

A QUARTERLY
ON
JAINOLOGY

VOL. XIV

APRIL 1980

No. 4

JAIN JOURNAL



॥ जैन भवन ॥

JAIN BHAWAN PUBLICATION

The Woman and Tree Motif Salabhanjika-Dalamalika in Prakrit and Sanskrit Texts with Special Reference to Silpasastras including Notes on Dohada and related Jaina Texts

GUSTAV ROTH

On the faces of temples in Bhuvanesvara, Konaraka and elsewhere a motif is depicted very frequently, which appeared to me as a garland in its whole composition : a woman under a tree, raising her arm and bending down its branch. The movement of the figure with the pronounced curve of the right hip,¹ the small waist, the movement continued by the raised arm, which flows into the branch of a tree, like a creeper, produces in line with the tree, the appearance of a garland as a whole.² The question may be asked about the designation given to these art-motifs by the craftsmen of ancient times.

The earliest inscribed pieces of this motif appear in Bharhut, belonging to the Sunga period, its approximate date being first century B.C. The originals can be studied in the Indian Museum at Calcutta. There are three 'woman and tree motifs' attached to the pillars of the stone-railings, one inscribed as Culakoka Devata, standing on an elephant the second inscribed as Canda Yaksi, standing on a fish-tailed sheep, the third, whose inscription only mentions the name of the donor, stands on a horse. They are thus denoted as belonging to the class of minor deities. But no other specific term appears in these inscriptions. The same negative result is obtained regarding the 'woman and tree motif' in Sanci and Mathura.

J. Ph. Vogel has already dealt with this subject in his interesting article : 'The Woman and Tree or Salabhanjika in Indian Literature and Art.'³ In his article this motif is denoted as Salabhanjika. His interpretation is mainly based on the 53rd story of the *Avadānaśataka*,⁴ in which a flower festival, called Salabhanjika, celebrated at Sravasti in the Jetavana garden donated to Buddha by Anathapindaka, is mentioned. A girl, beholding Lord Buddha, bestrewed him with Sala-blossoms. Later she

climbed a Sala-tree 'to fetch other flowers for home'; fell down from the tree and died. But as reward for her homage paid to the Lord, she was reborn among the gracious thirty-three gods. Vogel comes to the following conclusion : 'The etymological meaning of the compound indicating the Sala tree, known to botanists under the appellation of *Vatica Robusta*, while the second member is derived from the verbal root *bhanj* or *bhaj* —to break. (op. cit., p. 204) He rejects its interpretation given in the lexicons as a statue of wood,⁵ and says on the basis of other textual evidence that the material used is generally stone and not wood.

But Vogel himself has to admit that in art the trees, under which these figures are placed, do not always appear to be Sala trees exclusively. (op. cit., p. 206) On the contrary, there are many examples of the 'woman and tree motif' in which the Asoka-tree is depicted as well. The following is a list of Salabhanjika passages, already quoted in Vogel's article :

(1) *Kāśikā* to *Pāṇini* VI, 2, 74 : uddalakapuspabhanjika, viranapuspracayika, salabhanjika, talabhanjika explaining *pracam kridayam* (quoted from *Panini's Grammatik*, her u.uebers. von O. Boehlingk, 2. Auflage, Leipzig, 1887, p. 320). I would like to add : *Pāṇini* III, 3, 109: samjnayam ; *Kāśikā* : uddalakapuspabhanjika, salabhanjika, talabhanjika (op. cit., p. 125). The scholiast quoted in Boehlingk's older edition of Panini's grammar,⁶ offers a different text to the last mentioned passage and contains a variant reading to salabhanjika : dhatornvul syat samjnayam, uddalakapuspani bhajyante syam iti uddalakapuspabhanjika, m a la-bhanjika. About views on the text of the *Kāśikā*, the authors of which flourished in the seventh century A.D., reference may be made to Paul Thieme's Review of T. Burrow's book *The Sanskrit Language* (London, Faber and Faber, 1955) in the U.S.A. periodical, *Language*, Vol. 31, No. 3. July-September, 1955, P. 430.⁷

V. S. Agarwala quotes in his book, *India as known to Pāṇini* (University of Lucknow 1953), a passage from Vatsyayana's *Kāmasūtra* referring to *desya kridas* on p. 166 as follows : *sahakara-bhanjika* *puspavacchayika chutabhanjika, damanabhanjika iksubhaksika*⁸ etc. On page 159 Agarwala also refers to Vogel's article. I could not trace the term salabhanjika in the *Kāmasūtra*. But taking note of the above mentioned passages with terms similar to salabhanjika, I accept Vogel's statement :

'Although no accounts of these games are available, the compounds by which they are indicated clearly show that in each instance the essential thing is the plucking of flowers. It is interesting that these games are said

to be peculiar to Eastern India, as this tallies with the mention of the salabhanjika festival in Buddhist literature. (op. cit. pp. 203, 204)

(2) Asvaghosa's *Buddhacarita* V. 52, quoted by Vogel from Cowels edition, p. 42 :

'avalambya gavaksaparsvam anya sayita capavibhugnagatrayastih viraraja vilambicaruhara racita toranasalabhanjikeva.'

Vogel translates : 'Another leaning on the side of a window, with her willow form bent like a bow, shone as she lay with her beautiful necklace hanging down, like a statue in an archway made by art'. (op. cit., p. 208)

He notes that the MS reads torana-mala instead, whereas 'sala' is an emendation by Prof. Cowel himself. Vogel is in favour of Cowel's emendation. Often sala is written as sala. It is therefore very tempting to adopt Cowel's emendation, especially in view of how often s and m are taken for each other. Further passages quoted by me from Jaina AMg texts confirm the term torana-salabhanjika. (cf. p. 154 of my article)

(3) Bana's *Harṣacarita*, Bombay, 1897, p. 125, 11.21 ff. : visramyanti salabhanjikeva samipa-gata-stambha-bhittisv alaksyata.

(4) The same text : pratibudhyamanayas ca candra-salika-salabhanjika-parijano jayasabdam asakrd ajanayat. (op.cit., p. 127, 1.10 ; Engl. transl., p. 108)

(5) The same text : karatala-prahara-prahata-payodhara ruruduh prasabham sabha-salabhanjika. (op.cit. 201, 1.1 ; Engl. transl., p. 195)

(6) The same text : viddhi mam.....subhata-bhuja-jaya-stambha-vilasa-salabhanjikam...sriyam. (op.cit., p. 115, 1.2 ; transl., pp. 71ff.)

(7) Kalhana's *Rājataranginī* or Chronicle of the Kings of Kashmir, ed. M.A. Stein, Bombay, 1892, p. 19 :

alola-kirti-kallola-dugula-vilanojjvalam
babhara yad-bhuja-stambho jaya sri-salabhnjikam

(Gloss, salabhanjikam puttalikam) *Raj.* II, 64.

(8) Bana's *Kādambarī* : utkirna-salabhanjika-nivahena samnihita-grhadevatenevagandhasalilaksalitena kaladhautamayena stambhasamcayena virajamanam.....asthanamandapam.

(9) Somadevabhata's *Kathāsaritsāgara*, ed. by Pt. Durgaprasad and Kasinath Pandurang Parab, Bombay, 1889, pp. 656 ff. tra. 121, verses 72-186. Here the story of the gambler Tinthakarala is mentioned in which appears tatsalabhanjika-rupadharini and a synonym of salabhanjika in devagrha-stambhagra-putrika.

(10) Kathas., tar. 123, verses 126-141, narrates the love of King Vikramaditya, the great monarch of Ujjayini, for the Princess Kalingasena of Kalinga. Stambhaputrika is mentioned here synonymously along with salabhanjika.

(11) A story in the *Kathākośa* (or Treasury of Stories, transl. by C. H. Tawney, London, 1895), pp. 149, referred to by Vogel mentions Prince Amaradatta who sees a very beautiful statue in a temple standing in a garden outside Pataliputra with the consequence that 'he was afflicted with the arrows of Cupid, and was unable to move a step from the spot'. This image was supposed to be the work of the architect Suradeva from Sopara, who had copied it from Ratnamanjari, the daughter of King Mahasena of Ujjayani.

But from this translated passage, it is uncertain if a salabhanjika statue is referred to here. I would rather prefer to think of a statue like the Cauri-bearer, Didarganj, now in the entrance hall of the Patna Museum.

(12) *Simhāsanadvātrimsikā* (Albrecht Weber, 'Ueber die Simhasanadvātrimsika', Ind. Stud., Vol. XV, Leipzig, 1879, pp. 185-453) mentions a throne decorated with thirty-two female images of gold presented by Indra to Vikramaditya who had decided a dispute between the Apsarases Urvasi and Rambha in favour of Urvasi. The thirty-two female figures are alternatively designated as salabhanjika, putrika and puttalika.

(13) The play *Prabodhacandrodaya* by Krsnamisra (c. eleventh century A.D.). In the second act of this play Mithyadrsti is called by King Mahamoha. When she asked for what reason she had been called, he replies : priye smaryate sa hi vamoru yo bhaved dhrdayad bahih mac-citta-bhittau bhavati salabhanjiva rajate.

'Here again the simile of the salabhanjika is used on account of its inseparability from the object on which it is carved.' (Vogel, op. cit., p. 216)

These are the salabhanjika-references collected by Vogel from Sanskrit works. Most of them belong to an earlier period of about seventh century A.D. to eleventh century A.D.

(14) Salabhanjika is also mentioned in Rajasekhara's drama *Viddha-sālabhañjikā* (ninth century A.D.)⁹. In the first act after verse 37 we read : Vidusakah (stambhe salabhanjikam vilokya) : iyam pi sa jjeva. In the second act we find following interesting observation of Vidusaka on the heroine of the play just after verse 19 : sivin' ava (anu) dittha **dolana-dolini ca viddha sancarida-salabhanjiattanena tthal' antare parinada gendua-khelini kaa-kavva-bandha-raana sa jjeva esa tue alakhida tuha cittam akkhivadi.***

Translation : 'The girl perceived in a dream is swinging in a swing, in another place she appears transformed into the pose of a branch bending lady pierced and transportable as well, she is playing at ball, she is composing poetry, she is that captures your mind gazed at by you.'

Two paintings which appear like a free illustration of this passage are housed in the National Museum, Rastrapati-Bhavan, New Delhi, registered under (1) No. 56.48-4A and 4B and (2) No. 56.48-3A and 3B (Figs. 7a-7d).

A survey of these references clearly shows that the term salabhanjika is frequently mentioned in connection with stambha (pillar) and bhitti (wall).

But there is not one example among the salabhanjika references, quoted in Vogel's article, which contains a clear description of what a salabhanjika looks like.

Neither the abundant occurrences of salabhanjiya in Prakrit works of the Jaina Svetambara canon nor the passages in the Skt. Silpasastras and Vastusastras have been dealt with in his article.

The Jaina Svetambara text *Rāyapasenaijja* (abbrev. Ray) the 2nd Uvanga in the canon, contains a detailed description of a salabhanjika in Ray., pp. 164-166 (edition of Pt. Becaradas Jivraj Dosi, samv. 1894). The passage reads :

tesi nam daranam ubhao pase duhao nisihiyae solasa solasa sala-
bhanjiaparivadio pannattao, tao nam salabhanjiyao¹⁰ lilatthiyao supaitt-
hiyao sualamkiyao nanaviha-roya-vasanao nanamalla-pinaddhao mutthi-
gijjha-su-majjhao amelaga-jamala-juyala-vattiya-abbhunnaya-pina-raiya-
samthiya-pivara-paoharao rattavangao asiya-kesio miu-visaya-pasattha-
lakkhana-samvelli' aggasirayoisim a s o y a-vara-payava-samutthiyao
v a m a-h a t t h a-g g a h i y' a g g a-s a l a o isim addh' acchi-kada-
kkha-citthienam¹¹ lusamano viva cakkhulloyana-lesehi ya anna-m-annm
khijjamanio viva pudhavi-parinamao sasaya-bhavam uvagayao candana-
nao canda-vilasino cand' addha-sama-nidalao candahiya-soma-damsa-
nao ukka viva ujjovemano vijju-ghana-miriya-sura-dippanta-teya-
ahiyara-sannikasao singlaragara-caru-vesao pasaiyao java citthanti.

