Chapter-III-B

α Study of Decorative Elements α

Sanghol under the Kushana period attained a remarkable socio-religious stature because of the Kushana kings were great patrons of art and socio-religious architecture. The Kushanas employed Indian and foreign artisans to beautify their buildings with sculptures, painting along with other artifacts. It is because of their artistic taste, Sanghol center flourished and reached to newer aesthetically rich heights. Sanghol art and artifacts under the Kushana, registered a unique development in the shadow of the Mathura Kushana art. Vedika Stambha (Pillar), Ushņisha (coping stones), Suchi (cross bars) of Sanghol Mahastupa belonging to the Kushana era has been found at Sanghol.

We find representation of male images and a large number of female figures of Yakshis on Vedika stambhas and on the backside of the same stambhas; the Lotus medallions are inscribed (Plate-81). These Mathura idiom type images are generally carved in such a high relief that they appear in round.

Male images are shaven and not covered with curls. Moreover there are no sign of moustaches and urna. Their right hand is raised up to the shoulder and left hand is placed on the thigh (Plate -61,62&66). These images are decorated with bold and expressive ornaments either in their hands or over their waist.

The females (Yakshinis) are adorned with supreme physical beauty and enormous energy. Generally Yakshi images appeared as nude or semi nude. It is because they are sculptured as draped in thin fine clothes. Henceforth they are shown with sensuous feelings in tribhanga posture.

These Dryads or Yakshis are standing for the spirit of fertility and Buddhist philosophy as well. There are some beautiful examples of the toilet scenes or Yakshinis are adorned with sophisticated attire and fine jewelery. Sanghol imagery is a great source of theme and decoration. Huien Tsiang recorded their outfit as elegant and richly decorated as per climate.¹ The concept of decoration and adoration of

fertility images is very much Indian as per metaphorically or climatically. The expression of life as conceived by the Āryāvartas (Indian) was the realization of fourfold ambition-Dharma, Artha, Kāma and Moksha.  

These images if on the one hand are seems to interpret the above conceptual thought, at the same time these are interpreting the physical reality through Artha and Kāma on another hand. Sanghol imagery exposes the religious philosophical and decorative expressions and at the same time costumes and jewellery that from the very beginning have played a vital role in the society. Different type of dresses and ornaments are worn in different ways to enhance the artistic and aesthetic expression of that society.

The sculptures of the male & female images on the Vedika stambha are beautifully produced the vibrant physical grace, known as "Lāvanya". On the one hand the anatomy of Yakshi image has exposed sweet proportions and balance in the physical parts and on the other hand sensuousness is achieved by placing beautiful ornaments on them. All the images are adorned with garments, jewelery and hairstyles.

**Garments/Costumes:**

The Yakshini or Śalabhaṇjika forms from Sanghol stands out as the beautiful creation among all the images. Her well-contoured body is fully modeled with plastic treatment. The sensitive rendering of the drapery and the ornaments add warm and lively feeling. The treatment is always schematic but not stereotyped and lifeless. The upper part of all the Yakshini images is bare (topless) (Plate -10,13,16,19,20). But lower part is beautifully adorned and consists of an Antriya, Uttariya and Kayabandh. Antriya is the garment that starts from the waist and might be attached to a cord or by an elaborate girdle and fall upto the ankles. Usually it is made of fine cotton (Kappāsa-Karpāsa), but it appears quite transport very much near to "Shati" Patañjali time and again talked about the use of fine and transparent clothes. The

---

2 Gupta, S.P., (1973), Costume, Textile, Cosmetics and coiffure in Ancient and Medieval India., (A Dr. Motichandra Felicitation Volume),Delhi, Oriental Publishers, P.I
4 Agnihotri, Prabhudayal., (1963), Patañjali Kālin Bhārat, Patna, Bihar Rashtriya Bhāṣa Parishath,.P.198.;
5 Alkazi, Roshan.(1996), Ancient Indian Costume,New Delhi, National Book Trust,.PP.60.73.

women in Sanghol Vedika pillar wear commonly a Sari-Antriya and a folded Dupatta\textsuperscript{8}-Uttariya\textsuperscript{9}, which is wrapped loosely around the hips and sometime draped over the left arm.\textsuperscript{10} But in many cases, this dupatta or uttariya is not worn at Sanghol. Instead uttariya, the twisted Kamarband or Kayabandh (Ornamental cloth girdle) is tied over the waist so as to form the loop, sometime on one side and some time loops on both sides that gives a rich expression to the antriya. Sometime Kamarband is doubled up and middle part is tucked in the girdle near to crouch and both ends are left free.\textsuperscript{11}

