Chapter-I (B)

α History and Development of Sanghol as a Centre of Kushana Art α

Uttarāpatha, 1 the trade and cultural route spreads from one end to another end of Pañcanada 2 and covers wide areas of Buddhist influence (Map-II). Buddhism spread through Uttarāpatha that passed through the cities like Patliputra, Saketa, Kauśambi, Mathura 3, Rohtika, Thāneswara, 4 Indrapratha, Pithuoka 5, Sanghol 6 Sunetra, Jalandhara, 7 Salatara (Lahore), Šākala and towards Takshashila 8 from east to north. Furthermore it crossed the confluence of the Indus and Kubha river and passed through the Buddhist center Begram. It connected the Āryavarta with central Asia 9.

Uttarāpatha connected main Buddhist sites of Pañcanada with another parts of Āryavarta. 10 The rivers of Himalayas mainly water Uttarāpatha and many cities and

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subdivisions are referred in Greek & Sanskrit literature with alternate names, and their socio-cultural life, on these riverbanks. These cities are Sunetra, Sanghol, Ajaram, Jalandhara, Kartarpur, Juner, Kubaheri, Rohira, Bras and Ropar.

Buddhism was one of the major religious concepts at Panjab (Pançanada). Fa-hien and Vinaya treatise (Vinaya Patika) describes that Buddha traveled in the north with his disciples and made predication about the erection of Buddhist Stupas and monasteries in the time period of Kaniśka, the Kushana ruler. In another words after sacrifice loving Aryan's religious concept, Buddhism was accepted as a major discourse (treatise) of Uttarāpatha Janapadas. In the present Punjab, the land of the river valleys of Ravi, Beas and Sutlej was considered as Mahajanapada, known as Trigart, which is also known as Prasthala & Jalandharayana. Chinese traveler Huen Tsiang also observed Buddhism as a major discourse of that time and according to him there were 50 (fifty) viharas (Sangaramas = monasteries) and mathas of Buddhist sect. The residents of Jalandharayana were in Good condition and their socio-religious virtue was devoted to Buddhist faith.

Among all the famous cities of Pañcanada, Sanghol township was the major and popular center of Historico-Archoelogical linkage on Uttarāpatha. Sanghol was primarily known as "Sangaladvipa". Its present name might have been derived from Samghālaya, "A home of Samgha". Even scholars assumed it as Samghapura, which again stands for the place of Samgha-" Place of Buddhist monasteries. Huien-Tsiang, a Chinese pilgrim, who entered Āryavānta from Bāmiyan side, spent a long time in Pañcanada (Punjab) while traveling through Uttarāpatha. He describes a city named "She-to-tu-Lo" or Satadru, across the great

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river Sutlej.\footnote{Sutlej once known as Satadru/Śutudri in the Vedic period, may be the name of the city Satadru denotes to the river along it.} He talks about its location and capital, which was 17 or 18 Li in circuit. He counts the capital with 10 Buddhist monasteries\footnote{Beal, Samuel., (n.d.), Si-Yu-Ki: Buddhist Records of the Western world, Two vol. in one., London, Kegan Paul, Trench, Trubner & Co. Ltd., Book for Huien Tsiang., P.178.; Singh, Fauja (ed.), (1997), History of the Punjab, Vol.-I, Patiala, Punjabi University., P.300.} (Sangharamas). The inhabitants who had dedicated there social virtues towards Buddhism were living in prosperous situation. But Alexander Cunningham identifies She-to-tu-lo\footnote{Cunningham, Alexander., (2002), Ancient Geography of India, (Sastri, Surendranath Majumdar, Ed.), New Delhi, Munshiram Manoharlal Pub. Pvt. Ltd., PP. 166-167.} (Satadru) with Sirhind, because remains of carved pieces with Buddhist motifs are found here\footnote{Singh, Fauja (ed.), (1984), Sirhind Through the Ages, IInd ed., Patiala, Punjabi University., P.155 (Pl 2).} Astrologer Varāhamihira writes it as Sairindhas\footnote{Cunningham, Alexander., (2002), Ancient Geography of India, (Sastri, Surendranath Majumdar, Ed.), New Delhi, Munshiram Manoharlal Pub. Pvt. Ltd., P.167.} (People of Sirhind), The area in which the present Sirhind exists was might be the city written by the pilgrim Huen Tsiang as the capital of Satadru or She-to-tu-lo, which was once the sub-division of Trigarta\footnote{Cunningham, Alexander., (2002), Ancient Geography of India, (Sastri, Surendranath Majumdar, Ed.), New Delhi, Munshiram Manoharlal Pub. Pvt. Ltd., P.169.} Janapada i.e. Jalandharayana.

