

## The Legend of Snails on Buddha's Head: A Journey through Art, Faith, And Storytelling

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### Abstract

This study explores the legend of the snails on the Buddha's head a popular yet non-canonical tale that claims a group of snails sacrificed themselves to shield the meditating Buddha from the sun. While absent from early Buddhist scriptures, this story has gained cultural significance through oral tradition, folk narrative, and visual interpretation. Tracing the evolution of Buddhist art from aniconic symbolism to the anthropomorphic depictions of the Gandhara, Mathura, and Gupta periods, the study examines how the tightly curled hair seen in later Buddha statues may have inspired or reinforced this legend. The paper also analyzes the symbolic meanings associated with the snails, including self-sacrifice, protection of spiritual effort, and shielding the mind from worldly distractions. By highlighting the relationship between visual art, religious storytelling, and devotional imagination, this study shows how myths can arise from artistic features and, in turn, enrich religious experience and ethical reflection. Ultimately, the snail legend reveals the dynamic interplay between faith, folklore, and form illustrating how sacred narratives are continually shaped by cultural memory, artistic interpretation, and spiritual values.

**Keywords:** Buddhist Art, Snail Legend, Religious Symbolism, Myth and Folklore.

### 1. INTRODUCTION

Throughout history, religious figures have often been represented not merely through literal images but through symbols laden with deep cultural meaning. Among the many iconic images of Gautama Buddha, one feature has captured popular imagination: the tightly curled formations on his head. For centuries, a widespread legend has suggested that these curls are not hair but snails that gave their lives to shield the Buddha from the scorching sun as he meditated.

This intriguing narrative raises profound questions: How did such a myth emerge? Is there historical evidence supporting this story? Or does it reveal a deeper truth about how faith and art intertwine over centuries to shape collective memory?

The journey of Buddha's representation from early symbolic forms to lifelike depictions with stylized features mirrors the evolution of Buddhist thought itself. This article seeks to explore the origins of the snail legend, trace the historical development of Buddha's imagery, and analyze the symbolic meanings embedded in this fascinating tradition. Through this lens, we can better understand how myths, whether historically accurate or not, serve to deepen spiritual engagement and cultural continuity.

## 2. REVIEW OF LITERATURE

The exploration of the snail legend within Buddhist visual culture intersects with multiple academic domains, including religious iconography, South Asian art history, folklore studies, and mythmaking in devotional contexts. While the specific tale of snails shielding the Buddha's head is largely absent from canonical Buddhist texts, it nonetheless occupies a meaningful space in popular memory and temple storytelling a phenomenon that has drawn scholarly interest in recent decades.

Early studies in Buddhist art, such as those by **Ananda K. Coomaraswamy** (1927), emphasized the symbolic and aniconic nature of initial Buddhist representations, particularly the reluctance to portray the Buddha in human form. Coomaraswamy and others noted how early Buddhist symbolism the Bodhi tree, Dharma wheel, footprints reflected deeper metaphysical ideas rather than literal biography. This foundational understanding supports the argument that the Buddha's physical features evolved as the religious tradition moved toward more devotional and accessible imagery.

The transition from aniconism to anthropomorphic depictions, particularly through the **Gandhara and Mathura schools**, has been extensively analyzed by scholars like **Susan Huntington** (1985), who challenged earlier assumptions about the uniformity of artistic intention. Huntington's work illustrates how regional influences Greco-Roman realism in Gandhara versus the more symbolic Indian style in Mathura led to distinct visual interpretations of the Buddha, especially in hair and facial features.

The standardization of the Buddha's iconography during the **Gupta period** has been identified by **Vidya Dehejia** (1997) and **John Huntington** as a critical moment in the development of Buddhist visual culture. During this time, the iconic "snail shell" curls became a defining trait, although they were not explicitly identified as snails in any textual tradition. This discrepancy has led scholars such as **Robert DeCaroli** to explore the creative ways in which lay communities and temple practitioners imbue artistic details with local mythic narratives.

The emergence of the snail legend appears to stem more from **oral tradition and folk religious storytelling** than from textual orthodoxy. Works on Southeast Asian Buddhist folklore such as those by **Donald K. Swearer** and **John Clifford Holt** examine how vernacular legends and temple lore often serve to moralize and dramatize Buddhist virtues like compassion, sacrifice, and mindfulness. These authors point out that such stories are often fluid, responding to regional cultures and didactic needs, rather than being fixed parts of canonical scripture.