In another case one end of the folded uttariya is looped and fixed on the right side. The free end is deliberately held by the left hand.\textsuperscript{12} In that way uttariya or Kamarband (Ornamental cloth), (Plate -25,28,29) is considered as Patkās as an decorative element to enhance the physical grace of form (Male- Female figure). The present code of outfit shown in the Sanghol art was well known costume in the Kushana period. These clothes are simple and without any extra decorative design but quite transparent to enhance the physical beauty as a decorative element. It means lower garment was considered a necessary dress part of a lady's costume that seems to be unseen.\textsuperscript{13}

A young damsels is shown with tunic (blouse- dqapu@pksyh) coming to her waist (Maha Ummagga Jataka Vedika pillar, Plate -56). It is well decorated with beads up to her half sleeves. There is a rhythmic line that has been marked near to her waist to show its existence otherwise it again appears as a fine transparent cloth.

Among female clothes there is the "Kakshyabhandha"\textsuperscript{14} a thick role of cloth a slant, which has a large clasp that appears at the right hip as well (Plate -36,37,54). Yakshi images of Sanghol are decked with "Kakshyabhandha. Here at Sanghol it becomes a more loosely worn informal piece of attire in delightful ways to enhance

\textsuperscript{8} Gupta, S.P., (1973), Costume, Textile, Cosmetics and coiffure in Ancient and Mediaeval India, (A Dr. Motichandra Felicitation Volume),Delhi, Oriental Publishers., P.41.  
\textsuperscript{9} Agnihotri, Prabhatdoyal., (1963), Patanjali Kālin Bhārat, Patna, Bihar Rashtriya Bhāsha Parishath., P.198.; Alkazi, Roshan.,(1996), Ancient Indian Costume,New Delhi, National Book Trust.,PP 60.73  
\textsuperscript{10} Alkazi, Roshan.,(1996), Ancient Indian Costume,New Delhi, National Book Trust.,P.47.  
\textsuperscript{11} Moti Chander (Dr).,(v.s.2007),Prachin Bharatiya Vesh Bhusa,Prayag, Bharati Bhandar Leader Press.,P.15.  
\textsuperscript{12} Pandey, Indu Prabha (Dr.),(1988),Dress and Ornaments in Ancient India, Delhi/ Varanasi,Bhartiya Vidya Prakashan.,PP.88.122  
\textsuperscript{13} Pandey, Indu Prabha (Dr.),(1988),Dress and Ornaments in Ancient India,Delhi / Varanasi,Bhartiya Vidya Prakashan.,PP.87.88  
\textsuperscript{14} Alkazi, Roshan.,(1996), Ancient Indian Costume,New Delhi, National Book Trust.,P.71
the suppleness of the waist. It is the unique way to enhance the physical beauty with simple decoration.

Among the male images from Sanghol, the clothes are simple but hold expression of contemporary Kushana costumes. In case of monk or Bodhisattva image "Chivara" is frequently used (Plate -50,61). It is considered as Buddhist robe. It is the biggest sole attire for a monk. There is no sign of design over the clothes of monk or Bodhisattva either its woven or just marked. But these are fine thin clothes exposing the physical expressions very well. Sanghol sculptors have recorded faithful examples of the costumes worn by local habitants. Royal devotees or Bodhisattva generally wear a dhoti, which is well tied with decorative designed loop or thick string, sweetly falling on the right thigh. It might be a loop like decorative belt (Plate -62). Centre fall of the dhoti, which falls up to anklets and sometime touch to the earth delicately.

Sometime the same decorative fall of cloth seems to mingle with the falling line of dhoti, which ended near to calf. Another cloth is shown here, which is just like "Kayabandh" with a big round cloth knot (Plate -57). It is placed near to the waist with a big round knot, sometime on the left and sometime on the right hand side. It creates a unique aesthetically rich outlook to the personality of the person. Instead of a turban, male image is decked with a "Conch shell" knot folded cloth-headgear and hair is brought forward out of that "Conch shell" coiffure (Plate -57). It might be the decorative conceptual tradition to enhance the facial expression or to show the social stature of a personality.

