

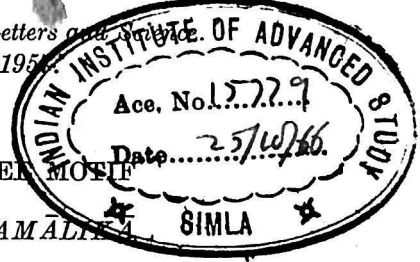
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R 743J THE WOMAN AND TREE MOTIF

ŚĀLABHAÑJIKĀ-DĀLAMĀLIKĀ

IN PRAKRIT AND SANSKRIT TEXTS

WITH SPECIAL REFERENCE TO ŚILPĀŚĀSTRAS

INCLUDING NOTES ON DOHADA

By GUSTAV ROTH

On the faces of temples in Bhuvaneshvara, 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 Bhārhat, belonging to the Śuṅga 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 Cūlakokā Devatā, standing on an elephant, the second inscribed as Candā Yakhī, 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 Sāñci and Mathurā.

J. Ph. Vogel has already dealt with this subject in his interesting article: 'The Woman and Tree or śālabhañjikā in Indian Literature and Art'.³ In his article this motif is denoted as śālabhañjikā. His interpretation is mainly based on the 53rd story of the *Avadānaśataka*,⁴ in which a flower festival, called śālabhañjikā, celebrated at Srāvasti in the Jetavana

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: Cūlakokā Devatā, Fig. 34b: Candā Yakhī, both from Bhārhat, dated on the plates as 'Early first century B.C.'. Fig. 15 denoted as 'bracket figure', 'yakhī', or 'vrksakā' (dryad) from Sāñci, ascribed to the early first century A.D. on the plate. Figs. 74a and 76b denoted as tree-goddesses from Mathurā, ascribed to the second century A.D. on the plate. Zimmer does not describe these motifs as śālabhañjikā.

A. K. Coomaraswamy also does not use this term in his *History of Indian and Indonesian Art*, London, 1927.

C. Sivaramamūrti, however, uses it in *Amāravati 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 *Avadānaśataka*, century of edifying tales belonging to the Hinayāna, ed. by J. S. Speyer, Bibl. Buddh. III, St. Petersburg, 1902, pp. 302f.

garden donated to Buddha by Anāthapiṇḍaka, is mentioned. A girl, beholding Lord Buddha, bestrewed him with *sāla*-blossoms. Later she climbed a *sāla*-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 term *sālabhañjikā* is, therefore, perfectly clear, the first member of the compound indicating the *sāla* (or *sāla*) tree, known to botanists under the appellation of *Vatica Robusta*, while the second member is derived from the verbal root *bhañj* 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 *Sāla* trees exclusively (op. cit., p. 206). On the contrary, there are many examples of the 'Woman and tree motif' in which the *Aśoka*-tree is depicted as well. The following is a list of *sālabhañjikā* passages, already quoted in Vogel's article:—

(1) *Kāśikā* to Pāṇini VI, 2, 74: *uddālakapuṣpabhañjikā, vīranapuspapracāyikā, sālabhañjikā, ulābhañjikā* explaining *prācām kridāyām* (quoted from Pāṇini's Grammar, her u. uebers. von O. Boehtlingk, 2. Auflage, Leipzig, 1887, p. 320). I would like to add: Pāṇini III, 3, 109: *saṃjñāyām*; *Kāśikā: uddālakapuṣpabhañjikā, sālabhañjikā, ulābhañjikā* (op. cit., p. 125). The scholiast, quoted in Boehtlingk's older edition of Pāṇini's grammar,⁶ offers a different text to the last mentioned passage and contains a variant reading to *sālabhañjikā: dhātornvul syāt saṃjñāyām, uddālakapuṣpāṇi bhajyante syām iti uddālakapuṣpabhañjikā, māla-bhañjikā*. 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

⁵ *Sanskrit-Woerterbuch*, O. Boehtlingk und 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 *Sāl*-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 *sālabhañjikā, -ikā* (1) m. or nt. breaking of the *sāl*-branch, said of the Bodhisattva's mother in giving birth to him: 'kam ca kariṣyati, Mv. ii, 18. 9 (prose), (2) f., breaking of *sāl*-branches, n. of a festival: Av i. 302.6. BHSD also records under *parvan* 'day of change of the moon's phases' *sālabhañjikā nāma parvatam pratyupasthitam* from Av i. 302.6.

Pāṇi-Sadda-Mahāvṇavo, P. H. D. T. Sheth, Calcutta, 1928 (abbrev. PSM), records under *sālabhañjīyā* and *sālabhañji: kṣāṭhā ādi kī banāi hui putlī*, referring to *Supāsā-nāha caria* 43; 54.

Sabdakalpadruma (abbrev. Sbdk.) *sālabhañjikā sālena bhajyate nirmiyata iti kṣāṭhādi-nirmīta-putrikā (yathā Rājatarāṅginyām 2, 66), vasyā iti Jāṭadharaḥ*, 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 *sālabhañjikās*.

⁶ Pāṇini'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 *Kāśikā* (seventh century A.D.) knew more than *Kātyāyana* or *Patañjali*. 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 Pāṇini 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 *Kāśikā Vṛtti*... copies most of its examples from the *Mahābhāṣya*" (Kielhorn, *Mahābhāṣya* III, Preface 8 note). On a number of occasions, the compilers of the *Kāśikā* would have "much more vividly illustrated Pāṇini's meaning" by quoting the *Cāndra-Vyākaraṇa* (fifth century A.D.?) "than by the examples which they have actually given" (Kielhorn, *Ind. ant.* 15. 184, 1886).'

V. S. Agrawala quotes in his book, *India as known to Pāṇini* (University of Lucknow, 1953), a passage from Vātsyāyana's *Kāmasūtra* referring to *deśya kṛidās* on p. 166 as follows: *Sahakāra-bhañjikā... puṣpāvachchāyikā, chūtabhañjikā, damanabhañjikā, ikṣubhakṣikā*,⁸ etc. On page 159 Agrawala also refers to Vogel's article. I could not trace the term *śālabhañjikā* in the *Kāmasūtra*. But, taking note of the above mentioned passages with terms similar to *Śālabhañjikā*, 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 *śālabhañjikā* festival in Buddhist literature (op. cit., pp. 203, 204).

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

'*Avalambya gavākṣapārsam anyā śayitā cāpavibhugnagūtrayaṣṭiḥ virarāja vilambicāruharā, racitā toraṇaśālabhañjikeva*'

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 *torāṇa-māla* instead, whereas *śāla* is an emendation by Prof. Cowel himself. Vogel is in favour of Cowel's emendation.

Often *śāla* is written as *sāla*. 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 *torāṇa-śālabhañjikā* (cf. p. 96 of my article).

(3) *Bāṇa's Harṣacarita*, Bombay, 1897, p. 125, 11.21ff: *Viśrāmyanti śālabhañjikeva samāpa-gata-stambha-bhittiṣv alakṣyata*.

(4) The same text: *pratibudhyamānāyās ca candra-śālikā-śālabhañjikā-parijano jayaśabdāṃ asakṛd ajanayat* (op. cit., p. 127, 1.10; Engl. transl., p. 108).

(5) The same text: *karatāla-prahāra-prahata-payodharā rurūduḥ prasabhaṃ sabhā-śālabhañjikāḥ* (op. cit., p. 201, 1.1; Engl. transl., p. 195).

(6) The same text: *Viddhī māṃ... subhāṣa-bhūja-jaya-stambha-vilāsa-śālabhañjikāṃ... śrīyām* (op. cit., p. 115, 1.2; Transl., pp. 71ff.).

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

alola-kīrti-kallola-ḍugūla-valanojjvalām

babhāra yad-bhūja-stambho jaya-śrī-śālabhañjikām

(Gloss. 'śālabhañjikām puttalikām') Rāj. II, 64.

(8) *Bāṇa's Kādambarī: Utkīrṇa-śālabhañjikā-nivahena samnīhitagrhadēvateneva gandhasalīlakṣalitena kaladhautamayena stambhasamcayena virājamānam... āsthāna-maṇḍapam*.

(9) *Somadevabhāṭa's Kathāsaritsāgara*, ed. by Pt. Durgaprasad and Kasinath Pandurang Parab, Bombay, 1889, pp. 656ff. *tar.* 121, verses 72-186. Here the story of the gambler Tīṇhākarāla is mentioned in which appears *tatsālabhañjikā-rūpa-dhārī* and a synonym of *śālabhañjikā* in *devagrha-stambhagra-putrikā*.

