Chapter-IV.

α Comparative Study of Sanghol Sculpture (Kushana phase), α

β Its Character and Nature α

The Chinese traveler Shih-Fa-Hian¹ adopted the Buddhist faith and travelled to Āryāvarta (India) with the desire to see Buddhist sect and monuments in A.D. 400. After that Hiuen Tsiang² explained the sacred motive of his visit to the land of Brahmans, to find the Buddhist law in A.D. 629. The traveler from China to India described the contemporary state of Buddhism after the remarkable time span of Kushana era. It is quite a different way to peep into the history from the silk route to Uttarapatha, in another words from Gandhara to Mathura and from Mathura to Kapilavastu at a glance.

Though Buddhist concept and conceptual philosophy and thought traveled from Kapilvasta (Kie-Ki-Lo-Fa-Su-Tu) to Mathura (Mo-T'u-Lo), Mathura to Sanghol (She-To-T'U-Lu), to central Asia in general. The Buddhist travelers described about huge Buddhist conceptual art and architecture in the present state during their visit. Hiuen Tsiang on his way loudly talks about the culture, social life, art and architecture of many places including Satadru (She-To-Tu-Lu),³ which is presently known as Sanghol. Sanghol is on the way Uttarapatha from Mathura to Gandhara.⁴ Thus Sanghol's geographical situation was unique on the bank of river Sutlej⁵ at that time, as it was connected with major towns of Madhyamikā or Madhyiya (Mājhā),⁶ Trigarta⁷ and Malwa (Bahudhanyaaka⁸- later on occupied by Malwas between Sutlej and Saraswati) of Punjab with other towns of Āryāvarta (India) through Uttarapatha or subsidiary routes.

¹ "Fa-Hian changed his name and assumed the title of Shih or the Śakyaputra - medicants of Śakya whose original name was Kung." Beal. Samuel., (n.d). Si-Yu-Ki. Buddhist Records of Western World, Two Vol. in one, London, Kegan Paul, Trench, Trubner & Co. Ltd. Introduction., P. XI.

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The ideal geographical situation of Sanghol and its cultural relation through the network of roads transformed it (Sanghol) into a meeting place of several cultural centers. Hiuen Tsiang appreciated the manner, cultural and social richness of local habitants of Sanghol, those who believed in the law of Buddhism, within and in the outskirts of the royal city of Sanghol. There were ten monasteries (Sagharamas) and many Stupas. He discussed about the traces where the four past Buddhas sat and strolled.\(^9\) It is proved that Sanghol was a Buddhist center with its art and religious fervor.

The traders and noblemen usually spent enough good amounts to import better stature for the Sanghol city by erecting monuments with their decorative concepts.\(^10\) Such cause of performing the noble deeds, were known as "Ištāputra".\(^11\)

In that way various factors have constituted to grace the Sanghol region as a hub of art and architecture. The social and religious factors and concepts had found Sanghol as a center to propagate the religious stature during Kushana era. It had given birth to a center of Buddhist socio-religious art and sect of high profile as a Buddhist art center transformed the shape of early Buddhist symbolic cult to the art of humanism and made a great contribution for Kushana Buddhist concept in the north. Before it developed as a Kushana Buddhist art center it had evolved as a Buddhist town during Mauryan (Aśoka) period.\(^12\) After Aśoka era, Greco-Śunga monarchs represented the northern region but successors of Pushyamitra "Sunga" lost all interest in the affairs of the Uttarapatha.

Thereafter Śakas were followed by the Kushanitas-"Vima Kadphises" in this region about the mid of 1\(^{st}\) century A.D.\(^13\) Vima Kadphises was succeeded by Kanishka, who has been one of the greatest figure in Kushana rule and patron of Buddhist art at Pañcanda. The coins of Vima Kadphises and Kanishka are frequently observed here at Sanghol. Like Menander (Malinda), they marched up to Mathura and settled over there. Kanishka patronized Buddhism along with other religion.\(^14\) The art of Bharhut and Sanchi (Sañci) before them was present as an example to propagate

\(^11\) Sharma, R.C., (1984), Buddhist Art of Mathura, Delhi, Agam Kala Prakashan., P.7
\(^13\) Sharma, R.C., (1984), Buddhist Art of Mathura, Delhi, Agam Kala Prakashan., P.27
\(^14\) Sharma, R.C., (1984), Buddhist Art of Mathura, Delhi, Agam Kala Prakashan., P.27.; "Kanishka ended Bilingual tradition of Greek and kharoshthi and retained only Greek script on the reverse of the coins. The deities are Greek, Zorastrian and Indian." In: Sharma G.B.,(1986), Coins Seals and Sealings from Sanghol, Chandigarh. Department of Cultural Affairs, Archaeology and Museum (Pb.), P.17.
Buddhism through artistic culture and architecture. But the actual artistic tradition and methodology of continues narration was not adopted by Kushana School of art at Sanghol. In general concept, Yaksha and Yakshini are the images associated with "Tree spirit" and might have been a popular thought in the pre-Aryan tradition. The concept of fertility (vegetative fertility) from and its use in Buddhist art at Bharhut, Sanchi was directly followed by their successors like Kushanas with great zeal and to be respected as auspicious symbol around the sacred Stupa railing. Individually not in narration process. In that way Sanghol art and its concept is purely assumed and creatively designed by Kushana period carvers, which is regarded as an out come of the ancient Indian art schools. Physical beauty and sensuous feelings in art traveled towards Mathura from Greco-Roman Gandharan School (Taxila-Takshaśila) along the Uttarapatha. But did not overpower the local conceptual reality and philosophical thought to create image in idealistic manner.

As soon as Kushana rulers proved their supremacy over Uttarapatha (Map-I) up to Mathura they inherited their own concept of physical reality to the contemporary traditional art.

This knowledge of the likeness introduced by the Kushana to Uttarapatha has its own stylistic point of view. Sculptural art of Mathura school flourished under the Kushana calmly without disturbing the contemporary tradition. From which it appears that Mathura must have been the major artistic manufactory for the supply of Buddhist sculptural art in northern India. The images are evidently those of contemporary sculptural forms in indigenous style before us. The railing pillars of Sanghol Mahastupa art of Mathura stone material with the forms of Śalabhañjikas, Vṛikṣaka in typical Mathura style images were exported from Mathura during the Kushana rule.

Sanghol as a center of Kushana Buddhist art is approved by the fact that all the images of Mahastupa Vedika stambha are chiseled out of red sandstone quarried at Sikri (Mathura). The second part of its approval that is concerned with the local workshop is neither noticed nor any dump of waste material is dug out.

16 Coomaraswamy, Ananda k. (1965), History of Indian and Indonesian Art, New York, Dover Publications Incorporation., P.64.
18 Coomaraswamy, Ananda k. (1965), History of Indian and Indonesian Art, New York, Dover Publications Incorporation., P.66.n2.
It is conformed that so far artistic sculptural art available for study traveled to Sanghol from Mathura during Kushana period. Hiuen Tsiang further recorded his travel account in his book-IV that he visited to China Pati (Patti area of Amritsar now in Taran Tāran); Jalandhara ; Kuluta; Śatadru (Sanghol); Paryatra (Bairat is about 220 miles south of Sirhind) and then Mathura via – Uttarapatha route. It means Sanghol (Śatadru) was on routed from Mathura to Gandhara (Taksāśila). Export of general merchandise and artistic sculptural art in stone material toward north was the common trade fact. He further talked about the traces where the four past Buddha sat or strolled in Sanghol along with Buddhist Stupa and Sangharamas add before the time to express its Buddhist connection. He further talked about the Buddhist faith at Mathura, its traces in the form of Stupa, Monasteries and impressions of past four Buddha. It is another connection between Sanghol and Mathura that shows religious link between these places. Compare to all the facts Sanghol, as a center of Kushana art predominantly is full of Mathura idiom, its character and Nature, by virtue of its sculptural forms and material. Vima Kadphises, Kanishka and Huvishka were the great rulers of Kushana dynasty at Sanghol and that is proved by numismatic proofs. Whether Sanghol attained the status of a major religious and cultural center during Kanishka reign, is not clear even from numismatic proofs. But its artistic sculptural art prove the thought that Sanghol shot up to a great eminence during Kushana era. Kushanas encouraged all religious activities predominantly the Buddhist with much zeal and enthusiasm. The fact is approved by the sculptural art of Sanghol Mahastupa Vedi, which is before us.

Compare to their (Kushana) predecessors (Mauryan, Śunga and Śaka) they followed the folk elements of fertility and Yakshas just like them in stone material. Hiuen Tsiang talked about the Buddhist Stupa of Aśoka Raja during his visit to Śatadru. It means once Buddhism was practiced at Sanghol under Mauryan reign and after fall of Mauryan empire same site gone through their successors like Śunga and Śaka. But when Kushana dominated the Śatadru reign, then the same site become a place of great eminence and site of artistic expression. They enhanced the artistic forms and architectural concept with their well-read experience. They used stone as a material for sculptural art as compare to their predecessors in north at Sanghol. Rest

20 "To go through the above said fact I personally visited to the site, time and again during scientific excavation to peep in to the fact about local sculptural workshop at Sanghol(Uchapind)."


of the northern part counted as Pañcana. was not the place with stone like material to carve the sculptural form. Thus upto Mauryan era the art of glass making and cutting the hard stones had attained great perfection, that’s why stone was taken up as a material, both in art and architectural parts either in relief or in the round form. But so far we have no ready example parallel to Mauryan (Aśokan) era to say that the sculptural art of Vedika stambha is look alike with Sanghol.

As Kushanas march up to Mathura they find the red sandstone of Sikri perfectly suitable and enough hard material to be carved in sculptural form. But they were not aware to polish the carved stone images like Mauryan do. That’s why all the examples we have of Mahastupa Vedika stambha are in buff chiseled expression in rendering. Mauryan art is the early expression with little bit archaic aspect. But Sanghol art of Kushana era is relatively advanced art with immense material force and physical energy. It is spiritual on the one hand and on the other hand it delights the beholder with mortal essence at the same time. It looks more life like and dimensional compare to their predecessors.

The art of Mauryan era is mainly official art but Kushana art at Sanghol is religiously motivated and stylistically executed with rare precision and dimensional accuracy. Even designed with realistic modeling and physical movement. In that way Sanghol sculptural art of Kushana era is more advanced and established a well marked with stylistic group motivated from Mathura idiom.

Sanghol imagery is auspicious representation of Mother-Goddess as well as – bestowers of fertility and prototypes typical forms of Mayadevi, Lakshmi (Lakśmi) and Yakshsi along with mortal damsels from the social life. Here Sanghol sculptures have stylistically expressed both the world of higher stature and physical nature. A symbol of the forms of above said fertility concept manifest the soul in complexity. In that way all the images are signs of wisdom, principle, buddhi, form of truth, which the higher emotions precede.

Moreover the use of stone compare to Mauryan and Śunga era, it is red spotted sandstone of Sikri, near Mathura, which is quite different in look because of its polychromy layers.

In the next opinion we have individual form at Sanghol or a segment to talk about the truth behind the subject. A Jataka tale is inscribed with the help of one to two human forms compare to their predecessors who did the same with narrative

concept. Although narration is depicted with complete thought and philosophy from the Buddhist order but it is moving around a single image. Mauryan and Śunga has done the same with multi dimensional, different eye level composition in a panel like format. They narrate the story or Jataka with one form placed in the composition at different levels as the narration demands. Sanghol sculptural forms are individual and set to pocket, to narrate the concept with one time expression. Rest story is guised behind the imagery. It is the best outcome of Kushana period (era) art with monumental outburst of forms in contrast to their predecessors with multi forms.

Sanghol Stupa is surrounded with multi forms the usual railing (Vedika) pillars like other Kushana era Stupa monuments, which are generally carved in high relief with representations of sensuality of expression, surpassing anything known in the sculptural art of earlier periods. Compare to the sculptural art of their predecessors, Sanghol Kushana art is religious as well as provocative, sensuous and frank in display regarding the beauty either spiritual or mortal. All these images from Sanghol mark the culmination of a stylistic bent already seen in the carvings at Bharhut and Sanchi. The rendering of Sanghol Śalabhājījika forms is complete suggestion of physical expression and sensuous limbs.

All the figures are in impression of "Contraposition" with the physical expression, bended three times on its axis. Such rhythmic and sinuous physical gesture of their hands, represent Kushana School of art as a center of carvers those who strongly followed the contemporary gestures of dance. Thus it suggests a Buddhist Stupa during Kushana period but adorned clearly with Indian origin.

Though numismatic record shows Indo-Parthian culture was firmly established here but the conquerors of Sanghol adopted the Kharoshthi language as their own. Even they (Kushanas) followed the Indian concepts to interpret the Buddhist philosophy in sculptural form.

The high relief sculptural forms are carved on the exterior of the sacred enclosure of the Sanghol Mahastupa to show short-lived concept of worldly pleasure exactly out side the spiritual world of Lord Buddha – The Enlightened one.

The approach of the Sanghol art is basically realistic but its major concept is spiritual and aesthetical in expression. Because it is altogether related to human beings, their pleasures, sensuous feelings and spiritual life are at the same time has been expressed here. In another words Sanghol art is woven around spiritualism with the sensual quality of the plastic art language. Yet these high relief Vedika pillars
expresses a philosophy-fertility concept, older than the enlightened one the Lord Buddha.

These sculptures are not individual divinities but personification of the nature by virtue of their relation to human welfare, which the Buddhism had adopted for personal edifying interests.\textsuperscript{24} These images of Yakshinis are the counters of Yakshas and inmates of Kuberas (Kupiro Yakkho) realm.\textsuperscript{25} Kubera is considered as the master of the north, as per to the pre Āryan cosmology\textsuperscript{26} and known as "Naravahana"-He whose vehicle are men'.\textsuperscript{27} He and his fellow beings Yaksha and Yakshinis protect the four cardinal gates of the railings of Buddhist Stupa. Stupa is considered as celebrations of the Lord – the enlightened one, "Who is the king of the all quarters and Lokapāla" (Protectous of the world).\textsuperscript{28}

Sanghol Mahastupa has the same complete set of above said philosophy. Because of all the Yakshini images of Stupa are shown with their "Nara Vahana". Therefore these images are conveying the same concept. Here images of damsels are carried and communicated by vama Yakshas with their virtues, whereas certain other images are seen standing over the pedestals with Four petals, Makra, folded Cushion, Winged Lion and Brick layer designs. Compare to their predecessors there is no sign of Elephant as "Naravahana".

