Chapter - V

\[ \alpha \text{ Finding and Applied Value of Research } \alpha \]

Sanghol covered a vast area as a group of mounds\(^1\), usually known as Uchāpind, which is regarded as She-To-T'u-Lu (Śatadru) by Hiuen Tsiang in his Book-IV of Si-Yu-Ki.\(^2\)

The site flourished under the Mauryan, Indo-Parthian, Śunga after an evidence of Late Harappan and painted gray ware culture (GWC). Eventually when Sanghol was conquered by Vima Kardphisis, it was joined to the Kushana rule. Hence Sanghol emerged as the new center of aesthetically rich art and architecture. Here under the rule of Kushana Empire, aesthetic endeavor started in high esteem and became responsible for an art movement. Before the Kushana supremacy, during Mauryan era Buddhist concept in the religious art and all the other traditional motifs of Indian art and architecture were made to harmonise with the new ideology.

The aesthetically rich architectural form existing till present time is the Stupa of Sanghol, which has been stated in Hiuen Tsiang's record, as Stupa of Aśoka Rāja\(^3\) was originally a sacred mound. By the Kushana's time it had been transformed into a sacred shrine. A beautifully carved cover of the relic box from the site bears an inscription as "Upāsakasa Ayabhadrasa"\(^4\) (Kharoshthi: Language of the 1\(^{st}\) Century B.C. to 1\(^{st}\) Century A.D.). During Kushana rule Vima Kadphises succeeded by Kanishka (Kaniska), employed a large number of Kushana, Śakas and Greeks in administration of the country.\(^5\) Even though Kanishka had become an ardent Buddhist and built many Buddhist monuments and Stupas as a wonder of the world.\(^6\)

There are many Stupas here, near Dharmachakra Mahastupa of Sanghol (Layout plan Drawing). From the core of another Stupa, a human tooth, ashes

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1 "Sanghol and its adjacent villages are of the Kushana period mounds e.g. East side - Dhiyanu Majra.; West side - Suhavi, Buraj, Lohar Majra, Todarpur, Batham.; North side - Kalewal.; South side – Panchan." In: Ghuman, Kapur Singh et al (ed.), 1980, Sanghol, Patiala, Language Department (Punjab), P.19
5 Kumar, Baldev., (1973), the Early Kuśanas, New Delhi, Sterling Publishing (P) Ltd. P. 109.
6 Kumar, Baldev., (1973), the Early Kuśanas, New Delhi, Sterling Publishing (P) Ltd. P. 110.
and bones were recovered along with the lower portion of the above mentioned inscribed relic casket. The present finding indicates that the casket (Plate-5) belonged to an Upāsaka named Āryabhadra or Bhadra-The noble one. It reaffirms the fact that Sanghol art and architecture gained momentum during the time period of Kanishka's reign. Another conceptual finding is of the wheel shaped cylindrical structure, which was contained in Stupa form, has the subject of the "Dharmachakra". The Stupa is the earliest known example of Buddhist iconography (Plate-6), because in the early Buddhist art the blessed one-The Buddha Himself is never shown. Moreover it is not Śakyamuni Buddha, who is worshipped in the stupa, but it is the concept of Buddha that is worshipped/venerated. In this way Dharmachakra concept is ineffable with Dharmakāya the manifestation of a Buddha on earth, which was first known as Rūpakāya, the body of physical form. Later on the same was considered as Nirmāna kāya, a created body (Stupa) or manifested body (Dharmachakra). Here the same iconographical sign is seen symbolizing the Dharmachakra stupa, which looks like a wheel.

It is the remarkable outgrowth of Kushana period art over the set mud mound pattern of Mauryan stupa. Among the wheel shaped structure of northern India, Sanghol stupa form and its plan is more meaningful and delineated with higher stature of the casual body perfected at the end of the life cycle. Its applied value is marked on the higher mental plane (air) above the lower nature (earth).

In the northern part, the concept of wheel shaped stupa pattern was applied to those situated on the Uttarapatha route. Because the Stupa of Kankali Mound (Mathura), Mahastupa at Sanghol (Punjab), Dharmarajika stupa Taxila (Gandhara), Fil-Khana Stupa of Jalalabad and Stupa of Shah ji ki Dheri are all having the wheel shaped pattern. Compared to their plan, Sanghol Stupa is of higher landmark in case of its designing and conceptual philosophy, and it really depicts the wheel pattern to commemorate the Dharmachakra concept.

Further architectural purpose and main concept behind creating a mound was to show the dwelling place of Lord. The Vedic and post Vedic philosophy, which defines the stages of time and space is another conceptual finding, out of wheel shaped Stupa of Sanghol of Kanishka's period.\(^1\) The stupas from Sanghol are designed with burnt bricks and entire architectural structure seems to be built on the natural soil,\(^2\) rather than on the masha\(^3\) like material for their foundation. It means all the stupas are of same (Kushana) period and of same style. Stupa # I and II are very much similar in a large central circular brickwork that is divided at regular intervals by the radiating spokes. Sanghol stupa No. III is near to stupa No-II, southwest side of the monastery. Its form appears to have had at least two ring walls, intersected by spokes. These brick spokes radiate from a solid hub in design (Plate-2,3). Most interesting finding fact is the appearance of stupa No-I, which was elevated on a square plinth.\(^4\) The concept is similar to the Gandharan Stupa with raised square platform.\(^5\) But at the same it is elevated over a brick platform along with square railing. The finding of the four corner pillars has further justified the square plinth concept of stupa at Sanghol. The uśnīṣha (coping stone) bars are straight in length and design. Longest uśnīṣha bar is of 245 cms in length. It means circular stupa was decorated with straight square Vedika (railing), compare to their predecessors those who kept the railing round around the stupa.

The new artistic forces and the Kushana (Buddhist) concept mingled with the complex thought, which is slightly pre- Aryan in tradition and expressed at the Stupa of Sanghol and in the sequence of time here it appear this combination in a unique style which is apparently Indian. The concept of Vedika art is meaningful and drenched in the earlier tradition of Yaksha and Yakshini. Moreover the figure of the Lord is never seen before, which has been preserved at Sanghol. The manner of the Kushana has been mirrored through the remarkable local traditions that pop up into Sanghol forms of Mathura idiom. Here we find a concept of Buddha, which is quite

\(^{13}\) Agarwala, Vasudeva S.,(1977), Bhartiya Kala, (Agarwala, Prithvi Kumar, ed.), IInd ed., Prithivi Prakashan., P.137.

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different from the tradition of Gandhara. It is inspired with vitality and force of physical expression and a conceptual realism, which is totally of its own. It is clear that Sanghol was situated midway on the Uttarapatha leading from Mathura to Takashaśila and its artistic findings are of Kushana period style which are purely Indian and Buddhist in expression. The realism of Sanghol imagery was refined during Kushana period and the Hellenistic elements are absorbed by a basically Mathura idiom.

The concept of Sarvāstivadin sect in art, associated with Kushana Mathura School further, gained its momentum at Sanghol after the Buddhist Council in the Kuśana monastery at Jalandhara\textsuperscript{16} (Trigarta), which was summoned by Kanishka.

One more concept and finding is associated with the Buddhist church (Sangarama). Hiuen Tsiang recorded ten sangharamas (monasteries) with few priests, who those were the believer in the law of Buddha. Further he quoted about the traces, where the four past Buddha's sat or strolled.\textsuperscript{17} It’s the reason Sanghol Stupa Vedika art is decorated with the emblem of Śākya content i.e. the Lion capital and Dharmachakra capital. Both signs are the form of physical reality delineated metaphorically to express the supreme existence of the Lord Buddha.

The Śaka Kushana rulers had faith in the concept of (Sarvāstivadin)\textsuperscript{18} Buddhist cult and their successors Kushana's patronized the Mahayana (Mahāsanghikhas) sect.\textsuperscript{19} In that way Sanghol as a center of Kushana Buddhist art has the concept of Sarvāstivadin and thought of Mahāyāna set in well preserved through its Vedika art and freestanding artifacts with Mathura style rendering. The artifacts that were unearthed at Sanghol suggest the richness of Sanghol art. The first important form traced is the head of Buddha, which is now housed in the Central Museum; Lahore (Pakistan) was recovered in 1933\textsuperscript{20} from Sanghol.


\textsuperscript{18} Puri, B.N., (1965), India Under the Kushana, Bombay, Bhartiya Vidya Bhawan., P.55.

\textsuperscript{19} Kumar, Baldev., (1973), the Early Kuśanas, New Delhi, Sterling Publishing (P) Ltd. P.222

\textsuperscript{20} Sharma, G.B.,(1986), Coins Seals and Sealings from Sanghol, Chandigarh. Department of Cultural Affairs, Archaeology and Museum (Ph.). P.1. Pt-II.
The image of Buddha is the most interesting finding among other artifacts from Sanghol. It’s the real contribution of Kushana's interest and faith in Buddhism. The image of Buddha is one of the beautiful citations of early phase of Kushana School of art. It confirms the concept and thought of Sarvastivadin and Mahasangika. It means that there stood besides the Mahastupa at Sanghol. The seated image of the Lord Buddha has engaged the attention about its stylistically delineated form in the Kushana Mathura idiom.

The concept of Buddha's form is advocating its origin from Indian thought, while its rendering and delineation of drapery engaged the concentration toward Mathura style of Kushana period. During Kushana period Mathura had a superb ideology to create an image, worth worshipable along with the experiment in the Royal portraiture of Kushana ruler. Mathura manufactory was the main source from where the Buddhist sculptural art was supplied toward north India, as well as Buddhist thought and philosophy spread there that later on marched toward Bagram.

The literary tradition appears to indicate that the image of Lord Buddha was evolved during Buddha's lifetime. That's is the reason the Sanghol image of Mathura idiom is marked out of the literary proof that it is assumed and delineated in Indian conception and conceptual reality under the thoughtful design. Further the said finding is proved as a landmark of portrayal of Buddha's existence. The predecessors (Sunga, Satavahana) of Kushana have also been reluctant to portray the image of Buddha in human form.