Ptolemy and Pliny has written a place as Salagaissa in Greek Literature and related it with Menander (Malinda).\footnote{Mehta, Vasishtha Dev Mohan., (1974), North-west India of second century B.C., Ludhiana, Indological Research Institute., P. 211.} Mr. W. W. Tarn located it in the east of the Sutlej\footnote{Tarn, William Woodthorpe., (1952), The Greeks in Bactria and India, IInd ed. London, Cambridge University Press P.250.} It might be the same place Sanghol in those days.

Sanghol is the name of an ancient mound (80\degree 47\arcmin n and 76\degree 23\arcmin E) locally known and famous as Uchā Pind,\footnote{Sharma, G.B., (1986), Coins Seals and Sealings from Sanghol, Chandigarh, Department of Cultural Affairs, Archaeology & Museums, (Punjab) P.-1, Asthana, Shashi., (1990), The Kusāna Art of Sanghol, In: Karl Khandalavala & Bhatia, Usha (Eds.), Lalit kālā, A Journal of Oriental Art Chiefly Indian, Number-24, New Delhi, Lalit kālā Akademi., P.9.} lies on the left bank of river Sutlej. It is located 40 km from Chandigarh on the chandigarh-Ludhiana road in Tehsil Khamano of Fategharh Sahib, Punjab\footnote{Asthana, Shashi., (1990), The Kusāna Art of Sanghol, In: Karl Khandalavala & Bhatia, Usha (Eds.), Lalit kālā, A Journal of Oriental Art Chiefly Indian, Number-24, New Delhi, Lalit kālā Akademi., P.9.}. It is 16 k.m away from Sirhind railway station\footnote{Asthana, Shashi., (1990), The Kusāna Art of Sanghol, In: Karl Khandalavala & Bhatia, Usha (Eds.), Lalit kālā, A Journal of Oriental Art Chiefly Indian, Number-24, New Delhi, Lalit kālā Akademi., P.9.}. The dried up old channel of the river Sutlej that was once flowing by the side of site, presently has shifted its course, to a distance of about ten k.m.\footnote{Asthana, Shashi., (1990), The Kusāna Art of Sanghol, In: Karl Khandalavala & Bhatia, Usha (Eds.), Lalit kālā, A Journal of Oriental Art Chiefly Indian, Number-24, New Delhi, Lalit kālā Akademi., P.9.} Sanghol from the early Buddhist period embrace the rise, extension and decline of Buddhist faith from the time of Buddha and to the conquests of Mahmud of Ghazni. During the major part of time, Buddhism was the dominant religion of Sanghol. The site of Sanghol came into
limelight in 1933\(^{34}\) by Sh. M.S. Vats. The Department of Archaeology, Museum and Archives undertook the systematic excavation at the Sanghol site from 1968 to 1973-74. The scientific excavation and exploration of the site (over an area of 200x200 meters) undertaken by Govt. of Punjab\(^{35}\) (Deptt. Of Culture Affairs, Archaeology & Museums (Pb.), has yielded a long cultural evidence of continued habitation, starting in 2000 B.C. i.e. late Harappan period to modern times with short intervals inhabitation.\(^{36}\)

