**Conclusion**

Sanghol art is clearly concerned with the emotion of soul and in unique in the Indian art in expressing certain ideal forms of beauty of human imagery that expose intellectual and spiritual qualities-impression of artistic existence that is associated to metaphysical life and spiritual experience out of conceptual imagery. It is superb that the canons of classical Kushana art are developed in such a period that testified the expression of artistic idealism and concept of Sarvāstivadin cult. The present analytical study is related to Kushana art of Sanghol to peep into the concepts, which are not seen before in the history of present Punjab.

The historical, geographical and religious factors of Sanghol site are studied in the pretext of actual artistic archaeological finds and also relevant records from other Kushana sites of that period. Its history and development as a center of Kushana art is studied on the topographical position, on the Uttarāpatha route that represented Sanghol as an important ancient cultural site of Kushana India. The migration and intrusions of different communities like the Greeks, Parthian, Śakas and Kushana via Uttarāpatha changed the cultural expression and artistic development of Sanghol that heightened the social character of Punjab. It was a formative period in Indian art history. In that pretext Sanghol mark its presence with artistic Buddhist art and culture. The study is related to redefine the various aspects of Kushana Mathura idiom at Sanghol with the artistic Vedika art of Mahastupa.

The Sanghol site witnessed the prevalence of Kushana style art of Buddhism from dates much earlier that is third century A.D. The critical analysis of Sanghol site is studied on the basis of art and architecture of superb socio-religious high stature. Sanghol site is full of red sandstone sculptural art, which is delineated with thoughtful imagery and full of indigenous ideas and expression, not a fusion of Indo-Greek ideas and impressions.

Sanghol site and its artistic development are associated with Kushana rulers like Vima Kadphises, Kaniška, Huviśka and Vasudeva. The sculptural beauty and the dignity, is attained in buff quality to express Kushana classic idealization in stone. The physical grace and dignified expressions make them beautiful examples of artistic attractiveness, which are the outcome of Sanghol site during Kushana rulers.
Further Sanghol as a site of Buddhist faith and art totally developed as an individual center of the Kushana Mathura ideals of beauty. Here we find the socio-religious subjects artistically rich in formation under a mannerist period, whereas individual figure composition bearing the similar subject matters. These Vedika images were meant for Sanghol Mahastupa by all means. The buff sculptural forms are deeply associated to indigenous style that can be critically analysed in the pretext of Buddhist and socio-religious context. The analytical study of forms and their individual expressions mark stylistic appreciation of Kushana Sanghol art as a big leap in Indian art. Study shows the Sanghol Vedika art signs have marked a departure from their predecessors and exposed the unique Kushana concept of idealism and beauty.

The study further analyse the physical beauty and expression of mortal world that have brought up Vedika art concept as a means of presenting truth about human kind. The finds of Sanghol art exposed the educational aspects about the spiritual and religious concept of Buddhist philosophy of kindness and nobility with the help of mortal damsels. The study of decorative elements in Sanghol art further inscribed Kushana Sanghol site as a derivation from lavishness to moderate expression that enhanced the physical beauty purely in classical manner.

The study also suggests about antiquity of folk tradition, Śalabhañjika and Yakshi as the major concept of Stambha yośita at Sanghol during Kushana period. The Sanghol art significantly portray the concept of "Buddhist Madonna" to commemorate the historical happening through Vedika sculptural art. Subsequently the study stylistically appreciated the symbolic expressive beauties to expose the worldly affairs of contemporary society. Here we can see and study the vast range of stambha yośita from divineness to pleasures of life Sanghol sculptural art study is deeply related to the form and contents that travelled towards Gandhara from Mathura. It shows that carvers created a highly ornate expression of beautiful art for Sanghol Vedika, over which the present study (Concept) is based. Indian canonical concept of art and soul is expression of spiritual and physical beauty, which is of par excellence.

Compare to other Kushana sites in present Punjab, Sanghol as an art center stands ahead in all artistic expressions, either in character or nature of forms. It is because of the contents and material customized to delineate the truth of that
It is one of the features to study in the Kushana mannerist art, basically different from other centers in rendering of material. The study shows that artistic activities of Sanghol was enriched with early image of Lord Buddha, which seems to have been motivated by Mathura idiom, under the patronage of Kushana rulers. It is the biggest marvel of the Kushana Sanghol site in present Punjab. The study of Sanghol Kushana School of indigenous idiom exposed the beginning of transforming the concepts into auspicious forms around the square Vedika railing, instead of the circular one. It is the considerable and unique feature of the Sanghol site according to present study.

The widely presented expression is the concept of Jataka tales well exposed through singular imagery at Sanghol. Hence in Sanghol I have observed the appearance of certain novelties besides the retrieval of Yakshi concept. I included terracotta figurines from Sanghol to extend the study in wider expression towards the older traditions. The study shows the contribution of Sanghol site towards the developments of Buddhist art and its far reaching expressions and it gives new exposition to age-old forms of local tradition.