When we further look deep into the concept of Buddhist imagery, Sanghol site has yielded Mathura, as well as Gandharan style forms at the same time. Actually the absence of the Lord Buddha's image delineation in human forms needs interpretation here. Primarily portraiture was not a problem for carvers of Mathura school because carving of Yakshas and Yakshinis, king and celestials, donors and attendants were masterly done by them.

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22 Sharma, R.C.,(1984),Buddhist Art of Mathura, New Delhi,Agam Kala Prakashan, P.44.
The absence of LORD Buddha Image in sculptural way represents to the canonical reason. The Theravādin concept appears to have disapproval about any effort to create Lord's Image.²⁴ Lord Buddha preached that the reason of the bondage of his body (form) had extinguished and the folk could see the image (body) only till it existed. After that no body could see "Him". That's why to prepare an image of Lord Buddha would be a violation of "His" wishes. Such inhibition prevailed for several centuries after his Nirvana, otherwise there was no question of creating his physical form. It is the reason predecessors of Kushana like Śunga and Satavahana were of Indian origin and followed the path of Lord's teaching and had not delineated look-alike portraiture of Lord Buddha. But Kushana were the warriors from Tahía²⁵ (Bactria) and with the extension of their rule toward Sanghol and Mathura, they carried the concept and philosophy of portraiture art. As soon as they (Kushana) were Indianised, they convinced the local carvers to prepare the physical form or image of Lord without any previous inhibition. Since the image of Lord Buddha was depicted as Lord (Bhagavān) and universal King (Chakravartin) in a supreme religious sense was expected as a form during that period.

It was assumed that the earliest form of Lord Buddha inscribed in this region, should bear an obvious relationship to the others Lords of that era. The Yaksha was regarded as Bhagvata (Lokapāla Devatā) whom they (Kushana period Carver) had previously fashioned.²⁶

The concept and philosophy of Sarvāstivadin Cult²⁷ is the outcome of Kushana Mathura period. This concept deeply moved toward Sanghol and from there to Takashašila via Uttarapatha. The same way it played a vital role to spread the imagery of Lord Buddha towards north (Pañcananda). Kushana rulers had faith in the Sarvastivadin cult and they patronized the Mahayana²⁸ sect with the imagery of Lord Buddha with deep faith and reverence.

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²⁵ Kumar, Baldev., (1973), the Early Kuśanas, New Delhi, Sterling Publishing (P) Ltd. PP.7.8.14
²⁷ Bapat, P.V. (ed.), (1956), 2500 Years of Buddhism, Delhi, The Publications Division, Ministry of Information and broadcasting., P.106.; "The Sarvastivadin (Sarvam asti) was an Orthodox School. Its followers believed in the Permanent reality of all Things." In; Kumar, Baldev., (1973), The Early Kuśanas, New Delhi, Sterling Publishing (P) Ltd.PP.121.131,n220.
During Kushana period the image of Buddha came into limelight.\textsuperscript{29} Hence it is clear that carvers of Kushana Mathura School left the old inhibition and created the image of Lord, out of the framework of Yaksha form. It is the biggest finding we have seen while studying the art of Sanghol. The seated Buddha image from Sanghol is the true example of the above said concept that is shown in abhaya mudra (gesture of fearlessness). It is our hard luck that the image is badly mutilated right above the neck. The image is shown in padmaasana (the Lotus base-seat).\textsuperscript{30} The votive form in early Kushana phase places the image in the Kanishka period in the second century A.D. It is a red sandstone Buddha image that was recovered originally from Surface finding.\textsuperscript{31} The finding further justified that during Kushana period, major changes took place in basic Buddhist concept and philosophical theory as well as in the actual practice of the Buddhist religion in the context of Sanghol art.

Here the seated Buddha image has taken its place as an independent thought and not considered into the general decorative art scheme. At the same its technique is perfected and used as a canonical language without any conscious effort. That’s why Sanghol art with a new beauty and expression, settles the Kushana phase of Mathura idiom art, which is serene and spiritual. The Kushana is standardized in imagery to fix the iconographical detail. The Kushana phase imagery of Buddha and cult of Bodhisattva at Sanghol has intent for the salvation of next generations. That’s why we have the physical form of Lord Buddha at Sanghol of Kushana period.

The portraiture loving Kushana ruler started the cult of Buddha worship in the physical form and the said concept was elaborated out of the Yaksha form. Further the close affinity of the Yaksha and the early Buddha is the volume and physical heaviness. The image Sanghol Buddha is delineated in high relief with frontal appearance. It’s right hand is raised up to the shoulder in the Abhaya mudra (attitude of fearlessness or protection). The transparent Uttariya\textsuperscript{32} is shown diagonally across the chest, which covers only the left shoulder (Plate -61,111). It is purely an


Indian concept of dressing, because upper garment of the Gandharan Buddha imagery is shown covering both the shoulders.

Lord Buddha himself has been considered as Yaksha, as recorded in the Majjhima Nikāya and Nidanakatha legend in the Pali cannon. The pedestal or the lion throne is also a typical contribution in the said finding of Buddha image from Sanghol. For the first time we get a close idea and expression of a Simhāsana with Lotus medallion, The Lion-throne (Simhāsana) representing seated Lions between plain upper and lower band. There is neither any inscription nor rosette band quality. Lion forms are looking outward, not towards the Lotus medallion. Both images support the pedestal artistically. The rendering of the images of lion and their seated posture belonged to Kushana period. It is for the first time that Lion-throne with Lotus has been traced with Kushana Mathura idiom. The whole image of seated Buddha is carved out in one block of red sandstone.

The major philosophical and conceptual expression of this simhāsana is the medallion of Lotus flower. It is in full bloom exactly under the upturned soles of seated Buddha's feet. Lotus medallion is the expression of Lord Buddha to interpret the meritorious deeds of a person. The Lotus image is the reward of those deeds, which provides "Him" a place in the Lotus pond (Padma Sarovar)-The heavenly abode. The Lotus as an emblem of divine birth and purity has been titled and represented to Lord Buddha, Śakyamuni. The finding of Buddhist image in Mathura idiom exposes Buddhist sculpture for the first time in Pañcanada.

In case of Buddhist imagery, another important finding from Sanghol is the Buddha head (Plate -102,103) of Gandharan style. It is an interesting subject traced from Sanghol to have imitated primarily the Hellenistic art. Gandharan subject from Sanghol has justified a social and cultural link between Sanghol and Gandhara.

via Uttarapatha. The devoted traders and wealthy worshippers with the religions bent of mind did not hesitate and to carry such images toward Sanghol while making their way to Mathura.38

The migration of sculptural art from Gandhara to Sanghol happened during the date of Kanishka-The celebrated king. The detached heads some times were made of clay or stucco and some time of terracotta have been traced from Sanghol, varying in dimensions but are of high artistic merit in creation. Moulds were used for reproduction of such artistic heads.39 That's why we have not found other bodily parts of Buddha image from Sanghol during excavations. These detached heads are of later period, i.e. after Buddhist form of Mathura idiom. Because the Greek ambassador Megasthenes to the court of Mauryan and another ambassador Heliodoros to the court of Kaśiputra Bhāgabhadra, never quoted any reference about the Mauryan or the Śunga period.40 It is a lateral finding that Sanghol is a Kushana site with Buddhist imagery of Mathura idiom and not of Gandharan style. These detached heads of Buddha are the specimens carried by the wealthy worshipper to adorn the monasteries of Sanghol.

In case of the painted clay & stucco 'head' form; Hiuen Tsiang recorded the fact during, his "Visit to Gandhara" (Kien-to-Lo).41 The clay and stucco head forms are painted and having the said concept of painted Buddha form, from Gandhara to Sanghol. Both the head images are of later period, compare to Mathura idiom. Sanghol keeps a social and cultural link with Mathura Kushana School and it maintained socio-religions ties with Gandhara Kushana center as well. The Hellenistic Gandharan linkages with Sanghol neither changed the local philosophy and concepts nor the style of forms in any way. Sanghol imagery keeps and follows the age-old conceptual reality of Indian tradition to adore the idol worship right from the heart of folks, as they like. That's why we have Buddha's head form delineated out of the Yaksha concept (Plate -82). The finding is based on the archaeological discoveries and antiquarian records traced from Sanghol site time to time.

40 Sharma,R.C.,(1984),Buddhist Art of Mathura, New Delhi,Agam Kala Prakashan, PP.150,151.
Another finding is related to the non-Image as Image of Lord Buddha. As per our findings and reason, the Buddha image begins with the non-image at Sanghol. It has portrayed in stone (Uśnisha-copingstone of Vedika. Plate-83) the conceptual elements of Śakyamuni. The carvers of Mathura manufactory recall the education guided by the Lord that is not to form a human image of "Him". So here Lord Buddha might be depicted in the early concept as an empty space around the Stupa. That is designed meaningfully by the use of these symbols. Here is an interesting point that as soon as Kushana took the supremacy over the Pañcanada, they (Kushana) followed the earlier concept to associate them with the local habitants by virtue of their faith.

When Kanishka succeeded Vima Kadphises. He ended the bi-Lingual tradition of Greek and Kharoshthi and retained early Greek language. It is because the predecessors of Kushana were persecutor of the Buddhists. Hence it shows that the Buddhist sympathy with the Greeks\(^{42}\) inhabitants of Pañcanada was right from the outset. Kanishka followed a policy of religious toleration.\(^{43}\) It is the reason we have seen multi factual expression in symbolic art. The symbols retained for most of the highest truth that the carver has realized and expressed for better the Lord Buddha’s conceptual truth. The emblems are identical with the same truth compare to any image of the Lord. That’s why various symbols (emblems)- Mangala-lakśana are acknowledged as authentic portraits of the Buddha. Such preference for the philosophical emblems and inherited symbols is not separated into Buddhist and non-Buddhist concept.

