PALMS OF THE HAND I

The next set of verses deals with one version of the images on the palms which might well derive from one source. The link to the previous is via the barleycorn, which here appears as a symbolic image on the palm of the hand. These symbolic images are depicted on figs. 1 and 4, where other than the fish, just above the wrist, there is virtually no common arrangement of the symbols on the palm.

Verse 14

yasya syād yavakaś^a cāpi cāpo^b vā svastikas tathā |
taleṣu yeṣu dṛśyanti dhanyās te puruṣā hy amī || 14

^a yavakaś] yavakoś KCA, yavayaś Mss (?).

^b cāpo] cāpi K, cāpī CA.

Those men on whose palms appear a barleycorn, a bow, or a swastika, they are indeed fortunate.

Verse 15

matsye^a dhānyaṁ bhaved bhogāyāmiṣāda^b yave dhanam |
bhoga^c saubhāgyaṁ^d jānīyān^e mīnāda^e nātra saṁśayaḥ || 15

^a matsye] matsya- KCA, matsyo E.

^b bhogāyāmiṣāda] bhogād āmiṣāda Mss, bhogād āpiṣāda PKCA.

^c bhoga-] bhauga- KCA.

^d -saubhāgyaṁ] -saubhāgyām PKCA.

^e jānīyān] jānīyāt E.

In the case of a fish, there is wealth; in the case of game animals, etc., it

portends food; in the case of a barleycorn, there is prosperity; without doubt, he should know that in the case of fish, etc., there is food and good fortune.

Comment

The use of *nātra saṃśayaḥ* as verse-filler points to a redaction technique. The mention of fish two times indicates the blending of two different sources of information.

Verse 16

patākābhir dhvajair vāpi śāribhis^a tomarais^b tathā |
talasthair aṅkuśaiś cāpi vijñeyaḥ pṛthivīpatiḥ |
rājavamśaprasūtaṃ ca rājamātraṃ^c vinirdiśet || 16

^a śāribhir] śaktibhis E.

^b tomarais] tāmorais KCA.

^c -mātraṃ] -mātraṃ ca PKCA.

He is to be known as a king, on whose palms appear banners, flags, arrows, lances, and elephant goads. One should predict a royal minister born into a royal lineage.

Comment

On the word *rājamātra*, see BHSD, where it is explained as equivalent to Pāli (*rāja*)*mahāmatta* in the sense of a “chief minister” (454).

IMAGES FROM THE LINES ON THE PALM

Now begins a series of verses dealing with lines (*lekhā*) on the palm perhaps from another source. They deal with the lines and the social classes with a focus on the lines’ quality and number.

Verse 17

prekṣyante^a śākhayā pañca haste catvāra^b eva ca |
kṣatriyo vā bhaved bhogī rājabhiś cāpi satkṛtaḥ^c || 17

^a prekṣyante] pekṣiṇīm BCA, pekṣaṇaṃ P, pakṣanām K.

^b catvāra] catura Mss KCA.

^c satkṛtaḥ] satkṛtiḥ Mss KCA.

If four or indeed five (lines) appear on the hand with branch(es),

then he will be a wealthy nobleman respected by kings.

Comment

Here the hand is identified as belonging to a member of the warrior class or nobility. Figs. 1 and 4 show four lines; fig. 2 has five lines, the one closest to the thumb is called *yātrālekhā*, the line of military expeditions; and fig. 3 has only three lines. Four major lines are common, while five are rare.

Verse 18

vaiśyo 'tha kṣatriyo vāgmī dhanadhānyam^a na saṃśayaḥ |
śūdro vipulabhāgī syāt parvaśīlo 'tha naiṣṭhikaḥ |
satatam abhipūjyaḥ syād sarvāṇām ca priyamvadaḥ ||18

^a dhana-] dhanam B.

Whether a well-spoken merchant or nobleman, without doubt, he has wealth and grain. A servant will be a fortunate man, and a perpetual celibate priest will be one who (observes) the customs of the four days of the changing moon. He is always worthy of worship and speaks pleasing words to all.

Comment

This verse carries on from the previous verse and completes the prognostication based on the four or five lines on the palm for the remaining classes: merchants, servants, and lastly priests.

Verse 19

viśīlaḥ^a śīlasaṃkuñco^b bahubhir na bahuḥ tathā |
śyāmavarṇātha bhinnā vā sālakhā duḥkhabhāginī || 19

^a viśīlaḥ] viśīla- Mss KCA.

^b -saṃkuñco] -kuñce vā B, -saṃkuñce PKC, -sakuñce A, -kuñco vā E.