It shows that Sanghol stand on its own folk cultural concepts along with class forms of art in stone. For the said purpose I tried to touch every possible expression of form either religious in impression or social in formation to define life at its best. In case of architectural examples I try to interpret character and nature of Stupa formations to justify the conceptual truth behind available architectural source.

The study is associated with the Dharmachakra pattern of Stupa, which was the main concept of Sanghol Stupa during Kushana period in present Punjab. Study reveals that Stupa was cylindrical in form remarkably placed over a square platform and decked with artistic Vedika. My further effort is to expose each and every sculptural form in complete conceptual and concrete expression. The carvers of Sanghol Vedika relief have perfectly delineated the architectural details, which assimilate all elements, as we can see in the art of architrave, which display various architectural objects such as a simple design and the royal place in a beautiful way.

The Vedika stambhas have balconies from which the images observed the happenings of the main forms (yoṣita). The study of religious structure shows that expression in the Sanghol relief's included Stupa, Dhvaja stambha with their
exponents and multistory places. Hence one studies the native (Indigenous) traits in the expression of architecture in the Sanghol Vedika art.

Further in the study of dress material as it is represented from the sculptural expression and depicted in the Sanghol Vedika relief, generally included an antariya and an uttariya. Some time male images are dressed with "Dhoti", the lower garment reaching up to the ankle in beautiful folds, which is of indigenous origin. The female image is elegantly attired in a flowing robe; the tail ends and folds are shown beside her right and left leg. She is a Voluptuous and exhilarating beauty. The physical expression and nudity are marked with a subtle sense of restraint.

Study shows that the Sanghol carvers had a great desire for jewellery, which is apparent from the expression of the ornaments in Vedika relief. Among the variety of ornaments known as nupura (anklet), valaya (wristless), kankana (bangles), mekhalā (gem-studded girdle), keyūra (armlet), ekāvalimala (necklace) and kundalas (earrings) seemed to have popular at Sanghol in that era.

In respect of hairstyle (coiffure) study, favorite to the Sanghol people, offer different varieties of Indigenous origin. Hairstyle of the forehead leaving a hair knot at the front was predominantly popular at Sanghol.

Further study shows that beard and moustache were not a considerable part of male feature at Sanghol during the period under review. Rest male images are shown with a crown like turban or headgear.

The present study exposed female forms beautifully delineated with native traits and free from Kushana Greco-Roman expression. Sanghol stambha yosīta forms are decorated with a particular combed hairstyle with roundest small bun over the forehead. It is one of the main coiffures seen in the study of all the images irrespective of their social status.

The analytical study further included amusements of life and eminent indigenous impression in the delineation of the musical instrument. Life in its variety of expression is shown with all significance and blend of socio-religious fervor at Sanghol. The analysis of the images represented in the Sanghol Vedika art gives aesthetically rich expression of the spiritual and worldly life enjoyed by the folks of the Kushana period under this study.
The fauna delineated in the Vedika relief art is least as compared to the flora. The trees like the Śala, the Mango, the Jambo are beautifully inscribed. Nature through trees is represented but its role is idealized in expression to expose metaphorical philosophy to enhance the entire attention to the beautiful female (Yośita) forms.

In the pretext of flora concept study is related to Lotus decoration on the pillars (rear part) and crossbars (Sūchi) at Sanghol, it expose that the carvers took great pains to interpret the philosophy through the flower as realistically and as metaphorically possible. The study related to the depiction and arrangement of sepal and petals in a Lotus attest the existence of the botanical studies of the carver. Lotus study expresses and symbolizes the auspicious birth and miraculous seven steps of Lord Buddha. At the same time it is interpreted as a symbol of wisdom and buddhic nature is that of truth (water) and beauty (flower). Here it is exposed as an emblem of the new birth and ideal of spiritual perfection that pose towards the sacred form of Stupa to express Atma-Buddhi of human nature.

Hence in Sanghol art a picturesque panorama of worldly life is represented with all multitudes. The sculpturing is remarkably beautiful; the attraction of the Sanghol imagery is represented with physical delight and expressed in contrasting effect well contoured soft flesh with the firmness of ornamentation. It is a beautiful and remarkable expression of Kushana art, carved with delicate forms and graceful baroque charm with extraordinary sensitive impression of fascinating female forms.

Thus the Sanghol art's reliefs mark the culmination of a sinuous expression the culmination of a sinuous expression that shows relation with the spiritual one in the imagery of the beautiful women.

The sculptural art of the Kushana period inscribed in the Pañcanada (Punjab) of Āryāvarta especially under the influence of Kushana was purely delineated for their own religious and artistic believes. In Sanghol under the Mathura idiom art exposed by the carvers was a mature tradition of the stylistically dedicated sculptural and architectural art.
The analytical and rhythmical sweep, the tangible volume of the human features. The impressive linearism of gestures, costumes and artful composition, all exposed the truthful expression of Sanghol art whose intention is to illuminate the human soul by all means.

In that way the study of Sanghol art has exposed both mortal and immortal meaning in the expression and its purpose is to serve as an aesthetically rich medium of support of elevated meditation.