Meanwhile when we peep into its original center i.e. Mathura from where these meticulously inscribed Vedika pillars were exported to Sanghol, had the same conceptual reality of "Nara-Vahana". To enhance the beauty of Sanghol Mahastupa these red sandstone Vedika stambha images are fit to the dynamic design with prominent features of Mathura Kushana School of art. Though all the images are realistic in appearance but persist on the traditional idealism in their physiognomy and physical contours. Such heavenly damsels have complete rounded heavy breasts; broad hips and a particularly narrow waist, According to Aśva Ghośa such provocative damsels had tried a lot to attract the prince Sidhartha (Buddha) with their

\textsuperscript{24} Coomaraswamy, Ananda k.,(1965), History of Indian and Indonesian Art, New York, Dover Publications Incorporation., P.27.
expressions. These damsels are free form the fear of death that’s why they are always seen in jovial mood here at Vedika stambhas.

As per the above said notes the Sanghol Mahastupa Vedika is decked with jovial damsels to interpret the physical realities of the mortal world, which is the realm of Kubera. They are seen not only trying to attract the Lord but also to the followers of Dhamma (Buddhist philosophy). The inner side of the Vedika is deeply associated with the concept of divineness, metaphorically shown with Lotus medallions, which are exactly facing towards the Mahastupa.

Sanghol Mahastupa is designed here to interpret the cosmic truth and religion at the same time (Layout plan Drawing). The concept of Buddhism plays a vital role in the form of Dharmachakra Stupa as a cosmic truth while the heavenly Damsels, Dryads (Vṛikṣakas) and Yakshis are inscribed in red sandstone exactly outside the Vedika stambhas with worldly affairs of idealistic religion.

Kushana phase of art has made a great contribution to define Dharmachakra Stupa in physically cylindrical form as Lord Buddha in the cosmic symbol of the causal body perfected at the end of the cycle.

As a cosmic sign it rises to the higher mental plane (air), above the lower nature (earth), in the midst of these elements the assembly of worldly life exists. It has thousands balconies decked with Lotus flowers as these are complete in all their virtues. Compare to other contemporary Stupas, baked bricks were quite familiar material to that periods architectural art. Sanghol Mahastupa is designed as Dharmachakra Stupa (Plate-2,3) with Kushana period baked bricks like other Stupas, such as main Stupa of Shah Ji Ki Dheri (Kanishka Stupa). Sanghol Mahastupa is designed with bricks and decorated with Kushana Mathura School of sculptural art.

The sculptural remains of Mahastupa plan seem to confirm the same as Dharmachakra Stupa like Jain Stupa at Kankali Tila in Mathura as well as Dharmarajika Stupa of Taxila (Takshaśila) presently in Pakistan.

The concept of Dharmachakra Stupa is considered as further representation of Rathachakra chiti, which is such type of chiti where the "Somayana"

ritual was performed during Vedic era. In that way the Rathachakra Stupa plan was a Buddhist borrowed from Vedic folk. Sanghol Mahastupa has three circular rings and every ring is representation of solar and lunar time (Kalachakra), cosmos (Bhavachakra) and life (Jivanchakra). There are twelve (12) twenty four (24) and thirty two (32) spokes from the inner circle to the outer most circle seen in the plan. Such unique combination is not seen at any where and at any other place like Stupa of Kankali tila, Mathura; Stupa of Fil Khana, Jalalabad and Main Stupa (Dharmarajika) of Takshaśila. There are eight spokes seen in the plan of Mathura and Fil Khana Stupa design but Stupa from Takshaśila is decked with 16 spokes. In that way Sanghol Mahastupa is considered as the best and beautiful example interpret the conceptual philosophy, which has been expressed near to Lotus medallion design. It is interesting that we have Lotus medallions with a number of 8, 12 and 16 main petals are inscribed over the Suchi (Parallel bars) of Sanghol Mahastupa (Plate-82). However it is based at the same time on wheel shaped division with the plan of Stupas was a construction format of Kushana era as well.

Furthermore it is an interesting concept of ChakraStupa we enjoyed at Sanghol Mahastupa because none of the earlier Stupas contained a wheel (Chakra) shaped design in their plan e.g. those at Sanchi Stupa; Piprahwa Stupa; Pauni Stupas and Vaishali Stupa. It is because of a symbolic belief that such wheel shaped pattern is based on Agnicayana or Somayana ritual of Vedic era.

It means Kushana period Stupa pattern is the outset of local habitants feelings, Vedic philosophy and worship of the chakra. Chakra was an established thought and cult known as Chakra Maha similar to the Stupa Maha (worship of the sacred Stupa). In short adoration of Chakra is equally important like worship of sun or time, cosmos and life, Chakra is as sacred as Stupa Maha. Buddha's first Sermon at

39 "Small size baked clay, sealing with Dharma Chakra traced from Sanghol is another proof of Chakra worship."
40 Agrawala, Vasudeva Sharm.,(1964),Chakra Dhvaja,Varanasi,Prithivi Prakshan.,(Appendix VII),P.12.
Deer park is considered as the radical movement of the Dharmachakra to start the Dharma (Dhamma) Chakra, and Sanghol Stupa is the example of said philosophy in the Chakra composition. According to Lalit Vistara,\textsuperscript{41} Chakra as a symbol is conceived as an emblem of creation.\textsuperscript{42}

Sanghol Stupa Maha virtually is the complex pattern of Chakra symbolism as well as a special sign of its identification. Sanghol Maha Stupa is placed over a square plinth\textsuperscript{43} (17x17 meters) and seems to be designed (Layout plan Drawing) on the natural soil compare to other Chakra Stupas e.g. Mathura and Takshaśila. Among the Vedika stambha of Sanghol Mahastupa there is a corner pillar with the designed from of Stupa showing a straight railing of Stupa. Top position of the tall Stupa is shown with Harmikā. Two octagonal Pillars are shown beside the Stupa, decorated with capitals. It is the only visual example of Stupa form with us.

There are many other centers (small towns) noticed with Kushana idiom with the examples of small artifacts and numismatic records. These Kushana sites are as under.

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<thead>
<tr>
<th>Site</th>
<th>Tehsil</th>
<th>Distt.</th>
<th>Remarks on the basis of Numismatic records.</th>
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<tr>
<td>Amritsar</td>
<td>Amritsar</td>
<td>Amritsar</td>
<td>Kujula Kadphises.</td>
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<td>Brass</td>
<td>Rajpura</td>
<td>Patiala</td>
<td>Kanishka coins</td>
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<td>Dera Baba Nanak</td>
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<td>Amritsar</td>
<td>Kanishka, Huvishka, Vasudeva.</td>
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<td>Dodyana</td>
<td>Hoshiarpur</td>
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<td>Late Kushana</td>
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<td>Gurdaspur</td>
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<td>Sunet</td>
<td>Ludhiana</td>
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<td>Huvishka, Vasudeva, Late Kushana</td>
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\textsuperscript{42} Agrawala, Vasudeva Sharm.,(1964).Chakra Dhvaja,Varanasi,Prithivi Prakahan.,(Appendix VII),P.54.

\textsuperscript{43} Gupta, S.P (ed.), (2003), Kushana Sculptures from Sanghol, Vol. 1st., II\textsuperscript{46} ed., New Delhi, National Museum, Janpath,P. 27.
In case of the above said Kushana sites,\textsuperscript{44} we have not noticed a big haul of artistic forms like Sanghol site along with monastic structures so far. Though these sites were prominent during Kushana era. Ropar, Sunet (Ludhiana), Ajaram (Hsp) and Kotli Basawa Singh (Taran Taran) are the sites with Buddhist examples. But compare to Sanghol these sites are again simple with scanty examples of artifacts and so far don’t fetch any big mark in case of Buddhist artistic material.

Artistic fragments and Vedika images are before us to say that Sanghol (Śatadru) was the major city state cultural center on the way to Gandhara from Mathura compare to other Kushana sites of present Punjab

Further we have an example from Sanghol site that proved its link with Takshaśila through a Kharoshthi seal that refers to "Takasila".\textsuperscript{45} It is an interesting connection between Sanghol and Takshaśila that shows, how folk marched towards these places and exchanged their views, merchandise and satisfied their religious feelings. Another sealing traced from Sanghol is seen with three Stupas above the legend. Meanwhile the sealing keeps the image of Buddha on a Lotus in the rear with Bhumi-sparśa Mudra.\textsuperscript{46}

Therefore we can say that Sanghol was a Buddhist site (Map-II) with all its religious fervor. Its Stupa is fully decorated with Chakra concept adorned with folk concept & artistic tradition of local habitants, which had been strongly followed by Kushana rulers after their conversion to Buddhism. In another words its form is of Kushana ideal decorated with Kushana Mathura figurative art. Sanghol art is characterized by the special affection with which nature has been delineated.

The artistic and conceptual world of world of nature including trees and animals, world of man and world of divine and semi divine beings is presented before us to peep into the philosophy of that era. Compare to Mathura enigma from where the content and form transformed into red sandstone material is well preserved here at Sanghol.

\textsuperscript{44} "The Above Said alphabetically given table is based on the numismatic and minor artifact proffs from the sites." In: Sharma G.B.,(1986), Coins Seals and Sealings from Sanghol, Chandigarh. Department of Cultural Affairs, Archaeology and Museum (Pb.). PP. 44-50
\textsuperscript{45} Handa,Devendra.,(1984),Seals and Sealings From Punjab – A study, Punjab University Research Bulletin (Arts)., (Mukerji Nirmal. ed.), Vol. XV. No.1, April, 1984, Chandigarh, Punjab University., P. 159-160
\textsuperscript{46} Handa,Devendra.,(1984),Seals and Sealings From Punjab – A study, Punjab University Research Bulletin (Arts)., (Mukerji Nirmal. ed.), Vol. XV. No.1, April, 1984, Chandigarh, Punjab University., P. 160.
The aim of art was not to imitate reality but it was subjectively different and distinct from life.\textsuperscript{47} That’s why it contains a new reality that we enjoy at Sanghol Vedika stambha art. The subjective relationship with all forms of life lead to the design of such form (images) with great understanding to participate in the life of folk. During Kushana period Mathura had developed as a center with all Buddhist concepts and Sanghol proved as a wonderful center of early plastic art of northern India (Map-II) in the same sequence. Above all it is a superb example of Kushana art of Mathura idiom.

Sanghol Vedika images are of a particular style fully assumed, developed and inscribed into stone material with meticulous details to interpret the truth of religion that Kushana ruler studied at Mathura. Mathura sculptural art have different phases in its development as a Kushana school. Early phase is predominantly concerned to the style and form fully developed over the folk concept of early Indian art. These forms are native and adorned with physical reality that has been the major concept of Kushana period. All these images are inscribed into buff and red sandstone. Compare to early Mathura phase Sanghol imagery is fully developed with all its physical and conceptual grace. Sanghol Vedika stambha images are of Śalabhañjikas, Yakshis, Mortal Stambha Yośita, Surāsundri, Prasādhika, Mothers with child, Acrobatic dancers etc., which mirror the contemporary society and were fully adorable during Kushana time. All the Stambha Yośita images are of high caliber. It means when Mathura school developed as center of Kushana art, Sanghol developed parallel to its peak at that time. Mathura red sandstone art added a colourful flavour to Sanghol Vedika art.

All the Vedika stambhas are carved in relief but give the impression of round sculptural artistic forms. Images of Buddhist conceptual reality are exhibited with the help of Yakshinis (dryads), Vṛkṣaka (divinity of fertility) content. Such popular contents involve the truth with a particular iconography and tendency to abstract symbolosim that has exhibited an extensive and deep-rooted system of belief and cult in the form of Vṛkṣaka or Yakshis. These images are partly profane and performing on behalf of the higher truth with a fusion of worldly rituals, of which the railing pillar may be cited as examples.

Like Mathura, Sanghol became the meeting ground (melting pot) of the socio-religious tradition and reality of the early symbolism with other influences.

Second strong element of the Mathura art is that it has been conceived and directly rendered with deep insight. It is because of the fusion of old cults as the worship of Yakhsa with the new forms of worship introduced by the Buddhists. Here one locates a combination of both the early and the later concepts of religious worship with the same figuration in a particular style.

The good-looking sculptures show female image (stambha Yośīta) carved in high relief as a motif stand for other images as an emblem. In its initial expression, she stands for the concept of Śī or Maya, conceived in a new version and has retained the idea of "Purnaghata" or "Purnakalsha". She is the emblem of fullness and prosperity in life. The figure of Śī or Maya is considered as a vase, which is overflowing with content of life is well interpreted here with her physical contours. So does there human forms manifest here as a visible sign of complete nature. It is again the emblem of early thought associated to Soma-the nectar. It denotes a symbolic expression of the entire soul with highest ideals of worldly truth and wisdom.

Sanghol sculptural art of Kushana period one way to another way represents manifold auspicious beauty (Śī) manifested in various forms. The conceptual imagery is all the way in her pink of life and constitutes a pair Śī and Soma. She symbolizes to the creation- the womb, which signifies invisible and indivisible energy. She further symbolizes "Kalpa Vṛıksha" with superb mastery of graceful decoration and also expresses it as a vehicle of ideas. Compare to idealism these Yakshini or Vṛıkshka images are the auspicious symbols designed as an integral part of Buddhist Stupa Vedika and representing like pegs for religious and metaphysical ideas. These images as symbols, forms physical and spiritual world both in inner and outer meaning at the same time. These images are designed with the wish-fulfilling tree "Kalpvṛıksha" or "Kalpataru". The imagery with Kalpvṛıksha denotes the bestowing fruition of human desire.

Here she is the symbol of divine life, which spreads through the universe and divine soul, as well as it generates all forms and activities. She as Vṛıkshaka is the ancient sacred Tree (Kalpa) and all worlds are contained in it and no one goes beyond "Her" beauty.

She gives us all for the mere thought of it because she is the most powerful emblem that bestows everlasting source of all worldly enjoyments. The said

motif was developed and continued in the art of the Kushana period at Sanghol along with other contemporary centers as well. The forms of Śalabhañjika, Yakshis and mortal damsels (Stambha Yośita) have represented the plastic technique and pattern of Buddhist School of sculpture at Mathura. These forms mingled and standardized the iconographical concept of imaging of the Kushana era, which obtained celebrity status but also was considered as a seat of Buddhist learning.

These images belong primarily to the Indian conceptual beauty rather than Greco-Roman style. Here at Sanghol compare to its predecessors we face not only the imagery with its expressions of thoughtful moods and emotions but a pious throng providing vent to the spiritual pleasure and wonder in single impression.

The vigorous expression is beautifully expressed with plasticity of limbs, which is missing in the forms of Bharhut and Sanchi Stambha Yośita as a single ideal form denotes to mundane tension expressed by the gestures (Mudra), postures (Asana) and movements (Bhangas).

The artistic reliefs make it clear that there is only one mission, only one shelter for all the serenity and beatitude of Nirvana. Above said fact is recognized with the beauty and naturalism of the physical body. As well as physical passion with the grace and sweet of the lithe, sensuous yośita, all are here on the way to attain Nirvana with gentle rhythm of life. The Vedika Stambha yośitas are carved with serene melody of the contours that create an atmosphere of the invisible existence of the enlightened one who is beyond any name and form of the physical and material world. It is because these images are the human marvelous of the cosmos to peep into the mystery and ecstasy of the physical world at the same time. The lyrical art of Sanghol spiritualized the naturalism and sensuousness of Mathura Kushana School of art.