This is how I would translate the passage : 'On both sides of each
of the doors, on the double flankers,¹² rows of 16 branch bending females
on each side are arranged ; well supported these branch bending females
stand sportively, well adorned, with dresses of different colours, covered
with different garlands ; they have beautiful waists, which can be grasped
by the length of a hand's grip, and breasts which are plump, fashioned,
swollen, raised and round like a couple of diadems worn on top of the
head, who have impassioned sideglances and dark hair, their hair is
covered at the top with tender, spotless, auspicious symbols.

'Their bodies are leisurely inclined against Asoka-trees and they
seize the prominent parts of the branches with the left hand.¹³ (Fig. 3,
branch of an Asoka-tree with its flower and see Figs. 1 and 5a-5c)

'They, who seem to captivate (the senses of gods and men) with the
gestures of their sideglances, having turned their eyes aside, and who
seem to exhaust themselves on account of embraces with their looks,
whose features resemble the maturity of the earth, who have entered into
eternal existence, who have faces like the moon, they, who are shining
like a moon, who have foreheads like a half-moon with an appearance
even more pleasing than that of the moon, they, who are shining like a
meteor, with a splendour even more than the shining glow of the sun
and the light-particles of the lightning clouds, whose dresses are beauti-
ful, because they are like an abode of ornaments, they, who are gracious
.....tillstand.'

This passage clearly refers to the Asoka-tree against which the
salabhanjias are inclined, and not to Sala-tree. But of even greater import-
ance for the interpretation appears to me the description of the charac-
teristic pose of a salabhanjia: vama-hattha-ggahiya' agga-s a l a o,¹³ 'by

whom the prominent parts of the branches are seized with the left hand'. Salao'branches' at the end of the Prakritic compound has been clearly brought to bear upon sala-bhanjia!

It is evident from this that sala in the sense of Sala-tree has become obsolete with regard to the term salabhanjia in the Ardhamagadhi text (AMg.) and that the first member of this compound is understood now in the sense of 'branch'. I would therefore suggest the following verbal translation of the term salabhanjia : 'carving of a female bending down the branch of a tree'.

Vogel refers to the synonymous term salastri (op. cit. p. 207) occurring in Bharata's *Nāṭyaśāstra* II, 83-84 : salastribhir alamkrtah and translates 'The woman of the Sala-tree'. The meaning however obtained from the description of a salabhanjia in the above mentioned AMg. passages makes the translation 'woman with the branch of a tree' more likely. This interpretation does not exclude the possibility that authors might have had also in mind Sala-tree, when mentioning our term.

A question here might well be asked regarding the age of our term. An indication for its considerable antiquity lies in the fact that this term appears in several places of the Jaina Svetambara canon in an archaic type of a metre, called Vedha, which leads us, according to Herrmann Jacobi's investigations, up to the first century B.C.¹⁴

Let me quote the following examples : anega-khambha-saya-sam-nivitham lila-tthiya-salabhanjiyayam (Ray., op. cit., p. 76),¹⁵ which represents two Vedhas of four ganas each :

U—U | —UU | U—U | —— | —— | UU— | U—U | —— | |

These two Vedhas are placed in a Varnaka (description) of a yanavimana, which Suriyabha wants to be conjured up immediately, beginning with khippam eva bho devanu...and ending with siggha-gamanam nama janavimanam¹⁶ viuvvahi.

Translation of the two Vedhas : '(The self moving car), which is placed on several hundred pillars and where the branch bending girls stand in a sportive pose.'

Another passage reads with reference to a maham picchagharayam¹⁷ (a big entertainment pavilion) in the middle of a jana-vima-

nam as follows : abbhuggaya-sukaya-vara-veiya-torana-vara-raiya-salabhanjiyayam. (Ray., op. cit., p. 94)

This Vedhā, as printed in the edition of Pt. Becardas, appears to be disturbed from the point of view of this metre. I therefore would suggest, instead the following reading : abbhuggaya-va (ya)ra¹⁸-veiya-sukaya-torana-vara-raiya-salabhanjiyayam (Vedha of nine ganas).

— | UUUU | U—U | —UU | U—U | UUUU | UU— | U—U | — — ||

Translation : '(An entertainment pavilion) with high vajra railings well constructed gateways, and branch bending women most artistically arranged (on them, i.e. on the gateways).'

The last part of the Vedha torana-vara-raiya-salabhanjiyayam with raiya=Skt. racita reminds us at once of similar expression in Asva-ghosa's *Buddhacarita* V.52 at the end...racita toranasalabhanjikeva quoted by me on p. 149 of this article. Our AMg. passage confirms Cowel's genius in emending mala into sala in the *Buddhacarita* passage.

In the varnakas referring to description of the gates of the following Vedha is included : nana-mani-rayana-vala-ruvaya-lilatthiya-salabhanjiyaya*. (Ray., op. cit. p. 159)

Translation : '(The gates were decorated) with different precious stones, silver, and carvings of leogriffs and branch bending women in a sportive pose.'

The frequent occurrences of the term salabhanjia in the archaic Vedha metre of AMg. texts permits us to attribute to it a considerable degree of antiquity, which may take us to the last two centuries of the pre-Christian era.

In this context turning back to *Pāṇini*, VI, 2, 74 : pracam kridayam and to the explaining *Kāśikā* : uddalaka-puspabhanjika, viranapusapracayika, salabhanjika, talabhanjika.

Thieme's remarks : 'There is no likelihood whatever that the authors of the *Kāśikā* (seventh century A.D.) knew more than Katyayana or Patanjali', (quoted by me, Note 7), is not applicable here, as the text of Patanjali does not contain any of the above mentioned terms of the *Kāśikā* with the exception of puspabhanjika, occurring in the *Mahābhāṣya*.¹⁹



*Queen Maya holding a branch of the Sala tree
in Lumbini forest on the eve of the birth of
Gautama Buddha.*

*Polychrome painting
Nepalese book cover. 11th century A. D.*

In view of our reference material on salabhanjia, it seems to me likely that Panini himself could have had in mind some of the terms mentioned in the *Kāśikā* with regard to games in Eastern India.

There are more passages in Ray., in which salabhanjia is also mentioned along with vala-ruvaya. Vala (Skt. vyala) may be understood here as 'leogriff', which is very frequently depicted on facades of temples beside salabhanjikas, e.g. in Khajuraho (cf. note 28). I am not certain about the meaning of vala.

One day Suriyabha goes to a temple (Siddhayatana) to worship the Jina images (Ray., op.cit., pp. 254ff.). He reaches the centre of the temple and pays respects to the centre : siddhayatanassa bahu-majjha-desabhayam loma hatthenam pamajjai. S. continues to go to the southern gate to pay his respects in the following way : dara-cedio²⁰ ya salabhanjiyao ya valaruvae ya lomahatthaenam pamajjai. (Ray., op. cit., p. 259)

Translation : 'He passed his whisk over the carvings of female gatekeepers, branch bending women, and the figures of leogriffs.' (?)

I had often the opportunity to watch this habit of worship in the Jaina temples of India, which clearly shows that the figures of salabhanjias, daracedis, etc., are not intended to fulfil a decorative purpose only but that they are fully included in the act of worship in line with the Jina images. So we read for instance : lomahatthayam ginhai ginhitta jina padimanam lomahatthaenam pamajjai. (Ray., op. cit., p. 254)

Translation : 'He (Suriyabha) takes a whisk and passes it over the Jina images.'

We learn from this that the temple as a whole with Jina images, along with the carvings of branch bending women, female doorkeepers and other decorative motifs is conceived as a complete unit in the act of worship. For further references of daracedio, salabhanjiyao and vararuvae in a muha-mandava = front pavilion See. Ray., op. cit., p. 260. And also compare passages in Ray., op. cit., p. 262 : torane ya ti-sovana-padiruvae salabhanjiyao ya vala-ruvae ya loma-hatthaenam pamajjai.²¹ Translation : 'He passes with his whisk over the gateways, beautiful with their three steps, over the branch bending women and the figures of leogriffs.' (?)

The far more frequent occurrence of the term salabhanjia in the Jaina-Ardhamagadhi (abbrev. AMg.) texts than in any other branch of

ancient Indian literature, leads us to the conclusion that the Ardhamagadhi sphere of East India is the homeplace of salabhanjia in the wider sense of its original meaning, namely : carving of a woman bending down the branch of a tree.²³ This is corroborated by what we have learned from the *Kāśikā* to *Pāṇini* VI, 2, 74 with regard to the designations of games in Eastern India !

Vogel, referring to the figures of females seizing the branch of a blossoming tree, especially frequent on the railing pillars of Mathura, raises the question : 'May we not assume that to these pillar-figures the term salabhanjika was applied ?' (op. cit., p. 206) With the abundant reference material on salabhanjia obtainable from canonical Jaina AMg. texts, I would not hesitate to answer in the full affirmative especially with regard to the images which are connected with the famous Jaina Stupa at Kankali Tila. The meaning of salabhanjia obtained from the AMg. literature justifies us to apply this term to these woman-tree carvings irrespective if the woman is depicted seizing the branch of a Sala-tree, an Asoka-tree, or another tree.

Summing up our subject, the following historical development of the term salabhanjia appears to be evident now. Originally salabhanjika denoted an auspicious game in Eastern India recorded in the *Kāśikā* to *Pāṇini* VI, 2, 74 along with the other terms uddulakapusabhanjika viranapusapracayika and talabhanjika and salabhanjika mentioned alone as a game in the 53rd story of the *Avadānaśataka*, referred to by Vogel at the beginning of his article.

That we will have to presume as the background of these games seems to be indicated by the well-known story of the future Buddha's birth in the Lumbini Grove near Kapilavatthu, mentioned in the *Nidānakātha* of the Jatakas. According to this tradition Maya expressed her wish to play a Sala-Grove game (salavanakilam kilitukamata) on the way to her native place Devadaha. She went to a Sala-tree intending to get hold of one of its branches. The branch bent down itself. Maya stretched out her hand and took hold of it, after which the labour pains came upon her. The attendants drew a screen²³ around Maya and retired.²⁴

It is most significant that Maya standing in this pose, which is familiar to us as the pose of a salabhanjia, delivers her child.

This seems to me evidence enough that the salabhanjia game, played when the Sala-trees were in their full blossoming time, was interwoven

with the desires and hopes of young women to have children, as pure, beautiful and gay as the blossoms of the Sala tree. From the point of view of her own fertility, it must have been considered as very auspicious for a young woman to catch hold of the branch of such a tree, which stands in the full splendour of its blossoms. It is interesting to note in this context that the Sala-tree is called an auspicious one (mangala-sala-vanam and mangala-sala mulam) in the text of the *Nidānakathā*.

Once I was invited to a children's garden-party at my neighbour's house in Patna. It happened soon after Christmas and the occasion was the birthday of his second eldest daughter. This is the season when Patna earns its reputation as kusumapura—'town of flowers' and people there compete among themselves to have the most beautiful flowers in their gardens. The children started various games, in which I was myself involved. In one game I saw several children chasing a girl and trying to catch her till she reached a tree and touched its trunk. Immediately the others gave up chasing her, the girl advanced a little, bent one of its branches and looked around with so much joy over her little triumph in her eyes that I could not help but think of the salabhanjia pose ! Probably in order to crown her victory she plucked a blossom from the branch and fixed it in her hair. Playfully she clapped her hands and forgot to hold the branch of the tree. This became a signal for her playmates to surround her and to carry her away as a prisoner. In this game the tree renders protection to those who touch it.

When I enquired about the name of this game, no salabhanjika turned out. The children simply called this game coriya nuki*. This incident made it clear to me how the salabhanjia pose in Indian sculpture could have only come into existence. Artists of Ancient India must have watched and studied the graceful poses of young women when plucking flowers in their salabhanjika or uddalakapuspabhanjika games, and, enthusiastic about it, transformed it into the fixed artistic pose of a female seizing the branch of a tree.²⁵

We have learned from our Prakrit sources that the term salabhanjia was applied to carvings of women seizing without heeding what trees they came from. This practice made the Sala-tree obsolete. (cf. pp. 152, 153)

This AMg. passage, occurring in Ray., makes it also clear why just salabhanjia attained a general use and not perchance the other terms uddalakapuspabhanjika, viranapusapracayika, and talabhanjika also referred to in the *Kāśikā* with regard to games in Eastern India : Sala can mean both 'branch of a tree' and 'Sala-tree'. So the term salabhanjia

was more suitable for denoting in general the carving of a woman bending down the branch of a tree than all the other terms mentioned in the *Kāśikā* or in the *Kāmasūtra*. (cf. p. 152 of this article)

Vogel has not touched upon this point in his article, as the abundant reference material on salabhanjia, available in the AMg. texts was not at his hand.