(10) *Kathās.*, *tar.* 123, verses 126-141, narrates the love of King Vikramāditya, the great monarch of Ujjayinī, for the Princess Kalingasenā of Kalinga. *Stambhaputrikā* is mentioned here synonymously along with *śālabhañjikā*.

(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 Pāṭaliputra 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 Śūradeva from Sopāra, who had copied it from Ratnamañjarī, the daughter of King Mahāsena of Ujjayinī.

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

(12) *Simhāsanaadvatrimśikā* (Albrecht Weber, Ueber die Simhāsanaadvatrimśikā, Ind. Stud., Vol. XV, Leipzig, 1878, pp. 185-453) mentions a throne decorated with thirty-two female images of gold presented by Indra to Vikramāditya who had decided a dispute between the Apsarases Urvāṣī and Rāmbhā in favour of Urvāṣī. The thirty-two female figures are alternatively designated as *śālabhañjikā*, *putrikā* and *puttalikā*.

⁸ The edition 'The Kāmasūtra' by Sri Vātsyāyana Muni with the Commentary Jayamaṅgalā of Yaśodhara ed. by Sri Gosvami Damodar Śāstri, the Kashi Sanskrit Series, No. 29, 1929, reads *ikṣubhañjikā* instead with the commentary: *ikṣubhañjikā ikṣukhaṇḍamaṇḍanam* (op. cit., I, 4, 42, p. 48). Agrawala does not give the exact reference to his quotation, but it is most likely that he has this passage in mind.

(13) The play Prabodhacandrodaya by Kṛṣṇamiśra (c. eleventh century A.D.).⁹ In the second act of this play Mithyādr̥ṣṭi is called by King Mahāmoha. When she asked for what reason she had been called, he replies: *Priye smaryate sa hi vāmoru yo bhaved dhr̥dayād bahiḥ mac-citta-bhittau bhavati śālabhañjikā rājate.*

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

These are the *śālabhañjikā*-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) *Śālabhañjikā* is also mentioned in Rājasekhara's drama *Viddha-śālabhañjikā* (ninth century A.D.).⁹ In the first act after verse 37 we read: *Vidūṣakaḥ (stambhe śālabhañjikām vilokya) : iyaṃ pi sū jjeva.* In the second act we find the following interesting observation of Vidūṣaka on the heroine of the play just after verse 19: *Sivīn' ava(anu) dīṭhā ** dolāṇa-doliṇī ca viddha-saṅcārīda-śālabhañjiattanena tthal' antare parinadā. geṇḍua-kheliṇī kaa-kavva-bandha-raanā sū jjeva eṣā tue ālakkhidū tuha cittaṃ 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, Rāṣṭrapati-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 *śālabhañjikā* is frequently mentioned in connection with *stambha* (pillar) and *bhitti* (wall).

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

Neither the abundant occurrences of *śālabhañjiyā* in Prakrit works of the Jaina Śvetāmbara canon nor the passages in the Skt. Śilpasastras and Vāstusāstras have been dealt with in his article.

The Jaina Śvetāmbara text *Rāyapaseṇaijja* (abbrev. Rāy.), the 2nd Uvanga in the canon, contains a detailed description of a *śālabhañjiā* in Rāy., pp. 164-166 (edition of Pt. Becārādās Jivraj Doṣī, samv. 1894). The passage reads:

*Tesi naṃ dārāṇaṃ ubhao pāse duhao nisihiyāe solasa solasa śālabhañjiyā-parivādāṇo pannattāo, tāo naṃ śālabhañjiyāo*¹⁰ *lilattihiyāo supattihiyāo sualaṃkhiyāo nānāvīha-rāya-vaṇṇāo nānāmalla-piṇaddhāo muṭṭhi-gijjha-su-majjhāo āmelaga-jamala-juyala-vaṭṭhiya-abbhunnaya-piṇa-raiya-saṃṭhiya-pivara-pao-harāo rattāvāṅgāo asiya-keṣiṇo miu-visaya-pasattha-lakkhaṇa-saṃvelliṇi' agga-sirayāo iṣiṃ a s o y a -vara-pāyava-samuṭṭhiyāo v ā m a -k a t t h a -g g a h i y ' a g g a -s ā l ā o iṣiṃ addh' acchi-kaḍakkha-cittihienam*¹¹ *lūsamāṇiō viva cak-khulloyaṇa-lesehi ya anna-m-annaṃ khijjamaṇiō viva puḍhavi-pariṇāmāo sāsaya-bhāvam uvagayāo candāṇaṇiō candā-vilāsiṇiō cand' addha-sama-nidālāo candāhiya-soma-damasaṇiō ukkā viva ujjovemaṇiō vijju-ghaṇa-miriya-sūra-dippanta-teya-ahiyyara-sannikāsāo siṅgārāgāra-cāru-vesāo pāsāiyāo jāva cittihanti.*

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

⁹ *Viddhaśālabhañjikā* of Rājasekhara ed. by Śrī Jivānanda Bhaṭṭācārya, Calcutta, 1883, p. 36.** Correction suggested by me.*** Op. cit., p. 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 *Viddhaśālabhañjikā* (op. cit., p. 216), but he does not give the text reference.

¹⁰ *tāo bis sāla* - Vedha metre of 4 gaṇas.

¹¹ *addh' bis cittihienam* Vedha of 4 gaṇas.

¹² Com.: *teṣaṃ dvārāṇaṃ pratyekaṃ ubhayoḥ pārsvayor ekaikanaiśedhikī-bhāvena, dvīdātō dvīprakārāyāṃ naiśedhikyāṃ, naiśedhikī niśūdanasthānaṃ* (op. cit., p. 161 referring to the passage with *candāṇa-kalasa-parivādāṇo*).

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 *Aśoka*-trees and they seize the prominent parts of the branches with the left hand¹³ (Fig. 3, branch of an *Aśoka*-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 beautiful, because they are like an abode of ornaments, they, who are gracious till stand'.

This passage clearly refers to the *Aśoka*-tree against which the *sāla-bhañjias* are inclined, and not to a *Sāl*-tree. But of even greater importance for the interpretation appears to me the description of the characteristic pose of a *sālabhañjiā*: *vāma-hattha-ggahiy' agga-s ā l ā o*,¹³ 'by whom the prominent parts of the branches are seized with the left hand'. *Sālāo*- 'branches' at the end of the Prakritic compound has been clearly brought to bear upon *sāla-bhañjiā*!

It is evident from this that *sāl* in the sense of *Sāl*-tree has become obsolete with regard to the term *sālabhañjiā* in the *Ardhamāgadhī* 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 *sālabhañjiā*: 'Carving of a female bending down the branch of a tree'.

Vogel refers to the synonymous term *śālastrī* (op. cit., p. 207) occurring in Bharata's *Nāṭyaśāstra* II, 83-84: *śālastrībhīr alaṃkṛtāḥ* and translates 'The woman of the *sāla*-tree'. The meaning however obtained from the description of a *sālabhañjiā* in the above-mentioned AMg. passage 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 the *sāl*-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 Jain *Śvetāmbara* canon in an archaic type

I understand *nisīhiyā* as a fortification guarding the flanks of the gates of *Sūriyābha*'s *Vimāna*.

¹³ Malayagiri's Sanskrit Commentary explains: *ṣoḍaśa ṣoḍaśa sālabhañjikā-paripāṭayāḥ prajñaptāḥ tāśca sālabhañjikā līlayā lalitāṅga-niveśa-rūpayā sthitāḥ līlāsthitāḥ* and *īṣat-manāk aśoka-vara-pādape samupasthitāḥ āsritāḥ īṣad-aśokavarapadapasamupasthitāḥ, tathā vāmahastena grhītam agraṃ śālāyāḥ-śākhāyāḥ arthād aśokapādapasya yakābhis tā vāmahasta-grhītagra-śālāḥ* (op. cit., p. 165).

Sāla in the meaning of *śākhā* is frequent in the Prakrits, for instance in *sāla-gharagā*—houses made from branches—a bower of branches (Rāy. No. 114). Monier Williams gives among the meanings of Skt. *śāla* also the meaning 'a large branch'.