The Sanghol yośita imagery is specially adorned with ornaments, coiffure and girdles to express the blossoming feminine grace, which is the vehicle of divine power and enchantment. The concept of divineness with the physical grace represents the yośita, which is conceived in a new version by the Mathura School. Her adoration as Śri or Maya is its main expression, represented in all the Vedika stambhas.

Compare to Bharhut and Sanchi imagery, Sanghol forms are more sensitive and full of serene plastic quality. Here is unity and continuity of life and

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50 Mukherjee, Radha Kamal.,(1965), Cosmic Art of India, New Delhi, Allied Publishers Pvt. Ltd., P.25
feminine principles are adorned as nature. As Bharhut and Sanchi Stupa represent consecutive stages in the development of sculptural art of that era. Sculptures were freely inscribed to every part of the Vedika and delineated in low relief. In that way they ornament their concept and faith with Buddhist philosophy. In contrast to Bharhut and Sanchi Stupa art, Sanghol Stupa imagery is delicately balanced in the spiritual and physical expression.

Here images are more bold especially dynamic in style and delineated as single unit composition\(^5\) as well as fit to niche. They are story telling figures compare to narrative episode panel images. The style and carving of all the images are fully relevant to Mathura Kushana School. Even small parts like Vedika (railing) over the head of yośita is very much similar in expression.

The design of pillars inscribed in this framework is exactly transformed for Sanghol Vedika in execution. It means wealthy merchants and worshippers of Buddhist sect did not hesitate to import red stone statues from hundred of miles to grace the Stupa railing.\(^5\)

Moreover Sarvastivadin concept spread from Mathura (Surasena) towards Gandhara and Kaśmira.\(^5\) As it (Sarvastivadin) seem to begin during the IIIrd Cent B.C. It is another thought that gives way to Mathura influence towards Northwest on the Uttarapatha. It means during Kushana era, Sanghol was already influenced by the Sarvastivadin thought Kushana used the same track to keep their multi conceptual faith towards Sanghol and northwest from Mathura during their reign.

Kanishka-1 (C78-102 A.D.) the Kushana ruler became the patron of Buddhism and of the Sarvastivadins philosophy in particular.\(^5\) Kushana moved towards Mathura while Buddhist philosophical concept was already traveling towards Gandhara. It created a hybrid School of sculptural art that exported a high caliber art, which was based on the tradition as well as was fully mature in its figuration. It shows Sattvika disposition – worship of the Buddhist monks, upasaka and medicsants of Buddhist faith; as well as here we see Rajasika disposition – worship of the Yakshas and Yakshinies\(^5\) on the same level (Vedika). Though the subjectivity of the Sanghol

\(^5\) Warder, A.K., (1970), Indian Buddhism, New Delhi, Motilal Banaras Dass., P.349
\(^5\) Warder, A.K., (1970), Indian Buddhism, New Delhi, Motilal Banaras Dass., P.341
\(^5\) Warder, A.K., (1970), Indian Buddhism, New Delhi, Motilal Banaras Dass., P.345
might be near to other centers. But traces of early era art are not before us from Sanghol except some terracotta figurines.

All the images we have, are of Yakshis in their best attires and posturing with conceptual thoughts. At the first glance Kushana sculpture appears to spring out directly from the older tradition. But when we look into its deep-rooted connection to Buddhist realities and philosophy, we can capture a clear image that shows its fully assumed and planned, during Kushana era to grace the Stupa railing. The delicate metaphorical and abstract treatment to female imagery with sensuous realism interpreted the serene philosophy to attain "Nirvana" out of the worldly affairs. These images are portraying the physical and spiritual truth simultaneously. Usually all the Śalabhaṅjika from Sanghol seem to be naked. The physical sensuousness is before us with direct visualization.

Mathura sculptors concentrated on the expressions of the female body in its manifold and that are exhibited from all aspects. They demonstrate a sense of hidden delight and mystery that attains the best of a sensuous eroticism. Mathura sculptor had created the abstracts and re-arranged the human body in its fundamentals as to be meaningful in formal shape.

The serene buff quality of the slim belly with narrow waist, the long arms and legs show extraordinary blend of vitality and realism, which they carved for Sanghol Mahastupa Vedika.

Indra is the Lord of north that denotes the concept of fertility with rain. Therefore the apparent nudity "nagna" is specially an artistic convention. That’s why mention of the nude in connection with the rain cloud does have a deeper meaning. Apart from the fact that nudity of the Vedika images is closely related with the rituals for the gain (attainment) of rain.\(^{56}\) It is because the cult of Yakshi, which is considered as nature spirit to fulfill an edifying purpose of fertility. Being a vegetative fertility she is associated with physical form of a tree. Buddhism adopted the cult of tree worship, which prevailed in the country and denotes all human concepts and philosophies in the pretext of Buddhist sect.

Among Sanghol sculpture, figures of Śalabhaṅjika express the concept of morality in the guise of their nakedness. The form of tree beside them signifies their psychological aptitude to express the inner reality. These images are in their expression, associated with thought provoking ideas, correlated with the Kushana

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Mathura sculptors. These figures are charmingly natural and full of feminine beauty. Each body part is associated and blooming with the form and design of tree, which they grab in their hand.

Like Mathura, Sanghol imagery shows the treatment of veiled drapery but it is different in look and expression compare to Gandharan style. A deep connection between Sanghol and Mathura is well exhibited through these Vedika images.

Another important fact, which is behind the cordial relation between Sanghol and Mathura imagery, was the Buddhist council. The said Buddhist council was summoned by Kanishka the great at the Kuvana monastery at Jalandhara and presided over by Vasumitra and Aśva Ghośa. Aśva Ghośa was invited from Sāketa to help in the reduction of the commentaries. The Buddhist council was fully devoted to the commentaries on Sarvāstivada school of Buddhism. Once Jalandhara (che-Lan-To-Lo) was known as Trigarta and included the Sanghol (Then Śatadru) on the south west of its territory.

The council and its Sarvāstivada concept delineated a mark that is well ascribed in the forms of Sanghol Vedika. The concept to accept the universal philosophy is the main cause and to define the explanation of Abhidharma. The sculptural art & its concept one-way to another way honour the thought. It is because of the treatises prepared at this council, were marked on the copper plates, which were enclosed in stone boxes and safely deposited in a Stupa, which Kanishka had erected for this purpose. He then ordered the Yakshas (deities) to keep and guard the texts.


59 Bapat, P.V. (ed.),(1956), 2500 Years of Buddhism, Delhi, The Publications Division, Ministry of Information and broadcasting., P.200.

60 Bapat, P.V. (ed.),(1956), 2500 Years of Buddhism, Delhi, The Publications Division, Ministry of Information and broadcasting., P.200.


It is said that like Aśoka the great Kanishka donated his kingdom to the Buddhist Samgha. It might be the same Mahastupa that was adorned with Mathura idiom and enigma that enhance the beauty of the world as well as serenity of the Lord Buddha. (So far no such plates with Buddhist treatises are discovered from Sanghol). Kanishka attained great fame for constructing the Stupa as per the prophecy. He was the king who invited the religious assembly of the Sarvāstivadin School.

Above said fact and thought is another concept to justify that Sanghol Stupa Vedika with Yaksha like Buddhist images along with Yakshis are guarding the Stupa. During excavation the Chakra Stupa we traced, was totally in its depleted condition (Plate-8). So the major sign and artistic design over the "Anda" form is not with us. We have only a major proof that is its Chakra plan, which is totally intact with Kushana bricks (33x22x5 and 30x20x6 cms).

The major and artistic discovery at the Sanghol site consists of 117 main sculptures of the Kushana period found from a pit adjacent to Stupa (Plate-7). It is interesting that all the artistic sculptures belong to a single railing, which was fixed around the Stupa on a square platform. Compare to the predecessors the Sanghol Stupa is truly Kanishka Stupa, because it's railing was fixed square design rather than a circular one. The square plinth is showing its artistic design more near to Kushana Gandhara style. During that era Larger Stupas came to be used as chapels, as they attained the character of shrine. But its parasol part is looking a like Indian form of Stupa (Plate-6) (Chataravali).

The Uśnisha bars are straight and well decorated with Buddhist emblems (Plate-83), very much derived from Buddhist philosophy. The straight length of Uśnisha further clear the fact that It was a square plinth Pradakshina patha design that was fixed exactly around the circular Stupa. Sanghol Mahastupa design had elongated circular form with square plinth and Vedika and four cardinal doorways. Signs of stairs constructed with designed bricks are still there. All the four

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64 Bapat, P.V. (ed.), (1956), 2500 Years of Buddhism, Delhi, The Publications Division, Ministry of Information and broadcasting., P.201.
66 Kumar, Baldev., (1973), the Early Kuśanas, New Delhi, Sterling Publishing (P) Ltd. P 98
67 Kumar, Baldev., (1973), the Early Kuśanas, New Delhi, Sterling Publishing (P) Ltd.P.103
side staircases are directed toward the Stupa. Alas we lost "toranas" (Door ways) of Mahastupa but we have an architrave (broken) well carved with Buddhist design to justify that Sanghol Mahastupa was once with Vedika pillars containing illustrative ideas.

As Śungas dominated over the Mauryans, they did not disturb the folk to follow their old customs and tradition of worshipping their nature deities and that can be seen in the art and architecture at Bharhut and Bodhgaya. Perhaps this accounted for the fusion of Yakshas and Yakshini images so soon after topple of the Mauryan rule. The rise of the Satavahana further added richness and artistic favour to the narrative art of Śunga along with Yaksha & Yakshini images. The artistic phase, which began in Buddhist Bharhut and Bodhgaya reached its peak at Sanchi (Vidisha-Madhya Pradesh). As soon as Kushana entered to Uttarapatha they go through the folk customs and traditions of that era.

Rulers like Vima Kadpheses brought Kushana rule to Āryāvarta (India) and Kanishka-The great king among the Kushana rulers established Mathura as their second capital after Gandhara. Mathura was a great hub of cultural importance and promoter of Buddhism. The earliest canons (Tripitakas) of Buddhism give no record of Mathura's connection with Buddhism. But later literary evidences mention Mathura as lucrative state for Buddhist philosophy. These evidences proves emergence of Mathura as a major Sarvāstivadin Buddhist center.

According to Fa-Hian, everybody from royal to lowest rank of society had faith in Buddhism during his visit to Mathura. Hiuen Tsiang followed Sish Fa-hian and further records that the Buddha often visited this kingdom (Mathura). The above said fact and association of Mathura with Buddhism is justified by the antiquarian wealth.

Stupa from Mathura contained relics of some great teacher or monk. Same at Sanghol, its Stupa contained the relic box with an inscription in Kharoshthi language, which reads "Upāsaksa Ayabhadrasa"(Plate-5). Comparatively Lord Buddha either personally visited to the said places or not, can't be accessed from the present sources. But as the text describe that Yaksha & Yakshinis were dominated

71 The Kushana Empire stretched from Khotan in the North to Bihar (Kapilavatstu) in the East and as far as Malwa in the South. Kushana patronised art, architecture and Literature. Buddhist philosophers like Aśva Ghośa and Vasumitra found favour with them.

72 Sharma, R.C.,(1984), Buddhist Art of Mathura, New Delhi, Agam Kala Prakashan,PP.36,37.

73 Sharma, R.C.,(1984), Buddhist Art of Mathura, New Delhi, Agam Kala Prakashan,PP.45-47.


75 Sharma, R.C.,(1984), Buddhist Art of Mathura, New Delhi, Agam Kala Prakashan, P.49.
character of Mathura. Therefore they attained a particular place over the Vedika pillars of Stupa. The same concept of Yaksha & Yakshinis we have seen at Sanghol. This also suggests that there was a brisk movement of the folk along the Uttarapatha (Northern route) on which the Sanghol metropolis was located (Map-II).

The folk of Sanghol (Punjab) and of the Mathura (Ganga-Yamuna valley) then shared one and the same religious sect as well as artistic idiom and style as vehicle for their artistic and spiritual satisfaction.

The art of Sanghol and Mathura carried on the early tradition traced at Bharhut, Bodhgaya and Sanchi, but was carved in the red spotted sandstone. Both Sanghol and Mathura yielded the same tradition, style and expression in buff technique rather than picture scrolls like their predecessors. The close affinities between Mathura and Sanghol sculptures of Mahastupa Vedika in the Indian region offer a great idea to discuss both arts in comparative way.

Undoubtedly the Mathura carvers deserve the credit for creating the earliest Indian representation of the Buddhist forms. Either these sculptural forms are earlier or later or exactly contemporary to Kanishka period in Āryāvasta. This matter has been discussed in the light of both centers i.e. Mathura and Sanghol because both the centers are entirely of Indian type character evolved at the same time with their style and material.

The maker of Kushana Mathura style images has also created the hand expressions (mudras). Such hand expressions are before us even at Sanghol Stupa stambha art. As Mathura relic sites were surrounded with the Stupa railing (the uprights pillars), which was usually decorated in high relief with forms of Yakshinis. These forms depicts an ornate and sinuosity of physical expression. Here at Sanghol these upright Vedika pillars belong to a straight railing, which was once designed around the Stupa on a square platform and jam packed in a pit in between the Stupa and monastery remains.

The upright Vedika Stambhas of Sanghol are decked with similar hand gestures. In their physical expression and idealistic display of the beauty and charm of the Yakshini’s art. These pillar relief mark the culmination of a style already noticed in the earlier art. Here we have another idea and expression i.e. delicacy of form, which is attained with complete mastery.

The images of the fertility spirits and charming heavenly females generally known as Śalabhañjika, Yakshinis, Vṛikśchakas are commonly expressed in postures of Tribhanga” (contrapposto). Here the images are more life like and playful compare to their predecessors. In their usual expression they pose with one hand raised above and the other one holding some object that define their physical gesture and grace.

In case of the term Śalabhañjika” alone became very popular in literature. The concept of Śalabhañjika denotes to the incident of Nativity or birth of the Lord Buddha. It is the major episode among stambha yośita form Sanghol and Mathura at the same time. Comparatively the Yakshini images from Mathura school particularly from Sonkh and Gobindnagar are very much near to Sanghol Vedika stambha imagery. These images are comparatively similar in their physical and decorative aspects.

It further proves that carvers of Sonkh and Gobin Nagar areas are the carver of Sanghol Vedika stambha art. Aśva Ghośa – the philosopher and poet of Kushana period played a vital role in Buddhist council described the charming damsels with deep reverence, while writing the Buddha Charita. The marvelous concept of Yakshi was remarkably expressed by his rhythmic poetry just as any figured and carved specimen of the same of earlier or later period. It means the philosophical and poetic concept of Aśva Ghośa silently speaks an illustrative physical and symbolic language, which one can go through at Mathura Kushana at Sanghol with deep reverence at the same. The Śalabhañjika concept and term denotes to a motif of "charming lady and fruit giving tree", which is well delineated for Sanghol Mahastupa and imported from Mathura Kuśhana School.