As far as Buddhist literature is concerned I am not able to add more material than that mentioned in the previous pages. I did not come across the term salabhanjia in the Jatakas, in the *Lalitavistara* the edited Gilgit Manuscripts, the *Avadānakalpalatā*, the Pali *Vinaya-piṭaka* and in the not yet edited *Bhikṣuṇīprakīrṇaka*. This rare occurrence is in striking contrast to the frequency of the term salabhanjia in the Jaina Prakrit texts.

I would venture to explain this in the following way : We have noted that the pose, in which Maya delivers her child, the future Buddha, standing and seizing the branch of a tree, is the same pose which is characteristic for a salabhanjika. This motif had taken on a more and more worldly character in sculpture as well as in Prakrit texts, in which we found salabhanjia several times mentioned next to vala (Skt. vyala) in the passages quoted by me last. This might have caused Buddhist writers to be more reserved in using this term, which may have appeared to them as too much permeated with worldly flavour. Buddhists must have been far more sensitive on this point than any other community in India, as it is the pose in which the mother of the Bodhisattva had borne him.²⁶

When Buddhist writers felt shy about mentioning the term salabhanjia, frequently used in Jaina texts, too often, this certainly does not exclude the use of the woman-tree motif in Buddhist art as the bracket figures in Sanci show. But in many cases, wherever this motif in Buddhist art appears, we have to think of the possibility of its alluding to the delivery motif of Maya at Lumbini. And even if no Sala-tree can be identified this possibility can be easily excluded as we also found the Plaksa-tree mentioned in connection with the birth of the Bodhisattva in the text of the *Mahāvastu*. The same tree is mentioned in a parallel passage of the *Lalitavistara*.²⁷

With regard to toranasalabhanjika in Asvaghosa's *Buddhacarita* V. 52 Cowel's emendation of 'mala' into 'sala' is fully confirmed now by other manuscript material used in E. H. Johnston's edition of *Buddha-*

carita, Part I, Calcutta, 1935. The reading 'mala' is not mentioned in his footnotes, but he quotes the text of the Tibetan translation : torana-salabhanjika appears to be translated as rta-babs-la salabhanjika, so printed in Johnston's footnote.* Rta-babs-la represents torana followed by salabhanjika which seems to be merely transliterated into Tibetan, if I understand Johnston's note correctly. Friedrich Weller's text is unfortunately not at hand in order to enable me to check the Tibetan reading.

A few remarks may be added about what the Sanskrit Silpa- and Vastu-sastras tell us regarding our term.

I could not trace the term salabhanjika in the following texts available to me :

(1) Varahamihira's *Bṛhatsamhitā* in the corresponding chapters 56 and 58.

(2) *Mānasāra*, edited by P. K. Acharya, 1933.

(3) *Silparatna* by Srikumar, ed. by Ganapati Sastri, Part I, Trivandrum, 1922 ; Part 2, Trivandrum, 1929.

The term salabhanjika is however traceable in the Sanskrit text, *Samarāngaṇa-sūtradhāra* by King Bhojadeva, ed. by T. Ganapati Sastri Vol. 1, No. XXXII, Gaekwad's Oriental Series (abbrev. Samar.). Date probably eleventh century A.D. Cf. editor's intr., p. 2 in Vol. 1.

Samar. II, 68, 99, p. 216, reads :

dvare karyau pratiharau bhallika toranastatha
stambhayo'sca varalau dvau salabhanjikaya saha

Translation : 'At the entrance two doorkeepers have to be placed and also auspicious gateways have to be erected ; and two leogriffs²⁸ at the two pillars with a woman seizing the branch of a tree.' (cf. *vala* in a similar context on pp. 154, 155).

This passage reminds us again of the toranasalabhanjika mentioned in Buddhacar. V. 52 and in Ray. referred to on pp. 149, 154 and 155 of this article.

Samar, II, pp. 69, 70 :

ratideham atha brumah prasadam sumanoramam
apsaroganasamkirnam kamadevasya mandiram

astabhagikrte ksetre samabhage samayate
 dvipadam karnakutam syad varimargasamanvitam
 alindasya caturbhaga vistarayam atah samah
 bhagiki bahyabhittis tu sesam garbham prakalpayet
 madhye catuskika karya yatra stambhah susobhanah
 nekaraka trivaktraisca haste sarvaih sapatrakaih (?)
 pallavair nagabandhaisca salabhanjibhir anvitah

Translation : 'We are going to mention now the very attractive lofty building Ratideha (structure for amorous enjoyment)²⁹, the temple of the God of Love, which is crowded with troops of nymphs.

'On a building ground, which is divided in to eight parts³⁰ with the same arrangement regarding its length, the tower of the corner equipped with a water-channel covers two padas, four parts are attributed to the terrace with the same arrangement regarding its width, one part is occupied by the outside wall and the remaining portions by the inner apartment, in the middle of which a set of four beautiful pillars are erected. They are decorated with snakes as festoons and with carvings of women bending the branch of a tree, with all kinds of blossoms and leaves in their hands and there are Nekarakas (?) with three faces.'

Samar. II, 59, 85-86, p. 123 :

ggharajam atha brumah sa syat kailasasannibhah
 vitankanirgamadharaniryuhaih sarvato vrtah
 valabhya bhusito madhye gavaksadvarasamyutah
 kapotastambhaparyantah salabhanjivirajitah

Translation : 'Now we are going to mention "the king among buildings" which resembles the Kailasa-mountain. It is enclosed all round by lakes, outlets, steeples and turrets decorated with a pinnacle in the middle and equipped with doors and windows. There are Kapota-pillars in its circuit resplendent with carvings of women bending down the branch of a tree.'

Another passage is traceable in the Sanskrit text *Aparājitaprcchā* of Bhuvanadeva, ed. by P.A. Mankad; Gaekwad's Oriental Series, No. CXV, Oriental Institute, Baroda, 1950 (abbrev. Apar.). The editor thinks the date of this text between the twelfth and the first of the thirteenth century A.D. (op. cit., p. xii)

Apar. 86, 23, p. 216, reads :

tatha candrakalamekamrjaksobha (?)³¹ salabhanjika
chadyakapotakalam tu nirgata mada-malika

I cannot give a satisfactory translation of this passage. But one thing seems to be clear, that we meet here with another synonym of the woman-tree motif, mentioned together with salabhanjika, with mada-malika !

Mada-malika is not included in Acarya's Dictionary on the *Mānāsāra*.

Sabdakalpadruma records mada—vrksavisesa. Thus the translation would be : 'Carving of a woman who performs a garland in line with the Mada-tree.' But there is also another possibility of interpretation.

During my study of the Buddhist Sanskrit texts from Tibet *Bhikṣuṇīprakīrṇaka* and *Bhikṣuprakīrṇaka*.³² I came across the following sequence of terms on the latter : prahana-salayam va (hall of religious-exercise), upasthana-salayam va (hall of meetings), mandala-mada va (circular assembly hall),³³ (10 B, patra. 5, pankti 6 ; in pankti 5 of the same patra appears also agnisalayam va (fire-hall), the figures refer to the order of the manuscript leaves in the photos).

In R. L. Turner's *Dictionary of the Nepali Language* ; London, 1931, maro has been recorded with the meaning of 'circuit', 'circle' which corresponds to mada in mandala-mada and mada-malika.

Accordingly the verbal translation of mada-malika could also be : 'carving of a woman who performs a garland in line with the circuit of a tree.'

This interpretation is supported by another passage in another Silpa text *Silpaprakāśa* with which I am concluding the quotations from Vastu- and Silpa-sastras.³⁴

The passage reads :

triccheda-nimne siram ca parsva-drsya manorame
tad urdhve dakhina-danda dalanusarini tatha/420/
dakhina-tribhuja(m)-bahu asrite dakhina-bhuje
katyordhve parsvav adhe ca nabhi-madhya-sthalanvita/421/
vama-bahu kimcit nimne punah danda-rekhakrti

dalagra-sparsita-mudra vama-dese susobhane/422/
 dakhina-pada tad parsve dandakare manohare
 dakhina-tribhuja-bahu-lambini d a l a - m a l i k a / 4 2 3 /

Let me attempt a translation, commencing with the last line. 'Dala malika is a figure who is attached in a free swinging pose with her arm (to the branch of a tree) to the right triangle.

'Under the divisor dividing the whole surface into three portions attractively the head is in profile (line 1). Above it is the right forearm conforming to the branch of the tree (line 2), (or) as well the right arm resting on one side of the right triangle i.e. the right arm can alternatively also hang down not touching the branch of the tree (line 3), the spot above the hip and below the flank is linked (in one horizontal line) to the centre of the navel (line 4), the left arm goes somewhat downwards having the form of a danda-line i.e. vertical (line 5), (or alternatively) the pose of touching the tip of the branch can also take place in the left beautiful region of the picture surface (line 6), (i.e. alternatively the left hand can also be depicted as seizing the branch of a tree), the right leg is given in profile in the lovely form of the danda-line i.e. verticle line, (line 7).'

Based on this description I would translate dala-malika as follows : 'carving of a female who performs a garland in line with the branch of a tree.'

This passage has made it clear that we are permitted to understand both the terms madamalika and dalamalika as synonyms of salabhanjika.

Both the terms 'mada' and 'dala' are of greatest interest to us as they convey something else than salabhanjika does : an aesthetic impression of the woman-tree pose ! Salabhanjika only denotes the act of bending down the branch of a tree, madamalika and dalamalika show how the people of India looked at it. They must have been struck by the complete artistic unity which this motif could attain in the hands of great masters.

It has become clear now that the garland is the underlying aesthetic concept of this motif executed by the graceful pose of a woman flowing into a tree.

Are Salabhanjika still alive in India ? Yes, we met one at a children's garden-party in Patna, though she did not know she was one.

Wherever, in an Indian village, a tree, overful with joy of life, displays its splendour of blossoms, women will be overwhelmed with emotion and surround such a tree to bend down its branches, to pluck their blossoms for a puja and to put some in their beautiful hair so performing salabhanjika every day.

The patient observer of this graceful natural play may feel tempted to do as Bihari did and exclaim : 'Stay, beautiful image, for ever with your tender arm raised into the green foliage of the tree,'

Playfully she will smile back : 'Here is your salabhanjika, but I do not care so much about my designation as you do !'

The description of the *Silpaprakāśa* does not refer to any human being or animal as support on which a salabhanjika-dalamalika would be standing as we can see on older examples as for instance Culakoka Devata in Bharhut standing on an elephant (Coomar., op. cit., Pl. XI, 39, other example ibidem, Pl. XX, 75, from the Mathura side).

In this respect, the description of the *Silpaprakāśa* goes with what we can see on the facades of temples in Bhuvaneshvara and Konaraka (tenth-twelfth centuries A.D.). Here, mostly, decorated pedestals appear instead. The description of a salabhanjika given in *Rāyapasenaijja* (quoted by me on pp. 151,152) does not mention any specific type of support except the general remark: supaitthiyao—'well fixed' or 'well supported'.

At the beginning of this article the Bharhut figures of Culakoka Devata and Canda Yakhi (cf. Figs. 1 and 2) are mentioned as the earliest available sculptures depicting the woman and tree motif of the salabhanjika type. In his article on 'Dohada or the Woman and Tree Motif'³⁵ K. Rama Pisharoti sees a dohada motif represented in these images. He says :

'Yaksi Canda, Bharhut, stands with her right foot planted firm on a fish-tailed horse,³⁶ her left leg and arm entwine the stem of a tree, while with her right hand she lowers a bough. Here is a clear instance of the Latavestika type of Alingana-dohada, and the tree must presumably be Kuravaka.^{36a} Equally typical of the same kind of dohada is the figure of Culakoka Devata.' (op. cit., p.115)

In his note 1, p.119, he refers to Vogel's article 'On Woman and Tree or Salabhanjika' and remarks : 'We do not agree with him when he would characterize every combination of woman and tree as a sala-bhanjika and say this decorative motif,..... From his citations it is clear that the earliest positive reference to salabhanjika occurs in Bana, a contemporary of Harsa of Kanauj. We believe, a clear distinction can be made between pratiyatana and salabhanjika.'

One who carefully goes through Vogel's article will see that there is no such intention. Pisharoti did not notice Vogel's quotation of Asvaghosa's *Buddhacarita* V.52, a work belonging to first century A.D., in which Cowel's emendation of torana-malabhanjika into salabhanjika has been fully confirmed later by further manuscript material from Nepal (see p.158) and by Prakrit passages (see pp.154, 155).