These Mangala-lakśana or auspicious signs have found a predefined place in the Vedika art of Sanghol Stupa just like Mathura Kushana art of early stage. Such decorative auspicious motifs are represented as part of architectural design exactly around the Sanghol Mahastupa No-I. The presence of Mangala Laksāna not only adds greatness but also expresses a deep underlying meaning. It is an interesting finding in itself because of its placement over the Uśnisha (copingstone) part of Vedika. The sculptural art of Vedika fall under Kushana period along with Mangala-lakśana, which is another meaningful expression. It is because of the sign, (elephant)

\(^{43}\) Sharma G.B.,(1986), Coins Seals and Sealings from Sanghol, Chandigarh. Department of Cultural Affairs, Archaeology and Museum (Ph.), P.17.
dreamt by Mayadevi during the birth of Lord Buddha. In that way one after another motifs increased in number. Some time these are counted eight (Aṣṭamañgala) and sometimes the ratio is more than eight. Here at Sanghol our finding is associated with the signs like Stupa, Uṣnisha of Siddhartha (Turban of Lord), Dharmachakra, Simha (Lion), Sangharama and Alm bowl to represent the Lord Buddha. All the motifs found their respected place in the realm of Uṣnisha (coping stone) art. In that way Sanghol (art) followed the earlier art traditions like Mathura sculptural art with such auspicious symbols.

Further Sanghol Vedika (railing) art present a bouquet of such motifs, which attained more popularity along with previous signs of the Lord Buddha. These emblems (Plate -83to101) are as Pūrṇakumbha or Kalśa (Auspicious full vase), Phalapātra, Padma nidhi (padmavara Vedika- railing with Lotuses), Swastika, Puṣpamala (Garland), Triratna, Matsya (Twin fish), Srivasta, Śankhanidhi (conch). When we peep deep insight into the Mangala Lakṣana the findings are more related to the purpose behind their carving. These are the signs we have seen at the parasol of Buddha's image of Kushana Mathura period, excavated from Gobindnagar. At Sanghol auspicious signs are exactly the same in design and expression compare to Mathura carvings. Exactly These motifs are designed to enhance an atmosphere of auspiciousness, prosperity and spiritual enjoyment.

Here the Mahastupa form is the representation of enlightened one the Lord and a rail of Mangala-lakṣana stood for life circle with all the auspicious signs. In that way it is seen as a chain of good signs around the Lord to adore by all means. These sings are integral part of Mahastupa of Sanghol. It further suggests that Sanghol stupa Vedika art is represented as an indication of purity. The auspicious signs of parasol are increased in number at Sanghol in comparison Mathura. As some of the signs has not been depicted at Mathura. Vedika. It is the superb findings that convey a metaphysical meaning other than decorative aspect of Uṣnisha (copingstone) part. It means Sanghol sculptural art reached at its prime in the Kushana period along with the tradition and contemporary trend of Buddhist art. The Mangala Lakṣana are well ascribed with delicacy and softness along with beauty and concept of spirituality to portray the Lord by all means.
There is an architrave with the auspicious signs like Elephant and Horse (Plate -79), venerated by the Lotus bouquet carried by male & female forms. It is the biggest example and proofs that Kushana period carver paid equal attention to tradition and conceptual imagery of Mathura Yaksha/Yakshini at one place. The auspicious sign and its delineation are not earlier to Kushana Sanghol art with Mathura idiom & imagery. It is purely inscribed parallel to the sculptural art of Sanghol under Kushana period.

The signs which have got place in the art of Sanghol, convey a truth that Sanghol is the place on the cross road of Uttarapatha (Map-I&II). Further interesting finding is this; such signs are neither marked nor completely followed by Gandhara or any other center during that era.

There is another sign "Padachinha"-The footprint of the Lord Buddha (Plate -130), which is really considerable because of its auspiciousness. Worship of the Lord's feet was much prevalent in India. Sanghol art is characterized by the use of such symbols. Those votive sealings (tablets) are so small in size that one can carry them any where with him, for the sake of worship or to preach the legends of Lord Buddha. Such "Padachinha" (Foot print of Buddha) sealings are discovered near the fortified area and monastery (Sangharma) area of Sanghol. The followers or the traders with faith carried such emblems along with them while on their way to other places. Such emblems and findings of Buddhism associated with Sanghol have been dealt with archaeological sources. Such objective not happened in a period only. It is the real course of time that Sanghol took a great shape as an ideal place of Buddhism in the period of Kushana Empire.

The large number of Vedika stambha sculptures (Plate -10to80) expresses the beauty and objective richness of the Sanghol art during Kushana period. In the first appearance the imagery appears to be voluminous with the frontal look. Here we can see a tendency of reducing the mass with the passage of time. The finding of male imagery is shown here as divine and physically robust. The predecessors of Kushana rule, wherever assumed the male imagery in art, they took Yakshas as their deity with all sort of boon. Yaksha subject is associated with the

Buddhism by virtue of its representation as minor God in the service of Lord Buddha as guardian. They are usually represented in human forms, even as handsome men and protectors of the good.46

They can personify their appearance in any shape or form, as they like. Even then they are known as Punyajana-friendly folk.47 The use of Yaksha imagery at Sanghol is in its true expression. Being handsome male, they are represented as Bodhisattva (Here guised as devotee) to adore the Vedika stambha of Mahastupa.48 The standing posture and turban (uśnisha) of the Bodhisattva 49 registered the physical expression of Lord as a royal person, who is standing over a "Simha āsana" (Pedestal with winged Lion) diligently. It is very much near to the Mathura Buddha image traced from Sarnāth. The Bodhisattva image of Sanghol is exactly in the same pose and expression, with his left hand posing on the waist, holding the pataka (scarf) and right hand is holding a garland (Pushpamala) delicately (Plate -62,163).

Here is a Lion form at the base, not between the legs to show the deity and its concept of Śakyamuni.50 The winged Lion (Sapaksha Simha) symbolically represent to Lord Buddha, because in Buddhist concept it is never doubted about “Śakyamuni” the sage (muni) of the Śakya people (clan).51 It is interesting finding that we have Lion (Simha) image on the pedestal of seated Buddha image (Plate -111), Bodhisattva image of Vedika stambha and Lion capital pillar of Stupa Vedika. It is the concept of Buddhist philosophy to enhance the presence of Lord by all its signs and virtues. Hence in the Pali canon of Theravādin Buddhism, Śakya people, certainly recognized Lion (Simha) as Buddha and Lord (Bhagavān), which appears as a Human teacher at Sanghol Vedika stambha. In that way winged lion (Sapaksha simha)52 interpret the Lord as a king of the Śakya people. The said finding of sapaksha simha (winged lion) is twice inscribed as pedestal for the images of Vedika stambha. First


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one associates for the Yaksha like Bodhisattva, another one for the Sadyah Snāta i.e. Maya after bath at the Anotota lake (Plate -48,156). Both images are directly associated with the Śakya clan. Vedika stambha with Bodhisattva imagery represents form of Bodhisattva as a living being (Sattva) who is striving for enlightenment (Bodhi).\textsuperscript{53} Whereas Mayadevi took bath on the last day of a yearly festival celebrated at Kapilavastu, just before her auspicious conceiving moment.\textsuperscript{54} Thought of the both Vedika stambha is concerned with the salvation of mankind the form of Simha (Lion) is the reference to mark itself as Buddhist.

Further our finding is associated with the Lion capital Vedika stambha. It is a Lion looking robust in expression and shown with a pushpamala (garland) in its neck. The pillar is octagonal and placed over a Mangala Kalśa (Pūrṇa ghatā). Hence the both sign i.e. Lion and Mangala kalśa (Purna ghaṭa) are well associated with the concept of Śakya (lion), as a great king (Chakravartin), and even Lords body itself is as such a full vase (Purna-Kalasha).\textsuperscript{55} The winged lions with garland are the Śakya folk, who venerated the relic box over the uṣnisha (copingstone) part of Sanghol Mahastupa.

The image of royal devotee or Śakya Bodhisattva from (Plate -48) Sanghol is one of the superb finding. Huien Tsiang mentions the names of Avalokiteśvara, Maitreya, Manju-Śri along with Padmapani, Vaiśravana, Śakya Bodhisattva and Hārīti,\textsuperscript{56} like Fa-Hian who counted three forms of Bodhisattva. In this way here is the image of barefooted Śakya Bodhisattva derivated from Yaksha concept with Lion exactly beneath its base. Compare to Mathura imagery of Bodhisattva, it look alike with it, but there is one difference i.e. image is comparatively light in mass location of the lion image is changed from its usual place as it is not between the legs. Now it is under the feet as a pedestal. The decorative elements are also similar to other Mathura imagery of Kushana period. Once railing structure was erected around the Stupas as fencing exactly around the Pradakshina

\textsuperscript{55} Agrawala, Vasudeva S., (1965), Studies in Indian Art., Varanasi, Vidvavvidyalaya Parkashan., P.10.
Interesting finding in this Sanghol Stupa railing is its reduced size but improved in artistic delineation. Kushana carvers paid more attention to these railing pillar images of male and female with deep reverence and liberty to display their skill. Hence the surface of the Vedika pillars is transformed into a site of extra ordinary spiritual and physical beauty. Apart from Bodhisattva and male Yaksha images (devotees), we have Śalabhaṅjikas, Yakshis, Mother with child, Intoxicated Maidens (Damsels), Dohada, Damsels admiring themselves, Acrobat dancers, Chouri bearer worshippers and Dugdhadhārini. Those reflect the most vivid contemporary society of Kushana period at Sanghol. These human images are symbolic form with the focus of special interest for a narrative expression. The finding of such meaningful images is well set and illustrative in applied value, which vibrates with life and spirituality.