* — — | ∪ ∪ ∪ | ∪ — ∪ | — ∪ ∪ || — — | ∪ ∪ — | ∪ — — || (Regarding this metre cf. L. Alsdorf, 'Der Vedha in der Vasudevahindī', Festschrift Fr. Weller, *Asiatica*, Leipzig, 1954, pp. 1-11.)

Thieme's remarks: 'There is no likelihood whatever that the authors of the Kāśikā (seventh century A.D.) knew more than Kātyāyana or Patañjali', (quoted by me, Note 7, p. 92), is not applicable here, as the text of Patañjali does not contain any of the above-mentioned terms of the Kāśikā with the exception of *puṣṣabhañjikā*, occurring in the Mahābhāṣya.¹⁹

In view of our reference material on *sālabhañjiā*, it seems to me likely that Pāṇini 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 *Rāy.*, in which *sālabhañjiā* is also mentioned along with *vāla-rūvayā*. *vāla* (Skt. *vyāla*) may be understood here as 'leogriff', which is very frequently depicted on façades of temples beside *sālabhañjikas*, e.g. in Khajurao (cf. p. 101). I am not certain about the meaning of *vāla*.

One day Sūriyābha goes to a temple (*Siddhāyatana*) to worship the Jina images (*Rāy.*, op. cit., pp. 254ff.). He reaches the centre of the temple and pays his respects to the centre: *Siddhāyatanaṣṣa bahu-majjha-desabhāyam loma-hatthenaṃ pamajjai*. S. continues to go to the Southern gate to pay his respects in the following way: *dāra-ceḍio²⁰ ya sālabhañjiyāo ya vālarūvae ya lomahatthaenaṃ pamajjai* (*Rāy.*, 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 *sālabhañjias*, *dāracedis*, 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: *lomahatthayaṃ giṇhai giṇhittā jiṇa-paḍimānaṃ lomahatthaenaṃ pamajjai* (*Rāy.*, op. cit., p. 254).

Translation: 'He (Suriyābha) 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 *dāracedio*, *sālabhañjiyāo* and *vāra-rūvae* in a *muha-maṇḍava* = front pavilion S. *Rāy.*, op. cit., p. 260. And also compare passages in *Rāy.*, op. cit., p. 262: *torane ya ti-sovāṇa-paḍirūvae sālabhañjiyāo ya vāla-rūvae ya loma-hatthaenaṃ 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 *sālabhañjiā* in the Jaina-Ardhamāgadhī (abbrev. AMg.) texts than in any other branch of ancient Indian literature, leads us to the conclusion that the Ardhamāgadhī sphere of East India is the homeplace of *sālabhañjiā* in the wider sense of its original meaning, namely: carving of a woman bending down the branch of a tree.²² 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 Mathurā, raises the question: 'May we not assume that to these pillar-figures the term *sālabhañjikā* was applied?' (op. cit., p. 206). With the abundant reference material on *sālabhañjiā* obtainable from canonical Jaina AMg. texts, I would not hesitate to answer in the full affirmative especially with regard

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

²⁰ Com. explains: *dvāra-sāke*—'door-posts'.

²¹ Cf. the following passage also: *Nandāpukkharinim puratthimillienam ti-sovāṇa-paḍirūvaenaṃ paccoruhai hattha-pāe pakkhālei* (*Rāy.*, op. cit., p. 268).

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

to the images which are connected with the famous Jaina Stūpa at Kankali Tila. The meaning of *sālabhañjiā* 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 *Sāl*-tree, an *Asoka*-tree, or another tree.

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

What 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 *Nidānakathā* of the *Jātakas*. According to this tradition Māyā expressed her wish to play a *Sāla*-Grove game (*Sālayanakīlaṃ kīlitukāmatā*) on the way to her native place Devadaha. She went to a *sāl*-tree intending to get hold of one of its branches. The branch bent down itself. Māyā stretched out her hand and took hold of it, after which the labour pains came upon her. The attendants drew a screen²³ around Māyā and retired.²⁴

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

This seems to me evidence enough that the *sālabhañjiā* game, played when the *Sāl*-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 *Sāl*-tree. From the point of view

²³ How the motif of the screen round Māyā 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 Einflüsse auf die christliche Kunst des europäischen Mittelalters*.—*Wiener Zeitschrift fuer die Kunde des Morgenlandes*, Bd. 50 (1943-44), S. 65-146.

²⁴ ... *dvinnam pana nagaranam antare ubhayanagaravasinam pi Lumbinivanam nama mangalasālayanam atthi*...

deviyā taṃ dīsvā sālayanakīlaṃ kīlitukāmatā udapādī amaccā devīm gahetvā sālayanam pavissu. Sā mangalasālamulāṃ gantvā sālasākhāyaṃ gaṇhitukāmā ahoṣi sālasākhā susedita-vettaggaṃ viya onamitvā deviyā hatthapatham upagacchī sā hattham pasāretvā sākham aggahesi tāvad eva c' assū kammaja-vūtā calīsu ath' assū sānim parikkhipitvā mahājano parikkamī (quoted from *Jātakatṭhakathā*, Vol. 1, ed. by Bhikṣu Dharm Rakṣit, Bhāratīya Jñānapīṭha, Kāshī, 1951, p. 41).

It is clear that this narration refers to the *Sālabhañjikā* game, though this term is not verbally used in this passage. But it appears in a parallel passage of the *Mahāvastu* (Mhvst) II, p. 18, 1.7-9 in Senart's edition: *Sarveṣāṃ Bodhisattvānām mātā pratipūrṇe daśame māse prajāyati, Subhūtinā Sākyena preṣitam rājño; āgacchatu devī iha prajāyisyati, rājā pratibodhayati: āgamisyati sālabhañjakam ca karisyati* (F. Edgerton refers to it in his *Buddhist Hybrid Sanskrit Dictionary*, see Note 5, p. 92 of my article).

In the corresponding *Āryās* neither *sālabhañjikā* nor the *Sāl*-tree are mentioned. We read:

*Avagāhya taṃ vanavaram Māyā sakhisamvrtā jinajanetṛī
vicarati cīttarathe devī amaravadhū yatha rativadhijñā
Sā krīḍārtham upagatā Pilakṣa-sākhām bhujiyā avalambya
pravijñbhūtā salilā tasya yaśavato jananakāle |*

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

According to this passage Māyā performs the game by bending down the branch of a *Plakṣa*-tree!

Here also the performance of the *sālabhañjikā* pose appears not to be bound necessarily to the *Sāl*-tree. This observation runs parallel with what we have already

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 *Sāl*-tree is called an auspicious one (*maṅgala-sāla-vanam* and *maṅgala-sāla-mūlam*) 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 *sālabhañjīā* 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 inquired about the name of this game, no *sālabhañjīkā* turned out. The children simply called this game *coriyā nuki*.* This incident made it clear to me how the *sālabhañjīā* 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 *Sālabhañjīkā* or *Uddālakapūṣpabhañjīkā* 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 *sālabhañjīā* was applied to carvings of women seizing branches without heeding what trees they came from. This practice made the *sāl*-tree obsolete (cf. pp. 94, 95).

This AMg. passage, occurring in *Rāy.*, makes it also clear why just *sālabhañjīā* attained a general use and not perchance the other terms *uddālakapūṣpabhañjīkā*, *vīranapūṣpapracāyīkā*, and *tālabhañjīkā* also referred to in the Kāśikā with regard to games in Eastern India: *sāla* can mean both 'branch of a tree' and '*Sāl*-tree'. So the term *sālabhañjīā* was more

noticed in the description of a *sālabhañjīkā* in the AMg.-text *Rāyapaseṇaijja* (cf. p. 94), where the *Asoka*-tree is mentioned. Comparing the Mhvst-prose *sālabhañjakam ca kariṣyati* to *Pilakṣasākhām avalambya* in the Aryā-metre I would not be inclined to see in this a contradiction between metre and prose with *sālabhañjakam* in the sense of 'game of the branch bending pose', not taking *sāla* here in the sense of *sāl*-branch.

* Thus the game is called by Maithili speaking children. In Bengal I heard *lūko cūri* 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 *daherī*—a vessel hanging from a roof in which curd is placed—and not to lower her raised arm. It reads:

*Ahe dahemrī jini dharai,
jini tū lehi uttārī |
Nāke hai chūmke chue
aisī hī rahi nārī | 604 |*

Quoted from Bihārī, *Satasai-bodhini*, prakāśak: Sahitya-Seva-Sadan-Bulanala, Kashi samv. 1944, p. 274.