A man whose lines (on the palm) are dark or broken is ill-behaved, cringes at (lit. shrinks away from) customs, and does not abound in abundant things. The (line) bears misfortune.

Comment

The meaning of pāda b seems to be that he does not do much with all he has, i.e., he is lazy.

Verse 20

trilekhā yasya^a dṛśyante^b yasya pūrṇāḥ karasthitāḥ^c |
mahābhāgo mahāvidvān jīved^d varṣaśataṃ ca saḥ || 20

^a trilekhā yasya] wanting P.

^b dṛśyante] dṛśyate K.

^c pūrṇāḥ karasthitāḥ] pūrṇakarasthitāḥ B; sampūrṇakarasthitāḥ PKCA.

^d jīved] jīve KA.

He whose three lines on the palm appear as complete has great fortune, intelligence, and lives 100 years.

Comment

The occurrence of *yasya* two times in pādas ab is redundant and the result of blending of two separate pādas. This verse refers to the three basic lines on the palm of the hand: the longevity line, the fortune line, and the intelligence line, as previously discussed.

THE FINGERS AND IMAGES ON THE PALM II

The next verses address the fingers and different symbolic images on the palm of the hand. They are composed in different metres, suggesting that the material comes for another source or several sources. Here again the symbolic images occur on figs. 1 and 4.

Verse 21

gajapādaṃ gajachatram^a śaṅkhacakrapuraskṛtam |
taliṣu yasya dṛśyate taṃ vidyāt pṛthivīpatim || 21

^a gajapādaṃ gajachatram] ajapadaṃ rājachatram E.

One should know him as a king, on whose palms appear an elephant's foot and parasol accompanied by a conch shell and a wheel.

Comment

The editor emends the first pāda: "a goat's feet and a king's parasol." Emphasis is placed on the princely or warrior caste; and a king must have all these marks on his hand.

Verse 22

bhagas tu bhāgyāya dhvajah patākā^a-
 hastyaśvamālāṅkuśataś^b ca rājā |
 matsyo nu pānāya yavo dhanāya
 vedī^c tu yajñāya^d gavāṃ ca goṣṭhaḥ || 22

^a dhvajah patākā-] dhvajaiḥ patākair E.

^b -aśvamālāṅkuśataś] -amālāṅkuśataś Mss KCA.

^c vedī] vedi Mss KCAE.

^d yajñāya] yatāya C.

The flag portends good fortune; the king has good fortune from a banner, an elephant, a horse, a garland, and a goad (on his hand). The fish portends drink; the barleycorn portends wealth; the Vedī-altar portends sacrifice; and the cow-pen is for cows.

Comment

Here the metre changes to *upajāti*. E needlessly emends the text in pāda a.

THE LENGTH OF THE FINGERS AND THE LENGTH OF LIFE

This is yet a third method for ascertaining longevity.

Verse 23

anāmikāparva^a atikramed yadi
 kaniṣṭhikā varṣaśataṃ sa jīvet^b |
 same tv aśītir varṣāṇi saptabhir
 yathā nadīnāṃ saritāya^c nirdīśet || 23

^a -parva] -parvaṃ Mss KCA.

^b jīvet] jīvati E.

^c saritāya] taritāya KC, bharitā ya E.

If the little finger extends far beyond the (first) joint of the ring finger, he will live 100 years. If both are the equal, it would indicate eighty-seven years. In the same way, it is like with streams (that flow together) for the sake of a river.

Comment

Here the metre appears to be *vaṃśasṭha*; but because pādas a, b and c are faulty, it could well be a corrupt form of *upajāti* metre. The metaphor of the river and the streams is obscure, unless the fingers are the streams of various length, which

eventually meet at some point to make a river. On the meaning of *sarītā* as river, with a feminine *ā*-stem, see BHSD: 583. Note the MSS reading of *parva* as a neuter, *a*-stem.

THE PROSPERTY LINE

This is another description of the prosperity or mother line (*dhanamātrlekhā*), which is located between the longevity (*āyūrekhā*) and knowledge or father lines (*pitṛlekhā* or *saravatīlekhā*).

Verse 24

śarīravarnaprabhavām^a tu lekhām^b
savaiśikhām^c varṇavihīnakām^d ca |
samīkṣya nīcottaramadhyamānām^e
dāridryam^f madhye caratām vijānāt^g || 24

^a -prabhavām] -prabhavā Mss KCA.

^b lekhām] lekhā Mss KCA.

^c śikhām] śikham Mss KCA.

^d -vihīnakām] -vihīnakam Mss KCA.

^e -madhyamānām] -madhyamāyām Mss KCA.