The concept of Śalabhaṅjika (Plate -13to22) from Sanghol has biggest charm for its physical expression that denotes Maha Maya-Mother of Lord and her visit to Lumbani grove. It has given a superb symbolic imagery to define its applied expression. Instead of showing the Lumbani grove scene with Queen Māyā, the Vedika stambha is seen with a single image with Śala tree at Sanghol. Thus the nativity is delineated by life and fertility as a symbol. The image of Śalabhaṅjika is guised as "Vase of abundance" (Pūrnaghata), who is posing over a leaning Vāma Yaksha, who is considered as "Punyajana" (friendly folk). Here at Sanghol, Śalabhaṅjika image is either posing with her hand over her hip or delicately holding a flower in her left hand with her hip protruding outward. It is because Buddha as a child is born, from the protruding side of Mother's body.

The carvers of Sanghol Vedika were fully aware about the concept and divinity of tree spirit that denotes fertility. They used the said concept of life to express the truth about the divine mother with the age-old philosophy of abundance. It is the unique way of veneration the age-old concept of nature spirit to make Śalabhaṅjika concept as a celebrated moment, carvers delineated it over the Mahastupa Vedika with full dedication. Its applied value is further enhanced when folk used to pose the same concept in their daily life. When Panini loudly talked about...
it as Prāchayakrida it means the same concept was adopted as a game to commemorate the auspicious moment of Lord's birth, even in the Pañcananda under the Mathura idiom. It means society celebrated their faith by all means and associated the same with pastime games as well. It is more interesting when we see fully draped lady image (Mayadevi) as Śalabhañjika posture from Gandhara of Greco Roman School during Kushana period. It proves that the said concept travelled from Sanghol towards Gandhara via Uttarapatha.

The sanctity and piousness of Śalabhañjika are the other factors, which are also inscribed here at Sanghol Vedika. It is because of the above factor the images either male or female all are standing barefooted. This is the unique concept in Sanghol art. Whereas Kushana portrait art has been delineated with shoes. The images are shown paying their reverence to the Lord Buddha (Stupa), while standing barefooted on the holy ground. Here the Stupa stands for Lord as Dharmakāya and around the circular pradakśnapatha, we have seen the images posing barefooted in the honour of the Lord.

The applied value and evolution of the barefooted Śalabhañjika motif at the end was represented as a game (Kridā) and as festival of games (Parvakridā) in to background at Sanghol. Later on the same subject is represented with the concept of an aesthetically rich imagery, expressing a charming Lady holding the branch of a Śala tree with one hand and standing in contrapposto, on the Vedika pillar to adore the Stupa Maha. Henceforth the Buddhists counted the Śala tree and Śalabhañjika as a fertility emblem and the concept of the tree is shown with an auspicious power. Further we find she is represented as Yakshi, who stands cross-legged on a Guhya (vāma Yaksha), Makara (Crocodile), Simha (Lion), and Royal Cushion and sometime on folded cushion. In that way Śalabhañjika being a Yakshi motif is represented as both religious and secular conceptual form as well, during Kushana period. Buddha Charita defines the same concept about a secular personality, who poses alike a Śalabhañjika.

During Kushana period, the motif of Śalabhañjika signifies the beauteous concept, which had become so popular in northwestern Āryāvarta (India). Further we find that Śalabhañjika concept was applied to beautiful damsels is

57 Agrawala, Vasudeva S., (1963), India as Known to Panini, II ed., Varanasi, Prithivi Prakashan., PP.92.150.160.
58 Šastri, Śri, Ramchandra Das., (1962), Buddha-Charita of Mahakavi Aśva Ghośa. Part-I. Varanasi, Chowkhamba Vidya Bhawan.,5.52., P.68.
superbly delineated on Vedika Stambhas and where it is known as Stambha yośita  
(Lady at pillars). The art of Sanghol has revealed examples of different images of 
Stambha yośitas and masterly applied their forms more suitable to Buddhist thoughts 
described in Buddha Charita by Aśva Ghośa.

The finding of Stambha yośita forms at Sanghol throw light on 
sculptural depiction of women along with the real expression of contemporary society 
towards them. The variety of Stambha yośita form developed to be considered as 
"Bahurūpakā-Šalabhañjikā". This concept is the age-old pastime act of Panini's time 
period, which denoted a sense of a Parva (Festival). When the Lord Buddha lived at 
Śravasti in the Jetavana garden of Anāthapindika.

The motif of the Stambha yośita is largely accepted and was inscribed 
on the railing pillars of Sanghol during Kushana period. It had traveled from Mathura 
toward Sanghol. The concept of fertility was related with an aspect of life and 
delineated also as an exceptional type of women and tree motif, correlating with 
Śalabhañjika imagery at Sanghol. In that way we find one of the most significant 
representation that is the "Dohada", scene at Sanghol (Plate -10,12,12A) The 
concept behind the "Dohada" is illustread as Aśoka tree blossoms through the tender 
touch or a kick (Padaghat Aśoka) of the feet of charming damsels. In the 
Mālavikāagnimitram, Kalidāsa speaks of beautiful women folk performing the 
"Dohada" act. Where the attendant (Dāsi) is requesting the queen to perform the 
"Dohada" to bloom the Aśoka tree with her tender kick. It shows the applied value 
of the subject in the social life.

Another interesting fact is that the subject delineated at Sanghol with 
Aśoka tree yarns for the stroke of a beautiful lady, resembles with the Mathura idiom.

Another Vedika pillar in which the illustrative scene of a beautiful lady 
under intoxication is inscribed, belongs to second century A.D. Finding of the subject 
is related with the tumbler (Goblet) which the damsel is holding in her hand and is 
giving tender stroke to the tree (Plate -11). Here Bakula tree is associated with 
sprinkling of the mouthful of wine (Sura). The Vedika Stambha image of Sura- 
Yakshini is an interesting factor of Sanghol findings. The same conceptual imagery is 

60 Roy, Udal Nairan., (1979), Šalabhañjika in Art, Philosophy and Literature, Allahabad, Lok Bharti 
Publications., P.16.
63 Agrawala, Vasudeva S., (1963), India as Known to Panini, IIed. ed., Varanasi, Prithivi Prakashan., P.158.
idiomatic for their local (Mathura) Stupa decoration. Though the carvers of Mathura exemplified the Bacchanal scene (Plate -158) and its social relevance with the help of those sculptures having consumption of wine (Sura) and its thrill with bacchanal group.

The concept of life in groups is another finding associated with folks which relates such togetherness with fun and frolic. The said concept is considered as Samajya, which is known as a place where folk gather for entertainment. The bacchanal concept and its delineated imagery (Plate -50) for Sanghol Vedika is the only Vedika Stambha, which consists of two figures. Rest images are inscribed singularly, but they created an atmosphere around them with their direct gaze. These images involve the personage around them, with their acts. Their acts are worldly affairs to appease their dishearten souls. These damsels (Stambha Yośita) remained young and their motto is to pacify the desires of their beholder. They are equally acceptable to the righteous person, as they have earned them in lieu of their righteousness. Therefore it is no sin to accept their company. The imagery of Sanghol Vedika is not a concept of illusion but they are inscribed to exhibit a spiritual truth concept against the worldly affairs.

Those who surpass the worldly affairs, go through the circumambulatory (Pradaksina) path, decked with full bloom Lotuses around the nucleus, womb or Stupa, which is the main holiest conceptual form. It is the spiritual finding of Kushana time where the concept of Stupa worship is represented. The concept is that when the worshipper turns around the Stupa, he becomes able to escape from the world of Māra and attain the pious status of Buddha.

Bodhisattvas are also educated to pay deep reverence to Stupa with flowers, incense and perfume, that’s why we can see image of Bodhisattva here standing bare footed with flowers (Pushpamala) in his hand to pay obeisance (Plate - 57,61,62). The Vedika art of Sanghol is richly incorporated with Buddhist thought and forms, which are the main finding of the Stupa site at Sanghol. The applied value of the Buddhist philosophy and form is considerable because of its aesthetically rich delineation over vedika part. There is no sign of stucco, Terracotta or stone design

64 Agrawala, Vasudeva S., (1963), India as Known to Panini, IIed., Varanasi, Prithivi Prakashan., P.158.
pattern, used for the egg or hemisphere parts of Stupa. The findings show that all the 117 sculptural pieces of Vedika stambha belong to a single railing, unearthed in the vicinity of the Stupa complex. There is no sign of any other decorative slab or panel fit to a niche like space discovered along with other sculptural parts. It shows that cylindrical Stupa (16 meter in diameter) as shown in the railing pillar was free from decorative design or motifs. So far the monastery part has not been totally excavated. Only few forms and walls have been traced during excavation. This part still holds the clue about other findings and their religious and social stature. It is another reason to talk about Buddhist findings mainly belong to Vedika part of Stupa, which belong to the Mathura school of Kushana art.

In the Sangharamas devoted Bodhisattvas alongside the imagery of all enfolding Buddhist philosophy and nature developed concept of Buddhism, which incarnated a philosophy of salvation. It is the reason during the second century A.D. the concept of Buddha developed and expressed as a "Body of Glory" was presented with symbolic attributes, which points the concept beyond human form. It is the contribution of Buddhist monasteries towards un-representational truth at Sanghol.

The findings of the upright pillars form Sanghol, which once surrounded the Stupa are decked with charming heavenly damsels and monks and Bodhisattva on the front part of Vedika stambhas, on the rear part, Lotus has been delineated beautifully. The Lotus medallions are safely placed on stylistic grounds around that Stupa and ascribed to the Mathura manufactory. The crossbars (Suchi) on the other hand, are again decorated with Lotus medallions. Although the finding proved that the Lotus is repetitive in these inscribed medallions, yet it is not in one and the same design. In order to show the state of mental development and finding a way to subdue the boredom, carver's kept rotating their image the numbers of petals, leaves in the entire design (Plate -81,82). Lotus is known as Padma, Pūṇḍarīka Utpala, and denotes to "Lord Buddha" and its place in the center of Lotus is the result of those deeds "He" performed by virtue of his birth on earth, Lotus is the most symbolic metaphor and sign of the founder of the Buddhist order. It is considered as jewel in the earliest form of Buddhism, that had been created as a symbol of the three "Purnaghata" (casks-Golden Jars) of enlightenment, known as the Enlightened one (Lord Buddha), the Truths (Dharma) that is the realization of which enlightenment exists, and the community (Samgha) of those who have entered the path of knowledge.
and enlightenment. In that way, who attains the three-fold jewel (Tri-ratna), over comes every thing and obtains immortality and Nirvana (Liberation).