Pisharoti continues : 'Thus the citations he has given do not tend to make clear the origin of the term salabhanjika and we would preferably accept the meaning of the term as given in lexicons, namely a female figure. The interpretation of the term sala as referring to the material of which it is made need not be necessarily wrong when it is remembered that the Bharhut, Sanci, and Mathura railings are stone copies of original wooden ones. And this leads to the conclusion that original figures were made of wood, probably of the Sala tree. This characterization of all woman and tree figures as Salabhanjika is a little too farfetched. For in the first place the woman and tree combination figures as decoration on pillars and brackets, as well as on door jambs. In the second place we have no specific literary reference which connects woman and tree as Salabhanjika. If indeed the woman and tree at Bharhut, Sanci, etc. represent Salabhjanjika, in the original sense of the term, the tree should have been depicted as Sala, particularly in view of the Buddhistic importance of the place and the Buddhistic associations of the Sala tree, but, unfortunately, some of these are Asoka and others Mango. And, lastly, such an identification does not help us explain their activity. Hence we interpret these as dohada figures ; or, following the terminology of Sanskrit writers, we may call them Dohada-salabhanjika on the model of such expressions as torana-salabhanjika, stambha-salabhanjika or sala-salabhanjika.' (op cit., Note 1, p.119)

The aforesaid gives the view which Pisharoti holds in connection with the Bharhut figures. He is right when he states that images originally were carved in wood. Where his remark 'We have no specific literary reference which connects woman and tree as salabhanjika' is concerned, he is only right so far as no such reference has been given in Vogel's

article. On page 152 of this paper a literary reference has been quoted from the Jaina Svetambara text *Rāyapasenaijja*, which connects a woman with the Asoka-tree as salabhanjika ! On pages 156-158 (specially see Note 24) of my article I have pointed out that also in the Buddhist sphere the birth of the future Buddha is not always necessarily connected with the Sala-tree and that in the *Mahāvastu* and in the *Lalitavistara* the Plaksa-tree is mentioned instead. This shows that we cannot draw any conclusions on that ground.

We have noted that Pisharoti sees a latavestika type of alingana-dohada in the Bharhut image inscribed as Canda Yaksi.

It may be tempting to think of the possibility that here a dohada motif may also be indicated in view of the Bharhut figures under flowery trees and with the *Meghadūta* passage on dohada in mind. Did the craftsmen intend to underline the magic power of these deities by showing their dohada performance which causes the tree to put forth blossoms ? There is one difficulty to answer this question in the full affirmative. The woman and tree representations on the Bharhut railings are depicted with their right arms raised (some smaller representations raise their left arms) bending down the branch of a tree, an act which is expressed by the term salabhanjiya, determined in this article as 'carving of a female bending down the branch of a tree'. Pisharoti has given a valuable list of dohada references on pages 119-124 of his article. There is no mention of a lady who raises her arm to seize the branch of a tree while performing dohada. On the other hand there is not one salabhanjika passage quoted by Vogel and not one added by me from Jaina Prakrit sources and Sanskrit Silpasastras which has dohada in context. This rather suggests to see different things in salabhanjika and dohada with different meanings underlying them. The only thing in common is the tree with which both are evoked. In the case of the salabhanjika pose the tree appears to be the giver, fertilizing and occasionally even decorating a woman. C. Sivaramamurti published an interesting piece of Amaravati sculpture depicting a lady in salabhanjika pose under a kalpa-vrksa—desire-granting tree receiving ornaments from it (op. cit., Pl. LXI, Fig. 2) which he rightly connects with *Meghadūta* II,12. Dohada represents just the opposite : fertilization given to a tree by the touch of a woman. Cf. Mallinatha's remark on dohada in Megh, II, 18 : dohadam vrksadinam prasava karanam samskara dravyam. Pisharoti remarks : 'The dohada rite, however, performed for the sake of the tree, is not a fertility rite, but one of fertilization, so that the tree may have flowers in abundance.' (op. cit., p. 119, Note 1) The explanation for salabhanjiya, a woman who seizes the branch of a tree with her hand, obtained from Ray., enables

us better now to distinguish what we should understand as salabhanjika and what should be placed under the category of dohada. On this ground the woman and tree carvings in Bharhut are nearer to what we have learned to understand as salabhanjika.

The reader may ask, have we an indication that this term was in use, when the stone railings of Bharhut were erected? On p. 153 of this article I have shown that salabhanjiya can be traced in a very archaic metre of the Jaina Pkt. texts, which leads us into the pre-Christian era according to H. Jacobi's investigations. We may therefore assume that this term was known at the time of the construction of the Bharhut Stupa.³⁷

The motif of branch-bending females is repeated in one of the bas-reliefs on a pillar of the railing-piece which contains the life-size figure of an unnamed woman and tree representation noted in Mazumdar's *Guide* on p.25, No. 30. The two bas-relief figures emerging from a medallion in the middle of the pillar stand on lotus-buds and are carved on the left and on the right edge of the pillar. In one of the figures the right leg is thrown round the stem while the left hand is bending down a bough with a lotus-flower. (Fig. 4b) We may assume here that an alingana-dohada motif has been incorporated into the salabhanjika pose though it could also be interpreted as an attitude of simply holding on or playfully clinging to the tree. This point appears to be somewhat modified in figure 4a. This figure is just hanging aside the tree, right leg and the raised right arm thrown round the stem. The right hand is just holding on to the lower part of a lotus stalk the blossom of which has not yet opened. The left arm is hanging down straight in the dandarekhakrti line,³⁸ i.e. vertically. This figure does not appear in the typical salabhanjika pose—bending down a bough, as the figure in Fig. 4b does; I therefore would like to see a sparsa-dohada representation in it. It is probable that the artist wanted to indicate here that the closed lotus-bud is just going to unfold, animated by the touch of the lady's hand like the fully opened lotus-flower above it!

The life-size figure of Canda Yaksi (Fig. 2), claimed for alingana-dohada by Pisharoti, makes it clear that the bough of the tree is bent down in order to pluck the buds or the flowers. Canda Yaksi not only raises her right arm, seizing a clearly marked branch of the tree, but, while her left arm is thrown round the stem, thumb and forefinger of the left hand take graceful hold of a tender stalk ending with leaves and flowers belonging to the same tree. Other freshly plucked flowers with their leaves are delicately fixed in the hair near her right ear. No artist could express himself more distinctly than the creator of this magni-

ficient work. He lets her take part in one of the flower-games mentioned in the *Avadānaśataka*, the *Kāśikā* and in the *Kāmasūtra*. She is thus a true representation of a salabhanjika—irrespective of how we would classify the tree. My friend, Mr. Sen Gupta of the Indian Museum of Calcutta, to whose kind help I am deeply indebted, sees a Kunda-(Yasmin)-tree in it.³⁹ If there is a Sala-tree depicted or not is irrelevant in the matter as the poses of the Culakoka Devata and Canda Yaksi images are in full concordance with the textual evidence regarding salabhanjika. We should also not forget that all these women and tree figures in Bharhut are included in the iconographic programme of Buddhist Stupa. Remembering that this pose is exactly the same, in which Maya Devi gives birth to the Bodhisattva, the symbolic coherence between both becomes evident.⁴⁰ They display their branch bending gestures in sympathy with the auspicious event of the Bodhisattva's birth! This fine interrelationship is of greater importance from the viewpoint of the Stupa with its railings as a whole than merely bringing these figures in connection with the salabhanjika-flower-game and its pose only.

In Buddhist Stupa such salabhanjika representations do not fulfil a decorative purpose only but clearly allude to the happy events in the Lumbini Grove.

The Bharhut figures contain still more of interest to us. They disclose that the oldest representations of salabhanjika which have come down to us depict devatas and Yaksis, superhuman beings, which are closely associated with trees. That Yaksas had also their residence on trees has been pointed out by Dr. Jitendra Nath Banerjea in *Development of Hindu Iconography*, 2nd rev. ed., University of Calcutta, 1956, p. 341. He mentions an early archaeological evidence of a tree spirit whose face is drawn on a tree trunk from the Amaravati sculptures. (op. cit., Pl. VIII, Fig. 5) He further remarks: 'Another fragmentary sculpture (op. cit., Pl. XIII, Fig. 2) finally settles this point; it shows the head and upper part of a big-eyed Yaksha beneath some sort of a structure with the top portion of a tree and probably a heap of coins arranged in cylindrical form in the back-ground. The inscription in Brahmi script of the second or first century B.C. gives the identity of the Yaksha as Candra Mukha, the dweller of the Vakula (tree).' Dr. Banerjea approves of Sivaramamurti's reading: *Yakho Cada-mukho vaku(la)nivasi* as correct.

We may add from literary sources a passage in the Jaina text *Vasudevahinḍi* quoted in Dr. U. P. Sha's article 'Yaksa Worship in Early Jaina Literature'⁴¹: *bharahe magaha-janavae sali-ggame*

manoram' ujjanam tattha sumano nama jakkho, tassa asoya-payava-samsiya sila sumana, tattha nam jana puyanti.⁴² Translation : 'In Bharata, in the Magadha region, in the Sali-village is a park called Manorama ; there resides a Yaksa Sumana by name, his stone (platform) is located under an Asoka-tree, there the people pay their homage.' In Zimmer's book (op. cit., II, Fig. 90) Yaksa Sakyavardhana is depicted sitting on a stone slab under a tree eyeing the newly born Bodhisattva.

In our case Yaksis and Devatas, female spirits and goddesses, are associated with trees in the pose of a salabhanjika. They are represented in their good mood through their branch-bending gestures by taking part in auspicious games with the trees. And there is really no other pose than this one which could more clearly express the unity of a tree with its deity. Seals have also been found in Mohenjodaro, which depict a tree deity between two stems. But I did not see any example among them in which the figure raises her arm in order to seize the branch of a tree. With the association of women with trees we reach common human archaic ground. In *P. Ovidi Nasonis Metamorphoseon* 1.452-567 the metamorphose of the nymph Daphne into a tree is narrated when she ran away before Phoebus in order to escape the touch of the lover. We read in *Met.* 1.550, 551 :

In frondem crines, in ramos bracchia crescut ;
Pes modo tam velox pigris radicibus haeret.

Translation : 'Her hair grows into the foliage and her arms into the branches of a tree ; and her foot now, once so quick, stick in inert roots.'

Compare also the sad story of Cinyras and Myrrha who was transformed into a tree together with not yet born child she was carrying.⁴³

Returning to salabhanjika and dohada the following may also be observed. Pisharoti has given some examples which he interprets as dohada.⁴⁴ He remarks for instance : 'The Mandapam of the Ramacandra temple at Rajim, C.P., has its pillars beset with them.' (Pl. XXIX, op. cit., p.118) The pillar-figures on the right hand side of the Mandapam, raising their left arms and bending down the bough represent the salabhanjika pose. Among them is one who bends her right leg touching the trunk of a tree, which may be interpreted as a 'kick' but also could be a pose included in lila-tthiya--'leisurely inclined against', as we have learned from our Prakrit sources. But the pillar-figure on the left of the Mandapam in the foreground seems to represent alingana-dohada. The figure is turned towards the pillar, the right arm

is slightly raised embracing the pillar or stem, the left arm resting on the hip. From the photo, unfortunately, more details cannot be given.

These examples show that it is difficult to fix dohada motifs in art in spite of their frequency in literature. In sculptures the salabhanjika pose 'bending down the branch' had become so dominant that the dohada motif seemed to have been either absorbed or overshadowed by it as both poses, though representing different meanings, deal with one and the same subject : with trees. Under these circumstances it could not be avoided that one motif, in our case the salabhanjika, achieved predominance incorporating dohada motifs as 'the kick of a tree by a lady's foot'. The possibility cannot be overlooked on the other hand that an artist intending to depict a dohada motif may have boldly included the salabhanjika pose in his representation. Pisharoti felt in this direction when he coined the term dohada-salabhanjika, but we will have to be careful in using such a term for which there is no evidence in literature yet.