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. 95 of this article).

Vogel has not touched upon this point in his article, as the abundant reference material on *sālabhañjiā*, 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 *sālabhañjiā* in the *Jātakas*, in the *Lalitavistara*, the edited *Gilgit Manuscripts*, the *Avadānakalpalatā*, the *Pali Vinayapiṭaka* and in the not yet edited *Bhikṣuñiprakīrṇaka*. This rare occurrence is in striking contrast to the frequency of the term *sālabhañjiā* in the *Jaina Prakrit* texts.

I would venture to explain this in the following way: We have noted that the pose, in which Māyā delivers her child, the future Buddha, standing and seizing the branch of a tree, is the same pose which is characteristic for a *sālabhañjikā*. This motif had taken on a more and more worldly character in sculpture as well as in *Prakrit* texts, in which we found *sālabhañjiā* several times mentioned next to *vāla* (Skt. *vyāla*) 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 *sālabhañjiā*, 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 *Sāñci* 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 Māyā at Lumbinī. And even if no *Sāl*-tree can be identified, this possibility cannot be easily excluded as we also found the *Plakṣa*-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 *torāṇasālabhañjikā* in Aśvaghōṣa's *Buddhacarita* V. 52 Cowell's emendation of *·māla·* into *·sāla·* is fully confirmed now by other manuscript material used in E. H. Johnston's edition of *Buddhacarita*, Part I, Calcutta, 1935. The reading *·māla·* is not mentioned in his foot-notes, but he quotes the text of the Tibetan translation: *torāṇasālabhañjikā* appears to be translated as *rta-babs-la sālabhañjikā*, so printed in Johnston's

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

'There cannot be the slightest doubt that these pillar-figures (referring to Mathurā) are derived from the images decorating the *torāṇas* of Bhārhat. But how far removed in style are they from those solemn gatekeepers. The Mathurā 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 Candā and Culakokā 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 Mathurā 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 Plakṣavṛkṣo Bodhisattvasya tejo 'nubhāvenāvanamya pranamati sma. Atha Māyādevī gaganatalagatva vidyuddiṣṭīm dakṣiṇaṃ bāhuṃ prasārya Plakṣasūkhāṃ grhītvā sālilam gaganatalam preksamānā viṣṇubhamānā sthītābhūt* (*Lalitavistara* her. v. Dr. S. Lefmann, Halle, a.S., 1902, p. 83, 1.3-7).

footnote.* *rtā-babs-la* represents *torāṇa* followed by *śālabhañjikā* 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 Śilpa and Vāstu-śāstras tell us regarding our term.

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

- (1) *Varāhamihira's Brhatsaṃhitā* in the corresponding chapters 56 and 58.
- (2) *Mānasāra*, edited by P. K. Acharya, 1933.
- (3) *Silparatna* by Srikumār, ed. by Gaṇapati Śāstri, Part 1, Trivandrum, 1922; Part 2, Trivandrum, 1929.

The term *śālabhañjikā* is however traceable in the Sanskrit text *Samarāṅgaṇa-sūtradhāra* by King Bhojadeva, ed. by T. Gaṇapati Śāstri, Vol. I, 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:

*dvāre kāryau pratihārau bhallikā toraṇās tathā
stambhayoś ca varālau²⁸ dvau śālabhañjikayā 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. *vāla* in a similar context on pp. 96, 97).

This passage reminds us again of the *torāṇaśālabhañjikā* mentioned in *Buddhacar.* V. 52 and in *Rāy.* referred to on pp. 93, 96 and 97 of this article.

Samar. II, pp. 69, 70:

*Ratideham atha brūmah prāsādaṃ sumanoramam
apsarogaṇasamkīrṇam kāmadevasya mandīram
aṣṭabhāgikṛte kṣetre samabhāge samāyate
dvīpadaṃ karṇakūṭam syād vārimārgasamanvitam
alindasya caturbhāgā vistārayām ataś samāh
bhāgikī bāhyabhittis tu śeṣam garbham prakalpayet
madhye catuṣkikā kāryā yatra stambhāḥ suśobhanāḥ
nekarakā trivaktrais ca haste sarvaiḥ sapatrakaiḥ(?)
pallavair nāgabandhaiś ca śālabhañjibhir anvitāḥ*

Translation: 'We are going to mention now the very attractive lofty building Ratideha (structure for amorous enjoyment²⁹), the temple of the God of Love, which is crowded with troops of nymphs.

On a building ground, which is divided into 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

* Op. cit., p. 52.

²⁸ I conjecture the meaning to be 'leogriff' and suggest to read *virālau* instead of *varālau* of the printed text. Cf. *Monier Williams*, *virāla*, m. = *vidāla*, a cat, W.

In Orissa 'leogriff' is called *birāla-simha* according to Pt. Sadāshir Rath Sharma, Puri, whose message was kindly conveyed to me through my friend Mr. David Seyfort Ruegg. (Cf. *AMg. birāla* = *biḍāla* noted by R. Pischel in his *Pkt.-Grammar*, §241).

²⁹ The German word 'Bau-koerper' would be nearer to *-deha* here.

³⁰ The whole building ground is usually divided into *bhāgas* and *padas* (portions and plots) before construction, to which the different parts of a building or a town are attributed.

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 is 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:

*Grharājam atha brūmah sa syāt Kailāsasannibhaḥ
vitāṅkanirgamādhāraniryūhaiḥ sarvato vṛtaḥ
valabhyā bhūṣito madhye gavākṣadvārasamyutaḥ
kapotastambhaparyantaḥ śālabhañjivirājitaḥ*

Translation: 'Now we are going to mention "the king among buildings" which resembles the Kailāsa-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 *Aparājitapṛcchā* 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 half of the thirteenth century A.D. (op. cit., p. xii).

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

*Tathā candrakalāmekamṛjakṣobha(?)³¹ śālabhañjikā
chādyakapotakalām tu nirgatā māḍa-mālikā.*

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 *śālabhañjikā*, with *māḍa-mālikā*!

Māḍa-mālikā is not included in Achārya's Dictionary on the *Mānasāra*. *Śabdakalpadrūma* records *māḍa-vṛkṣaviśeṣa*. Thus the translation would be: 'Carving of a woman who performs a garland in line with the *Māḍa*-tree.' But there is also another possibility of interpretation.

During my study of the Buddhist Sanskrit texts from Tibet Bhikṣupī-prakīrṇaka and Bhikṣuprakīrṇaka³² I came across the following sequence of terms on the latter: *Prahāṇa-śālāyām vā* (hall of religious exercise), *Upasthāna-śālāyām vā* (hall of meetings), *maṇḍala-māḍe vā* (circular assembly hall),³³ (10 B, patra 5, pankti 6; in pankti 5 of the same patra appears also *agnisālāyām vā* (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, *māḍo* has been recorded with the meaning of 'circuit', 'circle', which corresponds to *māḍa* in *maṇḍala-māḍa* and *māḍa-mālikā*.

Accordingly the verbal translation of *māḍa-mālikā* could also be: 'Carving of a woman who performs a garland in line with the circuit of a tree.'

³¹ Question mark added by the editor.

³² The photographs of this manuscript had been taken by Rāhula Sāṅkṛtyāyana in the Sālu-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 for edition.

³³ All these terms with the exception of *agnisālā* are already recorded in Edgerton's Dictionary. PTSD also records: *maṇḍala-māla* (sometimes *māḷa*) a circular hall with a 'peaked roof, a pavilion'.

This interpretation is supported by another passage in another Śilpa text called Śilpaprakāś with which I am concluding the quotations from Vāstū- and Śilpaśāstras.³⁴

The passage reads:

*Triccheda-nimne śiraṃ ca pārśva-dṛṣya manorame
tad ūrdhve dakhina-daṇḍa dālānusārīṇi tathā* /420/
*dakhina-tribhujā(m)-bāhu āsrite dakhina-bhujē
kaṭṭyordhve pārśvav adhe ca nābhi-madhya-sthalānvitā* /421/
*vāma-bāhu kiṃcit nimne punaḥ daṇḍa-rekhākṛti
dālāgra-sparśita-mudrā vāma-deśe suśobhane* /422/
*dakhina-pāda tad pārśve daṇḍākāre manohare
dakhina-tribhujā-bāhu-lambinī d ā l a - m ā l i k ā* /423/

Let me attempt a translation, commencing with the last line. 'Dālamālikā 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

³⁴ This passage, containing the most detailed description of our subject mentioned in Śilpaśāstras, is from an unpublished Sanskrit palm-leaf manuscript in Oriya script: *Śilpaprakāśa* by Rāma Mahāpātra Udagatha, which has been made accessible to me through the kindness of my friend Pt. Sadāshir Rath Sharma, Raghunanda Library, Puri. The manuscript is registered in this Library under No. 134. The *Śilpaprakāśa* was completed in the 4th year of Rāja Birabarma 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 *Śilpaprakāś* passage. This work has obviously not been written by a disciple of the great Pāṇini, but by workmen. It is the language of the guild of artisans. Note Prakritic *dakhina* instead of Skt. *dakṣiṇa*, preference of ending -e in *adhe* corresponding to *ūrdhve*, *śiraṃ* for *śiras*, licences regarding gender, e.g. *dakhinadaṇḍa dālānusārīṇi*.