Symbolic studies, particularly in the field of comparative religion, have also addressed the interpretive layering of myth onto artistic forms. **Mircea Eliade's** theories on sacred symbolism and **Joseph Campbell's** writings on myth as metaphor lend insight into how and why stories like the snail legend gain cultural traction. They propose that such myths, while not historically verifiable, reveal profound spiritual truths and resonate through their metaphorical power.

In sum, the existing literature supports a multidisciplinary approach to the snail legend one that recognizes its absence in early textual tradition but acknowledges its deep resonance within visual, symbolic, and oral traditions of Buddhism. This convergence of art, faith, and myth highlights the dynamic ways in which sacred narratives are shaped, remembered, and reimagined through time.

### Scope of the Study

This study explores the historical, artistic, and mythological aspects of the depiction of Buddha's hair, focusing particularly on the popular legend of snails protecting the meditating Buddha. It aims to trace the evolution of Buddhist iconography from early symbolic representations to human forms seen in Gandhara and Mathura art. The work also seeks to understand how folklore like the snail legend, though absent from canonical Buddhist texts, and contributes to the spiritual imagination. The scope is limited to analyzing visual art forms, cultural storytelling, and the symbolic meanings attached to such representations. Broader theological interpretations and comparative religious studies are outside the study's purview. The article draws upon archaeological findings, ancient sculptures, and evolving oral traditions to highlight how myths enrich cultural identity. It respects both historical facts and the cultural values embodied in myths. Thus, the study positions art, history, and faith as intertwined threads in the portrayal of the Buddha.

### Early Buddhist Art

In the earliest phases of Buddhist art, there was a conscious reluctance to represent the Buddha in human form. During the aniconic period roughly from the 3rd century BCE to the 1st century CE artists portrayed the Buddha through symbols such as the Bodhi tree (under which he attained enlightenment), the Dharma wheel (representing his teachings), the empty throne (symbolizing his presence), and the footprints (indicating his earthly journey).

This symbolic representation reflected a philosophical belief that the Buddha had transcended physical existence and thus could not be depicted bodily.

It was only later, particularly during the flourishing of the Gandhara and Mathura schools of art that the human form of the Buddha began to appear prominently. Gandhara, located in what is now northern Pakistan and eastern Afghanistan, was heavily influenced by Hellenistic (Greek) artistic traditions. Sculptors from this region portrayed the Buddha with classical features: wavy hair, defined drapery resembling Roman togas, and a naturalistic body posture. The hair, styled in gentle waves or loosely arranged knots, bore little resemblance to the tight spiral curls familiar in later depictions.

Meanwhile, in Mathura located in northern India artists developed a distinct style marked by a more indigenous interpretation. Here, the Buddha was often shown with a heavier, more symbolic body, a broad smiling face, and a topknot (ushnisha) on his head. The hair was depicted with simple stylizations, emphasizing the Buddha's spiritual authority rather than aesthetic realism.

Crucially, early Gandharan and Mathuran representations emphasize the **ushnisha** a cranial protuberance symbolizing spiritual wisdom and enlightenment rather than focusing on elaborate hair design. This feature was less about physical characteristics and more about indicating the superhuman knowledge and spiritual elevation of the Buddha.

It is important to note that none of these early artworks portrayed the Buddha with what could be described as snail-like hair curls. The transition towards depicting the hair as small, uniform spiral curls appears to have emerged much later, likely during the Gupta period (4th–6th century CE), as Buddhist art began to synthesize diverse regional influences into a more codified and idealized image of the Enlightened One.

Thus, historical evidence suggests that the original representations of the Buddha prioritized symbolic meaning and spiritual presence over detailed physical traits leaving room, over centuries, for mythologies such as the snail legend to take imaginative form.

### Snail Legend Origins

The legend that snails protected the meditating Buddha from the harsh rays of the sun is a relatively late addition to Buddhist folklore. There is no mention of this story in the early

Buddhist scriptures such as the Pali Canon, nor in classical commentaries like the Jataka tales, which recount hundreds of previous lives of the Buddha. Instead, the snail legend seems to have emerged from popular storytelling traditions that sought to make the Buddha's compassion, stillness, and patience more relatable and vivid for the general devotee.