^f dāridryam] dāridrya- Mss KCAE.

^g vijānāt] vijānato PKCA, vijānate B, vijānatām Mss E.

Having inspected the line that should have the body's colour, but whose colour is wanting and whose tip is blunt, one should know that of those (lines) going below, above, and in the middle, there is poverty for those occupying the middle.

Comment

Pāda d is metrically corrupt. The word *savaiśikhām*, meaning something like a blunt tip, is uncertain. The meaning is obscure, but it seems to suggest that once it has been determined that one of the three principal lines (i.e., longevity, fortune, and intelligence lines) is colourless with a defective tip vis-à-vis the other two lines, only the middle one, i.e., the fortune line, indicates poverty.

PREPARING THE HAND FOR INSPECTION

Verse 25

abhyañjanodvartanasatkarīṣair
 abhyakṣaś^{ab} cūrṇaiś ca vimṛjya pāṇim |
 prakṣālya caikāntaraghrṣṭalekham^{cd}
 ekāgracittas tu karaṃ parīkṣet || 25

^a -satkarīṣair abhyakṣa-] -matkarī dhvakṣu- Mss KCA.

^b abhyakṣaś] abhyakṣa- Mss KCAE.

^c caikāntara-] caikāntari- PBCA, vaikāntari K.

^d -lekham] -lekhām Mss KCAE.

Having smeared the hand with oils, unguents, good (i.e., fresh) cow-dung, powders, and then having cleaned between the smeared lines, focusing his mind, the inspector should examine the hand.

Comment

Here are the instructions for preparing the hand to be inspected. One can compare this method to the modern-day process of preparing a palm leaf manuscript for reading by smearing with oil combined with lampblack to darken the etched lines, then removing it so that the lines stand out from the leaf's lighter background. In a similar way, after the smearing of the palm with oils, fresh cow-dung, and powders, and then wiping it clean, what is left is clean visible darkened lines.

SECOND SOURCE OF PALMISTRY

The remaining verses are composed in *puṣpitāgrā* metre. The subject-matter is the hand, beginning with the lines on the wrist, and includes the shape, colour, and quality of the hand and fingers. This group of verses represents another source of palmistry. It explicitly links the notion of rebirth to the lines on the hand.

THE LINES ON THE WRIST

Verse 26

valayasamā^{ab} narādhipē^c bhajantyaḥ^d
 samanugatā maṇibandhane tu tisraḥ |
 dvir api ca (sva)bhavāntare^e mahātmā
 vipuladhanaśreyā^f nu^h vastralābhāḥ || 26

^a valaya] valayaḥ Mss KCA.

^b samā] sama- E.

^c narādhipē] narādhipam E.

^d bhajantyaḥ] bhajata- Mss KCA.

^e (sva)bhavāntare] bhavāntare Mss KCA.

^f vipula-] vipule P.

^g -śreyā] śreyo B, -śriya E.

^h nu] āha E.

In the case of a king, there are three (lines) separating and running round the wrist. (If) two (lines) are like bracelets, he was a high-minded man in his (own) previous existence; now (in this life) he has great wealth and fortune, and the acquisition of clothing.

Comment

For the first line, cf. BS 67.44ab and GP 1.65.47bd, where a king is the man who has three lines on the wrist (Zysk 2016: vol 1, 272–273, 358–359). E emends pāda c to repair the metre. Among the apodoses, having more than one set of clothes is an indication of prestige and wealth. For the lines of the wrist (*maṇibandharekhā*) see figs. 1, 2, 3, and 5. Note the reference to karma and rebirth.

THE HAND

Verse 27

dadati^a satatam unnatas tu pāṇir
 bhavati cirāya tu^b dīrghapīnapāṇiḥ |
 paripatati sirāviruddhapāṇir^c
 dhanam adhigacchati māṃsagūḍhapāṇiḥ^d || 27

^a dadati] dadāti K.

^b tu] tad Mss KCA.

^c sirā-] śirā- Mss KCAE.

^d -gūḍha-] -mūḍha- Mss KCA.

Now an upraised hand always gives (i.e., is generous); a long and

plump hand portends long (life); a hand besieged by vessels moves about loosely; and a hand covered over with flesh obtains wealth.

Comment

Syntactically, the elements of the verse are separated by *tu* and elsewhere by *iha*.

THE PALM

Verse 28

sadṛśa(karatalaiś ca) sādhas te^{ab}
 kuṭīlakṛtair vinimīlitaś ca dhūrtāḥ^c |
 bhavati^d rudirasannibhaḥ^e suraktaś
 ciram iha piṇḍitapāṇir īśvaraḥ syāt^f || 28

^a sadṛśa] sadṛśā Mss KCA, sudṛśa E.

