Chapter-II
α. Study of Sculpture Art of Sanghol α

The famous city of Pañcanada, Sanghol was an ancient center of cultural and religious faith along with the way Uttarapatha, which once connected Mathura with Takshašila. Sanghol as a Buddhist center along with the cultural route, date back to Asoka the great, who offered civilities like viharas (Monasteries), religious estates (Stupa & Chatiya) for the traders & travelers. Moreover Buddhism came to Pañcanada (Punjab) by this way through Buddha Himself. After Maha parinivarna Buddhism had attained an agreeable command at Sanghol, through Buddhist monks, scholars, saints and philosophers. The social, cultural and political history of Pañcanada revealed the further expansion of Buddhism in north and this history was dedicated to Sanghol centre and names of the rulers were primarily, Asoka, Milinda, Kanishka and Harsha as Buddhist patrons. Above all Emperor Asoka supported Dharmayatra and instituted Dhamma centres (Sangharamas) to popularise Buddhism further over the Uttarapatha in the distant northern part of India. Viharas and stupas were constructed at large scale at Trigarta, but Sanghol remained the center of these immemorial viharas and stupas.

The sacred Stupa at Sanghol primarily took shape near the place where the past four Buddhas sat and strolled. Sanghol as a center of Buddhist sect in Punjab naturally claimed a major part of the Buddhist art and architecture that primarily came

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into existence during the time of Aśokan rule.\textsuperscript{10} Though its antiquity goes back to late Harappan period, that’s why the site of Sanghol had a long artistic artifact history that has been unearthed from the different sites and locations at Sanghol. Earliest examples are of Harappan period (2000 B.C.) and later on followed by the painted gray ware (PGW: First half of the first Millennium B.C.) period and black striped ware (BSW: Between C700 B.C to 200 B.C.) period artifacts. Mound at Sanghol was a major cultural site dominated by Mauryan, Indo-parthian (Saka) and followed by Kushana empire. In other words, the Sanghol seared the rise & fall of different native & foreign dynasties between Mauryan and Gupta period. The Hunas lastly devastated it.\textsuperscript{11}

In between when we converge on Kushana period, the art & architecture of Sanghol goes through a new look and philosophy. Kushana rulers enlarged Sanghol as a city of Buddhist culture, art and architecture after Mauryan empire. Moreover Kushana rulers protected the interest of the local inhabitants in order to provide social uplift and religious dignity.

Hiuen Tsiang who pilgrimaged to Āryāvartā between 629-641 A.D. reiterated the grace of Sanghol (She-to-t’u-lu = Śatadru). He talked about its culture & surroundings, its flora and agro producing fertile land.\textsuperscript{12} He honoured its social richness even after its fall in the hands of Huns. He stated about the Buddhist faith of local inhabitants & about the monasteries that were constructed around the Mahastupa.\textsuperscript{13} It means before his visit, Sanghol art & architecture had passed through a well-instituted Kushana Phase. Now it is clear that as soon as Kushana rulers dominated the Pañcanada and marched towards Mathura, they, more & more, came under the influence of Buddhism. Kanishka the great followed the spirit of Aśoka’s thought & philosophy for Buddhism.\textsuperscript{14}

Kushāna rulers like Kanishka patronized Buddhist concept throughout northern part of India along the Uttarapatha, and paid equal respect to the Greek,
Iranian and Zoroastrian along with the Indian deities. The habitational area of Sanghol was decked vastly with art of sculpture and monastic formation along with the reestablishment of the old one designed during Mauryan era. Above all Kushana ruler established the Mathura aesthetic in Sanghol art & architecture after the fourth Buddhist council that was held in Trigarta of Pañcanada under the concept of Tripitaka commentaries of Sarvastivadins. Imagery of Buddhist philosophy got expression & form in all the fine arts at Pañcanada. The art & architecture of Sanghol was decorated with Mathura Ionic concept but it design & forms was exclusively meant for Sanghol. The Dharmachakra Stupa was initially made by Aśoka in the IIIrd cent B.C. But articulately was again established & decorated with stone sculptures of Indian thought and style, during the time period of Kanîshka the great (1st cent A.D.) along with Maha vihara. During the Aśoka period Buddhist people adored Buddhist symbols only instead of statues of Lord Buddha.

As Buddhist philosophy & thought marched towards Sanghol & Takshaśila, the Dharmachakra Stupa enjoyed a remarkable position on the great route Uttarapatha that connected Mathura and Gandhara. In the pretext of Indianness, the philosophy of Image and humanisation of Lord, gained momentum at Sanghol & Mathura, which moreover revealed a remarkable plastic quality. During the Kushana period the skill of figure making and carving the sculpture, on the whole, not only was meaningful but also truly Indian in its appearance.

No doubt there is a combined display of Hellenistic Gandharan art and provincial Mathura school of sculptural art. When we carefully look into the sculptural finds of Sanghol, we can find authentic proof about the concept of Greco-Roman Buddhist imagery that was associated with physical beauty, which had travelled from Takshaśila (Gandharan Aesthetic) and was seen at Sanghol. Later on it move towards Mathura when we see emergence of Gandharan effects in the second century A.D. At the same time Sanghol art is purely Buddhististic philosophical imagery

15 Sharma, G.B. (1986)., Coins, Seals & Sealings from Sanghol, Chandigarh, Deptt. of Cultural, Affairs, Archaeology and Museum (Punjab), P. 17.
20 Lal, Angane (Dr.), (1968), Sanskrit Bodha Sahitiya Main Bhartiya Jiwan, (1st Century to 3rd Century A.D), Lucknow, Kailash Prakashan, P. 132.
that had attained a remarkable expression and it has traveled from Mathura school of Kushana art through Uttarapatha. Gandharan (Greco-Roman) sculptural art neither influenced the Sanghol art concept nor was imitated by the local craftsmen (artists) those who designed terracotta art at Sanghol. Though we have examples of Gandharan art in major & minor form from Sanghol site. Because at Sanghol, Mathura elements attained importance with the social and cultural concept of Buddhist thought and philosophy along with the purely Indian concept of fertility and rain magic concept\(^{22}\) Above all features of Indian Buddhist art predominantly existed at Sanghol to establish auspicious concept of Mathura Kushana figurative art.