According to the popular version, as Siddhartha Gautama sat deep in meditation under the blazing sun, a group of snails, recognizing the intensity of his practice, crawled up to his head and formed a protective shield to save him from heatstroke. In doing so, they sacrificed their lives, drying out in the sun to preserve the serenity of the meditating Buddha. Thus, these snails are revered as symbols of devotion, selflessness, and protection.

Scholars suggest that the origin of this story may lie in local oral traditions, especially in Southeast Asian countries where reverence for small acts of compassion even by humble creatures is deeply embedded in the culture. It is also possible that this narrative was developed by temple storytellers or monks who used such imaginative tales to teach children about values like sacrifice, humility, and mindfulness.

Another view points to the evolution of Buddhist art itself: as sculptors began to depict the Buddha's hair with more detailed, small, tight curls, common observers could have reinterpreted these features into a story that reflected nature's own homage to the Enlightened One. In this sense, the legend may be seen as a beautiful example of how art and faith interact with believers seeking meaning and symbolism even in stylistic elements.

Regardless of its precise origin, the snail legend enriches the Buddhist tradition by reinforcing core virtues such as compassion, sacrifice, and the protection of noble efforts values that remain central to the spiritual path even today.

### Symbolism of Snails

The snail legend, while seemingly simple, carries profound symbolic meanings that align closely with the core values of Buddhism. First and foremost, the snails' act of self-sacrifice represents the principle of **compassion** one of the cardinal virtues taught by the Buddha. The snails willingly gave their lives to protect the Buddha's meditation, illustrating the Buddhist ideal that true compassion involves selflessness and a deep commitment to the welfare of others.

Secondly, the snails symbolize **protection of spiritual effort**. Meditation is considered the highest form of practice in Buddhism, leading to liberation from suffering. The idea that nature itself would rise to safeguard a meditator emphasizes the sacredness of such an endeavor. It suggests that when one dedicates oneself to the spiritual path, unseen forces or the universe itself may come to their aid.

Thirdly, the image of snails covering the head can be seen as a metaphor for **shielding the mind from distractions**. In Buddhist philosophy, the mind is vulnerable to external "heats" desires, aversions, and ignorance that can disrupt inner peace. Just as the snails protect the Buddha from physical heat, disciplined practice and mindfulness protect the practitioner from the metaphorical heat of worldly attachments.

Finally, the physical form of the curled snails resonates with the idea of **inner stillness and resilience**. Snails are slow-moving creatures, embodying patience and steadiness virtues essential for anyone walking the path toward enlightenment. Their spiral form, too, can symbolize the inward journey of meditation, leading ever deeper into the center of consciousness.

Thus, whether or not the legend has a basis in historical fact, its symbolic richness adds a powerful layer to the visual and philosophical understanding of the Buddha. It transforms a simple artistic feature into a profound statement about the interconnectedness of life, sacrifice, and the sacred journey toward liberation.

### Evolution of Artistic Depictions

The visual portrayal of Buddha has evolved remarkably over centuries, influenced by changing artistic styles, religious interpretations, and cultural exchanges. The depiction of his hair, in particular, tells a fascinating story of adaptation and symbolism that culminates in the famous "snail shell curls" associated with the later images. In the early Gandhara school (1st–4th centuries CE), the Buddha was portrayed with **wavy hair** flowing backward, often tied into a simple topknot known as the **ushnisha**. These Gandharan images, heavily inspired by Greco-Roman artistic traditions, emphasized realism: the hair was naturalistic, the robes had deep folds, and the expressions were serene yet human.

Parallely, the Mathura school developed a distinct Indian aesthetic. Mathuran Buddhas featured a more idealized and spiritual presence less detailed hair, a rounded ushnisha, and a smiling, approachable face. The hair was represented in stylized patterns, but it still lacked the tightly curled form seen in later Buddhist art.

It was during the **Gupta period** (4th–6th centuries CE) that the Buddha's iconography became more standardized and codified. In this era, artists began to depict the ushnisha with small, **uniform spiral curls**, covering the head neatly. The curls were often so stylized that they appeared almost like snail shells dense, identical, and perfectly arranged. This period saw the "classic" Buddha image emerge: smooth features, serene expression, and an otherworldly calm.