My esteemed friend, Dr. A. N. Upadhye, Rajaram College, Kolhapur, was so good as to send me his opinion about *dāla-mālikā* in his letter dated 1st May, 1958. He writes: 'In my humble opinion, *dāla-mālikā* is just a verbal and ideological equivalent of *śāla-bhañjikā*. Like *sāla*, *dāla* is recorded as a Deśi word meaning a branch, and is current in some of the modern Indian languages; and *mālikā* < *mallikā* * is to go back to the root *malla* < *marḍ* * < *mṛd* "to crush (in the fist)" and thus "bend down". The Skt. *marḍikā* * from *mṛd* has its analogy in *narikā* from *nṛt*. In the light of these details, which can be easily verified, like *śālabhañjikā* which you translate "a female figure bending down the branch of a tree", *dāla-mālikā* also would mean "a female figure crushing in the fist or bending the branch of a tree". The *Śilpaprakāśa*, as you have noted, has much 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 *Śilpaprakāś* in Puri, told me, when I asked him about the meaning of *dāla-mālikā*, though he did not give such a detailed explanation.

I, however, continue to stand by my translation of *dāla-mālikā*—'Carving of a female who performs a garland in line with the branch of a tree' on account of the following reasons: *mālikā* itself is well established in Sanskrit in the sense of 'garland-maker', 'gardener', cf. in modern Indian languages 'mālī'. From this feminine form *mālikā* can easily be accepted. *Mālikā* 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 Kālidāsa's *Abhijñānaśākuntalam* where Anasūyā mentions the creeper *no-mālā* (Skt. *nava-mālikā*) under the name of *vaṇa-josini* (Skt. *vana-jyotsnā*), the self-selecting bride of the mango-tree. Śākuntalā remarks upon that: The union of this couple—the creeper and the tree—has taken place at a wonderful moment, the Vanjyotsnā is in its youth with its new blossoms and the mango-tree appears to be capable of enjoyment on account of his tender sprouts.

If we only replace *nava-mālikā* by 'mālikā'—'the female performer of a garland' of our *Śilpaprakāś*, the striking resemblance of the underlying concept of the two passages becomes apparent. There are also examples among the bas-reliefs in Bhārhat where a *śālabhañjikā-dālamālikā* appears under a mango-tree!

(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 *daṇḍa*-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 *daṇḍa*-line (i.e. vertical, line 7).'

Based on this description I would translate *ḍāla-mālikā* 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 *māḍāmālikā* and *ḍālamālikā* as synonyms of *śālabhañjikā*.

Both the terms *māḍa* and *ḍāla* are of greatest interest to us as they convey something else than *śālabhañjikā* does: an aesthetic impression of the woman-tree pose! *Śālabhañjikā* only denotes the act of bending down the branch of a tree, *māḍāmālikā* and *ḍālamālikā* 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 *Śālabhañjikas* 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 *pūjā* and to put some in their beautiful hair so performing *śālabhañjikā* every day.

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

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

The description of the *Śilpaprakāś* does not refer to any human being or animal as support on which a *śālabhañjikā-ḍālamālikā* would be standing as we can see on older examples as for instance *Cūlakokā Devatā* in *Bhārhat* standing on an elephant (Coomar., op. cit., Pl. XI, 39, other example *ibidem*, Pl. XX, 75, from the *Mathurā* side).

In this respect, the description of the *Śilpaprakāś* goes with what we can see on the façades of temples in *Bhuvaneshvara* and *Konarak* (tenth-twelfth centuries A.D.). Here, mostly, decorated pedestals appear instead. The description of a *śālabhañjiā* given in *Rāyapaseṇaijja* (quoted by me on pp. 94, 95) does not mention any specific type of support except the general remark: *supaiṭṭhiyāo*—'well fixed' or 'well supported'.

At the beginning of this article the *Bhārhat* figures of *Cūlakokā Devatā* and *Candā Yakhī* (cf. Figs. 1 and 2) are mentioned as the earliest available sculptures depicting the Woman and Tree Motif of the *śālabhañjikā* 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:

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 *Mallī-kumārī* the 19th Jaina Tīrthakara had (cf. *Mallī-Jñāta*, 8th chapter in *Nāyādhammakahāṇo*, No. 31, 32 of my edition). *Mallīnātha's* commentary on *Kālidāsa's* *Meghadūta* II, 18 (*raktāsokāś*....

dohadacchadmanāsyāh) observes: *Strīnām sparśāt priyaṅgu vikaṣati*—by the touch of women the Priyaṅgu creeper puts forth blossoms, *bakulaḥ śidhugaṇḍūṣasekāt*—Bakula through the sprinkling of a mouthful of liquor, *pādāghātād aśokaḥ*—Aśoka through the kick of their feet, *tilaka-kurabakau vikaṣanāliṅganābhyaṁ*—Tilaka and Kurabaka through their glance and embrace, *mandāro narmavākyād*—Mandāra through their pleasure talk, *paṇu-mṛdu-hasanāc campako*—Campaka through their smart and tender laughing, *vakra-vātūc cūto*—Cūta through the breath of their mouth, *gītān namerur vikaṣati*—Nameru puts forth blossoms through their songs, *ca puro nartanāt karnikārah*—and Karnikāra 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. Honoré 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 witnesses against her, a day labourer, confessed to the ecclesiastical judge and swore to have seen 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 Honoré de Balzac, Jaico Publishing House, Bombay, New York, 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 should 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 *Mahāvastu* I. 220. 19-221. 2 and in the *Mahāvadānasūtra* 5f, cf. E. Waldschmidt, *Das Mahāvadānasūtra*, 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-Baiḍāwī (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 (*kānat nakhla yābusutu*) and without a crown foliage (*la ra's*, verbal: "without head") and it had no fruit (*lehā va la tamar*), and it was the time of winter (*va kāna al-vaqt šitā*), then she shook it (the palm-tree) (*fa-hazzathā*), then God created for it a crown-foliage, blossoms and fresh dates and so she was comforted (*fa-ḡa'la al-illah lehā ra's va khūṣa va roṭaba' va tasliyahā*).

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.

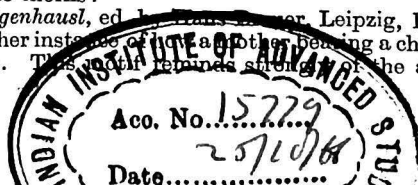
With the above-mentioned material at hand it is near to assume that Indian motifs have been reflected here.

For reference cf. *Beidawī Commentarius in Coranum ex Codd. Parsiensibus, Dresdensibus et Lipsiensibus*, editit H. O. Fleischer, Vol. II, p. 579, l. 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 Liederblatt*. 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. J. Neumeier, Leipzig, 1922, p. 98.

This song gives us another instance of the motif of a child animates plants and nature by her presence. This motif reminds strongly of the appearance of new



'Yaksi Candrā, Bhārhit, 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 *Latvāvestikā* type of *Alīngana-dohada*, and the tree must presumably be Kuravaka.^{36a} Equally typical of the same kind of Dohada is the figure of Cūlakoka Devatā' (op. cit., p. 115).

In his note 1, p. 119, he refers to Vogel's article on Woman and Tree or *Sālabhañjikā* and remarks: 'We do not agree with him when he would characterize every combination of woman and tree as a *Sālabhañjikā* and say this decorative motif, . . . From his citations it is clear that the earliest positive reference to *Sālabhañjikā* occurs in Bāna, a contemporary of Harṣa of Kanauj. We believe, a clear distinction can be made between *pratiyātana* and *sālabhañjikā*.'