Sculptural art of Sanghol mainly was concerned with the cultivation of beauty, both in spiritual and physical, through the forms & thought that are in physical medium such as stone & terracotta. The physical objectivity of Sanghol art becomes symbolic by virtue, which brings out an aesthetic pleasure in the Indian ideology. Here spiritual as well as physical world is transformed into the living peerless beauty that leads towards an endless experience of Rasa. That's why images of Sanghol sculptural art cultured beauty as a supreme social and religious cult. It is certainly related to the popular passion for beautiful forms. Kalidasa put it as an ideal beauty and complies it with in the area of art and life.

Sanghol art represents a great law of equation Yathā = Tathā.\(^{23}\) Yathā is the visible reality related to multiplicity and assortment. Tathā means the representation of yathā. Both have infinite beauty, power of physical grace, spiritual thought of fullness and supreme reality i.e Purana Rūpa.\(^{24}\) Purana Rūpa means Arūpa; the supreme form of art is the precise form of supreme assumption.\(^{25}\) This way form at Sanghol comprises the vairūpya-the embodiment appearance of the human form in its severe style. For the first time plastic qualities in form were initiated by the Kushana artists that are more natural and rhythmic as compared to Mauryan stand still imagery.\(^{26}\)

No doubt Sanghol, along the Uttarapatha was an enter port where things and thought were openly exchanged towards both Gandhara and Mathura\(^ {27}\). It functioned


as a junction to embrace cultural thoughts and philosophy of Buddhism. Behind this figurative physical concept & perception, Sarvastivadin's philosophy plays a vital role at Sanghol. It was the expansion of Mathura Buddhist thought.  

As soon as Kushana rulers spread their supremacy over Uttarapatha, they established their own city state culture and Buddhist thought, right from Gandhara (Takshasila) to Punjab and from Punjab to Mathura. Kushana ruler became the forerunner of the Sarvastivadin's thought, philosophy and physical form, under their patronage. Kushana not only became the patron of Buddhism in particular, but equally honoured Hindu, Greek and Zoroastrian religion in their geographical periphery. Most important feature that archaeologists discovered after, Śri Madho Swarup vats is the findings from religious estates of Sanghol, which are the sculptures buried in a huge pit. This pit area exactly falls in between The Maha Dharma Chakra Stupa (Stupa#I) and Mahavihara (Monastery) complexes. (Traced from trench No., cx2xxcx3 at 11.45 A.M. in the month of Feb. 1985). Sanghol archaeological site has another Stupa, near Maha Dharmachakra Stupa, that is a small one, both in plan & its height and it was constructed near the Kushana period habitable area. It is known as Stupa No.-II.

The discovery of 119 sculptures is of Vedika stambha (Railing) of the main Stupa, usually called Stupa No-I, by the Archaeological Department. Both Stupas are away from each other by about 600 meters distance. So far the form of Stupa is concerned, both are the fine example of masonry art with ritualistic assumptions in their plan and formation.

These Stupas were entirely planned and built with burnt bricks and designed in elongated or cylindrical form (against this analogy is the fact that early Stupas were always hemispherical). Stupa at Sanghol might be concerned with the conversion of Kanishka to Buddhism. The construction of a Stupa along with monastery might have been executed in the praise of his faith in Buddhism. No doubt Stupa's basic formation was concerned with Mauryan era and result of pilgrimage of piety, that later on was decorated with beautiful sculptural art under Kushana ruler-Kanishka.

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30 Warder, A.K. (1970), Indian Buddhism, Delhi, Moti Lal Banransi Dass, P. 345..
31 Buddha Head, he forwarded to central Museum Lahore, which is collected from Mahasha Krishan Dev Sharma of Sanghol in the year 1933. In: Sharma, G.B. (1986), Coins, Seals & Sealings from Sanghol, Chandigarh, Deptt. of Cultural Affairs, Archaeology and Museum (Punjab), P. 1. Pl. II.
Buddhist complex at Sanghol was decorated with beautiful art of sculpture that is another land mark of Kushana perception with the auspicious origin of artistic merit in the Triratna philosophy of moksha i.e. three Jewels, The Buddha, the Dharma and the Samgha.34

Kushana sculptures belong to Indian ideology, the one example of which is Chakra Dhwaja (Dawaja = Banner) pillar that is present between the Stupa Vedika traced alike Mathura archaeological site of Kushana period. Out of 119 findings 117 sculptures are traced out and all these findings are connected with Mathura idiom of Kushana period. Two sculptures are traced near Stupa No. II. All these sculptures have been meticulously carved out of spotted red Sikri sandstone of Mathura origin35 date back to the late circa first century A.D. to second century A.D.

When we peep into the subject matter of these sculptures commonly represented on the Vedika (Railing pillars), we can enjoy Royal Devotee, Bodhisattva or Buddhist monks, Śalabhadhājas, Dohad scenes, Mother & child, Ladies in pastime mood. Yakshinies, Prasadhiyas, Bacchanal scenes, Ladies with garland & bouquet, Nayikas etc., in different moods and multiple actions. These sculptural forms are symbolic conceptions and abridged version of Jataka tales. Many of the concepts, we go through in the literature we can see, are well-illustrated here, with multifaceted physical and spiritual female beauty.