The jewel that cannot be traced anywhere except in the Lotus (Padma) of one's own heart and feelings\(^69\) in that way the finding of Lotus medallion is the symbol of spiritual enfoldingment of the holy and the pure. Further Lotus medallion denotes as Buddha simile-simile of Lotus in order to explain the spiritual status of different creatures of the universe. Actually Lotus (plant) is known as Kalpavalli- the wish fulfilling subjective creeper.\(^70\) It is significant that Stupa in this condition was not only placed between Lotus (medallions vedika stambha) pond-Padmasarovar (Lotus medallion Pradaksinapatha), but also adorned on all the sides by blossoming flowers.

Further the metaphorical legend represents that when the newly born Siddhārtha touched the earth and took "His" first seven steps-seven Lotus blossoms comes up from the auspicious ground. Every step of Bodhisattva is an act of spiritual enfoldingment. In that way the finding of Lotus medallions are the representation of centers of consciousness in the human body. Symbolism is related to the Lotus, as it grows up from the darkness of the mud to the surface of the water, beginning its blossom only after it has elevated beyond the surface and remaining unaffected from both earth and water, which nourished it.\(^71\) In that way, the Lotus signifies the truth Atmabuddhi, and lower nature is the changing life and form to express the truth outwardly. The Lotus medallion marks of the self's progress on the path & way to perfection and place.

The emblem of Lotus further denotes the Buddha, who is adored not as the historical identity of the person. Siddhārtha Gautama but as the incarnation of the divine character (Lotus), which is dormant in human being but grew evident in Śakyamuni Buddha's (Lotuses) before him (beholder).

It would certainly have been reminded not of the metaphorical concept but of the well-known concept of divinity particularly. The whole Stupa of Sanghol is alive with the figures of popular divinities expressing the prime forces of the earth: Yakshas and Vṛkṣa devatas along with Lotus (Medallions)- A new Buddhist reference to the nativity, as first seven steps of Siddhartha the seven Lotuses


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blossoms. Lotus transfers to the concept of creative aspect of highest being itself, in its spiritual and transcendent nature.

The finding of Lotus medallions from Sanghol Mahastupa is the symbol, which in another aspect is related with the Goddess Lakshmi (Lakṣmi-Śri Lakṣmi, Kamala means Lotus). She is denoted as divine life force, which is permanently pervading in the universe and heart of the timeless water. Further in Mahāyana Buddhism, it is related to the supra mundane character of the Lord Buddha and Bodhisattvas. Here Padma (Lakṣmi) is known as Prajñāparamita (Her Buddhist counter part), which is the origin and incarnate aspect of the deeper life and truth, pervading permanently.

Hence in this articulate form of Lotus, circle is the most stable self-contained geometrical shape. That is delineated in perfect symmetry. The Lotus medallions are represented as an expression of the peaceful state of Boddhahood. The shape of Lotus is alive with expression and inner life. Therefore, across the whole of North India the symbol of Lotus is an adorable form that becomes essential to delineate. It further indicates that the form associated to it, is used for Mahayana purpose.

When Lord Śakyamuni attained the highest and most perfect wisdom (Knowledge-Buddhi). Then the Gods showered flowers and uttered, "The venerable one has attained wisdom". Thus the Gods showered flowers (Lotuses) over Tathāgata, until a sheet of knee-deep blossoms covered "Him". Thence Gautama Śakyamuni was the Enlightened one-The Buddha the applied value of said incident is created exactly around the earliest known concept of Buddhist iconography-the Stupa. We have seen the Lotuses are exactly facing toward the venerable Mahastupa at Sanghol.

The Stupa as an emblem of Lord Buddha is placed between the full bloom Lotus medallions. As Buddhists recognize three types of objectivity, acceptable for worship (adoration), I- Śaririka form (Stupa with physical remains), II- Paribhogika form (Stupa with objects of use), and III- Uddesika conceptual form (stupa with important sign and symbols). In that way we have seen the Lotus imagery at Sanghol falls into the third section of conceptual reality and is interpreted as

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Udđeška to venerate the Lord Buddha. Here at Sanghol Lotus form is reserved for Śakyamuni Chakravartin (king of Universe) and Lord Buddha (Spiritual ruler of the Universe). But in the course of time, the Lotus became a popular emblem of physical and spiritual state of mind. In that way Stupa as a whole was a collective votive form Stupa is worshipped being wheel of the doctrine and golden jar (Purnaghata) of fortune, from which sprouts the Lotus as religious symbology. If outer side of railing posts has represented Mara's world then the inner part is the subject of spiritual world from where one can attain the real knowledge (Nirvana). In that way Stupa is an emblem of cosmos.

The empire of Kushana included a great variety of religions – Greek, Zoroastrian, Jain, Hindu and Buddhist and their religious freedom, invented religious symbols of all types. It was the time when the first coherent episodes of Gautama Śakyamuni were delineated. The Kushana Mathura idiom presented is mainly Indian in expression and culture, whereas the northwestern areas of the Kushana Empire had represented it with multicultural heritage under the influences of Persian, Greek and Indian. The anthropomorphic image of the Buddha was first inscribed under Kushana at Mathura that got its way toward Sanghol via Uttarapatha. A unique kind of personality cult emerges beside a cult of tree-spirits. Moreover there was no inhibition regarding to represent them ichnographically. They never neglected the popular local divinities. But under the influence of their cult power and expression, the start of making the image of Śakyamuni (Buddha) was an outcome of personality cult of Indian tradition, which seems to correlate with the same cultural background.

Hence for the first time Buddha image was produced in and around Mathura, which we have seen at Sanghol. Material played a vital role to trace its relation with other sites like Sanghol as well. The imagery concept from where the tradition pops up to create an auspicious image at Sanghol was actually represented iconographically.

The concept of iconography is another finding to prove practical applied value of research. In the light of above words, the artists (sculptors) drew upon two major traditional sources and concepts. The first one in their personal experience in the preparation of the form of divine figure iconographically either tree spirit or royal personalities (King, Donars and Kushana portraits). In the second opinion they inscribed the forms as per literary sources representing Śakyamuni's main features (Lakśana) as Buddha (Mahāpurśa). The concept of iconography has
been well delineated on the bases of above said expressions to define divinities as per their cannon, each with their local name and moral values.

The forms of Vedika stambha are represented as symbol of social and cultural being along with benevolent impression to act as protector. That is the reason we find different kind of Vedika stambha forms with the affairs of the mortal world. These images are iconographically inscribed with their physical gestures, postures and ornamentation. All these Vedika images from Sanghol are closely associated with local concept and expression prevalent during Kushana regime. In that way these forms of Yaksha and Yakshinies belong to the same universe around the Stupa with the concepts of higher authoritative expression with the idea of resources. Their canonical posture and gestures confirm their identity and motion of calmness in their expression to convey the worldly affairs to the beholder. These images are yet not only representing the worldly detachment but also conveying the all-transcending truth with their physical gestures. These images of Sanghol Vedika stambha are iconographically sprouted from the available knowledge of the carvers who were commissioned to do the Stupa decoration and Vedika designing. The iconography has expressed that these stambha yośita are inscribed for the attainment of worldly knowledge by experiencing sensations.

The figures of Yakshini from Sanghol Mahastupa Vedika are inscribed over a particular pedestal with their iconographical signs. Among those pedestal signs, we can see Nara (Vāma yaksha), Simha (Winged Lion) and Matsya (Makra-Śishumar Śirāh) are prominent. These signs are one way to another represent the aspect of goodness. These Vāhanas in animal and human forms are iconographically considered as minor Gods or Yakshas, those who are acting as well wishers in any form of their wish or choice. In the plain sight, the concept of the vāhana was accepted as fundamental iconographical sign in India for divinities, which is beautifully delineated here at Sanghol. Such signs and pedestals are adopted for all the images for Vedika stambha art.

The application of these signs is suitable to define the social stature of the subject. The mythological and conceptual forms were adopted in the early Buddhist Stupa imagery for the celebration of Lord Buddha. Heinrich Zimmer has accepted the vāhana as Mesopotanian device while placing an image under a human

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form to indicate the nature of the divine image.\textsuperscript{77} The concept was popular in Kushana period, which was influenced by age-old iconographical art of sign.

Further considerable findings are related to adornment of the female forms, male forms are quite simple and related to a particular group based on Yaksha concept. The female imagery is adorned with aesthetically rich objective forms, such as Hāra (Necklace), Kundals (Bangles), Keyura (Armlet), Mekhala (Girdle) and Nupura (Anklet). Each and every image of Vedika stambha has adorned herself with ornaments.

The Physical contours of the heavenly damsels are highlighted by their slenderness, those who are dressed in the transparent garment. These images are well contended in their poise and manner. The elaborate coiffure, ornaments and their physical delight indicate that they represent the heavenly world. Her beauty needs not any other decoration because she is the emblem of higher virtue. Physical expression of the form suggests that the motif was quite popular in the Kushana Buddhist art and which is one of its key features as per its application. The stout bodies are well decorated with a set pattern of jewelry of that time.

The Physical beauty, which is veiled by transparent, garment and slipped down so as to make their golden girdle (Mekhala) shine.