These images of Yakshinis, Śalabhañjika and mortal Damcels are inscribed over the stambha part of Vedika exactly as we have examples from Mathura. Each pillar with an image had an unfinished base that remained under earth and on the rear side or the side toward Stupa (Sacred monument) is seen with Lotus medallions. The top of the same stambha bears a small tenon part, which is filled into the recess part of the copingstone (Uśnisha). The set design and pattern is very much near to the concept of traditional method to protect an area, monument or Pradakshina patha.


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The upper part (coping stone) symbolically associates with the thought of Bodhisattva/Buddha's royal turban (Uṣnisa). Compare to the said philosophy, we have the same visual expression at Sanghol Mahastupa Vedika. The concept of unfinished lowest part and top most Uṣnisha design is the same traced from Mathura and Sanghol.

The Vedika stambha images are designed almost in a set pattern under a canopy railing is quite simple and same in the form. Only the images over the railing may be different some time single or sometime like a couple in actions. These images are again associated with the main subject delineated over the Vedika stambha. The motif like Śalabhañjika or Yakshini, which has been taken into account later on were considered as an emblem. It has been treated by Kushana carver as a subjective as well as an objective medium of expression of Buddhist thoughts and faith. Śalabhañjika is exhibited here with artistic expression, master technique and of a high aesthetic sense compare to their predecessors. Both centers like Sanghol and Mathura are full of particular loveliness and physical force, which looks new at every moment.

Such images with elaborate sculptural quality express the concept that the Kushana carver was clear of interpreting the social and religious norms both at Mathura and Sanghol. All these images, here we have for study and comparison are exhibited under socio-religious norms, symbolic imagery with connotative design and decoration.

Śalabhañjika is the subject that denotes to a playful mood and desire on the other hand. It was a popular form and subject from the date back time. It was associated with the popular festival called Śalabhañjika festival. Both the centers like Sanghol and Mathura are deeply associated with this deep-rooted content i.e. when Lord Buddha was at Śravasti in the Jetavana (The garden of Anāthapindaka) at that time the festival (Śalabhañjika) was being celebrated there.78

At the same when we peep into another account from the "Nidāna Kathā" about Śalabhañjika festival celebrated in the Lumbani grove. Where the Queen Mahamaya was blessed with the auspicious moment of joy "Birth of Lord Buddha" (Sidhartha). When Maha Maya stretched out her hand and took hold of the Śala branch, then "Her" maternity pains came upon her.79

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78 Agrawala, Vasudeva S., (1963), India as Known to Panini, II\textsuperscript{nd} ed., Varanasi, Prithivi Prakashan., P.160.
79 Agrawala, Vasudeva S., (1963), India as Known to Panini, II\textsuperscript{nd} ed., Varanasi, Prithivi Prakashan., P.160.
The totality of the subject is originally signified with a form of Udyāna Kridā that melted the image of dignified lady (Yakshini) into a special festive mood and joy. It is the first and foremost subject that has been carved with great perception and precision.

In another words śala tree is the auspicious sign of garden and a charming damsels bending the branch of a śala tree and standing cross-legged under it because a Kushana Mathura art motif transferred towards Sanghol and later on towards Gandhara (Plate -16,145,146). We have satmābhas with śalabhañjika imagery from Sanghol that are represented in meticulous detail but in Kushana Mathura School we have torana stambha and chaitya Śalabhañjika forms. Further Sanghol Vedika Stambhas are decorated with the thought and concept of "Dohada"(Plate -10,12,12A). Sanghol art is vitally associated with the aspect of social life that has represented the content and motif of "Woman and tree." It is full of life and play of female fertility to express this thought with deeper sensibilities. In short it has exhibited the desire and feeling of a woman in her family way i.e. desire of being a pregnant lady. It is the idea that is free from the concept of "Nara Vahana".

Here we have simple geometrical flower or Simha like pedestal. Though it was one of the important motifs of their predecessor's art yet it reaches at its peak during Kushana era. The present sign goes back to a period when trees were adored with fertility concept. The concept shows the fertility of women or Yakshini that beings the tree into a fruitful one just by embracing or touching it (Plate -10,12,13,19).

Here at Sanghol damsels shown with an Aśoka tree rather than the Śala tree. In that pretext it is commonly believed that If Aśoka tree does not bloom then the counter (male) of the lady fails to feel her feeling, unless the both (Aśoka tree & male) receive the stroke (Pādaght) of her (Yakshini's) left foot (Vāmapāda) while she is in intoxication.

It is believed that if a damsels kick the auspicious tree with her foot or spit drops of Surā/Maireya (Madya-drink-Liquor) on its stem (Plate-11), then the

tree bloom in to full with this act. The said concept had travelled from the time of Mauryan-Śunga age. As Panini belong to northern part of Āryāvarta (Particularly Pañcanda) Loudly talk about Surā, Madya and Maireya drink of Vahika area where it was the fashion to consume drinks in Festivals.85

Sanghol Vedika stambha art interpret the same concept with deep insight, to define its all-possible expressions as compare to Kushana Mathura art. The present Dohada image from Mathura (Plate-19) is near to "Lilā Kamala Kanya" (damsel with a Lotus) Vedika stambha figure. She is holding the stalk of a Lotus bud in her both hands while standing under a dance Aśoka tree.86 In her jovial mood she is holding the Lotus stem, as like Sanghol Dohada Yakshi, her standing posture is look alike as she calmly placed her right foot over the stem of Aśoka tree. Both Sanghol and Mathura images are very much similar in their appearance. The artist has inscribed the dense Aśoka tree as if longing for the touch of the concept of hero who is in desire to embrace a heroine or charming damsel. Such course of life is masterly interpreted by Kalidasa.

Sanghol Vedika stambha images of Dohada87 and Sura Dohada88 are directly not before us from Mathura that is achievements in the figurative expression- we have from Sanghol. Here we have best examples of Dohada to show the popular social custom as an art motif at Sanghol. It is a distinction for Sanghol Mahastup art that the hairstyle of the damsel is unique and they are having broad hips, round breasts and slender waist, which is near to the bodily feature of Mālvika.89 The said concept of Sura Dohada has represented here the life style of Malava ladies and people, as they were fond of drink.90

It is justified by the sculptural image of a lady who is consuming sura and enjoying some eatable thing (Plate-11). She is fully engrossed in her act of drinking. Patañjali talked about the places particularly associated with the drinks, which were known as 'Pānāgār'.91 Moreover Gandharan folks like drink. As Sanghol was on the crossroad and it might had influenced the travellers toward Mathura via

Sanghol. So we have such images fully dedicated to the consumption of Kapishyam, Maireya or Sura. Compare to a relief panel of Yaksha Kubera, who is consuming drink as well as a young damsel is fully intoxicated and supported by her colleagues traced from Mathura. Sanghol images are bit different because they are carved singularly. As well as we have only one Vedika pillar with a couple, which denotes the said fact (Plat-50).

Sanghol imagery clearly through light on the social customs and traditions during Kushana period. Their physical grace and gesture are near to the Yakshini images those are well adorned with contemporary jewellery. Their physical contours are adding further intoxication to their expression. These images are unrivalled, sensuous and exist with material side of life. In another words these forms are near to the philosophy of soul to reconcile Māra, the genius of temptation with the Buddha, who is shown here in the form of Stupa. These intoxicated Yakshinis and the sound of jewellery is spread all over the place that looks as if the "Alka Nagri" of Kubera Yaksha.

There is an example about the common Buddhist shrine for Bacchanalian group (Plate-158) and image of Bodhisattva (Plate-163) from Mathura. So we have the same version at Sanghol Mahastupa Vedika art where intoxicated Mālava women are inscribed over the pillars besides religious devotee like Bodhisattva image (Plate-50).

Among Sanghol Vedika relief sculptures Pakśikridā (Plate -26,27) is a unique matter of discussion in the light of Mathura idiom (Plate-147). A young lady is represented standing on a vāma Yaksha. The subject is common among Sanghol and Mathura Stambha yośita art. The bird (Pakśi) is designed over the shoulder of Śālabhājika. The bird is parrot (Sukka) that denotes the worldly and spiritual affairs. Because "Sukka Pakśi" devoted his time for Triratnāni (Buddha, Dharma, Sangha) and later on preached the same concept to the folks. But its not enough "Sukka Pakśi" is vahana of Kāmadeva, who is perverting the yośita with his sound & bites. Compare to the Mathura imagery Sanghol girls or ladies are more sporting with parrot. But the images are not only in playful mood but also have the expression to

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support the Pakśi in its act. Here the tree, which is held by the yośita, is the mango tree with fruits. But the lady with Pakśikrīdā relief is decorated with a pair of large Mucha Kunda flowers.

The coiffure of the Damsel with Pakśi is different in design compare to Mathura but body contours are depicted with all the sensuous grace such forms are seem to be more elaborated and expressive to interpret life in the Kushana age. It also shows the social connection between Mathura and Sanghol on the cultural basis. Both Sanghol and Mathura represent to a particular period of Kushana art in relation to social life. If both the centers are religious by nature, at the same time both are the specimens of worldly life. What so ever the topics of stambha yośita we have traced from Gobindnagar and Bhuteshwar mounds (Mathura), are quite easily interpreted at one place with full grace & honour at Sanghol Chakra Stupa. These images are mortal yośita forms like their counterparts engraved on the other Vedika stambhas. These mortal damsels reminds us of the model of a lady, whose bodily features belongs to the Yakshini style and tradition.

The Sanghol image may be treated as a vivid expression of a "Paribhoga Mandana" (Plate -35,39). It means a beautiful lady adorned with scars and pricks on her tender skin after copulation. It is the concept of the mortal world, which is well connected with the Buddhist concept. Such fascinating ideology we have seen interpreted in the Buddha Charita and Sondra Nanda of Aśva Ghośa.

These mortal damsels adorned themselves in the honour of their lover but not for the purpose of decoration only. It is because these charming ladies are adorned with physical beauty, which is the most valuable ornament among all the ornament. The Yośita imagery exposes her checking in the mirror about the decoration and "Nakha-Kśata” – Danta Kśata” – excess of the counter over her cheek (Kapola. Plate-35). The image from Gobindnagar Mathura is sitting on a cushioned wicker seat and looking into the mirror while image from Bhuteshwar (Mathura) is standing over a vāma Yaksha and adorned herself through the mirror. The site of Gobindnagar is near to Bhuteshwar railway station in the western part of Mathura having the same thought. But Sanghol imagery of Darpan dharini or Paribhoga darshini is a bit different, because they are some time holding circular and some time square mirror to express their inner feelings (Plate -35 to 39). All the Sanghol images

97 Śastri, Devdutt (ed.), (1964), Kāma Śūtram of Śri Vātsyayana Muni – with the Jaimangala Sanskrit Commentary of Śri Yaśodhara, Varanasi, Chowkamba Sanskrit Series Office., P.84.
are usually standing on vāma Yaksha under the canopy of Śala/Āśoka tree. Their physical contours are look alike to Mathura style sculptures. But standing posture is like Śalabhaṅjika style that adds aesthetic richness, joy of physical and inner feelings.

The important aspect is the mirror and its use in Kushana period society. The parrot (Śukka) Yakshi concept travelled from Dakšinapatha toward Mathura and then transferred to Sanghol. Same as the mirror made of bronze (metal) was transported toward north and northwest (Uttarapatha) from Dakšinapatha or it might be the influence of their predecessors to polish the stone up to finest glaze (Mauryan era). Panini mentioned two types of mirrors (Darśana v.2.6) one as Yakmukha (flate) and Sammukhina (convex), which were probably made of polished metal. Sanghol Darpan (Darśana) Dharini images have both the flat and round polished mirror in their hands (Plate -35,36,38,39).

In the next opinion, we have the examples direct from the society (Samajyā) and sport (Kridā) well inscribed over the Sanghol Vedika stambhas. Panini refers to Samajyā (Samjña in III.3.99) as a place where folk assemble together and witness different types of events. The same concept is defined at Sanghol with the idealized figure of a single performer. So the visitor to Mahastupa observes the representative part of Samajyā and Vedika imagery as the performer of their talent (Kariidā). Panini further talks about the "Prācham Kridā" which quoting the name as Šalabhaṅjika (Talabanjika), Uddalaka-Pushpa-Bhañjika etc. Vatsyāyana mentions the same as "Dešyakrida" and Šalabhaṅjika Kridā as "Panchalanuayanam" in Kama Sutra. He further refers Sahakārabañjika ¼ as a game to collect mango flowers.

Sanghol Vedika sculpture directly interprets the same concept in practical and physical form. These damsels put off their seasonal clothes and decorate thyself to celebrate the "Madnoutsava". They celebrate their feelings with games like Šalabhaṅjika (Plate -13 to 16), Pushpa Vachāyika (gathering of Āśoka tree

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100 Agrawala, Vasudeva S., (1963), India as Known to Panini, II ed., Varanasi, Prithvi Prakashan.,P.133.
101 Agrawala, Vasudeva S., (1963), India as Known to Panini, II ed., Varanasi, Prithvi Prakashan.,P.158.
102 Agrawala, Vasudeva S., (1963), India as Known to Panini, II ed., Varanasi, Prithvi Prakashan.,P.159.
103 Śastri, Devdutt (ed)., (1964), Kāma Śūtram of Śri Vātsyayana Muni – with the Jaimangala Sanskrit Commentary of Śri Yāsiodhara, Varanasi, Chowkhamba Sanskrit Series Office., PP.144,145.
104 Śastri, Devdutt (ed)., (1964), Kāma Śūtram of Śri Vātsyayana Muni – with the Jaimangala Sanskrit Commentary of Śri Yāsiodhara, Varanasi, Chowkhamba Sanskrit Series Office., PP.144,145.
105 Śastri, Devdutt (ed)., (1964), Kāma Śūtram of Śri Vātsyayana Muni – with the Jaimangala Sanskrit Commentary of Śri Yāsiodhara, Varanasi, Chowkhamba Sanskrit Series Office., P.143.

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flowers. Plate -23,24,25) The Jatakas also discuss these sports (Kridās) as "Uyyāna Kidikām".106

Further these lady images are shown with Khadga (Asi-Sword) and known as "Śaṅkatsika"-A woman warrior (Plate -45,46).107 So we have the images of Nāti, Nrityabhīnaya (Sword bearer dancer), Aśoka Pushpa Prachāyika besides Śalabhañjika. Compare to Kushana Mathura these images are more serene and refine in treatment. Moreover feel as if these images are delineated at Mathura (Plate -154) after the practical experience of the local carver. All the said subject are well defined not only one pillar but also carved over two to three Vedika stambha to grace the subject with deep reverence. These damsels are showing the social and cultural aspect of North that is based on the Nativity of Lord Buddha in the form of Śalabhañjika (Plate -13). They are the examples of joy and beauty at the highest aesthetic. So we have more rich examples compare to Mathura to define life sports and pastimes at Sanghol and Mathura sculpture art testify sports and pastimes from Sanskrit Buddhist texts like Lalit Vistara and the Mahavastu.108 Even these texts mentioned about the drink Festival, Popular in that era.109

Mathura stambha yośita are bit different though have the same subject matter Sanghol images are decked with variety of expression compare to Mathura stambha yośita. In both the cases subject matter is almost the same but neither forms nor their rendering of expression look alike. Might be the Kushana carvers were the same but they render the same subject with their own felling and magnitude. These mortal damsels can be treated as illustrative example of worldly life and pleasure by all means.