Sanghol sculptural art is remarkably interpreted in the verses of Kalidasa as we can read about the female beauty & grace in his literature.36 These sculptures significantly interpreted their likeness towards artifacts of Mathura Kushana School of art & other centers of Mathura idiom such as Gobindnagar, Sonkh, Kankali mound & Katrā mound. All these images are the real meaningful physical language that is carved into stone railing pillars, to interpret the spiritual realities. The carving of railing pillars art is neither low relief nor complete round, but each pillar form is well contoured and expressed in meaningful high relief. That's why we can enjoy each image apparently in its iconographical detail & features. These sculptures are primarily, interpretation of a single figure concept. When we study the same that an image depict the conceptual truth in its form, in its contours and in its ideological pose

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& poise. The figures of the Vedika (railing pillars) reveal the superb decorative fitness along with pungent scene of the supreme beauty of human body. Pillar reliefs usually synchronies the contemporary descriptive elements to interpret the thought more clear and meaningful

These sculptures are of equal size and structure because of Vedika shape and height, and at the same subject matter included the practice of the Buddhist philosophy i.e. Dhamma. Here concept can be enjoyed independently or from the Jatakas and Sutras in meticulous detail, though figure is single to interpret the visual. We can enjoy the grace of female images among all Vedika pillars under the various subjects. These images are the interpretation of the female fertility along with symbolic concepts like Puranaghata, Mirror, Parrot, Garland, musical instrument and Lotus bunch (bouquet). 37

Sanghol sculptures are the expression of Buddha's attitude towards women, when He offered the Dhamma to both i.e. men & women 38 because "He" never doubted about the capacity of women in Dhamma. 39 After the fourth Buddhist council, monks and philosopher of the Sarvastivadin School spread Buddhist treatises in a universal language, which we can enjoy among these Mahastupa Vedika forms, as emblem of figure worship. 40 The main discourse of the images, ethical or spiritual, was of the plastic quality. All these images are the creation of a native and prolific perception, not to say a weird fantasy. The concept of nature is respected only in the pretext of its relation with human well being. It means it is the personification of nature. Yakshinis or Yakshi images are the tree-associated images 41 and their worship was prevailing in Sanghol. The worship concept of Yakshi (and Yaksha) is illustrated at a huge level at Sanghol, a persistence of Pre-Aryan & Mauryan religious faith.

Many times these Yakshinis appear to entice folk and their form, graceful like Apsarās (Achchharā) to motivate them, because these Apsarās, the super human female spirits were regarded as supreme beauty and physical enhancement. Folk like those of Rājasika nature worship images of the vrikṣakās 42 (Yakshinis & Yakshas). It

40 Lal, Angane (Dr.), (1968), Sanskrit Bodha Sahitya Main Bhartiya Jwan – 1st Century to 11th Century A.D., Lucknow, Kailash Parkashan., P. 133.
is an interesting aspect there prevailed a common practice among the folks of Sanghol to respect and worship Stupa as Buddha and it's sculptured art as symbolic world of Kubera- the Digpal of North.  

The dating of Sanghol Vedika sculptures is not a matter of uncertainly, because all these images are of Kushana era. Buddhist art of Kanishka (Kushana) period approx 1st century A.D. to 1nd century A.D. with artistic manifesto of Mathura brings forth the time span of the said subject matter. It exemplifies a direct development of the earlier Indian art of Bharhut and Sanchi.

Its own peculiar features as compared to Mauryan art characterize the Kushana art of Sanghol. Art of Mauryan and Sunga period was larger & interpreted in sandstone with relief carving outlook, though it was well decorated with matchless shining polish. But here at Sanghol all the sculptures are of high relief and carved out of spotted Red Sikri (Rūp Bās) sandstone. All images are well rendered & finished without any polish. The rendering of the images is so fine that each image interprets its beauty in itself.

Among the male images, the head of standing male image is covered with spiral locks and supports the folds of the robe. Outlook wise the elbow of the figure, usually at a distance from the body and their masculine look, mainly prominent with their round chest. The robe of the image leaves the right shoulder bare, to expose the roundness of the flesh of the shoulder minutely. The robe of the male figures is designed with schematic folds and executed as per the prescriptions in the Pali canon. In another words the robe appears alike wet drapery. The features and expressions are eloquent and exhibit spiritual energy, rather than action in repose. There is no sign of nimbus, not be a popular sign among Buddhist imagery, transported from Mathura to Sanghol. The standing male figure from Sanghol is identical statue in style with the donor Bodhisattva statue from Mathura, dated in the time period of Kanishka. It might be guised image of Bodhisattva in secular costume, holding a garland in his raised right hand. It might be connected with the Dipankar (Legend) folklore (myth). But certain royal images have headdress with similar fashion compare to the Mathura.

Lal, Angane (Dr.), (1968), Sanskrit Bodha Sahitya Main Bhartiya Jiwan – 1st Century to 11rd Century A.D., Lucknow, Kailash Parkashan., P. 137
45 Nimbus: Coomaraswamy, Ananda K., (1965), History of Indian and Indonesian Art, New York, Dover Publication Inc., P. 64.
46 Dipankar legend: Coomaraswamy, Ananda K., (1965), History of Indian and Indonesian Art, New York, Dover Publication Inc., P. 64.
images. It is product of Indian concept that is related with the style of the Pre-
Kushana Yaksha forms.