Uśnisha or turban is one of the graceful outfits during that era. There is no sign of topknot like Satavahna period. Sometime Royal personality or image is adorned with a decorative metal or designed fan shaped mouli turban or Uśnisha. Sanghol site imagery seems to exhibit (Plate -57,62). The contemporary Mathura Kuśhana headgear style mouli turban is richly decorated and twisted rolls of cloth, well decorated with fanlike ornamented piece. This type of turban or Uśnisha is more near to crown like form with Lotus petal design (Plate -62).

---

17 Alkazi, Roshan.,(1996), Ancient Indian Costume,New Delhi, National Book Trust.,P.85.
Terracotta images are neither shown with clothes nor with specific headgear. It is because of their mutilated condition. There is only one tenon head with a cap like decorative headgear. It is too small to be further incised to create costume design but it has unique type of headgear. It might be a later period example of Kushana era. Hiuen Tsiang during his visit to Satadru (She-to-Lu-Lu-Sanghol), talks about garments of local habitants, which were woven of bright silk stuff.18 Above said clothes and turbans were the outcome of local atmosphere.

**Hair styles/Coiffure:**

Sanghol habitants were fond of different hairstyle and fashion. As they were the people of such sweet manner19 Hiuen Tsiang has considered Sanghol habitants decoile and virtuous during his visit.20 Hair decoration is considered in a sweet manner, hair known as Keśa, were dressed in an artistic manner called Kesaka.21 Panini talked about stylistic coiffure (Kesavesha-iv.i.42)22 that we can see here at Sanghol. It means local habitants had interest in different styles between male and female coiffure. Moreover hairstyle or coiffure has become the emblem of that person. It means sometime person was known from his hairstyle in the society.23

Sometimes people did not cut their hair and kept long hair24 to make a topknot hairstyle (Plate -10,11,19,22,24,28&33). It is usually seen in the images of religious order. Lady's hairstyles are more various with stylistic changes. Among Sanghol Vedika stambha, we have a chance to see such variety. It proves that folks had interest in "Keshvesha"25 It is because of the Uttariya on the head, which seems to have almost not in use in the Kushana period26 the women are usually seen in indigenous costume with bare heads. All the stambha yośita (forms) have decorated their uncovered heads with different coiffure (hairstyles) and ornaments. The concept of

---

22 Agrawala, Vasudeva S., (1963), India as Known to Panini, IIth ed., Varanasi, Prithvi Prakashan., P.131
cap like coiffure\textsuperscript{27} is not seen here like Mauryan era. These young damsels (Stambha 
yośita) wear their hair in a tuft at the forehead,\textsuperscript{28} which covers the forehead line of 
"Simant"(Plate -39), and women are called as "Simantani".\textsuperscript{29} The roll of hair (tuft) is 
the decorative part of Kushana female figure (Plate -13,16,26,35&43).\textsuperscript{30}

The Indian ladies have adopted the style of the hair tuft or roll on the forehead, 
which was borrowed from the Yavanis (Foreign or Greek women) who were settled 
in India (Āryāvarta). Arthashastra also second the above said opinion, "a coiffure with 
roll of hair" and were coming to Aryavarta long before the reign of Augustus.\textsuperscript{31} It 
proves that on the way to Mathura indigenous style was influenced by the "Yavanis" 
impression through Uttarapatha trade route that had been remarkably adopted even 
during the Kushana era. It added a unique vigour to the hairstyle of Kushana era 
delicately.\textsuperscript{32}

Stambha yośita combs their hair in tuft and rest of the hairs are drawn back. 
This hairstyle is sometime either seen with folded hairs in or held with a brooch at the 
nape or almost vertically upwards (Plate -19,36,55,56).\textsuperscript{33} A band of cloth or metal has 
been fixed beautifully over the head.