I would like to conclude with H. Zimmer's remarks on this subject in his already quoted book, *The Art of Indian Asia*, in which he gives a description of a relief depicting the nativity of the future Buddha from Amaravati, approximate date about second century A.D., 1st Vol. pp. 79-81, 2nd Vol., Fig. 90.⁴⁵

'In the present relief the most striking feature is the posture of the queen. She stands in the so-called salabhanjika position, a classic attitude of tree-goddesses in Indian art. Compare for example the vrksakas just discussed. Apparently the Hindu craftsmen here again put to use an ancient pattern for the rendition of a new theme, for if the naga and yaksa could serve as models for Parsvanatha and the Buddha, so could the classic postures of tree-goddesses for queen Maya at the moment of the nativity. When compared with the dryads of Sanci the figure in this relief is clearly of the same tradition. Like an actress or a dancer the blessed mother assumed, with a playful momentary gesture, the attitude of a tree-nymph or of a human damsel fertilizing a tree magically by seizing its branches with her hand and giving its trunk a gentle kick with her left heel. The same animation that was apparent with the nymph is evident here, though somewhat subdued by the artist's respect for the dignity of his theme (op. cit., pp.80,81).

We agree with Zimmer that the classic postures of tree-goddesses have served as models for the nativity pose of Queen Maya. But when

he includes dohada motifs by his remark ‘... fertilizing a tree magically by seizing its branches with her hand and giving its trunk a gentle kick with her left heel’ it will be difficult to accept this. We have already seen on the previous pages that all the available Buddhist sources on Maya’s nativity pose neither contain dohada in the context nor indicate anything from which we could conclude that an act of fertilization towards a tree takes place when Maya seizes the branch of the tree. (cf. Note 40) We remember that according to *Mahāvastu* II, 18,19 (cf. Note 24 of this article) Maya performs salabhanjika in the Lumbini Grove under a Plaksa-tree! Just the opposite to the meaning of dohada must well be understood here in the sense that the tree renders its protection, life-substance and fertility power in support of the successful deliverance of the child. No kind of dohada can be accepted in this instance as Maya has expressly and emphatically been declared to be free from desires when the Bodhisattva had entered her womb. This is evidently the reason why we cannot find any traces of dohada in this context in Buddhist sources. (cf. Note 40 referring to the Chinese version Tapen-ching, compare also the Pali version in the Mahapadanasantanta of the *Dighanikāya* XIV, 1, 19, PTS, Vol. II, p. 13) But by this the reader should not get the impression that the term dohada is a stranger in Buddhist literature. When the mythological king Gtsug-na nor-bu = Manicuda, a former incarnation of the Buddha, was going to be born a dohadadese—dohadabhimatam = Tib. sred-pa’i mnon-par ‘dod bzin arose in his mother under the impact of the embryo garbhanubhavana = Tib. mnal gyi mthus to which the king responds with a plenitude of gifts more than desired. (Ksemendra’s *Avadānakalpalatā* with its Tibetan version ed. by Sarat Chandra Das, Reprint Edition, Calcutta, 1940, p.65, 3rd pallava, verse 17)

The attitude of Maya Devi in the above-mentioned Amaravati relief is most instructive : Her left arm is raised and seizes the branch of a tree, the left knee is bent with her left foot gently touching the stem of a tree and her right arm rests on her right hip. This could be interpreted as a padaghata dohada motif. Dohada in the sense of ‘fertilizing a tree magically by seizing its branches’ cannot be accepted in a Buddhist work with its particular iconographic topic mentioned above. This instance will therefore make us more careful in the interpretation of similar foot postures outside the Buddha-nativity theme when a salabhanjika-‘a branch bending pose’—is involved!

I myself have often the impression that these foot postures indicate more a leisurely resting on the stem of a tree than a kick, as in the above-mentioned Amaravati relief. Thus this posture may have simply been



Fig. 1
Culakoka Devata, Bharhut



Fig. 2
Canda Yaksi, Bharhut



Fig. 3
Bough of an Asoka tree with flower



Fig. 4
a *b*
Bas-relief, Bharhut



Fig. 5a



Fig. 5b

Allahabad Salabhanjika



Fig. 5c
Allahabad Salabhanjika

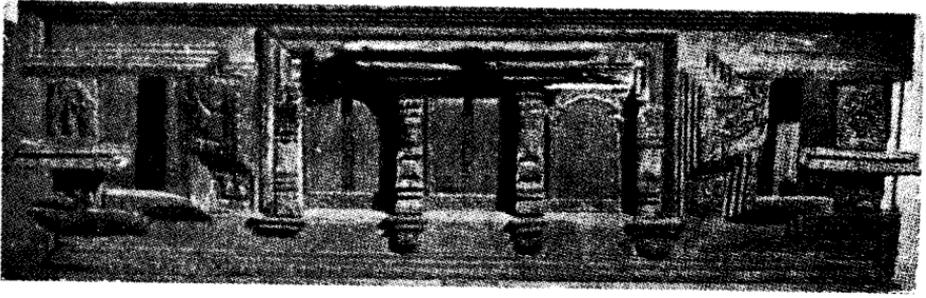


Fig. 6a
Facade of a wooden temple from Nepal



Fig. 6b
Detail of the wooden facade with a Salabhanjika motif



Fig. 7

a

b

c

d

Paintings on a wooden panel, Marwar, Rajasthan

included in the pose *lila-tthiya*, a term familiar to us from the Prakrit description of a *salabhanjiya*.⁴⁶

All the texts quoted in this article with reference to the birth of the future Buddha Sakyamuni agree that his birth took place while his mother was standing under a tree seizing a branch of it, i.e. in the pose of a *salabhanjika*. *Mahāvastu* II, 20.9-10 in addition remarks that a mother of a Bodhisattva does not bring forth a Bodhisattva while sitting or lying as other women do but only while standing. This is confirmed with regard to the birth of the Bodhisattva Vipasyin too in MAV 5c. 1 and Pali Digh. XIV, 1,24. Pts, Vol. II, p.14. The Chinese version *Ta-pen-chin* also stresses that Vipasyin was born while his mother was standing seizing the branch of a tree and not while sitting and lying. The same is mentioned in the *Ch'i-fo*. (cf. Waldschmidt, MAV, p.89, note 1)

The only exception which I came across in Buddhist literature is in Asvaghosa's *Buddhacarita* I, 8. Here it is narrated that Maya proceeded to a couch (*sayyam vitanopathitam*) overspread with an awning. There is no mention of Maya standing while having her child!

Cf. The *Buddhacartia*, ed. by E. H. Johnston, Calcutta, 1935 Part. I Sanskrit Text, p. 1 and Part II. Transtation p. 3 Calcutta, 1936.⁴⁷

DESCRIPTION OF PLATES

Fig.1. *Culakoka Devata*, Bharhut, inscribed, standing in the pose of a *salabhanjika* under an Asoka-tree.

Date : c. first century B.C.

Height : 6' 5".

Material : Red sandstone.

Housed in : Indian Museum, Calcutta.

(Text references : pages 147, 151, 152, 163, 164, 165.)

Fig.2. *Canda Yaksi*, Bharhut, inscribed, standing in the pose of a *salabhanjika* under a tree not finally identified.

Date : c. first century B.C.

Height : 6' 4".

Material : Red Sandstone.

Housed in : Indian Museum, Calcutta.

(Text references : pages 147, 163, 164, 165, 166.)

Fig.3. Bough of an Asoka-tree with a red blossom identified by Mrs Waldschmidt in the Botanical Garden, Calcutta, on 2nd March, 1958.

(Text references : pages 151, 152.)

Fig.4. Salabhanjika, Bharhut Bas-Relief at Stupa-Railing.

Date : first century B.C.

Height : left figure 12", right figure 13".

Material : Red Sandstone.

Housed in : Indian Museum, Calcutta.

(Text references : page 166)

ALLAHABAD SALABHANJIKA

Figs. 5a-5c. Door-jamb 5' 1" high, with salabhanjika under Asoka-tree, 1' 7.5" high, standing on a male figure as a vahana from Nagod in Vindya Pradesh. (Text references : pages 151,152.)

Date : Gupta period, c.sixth century A.D.

Material : Red sandstone.

Housed in : Allahabad Museum.

The figure stands in the classical pose of a salabhanjika bending down the branch of an Asoka-tree with her raised right arm while the left arm is hanging vertically down, like a real danda-rekhakrti (cf. *Silpaprakāśa*, p.161 of this article). Her right leg rests in a diagonal line on wave-like creepers out of which the upper part of a male figure emerges. Her left leg taking no weight is leisurely bent touching the back of the supporting male figure (Figs. 5b and 5c.).

Over the face of the salabhanjika a certain melancholy of inner resignations behind her youthful charms is tenderly spread, which is in concordance with the lassitude and somewhat reserved pronunciation of her whole body. It is most fascinating to observe how the Gupta type of the Buddha physiognomy has been transformed into this face, which seems to represent the oversaturated mood and the end of the Gupta age. An artist however does not think consciously on such lines which we believe to discover long after his creation. An artist of ancient times wants to represent a particular object which is linked with the popular topics current in his time. The artist may have tried to depict a Yaksini in the pose of a salabhanjika who has to wait long or with little hope for her Yaksha husband or lover, a topic treated in Kalidasa's *Meghadūtam*. Or is she a sthali-devata a local tree-goddess who looks down on our sufferings of separation and despair with compassion, so beautifully described in Kalidasa's *Uttaramegha*, verse 46 ?

mam akasa-pranihita-bhujam nirdayaslesa-hetor
labdhayas te katham api maya svapna-samdarsanesu
pasyantinam na khalu bahuso na sthali-devatanam
mukta-sthulas taru-kisalayesv asru-lesah patanti

Translation : 'Drops of tears do fall plentifully indeed, as big as pearls, on the sprouts of trees (from the eyes) of the local-(tree) deities, who see me with my arms stretched forth towards the sky in order to embrace you vigorously after I had won you with some difficulties in the visions of my dreams.'

How compassionate a tree-goddess can be who resides in an Asoka-tree is confirmed by another passage in *Avadānaśatakam* I, 238, 3-5 where a tree-goddess cries about the Parinirvana of the Samyaksambuddha Kasyapa : atha ya devata tasminn asoka-vrkse vyusita sa bhagavatah kasyapasya samyaksambuddhasya parinirvanam srutva roditum pravrtta, tasya rudantya 'sru-bindavo 'sokasya kaye nipatitum pravrttah.

Translation : 'After the goddess who resided in the Asoka-tree had learnt about the Parinirvana of the Lord Kasyapa, the perfectly enlightened one, she commenced crying, and the tear-drops of the weeping one began to fall on the body of Asoka.' (Here the name of a monk staying under this tree is indicated, remark of translator.) E. Waldschmidt has already referred to this passage in his '*Das Mahāparinirvanasūtra*' III, p. 485, note 6) to his German translation of the Chinese version in which the Asoka-tree is also mentioned in the same context.*

The whole pillar-like door-jamb is conceived as a tree-trunk. Round bunches containing little blossoms, which remind us of the Asoka blossoms already noticed in Bharhut, appear over the whole pillar and in the foliage above the head of the figure. They are symmetrically arranged all over the trunk placed between palmettes. The little round blossoms growing on distinctly marked stalks look indeed like mukta-sthulas 'as big as pearls' described by Kalidasa. Do they represent the teardrops, as big as pearls, which the tree goddess sheds for us or for herself ? What a conception Kalidasic in its nature, transformed into stone! In which other way could an artist express himself better when he intended to translate the abovementioned Kalidasa verse into stone ? Tears could not have been represented in a more ingenious way. I am inclined to see a tree-goddess performing salabhanjika in this figure, who appears to be in distress shedding tears which are represented by the round blossoms of the Asoka clusters. They can be distinctly recognized in Fig.5a. Here in the front below the supporting male figure blossoms as round and as big like pearls sitting on little stalks, like the Kalidasic tears of the tree-goddess, are visible.

In the frame of this door-jamb the salabhanjika and the figure below her appear as if they were standing in the niche of a grotto. The erect attitude of the upper part of the body of the supporting male who

emerges from wave-like creepers and his face with half closed eyes suggest that he may be the Yaksa who sees his beloved wife in 'the visions of his dreams'.

A glance at the composition of the Allahabad salabhanjika and her supporting vahana shows how masterly the whole is laid out. Behind the head of the main figure a kind of a head-cover appears (Fig.5c). Two heavy ear-rings hang down. The round necklace frames the face together with the upright slightly bent arm which flows into a curved branch above the distinctly curled hair characteristic of the Gupta style. A piece of cloth is placed round the shoulders, the right portion of which is hanging down in vertically accentuated lines, running parallel to the strictly vertically kept arm while the left portion of the cloth is leisurely gliding down the left arm arranged in diagonally accentuated lines which point to the right hip. At this junction they appear to be diverted into the powerful diagonal line of the right leg. But they run parallel on the other hand with the lower part of the leisurely bent left leg, a movement continued by the left arm of the supporting figure. The movement reaches its end in the hand of this figure indicating the lowest spot of the whole composition which can be connected in a straight line with its highest spot : the right hand of the salabhanjika seizing a branch of the tree!