Furthermore it is evident from the sculptures of Sanghol that they had been
created at Mathura and is free from Gandharan, Greco-Roman influence. Moreover
during Kushana period, Indian Buddhist imagery was transported to many other
sacred Buddhist places from Mathura.\(^{47}\) It largely happened during the time of
Kaniśka's rule. That's why Sanghol art belongs to the prime time of Kushana art of
Mathura idiom by virtue of its material & thought that traveled to Central Asia\(^{48}\)
through Uttarapatha. The traces of Mathura idiom art style fragments traced from
Takshaśila justify the above said matter. Next later Kushana style artifacts also
authenticate the transportation of material & forms. The Mathura sculptors didn't have
an orthodox approach towards the imagery & Buddhist formation, because they had
no bias concept against a foreign style & form. Moreover while interpreting the
Buddhist concept stylistic form, they made use of their own forms.\(^{49}\) That's why
Mathura enigma largely influenced Buddhist art centers throughout (Kanishka period)
the Kushana era in Pañcanada. Sanghol art pieces are of their own style & form, free
from Greco-Roman Mathura influence as well.

Buddhist concept & philosophy have been inscribed & composed
simultaneously in response of the growth of the Buddhist Sarvastivadin sect at
Mathura and Sanghol at the same time. All sculptures closely bonds to the active
Kushana influence as a style, with Indianess while represented and designed form in
high relief on the front side of the Stupa railing pillars (Vedika). The backside of the
same railing pillars has been designed with Lotuses in medallion shape as symbol of
the earth (Padmasarovar) as Lotus\(^{50}\) shape is of the Mt. Meru (region).

The great majority of the remaining sculptural figures are female. The basic
characteristic of the images is not of their physical appearance i.e. nakedness instead
of the veil concept of dress, masterly assumed by the sculptors. Above all, these
images are associated with trees and descendent of the Yakshinis i.e. Vriksakās of

\(^{47}\) Coomaraswamy, Ananda K., (1965), History of Indian and Indonesian Art, New York, Dover Publication
Inc., P. 59.

\(^{48}\) Coomaraswamy, Ananda K., (1965), History of Indian and Indonesian Art, New York, Dover Publication
Inc., P.60.n.l.; Grunwedel, Albert., (1974), Buddhist Art in India, (Reprint), Varanasi, Bhartiya Publishing
House., P. 3.

\(^{49}\) Coomaraswamy, Ananda K., (1965), History of Indian and Indonesian Art, New York, Dover Publication
Inc., P.60.

\(^{50}\) Sircar, D.C., (1967), Cosmography and Geography in Early Indian Literature, Calcutta, Indian Studies Past &
Present., P. 37.
earlier period (Mauryan era). They are regarded as auspicious symbols of fertility.\textsuperscript{51} It is the concept of personification of nature through Śalabhañjikas. They are super spiritual serene female images i.e. Yakshis (Yakshinis) usually assumed as Devatas (Devi = Vrksakās) Mother Goddess, Nymphs and Dryads (Vanā Devi). Above all she was always respected as favourite symbol of fertility, derived from popular folk beliefs. Even today tree worship is prevalent and considered as symbol of fertility. It is a unique concept of personification of nature.

It is indeed, the same concept with a single female image that has been represented in Sanghol art without erotic connotations. Here one can enjoy natural female imagery with perceptual motif of Śalabhañjic.

The Śalabhañjic concept & motif expressed with serene openness along with physical expression and dress transparency is perhaps attained from the early terracotta images. Yakshini concept was once worshipped throughout the northwest India-Pañcanada. It is the concept of abundance of nature that expresses the basic purity of perfect female and its form. The symbolic concept of worship through Yakshini symbols is more near to Hindu law that we look at woman as a pure symbol with all her physical appearance. That's why her body is pious as the temple (Pagoda) of God (Lord).\textsuperscript{52} She (Yakshi or Devi-Vrksāka) as an emblem stands for the Holy symbol of the lord,\textsuperscript{53} because it engenders the profound thought of man.\textsuperscript{54}

It is a religious, social as well as spiritual theme that has psychological fertility symbolic power and it has all the time preserved the universal reality to aid the spiritual exercise. Moreover it is evident that the concept & cult of Yakshi (Yakshini) and Śalabhañjika continued to flourish in the Kushana period and received highest honour as the spiritual imagery of Stupa at the Sanghol. Here the said fact is representing the image of woman as apsaras that has been delineated as Mayadevi and Śri Laksmi. She might be described as the possible motif of the Purnaghatra - a spiritual symbol of "Abundance".\textsuperscript{55} We can easily go through the concept of abundance - a philosophical thought & conceptual image of Nymph inscribed on the railing pillar (Vedika) represent the image of "Mother", Mother & Child, Mayadevi as

\begin{itemize}
\item \textsuperscript{51} Fertility: Coomaraswamy, Ananda K., (1965), History of Indian and Indonesian Art, New York, Dover Publication Inc., P. 64.
\item \textsuperscript{52} Lady as Pagoda: Swami Tattwananda., (n.d.), Vaiśnava Sects Śaiva sects Mother worship, Calcutta, Nirmalendu Bikash sen Gupta., P. 12.
\item \textsuperscript{53} Symbol of Lord: Swami Tattwananda., (n.d.), Vaiśnava Sects Śaiva sects Mother worship, Calcutta, Nirmalendu Bikash sen Gupta., P. 8.
\item \textsuperscript{54} Man: Swami Tattwananda., (n.d.), Vaiśnava Sects Śaiva sects Mother worship, Calcutta, Nirmalendu Bikash sen Gupta., P. 22.
\item \textsuperscript{55} Abundance: Das, Abaras chandra., (1971), Rigvedic India, New Delhi, Moti Lal Banarasi Das., P. 139.; Agrawala, V.S., (1965), Studies in Indian art, Varnans, Vishwavidyalaya Prakashan., P. 43.,
\end{itemize}
Śalābhānjika from Sanghol. It is the vision that traveled from Mathura toward Pañcananda (Punjab) and toward Central Asia.56

Śalābhānjika, Yakshi, Dohad are not only the conceptual female images carved on the Stupa Vedika (Railing Pillars), but also we have some other figures, those are of mortal women along with the social themes i.e. toilet scene (Prasadhika). Here the image is more sensual & has been represented with physical grandeur and expression. It shows that woman in all aspects of social life was honoured in our society and it has been described in Ashtadhīyā of Panini.57 It can be enjoyed in the sculptural forms at Sanghol Stupa Vedika.