Surāsundri (Plate -49) is the auspicious motif to define drink festival that was prevalent in Pañcana, even during the visit of Alexander the great. It is Because of the Indian love of drinking the unmixed wine.110

Next such images over the Vedika at Sanghol Mahastupa are of Lord Buddha when He was traveling in northwest with his disciples111 they were presented

106 Agrawala, Vasudeva S., (1963), India as Known to Panini, IInd ed., Varanasi, Prithivi Prakashan.,P.92.
107 Agrawala, Vasudeva S., (1963), India as Known to Panini, IInd ed., Varanasi, Prithivi Prakashan.,P.92.
108 Raghavan, V (Dr.), (1979), Festivals, Sports and Pastimes of India, Ahmedabad, B.J. Institute of Learning and Research., P.48
109 Raghavan, V (Dr.), (1979), Festivals, Sports and Pastimes of India, Ahmedabad, B.J. Institute of Learning and Research., P.49.
110 Karttunen, Klaus., (1989), India in Early Greek Literature, In: Studia orientalia, Helsinki, Finnish Oriental Society, vol. 65, (Northwest India in Greek and Indian Sources) P. 208
111 Karttunen, Klaus., (1989), India in Early Greek Literature, In: Studia orientalia, Helsinki, Finnish Oriental Society, vol. 65, (Northwest India in Greek and Indian Sources) P. 208
the Kapiśayana\textsuperscript{112} (Special wine- wines of Kapiśa (Begram) were famous in India). It does not mean drink or wine, neither prohibited nor was the subject of dishonors as the images associated with it, depicts here. But it conveys Lord Buddha to his disciples about its preparation.\textsuperscript{113} In that way Sanghol art at the same time express the social pastime and its relation to auspicious emblem of Lord Buddha in the form of Stupa. These damsels remind about the lines of the Buddha Charita, which intimates that a sensuous beauty was appointed by King Śuddhodhana to tempt the prince Siddhārtha with her sinuous gestures.\textsuperscript{114} These damsels are doing the same with their physical expression in the form of Stambha Yośita.

These images of yośita interpret the character and nature of social life that made efforts to tempt the prince Siddhārtha (Plate -54,55). The metaphorical concept and representation of Vedika image is to halt the beholder to enter into the world of thousand Lotus petals in the form of Stupa.

There are certain aspects, directly associated to female nature and her pastime features. Once it was a favorite theme of Mathura School that is depiction of Yakshini images. She is the Śaktika or Āsi-Khadga dharmi. To keep Āsi\textsuperscript{115} or Khadaga by a person was a subject of honour. This is again the subject of influence of Trigarta culture,\textsuperscript{116} which is considered by Panini as a "Āyudhajivi Samgha".

Such images more or less are associated to the social set up in and around the Pañcanada. We have the same pastime subjective images from Mathura. There is no much difference between them, as per their physical outlook. These images of damsels are the royal "Parichārikas" of king Śuddhodhana and are performing their act to impress the prince Siddhārtha. They are performing and looking their face in to the sword rather than to see their beauty in the Manidarpan.\textsuperscript{117} That way Sanghol Vedika stambha images of Khadgadhari are interpreting the truth of out going positive energy either of the higher mind or of the lower (earthly), and indicating conflict between the true and the false.\textsuperscript{118}

\textsuperscript{112} Agrawala, Vasudeva S., (1963), India as Known to Panini, II\textsuperscript{nd} ed., Varanasi, Prithivi Prakashan.,P.119.
\textsuperscript{113} Karttunen, Klaus., (1989), India in Early Greek Literature, In: Studia orientalia, Helsinki, Finnish Oriental Society, vol. 65, (Northwest India in Greek and Indian Sources) P. 208
\textsuperscript{114} Šastri, Śri, Ramchandra Das., (1962), Buddha-Charita of Mahakavi Aśva Ghośa. Part-I. Varanasi, Chowkamba Vidya Bhawan., IV.33. P.47.
\textsuperscript{115} Agnihotri, Prabhudayal., (1963), Patañjali Kālin Bhārat,) Patna,) Bihar Rashtriya Bhāsha Parishath., P.203.
\textsuperscript{116} Agrawala, Vasudeva S., (1963), India as Known to Panini, II\textsuperscript{nd} ed., Varanasi, Prithivi Prakashan.,P.54.
\textsuperscript{117} Pathak, Pt. Jagannath (1964), Harśa Charita of Bana Bhatta. II\textsuperscript{nd} ed., Varanasi, The Chokhamba Vidya Bhawan., Ch. IV. P.216.
Moreover the sword is a symbol of spiritual force or the intuition, which dispels error and ignorance.\textsuperscript{119} It's not only the sword dance or pastime sport; it is the expression that denotes the worldly truth of the either side. The truth or Stupa is complete in all virtues at the end of the cycle.

The "Khadgadharini": herself is the emblem of killer beauty to halt the beholder to test the inner zeal, "How much the person is in favour to attain the truth" These stambha Yośita are the perfect knowledgeable, physically beautiful and regarded as human embodiments of energy of nature.\textsuperscript{120}

Maholi (Mathura) image of Khadga-Nṛitya (Plate -45) is well exposed on simha pedestal but Sanghol image, which is placed over a cushion, is having more movement in her body. Both elegantly carved images are semi nude and well ornamented like Yakshi forms as well as having parallel display along with them. All such damsels are part of sacred festivals of human allurements.

The symbolic performance to celebrates an auspicious occasion in the life of Enlightened one-The Buddha and about the progress of the human soul. These images are shown with the ceremonial joy and symbolical expression of the process of trans mutation of tower qualities into higher one.\textsuperscript{121}

The spirit of Sanghol sculpture is gracious and exemplifies the happy atmosphere of a contented social life, which did not left its jovial stature to the firm discipline of the Sangaramas. That’s the reason slowly-slowly Buddhist philosophical norms adopted the metaphorical life and symbols as part of the Buddhist adoration to convey the society through their own expression. Both Sanghol and Mathura yields the same concept of jovial society and tried to portray the same with ornamented imagery.

The Golden age of the Kushana Mathura School of art is seen at Sanghol coincides with the first century to third century A.D. The sculptors of Kushana Mathura School were inspired by the new ideals derivated from the date back conceptual philosophy of Āryāvarta. The sculptures from Sanghol portray the serene thoughts with sensuous art. The imagery of School, which is different from its main carving source and reflect the joy of folks, who had accepted the philosophy of the Buddha as the new path of salvation and not to estrangement from the world. That’s why we have a good stock of sculptural art with aesthetic quality. Kushana

\textsuperscript{120} Śastri, Śri, Ramchandra Das., (1962), Buddha-Charita of Mahakavi Aśva Ghośa. Part-I. Varanasi, Chowkambha Vidya Bhawan., III.65. P.41.
Mathura and Sanghol sculptural art reflects a remarkable combination of the religious cultural and aesthetic spheres.122

A damsel stretching and pulling her limbs in lassitude as well as putting on a necklace is an unforgettable expression (Plate -38,40,41,42,42A,54&55)). The appearance of such maiden is just like Yakshi, which is an unmatched concept that had certainly existed in the imagination of ancient Indian as beings of beauty.123

The sensuous, provocative and honest expressions of the beauty as well as delight of the Yakshini art of Kushana period reliefs exhibit the culmination of a stylistic bent in the subject of their predecessors. Now the question may be raised; what is the reason and purpose of such sensuous mortal Yakshini-Damsel images on a Buddhist Stupa? Possibly the reason and purpose is that the patron as well as the followers of Buddha's teaching represent a noticeable reference on the exterior of the second enclosure about momentary life pleasures.124

The charming images of Śringarika" (Plate -39,41,42), "Madviklava" (Plate -54,55) carved in high relief have the virtual grace like Padma or Padmini and adorned like her. The figure of mortal maidens are conceived in a unique version (Plate -150) by the Kushana Mathura carver typically for the Sanghol Stupa Vedika. The carver has retained the concept of auspicious motif -Lady as "Purnaghata" -The full vase (Plate -28), which represents her grace with bodily gestures. The features of said images are enhanced with their hand gestures and postures, which shows them in their form of sinuous beauty.

She becomes the source of the stream of life, whose beauty and energy is behind the circle of universe. She is the Śringarika as well as Madviklava, who has adorned herself to invite the beholder to live life with such magnitude that is behind the circle of life i.e. "Kama" -The desire (Plate -39,150,151). She is the damsel of Kubera's reign and has to be interpreted as symbolical form usually exemplified by the metaphor of sexual union or desire.

Sanghol Mahastupa Vedika stambha are decked with such forms of Śringarika and Madviclata. The whole subject properly bears the class name "Langorous" group (Plate -54,55), which is in a state of excellent physical expression and exhibits a higher stage of aesthetic quality not known before. The nature either

122 Agrawala, Vasudeva S., (1964), The Heritage of Indian Art., New Delhi, Publication Division, Ministry of Information and broad casting., P.16.
physical or philosophical is rendered in material to express the character that was interpreted in king Suddhodhana's words. These damsels left their hesitation under the influence of "Kama" and came forward to tempt the Lord — The spiritual one with their expressions. When whole the life circle is under their influence to attain them as their counters, then what is the stature of human being? The sensuous languorous maidens are the inviting beauties to embrace the beholder and to spread the realm of "Māra" with their physical gestures and provocative contours. Māra is an emblem of the desires, the nature or state of desire and mind which attracts the human soul and keeps it captive on the lower planes. Here Stupa is the emblem of Lord Buddha, the embodiment of self-mastery and peace and vanquisher of Māra's realm.

The damsels are inscribed over the outer surface of Vedika but the same stambha keeps the sign of other subjects on its rear part that is facing toward Stupa Maha. In another words these sensuous languorous images are the representation of human desires and their actions are instrument of the incarnate ego, which they desired either physical or spiritual. The sculptures from Sanghol Vedika pillars are the motif of life and proclaim the physical nature. Their body gestures are sensuous and provocative as well as represented as "Naravahana". The jovial expressions of the face and the elegance of the whole body are the major features that make these images a perfect piece of Kushana Sanghol art under Mathura style concept.

Further such images with languorous mood have contributed the subject, more near to the conceptual philosophy of Yakshini images at Sanghol. These images are generous in their physical expression and add a flavor of desires with their gestures. They are fully engrossed in their act but at the same time inviting the worldly affair related to Kāma. It is all clear that they are the epithet of desires. Sanghol art compare to Mathura images is more sinuous and beautifully carved along with the arrows of Kāma.

These arrows are made of Sun Lotus, the Aśoka (tree) flowers, the Mango, the Jasmine and the Blue Lotus and these arrows create a cosmos of love. Here Sun Lotus denotes to infatuation, the Aśoka flowers denotes to excitement,
Mango denotes to parching or withering, Jasmine denotes to heating and Blue Lotus denotes to paralysis or (Stiffing) and Dryad forms they are shown with one step forward sign over their predecessors.

Meanwhile the carvers of the said art of Sanghol devoted more energy and precision and added a flavour of metaphorical nature to each image. It is because of the psyche of Sanghol art, which is elate and true to the life of a contented society during Kushana period. The influence of the metaphorical psyche and imagery spread far and wide to attain true expression of symbolism and the iconographic form in Sanghol imagery.

Among images of Kāma and Kubera realm some of the images are fully engrossed into their Śringār-rachanā. These images further add conceptual reality of Buddha Charita. These images are one step ahead from Kushana Mathura art. Though these are shown more sensuous and exactly placed over the Vedika stair part. The placement over the stairs further confirms their physical presence to tempt the Prince Sidhartha not to move toward the state of "Nirvana" as directed by the king Śuddhodhana. They are attired in transparent thin clothes, which sets off the physical beauty and roundness of their limbs. Their ample bosom, slender narrow waist, deep-set navel and hemispherical hips enervate the beholder. It is true that such images from Mathura are of Vedika part but images from stair part of Sanghol Vedika are comparatively more expressive. They are simple yōśita forms but presented as "Naravahna" by nature.

Really they are inviting the person as well as guiding the beholder about the world of Māra derived by Kāma. They are the examples of pink of life and the beholder never realise about the short-lived youth and life after a simple look at them. They thyself are not upset either about the circle of life and nor its short-lived aspect, even then they are happy and engrossed within the charms of physical world.

This imagery is very much clear in its expression and beauty. All those images inscribed over the Sanghol Mahastupa Vedika are shown barefooted. It is an interesting character and Nature of all these images to interpret their presence along the sacred Stupa.

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Though these forms are sinuous by virtue of their character and nature but at the same time invite the beholder to attain the truth and sacred aspect of cosmos. Their barefooted position exhibit their inner feeling and inclination toward the enlightened one Lord Buddha. As metaphorically barefoot position is the emblem of activities exercised in the flow of the progress of the soul. Further these barefoot physical forms interpret the wisdom of nature i.e. the Kama-Manasic nature of the worldly life.

As these images are carved over vāma Yaksha concerned with the physical foundation, which is involved to advance the evolution of the soul. Vedika images by standing upon their feet are signifying the spiritual external expression of human being. The present concept is well defined and designates the passive and receptive aspect of the manifest duality of human nature. Such feminine aspect is further divided into space or cosmos, matter or world and wisdom or buddhi and symbolized here by stambha yośita and nature of primordial space on the higher planes, because she is honoured equally on heaven and earth.131

Compare to Kushana Mathura conceptual art Sanghol Vedika sculptures are engulfed with the symbols of the famine grace that is mother principle, which directs human evolution. In that way Sanghol Stupa art is devoted to all worthy worshippers like a mother to her subjects. Here image of mother is assumed as Goddess of prosperity because she (Maya) is the prominent one among the Goddesses of the world.132

We have enough good expressive forms of divine along with images of mortal world to represent maternal aspect. She is the supreme emblem in which any ideology can be framed. But above all she is the sign and symbol of abundance (Plate-28). She is "Maya" which is considered as truth that signifies the Buddhist principle of supreme consciousness because earth gives everything. There is a sign of mortal lady playing with her kid (Plate -29to31). She is a symbol of the physical nature and character of attraction. It becomes the epitome of the love aspect. At the same moment such forms are shown with worldly affairs to restrain the person to move forward, toward "Moksha". They are the worldly women with their kids. Compare to Mathura forms, these forms are in more social atmosphere and holding a rattle in their hand. The child is seen beside the mother's leg and desiring for the boll

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like toy. Further, a female figure is depicted standing under a blossoming tree, which is an ancient motif representing a female sporting art, but she is not in a Pushpaprachāyika game (Plate -23,24,25). She is holding her child up to the blossoming tree and making him happy.