Who carefully goes through Vogel's article will see that there is no such intention. Pisharoti did not notice Vogel's quotation of Aśvaghōṣa's *Buddhacarita* V. 52, a work belonging to first century A.D., in which Cowel's emendation of *torāṇa-mālabhañjikā* into *sālabhañjikā* has been fully confirmed later by further manuscript material from Nepal (see p. 100) and by Prakrit passages (see pp. 96, 97).

Pisharoti continues: 'Thus the citations he has given do not tend to make clear the origin of the term *sālabhañjikā* and we would preferably accept the meaning of the term as given in lexicons, namely a female figure. The interpretation of the term *sāla* as referring to the material of which it is made need not be necessarily wrong when it is remembered that the Bhārhit, Sāñci, and Mathurā railings are stone copies of original wooden ones. And this leads to the conclusion that original figures were made of wood, probably of the Sāl tree. This characterization of all woman and tree figures as *Sālabhañjikā* is a little too far-fetched. 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 *Sālabhañjikā*. If indeed the woman and tree at Bhārhit, Sāñci, etc., represent *Sālabhañjikā*, in the original sense of the term, the tree should have been depicted as Sāl, particularly in view of the Buddhistic importance of the place and the Buddhistic associations of the Sāl tree, but, unfortunately, some of these are Aśoka 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-sālabhañjikā* on the model of such expressions as *torāṇa-sālabhañjikā*, *stambha-sālabhañjikā* or *sāla-sālabhañjikā*' (op. cit., Note 1, p. 119).

The aforesaid gives the view which Pisharoti holds in connection with the Bhārhit 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 *sālabhañjikā*' is concerned, he is only right so far as no such reference has been given in Vogel's article. On p. 94 of this paper a literary reference has been quoted from the *Jaina Śvetāmbara text Rāyapaseṇaijja*, which connects a woman with the Aśoka-tree as *sālabhañjikā*! On pages 98-100 (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 Sāl-tree

Udumbara buds when the Bodhisattva was born and of their unfolding when his boyhood commenced (cf. Note 40, p. 109).

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

³⁶ Candā Yakhī 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 Bhārhit trees is difficult. If Candā Yakhī is really depicted under a Kuravaka tree seems to me uncertain. A. Cunningham in his book *The Stūpa of Bharhut*, London, 1879, mentions on p. 132, No. 3, an inscription of another relief reading: *Bhagavato Vesabhūno Bodhisālo*—'The Sāl Bodhi tree of the Buddha Viśvabhū' and gives the photo of the tree on Plate XXIX 2. Comparing the original in the Indian Museum in Calcutta with the Candī Yakhī tree and with what I have been made acquainted under the designation of Sāl-trees in India, I cannot come to a definite result.

and that in the Mahāvastu and in the Lalitavistara the *Plakṣa*-tree is mentioned instead. This shows that we cannot draw any conclusions on that ground.

We have noted that Pisharoti sees a *Latāveṣṭikā* type of *Alīṅgana-dohada* in the Bhārhat image inscribed as *Candā Yakhī*.

It may be tempting to think of the possibility that here a *dohada* motif may also be indicated in view of the Bhārhat 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 Bhārhat 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 *sālabhañjiyā*, 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 *sālabhañjikā* passage quoted by Vogel and not one added by me from Jaina Prakrit sources and Sanskrit Śilpaśāstras which has *dohada* in the context. This rather suggests to see different things in *sālabhañjikā* 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 *sālabhañjikā* pose the tree appears to be the giver, fertilizing and occasionally even decorating a woman. C. Sivaramamūrti published an interesting piece of Amāravatī sculpture depicting a lady in *sālabhañjikā* pose under a *kalpa-vṛkṣa*—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. Mallinātha's remark on *dohada* in Megh, II, 18: *dohadam vṛkṣādīnām prasava kāraṇam saṃskāra 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 *sālabhañjiyā*, a woman who seizes the branch of a tree with her hand, obtained from Rāy., enables us better now to distinguish what we should understand as *sālabhañjikā* and what should be placed under the category of *dohada*. On this ground the woman and tree carvings in Bhārhat are nearer to what we have learned to understand as *sālabhañjikā*.

The reader may ask, have we an indication that this term was in use, when the stone railings of Bhārhat were erected? On p. 96 of this article I have shown that *sālabhañjiyā* 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 Bhārhat Stūpa.³⁷

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

'Chandra and Chulakoka bend by their right hand one of the boughs of a tree, evidently to break it (as in the *Sālabhañjikā* 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 *Sahakārabhañjikā* (plucking mango fruits), *Puṣpāvacchāyikā* (plucking flowers) mentioned in the Kāmasūtra. He further observes: 'Māyādevī, the Buddha's mother, went to Lumbinī to take part in the *Sālabhañjikā* play (Mahāvastu, II, 18, 19) and was delivered of the child as she was holding on to the branch of a Sāla tree.'

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 Majumdar'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 *ālīngana-dohada* motif has been incorporated into the *śālabhañjikā* 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 Fig. 4a. This figure is just hanging aside the tree, right leg and the raised right arm thrown round the stem. Her 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 *daṇḍarekhāṛti* line,³⁸ i.e. vertically. This figure does not appear in the typical *śālabhañjikā* pose—bending down a bough, as the figure in Fig. 4b does; I therefore would like to see a *sparsā-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 Candā Yakhī (Fig. 2), claimed for *ālīngana-dohada* by Pisharoti, makes it clear that the bough of the tree is bent down in order to pluck the buds or the flowers. Candā Yakhī 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 magnificent work. He lets her take part in one of the flower-games mentioned in the *Avadāna-śataka*, the *Kāśika* and in the *Kāmasūtra*. She is thus a true representation of a *śālabhañjikā*—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 *Kūṇḍa*-(Yasmin)-tree in it.³⁹ If there is a *Śāl*-tree depicted or not is irrelevant in the matter as the poses of the Cūlakokā Devatā and Candā Yakhī images are in full concordance with the textual evidence regarding *śālabhañjikā*. We should also not forget that all these woman and tree figures in Bhārhat are included in the iconographic program of a Buddhist Stūpa. Remembering that this pose is exactly the same, in which Māyā Devī gives birth to the Bodhisattva, the symbolic coherence between both becomes evident.⁴⁰ They display their branch bending

³⁸ This term is used in the *Śilpaprakāśa*, quoted by me on p. 103.

³⁹ Cf. Note 36a, p. 106.

⁴⁰ There is no mention of any *dohada*-pregnancy desire with regard to Māyādevī in the texts of the *Nidānakathā*, *Mahāvastu*, and the *Lalitavistara*. The Chinese version, Ta-pên-ching, to the *Mahāvādānasūtra* 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 Mahāvādānasūtra*, 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 Tirthakara Arhat. Mallī. *Dohala* awakes, after the third month of pregnancy has been completed in

gestures in sympathy with the auspicious event of the Bodhisattva's birth! This fine interrelationship is of greater importance from the viewpoint of the Stūpa with its railings as a whole than merely bringing these figures in connection with the *śālabhañjikā*-flower-game and its pose only.

In a Buddhist Stūpa such *śālabhañjikā* representations do not fulfil a decorative purpose only but clearly allude to the happy events in the Lumbinī Grove.

The Bhārhat figures contain still more of interest to us. They disclose that the oldest representations of *Śālabhañjikā* which have come down to us depict devatās and Yakhis, superhuman beings, which are closely associated with trees! That Yakṣas 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 Amāravatī 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 Yakṣa 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 background. The inscription in Brahmi script of the second or first century B.C. gives the identity of the Yakṣa as Candra Mukha, the dweller of the Vakula (tree).' Dr. Banerjea approves of Sivarāmamūrti's reading: *Yakho Cada-mukho vaku(la)nivāsi* as correct.

Prabhāvatī, the mother of her (8th chapter of Nāyādhammakahāo, No. 31 of my edition).

This goes well with an explanation of *dohada* in Suśruta I, 322 referring to the development of the *garbha* (embryo): *caturthe (māsi) sarvāṅgapratyaṅgavibhāgaḥ pravṛtyaktatara bhavati | garbhahṛdayaprayaktabhāvāc cetanādhātūr abhivṛtyakto bhavati | kasmāt | tatsihānatvāt | tasmād garbhaś caturthe māsy abhiprāyam indriyārtheṣu karoti | dvihrdayām ca nārīm dauhridinīm ācakṣate ||*

Translation: 'In the fourth month a division of limbs and subordinate limbs becomes more distinct. On account of the development of the heart 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 *dauhridinī*' (quoted by H. Lueders in *Zwei indische Etymologien*, Philologica Indica, Goettingen, 1940, pp. 45, 46). According to L. MInd. *dohala* was derived from Sk. **dvaihrda*.