NEPALESE SALABHANJIKA

Fig.6a represents the front-piece of a carved wooden facade from a temple at the border of Nepal. I could not get any details from which place this piece exactly comes. It is housed in the National Museum, Raj Bhavan, New Delhi, Measurements : 4' × 11.1".

Fig.6b is a detail of it. In the right wing of the facade near a window like opening a salabhanjika is depicted with a makara as her vahana. I saw this motif frequently in Nepal in places like Bhatgaon, Patan and Kathmandu itself, used as bracket-figures on doors and windows. This piece of art is a work of the seventeenth century A.D. most probably. It is a strong reminder of *Buddhacarita* V. 52 : avalambya gavaksa-parsvam ... capavibhugna-yastih torana-salabhanjikeva. (Text, pp.149, 154, 159)

This type of salabhanjika fixed in a kind of a bower is reminiscent of a similar conception in Kankali Tila near Mathura. Compare one piece designated as Yaksi or Vrksaka from this place, date c. first century A.D., now housed in the Lucknow Museum. (see A. K. Coomaraswamy, *History of Indian and Indonesian Art*, London, 1927, Plate XX, 75)

After a new inquiry from the office of the National Museum at New Delhi I learnt that this wooden facade had been acquired from the Schweiger Collection in New Delhi in 1952 and that the place of its origin is unknown. Sometimes a male figure even appears in the pose of a salabhanjika, e.g. Cintamani Lokesvara on the west facade of the Machindranath temple in Kathmandu city.

RAJASTHANI SALABHANJIKAS

Figs. 7a-7d. Wood-paintings on the wings of a folding door from Rajasthan, Marwar, late eighteenth century A.D.

Measurements : Left wing (Figs. 7a-7b) 5'9" × 13.9".

Right wing (Figs. 7c-7d) 5'9" × 12".

Housed in : National Museum, New Delhi.

Fig. 7a. Removal of a thorn from the lady's foot standing under a tree raising her left arm and bending down the branch of the tree.

Main distribution of colour : background red, tree-trunk brownish red ; on top : five petalled white blossoms (perhaps Yasmin). The lady's skin is light brown, hair black, trousers are kept in Indian red with brown clouded, regular circlets.

Fig. 7b. Lady under a tree of the same type with balls or fruits in her hands.

Main distribution of colouring is the same as in Fig. 7a, but the two balls or fruits appear in dark blue, the pair of trousers are also in dark blue with yellowish floral geometrical designs.

Fig. 7c. Lady under a tree of the same type holding one of its branches with her left hand and a stalk with two lotuses in her right hand.

Main distribution of colouring is the same. Trousers are in Indian red without designs. Long scarf in dark blue having brown stripes on border with white floral designs.

Fig. 7d. Lady under a tree of the same type, her right arm raised above her head, the left arm hanging down and holding a string with a disc. It seems to be kind of a whirligig or yo-yo. In Bengal a similar thing is known as cand-mala where it is attached to the goddess Kali during the Pujas as symbol of purity.

Main distribution of colouring is the same as in Fig. 7c, but the trousers are painted in Indian red having dull yellow floral ornaments. The disc has four concentric circles with colours like dull yellow, Indian red, dark blue, and light yellow and dark blue in the centre.

Below each figure a lion is depicted serving as a tutelary animal of brownish colour.

These paintings recall scenes from the drama *Viddha-śalabhañjikā* referred to on p.151 of this article.

Reprinted from Journal of the Asiatic Society . Letters and Science Vol. XXIII, No. 1, 1957.

n o t e s

- ¹ Or the left hip, when the left arm is raised.
- ² Heinrich Zimmer, *The Art of Indian Asia, Its Mythology and Transformations*, completed and edited by J. Campbell, Bollingen Series XXXIX, Pantheon Books, New York, 1955, Volume One : Text, Volume two ; Plates. See Fig. 33b : Culakoka Devata, Fig. 34b : Canda Yaksi, both from Bharhut, dated on the plates as 'Early first century B.C.'. Fig. 15 denoted as 'bracket figure' 'yaksi', or 'vrksaka' (dryad) from Sanci, ascribed to the early first century A.D. on the plate. Figs. 74a and 76b denoted as tree-goddesses from Mathura, ascribed to the second century A.D. on the plate. Zimmer does not describe these motifs as salabhanjika.
A. K. Coomaraswamy also does not use this term in his *History of Indian and Indonesian Art*, London, 1927.
C. Sivaramamurti, however, used it in *Amaravati Sculptures in the Madras Government Museum*, Bulletin of the Madras Government Museum, New Series—General Section, Vol. IV, Madras, 1942, on pages 64, 65 and 79 (78). Cf. new print, Madras, 1956.
- ³ *Acta Orientalia*, Vol. VII, 1929, pp. 201-231.
- ⁴ *Avadanasataka*, century of edifying tales belonging to the Hinayana, ed. by J. S. Speyer, Bibl. Buddh. III, St. Petersburg, 1902, pp.302f.
- ⁵ *Sanskrit-Woerterbuch*, O. Boehtlingk and R. Roth, St. Petersburg, 1852-1875, 7 vols, (abbrev. PW) ; (1) Statue (aus dem Holz der Vatica Robusta) (2) Bez eines best. Spiels, 3, Buhldirne.
A Sanskrit-English Dictionary, Monier Williams (abbrev. MW), new print, Oxford, 1951 : an image or figure made of Sala - wood, a kind of game played in the east of India ; a harlot, courtesan.
Buddhist Hybrid Sanskrit Dictionary (abbrev. BHSD), Franklin Edgerton, New Haven, Yale University Press, 1953, records under salabhanjaka, ika (1) m. or nt, breaking of the Sala-branch, said of the Bodhisattva's mother in

giving birth to him ; kam ca karisyati, Mv. ii, 18.9 (prose), (2) f., breaking of Sala-branches, n. of a festival ; Av i. 302.6. BHSD also records under parvan 'day of change of the moon's phases' salabhanjika nama parvatam pratyupasthitam from Av i. 302.6.

Paia-Sadda-Mahannavo. P.H.D.T. Sheth, Calcutta, 1928 (abbrev. PSM), records under salabhanjiya and salahanji ; katha adi ki banai hui putli, referring to *Supasanaha Caria* 43 ; 54.

Sabdakalpadruma (abbrev. Sbdk.) salabhanjika salena bhajyate nirmiyata iti kashthadi-nirmita-putrika (yatha *Rajataranginyam* 2,66), vesya iti Jatadharah, quoted from the edition 'Revised and published' by B. P. Basu and H. C. Basu, Calcutta, 1886.

From the quotations of PSM and Sbdk it appears that not wood alone is considered as proper material for the statues of salabhanjikas.

⁶ *Panini's acht Buecher Grammatischer Regeln*, herausg.u. erl. von. Dr. Otto Boehtlingk, Bonn, 1839, p. 172.

⁷ "There is no likelihood whatever that the authors of the *Kasika* (seventh century A.D.) knew more than Katyayana or Patanjali. Burrow's assertion, "In spite of the enormous chronological difference it seems that most of the vast linguistic material contained in this commentary goes to Panini himself through an accurate and unbroken tradition", cannot rest, as an unwary reader may take for granted, on any serious investigation. There is not even a semblance. "The *Kasika Vrtti* ... copies most of its examples from the *Mahabhasya*." (Kielhorn, *Mahabhasya* III, Preface 8 note) On a number of occasions, the compilers of the *Kasika* would have "much more vividly illustrated Panini's meaning" by quoting the *Candra-Vyakarana* (fifth century A.D. ?) "than by the examples which they have actually given." (Kielhorn, Ind. ant. 15. 184, 1886)

⁸ The edition *The Kamsutra* by Sri Vatsyayana Muni with the commentary Jayamangala of Yasodhara ed. by Sri Gosvami Damodar Sastri, the Kashi Sanskrit Series, No.2I, 1929, reads iksubhanjika instead with the commentary : iksubhanjika iksukhandamandanam (op. cit., 1,4,42, p. 48). Agarwala does not give the exact reference to his quotation, but it is most likely that he has this passage in mind.

⁹ *Viddhasalabhanjika* of Rajasekhara ed. by Sri Jivananda Bhattacharya, Calcutta 1883, p.36.** Correction suggested by me*** Op. cit., 69, 10. L. H. Gray translates this passage in J.A.O.S., Vol.27, 1906, on p.37 as follows : "The girl seen in a dream, swinging in a swing, transformed into a statue pierced and portable, playing at ball and writing poetry, she is that charms you even if you gaze at her."

Vogel mentions the *Viddhasalabhanjika* (op. cit., p.216), but he does not give the text reference.

¹⁰ tao bis sala, Vedha metre of 4 ganas.

¹¹ addh, bis citthienam Vedha of 4 ganas.

¹⁴ Com.: tesam dvaranam pratyekam ubhayoh parsvayor ekaikanaisedhiki-bhavana, dvidhato dviprakarayam naisedhikyam, naisedhiki nisidanasthanam. (op. cit., p.161 referring to the passage with candana-kalasa-parivadio) I understand nisihiya as a fortification guarding the flanks of the gates of Suryabha's Vimana.

¹⁸ Malayagiri's Sanskrit Commentary explains : sodasa sodasa salabhanjika-paripatayah prajnapatah tasca salabhanjika lilaya lalitanga-nivesa-rupaya shhitah lilasthitah and isat-manak asoka-vara-padape samupasthitah-asritah

isad-asokavarapadapasamupasthitah, tatha vamahestena grhitam agram salayah-sakhayah arthad asokapadapasya yakabhis ta vamahesta-grhitagra-salah, (op. cit p.165)

Sala in the meaning of sakha is frequent in the Prakrits, for instance in sala-gharaga—houses made from branches—a bower of branches (Ray. No.114) Monier Williams gives among the meanings of Skt. sala also the meaning 'a large branch'.

¹⁴ H. Jacobi, 'Indische Hypermetra und hypermetrische Texte,' *Indian Studien* Vol, 17, pp.390 ff. Regarding its antiquity see pp.405, 406. W. Schubring, *Wrote Mahaviras*.

¹⁵ The same passage in *Nayadhammakahao* 1 (abbrev. Nay.) in N. V. Vaidya's edition, Poona, 1940, p.22. Cf. Jac., op. cit., p.440.

¹⁶ Com. : yanarupam vahanarupam vimanam yanavimanam.

¹⁷ Com. : mahat preksagrha-mandapam.

¹⁸ vayara=vajra is expected before veiya=vedika, this is confirmed by the parallel passage Nay. 1 ; abhuggaya-sukaya-vaira-veiya-torana-vara-raiya-sala-bhanjiya-susilittha-visittha-lattha...(Vaidya, p.22).

* — | UUUU | U—U | —UU || — | UU— | U—U | — || (Regarding this metre Cf. L. Alsdorf, 'Der Vedha in der Vasudevahindi', *Festschrift Fr. Weller, Asiatica*, Leipzig, 1954, pp. 1-11.)

¹⁹ I was introduced into Patanjali's *Mahabhasya* through the kindness of Prof. Dr. Paul Thieme, under whom I was a student in Breslau.

²⁰ Com. explains : dvara-sahke--'door-posts'.

²¹ Cf. the following passage also ; nandapukharinim puratthimillienam ti-sovana-padiruvaenam paccoruhai hattha-pae pakkhalei. (Ray., op. cit., p.268)

²² I could not trace this term for instance in the works of Kalidasa.

²³ How the motif of the screen round Maya has also exercised its influence on the iconography of later mediaeval Birth of Christ representations by the German artist Meister Franke and the Italian Fra Filippo Lippi has been made evident in Friedrich Weller's article : *Buddhistische Einfluesse auf die christliche Kunst des eruopaeischen Mittelalters.*—*Weiner Zeitschrift fuer die Kunde des Morgenlandes*, Bd.50 (1943-44), S.65-146.