In many cases stambha yosita images are adorned with long hair (Plate-23, 30, 
31), even on the side of the face. This style is known as "Pragulfa".\textsuperscript{34} In another case, 
when these lady images are adorned with a bun behind their combed hair, which is 
known as "Kabari" hairstyle.\textsuperscript{35} There are approximately sixteen different hairstyle or 
coiffure, which are seen with hair roll/bun (Plate -13,16,26,35,43) on the forehead. It

\textsuperscript{27} Pandey, Indu Prabha (Dr).,(1988),Dress and Ornaments in Ancient India,Delhi / Varanasi,Bhartiya Vidya 
Prakashan.,P.85.
\textsuperscript{28} Lal Angane., (1963) Sanskrit Bodha Sahitiya Main Bhartiya Jivan- from 1\textsuperscript{st} century to 3\textsuperscript{rd} century, Lucknow, 
Kailash Prakashan., P.181. 
\textsuperscript{29} Agnihotri, Prabhuadayal., (1963), Patañjali Kālin Bhārat, Patna, Bihar Rashtriya Bhāsha Parishath., P.206.; 
Alkazi, Roshan.,(1996), Ancient Indian Costume,New Delhi, National Book Trust.,P.63. 
\textsuperscript{30} Schlumberger, Daniel., (1988), The Didarganj Chauri bearer – A view point., Lalit Kala (Khandalawala, 
\textsuperscript{31} Schlumberger, Daniel., (1988), The Didarganj Chauri bearer – A view point., Lalit Kala (Khandalawala, 
\textsuperscript{32} "In the Roman word the head dress (hair style) with a frontal loop suddenly appears as a new fashion without 
any precedent in the early period. Dr. starn again did recognize how closely akin this style to those of 
Mathura and Bagram. It is a fact that Augustus received Indian ambassadors and Rome accepted such hair do 
fashion from India (Āryāvarta). The influence of India upon Rome at the time of 
Augustus was very slight than that of Rome upon India, was on the contrary very 
strong. The fact is that Indian ladies imitated a Roman fashion." In: Schlumberger, Daniel., (1988), 
The Didarganj Chauri bearer – A view point., Lalit Kala (Khandalawala, Karl,ed.) Vol. No. 23, New Delhi, 
Lalit Kala Academi., PP. 9-11. 
\textsuperscript{33} Alkazi, Roshan. (1996), Ancient Indian Costume,New Delhi, National Book Trust., P.63 
\textsuperscript{34} Agnihotri, Prabhuadayal., (1963), Patañjali Kālin Bhārat, Patna, Bihar Rashtriya Bhāsha Parishath., P.206. 
\textsuperscript{35} Agnihotri, Prabhuadayal., (1963), Patañjali Kālin Bhārat, Patna, Bihar Rashtriya Bhāsha Parishath., P.206
is all, as according to Chitrasutra of Vīṣṇudharmotram Purana.36 These hairstyles are the best-known examples, meticulously inscribed in stone here at Sanghol to decorate the totality of female form.

Sometime Sanghol stambha yośitas are shown with a long "Veni" or "Choti" (Plate -23,30,31,48).37 Bala Pashya38 that falls upto her waist in the rear with beautiful three bands (Prandha), hanging to one side. The decorative aspect is very considerable because of their placement. One of the yośita images is seen with a Kulha like headgear (Plate-38) or hairstyle. That decorated and designed kulha sweetly placed over the "semant" part near to forehead. Rest hairstyles are with decorative hair bun; either on the top or with ponytail likes designed form. Here sign of decorative jewellery is scatty and appeared only in few stambha yośita coiffures.

Some of the Yakshini (Lady) images are inscribed with folded hair ponytail like design (Plate -11,19,25,33,35) and at the same hairs are arranged with ribbon like cloth. Such ribbon like cloth is known as "Veśtan" (Plate -11).39 Hair buns are known as "Dhamilha" but classical Sanskrit literature considered the same hair bun style as "Alaksayman".40 Some of the images are decked with Lotus or nagahood (uKxQU) (Plate -22,42,46,55) like hairstyles. It means different hairstyles were a main concept of physical decoration41 popular between male and females, because both kept longhairs (Keśavesha) or Pratambha Kesho.42

In case of male imagery, we can see an image of a monk or Mathura style Bodhisattva with short hairs that is known as Chuda Samskar (pwM+k laLdkj) (Plate -50,61,112) among Buddhist folk. Sanghol imagery is very much near to Buddhist tradition. Another image of Buddhist sect is shown with a crown like

---

36 Rani, Archana (Dr)., (2007), Sanghol Avam Mathura Ki Kala, Delhi Swati Publication., P.116.
Uśnisha or Turban (Plate -57,62,109). It shows a particular turban style not a sign of specific hairstyle.