Panini also refers her as female mendicant and expresses her movement in society, that's why the female images of Sanghol are more vital in expression of grace and youth. Panini called such youthful females in their prime time as "Kumari" or "Kanyā".58

The image of Mother & Child from Sanghol Stupa Vedika has been interpreted as Jayā (Mother) in Aśhtādhyayi. Panini considered lady as an ideal concept of Motherhood. He also honour Mother who is blessed with a son, as Bhādra Mātūra59 as Buddhist Madonna,60 the sacred motif we can enjoy in Sanghol art. Here mother is in deep feeling with her child and she forgets everything around her. One of the Vedika images of Mother is offering milkful breasts to her child & proves herself as protector of nature who preserves the fact of fertility,61 as a Devi of good fortune and plenty. It is a considerable thought of Hāriti that got expression in Sanghol art. She is the considerable consort of Kubera, known as Pañcīka (Buddhist concept) in Indian form, so simple but meaningful as well. The image shows the Mother in her expression as Hāriti,62 a patron of family concept, and protector (Goddess) of infants.63 She is designed and fashioned as Yakshi in the Buddhist philosophy. Here she is honoured (named) as Abhirati i.e. pleasure, attachment & devotion.64

60 Coomaraswamy, Ananda K., (1965), History of Indian and Indonesian Art, New York, Dover Publication Inc., P. 61.
63 It is interpreted in the Buddhist legend that Hāriti was converted by the Lord Buddha himself and she immediately gave up her natural attitude of merciless ferocity. She moved by the Buddha's doctrine of compassion, and in keeping with the paramount Buddhist ethical commandment of "Ahimīsa" - not to injure any Living being. She became a tutelary deity of children-A Madonna like being. In: Zimmer, Heinrich,
Sanghol centre has also recorded beautiful mortal nymphs, a female model depicting social & cultural expression through pastime. Actually females also pursued such cultural occupation in society, when they took part in the popular sports of that time. Panini talked about such incident as Prāchya Kridā (Games of the East). At the same time we can see these games usually known as Prāchya Kridā in the sculptural form at Sanghol Maha Stupa Vedika of Udiya region. Panini has exemplified Śalabhaṅjika as a pastime feature, though its spiritual sanctity is defined with the nativity of Buddha at the same time. Both concepts are portrayed here at Vedika stambha. The Jatakas also narrate these religious concepts and pastime occupation as a part of Ugyāna Kaki Kam. In the above said factor Panini talk about such as Aśoka-Pushpa-Prachāyikā i.e collecting of the Aśoka tree flowers, during the bloom period that we can see among Sanghol sculptural art.

Sanghol images have another beautiful interpretation of female warrior along with image of Nāti. Female with sword at the same shows a playful mood of a sword player i.e. fencing of that era. Panini mentioned such female characters as Śaktiki, who gained excellence in the wielding of lance (sword). The image of Nāti, who is playing with a pot over her elbow. Thought is simple in expression but by virtue of its form, physical expression of Nāti is more rhythmic & playful and at the same time her total concentration is in the play & balance. She is also known as īṣṇikā (bZ[kfkd]). Such expressive play of body can be seen in the images of languorous lady-lady playing harmonica along with Lotus bearer Yakshi. These images are assumed as

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portraits of contemporary folks. Because these images are fashioned not only by their styled individuality but also by the expression of their iconographic significance.

Furthermore among social imagery we can enjoy the form of Bacchanal scene with sensuous expression of a lady image. She enjoyed the Mareya or Kapiśayan (Drink), usually was prohibited among Buddhist folk. Such images over here interpreting the contemporary society as well as to keep the folk away from such playful life.

Another group of male & female images can also be seen, holding well-knitted scented garland and Lotus bouquet in their right hand, while they keep their left hand over their hip. Such examples are of early period, traced from Mathura Kushana era. These images on the one hand interpreting Aśoka-Puṣhpa-Prachāyika (Garnering-Gathering of Aśoka tree flowers in bloom) and another concept is related to Buddha, when Tathagat visited Lumbani, the garden of Anāthapindic (Ki-Ku-to), where people of Śravasti were playing with flowers on the eve of Śālabhaṇjika utsav (Festival). The charming personality of male & female figure is in the comparison with the beauty of their expression. The beauty of the flowers enhances the grace of human figures in spiritual manner. As a spiritual art of a common folk holding a bunch of flowers (Garland/Bouquet) in the right hand in the honour of lord Buddha. It might be related with the Dipankar Jataka. It is also said that those who visit Stupa & Sangarama, for worship must carry flowers as offering to Lord in respect.

The Chauribearer lady and male images are another feature of the Sanghol Vedika sculpture in the above-mentioned chain of flower & bouquet holding images. These images are serene and in Abhang-Sambahanga mudra (Pose). These images are near to the style of Sonkh images traced of Mathura idiom of Kushana time

Here is a horizontal bar (Architrave) from Sanghol Stupa gateway (Torana), having the images of worshipper, who are carrying flower bouquet in the Honour of Lord (Buddha) whose presence we can see in the form of white Elephant & Horse. The importance of such Heenyan metaphors remained in use during Kushana period, though it was a long practice date back to Asokan time.\(^2\) Backside of the same architrave has the image of seated Buddha or Nanda near to a Pipal tree. In the same panel a beautiful lady sitting on a royal chair and female attendants are standing beside her. If we look at the seated image of meditative male,\(^3\) we cannot see any sign of Nimbus. It means the architrave expressed the episode of Sondra Nand, when Nanda left worldly affair after conversion to Buddhism and started his motivated religious life.\(^4\) The total view is remarkable because of its grandeur and architectural beauty. The total episode is well delineated in its social and religious thought.