^b (karatalaiś ca) sādhas te] sa dhāvanti Mss KCA.

^c dhūrtāḥ] dhūrtā KCA.

^d bhavati] bhavanti Mss KCA.

^e rudirasannibhaḥ] rudirasannibhaḥ || KCA.

^f syāt ||] syād KCA.

Honest men have (palms) that are even; rogues have (palms) that are crooked and closed. Now, a long-lived lord has a ball-shaped hand that is very red like blood.

Comment

Most manuscripts lack five *akṣaras* in a and have double *daṇḍa* after *-sannibhaḥ*, indicating that the verse is far from clear. I have followed E's suggested emendations. In d, *ciram iha* is repeated in pāda d of the next verse.

THE QUALITY OF THE LINES 1

Verse 29

dhṛtaruciramanāḥ^a śilāravindair
 jvalanakaṣāyasuvarṇapāṇirā(ji)ḥ^{bc} |
 bhavati^d bahudhano^e nigūḍhapāṇiś
 ciram iha jīvati pānabhogabhogī^f || 29

^a -manāḥ] -manaḥ Mss KCA.

^b suvarṇa-] svarṇa- Mss KCA.

^c -rā(ji)ḥ] rā...ḥ Mss KCA.

^d bhavati] bhavanti Mss KCA.

^e -dhano] -dhanā Mss KCA.

^f pāna-] pāṇi- B, pāṇa- PKCA.

He, whose mind is steady and bright, has (lines on the palm of the hand) that resemble stones and lotuses; he, whose streaks on (the palm of) the hand are yellowish red and gold like fire, has much wealth; and he, whose hands are hidden, lives a long time, enjoying food and drink.

Comment

In c, hands that are hidden or obscure (*nigūḍhapāṇi*) means that they are unnoticed, so that his hands are not turned outward for all to see.

THE QUALITY OF THE HANDS AND LINES 1

Verse 30

subhaga iha tathoṣṇadīrghapāṇir^a
 dhruvam iha śītalapāṇikas tu saṇṭhaḥ^b |
 iha hi bahudhano balena yuktaḥ^c
 sutanususañcitapāṇirekhako^d yaḥ || 30

^a tathoṣṇa-] tatho || ṣṇa- K.

^b saṇṭhaḥ] śaṇṭhaḥ E.

^c yuktaḥ sutanu-] yuktaḥ / usañcita- K.

^d sutanu-] suvapuh Mss CA.

And now, a fortunate man has long, warm hands; and, surely, an impotent man has cold hands; and a man with abundant wealth and strength has lines on the palms that are very fine and well-arranged.

Comment

Note the Prakrit use of *s* for *ś* in *saṇṭhaḥ*.

THE QUALITY OF THE LINES 2

Verse 31

dhanam upanayati pāṇilekhāḥ^a
 kṛtajanibhā^b jalavac ca (?) yāḥ sudīrghāḥ^c |
 jalavad anugatāḥ^d suvarṇavarṇā
 dhanam adhigacchati^e nimnaśonnatā (?) yāḥ^f || 31

^a upanayati pāṇilekhāḥ] upanayatiḥ pāṇilekhā E.

^b -janibhā] -janitā E.

^c yāḥ sudīrghāḥ] yā sudīrghā E.

^d anugatāḥ] anugatā E.

^e adhigacchati] adhigacchanti Mss KCA, anugacchanti B.

^f nimnaśonnatā yāḥ] nimnaśo 'nnatā Mss KCA, nimnaśonnatā yā E.

Now, he takes possession of wealth, (if) the lines on his hand are like those resulting from work and are very long like a water(-course) (?); he finds wealth, if the lines on his hand flow along resembling water, are golden in colour, and are both raised and sunken (?).

Comment

The metre is defective in a, which is corrected by E, and in d, which is partially repaired by E. In b, lines on the hand can often result from use of the hands in some kind of work or manual labour; the simile of water in b is unclear but could refer to a river. In the last pāda, the compound *nimnaśonnatā* is obscure. It appears to be a corruption of *nimnonnatā*, "sunken and upraised," which is, however, metrically incorrect. The first part of the pāda is repeated at 27d.

THE QUALITY OF THE HANDS (3)

Verse 32

dhanam^a upalabhate suraktapāṇir^b
vipulā^c atha ca^d nirantarāṅgulīḥ syāt |
balipuruṣam (?) atha tyajed dhi vittaṃ^e
ditavivaśā ca viśīrṇavarṇalekhā^{f,g} || 32

^a dhanam] sudhanam Mss KCA.