The applied value of ornamentation presents a rare expression of physical beauty, which is depicted stylistically at Sanghol. Although the heavenly images are adorned with set pattern of designed jewelry, even then all the images are different in their look and grace. In that way jewelry and its designed pattern create an iconographical expression, to identity the Kushana period art from Sanghol. The ornamentation and their applied value is classic in its manner that is designed in a particular expression, which is neither seen in previous schools nor from other Buddhist centers (Gandhara, Amravati) as well.

In that way the ornamentation, which was prevalent during Kushana period and fit to the charming damsels is counted as an emblem of their identification. The existence of such objectivity around the Stupa is related to spiritual concept


\textsuperscript{78} Śastri, Śri, Ramchandra Das., (1962), Buddha-Charita of Mahakavi Aśva Ghośa. Part-I. Varanasi, Chowkhamba Vidya Bhawan., 4.33., 4.34., 4.35., P.47.
carried forward with noble sources of deeds, converting the lower emotions into higher emotions. So that the indwelling self shall evolve itself and the lower nature of the beholder's soul fall away. It is the emotional concept that played a vital role in the shape of ornamentation. Next when the concept of female is delineated over the Vedic stambha, it shows that nature can't go beyond in any sphere without "Her". Even the tale of Soundara Nanda defines the same concept while motivating Nanda to attain them (yοśítas) with deep meditation. That's the reason She is omnipotent and iconographically considered as Aditi. She is the representation of nature both in spiritual and mortal way. She is known as Śrī (Lakṣmī-Maya) in the pretext of Buddhist art and represents the concept of abundance. Sanghol Vedika pillar imagery of Abundance is inscribed as Mother of universe with moderate out look. She is sweet looking and also known as Punayajanā. The images of stambha yοśita are adorned with ornaments. The finding of such stambha yοśita from Sanghol has expressed the applied value of the concept with all signs of adornment. The thought is shown with all physical expression of beauty and ornamentation at the same time. In that way these images are of the Apsaras of heavenly abode to invite the worldly being. They are the link between spiritual and mortal world. In the above said context there is no sign of disparities in regards to their technical rendering, style and aesthetic expressions.

Another iconographical sign is related to "wishing tree’ (Kalpa vṛksha), which grows out as emblem of growth. It is realistic in expression but treated as idealized in impression (Plate-77,78). It is known as Kalpa Taru, Kalpadruma, Devatara etc. At Sanghol we see the extension of the same iconographical motif is inscribed in abundance with beauty and grace along with each stambha yοśita. The auspicious Vṛksha is the representation of human desires because as it bestows all desires and accomplishes all wishes. So long as a person is under its shade (protection) what ever is imagined by him, he attains. The said sign is remarkably treated along with spiritual and mortal beauties around the Stupa Vedika at Sanghol. In that way the applied value of this sign (Kalpa Vṛksha) alongwith its magnitude adorns the Vedika stambha in respect of beauty of form and depth of expression.

79 Choudhary, Surya Narayan (ed.), (V.S. 2026), Sondrananda of Asiva Ghośa, IIIrd edi., Delhi, Moti Lal Banarsi Dass., X 59., P.134.
80 Miśer, Dr. Indu Mati., (1972), Prātimā Vigyana, Bhopal, Madya Pradesh Hindi Grantha Academy., P.155.
81 Miśer, Dr. Indu Mati., (1972), Prātimā Vigyana, Bhopal, Madya Pradesh Hindi Grantha Academy., P.336.
Buddhist art from Sanghol is neither treated with rough manner nor became monotonous in stylistic expression. It has artistically covered its imagery with unique beautification.

There are sixteen unique hairstyles (coiffure) delicately inscribed to enhance the charm of damsels and auspicious Vṛkshaka rūpa of female forms. The hairstyles are shown with unique intricate design value of grace the social stature of all the stambha Yośita. These coiffure designs are neither imitation nor influence of any other center. There are the unique representations of Kushana art that interpret artistic applied value of creative impulse. It further shows that such stylistic analysis expose their individual and independent approach toward the subject virtually. The carver has given such minute details to the physical appearance, the costumes and ornaments of the images that it expresses the lucid decorative concept of goldsmiths' works, which is associated with imagery decoration.

Another interesting factor is found out of the imagery is the ornamentation with jewellery flowers, rosettes and delicately treated Lotus medallions. The concept and design related to jewellery of Vedika images has been delineated with manifold expressions in accordance to their style. That's the reason we have seen a peculiar style fit to particular imagery during Kushana period. The modified expressions of early Indian ornaments have shown a new aesthetically rich outlook at Sanghol. It is another concept that shows social liking and freedom of that period's carvers. All the Vedika stambha images from Sanghol are neither over decorated nor unaesthetic in outlook. Hence in the Ritusamhāra the description of the seasons and relevant ornamentation is given and the forms of Stambha yośitas are adorned in accordance to season and time.\textsuperscript{83} In that way concept of design and adornment of imagery is applied to depict the enhancement of beauty. The application of ornaments over the idealized naked body is another factor to ascribe here. The human body is taken into justification as affirm and that has been the best part of nature delineated here at Sanghol. The concept of Sanghol imagery is associated with the thought of reincarnation. It is another reason that defines idealized physical beauty at its peak. It appears as the result of good deeds in the previous births, not as that of individual potency and delight in life. It is a gift of nature and brief as a flower. Buddhist art of Sanghol Vedika stambha has represented the agreeable naturalism, which is shown mainly in the delineations of idealised naked beauty, which expresses

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florid or Rococo style. It seems that jewelry is designed according to the physical beauty that is without clothes. In another words most of the ornaments are meant for the naked body. Both male and females are dressed with a cloth counted as antriya (loin-cloth) and upper part of the body is usually bare. As covering for the upper part of the body a long uttariya (stroll like cloth) is used. Transparent antiriya and uttariya has further enhanced physical beauty with its presence.

Sanghol imagery is decorated with all possible delicacy to enhance beauty. It shows that society of that era was free from physical taboo and carvers of Kushana era were with open hand to describe the subject with its full volume and aesthetical expression.

Further an artistic feature is the ornamented mekhala (girdle), which naturally exposes the form because of the clothing type. We have talked above there are twenty different design inscribed by the Kushana period carver. The concept of ornamentation is a mark of delight by all means. Metaphorically girdle of the body is an emblem of spiritual purity and the power stimulating the soul\textsuperscript{84} for attaining and conceptual presentation of cosmic symbol-The Stupa, exactly fashioned between the center medal like part of mekhala (girdle). The cosmic symbol like Stupa over the medallion of girdle is expressed as genesis of life. It is represented as illuminator of cosmic stature that brings truth to the soul from within. The finding of the Stupa image on mekhala is further an emblem of the wheel of rebirth or the cycle of the souls incarnations. The placement of girdle above the groin exactly below the navel is to define its philosophy. The placement of mekhala is shown at abdominal center, which is considered as Svādhisthāna Chakra\textsuperscript{85} to enhance the cosmic element like water. It is the most interesting concept to expose the body psychic centers and its physiological root places with ornamentation. Among Vedika stambha yośita imagery girdle is the interesting and philosophical element, which is spiritual as well as decorative in its functional form. Another element hidden in the form of mekhalā is the concept of rhythmic sound-jingling to attract the attention.

The design quality of mekhala or jadhnakanzi is varying as per the social stature of the yośita inscribed over the Vedika stambha. That’s why it is the


\textsuperscript{85} “The groin, exactly Muladhara Chakra – Its root centre element is Earth. The female symbol of creative force with yellow colour. \textsuperscript{82} Seed syllable is LAM. Below the navel is Manipūra chakra-Its root centre element is Fire. The seed syllable is RAM, system of Nutrition V with red colour. Svādhisthāna Chakra ( Six petal Lotus) Four finger widths below the navel. Its root element is Water and seed syllable is VAM, with white colour”. In: Govinda, Lama Anagarika., (1994), Foundation of Tibetan Mysticism, New Delhi, B.I. Publications Pvt. Ltd., PP.142.145.
interesting element among Kushana period female images to adorn their physical grace.

In the series of ornamentation Karnābhushana (earrings) are another considerable element. These images are decorated with solid and heavy bar rings. It is the reason, we can see long delicate earlobes here at Sanghol. Sometime damsels are adorned with Lotus bud like earrings and sometime decked with "Damru" like form. Maximum designs of earrings are rounded in design and expression. The earlobes are reached up to the heavy necklace due to the weight of these earrings. The long earlobes are delineated in the male forms as well. The concept of long earlobes is an emblem related to wise one in Buddhist philosophy. It is moreover a symbolic philosophy. It is more over a symbol of mental facility in its passive aspect as receptive of ideas.

The concept of ear and its power intuitive perception of truth from within the soul are delicately designed here with jewelry. Sanghol imagery and its decorative aspect are associated with the mortal world of flesh as well as it is the outcome of the wisdom from spiritual world. In that way decorative elements added a unique mortal and spiritual fervor in the imagery of Sanghol Vedika stambha with full vigor. The above said finding is associated with the sensory detection and cultural condition. The concept of fashion and its delineation in the form of ornaments is the desirability of feelings related to common man. These are other factors those played the vital role in the graphic quality of Sanghol art i.e. cultural condition and political value of Kushana period. As soon as Kushana ruler evolved their own political and cultural setup in Pañcanada, they followed the tradition and moral values of Local habitants with their own way of thinking.