In the social concept of Sanghol images we can see another feature of private life i.e. known as "Udak kridā" means Jalavihara or "Salil kridā". There is another image of a lady drying her hair (Sadyah Snāta). She is in her full bloom of youth and a sweet delicate form of hamsa (Swan) has balanced itself beside her left foot. It is enjoying water drop from the tip of her wet tresses in its beak.\(^5\) The image is delicate & beautiful in physical grace. Paribhoga Yakshi images of Sanghol have another feature that expresses social aspect & living. It is full of unique eroticism and inspiring beauty. It is the real elegant figure of female beauty having all those features that one can feel about life brimmed with uncontrollable passion. The mirror (Darpan) in their hand enhances their physical expression, gesture and movements of their contours. It is the symbol of physical desire of a perfect woman.

In the same manner Yakshi image who is putting on a necklace "Śringāra Rājadāna loudly talk about worldly affairs, which sets the beauty, smoothness and roundness of her physical grace. Enhancement of physical contours represents a clear Indian style that also constitutes all the earmarks of Kushana Mathura, iconography.

Finally the Yakshi form with such expressions has been exemplified in descriptive texts of classical literature. Among social subjects one of the Vedika

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\(^{83}\) Chaudhury, Surya Narayan (ed.), (v.s. 2026), Sondra Nand of Āśva Ghośa, IIInd edi., Delhi, Moti Lal Banarasi Dass, Canto., 11.1., P. 136., 17.3. P. 225.

\(^{84}\) Chaudhury, Surya Narayan (ed.), (v.s. 2026), Sondra Nand of Āśva Ghośa, IIIrd edi., Delhi, Moti Lal Banarasi Dass, Canto., 10.59, P. 134.

image is of artistic beauty and iconographical importance, which it is highly naturalistic, and expressing the wit & humour on the part of the creator (Sculptor), who summarized the Mahaumagga Jataka, through a well dressed nymph who is in love with an aged person carrying (a tall young lady) her along the forest path. It is a May - December relation that creates humour. It is a unique example of Jataka tales among Stupa Vedika art of Sanghol. (Internet-3.18.2007 Ars.) No doubt that all such social images are the further expression of Kushana imagery and truly of contemporary society, having taste for rich aesthetic pleasure in a realistic attitude. All subjects are illuminated with a feeling of emotion through an appropriate imagery that produces a special kind of rasa (Joy) that we can enjoy parallel to the spiritual subject matter. Though the images are of Kushana era, having Mathura idiom but are specifically designed for and appear only at Sanghol, with new feelings & grace.

Yakshi images are either standing over a crouching dwarf Yaksha, Makara with fish tail, pedestal with flowers or on a royal folded cushion that grace their physical beauty up to spiritual enhancement.

The upper part of Yakshi images of Sanghol Vedika stambha has correlated the significant part of the main episode that we can enjoy, when we go through the main conceptual image of Vedika. We can see the upper part of Vedika as extension of the episode that creators wish to interpret. All these images of upper part usually male & female carved behind the railing (Vedika type) of a balcony above the main imagery, give us the thought & visual reality of the main subject. Sometime images are felt as of free expression of social life. But many a time these images are virtually keeping in touch with main image and enhance the total visual reality & expression.

The female images are recognized as symbol of a vrikšaka or as an expression of her social position. She is the motif of Mahamāya - Śri Lakṣmī, Putrak Bhalbhā, Paribhogika, Sangeet Magna, Nāti, Upāsika, Šalabhañjikas, as well as form of Indian concept & philosophy.

Kushana period architectural out put is the major factor to emanating such exemplary characters. All these images are a further denotation of Kubera's world-Dighupal to north and adorable emblems of the Buddha and Bodhisattva as well.

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89 Lal, Angane (Dr.), (1968), Sanskriti Bodha Sahitya Main Bhartiya Jiwan, (1st Century to 3rd Century A.D), Lucknow, Kailash Prakashan., (Mahavastu, Vol-II. 309.7. 13-14.), P. 120.
Sanghol imagery is attributed to Sarvastivadin Buddhist philosophy that was prevalent on the Uttarapatha from Mathura to Gandhara. Sarvastivadin knew it very well that local folk are concerned to Buddha, but not at the cost of Kubera's philosophical images of Yaksha & Yakshis.\(^90\) That’s why Kushana Imagery holds dear to beautiful female symbols of nature spirit.

Kubera is the representative of Yaksha concept and was worshipped in the north of Āryāvarta (India).\(^91\) It interprets certain aspects of early Indian religion & its bent towards symbolism with deep-rooted faith. During the time period of Kushana era these images constituted their place those who were not Aryan. These are purely Indian by virtue of their presence in society.\(^92\)

Sanghol art imbibes and personifies the forms and rituals of older sect without deforming their spiritual existence. It is comfortable to savour (us=savor) that early Bodhisattva (Yaksha) favoured the present form of Yaksha-Bodhisattva or Royal devotee (Early Buddhist images of chauri bearer are of very much ancestral image of Bodhisattva). Yaksha or Royal male images with chauri are the early examples of Bodhisattva at Sanghol. It is the embracement of date back iconography with time honoured content and form. These images might be depicted as the human forms of sacred spiritual trees. In other words it is the personification of nature at Sanghol. The tree here at Sanghol is treated as Kalpa-vriksha, who is the giver of everything.\(^93\) It represents the source of energy & fulfillment of desire.