^b -pāṇir] -pāṇi KCA.

^c vipulā] vipula Mss KCA, vipulam E.

^d atha ca] pathā yo Mss KCA.

^e tyajed dhi vittaṃ] tyajet v/cittaciraṃ Mss PKCA.

^f -vivaśā ca viśīrṇavarṇa-] -vivaśaviśīrṇavarṇaḥ Mss KCA.

^g lekḥā] -lekhaḥ BPKCA.

He obtains wealth, whose hands are very red, and fingers are thick and compact. He, whose line (on the palm) is torn, lacks oil, and has a diffused colour, abandons wealth (and) a man of oblations (?).

Comment

In b, the metre is corrupt in all readings and E's emendation is unclear. In c, E's reading is accepted; but the precise meaning of *balipuruṣam* is not otherwise attested elsewhere. It could, however, refer the man who performs the rituals or the family priest (*purohita*).

THE QUALITY OF THE LINES ON THE HAND (4)

Verse 33

apagataghṛtavarnapāṇilekho^a
bhavati^b naro dhanavān balena yuktaḥ |
asubhṛti^c sadṛśā bhavet^d tathā
vibhūṣaṇavṛttā^{ef} ekabhāryā^g bhavati^h || 33

^a apagata-] apagataḥ K.

^b bhavati] bhavati | CA.

^c asubhṛti] astū(bhu)ti Mss, asū...vi K, asubhuvi C, asubhruvi A.

^d bhavet] bhavanti Mss KCA.

^e tathā vibhūṣaṇavṛttā] vibhūṣaṇavṛtta BKCA, tathā bhūṣaṇavṛta- E.

^f vibhūṣaṇavṛttā] bhūṣaṇavṛtta E.

^g ekabhāryā bhavati] (-rūpavati śubhā) ekabhāryā E.

^h -bhāryā] -bhāyā KCA.

If the lines on a man's hand have the complexion of rancid (?) ghee, then the man is wealthy and powerful. In the case of a man, whose lines are regular, he will have only one wife who is beautiful, auspicious, and covered with ornaments.

Comment

In a, the exact meaning of *apagatagrha*, "ghee that has gone off" or rancid ghee is uncertain; nevertheless, the colour of such ghee is usually white. In b, the expression *balena yuktaḥ* occurs at 30c. Pāda c lacks an *akṣara*; and in d the metre is corrupt even with E's emendation. The first two pādas refer to a man whose lines on the hand result from being prepared with oil; and the second line refers to a man whose lines are regular or normal (*sadṛśā*). The same expression occurs at 28a.

Verse 34

bhavati bahudhano^a dhanair vihīnaḥ
śrutam adhigamya viśālapāṇilekhaḥ |
(su)ṛjubhir^b abhinīlanirmalā(bhiḥ)^{cd}
karatalarāji(bhir īśvaraḥ sa dhanyaḥ)^e || 34

^a bhavati bahudhano] bahudhano KCA.

^b (su)ṛjubhir] ṛjubhim P, ṛjubhir BKCA.

^c abhinīla-] nīla-B; ahinīla- E.

^d -nirmalā(bhiḥ)] -nirnalā- KCA.

^e karatalarāji(bhir īśvaraḥ sa dhanyaḥ)] karatalarājiḥ KCA.

A man devoid of wealth, whose lines on the hand are broad, becomes very wealthy, when he understands what has just been taught. (A wealthy lord is he with) very straight, very dark, and clean lines.

Comment

Corruption prevents absolute clarity. Perhaps a poor man with broad lines can become wealthy by understanding the positive qualities of his lines by means of Rekḥāśāstra. Reading follows E's emendations for the most part. His reading *ahinīla-* for *abhinīla-* might well be a mistake.

Conclusion

ayaṃ bhoḥ puṣkarasārin karatalalekham adhyāyaḥ ||

This, O Puṣkarasārin, is the chapter (known as) the lines on the palms of the hand.

Comment

This is an alternate name for the section. The words *pāṇilekhā* and *karatalalekhā* are synonyms.

APPENDIX I. ADDITIONAL TEXT PASSAGES

THE UPWARD-GOING LINE

Hastasañjīvana

rekhāvimarśanādhikāra

ūrdhvarekhāvicāra

(Examination of the Upward-going Line under the Subject of the Discussion of the Lines.)