²⁴ ...dvinnam pana nagaranam antare ubhayanagaravasinam pi lumbinivanam nama mangalasalavanam atthi

deviya tam disva salavanakilam kilitukamata udapadi amacca devim gahetva salavanam pavisinsu. sa mangalasalamulam gantva salasakhyam ganhitukama ahosi salasakha susedita-vettaggam viya onamitva deviya hatthapatham upagacchi sa hattham pasaretva sakham aggahesi tayad eva c' assa kammajavata calinsu ath' assa sanim parikkhipitva mahajano parikkami. (quoted from *Jatakathakatha*, Vol. 1, ed. by Bhiksu Dharm Raksit, Bharatiya Jnanapitha Kashi, 1951, p.41)

It is clear that this narration refers to the salabhanjika game, though this term is not verbally used in this passage. But it appears in a parallel passage of the *Mahavastu* (Mhvst) II, p.18, 1,7-9 in Senart's edition : sarvesam bodhisattvanam mata pratipurne dasame mase parjayati, subhutina sakyena presitam rajno ; agacchatu devi iha prajayisyati, raja pratibodhayati ; agamisyati salabhanjakam ca karisyati. (F. Edgerton refers to it in his *Buddhist Hybrid Sanskrit Dictionary*, see Note 5, of my article)

In the corresponding Aryas neither salabhanjika nor the Sala-tree are mentioned. We read :

avagahya tam vanavaram maya sakhisamvrta jinajanetri
 vicarati cittarathe devi amaravadhu yatha ratividhijna
 sa kridartham upagata pilaksa-sakham bhujaya avalambya
 pravijrmbhita salila tasya yasavato jananakale

(Mhvst, II, p. 19, 1.17, 18, quoted from *Le Mahavastu*, Text Sanskrit, poublié pour la première fois par E. Senart, Tome deuxième, Paris, 1890).

According to this passage Maya performs the game by bending down the branch of a Plaksa-tree !

Here also the performance of the salabhanjika pose appears not to be bound necessarily to the Sala-tree, This observation runs parallel with what we have already noticed in the description of a salabhanjika in the AMg.-text *Rayapasenaijia* (Cf. p. 152), where the Asoka-tree is mentioned. Comparing the Mhvst-prose salabhanjikam ca karisyati to pilaksasakham avalambya in the Arya-metre I would not be inclined to see in this a contradiction between metre and prose with salabhanjakam in the sense of 'game of the branch bending pose', not taking sala here in the sense of sala-branch.

* Thus the game is called by Maithili speaking children. In Bengal I heard luko-curi which would correspond to 'hide and seek', but is used in a wider sense in games.

²⁵ How much the graceful pose of a woman raising her arm for any other purpose also appealed to the aesthetic sentiments of people in India is disclosed in an old Hindi stanza of the great Hindi poet Bihari, who prays to a beauty to remain in the pose which she strikes when she wants to take something from a daheri—a vessel hanging from a roof in which curd is placed -- and not to lower her raised arm. It reads ;

ahe dahemri jini dharai,
 jini tu lehi uttari
 nika hai chimke chue
 aisi hi rahi nari 604

Quoted from Bihari, *Satasai-bodhini*, Prakasak : Sahitya-Seva-Sadan-Bulanala, Kashi, Samv. 1944, p.274.

²⁶ Cf. Vogel's remarks comparing the style of figures in Bharhut and Mathura (op. cit., p.224) :

'There cannot be the slightest doubt that these pillar-figures (referring to Mathura) are derived from the images decorating the toranas of Bharhut. But how far removed in style are they from those solemn gatekeepers. The Mathura figures have a singular lack of distinction in their aggressive nudity, as Mr. V. A. Smith puts it. They exhibit lasciviousness combined with grossness. Whilst Canda and Culakoka and their sisters have the appearance of heavenly nymphs their unworthy descendants are mere courtesans, exhibiting their opulent charms and gaudy jewellery.'

I, myself, had a chance to see the originals in the Mathura Museum. I felt that the figures are nearer to earth indeed and display more human artfulness and worldly affinities, but I do not think that Vogel's sharp formulation is justified here. His note however is interesting, as a Buddhist writer might have felt the same way.

²⁷ atha sa plaksavrksa bodhisattvasya tejo 'nubhavenavanamya pranamati sma
 atha mayadevi gaganatalagateva vidyuddristim daksinam bahum prasarya
 plaksasakham grhitva salilam gaganatalam preksamana vijrmbhamana
 sthitabhut. (*Lalitavistara* her. v. Dr. S. Lefmann, Halle, a.S., 1902, 0.83, 1.3-7)

* Op. cit., p.52.

- ²⁸ I conjecture the meaning to be 'leogriff' and suggest to read viralau instead of varalau of the printed text. Cf. Monier Williams, *virala*, m.=vidala, a cat, W. In Orissa 'leogriff' is called birala-simha according to Pt. Sadashiv Rath Sharma, Puri, whose message was kindly conveyed to me through my friend Mr. David Seyfort Ruegg. (Cf. AMg. birala=bidala noted by R. Pischel in his Pkt.-Grammer, 241)
- ²⁹ The German word 'Bau-koerper' would be nearer to -deha here.
- ³⁰ The whole building ground is usually divided into bhagas and padas (portions and plots) before construction, to which the different parts of a building or a town are attributed.
- ³¹ Question mark added by the editor.
- ³² The photographs of this manuscript had been taken by Rahula Sankrtyayana in the Salu-monastery near Si-ga-rtse in Tibet the negatives of which belong to the Bihar Research Society, Patna. During my studies in Patna I was introduced to this text by the kindness of Dr. A. S. Altekar, Director of the K. P. Jayaswal Institute, who made the photos of the manuscript available to me.
- ³³ All these terms with the exception of agnisala are already recorded in Edgerton's Dictionary. PTSD also records : mandala-mala (sometimes mala) a circular hall with a 'peaked roof, a pavilion'.
- ³⁴ This passage, containing the most detailed description of our subject mentioned in Silpasastras, is from an unpublished Sanskrit palm-leaf manuscript in Oriya script ; *Silpaprakasa* by Rama Mahapatra Udagatha, which had been made accessible to me through the kindness of my friend Pt. Sadashiv Rath Sharma, Raghunanda Library, Puri. The manuscript is registered in this Library under No. 134. The *Silpaprakasa* was completed in the fourth year of Raja Biravarma according to the colophon. From this I cannot conclude any definite date. The manuscript itself is a copy probably written in the sixteenth century A.D.

It is also worth while taking note of the language used in the *Silpaprakasa* passages. This work has obviously not been written by a disciple of the great Panini, but by workmen. It is the language of the guild of artisans. Note Prakritic dakhina instead of Skt. daksina, preference of ending -e in adhe corresponding to urdhve, siram for siras, licences regarding gender, e.g. dakhinadanda dalanusrini.

My esteemed friend, Dr. A. N. Upadhye, Rajaram College, Kolhapur, was so good as to send me his opinion about dalamalika in his letter dated 1st May, 1958. He writes ; 'In my humble opinion, dala-malika is just a verbal and ideological equivalent of sala-bhanjika. Like sala, dala is recorded as a Desi word meaning a branch, and is current in some of the modern Indian languages; and malika < mallika* is to go back to the root malla=mard* < mrd "to crush (in the fist)" and thus "bend down". The Skt. mardika* from mrd has its analogy in nartika from nrt. In the light of these details, which can be easily verified, like salabhanjika which you translate "a female figure bending down the branch of a tree", dalamalika also would mean "a female figure crushing in the first or bending the branch of a tree". The *Silpaprakasa*, as you have noted, has Prakritic in vocabulary; and that would only confirm my above suggestion. If you find any gaps in my reasoning, I would like to add the necessary links. I would be happy to hear from you your reactions on the point under discussion.'

This ingenious etymological explanation goes with what Pt. S. R. Sharma, who kindly introduced me into the *Silpaprakasa* in Puri, told me, when I asked him about the meaning of *dalamalika*, though he did not give such a detailed explanation.

I, however, continue to stand by my translation of *dalamalika*—‘carving of a female who performs a garland in line with the branch of a tree’ on account of the following reasons : *malika* itself is well established in Sanskrit in the sense of ‘garland maker’, ‘gardener’, cf. in modern Indian languages ‘mali’. From this a feminine form *malika* can easily be accepted. *Malika* is also recorded in dictionaries in the sense of ‘garland’, cf. Monier Williams, PW, Apte, etc. I would also like to refer to the famous passage in the 1st act of Kalidasa’s *Abhijanasakuntalam* where Anasuya mentions the creeper *no-malia* (Skt. *nava-malika*) under the name of *vana-josini* (Skt. *vana-jyotsna*), the self-selecting bride of the mango tree. *Sakuntala* remarks upon that : The union of this couple—the creeper and the tree—has taken place at a wonderful moment, the *Vanajyotsna* is in its youth with its new blossoms and the mango-tree appears to be capable of enjoyment on his tender sprouts.

If we only replace *nava-malika* by *malika*—‘the female performer of a garland’ of our *Silpaprakasa* the striking resemblance of the underlying concept of the two passages becomes apparent. There are also examples among the bas-reliefs in Bharhut where a *salabhanjika-dalamalika* appears under a mango-tree !

³⁵ *Journal of the Indian Society of Oriental Art*, Vol.III, No.2, Dec. 1935, pp. 110-124.

Dohada means a pregnancy desire of a woman for particular objects, e.g. the longing to sleep on a bed of flowers, which the mother of *Malli-kumari* the 19th Jaina Tirthankara had. (cf. *Malli-Jnata*, 8th chapter in *Nayadhammakahao*, No.31, 32 of my edition) *Mallinatha*’s commentary on Kalidasa’s *Meghaduta* II, 18 (*raktasokas dohadacchadmanasyah*) observes : *strinam sparsat priyangu vikasati*—by the touch of women the *Priyangu* creeper puts forth blossoms, *bakulah sidhugandusasekat*—*Bakula* through the sprinkling of a mouthful of liquor, *padaghatad asokas*—*Asoka* through the kick of their feet, *tilkakurabakau viksanalinganabhyam*—*Tilaka* and *Kurabaka* through their glance and embrace, *mandaro narmavakyad*—*Mandara* through their pleasure talk, *patu-mrdu-hasanac campako*—*Campaka* through their smart and tender laughing, *vakra-vatac cuto*—*Cuta* through the breath of their mouth, *gitan nameru vikasati*—*Nameru* puts forth blossoms through their songs, *ca puro nartanat karnikarah*—and *Karnikara* through their dancing in front of it. The idea, indicated in the above quoted stanza, that plants and trees put forth blossoms through direct or indirect contact with women is not limited to India. *Honore de Balzac* undertook to translate rare parchments containing an ancient ecclesiastical trial of the year A.D. 1271, conducted at Tours, from mediaeval French into French. This trial was published among his *Les Cent Contes Drolatiques* in 1837 under the title *The Succubus* included in the second ten tales. In this trial a Moorish woman was accused by the Inquisition to be obsessed of a diabolic spirit. One of the witness against her, a day labourer, confessed to the ecclesiastical judge and swore to have been by the windows of the dwellings of the Moorish woman green buds of all kinds in the winter, growing as if by magic, especially roses in a time of frost and other things for which there was need of great heat ; but of this he was in no way astonished, seeing that the said foreigner threw out so much heat that when she walked

in the evening by the side of his wall he found on the morrow his salad grown ; and on certain occasions she had, by the touching of her petticoats, caused the trees to put forth leaves and hastened the buds. (quoted from *Droll Stories* by Honore de Balzac, Jaico Publishing House, Bombay, Newyork, Calcutta, 1949, p. 248) Another interesting occurrence outside the Indian sphere is recorded in the *Koran*, sura XIX, 16-21, with reference to the nativity of Christ. Here Maria is reported to have withdrawn with the child conceived from the spirit to a remote place in despair. There the birthpangs surprised her by the trunk of a palm-tree. She heard a voice saying that she would not worry, as the Lord had set a rivulet below her and that she should shake the palm-tree from which dates fresh and ripe would fall down. For reference cf. '*The Holy Quran*' Text, Translation and Commentary by Abdullah Yusuf Ali, Lahore, 1938, Vol.II, pp. 771-773, and A. J. Arberry, '*The Koran Interpreted*', in two volumes, London, George Allen, 1955, Vol. I, p. 331.

The motif of the rivulet reminds of the streams of water which came up from a fountain on the occasion of the birth of the Bodhisattva Vipasyin, mentioned in *Mahavastu* I,220. 19-221. 2 and in the *Mahavadanasutra*, 5f, cf. E. Waldschmidt, *Das Mahavadanasutra*, Teil II, Akademie Verlag Berlin, 1956, p. 92, note 3.