There are two other male forms with distinctive hairstyles (Plate -57,66). In their impression both images are inscribed with simple hairstyle. But with deep insight we find that a conch shell knot coiffure is before us (Plate -66). In both the images hairstyle is brought forward in a designed way and decorated with conch shell knot. A designed fillet is used to keep the coiffure in its place, It is a unique style of turban, can say with a large hair protrusion, It is either side knot over the head (Plate -57,66). Fillet or band tied on the forehead was common in use during that era. Among male images coiffure designs are restricted but well inscribed in stone images. Even in terracotta heads from Sanghol, we have Greco-Roman coiffure style with sideline curly hair falling near to ear (Plate -104,105). The side lock coiffure is a symbol of institution or the Buddha manasic functioning. The club of hair is a symbol of emotion. No specific hairstyle is before us, out of the available terracotta figurines. Monk head is totally shaven (Plate -112,127). It means common man moved in the society bare headed. Among female figures we have lot of decorative hairstyle to interpret their physical grace and decoration.

**Jewellery/Ornaments:**

Metaphorically jewels and its use in jewellery is emblem of virtues and high qualities, which are the precious aspects of life. During Kushana period, Sanghol Mahastupa images of Stambha yośita are aesthetically transformed into deep spiritual and philosophical concept, as well as their external physical beauty is decked with ornaments. Here is a great combination of heavenly and earthly desires at the same time.

In general wearing ornaments has played a great part in enhancing the physical beauty of folks. Kushana sculptors tried to exhibit different ornaments from head to toe. Panini considered the ornamentation as alamkara (iv.3.64) and use special indicative words for the beauty of the female e.g. Vāmorū, Samhitorū and Śaphorū

---

He refers many names of jewellery either for male or female. It proves that the use of jewellery was a common practice in the date back era. The Jataka tales also mention different ornaments for ear and neck (Giveyyo Jataka vi.5.20). Besides Alamkāra (iv.3.65) Panini used Bhushana (I.4.64 / VII.33) and Subhagam-Karana (III.2.56) words for personal decoration. When we go through the artistic world of Sanghol stambha Yośita, we have a good idea of the jewellery, which were worn by the folks of Kushana era. Further "Kāmasūtra" suggests about Nayika who decorate herself with all ornaments from head to toe, is seen here in the mortal imagery of Sanghol. It is another concept of physical decoration that one can enjoy at Sanghol. During Kushana period gold was in use and was known as "Hiranya" and "Suvarna". We also find examples of silver (rupya) and copper (tamra) jewellery encrusted with jewels (ratna) from Sanghol. We can describe Sanghol ornaments in the following order – head ornaments (Śirobhushana), ear ornaments (Karnika), neck ornaments (Graiveyaka), armlets (Bāhu bhushāna), bangles & bracelet (Kankana & Valaya), finger ring (Mudrika), girdle (Mekhalā or Katibhushāna) and ornaments for feet (Pādbhushāna).

Stambha yośita from Sanghol of the Kushana era, are not draped their head with uttariya (garment). Therefore we have a sweet example of their coiffures and head ornaments. There are approx 16 types of coiffure with suitable decorative ornamentation. In one of the image of stambha yosita, we can see a braid of hair that fall up to her waist with three round ball like designed locks (Plate-23, 30, 31).

The design is nicely inscribed with all possible detail in metal balls because all the three balls are attached to braid with rings. A round decorative ball or tikka like ornament is seen over the forehead (Plate -10,13,16,20,29,35,39,42A,45&52), which is parallel to hair tuft of Śalabhānjikās. It is right before the "Simant" (parted hair) of forehead. Sometime its is seen as a simple round ball and sometime like a petalled flower in round.

---

46 Agrawala, Vasudeva S., (1963), India as Known to Panini, IIed., Varanasi, Prithivi Prakashan., P.131.
47 Agrawala, Vasudeva S., (1963), India as Known to Panini, IIed., Varanasi, Prithivi Prakashan., P.132.
48 Agrawala, Vasudeva S., (1963), India as Known to Panini, IIed., Varanasi, Prithivi Prakashan., PP.132,133.
49 Šastri, Devdutt (ed.), (1964), Kāma Sūtram of Śri Vātsyayana Muni – with the Jaimangala Sanskrit Commentary of Śri Yāsodhara, Varanasi, Chowkhamba Sanskrit Series Office., "lkokZfMxUdksMijkjksxsks" 5.29., P.672.
Further some of the female images are adorned with a beaded hair band like ribbon (Plate -11,19,24,56) over their combed head that is tied right over the back of the head under the ponytail or bun like coiffure. It is one of the prominent Śirobhuṣāna among Kushana female images. In another group, some of the stambha Yośita are adorned with long ribbon like beaded tape rolled over their large vertical bun with ponytail like fall over the end.