3.2.80 (116)

maṇibandhād ūrdhvarekhā yāty aṅguṣṭhādisammukhī |
asau pañcavidhā rājāśrayiṇī rājyasakhyadā ||

The upward-going line moves from the wrist facing the thumb, etc. Its results are fivefold: if it attached to the king, it gives auspiciousness to the kingdom.

Comment

The five are when it belongs to the king, and when it reaches each of the four fingers.

*Verse 34***3.2.81 (117)**

nrpo nrpatimantrī vā prāptā cet tarjanīm asau |
jyeṣṭhāpraptau tathācaryaḥ kātimān sainyanāyakaḥ ||

If it reached to the forefinger, he is a king or a king's minister; if it reached to the middle finger, he is a renowned army general.

3.2.82 (118)*Verse 35*

sārthavāho dhanī netodhvarekhā cec chivāśritā |
kaniṣṭhām ūrdhvarekhātaḥ pratiṣṭhāvān mahāyaśaḥ ||

If the upward-going line reached to the refuge of Śiva (i.e., the ring finger), he is a rich merchant or military leader; and when the upward-going line reached the little finger, he is supported and is famous.

*Sāmudrikatilaka***1.143**

āpāṇimūlabhāgān niḥśṛtyāṅguṣṭhatarjanīmādhye |
ādyā bhavanti tisro gotradravyāyusāṃ rekhāḥ ||

Having emerged starting from the base of the thumb and reaching between the thumb and forefinger, the first three lines pertain to the family, material wealth, and longevity.

1.152

niṣkrāntā maṇibandhāt prāptā yadi madhyamāṅgulīm rekhā |
nṛpatim senādhipatim sā kurute vā tam ācāryam ||

If a line goes out from the wrist and has reached the middle finger, it indicated a king, commander of an army, or a preceptor.

1.153

na cchinā na sphuṭitā dīrghatarā vigatapallavā pūrṇā |
ūrdhvā rekhā kurute sahasrajanapoṣam eko 'pi ||

If the upward-going line is not broken, not burst open, very long, complete, and without branches, the man brings prosperity to 1000 people.

1.154

sā brāhmaṇasya rekhā vedakarī kṣatriyasya rājyakarī |
vaiśyasya mahārthakarī saukhyakarī bhavati śūdrasya ||

The (upward-going) line of a priest effects the Veda; of a nobleman/warrior, it effects a kingdom; of a merchant, it effects great wealth; and of a worker, it effects happiness.

1.155

karamūlān niryātā yadi rekhānāmikāṅgulīm eti |
vidadhāti sārthavāhaṃ sārthāḍhyaṃ taṃ nṛpatimānyam ||

If the (upward-going) line come forth from the base of the hand and reaches the forefinger, then it indicates a trader with a caravan, who is respected by the king.

1.156

niṣkrāntā pāṇitalāt prapnoti kaniṣṭhāṅgulīm rekhā |
dhanakanakāḍhyaṃ śraiṣṭhim iha kurute sa yaśoniṣṭham ||

An (upward-going) line that has gone out from the palm of the hand and reached the little finger indicates in this case a high-ranking man, endowed with wealth and gold and intent on glory.

THE ASTERISMS ON THE HAND

Hastasañjīvana

darśanādhikāra

nakṣatradarśanam

nakṣatracakraṃ prāha

The Description of the Asterisms under the Subject of Visual Inspection
He talks about the Zodiac of the Asterisms.

1.3.88 (12)

trīṇi trīṇi tale dikṣu madhye nakṣatram aśvinī |
tārādipañcaśākhāsu^a pratyekaṃ syāt trayam trayam / |

^a tārādi-] nārādi- AA

Three by three on the palm in the (four) directions are the asterisms, beginning with Aśvinī in the middle. On the five branches (i.e., fingers) three-by-three are those individually beginning with the *tārā*(*cakra*).

Comment

In c, AA has "On the king's five branches (i.e. fingers)...those individually." The *tārā*(*cakra*) consists of the twenty-seven *nakṣatras*, divided into nine categories, with Aśvinī being the twenty-eighth. The nine categories are Janma, Sapat, Vipat, Kheṣma, Pratyeri, Sādhak, Vadha, Maitrī, Ādhi-Maitrī. Here one calculates: $3 \times 4 + 1 + 5 \times 3 = 28$ *nakṣatras* (fig. 5).

1.3.89 (13)

vīkṣyate yatra nakṣatre hastas tad garbhakasthitam |
prāgdakṣiṇākaram teṣu^a tārā trayam trayam bhavet^b ||

^a prāg dakṣiṇākaram teṣu] tataḥ prāgdakṣiṇākaram eṣu Misra, tataḥ prāgdakṣiṇāpāṇey(ś)u AA, tataḥ prāg dakṣiṇāvāruṇy Amadāvāda

^b tārā trayam trayam bhavet] tarāsu trayam trayam AA, uttarāsu trayam trayam Amadāvāda.