Art historians believe that the shift toward tightly curled hair could be due to a desire to represent the Buddha's transcendence over ordinary human attributes. The curls uniform, unchanging, and abstracted moved away from naturalistic human features and emphasized the Buddha's divinity. Over time, this visual feature became so iconic that it was adopted across Buddhist regions from India to Southeast Asia, China, Korea, and Japan. In popular imagination, the visual similarity of the spiral curls to snails may have inspired or reinforced the folk legend of the snails protecting Buddha during meditation. The myth and the art thus fed into each other: as artists perpetuated the tight-curl motif, the snail story gained currency, and as the snail story spread, viewers found a new sacred meaning in the sculpted curls.

Modern depictions of the Buddha, whether in ancient temples or contemporary statues, almost universally feature these small, rounded curls. In some representations, the hair is even stylized to resemble little shells or knots, sometimes colored blue to suggest a transcendental quality. The transition from the old "knot or wave" style to the "snail shell" style represents not just an artistic shift, but a deeper cultural synthesis where faith, artistic expression, and storytelling come together to create enduring symbols. Thus, the evolution of Buddha's hair depiction is more than a question of artistic technique; it is a testament to how sacred narratives grow, adapt, and root themselves in visual culture over millennia.

### Major Implications of the Study

#### The Power of Visual Mythmaking

The study illustrates how visual elements in religious art such as the Buddha's curled hair can give rise to rich layers of myth and interpretation over time, even when those interpretations are not rooted in canonical scripture. This shows how *aesthetic features can evolve into theological symbols*, influencing how faith is understood and practiced.

#### Oral Tradition Shapes Religious Imagination

The emergence of the snail legend highlights the role of *popular folklore and oral storytelling* in shaping religious meaning. Myths like this one reflect local devotional culture and

demonstrate that spiritual truths are often transmitted more effectively through story than doctrine.

### **Spiritual Values Transcend Historical Fact**

Even though the snail legend lacks textual evidence, it reinforces key Buddhist virtues like compassion, self-sacrifice, and mindfulness. This suggests that *the truth of a religious story is not always found in its historical accuracy but in its ethical and spiritual resonance.*

### **Interplay between Art and Faith**

The evolution of Buddha's iconography from symbolic to anthropomorphic to stylized demonstrates how *religious art adapts to cultural contexts.* It also shows that religious images are not static; they are shaped by centuries of devotion, regional influence, and artistic interpretation.

### **Cultural Continuity and Adaptation**

The persistence of the snail legend into modern Buddhist iconography shows how *myth, art, and faith work together to preserve cultural identity.* It suggests that even small narrative details can become powerful vehicles for cultural memory and spiritual continuity.

## **3. CONCLUSION**

The story of the snails on Buddha's head, though not found in ancient Buddhist texts, embodies the spirit of Buddhist devotion and artistic imagination. It reflects how faith traditions evolve not only through scriptures and formal teachings but also through the warmth of folklore, visual expression, and popular memory. While early Buddhist art emphasized symbolic representation and later periods introduced naturalistic human forms, the gradual shift towards stylized spiral curls and the accompanying snail legend illustrate how communities weave narratives around sacred images to make them more relatable and inspiring.

The snail legend also offers profound metaphors: self-sacrifice, protection of spiritual effort, shielding the mind from worldly distractions, and the natural world's reverence for enlightenment. These themes remain as relevant today as they were when the first storyteller looked upon a sculpted Buddha and imagined tiny beings offering their lives in devotion. Critically, the evolution of Buddha's hair depiction also reveals the power of visual art as a bridge between historical tradition and living faith. Each statue, whether ancient or modern, carries within it layers of history, artistic choices, and the silent stories whispered by generations of admirers. It reminds us that in spiritual traditions, truth is not confined only to facts; it also lives in the values, lessons, and inspirations that stories even mythical ones can transmit. In honoring both the historical development and the enduring legend of the snails, we recognize the profound human need to find meaning, beauty, and reverence in the journey toward enlightenment. The image of the Buddha, crowned with silent, sacrificing snails, continues to inspire awe a testimony to the timeless power of myth woven through faith and art.

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