The Standing male figure from Sanghol Mahastupa Vedika is identical in type with nobleman of Gobindnagar (Mathura), dated in the time of early Kushana phase.\(^94\) It might be disguised image of Bodhisattva in secular costume holding a garland in the raised right hand and it might be connected with the Dipankar (legend) folklore.\(^95\)

There are few detached head images of Buddha & Bodhisattva. These images are stylistically near to Gandharan-Greco-Roman style and parallel to Mathura imagery at Sanghol. Buddha head image in clay is the finest example of Gandharan

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\(^{91}\) Lal, Angane (Dr.), (1968), Sanskrit Bodha Sahitya Main Bhartiya Jwbn, (1st Century to 3rd Century A.D), Lucknow, Kaislash Prakashan., P. 137.

\(^{92}\) Coomaraswamy, Ananda K., (1965), History of Indian and Indonesian Art, New York, Dover Publication Inc., P. 46.


\(^{94}\) Sharma, R.C.- (1984), Buddhist Art of Mathurā, Delhi, Agam Kala Prakashan, P. 102. PJ 16-17.

style. Either the features or the iconographic signs all are well defined & articulately interpreted in this form. Another broken head of Buddha in stucco from Sanghol is in the further continuation of Gandharan style and material traveled toward Sanghol, Pañcanada. It is the proof that the head image presented by Mr. Madho Sarup Vats to Central Museum, Lahore (Now in Pakistan) was of Buddha. It formed the chain of Greco-Roman objectivity traced from Sanghol. But these images are broken and scanty in number compare to Mahastupa Vedika style imagery at Sanghol. With reference to the Gandharan style Buddha heads, there is another detached head, i.e. early example of Bodhisattva or head of Kushana royal image in the design pattern with Mathura idiom portrait of Kushana rulers. The head bears, the moustaches & a bleak line of smile. His eyes are broad and there is band over his forehead, either of curled hair or of turban.

Uşniśa (ushnishā = coping stone) of Sanghol Mahastupa Vedika is the next Major part having symbolic representation of certain Buddhist forms, those we have seen in Heenyan phase of Buddhism. Hiuen Tsiang while keeping his record of travelogue of Trigarta, he loudly talks about Heenyan (little vehicle) and Mahayana (greater vehicle) sect of Buddhism that we can see at Sanghol (She-to-t'u-lu=Śatadr) Mahastupa Vedika copingstone (Plate-83). These symbols give us the idea to justify its identity as Buddhist Stupa. These auspicious motifs are Swastika, Stupa, Purnaghata, Nagapushpa, Dharmachakra, Srivasta, Triratna Matsya, Pushpasraka, Relic Casket, Turban (Ušnisha), Buddha's alms bowl and Sapaksha Simha. (Winged Lion with garland) designed within the chain design of gawaksha framework. Gawaksha symbolizes the window "Vatayan" that one can look into, the facts of expression inside the Lord's palace. If we carefully look at all previous examples we find no such motif of Heenyan Buddhist sect over the copingstones of Stupa railing. These motifs are the surviving examples of folk and cultural aspect through art.

100 Agrawala, Vasudeva Sharm., (1958), Kadambari-eka Sanskritic Adhayana., Varanasi, Chowkham Vidya Bhawan, Chowk, P. 92.
The plastic quality of Sanghol railing (Vedika) forms along with costing stone (Uśniṣa) design is the part of Stupa architecture apparent with its expressions. Early symbolic motifs are fit to pocket well carved and full of spiritual Buddhist faith & content. Another remarkable feature of copingstone is that among symbolic motifs is the figures holding Lotuses (iknqekfndxkgdknsok) and flower-sticks (iqIqlk[kkjknksok) in their hand.  

All images are protruding out of Gawksha motif or Chaitya motif. It is the conceptual Jataka story presentation with idealistic expression about Buddha's visit to the garden of Anāthapindica. The above said incident is relevant to the of Kanishka's empire that co-insides with the palm days of Buddhist sect of Gandhara. All these prominent symbols are important and storytelling reliefs illuminate (edifying) the Buddhist iconography.

The beauty of the Kushana art of Sanghol can be recognized with the concept of Rose-Lotus flowers (Skt: Kamla, Padma) a divine motivated form that traveled from Gobindnagar (Mathura). Sanghol Vedika-upright pillars (Skt: Stambha., Pali: Thāpa) and Cross Bars (sūchi) are cherished as the major expression of Lotus pedestal and as the spiritual seat of Māyādevi as Lakṣmi. All Lotus Medallions are different from each other in form & design. Lotus motif is immemorial in philosophical concept of divine beings to designate supernatural birth, placed on the top to represent the nativity of Buddha.

The Lotus is an important concept represented on the Sanghol Vedika stambha related with the life of Buddha - His incarnations, nativity and enlightenment i.e. three fold jewel (Triratna) which can't be found anywhere, except in the Lotus = Padma. It seems to edify the enlightenment of lord Buddha's symbol of spiritual development of the Holy. When Siddhartha, attained Buddhahood and touched the earth, there were seven fully bloomed Lotus flowers grown for His first seven steps. That's why Lotus is an auspicious symbol in and around the Stupa, which enhances the spirituality. It means for the sake of the universe and its life, the lord has evidently unfolded into this twin concept Padma Rūpa- Rose Lotus form. At Sanghol it is

102 Agrawala, V.S., (1965), Studies in Indian art, Varmansi, Vishwavidyalaya Prakashan., P. 82.
103 Coomaraswamy, AnandakK., (1965), History of Indian and Indonesian Art, New York, Dover Publication Inc., P. 52.n4.
identical with Māhāmayā or Śri-Lakṣmi counter of the creator, who protect the good and establishment of Dharma.

The Rose Lotus is the emblem of prosperity and good fortune, It is identical more to Indian philosophy with Padmasambhavā (The Lotus born) symbol of the fertility of the earth-earth goddess-Kṣama Devi-who bestows everything.