After deep insight over the Śirobhuṣāna, ear ornaments (Karnika) are the prominent one. Earrings or ear ornaments are known as "Karnapur" & "Karnaphul" in the Sanskrit literature and the same is quoted as "Kundala" in Buddha Charita. Ear ornaments of Sanghol Stambha yośita are the best examples regarding Karna bhushana. Though men and women wore such ear ornaments in the Kushana period. Earrings (Kundala) were made of gold and ivory as well. These earrings are round and looking heavy which come down to the shoulders. Sometime earrings are dangling near to cheeks of the stambha Yośita to enhance their facial grace (Plate - 10,11,13,15,20,21,23,28,41 & 46). These heavy earrings are shown only on the images of damsels compare to male forms. Long earlobes are decked with drum shaped Kundala and acts as a foil to Śalabhaṇjika's bright moon like face.

Male images have long ear lobes with Kundala, bit away from cheeks and shoulders (Plate -57,62,66,79). Here it (earlobe) shows the physical grace as a symbol of the mental faculty in its passive aspect, receptive of ideas. It stands for trust in authority and reliance upon external guidance.

In the Kushana period, Karnika or Kundala was adorned in variety of ways at Sanghol. In one of the image a mortal damsel, is trying to wear a Karnaphul in her left ear. She is holding her left ear lobe and delicately, adjusting the Lotus pistil in it. Some time Śalabhaṇjikas are shown with Lotus pistil as Karnaphula in both of their ears, falling near to their cheeks. It shows their interest to decorate their inner desire

---

51 Chaturvedi, Sitaram (ed.), (V.E. 2001), Kalidāsa-Granthāvali, Kashi, Durga Press, Raghuvarma. 7.27.
with natural substance in the physical form. The use of different earrings or ornaments is supported in the Kādambari of Banabhatta.

It proves the existing tradition of decorating ears with ornament during Kushana era. It is considered as "Karmabharan", which is also known as "Kundala" and "manikundala". Patañjali considered the same as Karn veṣtanās.

Neck ornaments (Graiveyaka) are another aesthetically rich decorative form probably made of gold, silver and some other metals. Sanghol stambha Yosita are adorned with Ėkavali or hāra. At the first glance it looks simple necklace, which is neither fit to the neck very closely nor seem very long to cross the bosom line. Such ornaments are shown in both male & female forms from Sanghol Mahastupa Vediaka. But these simple looking graive bharamān are moon like round with beaded design (Plate -13, 15, 17, 26, 28, 29, 38, 40, 47&52). Patañjali considered the same as mala, but Sanghol images are decorated with Ėkavimala or Hara necklace. Sanghol Ėkavimala is necklace is Ėkalawalī or Nakshtramāla. The placement of Ėkavali is exactly over the bosom to enhance her physical grace. In one of the Vediika pillar, damsel is adjusting her Ėkavali with the half of mirror and another one tightly holding the necklace with her left hand over her round bosom.

Sanghol images are in some cases are shown with thin line like necklace and in another Vediika stambha Śalabhhaṅjikas are decorated with double line beaded nakshtramālas or Kantha, which is known as graiveyaka. There is one stambha Yosita is adjusting double line flower garland (vanamāla) in her neck. In that way a

lady with garland is known as Mālahārini or Snātaka.  

In one of the Vedika stambha Yośita image is adorned with a necklace, which is designed with a bigger bead in the centre. Such necklace is called Muktavali.

Armlet (Bāhubhushāna) is known as "Keyura". It is considered as provocative ornament and also known as "Angada". Its placement is in between the shoulder and elbow of a male or a lady (Plate -13,26,28,29,33,41,43,44,52,68&70). It is usually made of gold like material, here Keyura or Angada is inscribed meticułasly over the arms of Śalabhañjika at Sanghol Vedika art. Some of its designs are simple like twisted metal form. But one of the Keyura design is superb and full of decorative element. It is shown tied over the arm with thick thread. Overall it is available only in few stambha yośita arms. Rest images of damsels are without angada or armlet.