Lueders quotes two more parallel references, *Bhāvaprakāśa* I, 71 and *Mallinātha* to *Raghuv.* III, 1 which give the same explanation as Suśruta.

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 Mallinātha's definition, quoted p. 107, 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 Mahāparinirvāṇasūtra* 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 the 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.

We may add from literary sources a passage in the Jaina text Vasudevahindī quoted in Dr. U. P. Shah's article *Yakṣa Worship in Early Jaina Literature*⁴¹: *Bharahe Magadhā-jaṇavae Sāli-ggāme Maṇorām' ujjāṇaṃ | tattha Sumanā nāma jakkho, tassa asoya-pūyava-saṃsiyā silā Sumanā, tattha naṃ janā pūyanti*.⁴²

Translation: 'In Bharata, in the Magadhā region, in the Sāli-village is a park called Manorāma; there resides a Yakṣa Sumana by name, his stone (platform) Sumanā is located under an Aśoka-tree, there the people pay their homage.' In Zimmer's book (op. cit., II, Fig. 90) Yakṣa Sākya-vardhana is depicted sitting on a stone slab under a tree eyeing the newly born Bodhisattva.

In our case Yakṣis and Devatās, female spirits and goddesses, are associated with trees in the pose of a *sālabhañjikā*. They are represented here in their good mood through this branch-bending gesture 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* I. 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. I. 550, 551:

*In frondem crines, in ramos bracchia cresunt ;
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 the not yet born child she was carrying.⁴³

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

⁴² Quoted from *Vasudevahindī-prathamakhaṇḍaṃ*, ed. by Bhāvnagara-sthā Srijaina-Atmānandasabhā, 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 Aachen (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 cannot be accidental, both must have a common origin, which should be thought in Syria or Asia Minor from which Egyptian Hellenistic 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 Alexandrine ideas to India either before or after the Christian era. From Aśoka'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*

Returning to *śālabhañjikā* and *dohada* the following may also be observed. Pisharoti has given some examples which he interprets as *dohada*.⁴⁴ He remarks for instance: 'The Maṇḍapam of the Rāmacandra 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 Maṇḍapam, raising their left arms and bending down the bough represent the *śālabhañjikā* 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 *līla-tṭhiyā*—'leisurely inclined against', as we have learned from our Prakrit sources. But the pillar-figure on the left of the Maṇḍapam in the foreground seems to represent *ālīngana-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 *śālabhañjikā* 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 *śālabhañjikā*, 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 *śālabhañjikā* pose in his representation. Pisharoti felt in this direction when he coined the term *dohada-śālabhañjikā*, 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 Amāravatī, 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 *śālabhañjikā* position, a classic attitude of tree-goddesses in Indian art. Compare for example the vṛkṣakas just discussed. Apparently the Hindu craftsmen here again put to use an ancient pattern for the rendition of a new theme, for if the nāga and yakṣa could serve as models for Pārśvanātha and the Buddha, so could the classic postures of tree-goddesses for Queen Māyā at the moment of the nativity. When compared with the dryads of Sāñci the figure in this relief is clearly of the same tradition. Like an actress or a dancer the blessed mother assumes, with

Indian Archaeology, Volume XIII, for the year 1938, Kern Instituut, 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 centimetres) 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 posture between the "Bacchus" of Aachen and the *śālabhañjikā* of Indian art seems to us to be merely accidental' (*The Woman and Tree* . . . p. 231).

⁴⁴ Dr. Jitendra Nath 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 Māyā; Top left: Its interpretation; Bottom right: The Nativity; Bottom left: Presentation before the Yakṣa Sākyavardhana.

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 modes for the nativity pose of Queen Māyā. 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 Māyā'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 Māyā seizes the branch of the tree (cf. Note 40, p. 108). We remember that according to Mahāvastu II, 18, 19 (cf. Note 24 of this article, p. 98) Māyā performs *śālabhañjikā* in the Lumbini Grove under a Plakṣa-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 Māyā 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, p. 108, referring to the Chinese version-Ta-pên-ching, compare also the Pāli version in the Mahāpadānasuttanta 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* = *Manicūḍa*, a former incarnation of the Buddha, was going to be born a *dohada*-desire *dohadābhīmatam* = Tib. *sred-pa'i mnon-par 'dod bzün* arose in his mother under the impact of the embryo *garbhānubhāvena* = Tib. *mñal gyi mñus* to which the king responds with a plenitude of gifts more than desired (Kṣemendra's Avadānakalpalatā with its Tibetan version ed. by Sarat Chandra Das, Reprint Edition, Calcutta, 1940, p. 65, 3rd pallava, verse 17).

The attitude of Māyā Devī in the above-mentioned Amāravatī 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 *pādāghāta 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 Buddh. Nativity theme when a *śālabhañjikā*—'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 Amāravatī relief. Thus this posture may have simply been included in the pose *līla-tṭhiya*, a term familiar to us from the Prakrit description of a *śālabhañjikā*.⁴⁶

⁴⁶ With regard to the Bhārhat images of Cūlakokā Devatā and Candā Yakhī Zimmer's book also follows Pisharoti's interpretation verbally. In *Description of Plates*, 1st Vol., p. 401, on Fig. 33b we read: 'Cūlakokā Devatā standing on an elephant and executing the *latāveṣṭikā* ("creeper vine") type of tree embrace. c. first half first century B.C.'

All the texts quoted in this article with reference to the birth of the future Buddha Śākyamuni 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 *śālabhañjikā*. 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 Vipāśyin too in MAV 5c. 1 and Pāli Dīgh. XIV, 1, 24. PTS, Vol. II, p. 14. The Chinese version Ta-pên-chin also stresses that Vipāśyin 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 Aśvaghōṣa's *Buddhacarita* I, 8. Here it is narrated that Māyā proceeded to a couch (*śayyāṃ vitānopahitāṃ*) overspread with an awning. There is no mention of Māyā standing while having her child!

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

DESCRIPTION OF PLATES

Fig. 1. Cūlakokā Devatā, Bhārhat, inscribed, standing in the pose of a *śālabhañjikā* under an *Aśoka*-tree.

Date: c. first century B.C.

Height: 6' 5".

Material: Red Sandstone.

Housed in: Indian Museum, Calcutta.

(Text references: pages 91, 94, 95, 104, 106, 107.)

Fig. 2. Candā Yakhī, Bhārhat, inscribed, standing in the pose of a *śālabhañjikā* 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 91, 104, 106, 107, 108.)

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

(Text references: pages 94, 95.)

Fig. 4. Śālabhañjikās, Bhārhat Bas-Relief at Stūpa-Railing.

Date: first century B.C.

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

The same interpretation is given with regard to Candā Yakhī which he sees on a fish-tailed horse as Pisharoti does (cf. my Note 36, p. 106).

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.

Material: Red Sandstone.
 Housed in: Indian Museum, Calcutta.
 (Text references: page 108.)

REMARKS ON ALLAHABAD *śālabhañjikā*

Figs. 5a-5c. Door-jamb 5' 1" high, with *śālabhañjikā* under *Āśoka*-tree, 1' 7.5" high, standing on a male figure as a *vāhana* from Nagod in Vindya Pradesh. (Text references: pages 94, 95.)

Date: Gupta period, c. sixth century A.D.
 Material: Red Sandstone.
 Housed in: Allahabad Museum.

The figure stands in the classical pose of a *śālabhañjikā* bending down the branch of an *Āśoka*-tree with her raised right arm while the left arm is hanging vertically down, like a real *daṇḍa-rekhākṛti* (cf. *Śilpaprakāś*, p. 103 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 *śālabhañjikā* 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 appearance. She seems in need of rest and tired of waiting for someone. 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 *Yakṣiṇī* in the pose of a *śālabhañjikā* who has to wait long or with little hope for her *Yakṣa* husband or lover, a topic treated in *Kālidāsa's* *Meghadūta*. Or is she a *sthālī-devatā* a local tree-goddess who looks down on our sufferings of separation and despair with compassion, so beautifully described in *Kālidāsa's* *Uttaramegha*, verse 46?