Sanghol Stūpa Vedika & sūchī Rose-Lotus medallion interpret the beauty of lord Bhuddha as Padmapriya. It is the self-generating power of the earth related to divine physical life force in Mahayana Buddhism. Lotuses of Sanghol Stupa Vedika represent the supreme character and form of the Bodhisattva and the divine Buddha. Rose Lotus medallions are the spiritual form of supreme energy when one has reached the perfection through self-alooofness and self-composure. Sculptors took great interest to interpret the Rose Lotus (Padma) form with precise detail. Every detail and expression of petals is accurately shown with a marvelous symmetrical design. 106

Lotuses on sūchī (Crossbars, Plate-82) and Vedika stambha (Plate-81) (Rear side of Yakshini images) have different number of petals i.e. 8.12.16. It is the vivifying features very much close to Gobind nagar sūchī bar (Cross bar) with Rose-Lotus medallions. There is one suchi bar (Cross bar) with image of Lotus in profile. It is interesting form among all Vedika stambhas and sūchī "Padma Rūpa."

There are some terracotta heads that were date back detached from the main body (form). Terra cotta images from Sanghol of Kushana period are known only by fragment pieces and established by lively stylistic group. These terracotta heads are representing a wonderful quality of realism. These are the portrait figures of royal dignitaries or Bodhisattva, marked with Gandharan hairstyle. An interesting feature of these heads is that they are neither under the Mathura idiom nor under Greco-Roman features. They are total innovation of local artisans of Sanghol under the Royal patronage of Kushana rulers. Among other terracotta portrait imagery, we have a Yakshi head. It is very much near to Vedika Yakshi images. Her smile, forehead, bead and curl design of hairstyle is interpreting her total physical expression.

Further more Sanghol terracotta images are the examples of tenon head, those were usually inserted in the main form, designed separately. At the same time some of the images are examples of clay-moulded form of Kushana style. Sanghol site represents male and female forms and among them we have hand-modeled bodies with moulded faces. A standing female image is straight in expression, that highlights

the feminine qualities like broad hip, heavy breasts. It is close to the stone sculptures of Sanghol. The image is broken but sensually modeled with pliable material like clay. Another straight standing female figure with evident expressions, who is either setting her necklace, just like Yakshi image or her physical charm and gesture shows her busy in fastening her coiffure. She is well dressed and decked with jewellery, but it is broken below the thighs. Some of the images are hand modeled among them a well-designed early Kushana female bust with heavy breasts. It is totally designed with hands. There is a tenon head figure with specific headgears, such as turbans of later period, well modeled and full of expression.

A remarkable image of Kartikeya is with a simple monk like headdress. He is keeping his hand upright with staff in one of his hand and holding something else (not clear in expression) in his another hand.

Animal figurines are another realistic forms of expression and creativity. These are usually counted as facsimile-"Pratikriti" of the original.\(^{107}\) into pliable material like clay and their makers are known as "Lepeyakar".\(^ {108}\) We have the image of Bull with humped back, Buffalo, Tortoise, Dog, Birds etc. Bull is a significant symbol and common to Buddhists and Hindus. It is considered as a deity\(^ {109}\) in Pañcanada.

The seals & sealing from Sanghol consist of many important proofs of cultural and historical expressions. Certain seals are inscribed, as well as they bear the meticulous design in bass relief. The images are relevant to religious context, along with the form of Bull, Elephant and Horse. The ring like impression seals & sealing are more impressive, because these are exhibiting the Greco-Roman themes such as Herakles and Nemon Lion,\(^ {110}\) Greco-Roman Goddess and a couple of Gandharan style forms.

\(^{108}\) Agrawala, Vasudeva Sharn., (1953), Harshacharita-eka Sanskritic Adhayaana., Patna, Bihar Rashtriya Bhasha Parishadh., P. 142.; Agrawala, Vasudeva Sharn., (1958), Kadambari-eka Sanskritic Adhayaana., Varanasi, Chowkhana Vidya Bhawan, Chowk, P. 92.; Pathaka, Pt. Jagannath., (1964), Harsha Charita of Bana Bhatta, IInd ed., Varanasi, Chowkhana Vidya Bhawan, Chowk., Ch-II (\(i\)\(q\)\(L\)\(r\)\(d\)\(e\)\(Z\) k\(k\) a \(i\)\(t\)\(F\)\(k\)\(Z\)\(o\)\(x\)z\(x\)g\(k\)), P. 133.
\(^{109}\) Coomaraswamy, Ananda K., (1965), History of Indian and Indonesian Art, New York, Dover Publication Inc., P. 49.
A Terracotta bull sealing with Brahm inscription, read as "Nandipurasya" from Sanghol is of later period. 111 Ivory and metal seals from Sanghol has exhibited, legends in Kharoshthi & Brahm inscription usually all refers the rulers name.

Little sealings are concerned to Buddhist symbols, such as "Buddha's footprint"- Charankamal. 112 Most expressive terracotta sealing that bears the image of an "Elephant trampling a lion" 113 is a remarkable presentation of figurative expression & vitality. Sanghol's artists had attained perfection in presenting the animal forms in beautiful manner.

Terracotta sealing with Stupa and Buddha in Bhu-sparsha mudra are another feature of the Sanghol minor art. There are the sealings with an inscription relevant to Buddhist Legends. 114 These seals record the Sanghol history, its cultural and trade relation with other centers located on the way "Uttarapatha" 115

During Kushana rule Sanghol as a city state of Buddhist faith bounced to flourish into a social, cultural and generous artistic centre. It is well noticed by Huen-Tsiang during his visit, even after the fall of Kushana empire in north, 116 as a country of abundance and Buddhist faith. Sanghol art reflects a considerable harmony in the religious, cultural & harmony in the religious, cultural and artistic concepts. One can go through all the formative stages, their iconography and symbolic forms in the history of Indian art, on the route from Mathura towards Central Asia via Sanghol through Uttarapatha.