Where the hand is regarded in the case of the asterisms, they are situated on the inside (i.e., on the palm). In the case of those (asterisms) of the *tārā*(cakra) (i.e., on the fingers), they run three-by-three and west to east on the right hand.

Comment

This verse speaks about the asterisms on the palm and fingers of the man's right hand.

1.3.90 (14)

kāñcanyādeḥ pañcadaśabhāni yatrātmanāmabham |
tat phalaṃ praṣṭur ādeśyaṃ sthānarekhādiyogataḥ ||

In the case of Kāñcanī, etc., there are fifteen asterisms (on the fingers), where the asterism is known by its own name. The result is to be spoken to him who asks in accordance with where a line meets the place of the asterism.

Comment

The precise meaning of *kāñcanī* in his context is unclear. The reading is taken at the point where the asterism meets one of the lines.

1.3.91 (15)

karajām vāgrajadhiṣṇyaṃ^a tale yāmyām ca vāruṇe^b |
tatra sthitam śubham na syāt^c śeṣasthāne śubham smṛtam ||

^a karajām vāgrajodhiṣṇyaṃ] karajām vāgratadhiṣṇyaṃ Pratāp Muni, karajāvāmtadhiṣṇyaṃ AA, karabhāvāmtagadhiṣṇyaṃ Amadāvāda.

^b yāmyām ca vāruṇe] yāmyātale sthitam Pratāp Muni, yāmyāc ca vārūṇī AA, Amadāvāda.

^c śubham na syāt] na śubham AA, Amadavada.

The asterism at the tip of the fingers or to the south and west on the palm is inauspicious. At the remaining places it is auspicious.

Comment

The verse seems to speak about the auspicious and inauspicious asterisms on the hand and fingers. Most appear to be auspicious.

The image shows a severely damaged manuscript page. The paper is heavily stained with large, irregular brown patches that obscure most of the original content. Faint traces of text and a central figure, possibly a deity or a person, are visible through the stains. The text is written in a script that appears to be Devanagari. Some legible fragments include:

- Top center: मध्यमात्र
- Top left: अनामिका
- Top right: तल्लीनी
- Left side (vertical): कनिशा, सुमरा, नाइडप
- Center (vertical): वसुधैव कुटुम्बकम्, वसुधैव कुटुम्बकम्, वसुधैव कुटुम्बकम्
- Right side (vertical): ॥ दद्येनी मैसकम्, रोमरस्तद्वयन्तु, २० दसम्कवा, सीपतो राजावा, योगीश्वरधाय, नषराता ध्वला, बिडन्तला
- Bottom left: मणवुषकी, जवमाजमुधो, प्रक्षामपुरवती, जावाविडुमावती, तत्रपतीताएला
- Bottom right: जोजल्लसरीरमे, रेद्योयतो, मव, अक्षर, अक्षर

The central figure, which is partially obscured, appears to be a seated person, possibly a deity or a royal figure, wearing a crown and holding an object. The overall state of the manuscript suggests it is an ancient or historical document that has suffered from significant environmental damage and wear over time.