*mām ākāśa-praṇihita-bhujam nirdayāśleṣa-hetor
 labdhāyās te katham api mayā svapna-saṃdarśaneṣu
 paśyantīnām na khalu bahuśo na sthālī-devatānām
 muktā-sthūlās taru-kisalayeṣv aśru-leśāḥ 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 *Āśoka*-tree is confirmed by another passage in *Avadānaśataka* I, 238, 3-5 where a tree-goddess cries about the *Parinirvāṇa* of the *Śamyaksambuddha* *Kāśyapa*: *atha yā devatā tasminn Āśoka-vṛkṣe vyūṣitā sū bhagavataḥ Kāśyapa-sya samyaksambuddhasya parinirvāṇam śrutvā roditum pravṛttā, tasyā rudantī 'śru-bindavo 'śokasya kāye nipatitum pravṛttāḥ.*

Translation: 'After the goddess who resided in the *Āśoka*-tree had learnt about the *Parinirvāṇa* of the Lord *Kāśyapa*, the perfectly enlightened one, she commenced crying, and the tear-drops of the weeping one began to fall on the body of *Āśoka*.' (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 Mahāparinirvāṇasūtra' III, p. 485, note 6) to his German translation of the Chinese version in which the Aśoka-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 Aśoka blossoms already noticed in Bhārhat, 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 *muktā-sthūlās* 'as big as pearls', described by Kālidās. Do they represent the tear-drops, as big as pearls, which the tree-goddess sheds for us or for herself? What a conception Kālidās in its nature, transformed into stone! In which other way could an artist express himself better when he intended to translate the above-mentioned Kālidāsa verse into stone? Tears could not have been represented in a more ingenious way. I am inclined to see a tree-goddess performing *śālabhañjikā* in this figure, who appears to be in distress shedding tears which are represented by the round blossoms of the Aśoka 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 Kālidāsian tears of the tree-goddess, are visible.

In the frame of this door-jamb the *śālabhañjikā* 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 Yakṣa who sees his beloved wife in 'the visions of his dreams'.

A glance at the composition of the Allahabad *śālabhañjikā* and her supporting *vāhana* 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 *śālabhañjikā* seizing a branch of the tree!

NEPALESE *śālabhañjikā*

Fig. 6a represents the front-piece of a carved wooden façade 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, Rāj Bhavan, New Delhi. Measurements: 4' × 11.1".

* 'Das Mahāparinirvāṇasūtra', Text in Sanskrit und Tibetisch, verglichen mit dem Pali, nebst einer Uebersetzung der chinesischen Entsprechung im Vinaya der Mūlasarvāsti-vādins, Auf Grund von Turfan-Handschriften herausgegeben und bearbeitet von Ernst Waldschmidt, Teil III, 1951, Akademie-Verlag Berlin.

Fig. 6b is a detail of it. In the right wing of the façade near a window-like opening a *śālabhañjikā* is depicted with a *makara* as her *vāhana*. 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 gavākṣa-pārśvaṃ . . . cāpa-vibhugna-yaśṭikā . . . toraṇa-śālabhañjikeva* (Text pp. 93, 96, 101).

This type of a *śālabhañjikā* fixed in a kind of a bower is reminiscent of a similar conception in Kankali Tila near Mathurā. Compare one piece designated as *Yakṣī* or *Vrṣakā* 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 façade 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 *śālabhañjikā*, e.g. *Cintāmaṇi Lokeśvara* on the west façade of the *Machindramāth* temple in Kathmandu city.

REMARKS ON RĀJASTHĀNĪ *śālabhañjikās*

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-coloured regular circlelets.

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 a kind of a whirlingig or yo-yo. In Bengal a similar thing is known as *cānd-mālā* where it is attached to the goddess *Kālī* during the *Pūjās* as a 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-śālabhañjikā* referred to on p. 94 of this article.

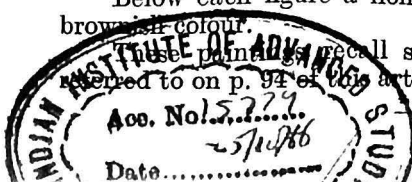




Fig. 1. *Cūlakokā Devatā*, Bhārhat.



Fig. 2. *Candā Yakhī*, Bhārhat.

(Photographs taken by kind permission of the Indian Museum, Calcutta.)



Fig. 3. Bough of an Aśoka-tree with flower.



a

b

Fig. 4. Bas-relief, Bhārhat.

(Photographed by kind permission of the Indian Museum, Calcutta.)



Figs. 5a-5b. Allahabad *śālabhañjikā*.

(Photographed by kind permission of Allahabad Museum.)



Fig. 5c. Allahabad *śālabhañjikā*.

(Photographed by kind permission of Allahabad Museum.)

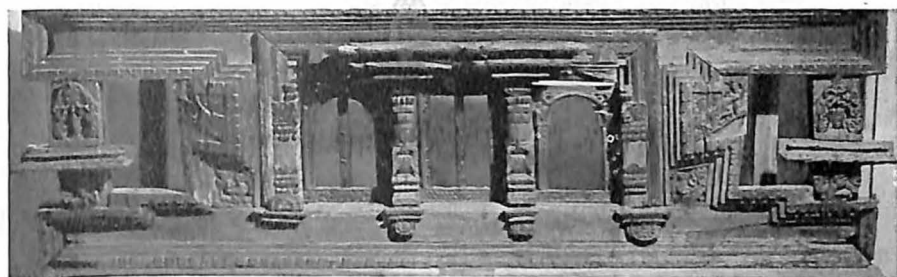


Fig. 6a. Façade of a wooden temple from Nepal.

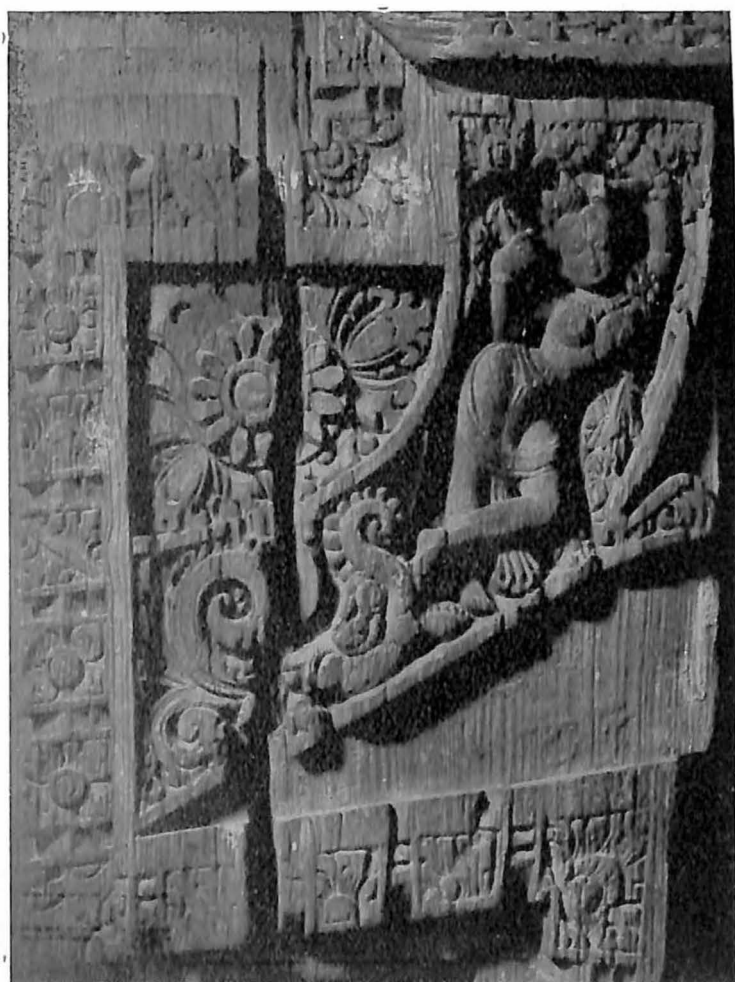


Fig. 6b. Detail of the wooden façade with a *śālabhañjikā* motif.

(Figs. 6a and 6b copyright of National Museum, New Delhi.)



a



b

c

d

Figs. 7a-7d. Wood-paintings from Rajasthan, Marwar.

(Photographs copyright of National Museum, New Delhi.)