The concept of adornment is one of the ideas to show their deep reverence toward Buddhist faith with the local folk imagery. Their importance is more associated with cultural condition and aesthetic judgment at a time. That's why Sanghol Stupa Vedika art is evolved as a sensory detection of feelings. Such feelings are associated with the human activity and its consistency is seen in practical form. The Stupa and its Vedika art is one of such delicate concepts that contain external signs, feelings and sensory effects at the sametime. The feelings, which Kushana carvers has inscribed, infected the other folk by these sensory feelings and also experiences them in the pretext of Śakyamuni Buddhā's philosophy of life.
The most important sensory sign and feeling concept are associated with the value of empathy. It is the interesting finding associated to Sanghol imagery that is practically applied here in the forms of mortal and spiritual pretext. As soon as we approached to the subject we found that imagery is real and fully engrossed in their emotion. The subject is well delineated as a form to keep the beholder standstill and losing one's identity and space in between. Hence appreciating an image of stambha yosita is a situation of fairly common empathy in which perception and its several factors come into being. Everything between the subject and object is lost, which gives sensory information to beholder the growth of such perception involves the increase in scope of ones perception toward conceptual reality behind the stambha yosita of Sanghol Mahastupa Vedika.

The art of Sanghol Kushana period emphasized the link between aesthetic and the situations of life that related the merit of Buddhist metaphorical truth. Here rupa is transformed into beautiful form of yosita and by an image implies a dualism of form and content, which in Sanghol was always accepted as such. Hence in the art of Sanghol, a form is a form of life with its vigor and vitality, its joy and impact of spiritual & material world. Kushana carvers from the very start strove to delineate the secret flows of life streaming not only in human beings but also in every living thing. That's why there is a sign of metaphysics of beauty. Sanghol Mahastupa and its Vedika art are having an aesthetic value of mobility and immobility. Its basic structure is applied with geometrical concept along with other principals of beauty. Its value of movement is leading beholder to the vital form alongwith principles of rhythm and internal harmony. This alive form is rupa, which is the manifest (vyakta) order of the unmanifest (avyakta) here at Sanghol.

The base of Stupa is a square geometrical form with immobility (jada) but at the same time the image within the square is a circle a geometric movement (chetan). Hence concept of rupa interpret image as a form of formless, subjects spiritual essence. It is the apparent index of the infinite (circle). Actually here at Sanghol Mahastupa, all forms of Vedika stambha are the images of the self-assumption, which is Ananda (joy)-The realm of body, emotionally and intellectually.

The physical form is the image of the metaphysical world, and of being so. That's why physical form is beautiful here. This is in short the concept related to metaphysics of beauty a form of divinity. The Kushana art explains the entire subject

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of Vṛśkā, Śalabhaṅjikā and Yakshinis as anthropomorphic study. It was the sweetest effort that a culture could make for absorption of different concepts without annihilation of anyone, i.e. Yakshas are given a place in art in the pretext of Buddhist form and Yakshini represents as Lakshmi or Śri-Maa or Maha Maya. In that way applied value of the subject is the supreme beauty experience that is a "samadhi" like state. The Vedika art of Sanghol can lift the beholder to self-realization. This is the aesthetic value of Sanghol imagery to be free and full of joy at the highest stages of spiritualism. It is all because of the value and situation of empathy.

The physical expression of stambha yośita and perception to primitive cultures is symbolic by all virtues, symbolizing the powers and forces of nature. Hence physical beauty and nudity come as mother goddess, emblem of fertility with heavy bosoms and bottoms at Sanghol. Physical beauty becomes art when it is applied artistically and it also reflects the creator's concept of beauty. A stambha yośita is depicted with all the female grace and charm in stone, which invite and tempt the beholder for realization. In that way here is art in which the physical beauty is a source of expression of the universal and eternal value. Physical beauty of Sanghol imagery provides a stature of spiritual transcendence. The applied expression of such imagery can act as the means for special kind of knowledge.

Sanghol art gives deep insight into the human condition that is beautifully delineated here. Buddhist philosophy and its applied value have contributed a lot to this situation. Hence philosophy and realism are based on sensory experiences. The imagery of Sanghol is an expression of reality based on experience, that's why here is no reality above and beyond it. Stambha yośita as being is nothing, carvers give it a meaning and purpose and it becomes everything. It discovered new functions of the mind, empathy and creativity in the deeper layers of the psyche. Sanghol Vedika art re-constitute, refines and rhythmically transforms the age-old experience of tradition as a true science does. Because there is a transformation of nature both physical and spiritual as demanded by the necessities of presentation. The Sanghol art is artistically applied, as it is of the creative emotion, restless for expansion and personification.

The Uśnisha (coping stone) art is another conceptual finding of Stupa art and its applied value is considerable as a special kind of knowledge that gives insight into the human condition. It is defined as "Nirukta" that is a system of
revolving "Atiproktā" and "Proktā" concept into "Prityaksha vṛti" (a practical approach). In that way "Nirukta" defines as changing a sign into an emblem. At Sanghol during application of certain subjects, a sign is interpreted as unisence that is suggesting many concepts and meanings at the same time. In that way "Nirukta" seems to be the basic concept of aesthetic interpretation. Here artistic elements does not interpret rigid expression, but suggests and sustains the movements both toward axis and away from the center as well. Certain signs have practically shown their physical interpretation as a material, but at the same time their conceptual and spiritual process turn the same into psycho organic expression of the creator. Here artistic element is usually "Prityaaksha Kirya". The form or sign is the vehicle of its meaning that is infused in it with passion. The applied value of all signs around the stupa Vedika is represented as parasol of thought and philosophy. Their vitality is the manifestation of supreme conceptual reality, which was once practically happened into the Lord's life. Hence artistic emblem is the sign of a sensuous perception which is transformed into the practical form with the process of discovering its meaning. That’s why signs from their secular identity are changed into supra mundane. The art of coping stone and their applied expressions is highest state of art – creation and its appreciation is the thoughtful self - merger into the divine world.

The applied value of coping stone art creation and its conceptual appreciation, bring about emotional and religious re-organization of the same life subject. All never old signs are considered as symbols of Buddhist devotional concepts and vision of the Kushana period.

In Sanghol the metaphysical theory of sensuous beauty in Vedika art is bound up with a sound metaphysic of emotion. Her entire cosmic system is the outcome of a creative impulse, which is considered as emotional and religious in nature. Sanghol art is a growing awareness of the sign language aspects of Vedika art, which prepared the ground for a fruitful use of ideas of semiotics in the applied value and study of contemporary culture. The semiotics of art and aesthetic activity is an important concept of Sanghol Vedika art and its aesthetics. The main propositions constituents of Sanghol semiotics with reference to the applied value of art, the following ideas of concepts interpret the meaning as signal and image as sign with an artistic statement. Sanghol imagery denotes signal as a gesture of a form exercising an influence on the senses of beholder. The image as a sign is a gesture that interprets

meaning, flooded with content. Because it is a concept associated to another form to which it denotes. It is the interesting aspect of Sanghol art. The Sanghol imagery does not merely reestablish but represents the form denoted here as complete language of Buddhist thought. The imagery in Sanghol art interprets the pure sensuous basis of thought around the Maha stupa. In Kushana period the same was regarded as the sacred part of the living culture. Here symbols are related to the objects by the association to interpret the subjective truth behind it.

In the Vedika art of Sanghol Mahastupa natural forms are arranged and inscribed in a special way. The beholder gets an impression that this is a cultural and conceptually natural marvel of aesthetic. The observer appreciates the Vedika aesthetic from a distance, which has steps leading to the Lotus Garden-Padma Sarovar (Inner side of the Vedika stambhas). It is an outcome of culture to guide the worshipper that he can move in the Lotus garden around the Mahastupa. In that way the reflection of reality in Sanghol Vedika art presupposes a measure of convention of aesthetic thoughts.

Further Sanghol art express that man has many desires. The desire for attainment of absolute form is applied in the practical form to define ultimate goal of life. The goal and desire is to mingle with the universe through its form. Sanghol Vedika art is more and more idealized in expression to define human nature and genesis of its creation. The applied value of forms appeared in the version of the thoughts and with the repetition of the thoughts and then a perfect form emerges before us. In that way Sanghol Vedika imagery is the creation of superb thoughts and representation of ideological and socio-cultural significance. It is applied by the carvers of Kushana period regarding the generalization of culture and art. Further analysis of the problem of the carver and society proceed from the creator's real material and moral position in society. The desire to make culture a source of physical and ideological impression, secret and open self-expression is a prime desire of Kushana Mathura carver. This definition represents the mode of organic relation and mixture of subject and image into a complete work of Vedika art at Sanghol. That’s why there are different expressions, images and thoughts of aesthetic education of Buddhist folk.

The concept of beauty is well incorporated here at Sanghol. The expression of beauty exposes not only in natural forms but also in delineation of its material value under the proper conditions. Its purpose is conveying the beholder to
perceive and appreciate beauty of charming stambha yośita. It was compulsory to exhibit how the concept of beauty manifests itself in material and physical expression, in human relationships. Here beauty is treated as luxury, a play and as self-expression of Sanghol Kushana development to manifest the subject in terms of forms of intuition and beauty of social usefulness that is selfless on the individual plane. In that way beholder seek beauty in a work of art with great faith and reverence. The material and technique used by the Kushana period carver developed a whole new language for age-old tradition with great aesthetic experience. Kushana Mathura School produced the artists/carvers of their period and their services were sought by their patrons in Sanghol, Sarnath and even in the far away centers of Saptasindhu. The prosperity of the individual states of Pañcanada stimulated art and Sanghol was particularly fortunate in having Kushanas as wise patron of arts. Kushana rulers encouraged all kind of aesthetically rich artistic expression with the result that Sanghol became the hub of art in Pañcanada. Kushana carvers studied anatomy, idealized perspective, rendering of material and they passionately desired to delineate the conceptual thought around them, to represent mankind. Though the Kushana carvers looked for classic physical beauty in the human form. Here they are not totally absorbed in religion and its representation though the Buddhist sect was still their main patron besides Kushana ruler. In that way their main object had been to represent the Buddhist philosophy for a common society, which has been inscribed with great art pieces (Vedika stambha art) to enrich the holy Stupas and Monastries (Sangaramas).