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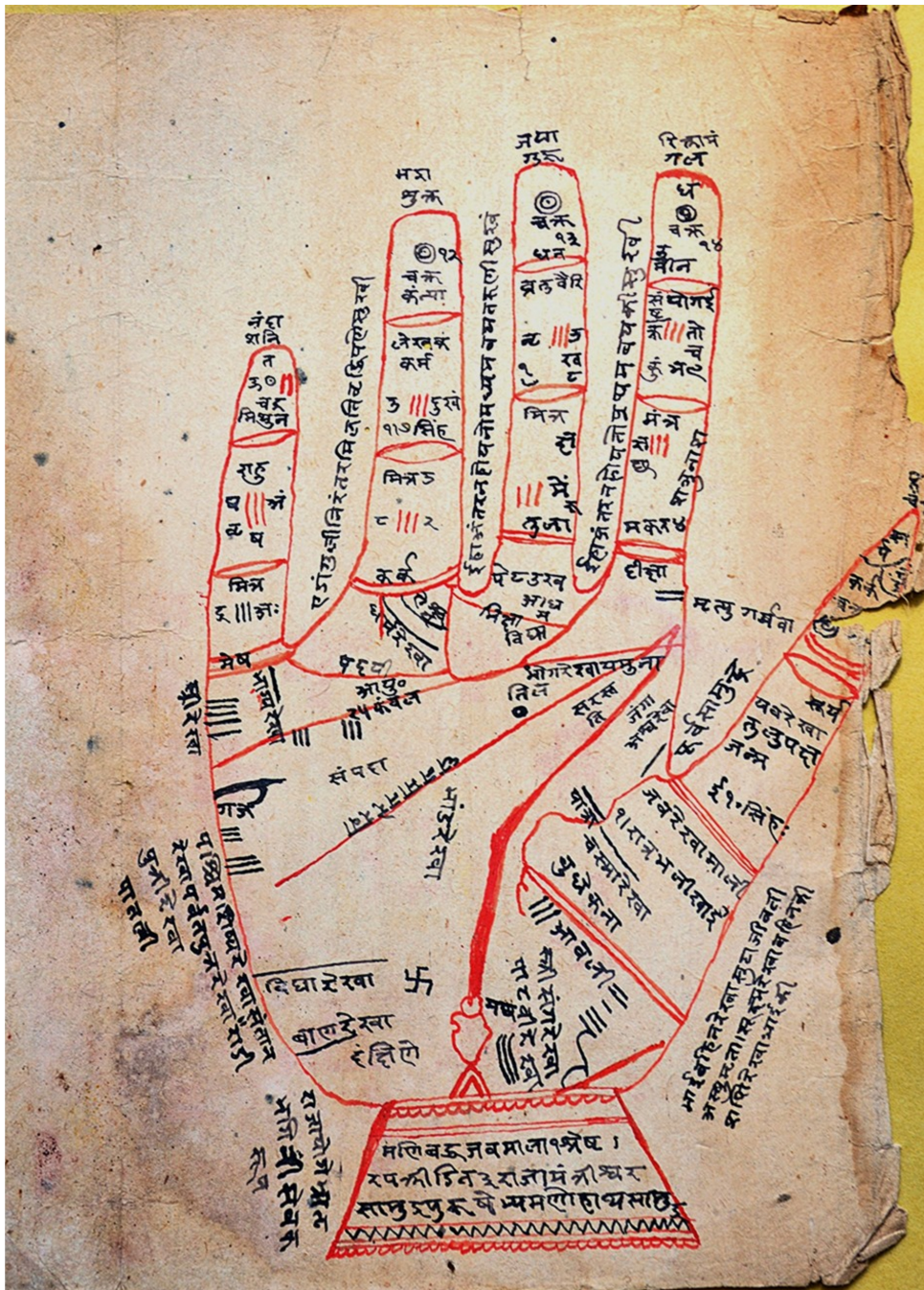


Figure 3: MS Copenhagen Zysk Manuscript Collection Dilip 1009. Samvat 1789-90 (1732-33 CE).



Figure 4: Banaras Hindu University C 2563. *Hastarekhā*. Manuscript is dated *saṃvat* 1804 (= 1747–48 CE).



Figure 5: S. Miśra 2002: 37

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ABBREVIATIONS

A	<i>Śārdūlakarṇāvadāna</i> , MS Paris BnF 132
AA	<i>Hastasañjivana</i> . MS Poona Ānandāśrama 8-25-621 (saṃvat 1942).
Amadāvāda	<i>Hastasañjivana</i> . Lā. D. Bhāratiya Saṃskṛti Vidyāmandir, MS Amadāvāda LDI 14085.
B	<i>Śārdūlakarṇāvadāna</i> , MS Paris Société asiatique B 17
BhvP	<i>Bhaviṣyapurāṇa</i>
BS	<i>Bṛhatsamhitā</i>
C	<i>Śārdūlakarṇāvadāna</i> , MS Paris BnF 53–55
BHSD	Edgerton, <i>Buddhist Hybrid Sanskrit Dictionary</i>
E	Editor: Mukhopadhyaya.
Garga	<i>Gargīyajyotiṣa</i>
GP	<i>Garuḍapurāṇa</i>
K	<i>Śārdūlakarṇāvadāna</i> , MS Kyoto KU E294
Miśra	S. Miśra 2002
Mss	Mukhopadhyaya's manuscripts
P	<i>Śārdūlakarṇāvadāna</i> , MS Paris Société asiatique C5
PratāpMuni	Pratāpa Muni 1929
ŚkaK	<i>Śārdūlakarṇāvadāna</i> , Kanyākakṣaṇa
ŚkaP	<i>Śārdūlakarṇāvadāna</i> , Pāṇilekhā
SPK	<i>Skandapurāṇa</i> . Kāśīkhaṇḍa
US	Utpala's <i>Sāmudra</i>

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