Here she is neither Śalabhañjika nor Aśoka Pushpa Prachāyika. The concept is more widely elaborated here at Sanghol as "Putrabhalava". She is the social lady fondling with her child and represent the contemporary social aspects of society. The mother's face is glowing with eternal joy. It is the unique subject among the sinuous damsels of Kushana period art, which is pious and derivated from the date back prevailing thought.

The image of a mother is shown with her child in her Lap (Plate-29). Her other hand is exactly placed under her full round bosom and gives the sign that she is going to press her bosom. Here at Sanghol it became the cult of worship in different forms, such as mother playing with her child up in her arms, mother playing with her child with a rattle and mother keeping her child in her lap. As mother She is portrayed as Śri (Lakshmi), Bhadrā, Hāriti and Āryāvati at Sanghol (Plate-28). The meanings and spiritual inspirations behind them are identical compare to its founder center like Mathura.

The present concept of "Mother" is neither seen before nor came to lime light by any other metaphorical way or signs at Bharhut, Sanchi and Bodhagaya. We have not seen such examples even from Āmravati. She was also known as Putravallabhā in the later periods. The status of mother is honourable compare to wife or a common lady. She was considered as Putrakāmyati as well as the son) of Sidhartha and gave birth to a divine child of the universe.

Buddha Charita defined the grace of Yashodra, who is look alike Śri Lakṣmi invited by the king Śuddhodhana, as better half of Lord Buddha (Sidhartha). The full bloom Yashodra conceived a child (the son) of Sidhartha and gave birth to a moon like baby (Rahula).

137 Agnihotri, Prabhu dayal., (1963), Patañjali Kālin Bhārat, Patna, Bihar Rashtriya Bhāsha Parishath., P.xxx

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The present imagery of Sanghol Vedika is true to above said expression and thought of Buddha Charita, not only in physical reality, but also in religious pretext, that's why we have seen such form of mother and child. The imagery is artistically placed under the monastery like form rather than mother and child image with Asoka, Âmra or Kadamba tree. Though other images are very much near to Pushpa-Prachâyiika expression.

Mathura has the same thought but Sanghol attained a good expression in the same concept and exposed the truth of Buddha Charita delicately. She is the emblem of Bahuputrika Goddess and known as "Jâta Mâtridevata". 140

Such imagery is not before us in case of Bharhut and Sanchi. Further Sanghol Stupa Vedika Art is adorned with the concept of Dugdhadhami. This is the posture of Śrī-Lakṣmi in Mathura Sculptures (Plate-148). In other words she is beauty and abundance, as well as metaphorically she stands for a concept of "Purnaghata." Her thin waist, broadpelvic Zone and ample bosom suggest that she is the goddess of plenty and prosperity. Her spherical bosom depicts the concept of "Purnaghata", denotes that within no time milk will ooze out of her nipples. She is the emblem of a benignant mother, conceived as a source of a stream of milk.

The form is the combination of Śrī and Lakṣmi-The two consorts of Viṣṇu. Buddha is considered, as incarnation of Viṣṇu and thus concept of Śrī-Lakṣmi is deeply associated with Buddhist art. The said form is known as "Śrimā-Devatā" in Bharhut art. 141 Because such attitude of pressing the bosom seen at Bharhut might be the outcome of traditional motif. 142 The present form retain the philosophy of pressing the bosom by a "Deergirl "Or" Bhadra Kalpa" and She is shown as an emblem of "Bahuputrika" Concept, mentioned by Hiuen-Tsiang during his visit to Vaiśali. 143 The said concept of Bahuputrika is same as the thousand Buddha of this "Badra Kalpa". The bosom with milk is a symbol of the divine life as well as the higher emotion & truth in simplest manner while giving the form a pedestal of vāma Yaksha (Plate-28).

In that way Sanghol "Dugdhadhami" is simple in expression but conveying the truth in an aesthetic way. She defines the concept of prosperity, fortune and intellectual nature that denotes the character of noble Goddess. She was born from the water or milk of ocean and her pressing the breasts symbolizes her form as


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Earth, Bhu-The creation. Compare to other centers like Bharhut, Sanchi, Bodhgaya and Amaravati, it is rich in social fervor that the said concept was neither seen nor represented in disguise.

Sanghol keeps two distinct forms as well, one of "Nati" (Plate -47) and other one "Pushpadharni" (Plate -58,60,70). Both subject are missing from their predecessor in design & form. The word and thought of Nātya has occurred in Panini's texts.144 The Sanghol Vedika stambha form interprets the development of Nātā sutras in Panini's time under the schools of Śilālin and Kriśāśva.145

The present image has shown the direct expression of performance of a maiden with full acrobatic moments. She is balancing a pot on the elbow of her bent and raised left arm (Plate -47). The pot is decorated with Kushana stamped designs and tilt of her head further adds a rhythmic expression aesthetically. She is being watched from the railing like balcony with keen interest by a couple. She is standing on a vāhana (vehicle) like makra-associated with water, which signifies life, fertility and above all abundance. Metaphorically Nāti dances with pot, the pot of water and water is elixir of life, which is symbolically interpreted with makra (crocodile) over which she is standing & dancing. It is an emblem of the lower nature on the astral plane i.e. water.146 We can see joy and amusement in the form of Nāti, who is fully engrossed in her act, which is one of the outdoor sport of that period. It shows that ladies (they) took part in popular Kridās (sports) of the time.147 At the same time, the same image symbolically denotes the philosophical truth through the emblem of Makra.

Sanghol Mahastupa railing pillar is the example that interprets the life of Contemporary society. It means life is full of joy in the law of Buddha and the Sanghol folks has shown it with great honour.148

We have certain examples of amusement in society from Bharhut are remarkable because of their fineness and well-interpreted delineation. Further Sanghol Vedika is decked with “Pushpadharni concept”. On the one hand it shows fertility and sportive nature and on the other hand the motif of a women-plucking flowers (Plate-23 to 25), later on offered to Dipankara Buddha. She is an emblem of higher truth compare to "Nati".

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144 Agrawala, Vasudeva S., (1963), India as Known to Panini, II ed., Varanasi, Prithivi Prakashan., P. 340.
147 Agrawala, Vasudeva S., (1963), India as Known to Panini, II ed., Varanasi, Prithivi Prakashan., PP. 91.92.
These images were neither noticed nor associated to any concept among their predecessor but such forms are very much delineated at Sonkh and Gobindnagar near Mathura (Plate-155). The same concept and form of Pushpadharni we have seen from the sole architrave at Sanghol. Here Pushpadharni female and male are adorned the symbols of Lord Buddha (Plate-79). In case of such individual images, these are again placed over Vāma Yakshas that highlights the beauty of the form in a subtle and suggestive manner. All the images either from Vedika or from architrave are having the same expressions. All are keeping flowers in their right hand and the left arm is held in akimbo, while grabbing mekhala or girdle. The Lotus flower is a symbol that stands for the tree of life, wisdom and buddhic nature of truth and beauty. These Pushpadharni forms are the symbol of the ideal of spiritual perfection held high before the earnest and adorning the soul of Buddha. This subject is quite different from Šalabhañjika or Pus hp Prachāyika concept. It looks very much near to the sportive philosophical theme but it continued on the railing pillars of Mathura and Sanghol as concept of adoration during the Kushāna period. There are male images as well in the same look and concept, which are very much near to the nature and character of Gobindnagar-Kushana Mathura imagery.

Sanghol images are rich in rendering and physical expression compare to Mathura forms of early Kushana style. The Pushpadharni forms are delineated with Lotus flowers, which are the subject of purity in the higher qualities of soul (Plate-58, 59, 60, 70). It is because white flower denote to a blameless life and perfect purity. In that way these Pushpadharni images are represented as a form with the qualities of the higher nature. Further these smiling images are aesthetically rich forms of Kushana period, having more buff qualities compare to Mathura from where these were exported.

When we compare nature and character of Sanghol art with its near by contemporaries we find enough good reasons to predict Sanghol Vedika art as aesthetically richest hoard.

Among near by centers we have noticed terracotta art with the same concept and philosophy, which we have seen in the stone material at Sanghol, Ropar (Presently Known as Roopnagar) is the foremost one from where we can see terracotta Yakshini images.

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These Yakshi images are well adorned with heavy ornaments to mark their stylistic distinction. These images are of earlier period compare to Sanghol imagery. Ropar is the site that is having Śunga period decorative figurines (Plate-173), which are of earliest period. But the design and expression of terracotta female figurines set a concept that Pañcanada was the place where female was adored as ageless Aditi. They are closely related to Mauryan-Śunga concept of fertility Goddess. The images of the Mother Goddess from Ropar are characterised by certain features compare to Sanghol. They are all moulded, not modeled by hand.

The headgears and ornaments are well designed but have depicted the female from as an emblem of Nature.

Sanghol forms have richly expressed the thought and philosophy of contemporary life compare to Ropar's earlier Vṛikṣākas, Nymphs or Dryads. These were regarded as auspicious symbols of vegetative fertility. Sanghol forms are derived from the popular beliefs of the fertility concept that was directly designed to express the spirit of Mother Nature. That’s why Sanghol Kushana period form of Yakshinies are motivated by them are not imitated by the Mathura carver to fit the imagery at Sanghol Mahastupa Vedika. Though Ropar specimen are of the Śunga era and lavishly ornamented compare to Sanghol Kushana forms of Vedika stambhas. Those are moderately decorated and having a contrapposto sinuous pose.

Sanghol figure in relief under the Kushana in various respects is an outgrowth of the style of the archaic Mauryan-Śunga period with the fertility belief under the code of Buddhist law. Śunga continued to live at Sanghol, till the Śākas dislodged them from Malawa.151 Śunga adored the fertility concept and it is one of the reasons that we find their conceptual art in term of Yakshini-the emblem of nature and fertility. It is the concept that was prevalent even before their settlement in north.

Images from Ropar are delicately moulded in clay. They are standing and still images Sanghol images are of later period and have the mortal physical beauty compare to Ropar Yakshini forms. Sanghol images are delineated with plastic quality, which persists in sculpture by all its expression.

Ropar images are earlier forms and have the spiritual expression with simplification. Actually then ornamentation was an essential element to add spiritual fervor in simple medium like terracotta. By virtue of nature and expression these

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images are religious one. But Sanghol forms are diligently representing physical truth that shows imagination of carver and social instincts in lucid manner.

A mortal damsels, who is playing a lute from Ropar (Plate-160), very much falls into later Kushana era. The style is clearly Kushana with Local workmanship. Compare to music player of Sanghol Mahastupa Vedika image is dimensional and in seated posture. Sanghol image of flute (Veenu) player is seen standing. Both images have the same decorative aspect either in coiffure or in jewellery. Her headgear is seen parted like Sanghol form and the full-grown body contours are dimensional and adorned with ornaments. The image of veena-vadini from Ropar is small in size compare to Sanghol imagery. It is stylistically near to Indo-Hellenistic blend of early Buddhist settlement of northwest of Termez (Central Asia).

But Sanghol Veenu player delineated under the Mathura style of Kushana period. It that way Ropar imagery is of earlier period that may be the root form of Late Kushana concept based on fertility concept. But Sanghol Vedika art is Indian ideal of feminine beauty. The forms of women harmoniously are more close to an single social class under the veil of socio-religious concept and treatment.

After Ropar, Sunet (Sunetra) another prominent old city state (mound) of Malawa area yielded a rich stock of art and artistic terracottas, out of the forth to six cultural excavation periods. Different moulds of medals (sealings) and coins of Kushana king Huvishka and Vasudeva were found along with terracottas. So far no stone imagery like Sanghol Vedika has been traced either during surface finding or during excavation. Terracotta female figure of a mortal damsels is recovered (Plate-172), which shows creasing her long hair after bath.

The excavator had considered the same of later period but as far my study, it is of Kushana period artifacts. It is because of the form & its concept of Kushana Mathura style of Sanghol. Compare to Sanghol Sadyath-Snātā (Lady drying her hair) figure, form from Sunet is delicately moulded in clay as the same subject is carved in stone at Sanghol Vedika. Both the forms are frontal and primary gesture is sharply clear with their act. Both the images shown here have finished their bath and

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152 “Bactria’s military conquests had brought this form into direct touch with India, and Buddhism penetrated into the North west.” In: Rice, Tamara Talbot., (1965), Ancient Art of Central Asia, London, Thames & Hudson., P.131.


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are now wringing their wet tresses to squeeze out water (Keśa-nistoyā Kārini). The image of Hamsa (Swan) is not visible at Sunet terracotta form, which is mutilated near to knee part compare to Sanghol.

Rest of the image of bathing beauty is in act and having the poetic expression. Sanghol Vedika form of Sadyah-Snātā is in stone material and having the physical expression more rich and the tilt of her head add further aesthetic value to her physical grace. Both the images are decorated and in addition to the physical expression, both are in movement. The fall of wet tresses is on the right side in both the Sadyah-Snātā. Sanghol image is shown on a pedestal, which is not seen in the Sunet bathing Lady. Sunet image is shown in clothes compare to Sanghol form.

Compare to nature & physical expressions, Sanghol image is more life like and full of sensuous grace, which has added further sheen in the physical beauty. Compare to Sunet terracotta figurine Sanghol sculptural art is rich in sign and gesture. Although the major chunk of imagery we have is in broken state. But they surpass the grace of Sunet form.

There is another form of Śalabhañjika (Motif) on a Sunet sealing. It is too small to go through its deep study. But it is clearly a female form that this sealing depicts as Śalabhañjika image. Such sealings were common in use at Sanghol and Sunet during Kushana period.

There is one more terracotta naked Yakshi like form of early time from Sunet. It is visible from naval part to knee. Rest image is badly broken. But it is still graceful and meaningful because of its bent of hip.

Furthermore a broken piece of a Yakshi's hand, which is seen, placed around a designed pillar (Plate-174). It is carved in same spotted red sandstone of Mathura origin. So far I have not seen a large size image in the said material from Sunet. But such spotted red sandstone artistic piece is the example that motivates to go through further excavation at site. No. III. (It is situated between Satgur nagar and Bhai Randhir Singh Nagar), locally known as Pir-Da-Khūh. The same site has yielded numerous coin moulds of Yaudheyas, the tribal republic.

Antiquities recovered from Sunet are of terracotta primarily but it is seen in the fragmentary condition. But this imagery is in enough good condition to prove its root link to Kushana and later Kushana period. In comparison to Sanghol

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these forms are simple and in the style of hand modelled expression. Only the Sadyah-Snātā form is designed out of mould in particular style.