Bangles & Bracelet (Kankana & Valaya) are another type of arm ornaments used to be adorned by female. Bracelet is also known as Valaya & bangles as Kankana. These are the decorative ornaments of wrist part of arm. During Kushana era, Kankana and Valaya were used to adorn together in one hand. All the stambha yośita images are inscribed with bangles and bracelets. Bangles (Kankana) are comparatively thin in size, as bracelets are thick and of different design. Some of the female images are decked with two bracelets (Valaya) along with bangles in both hands. Both Kankana and Valaya are considered as sign of good fortune for a lady. Valaya is made of gold but many times it is carved out of ivory. Kankana is made of gold. In one of the Vedika stambha a damsel is shown with multi Kankana with one circular pearl Valaya. In general stambha yośita are seen with twisted bracelet along with bangles, but some of the mortal damsels are adorned with one twisted valaya in

67 Agrawala, Vasudeva S., (1963), India as Known to Panini, II ed., Varanasi, Prithivi Prakashan., P.133
68 Pandey, Indu Prabha (De), (1988), Dress and Ornaments in Ancient India, Delhi / Varanasi,Bhartiya Vidya Prakashan., P.197.
70 Choudhary, Surya Naryan (ed.), (V.S.,2001), KalidāsaL Granthāvali,, Kashi,, Durga, Press,, Meghadutam., Punjamegha 64. P.354., Uttaramegha 19, P.360
73 Agnihotri, Prabhudayal., (1963), Patanjali, Katha Prashashal, , P.204.
one hand and Kankana in another hand. In case of Mother & child images, both are decorated with Valaya, but mother is adorned with bangles as well. Male images are also adorned with Valaya, in both of their hands. These bracelets are thick in form compare to stambha yositas Valaya.

Finger ring (Mudrika)\(^{76}\) is known as "Hasta Bhushāna"\(^{77}\) in general. It is considerable part of expressive decoration of female ornamentation. Panini refers the decorative ring as "Anguliya"\(^{78}\), which are of solid gold, some time plain in formation.\(^{79}\) In another words finger rings are also known as "Urmika"\(^{80}\), Anguliyaka, Angulimudra and Mudrika.\(^{81}\) Finger ring was worn by the people not only to enhance the beauty of the hand but also on account of its utility as a seal.

In that way metaphorically ring is a symbol of wisdom and domination. As well as it is a sign of completeness and perfection.\(^{82}\) Stambha Yośita images of Sanghol Mahastupa are adorned with rings in their fleshy sweet hands (Plate-56).

Mekhala\(^{83}\) (girdle) or "Kati bhushana", is the most expressive ornament of females, to adorn their hips (Plate -10,11,13,16,20,26,35,38,39,41,43&48). It is multi stringed pearled or jewelled hip belt to holds the antriya and Kayabandh in its place. Beads might be of gold and silver. Aśva Ghośa has also quoted it as "Mekhala",\(^{84}\) but he also used "Kanchi" and "Rashna" word for the same.\(^{85}\) Amarkosha has also mentioned Mekhala as Kanchi, Kargani, Spatki and Rashna.\(^{86}\) It is mentioned as Ratnamai (Mahavastu); Suvarnattaramai (Sukhavatī 41.17) and Tamarmai (Divyavadana 494.27).\(^{87}\) Sound producing heavy Girdle is known as "Kanchiguna".\(^{88}\)