The rivulet can even be traced in a German mediaeval painting which depicts the Birth of Christ by the master of the Polling tablets (about 1444) with the first identifiable German landscape painting, exhibited in the Haus der Kunst, Muenchen.

The Commentator Al-Baidawi (A.D. 1225-1260) gives an explanation which is of interest in the context of this article. After he comments upon Mary finding herself under a palm-tree when the labour pains came upon her, he writes :

'The palm-tree was dry (kanat nakhla yabusutu) and without crown foliage (la ra's verbal : "without head") and it had no fruit (leha va la tamar), and it was the time of winter (va kana al-vaqt sita), then she shook it (the palm-tree) (fa-hazzatha), the God created for it a crown-foliage, blossoms and fresh dates and so she was comforted (fa-ga'la al-Allah leha ra's va khusa va rotaba' va tasliyateha).'

Prof. K. M. Maitra, Curator of Islamic Manuscripts, Asiatic Society of Bengal, Calcutta, kindly helped me to trace this passage.

These passages show that the Arabic tradition has preserved the motif of the birth of the Lord under a tree in connection with the fertilizing of a tree through the touch of the mother, called dohada in India.

With the above-mentioned material at hand it is near to assume that Indian motifs have been reflected here.

For reference cf. *Beidawii Commentarius in Coranum ex Codd. Parsiensibus, Dresdensibus et Lipsiensibus*, editit H. O. Fleischer, Vol.II, p. 579, 1.22,23, Lipsiae 1848 and *Mary in Islam* by V. Courtois, S. J., St. Xavier's College, The Oriental Institute, Islamic Section, 30, Park Street, Calcutta, 1954, pp. 20-22.

Dr. N. Klein reminded me of an old German mediaeval song on Maria, called the *Jugenheimer Leiderblatt*. According to this song Maria went through a forest full of thorns, where there had not been leaves for seven years. She carried her little child without pains under her heart. When she had carried the child in her through the forest, roses sprang up on the thorns !

Reference ; *Der Zupfgeigenhausl*, ed. by Hans Breuer, Leipzig, 1922, p.98. This song gives us another instance of how a mother bearing a child animates

plants and nature by her presence. This motif reminds strongly of the appearance of new Udumbara buds when the Bodhisattva was born and of their unfolding when his boyhood commenced. (cf. Note 40),

About relations between Arabic and European poetry compare S. Singer, *Arabische and europaische Poesie im Mittelalter* (Abhandl. d. preuss. Akad. d. Wiss., phil.-hist. KL. 13), 1918.

³⁶ Canda Yaksi does not stand on a fish-tailed horse, but on a fish-tailed animal with a head which looks like that of a sheep.

^{36a} The botanical identification of the Bharhut trees is difficult. If Canda Yaksi is really depicted under a Kurabaka tree seems to me uncertain. A. Cunningham in his book *The Stupa of Bharhut*, London, 1879, mentions on p.132, No.3, an inscription of another relief reading : bhagavato vesabhuno bodhisalo—'The Sala Bodhi tree of the Buddha Visvabhu' and gives the photo of the tree on plate XXIX 2. Comparing the original in the Indian Museum in Calcutta with the Canda Yaksi tree and with what I have been made acquainted under the designation of Sala-trees in India, I cannot come to a definite result.

³⁷ N. G. Majumdar remarks in *A Guide to the Sculptures in the Indian Museum*, Part I, Delhi, 1937, as follows :

'Canda and Culakoka bend by their right hand one of the boughs of a tree, evidently to break it (as in the salabhanjika play), and their left arm is thrown around the trunk and left leg around the stem. In his Note 1 on p.20 Majumdar also refers to the (pp. 22,23) games saharabhanjika (plucking mango fruits), puslavayika (plucking flowers) mentioned in the *Kamasutra*.' He further observes : 'Mayadevi, the Buddha's mother, went to Lumbini to take part in the Salabhanjika play (*Mahavastu*, II 18,19) and was delivered of the child as she was holding on to the branch of a Sala tree.'

³⁸ This term is used in the *Silpaprakasa*, quoted by me on p. 162.

³⁹ Cf. Note 36a.

⁴⁰ There is no mention of any dohada-pregnancy desire with regard to Mayadevi in the text of the *Nidanakatha*, *Mahavastu*, and the *Lalitavistara*. The Chinese version, Ta-pen-ching, to the *Mahavadanasutra* 4g. 1, narrating the life of one of the former Buddhas, Vipasyin, stresses that his mother was free from desires : 'His mother's heart was pure, it had no thoughts of passion. She had abandoned all lascivious desires, no one could influence her and she was not intimate ; she did not inflame the fire of lust. The mothers of all Buddhas are always pure.'

Translated from the German rendering in E. Waldschmidt's *Das Mahavadanasutra*, Sanskrit, verglichen mit dem Pali nebst einer Analyse der in chinesischer Uebersetzung ueberlieferten Parallel-versionen, auf Grund von Turfan Handschriften herausgegeben, Teil II, Textbearbeitung Akademie-Verlag, Berlin, 1956, p. 87, Note 3 (Abbrev. MAV).

This is in contrast with parallel events in the history of the Jaina Tirthankara Arhat Malli. Dohada awakes, after the third month of pregnancy has been completed in Prabhavati, the mother of her. (8th chapter of *Nayadhammakaha*, No.31 of my edition)

This goes well with an explanation of dohada in *Susruta* I, 332 referring to the development of the garbha (embryo) ; caturthe (masi) sarvangapratyanga-vibhagah pravyaktataro bhavati/ garbhahardayaprvyaktabhavac cetanadhatur abhivyakto bhavati/ kasmat/ tatsthanatvat/ tasmad garbhas caturthe masy abhiprayam indriyathesu karoti/ dvihridayam ca narim dauhridinim acaksate//

Translation ; 'In the fourth month a division of limbs and subordinate limbs becomes more distinct. On account of the development of the embryo the organ of conscience appears. Why ? Because its place is in the heart. The garbha therefore has a desire for the objects of senses in the fourth month. And a woman with two hearts in her is called dauhrdini'. (quoted by H. Lueders in *Zwei indische Etymologien*, *Philologica Indica*, Goettingen, 1940, pp. 45,46) According to L. Mind. dohada was derived from Sk.* dvaihrda. Lueders quotes two more parallel references, *Bhavaprakasa* I, 71 and Mallinatha to Raghuv. III, 1 which give the same explanation as Susruta.

A question may well be asked why a woman is thought to be able to cause a tree to put forth blossoms by her touch and not a man. The woman could not be understood here acting procreative like a man in this connection. The idea underlying seems to be, as Lueders' etymology of dohada and Mallinatha's definition, quoted p. 165, make it most likely that the powerful magic life substance with which a woman is loaded while bearing a child may flow into a tree through her touch, while she is filled with a pregnancy desire, thus animating the tree.

In E. Waldschmidt's *Das Mahaparinirvanasutra* III, p. 469,70, Tibetisch-chinesischer Sondertext IV (Tibetan-Chinese special text IV) the flourishing and fading away of Udumbara-blossoms is described as running parallel to the birth of the Bodhisattva (new buds appear), to his boyhood (the buds begin to unfold), to his exit into a forest (the flowers grow bigger), his entering into ascetism (flowers begin to fade away), to his giving up ascetism, regaining his strength and reaching perfect enlightenment (the flowers of the Udumbara-tree flourish again), to his turning the wheel of Dharma in Banaras (full flourishing of the flowers), to his death (fading away of flowers).

Most significantly the flourishing of the Udumbara-tree is not reported here as caused by the touch of the Bodhisattva or Buddha respectively, who is a male, or by being near the tree ! I would like to call this process the 'wireless' influx of the Bodhisattva's and Buddha's life substance into the tree due to his supernatural powers resulting in parallel events in a tree.

⁴¹ *Journal of the Oriental Institute*, Baroda, 1954, Vol.III, Parts 1-4, pp. 54-71.

⁴² Quoted from *Vasudevahindi-prathamakhandam*, ed. by Bhavnagara-stha. Srijaina Atmanandasabha, 1930, p. 85.

⁴³ Vincent A. Smith in *A History of Fine Arts in India and Ceylon*, Oxford, 1911, p. 382, refers to two ivory figures, conventionally known as 'Bacchus', discovered in the pulpit of the cathedral in Aschen (Germany) and observes regarding these figures : 'Each represents a nude young man facing, standing with the right leg straight and the left leg crossed over it. The body is supported by the left arm which is twined round the stem of a vine overtopping and surrounding the youth with its foliage. His right hand is raised to the crown of his head. (op. cit., pl. LXXXVI, fig. 4) The pose is precisely the same as that of the woman and tree motif in Indian Art and the resemblance between the Mathura and Aachen figures is so close that in my judgement, it can not be accidental, both must have a common origin, which should be thought in Syria or Asia Minor from which Egyptain Hallenistic Art drew its inspiration. The motif is variously treated in Egypt, and, at least in one case, a woman takes the place of the youth. There is no difficulty in believing in the transference of Alexandrinean ideas to India either before or after the Christian era. From Asoka's time for several centuries intercourse between parts of Egypt and India was continuous.'

In the course of this paper it has become evident that the branch-bending woman and tree motif can be fully and satisfactorily enough explained from Indian sources. The history of this motif in sculpture corroborated by literary evidences permits to see a truly indigenous Indian decorative and a mythological motif in it. We therefore also could put Smith's concluding remarks in the following way ; 'There is no difficulty in believing in the transference of Indian ideas to Alexandria and Asia Minor before and after the Christian era.' This is confirmed by the sensational discovery of an Indian ivory statuette in Pompeii by Professor Maiuri in October 1938, published in *Annual Bibliography of Indian Archeology*, Volume XIII, for the year 1938, Kern Institute, Leiden, 1940, Plate I, with J. Ph. Vogel's Note on an ivory statuette from Pompeii, pages 1-5. An Indian female figure (height 24 centimeters) is shown nude and standing with her legs crossed. The right arm is raised with a particular purpose turned behind the neck in order to support a festoon of the rich necklace on her back. It is a unique piece of ivory dated A.D.79 as terminus ante quem when the eruption of Vesuvius took place and buried this precious work of art.

This early appearance clearly shows that Indian images cannot have remained unknown during the Hellenistic period and the Roman era in the West. Vogel however rejects Smith's suggestion with the concluding remark : 'The resemblance in postures between the "Bacchus" of Aachen and the salabhanjika of Indian art seems to us to be merely accidental.' (The Woman and Tree... p. 231)

- ⁴⁴ Dr. Jitendranath Banerjea was good enough to draw my attention to K. R. Pisharoti's article 'Dohada or the Woman and Tree Motif' for which I would like to thank him heartily here.
- ⁴⁵ The relief contains—Top right : The dream of Queen Maya ; Top left : Its interpretation ; Bottom right : The Nativity ; Bottom left : Presentation before the Yaksa Sakyavardhana.
- ⁴⁶ With regard to the Bharhut images of Culakoka Devata and Canda Yaksi Zimmer's book also follows Pisharoti's interpretation verbally. In description of Plates, 1st Vol., p. 401, on Fig. 33b we read : 'Culakoka Devata standing on an elephant and executing the latavestika ("creeper vine") type of tree embrance, c. first half first century B.C.'
The same interpretation is given with regard to Canda Yaksi which he sees on a fish-tailed horse as Pisharoti does. (cf. my Note 36)
These notes in Zimmer's book reproduce Pisharoti's views and interpretations without any critic and without mentioning his name.
- ⁴⁷ At the end of this article let me express my gratitude to Dr. J. N. Banerjea, General Secretary, Asiatic Society, who kindly encouraged me to write this article, to my friend Prof. Debidas Chatterjee, Science College, Patna, who, read the first proofs of a portion of this article and made valuable suggestions, to prof. Saraswati, Publication Officer, Asiatic Society, and to Mr. B. G. Ellis, Manager of the Baptist Mission Press, Calcutta, who personally went through the whole article and saw to it that the photos were well printed. I thank him heartily for that.
- * 'Das Mahaparinirvanasutra', Text in Sanskrit and Tibetisch, verglichen mit dem Pali, nebst einer Uebersetzung der chinesischen Entsprechung im Vinaya der Mulasarvasti-vadins, auf Grund von Turfan-Handschriften herausgegeben und bearbeitet von Ernst Waldschmidt, Teil III, 1951, Akademie-Verlag Berlin.