Further Sanghol art is represented with new facts corroborated with terracotta like material. It is from the archaeological findings that a highly developed artistic trend in Sanghol region related to plastic art was in function, just like stone sculptural art the terracotta imagery is represented here as well. The terracotta figurines of Buddha's head and other were produced in good number either moulded or modelled but are of high stature (Plate 104to107). The concept and thought of all these images are associated with Buddhist faith and social beliefs. The applied value of these figurines is remarkable because of their antiquity. The terracotta art is of high quality like Vedika sculptural art because of its workmanship. The votive forms are representations of cult worship and must have served as movable imagery for worship. These images are of fine pliable clay and well baked. These images are free from the concept of Mother Goddess but designed and modelled according to age-old
tradition. The rhythm of life of early terracotta is also seen here through the kinetic energy. The cultural life did not change at any extent when Kushanas infiltrated into the Pañcanada. The concentration of inclination and idea about form began to transcend the faith of the Buddha, which is the accepted victorious by heart. It is the reason we have the imagery of Buddhist belief from Sanghol.

The devoted Kushana artists and artisans provided clay forms (Archā)\(^8\) to the traders, pilgrims and migrants venerating the Stupa to carry away for worship. Among the findings of the Kushana period, there are quite a good number of figurines, which shows the good expression of social and religious feelings. The terracotta forms are either moulded or modelled but represents the sensuality and the conceptual reality. The effectiveness of the Sanghol terracottas expresses the possibility of the medium as sculpture, with pleasing volume and superb finish. The concepts and myths are reabsorbed into these forms by the Kushana artisans – Kumbhakar (Lepeyakar).\(^9\) In that way, the terracotta imagery is expressed as tremendous release of energy in their formation, as a token of the conceptual influx. These terracotta forms of Kushana period are secular but religious in their expression and meant for common folks to reflect the conceptual truth that satisfy their eager feelings. The applied value of these small art pieces is related to the religious beliefs of the folks.

The Sanghol clay figurines, which are represented with a naturalistic expression while meaningfully decorated. Here some of the terracotta pieces are directly associated with Greco-Roman subjectivity to interpret the political importance of Sanghol site on the Uttarapatha. The finding of the said subject and its applied value define social and cultural connection of the Kushana site at a higher level. It is further justified that Kushana's secular imagery and social acceptance of Greco-Roman conceptual reality was equally appreciated here. Here is an important artistically rich example of a terracotta plaque depicting a couple (Plate-125), which is dressed in Hellenistic attire (dresses) and gracefully posing on a couch. Another example is terracotta sealing with oval shape embossed impression of a man fighting with lion – "Herakles and the Nemean lion". The style of the plaque and terracotta sealing is beautifully delineated and its applied value is distinguished by the same Greco-Roman traits of modeling employed in figure sculpture. It is the interesting

aspect of Sanghol art that denotes its cultural connection with Gandhara School of art, which was stylistically Indian. There are other motifs depicted on the Uśnisha (copingstone) part, which further clear Gandharan impression, such as the concept of Nagapuśpa motif (Honey suckle). Minor art of Sanghol is not less important to define the traits of artistic expression and its applied value brought into light with its social stature during Kushana period. The impulses of Sanghol art appear to have more or less practical and conceptual approach that is exhibited by the hedonists. These Kushana terracotta art objects described the social stature as an idea or in actual practice the concept of idol worship and position of folks. The seals and sealings are of great importance traced from Sanghol. Both the seals and sealings bear a variety of design, emblems and marks of worship. The sealing with Buddha's feet is the representation of faith designed particularly for the folks. It is because of such symbolic tablets are affordable to carry anywhere for worship. In that way the applied value of such findings is clear expression of Kushana period Lepeyakar.

An interesting group of terracotta form known only by fragments, mainly traced from the vicinity of Sangaramas and habitational area, are of stylistic group with moderate expression. The applied value of these terracottas is of impressive actuality. The method of terracotta is practiced from with moulds but interesting aspect is, no duplicates are traced from Sanghol. The influence of Mathura style is more associated to Sanghol terracotta influence except larger head forms of Bodhisattvas. Here are also some terracotta Bodhisattva's head forms with Gandharan affinities to express cultural connection between Sanghol and Gandhara via Uttarapatha.

The Lotus concept is not fashioned in case of terracotta forms, seals and sealings. These findings are free from the influence of early terracotta art of their predecessors. The technique and expression, both are stylistically associated to Kushana period. The applied expression is the same, either the forms are modelled or moulded. It denotes the attainment of identity that recorded the lineaments of forms.

Sanghol art is related with the conceptual and emotional truth of the subject, to create ideal design of beauty of human imagery. The attainment of bliss (ānanda) is to liberate the beholder from mortal and mental desires, when subject and object both lost in each other. It is the experience of the self in itself as pure state of "ānanda" (bliss). Terracotta art of Sanghol is primarily subjected to the aesthetic experience of the folks regarding revelation of the imagery desired and fashioned by
them and to express their being. In that way terracotta imagery of Sanghol has exposed the tradition, philosophy and ideal beauty of aesthetic experience.

Sanghol art and its finding are associated with symbols of peace and beatitude, which is variant of the spiritual expression, worldly allurements and intuitive essence. Hence form is the vehicle through which the subject is interpreted along with matrix of all images. Sanghol imagery therefore, expresses symbols in its applied value, not only in forms but also as realisation of particular moment of Buddha's life. Vedika stambhas, Suchis (crossbars), Uśnisha (coping stone) of Sanghol Stupa are full of images and Lotuses of divine silence and beatitude. The applied value and expression of seated Buddha image is the mission of divine silence, which is one of the important motif contributed by the Sanghol art. In the same way this aesthetically rich movement expresses boldness in the divine and mortal female images those who represent beauty and wisdom, spirituality and serenity at the same time at Sanghol. Further the full bloom Lotuses patterns express the cosmic water, form of divineness and spiritual silence. The applied expressions of enchanting beauty and vigor of physical expressions are further demarcating impression of these divine and mortal forms that help the beholder or pilgrim to attain assimilation and consistent calm.

The compositional impression of the form construction with delicate expressions of hands and their adorned physical gestures, are having the perfect movements, which are associated with the spiritual emotions. In that way Vedika art is the metaphysical symbol of the divine reality and norms of artistic perfection along with social values that delineated forms, motifs and Sanghol style in art. It has applied the images with the promotion and elasticity of divine silence. The physical beauty exhibited in the Sanghol Vedika art is subjected to a universal and energetic expression of divine unity and calm. So that physical beauty can be expressed as a vehicle for the realisation of cosmic life. These images are elemental by articulated gestures and movements of expression that in applied value became cosmic and divine. In that expressions images become timeless vehicle and symbols of life movement, not merely signs and emblems of divine peace and beatitude.

The delicate plastic quality and rhythmic blend of forms adornment with the rendering of material, is amicably creating forms of spiritual dignity and physical charm. By contrast all male and female forms as well as Buddhist images are delineated in Sanghol art in the full bloom and with vitality of youth. Sanghol
sculptures related with the physical charm of yōsita body, does not aim at imitative
naturalism at all, but takes on abstract and plastic expression and medium. The
applied value of Sanghol art images consists not only in the symbolism and effort to
assume sensual canons of beauty, but also more in the symbolic formal rhythms and
expressions. All this presents Sanghol art as an inward breathing and expansion,
which makes it more noticeable from the art of other contemporary centers of
Pañcanada. Hence Sanghol sculpture and its applied value on the whole stands more
for aesthetic richness, subjective and objective solidity and above all serene in
expression. Sanghol art and its applied value is the expression of time-tested thoughts
as an ever-continuing process for the maturation and fulfillment of human actions and
conceptual importance. The artistic & aesthetically rich technique closely keeps the
metaphysical belief. The entire arrangement is brought out in colourful expression for
the purpose of deep concentration on the morals of delineated forms. It is related with
an artistic expression of variety of forms and volume of conceptual figures, having
dimensional expansions. Hence the material is converted into an enduring expression
of the life movement that transmutes from image to image and the difference between
rendering and quality of material fades away at Sanghol. The total expression that in
itself has the eventuality of growth displays balance and consistency in its living
impression.

As a cultural era the artistic period of Kushana Empire is extended up
to IIIrd century A.D and this has been represented as an age of great influence of
Kushana art in Pañcanada. Kushana epoch and its art activities in sculpture are seen as
clear representation of social influx. The Sanghol site is recognized to be a center of
innate and constant development of Kushana art.

The research is associated with the findings; those are remarkably
related with the present site. It represents Buddhist concept and form of Mathura
idiom and its applied expression. Total findings are associated with antiquarian wealth
of Sanghol site and museum to incorporate the analysis of Vedika art. It shows the
historical and cultural relation of Sanghol site with Mathura and Gandhara schools on
the Uttarapatha in detail.

The historical and cultural background of Sanghol site reveals the
Kushana connection in the light of original findings for first time in the present
Punjab the image of Buddha and Stupas from Sanghol site is the association of
Buddhism with Kushana Empire. In that way Sanghol as a Buddhist settlement in
present Punjab is proved on the basis of archaeological findings and with the travel accounts of Hiuen Tsiang. In the light of materials, and its rendering, adornment and subjective expression, made efforts to further justify Sanghol's identification as a Kushana Buddhist site and above all its Mathura idiom for the sake of Sanghol Mahastupa and Sangaramas. Finding of the Buddha image, its concept and detached head forms are discussed for the first time along with Mathura idiom and Greco-Roman antiquarian wealth at Sanghol. I made attempt to frame a systematic development of the Sanghol imagery that begins from mid 1st century A.D. to IIIrd Century A.D., during Kushana period with stylistic proofs. In the above light certain images have to be re-discussed to find their social stature and visual expression. The Buddhist concept, which developed at Sanghol site during Kushana period has been discussed with suitable references to establish the Buddhist connection.

It appears that Sanghol art has a great imprint on contemporary historical and cultural sites of Punjab. The Buddhist concept and settlement of Sanghol has been discussed with facts to confirm its socio-religious conditions during Kushana period.