Further interesting feature that has been interpreted by such images, we have no other relevant and look alike form even from the same site. Moreover no other site has yielded the same forms as well. It’s the uniqueness of imagery that show social nature and character of that period. Further on route toward Mathura, near to Sirhind another town was Bras (Presently falls under Rajpura tehsil). It is an important site that has yielded Audumbara, Indo-Greek(Gondapharnes) and Kushana (Kanishka) numismatic proofs. Compare to Sanghol imagery Bras site is again more near to terracotta design medallions & forms. All are almost of later Mauryan Kushana or early Gupta period.

Here well-inscribed Lotus terracotta medallions are the main findings that confirm its Buddhist link. Other findings are especially Mithuna figures from Bras. This is the source of creation and the desire to be one. It is the concept that was prevalent in Indian art since time immemorial and which is seen in the forms of later art.

Compare to Sanghol medallions, Bras site clay forms of Lotus medallion are more delicate and small in size. Sanghol Lotus medallions are prominent and bold in expression. In that way Sanghol has been proved as a center of aesthetically rich art with expressive forms. Geographically Bras mound is not far away from present Sirhind and completely under the influence of Kushana period antiquity. All the findings are of terracotta rather than of stone material like Sanghol.

Rohira is an another site, not far from Sunet site, which is presently located about 6 Km away from Mandi Ahmedgarh (Distt. Sangrur). It is situated along the tributary, which follows the ancient course of river Sutlej. A large number of terracotta, beads of steatite, bangle pieces are traced during excavation, attesting its relation with other contemporary sites. The numismatic proof of Indo-Parthian (Gondopharnes), Śunga Kushana period & its cultural links with other famous centers like Sunet and Sanghol are the important one. Some terracotta figurines including an image of Mother Goddess has been discovered from here.¹⁵⁷

The image with the concept of Mother Goddess is very near to the philosophy of fertility and feminine divinity of abundance. Snaghol art is more devotional and represent an appearance of popular, non-Aryan tendencies, which is

now engrossed and methodized in relation to Aryan thoughts. Compare to the imagery of Rohira, Sanghol artistic forms are rich in form and philosophy.

Hiuen Tsiang recorded Buddhist settlements at Jalandhara that was considered as the land of little and great vehicle during Kushana era. Once Jalandhara was the main center of Buddhist faith like Sanghol in Trigarta region. Date back Jalandharayana (Trigarta) appears to have been only a sub-division that comprised the district of Trigarta. It was also known as Trigarta Deśa. Further principality of Trigarta included the area between Sutlej and the Sarasvati rivers. It clears its cultural and social links with Sanghol and Sunet during Kushana period at its forefront, because Prasthala (table Land) was (therefore) identical with Trigarta Deśa. Jalandhara was situated on the Uttarapatha route and Hiuen Tsiang recorded, there were as many as fifty Sangharama (viharas) of Buddhist sect. According to Tibetan accounts the council of Buddhist theologies was held at Jalandhar at the Kuvana monastery during Kanishka reign.

We have some rare terracotta archaeological objects from Nagar (Phalakapura-Phillaur) & Kapurthala in Jalandharāyana. All the findings are in broken pieces date back to Harappan time. Compare to Sanghol Vedika & terracotta art. We have only one example of terracotta head of a monk (Priest. Plate-168) from Kapurthala. It is a small but delicately modelled from with long broad ears. The face is smiling and fully engrossed in its meditative expression. The image is decorated with a unique head gear but it is broken from the both ends above the head. Only the central part is still intact. The head is shaven that give a serene look to monk. The purpose of halo like headgear is not clear. Buddhist monk like forms either in terracotta or stone, all are of high grade from Sanghol compare to Kartarpur. Their mood and nature is fully visible to the beholder. Their beauty is par excellence compare to Kartarpur terracotta head of monk or priest. Though subject of from is

158 “Jalandhar Doab is called in Sanskrit “Jalandhara”, the word derives its name from the demon King Jalandhara, whose story is briefly narrated in the Līnga Purāṇa.” In : Barooah, Anundo ram, (1971), Ancient Geography of India, Gauhati, India Publication Board Assam, P.52.


161 Barooah, Anundo ram, (1971), Ancient Geography of India, Gauhati, India Publication Board Assam, P.33.

162 Barooah, Anundo ram., (1971), Ancient Geography of India, Gauhati, India Publication Board Assam, P.33.


165 Bapat, P.V. (ed.) ,(1956), 2500 Years of Buddhism, Delhi, The Publications Division, Ministry of Information and broadcasting., P.200.
interesting but Sanghol forms are of large size and have more Kushana features. Rest of the findings from Nagar and Kapurthala are simple but mutilated, but the Sanghol findings clear Buddhist connection of Kapurthala that was once noticed by the Chinese traveller and pilgrim Huen Tsang.

Under the Trigarta sub-division it included the existing districts of Hoshiarpur, Gurdaspur, Chamba, Kangra Mandi and Saket. Gurdaspur-Pathankot- Hoshiarpur areas then fall under the control of Udumbara supremacy, the tribal republic. But the same area as per numismatic proofs was once dominated by the Kushana rule as well. We have traced Udumbara coins of Kanishka and Huvishka as well. We have some terracotta figurines to go through this connection. But these are mainly images of animals. Stylistically those are very much near to Sanghol imagery.

The basic character and nature of these figurines is full of elasticity that imparts a unique grace. Compare to Sanghol terracotta figurines, these are of simple stature. So far no major human figurine is traced from the near by sites like Gurdaspur, Pathankot.

Further Hoshiarpur district was known as Tilakhala and Tilabhāras in the ancient days, whose main products continue to be sesame (Known as tila). Ajram, Chak Gujran & Ucha Dodyana are the sites with numismatic and artistic proofs date back to Kushana and later Kushana period. Among these sites Ajram is the most prominent site with archaeological findings. We have enough good examples of terracotta art (figurines). These examples are of Mauryan, Kushana and of later period (Pratihara period) as well. Compare to artistic figurines of Kushana period, we have Yakshini images, well intact even after mutilation. Among these forms, a Śalalbhañjika (Plate 171), a Yakshi holding a lotus flower (Plate 161) and a bacchanalian couple (Plate 159) are the best examples. All these figurines are of terracotta material rather than of stone material like Sanghol.

Śalalbhañjika form is represented here exactly like Sanghol Vedika pillar imagery. Only the difference exists in its material. She is posing like Queen Maya depicting the auspicious moment of the birth of the Lord Buddha i.e. standing cross-legged and bending the branch of tree (Plate 171). Its right arm and her left hand above the valaya are broken. Bangles are simple ring type in look. It is a hand-

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167 Agrawala, Vasudeva S., (1963), India as Known to Panini, II\textsuperscript{nd} ed., Varanasi, Prithivi Prakashan, P.58.
modelled form, which is not completed by the artist (Karmara). The artist just had added some clay to show mekhala and thin lines to mark her falling patika. A long beaded necklace is worn between the breasts. The image up to her well-marked navel part is beautifully executed. The antriya is shown in simple style and tucked in at her crouch. The karna kundala part is defused. When we compare the said form of Śalabhañjika with Sanghol Vedika image, it seems parallel in first impression. But in detail it is smaller in size, executed in terracotta material, that’s the reason it is bit lesser in expression compare to Śalabhanjika of Sanghol.

Sanghol Vedika form is delineated with more plastic quality and sensuousness compare to Ajram (Ajagram) figurine. Though the subject and content of the both Śalabhañjikas is the same. There is another torso form of a Yakshi holding Lotus flower (Plate 161) well decorated in the terracotta material. Its our hard luck that such a unique subject of Kushana period is not well intact. The missing head and legs from thigh part have not faded its content and grace. She is shown with the bunch of Lotus buds in her left hand with the support of her upper arm and left shoulder. She keeps her right arm exactly over her mekhala. Her full bloom bosom is decorated with beaded necklace. Her right arm is decorated with valaya as her neck is decked with a round pendent. The decorative part of left hand is obscured due to bunch of Lotus.

The present torso of Yakshi with Lotus is near to the Sanghol imagery. The only difference is its plastic quality and expression designed by the Karmara. It is small in size but executed with all possible details. The image is little bit rough while rendering the belly part. Sanghol image is rich in plastic quality and rendering of the material. The posture and content of the both Yakshies with Lotus are the same. But as per the material quality Ajaram imagery is off different look.

There is a Bacchanal scene (Plate -159) in rough treatment from Ajaram and proved its further connection toward Kushana Mathura idiom. A pot belly Kubera Yaksha like image is shown, which is sitting cross-legged. His position shows him in intoxication. There is a Yakshi like image, who is shown giving him some idea or advice, because her hand is in that expression toward that male.

In the pretext of Sanghol image of Bacchanal couple it is absolutely of different look. As here the male is in expression but at Sanghol (Vedika sculpture) female is shown in intoxication. Image of Ajaram is hand modelled and shown with lively figures. These forms are not so delicate as we have seen at Sanghol. Sanghol art

purely define the character and nature of contemporary life style of Kushana period in free and frank mood. Both the images of Bacchanal subject are of Kushana period. They are rendered in different material and working technique. Though both the forms of same era, but are traced from different places like Sanghol and Ajaram.

Greco-Roman influence and connection is another feature of Ajaram's art. There is a head of a Greek-Roman (Yavana) male (Plate -170) designed in terracotta material. It is delicately modelled and well finished in all respects. The hairstyle is designed like Gandharan (Greco-Roman Hellenistic) style. Above all the head form has proved a further influence and connection between Gandhara and Mathura at Sanghol.

The Gandharan influence on art at Ajaram (Trigarta region) clears the way of Greco-Roman impression. When we study this image (Greco-Roman Head), it shows the emergence of Gandharan traits. Although we have such direct Gandharan (Greco-Roman) examples of art from Sanghol in the medallion form (a seated royal couple). It shows the Greco-Roman nature and figurative character in terracotta (material) art.

The seated image of Lord Buddha (Plate -111) in usual protection pose (Abhaya Mudra), whose left hand is clenched on the knee is little bit near to the influence travelled through Uttarapatha. Some terracotta forms near to Gandharan influence are rich examples of Sanghol imagery. Stone image of Lord Buddha is of Mathura origin but terracotta imagery is more near to Gandharan traits (Plate -104 to 107).

Iconographic distinction between the Buddha and Bodhisattva now emerges here. The traces of the Gandhara impact can be seen for the first time in the Sanghol sculpture of Mathura idiom. The additional thick pleats of the Uttariya (upper cloth) drape on the left shoulder and hangs down at the back loosely. It may be treated as an early Kushana art trait. On the contrary the concept of Yakshini as Śalabhañjika (concept of Mayadevi in the Lumbani park) is the subject related to deep-rooted system of popular social belief of fertility cult, which implied an artistic iconography that we find at Sanghol Kushana School of art.

This center of art is predominantly under the cultural and artistic impact of Mathura Kushana idiom (Plate -16,145). The sculpture forms of Mathura (in fragments) have also been found at Takshaśila (Plate -146), travelled via Sanghol, which is on the route of Uttarapatha. It shows that concept of Śalabhañjika was spread
in the Pañcanada and further travelled towards Takshaśila via Sanghol. The Vedika art of Sanghol Stupa is the living example of Yakshis, Vrikshakas, Nymphs and Dryads, who were once, regarded as auspicious symbols of fertility, in the contemporary society and in the societies far away. It is further justified that Mathura Kushana center was the major manufactory for the supply of Buddhist sculpture in northern India.\textsuperscript{171}

In that way, in the Sanghol art of Kushana age, the expressions of the Yakshi motif with aesthetic richness, addition of plastic quality and modification of decorative aspects, were stylistically replaced the anthropomorphic forms of fertility Goddesses. This all expresses the nature and character of Sanghol art, both in material & content behind the subject. So fare the jewellery of Sanghol forms is concerned, it is rich and well adjusted as according to the need of the hour. These images are not over decorated like their predecessors. As in the case of its contemporaries, Sanghol stone art and it’s rendering proved a landmark over them, both in physical expression and material quality. In that way Kushana period played a vital role to enhance the old concept of fertility or auspicious representations of Mother Goddess and proto types of Maya-devi and Lakṣmī images, under the grace of Buddhist cosmology. In the case of realistic and sensuous Dryads, the nature of subject may be anything but Buddhist by character and spiritual by nature. Sanghol art is shown in high relief, as well as accompanied by contemporary descriptive adornment to describe its nature. The Vedika is identical in character and nature with wooden fence that protected any architectural formation.

In case of terracotta figurines the technique is stylistic and represent the character and nature of their subject delicately. Many forms are hand modelled but some of them are made from moulds, no duplicates met with the traced one. It is the interesting feature of Sanghol terracottas. The nature and content of the Sanghol terracotta art is Buddhist and contemporary. So as the same we have seen terracotta art of other important Kushana center of Trigarta and Malava region.

As Uttarapatha goes through Mājhā (majjhaa),\textsuperscript{172} one can travel towards central part of Pañcanada (north of present Punjab) there were also centers of Buddhist faith in those days. The territory between the Ravi and the river Beas,

\textsuperscript{171} Coomaraswamy, Ananda k.,(1965),History of Indian and Indonesian Art,New York,Dover Publications Incorporation.,P.66.n2.
\textsuperscript{172} “Mājhā known as Ancient “Madraka.” It denotes central Pañcanada (Punjab) and the term has been derived from Sanskrit : Madyaka (Prakrit : Majjhaa) means central part.” In : Mehta, Vasishtha Dev Mohan., (1974), North West India of Second Century B.C., Ludhiana, Indological Research Institute., P.47.n63.
predominantly under the command of republican tribe was known as Udumbara, before the vast expansion of Kushana region. Hiuen Tsiang writes about his visit to Mājhā area, while giving the reference of Chinapati (Chi-na-po-li). It is the area once dominated under the rule of Kanishka Rāja. The people of that time were well versed in the Hinayana (Heenyana) sect (Little vehicle) of Buddhism. The area presently falls under the Mājhā region of Punjab and known as Patti (Distt. Taran Tāran).

Pathankot and its adjacent areas dominated under the Buddhist sect is confirmed by the numismatic examples. The coins of Kanishka and Huvishka are traced from there. Another important centers are Dera Baba Nanak, Harsha Chinha (Amritsar) from where we have proof of Kanishka, Huvishka & Vasudeva traced. Kotli Basāvā Singh mound (Patti) so far not scientifically excavated, have the traits of Buddhist sect. Surface findings proved its link with Buddhism. It is an interesting site from where Buddhist form along with other terracotta subjects has been traced by local inhabitant. Compare to Sanghol site the mound of Kotli Basāvā Singh is far lesser known and have yielded fragmentary artifacts. Those are presently not available to compare with the art of Sanghol.

Here Sanghol sculptural art is at its elevated position, in its exposure of the aesthetically rich creative process of life, mind and Buddhist cosmos that interpret its nature and character at high esteem. In another words expression of unity of being and becoming, an eternal reality forever is liberated from the outside world.