\(^{76}\) Pandey, Indu Prabha (Dr).,(1988),Dress and Ornaments in Ancient India,Delhi / Varanasi,Bhartiya Vidya Prakashan,P.207.
\(^{78}\) Agrawala, Vasudeva S., (1963), India as Known to Panini, II\(^{nd}\) ed., Varanasi, Prithivi Prakashan., P.132.
\(^{79}\) Alkazi, Roshan.,(1990), Ancient Indian Costume,New Delhi, National Book Trust.,P.66.
\(^{83}\) Alkazi, Roshan.,(1996), Ancient Indian Costume,New Delhi, National Book Trust.,P.66.73.
\(^{84}\) Śāstri, Śri, Ramchandra Das., (1962), Buddha-Charita of Mahakavi Aśva Ghośa. Part-I. Varanasi, Choukhamba Viyāda Bhawan., VIII.22. P.104
\(^{87}\) Lal Angane., (1963) Sanskrit Bodha Sahitiya Main Bhartiya Jivan- from 1st century to 3rd century, Lucknow, Kailash Prakashan., P.179
\(^{88}\) Lal Angane., (1963) Sanskrit Bodha Sahitiya Main Bhartiya Jivan- from 1st century to 3rd century, Lucknow, Kailash Prakashan., P.179
Sanghol Vedika stambha yośita have worn the decorative Mekhala, maximum of four strings of beads. All the images are adorned with Mekhala is of common design, but one image of yośita is seen with single beaded string Kargani or Mekhala. The use of girdle is to enhance the physical grace of lady and moreover it was the fashion to decorate them like that. All the mekhalas are though looking alike, but the central part that falls exactly over the groin is different in decoration and design. It is because of their social status and stature. In the central part mekhala's medallion we can see Dharmakaya stupa (Plate -13,15,17,26,39,51), Lotus flower (Conical) design and fancy loop knot. All the subjects are well inscribed and aesthetically rich in decoration. Some of the girdle designs are covered under the uttariya. Even then overall Mekhala is such a beautiful ornament that has been widely used by the Kushana period sculptor to enhance the physical charm of Sanghol imagery.

Nupura (anklet) is the ornament for feet and also known as "Pāda bhushana" in common expression. Sanghol stambha Yośita images from Mahastupa Vedika are decorated with different types of Nupur (Plate -10,11,13,14,16,17,21,27,28,29, 33,41,43). Some nupuras are broad and looking as sound producing ornaments. Such nupura are known as "Sinjila nupuras". Some of the yośita images are adorned with "maṇi nupura" means anklet with studded jewel. It shows that to decorate the feet with nupura was the tradition or fashion of that era. In that way it is considered as "Padalankar". Nupura is usually designed in gold (metal) and known as "Suvarna nupura".

Some of the forms of Nupura are looking heavy in look and design but there is no sign of their heaviness seen over the face of yośita. Half of the nupura is designed as in beaded form and half part is looking as a bandhan over the beaded design.

---
89 Śastri, Śri, Ramechandra Das., (1962), Buddha-Charita of Mahakavi Asva Ghośa. Part-I. Varanasi, Chowkhamba Vidya Bhawan., IV.33. P.47.
Design, quality and movement in superb that shows the delicacy of that form keenly observed by the Kushana sculptor. There is no sign of Payal and Bichuhua. In the legs of stambha yośita image carved on the Sanghol Mahastupa Vedika, we see plain and thick bangles in their feet along with Nupura, which can be identified as "Pada valaya". It is a typical Kushana concept seen here the design quality of Nupura is remarkable and shows the interest of folk in self-decoration and fashion. These forms of nupura are well defined as ornaments of female physical grace in "Buddha Charita" and "Sondra Nand", which are inscribed here at Sanghol Mahastupa Vedika.

In case of mother & child images we have few examples to interpret about ornaments. Probably the carvers of Kushana era have given importance to describe subjects more near to male and female in their pink of life. These images of children are before us with their respective mother. Either they are in the lap of their mother or enjoying the rattle (toy). The coiffure is simple and it's near to an image of Upasika (Devotee) from Sanghol. Though they are small but shown with beaded Kanthi (necklace), Kankana (Bangles), Valaya (Bracelet), Keyura (Armlet), Kundala (Earring) and Mekhala (Girdle/Karghani). All the ornaments adorned to these images are simple but well inscribed over their physical space. There is one child image with dhoti like dress (Plate-31). Rest of the images are simply decorated with ornaments only.

Compare to male & female images of the Kushana art, the children have no sign of garments on their bodies. Sanghol Vedika images are the interpretation of religious philosophical and people's love for decoration. These forms are showing human desire to adorn the body by using different material either clothes or ornaments.

Yakshis, Śalabhañjikas, intoxicated mortal Damsels and other social female forms are the masterly inscribed sculptural images of Kushana period The pillars are adorned with all images in various expressive postures to interpret the worldly and spiritual affairs. Their physical decoration is major aspect that has been marked from head to toe with suitable ornaments we studied here.