Here is no such expression nor deity but an eternal truth in life, which is represented through the Buddhist emblems or metaphors with universal vision and forms. Such sublime pieces of universal sculptural art spread from Mathura Kushana center to Sanghol. In that way Sanghol art reveals cosmology of Buddhism and conditioned the myths and truths in term of rhythm, grace and sensuous vitality. This is the reason why identical anatomical detail is neglected but controlled breathing is infused with a heaving roundness and smoothness. Sanghol art is the combination of

175 Sharma G.B.,(1986), Coins Seals and Sealings from Sanghol, Chandigarh. Department of Cultural Affairs, Archaeology and Museum (Pb.), P.47.
aesthetic and religious feelings and values for keeping human beings absolute transcendental expression.

The auspicious symbols are intricately carved over the Ushnisha (coping stone) part of Sanghol Vedika (Plate -83). These symbols clearly marked the Buddhist cosmology with deep sense of higher truth. It is a metaphorical expression that played the vital role to discuss the art and its concept in wider sense. All the symbols are delicately marked with their aesthetic values and physical expressions. These metaphorical auspicious symbols are Triratna, Swastika, Nāgapuśpa (honey-suckle), Śrivatsa, Chaityagrha, Relic-Box, Lions with garland, Flower Basket, Buddha's alms-bowl, Sacred Stupa, Conch with jewels, Devotees and Worshippers with bouquet.

These auspicious symbols were common artistic forms of contemporary life and well interpreted with cosmic truth. In that way Sanghol Vedika has delineated the higher truth of the spiritual universe, which is the formative design of the mental, astral and physical state of universe. These are the emblems of worldly affairs being treated as notion of a spiritual state beyond which all fullness dwells.

Sanghol Vedika art of Ushnisha part is the state of being disguised cause of everything in visible nature and character. All the auspicious emblems one-way to another way revolve around the philosophy and concept of Buddhist cosmology to pray, to meditate and to enjoy the sentiments (Rasa).

By virtue of character and nature these symbols are the creation of which turned itself into a design with its own thought to create a pious form. These symbols are directly visible to spectator through gawāksha (window), to motivate his mental state and stage for his own enlightenment. These symbols are the part and parcel of visible life but metaphorically express the real and true paradigm or ideal forms of the universe within them.

It is true; such symbols are seen in the art of Mathura Kushana School. But here at Sanghol we have all the sign at one place along with the Vedika length in a number of small semicircular alcoves gawāksha. If we compare the same we can see that, some of the symbolic sign are also inscribed on the Vedika art of Bharhut & Sanchi.

Sanghol imagery and its formation is comparatively a complete encyclopedia of Buddhist philosophy. Symbols are one way to another governs the metaphorical traits. These forms are accurately speaking the certain aspects of its
mythology and may go back to the remote past as symbols of the great events of the
life of Buddha. Sanghol forms undergo a stylistic development to propagate the
higher truth of faith and devotion.

The manner in which Buddha is represented through the emblems is
well illustrated to mark the truths of Buddha's life for the beholder. These popular
signs imply an iconography, as we have traced at Stupa railing (Vedika) and preserve
the rituals of older concepts without changing them.

Compare to Greco-Buddhist art of Gandhara, these signs are purely
emerged out of Indian conceptual realities. Because these symbols are inscribed out of
the thought that Lord is everywhere and his deeds are worshipable. Winged lion with
garland is one of the auspicious sign to express the thought of Buddha's clan as
"Śakyamuni". Winged image might have been derived from their predecessors like
Śungas, those who used the same sign on the pillars of Sanchi Stupa. It is the only
animal sign among Sanghol imagery of Ushnishi (copingstone) part. Such signs are
dominantly used in the pedestal of Buddha's images at Mathura. Even a sole image
seated Buddha from Sanghol has also the same sign as we have seen at Ushnishi part.
Stylistically it is crude in treatment, but it is very much near to Ushnisha figuration).

These metaphorical "Maṅgala Lakśna" signs of Ushnishi part are
integrated artistic forms. These auspicious motifs are common in Brahmanism,
Jainism and Buddhism and are indicative of purity and prosperity. As these motifs are
seen in the art of Sanghol, compare to Mathura, these images are seen many time
repeated at Sanghol Vedika Ushnisha part. These are neither decorative nor derivate
motif to enhance the Vedika of stupa, but these are the signs of ideal and phenomenal
phases of spiritual existence of nature in which it is enduring and real with formative
character. The nature of Sanghol motifs is archetypal and perfect; the character of
signs proceeds from it, which is always a copy of the first one. The motifs are their
higher nature intricate by expresses the worldly truth and teachings to follow.

The Sanghol art of Vedika is further expression of fundamental
thought of the Buddhist religion created before the conceptual forms of Buddha,
which depicted two orders. One usually known as nature and grace: discernible by
sense and understanding the state of worshipper and another one expressed with the
spiritual insight. In that way the expression of Ushnisha sign signifies a divine nature
of the subject when it unites with mind. Compare to Mathura signs, Sanghol imagery
is revolving around the Mahāstupa Vedika to motivate the worshipper to meditate as a
spiritual being all these signs well fixed on the Ushnisha part in niche rather than beside the other sculpture part. Among “Maṅgala Lakaśaṇa” Phala Patra, Srivatsa, Sankhanidhi, Triratna are some of the motifs, which are seen in the art of Sanghol to convey a deep metaphysical meaning. These signs are giving a clue toward Buddha as an incarnation of Viśnu. During Kushana era certain Brahmanical signs were incorporated in Buddhist thought and concept of art, which is shown here at Sanghol.

There's one niche, which is decorated with Ushnisha to interpret the visual of Nidanakathā or Chuda maha. Such concept is already treated at Mathura and Gandhara.

But the conceptual visual form of Sanghol is comparatively derivated from Mathura Kushana School of art. For example Siddhartha in meditation from Mathura have the same Ushnisha motif that is delicately inscribed at Sanghol Vedika copingstone art. Further Sanghol Stupa rail post is similar to Mathura Stupa Vedika with an image of crown (Ushnisha of Bodhisattva. Plate-88), which is adorned by the devotee (worshipper), All the designed motif of crown part art are similar. It means whole concept of Sanghol rail post is associated with Stupa concept the symbol of Nirvana. There is a niche with Stupa (Plate-84) that is decked with flags and adored by the devotees. It is another metaphor that creates the visual scene about Sanghol Stupa during Kushana period. The worshippers adore the sacred Stupa form with deep reverence.

Honey suckle (Blue Lotus) is another sign (Plate-99,99A&B) mostly delineated along with other “Maṅgala Lakaśaṇa” wherever it is inscribed. Its similar in design and expression, compare to other Stupa railing. It is a symbol of wisdom, Buddhic nature that of truth (water) and beauty (flower). It further edifies the possession of all the treasures of Lord. The treasure of the Buddhist architecture is the stone railing around the Stupa (Bharhut Bodhigaya Mathura, Sañci and Sanghol). Between two stambhas the interval (60 cms) is bridged by three horizontal cross bars separated by a gap of about 8 cms. The lenticular (double convex) crossbars are known as Śūchi.

These Sūchi parts of Sanghol Vedika reveals that the carvers took great pains to delineated the sacred sign i.e. Lotus. Lotus medallions (35 crossbars are unearthed at Sanghol. Plate-82) are carved on both sides of the Sūchi (crossbars) at Sanghol. The Lotus decoration of Sanghol Mahastupa is objectively bit different compare to Bharhut and Bodhgaya. Though it is similar in subjective approach. It means the railing of Sanghol Mahastupa is somewhat motivated by the Śunga-Kuśana idiom.

The Lotus flower is depicted as realistic as possible in four floral whorls. Each whorls is with its individual member i.e. velvet (petals touch at the margin), Imbricate (overlap-petals), contorted (Regular over lapping of petals) and vexillary.

Thus the Lotus design of Sanghol on the Sūchi part is attested the prevalence of botanical studies in the early Kushana period. Except one Lotus, which is shown from the side, rest Lotus medallions are decorated with full bloom Lotuses in relief. There are eight, twelve and sixteen petalled Lotus forms. These Lotus medallions are very much near to the Lotus design of stambhas from inside. At Sanghol the stambhas in the front are decorated with Yakshi images along with other Buddhist images but the reverse bears a similar pattern of Lotus design like Sūchi part facing toward the Stupa Mahā.

The both sides decorated with Lotus medallions are look alike the sūchi (crossbar) of Gobindnagar (Mathura). The material is again similar spotted red sandstone of Mathura site. It shows great affinity between the both centers (Sanghol & Mathura) during Kushana period. The similarity between the concept and material is remarkable to interpret the social and cultural relation between Sanghol & Mathura through Uttarapatha.

Sanghol Lotus medallions are more finished and delicately delineated to interpret the physical sensuousness and divinity of the subject. Lotus as a motif is used by Mauryan, travelled as a sacred emblem upto the Śunga-Kushana era along with other Buddhist symbols and becomes a commonest symbol in future Buddhist forms. Kushana period include human figures as a complete unit over the Vedika pillar with sensuous appeal and at the same time carver inscribed the Lotus as spiritual

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symbol as well. Lotus appears as the seat of Māyādevi-Lakṣmi\textsuperscript{181} (Śri) to interpret the world of fancy exactly outside the sacred Stupa form in Buddhist art.

The Lotuses encircle toward the Stupa seems to represent the nativity as well. Rest it is also recounted in the old tales-of the Buddha's acceptance of a gift of flowers. How big is "His magic, Lord had made the Lotuses blossom, thrown at him in the air".\textsuperscript{182}

It might be the reason there are Lotus medallions all around the sacred Stupa of Sanghol. Compare to Mathura & Amravati Stupa Lotus medallions are the bestower of prosperity as they stands for Śri-Lakshmi (Māyādevi) as an emblem at Sanghol. In Mahayana Buddhism Lotus connotes the supramundane character of the Buddhas and Bodhisattvas. That's why Sanghol Mahastupa Stambha & Sūchi Lotus medallions are the planes of celestial intellect. Sanghol Stupa Vedika is represented as Padma-garba\textsuperscript{183} (whose mother's womb was or is the Lotus) the enlightened one-the Buddha.

Sanghol Stupa and its artistic world is a gradation or sequence of stages of matter, because empty space is inconceivable to the human mind and thought. That’s why concept of art emerged as a symbol of wisdom or Buddhist nature i.e. truth and beauty at Sanghol.

Sanghol art has seen a unique development and character to define Buddhist nature in comparison to other Kushana centers of Malava, Doaba (Trigarta) and Majha (in case of the present political map of Punjab). The images carved at Mathura manufactory were fixed or installed at different parts of Āryāvarta. Sanghol was one of the major centers in the Pañcanada that flourished during Kushana rule with sculptural art of Mathura idiom. There are many other sites that have yielded the Kushana artifacts and numismatic evidences as well. But Sanghol art in itself is of Buddhist faith that marks cultural and religious upliftment of Pañcanada. In case of comparison all the centers of Pañcanada always look towards Sanghol as a hub of Buddhist culture that has been well recorded by Hiuen Tsiang during his visit through Uttarapatha.

The architectural remains at Sanghol show that it is a site of Kushana art, which has interesting dimensions and aesthetic expressions. So far the material

\textsuperscript{181} Coomaraswamy, Ananda k.,(1965),History of Indian and Indonesian Art,New York,Dover Publications Incorporation.,P.43.
used by the carvers, we have seen at Sanghol is counted as red spotted sandstone. The material here at Sanghol seems to be supplied from different places like Rupbas, Kaurol and Sikri, the areas located between Mathura and Agra. The Sikri spotted stone is largely used to delineate the sensuous and conceptual art with metaphorical expression. In case of some Vedika stambha images spot and lines of stone are so dominant that has affected their aesthetic look. The choice for such material was due to the heavy demand for artistic images in north Āryāvarta, which engaged the carvers of Mathura manufactory during Kushana period. As they could not afford to wait for the stone of their choice, the stone (images) material from Gobindnagar, Sonkh (Mathura) is look alike and of the same quality stone we have seen at Sanghol (Vedika) Stupa. Their further connections between the two cultural and religious centers, which are on the Uttarapatha have the deep affinity on the basis of material as well. That’s why the character and nature of both the schools are of same virtue of expression and rendering of material used for the images of high aesthetic quality.

The artistic sculptures of Sanghol are associated with Vedika stambha images. There are few fragmentary pieces we have traced from the surface are also of the red sandstone. In that way Sanghol discoveries reveals that the material used by the carver is the spotted red sandstone only. The images or an architectural fragment are carved in buff technique in stone with patches of red tone.

There might be a careful effort to harmonise the tonal difference through rendering and application of a matching coat of colour over the finished form during that time. But all the images reveal that these were deposited in a pit (between the Stupa & monastery complexes) intentionally to save them from invaders. That's the reason we have not seen any mark or layer of colour over the Sanghol Stupa sculpture art like Mathura imagery from Gobindnagar.\(^1\) At the same time, the broken architecture from Sanghol is of high quality red sandstone used by the carver. It further clears that selection of stone by the carvers for the Sanghol imagery was of high quality to leave a mark of excellence about Mathura manufactory. It may be however marked out that the tradition of visualisation and material for the Buddhist monastery and Stupa of the Sanghol site expressed much influence on the art and culture of Pañcanada during Kushana period.

The sculptural material of Sanghol site has classified the art in three groups i.e. first Vedika stambha art. The second represents to the art of Ushnisha part

\(^1\) Sharma, R.C., (1984), Buddhist Art of Mathura, Delhi, Agam Kala Prakashan., P.129.
and third to those pieces of sculptural art; those are not the part of Stupa Vedika. Thus the material like stone and terracotta shows the concept of art, which was deep rooted at Sanghol in the pre Kushana and during Kushana period.

The cause behind this factor appears that patrons & carvers in this age aimed at the creation with deep reverence toward Buddhism, to keep the traditional concepts alive for a longer period as part of their faith.

Hiuen Tsiang's travel accounts about the Stupa and Sangharamas clears the fact that once She-to-tu-Lu (Śatadru) was a famous Buddhist center, whose habitants sincerely believe in the law of Buddha, its divine character and spiritual nature, which is delicately delineated in the stone to pay deep reverence. The material and rendering of the Buddhist subjects is more near to the Mathura Kushana concept, which paved the way for the existence of Indian artistic style to imbibe the age-old traditions at Sanghol. As per Hiuen-Tsiang records, the Sanghol Stupa was basically formed in Mauryan era and its tradition was later on was followed by the Kushana rulers.

Sanghol was therefore a unique site on Uttarapatha, where Indian and Hellenistic concepts in art and architecture mingled with Local concepts and traditions.

The stylistic analysis and deep study of Sanghol artifacts and deep study of Sanghol artifacts, can be dated and placed back to the Kushana period, representing the artistic concept that applied to Buddhist themes of Indian origin.