The evidence of first habitation at the Sanghol site starts on Yellow virgin soil, comparable to Bara culture (Ceramic element/Late Harappan) of Ropar. Its time period is C.1900 B.C. to 1300 B.C. The inhabitants started living in thatched roof huts.\(^{37}\) It is attested by the pole\(^{38}\) holes made on the floor. Few decades later they started living in mud brick (Sun dried Bricks) houses, which were spacious in form. The trenches SGL2, SGL10 and SGL9, SGL 12 at different four places of Sanghol confirm the formation of these houses\(^{39}\). The pottery in technique, spirit and designing is certainly of Harappan linkage.\(^{40}\) Painted pottery is however limited in number.\(^{41}\) Other antiquities are terracotta animals, mainly bulls, balls, bangles and beads of faience\(^{42}\) from these trenches. Total thickness of the Bara cultural deposits from Sanghol site is more than four meter. In the first millennium B.C. (C.1100 – 700 B.C.) the Sanghol site was followed by painted gray ware (PGW) inhabitants. It is an overlap phase that is distinguished by the late Harappan (Bara ceramic Culture) and painted gray ware, (PGW), along with black slipped ware (BSW). It does not appear to have a separate cultural horizon, because Bara Culture was so dominating that it had merged with it (painted gray ware). It occurs right upon the natural soil (SGL I & SGL IV). Designing & motifs on the PGW showed lines of dots, intersecting lines, wavy lines, swastika, semi circle, spiral, vertical or oblique strokes below the rim.


\(^{35}\) "Sh. R.S. Bhatish the Archaelogical officer". Sharma, G.B., (1986), Coins Seals and Sealings from Sanghol, Chandigarh, Department of Cultural Affairs, Archaeology & Museums, (Punjab), P.1.


band, terracotta beads, balls, discs, bone points etc., are also recovered from Sanghol.  

Another layer of Northern Black slipped ware (NBSW) culture has been traced from C.600-200 B.C. after a gap. It is well linked with Red wares. Important antiquities include different types of terracotta beads and bone points. Besides Black slipped ware (BSW), next time span second century B.C. to first half of first century A.D. related to the structures of unbaked (Sun dried) and baked bricks. Terracotta figurines (both Animal & Human) have been discovered among the antiquities. It includes a Yakṣa image and a female head, early coins and coin moulds with Kharoshthi script are also found. Coin moulds of Indo-parthian king Gondopharnes from Sanghol site bears testimony that Sanghol was under Indo-parthian rule after Śakas. It is an early historic period recorded from the site. After Gondopharnes reign, Sanghol had witnessed the reign of a series of local republican rulers (tribes). Kushana era is the most important and the period of affluence is the time period of Kushana that spread around the fields of Sanghol. It is the period, which denotes Kushana rule in Punjab from the first century to third century A.D. Kushana period is concerned with all the five trenches. Mud fortress of sun dried bricks (40.50x30.35x40 cms, 40x30x10 and 40x30x10 cms.) of Hathiwara belongs to this (Kushana) period. Stone and terracotta beads, ivory combs, red polished ware, coins and bangles are the prominent antiquities of Kushana period. Sanghol excavations

50 Sharma, G.B., (1986), Coins Seals and Sealings from Sanghol, Chandigarh, Department of Cultural Affairs, Archaeology & Museums, (Punjab),. P.15.
revealed several remains of Kushana township\textsuperscript{52} that was built on the habitant deposits of early times.

Main township is related to religions architecture e.g. Stupa, monasteries (sangharama = residential place) and other buildings. This area is 650 meter away from non-habitant area of citadel. The citadel complex is unique in from, which finds literary confirmation in Arthśastra and in the explanation of the Udayana jataka.\textsuperscript{53} The Sanghol township expanded enormously and become a major center of art and religion, culture and trade on Uttarāpatha.

Coins, seals and sealings of all the Kushana rulers, with Kharoshthi and Brahmi script are found here and further confirmed their reign at Sanghol.\textsuperscript{54} During excavation at Sanghol important monuments of Kushana period were unearthed along with monastery complex northeast of the fortified township (presently known as Hathiwara). The whole structure is concerned to Buddhist religion, it means, during the Kushana period Buddhism was the dominant religion of Sanghol. In 1985 excavations at Sanghol, add fresh knowledge about the beautiful religious movements edifying the Kushana era. A treasure of sculpture railing pillars, crossbars\textsuperscript{55} (All artistic parts numbering 117) etc. of a Kushana Stupa came into limelight (Plate-7), which was described by the Chinese pilgrim Huien-Tsiang\textsuperscript{56} has given references about the existence of monasteries along with a Stupa.

Excavations at Sanghol were carried out mainly in three zones i.e. the citadel, the township and the religions portion that expressed control, manning and management by an individual authority\textsuperscript{57} All the three zones are built with solid baked/ burnt bricks. The remains of the Sanghol architectural setup represent the prime time of Kushana rulers in this part of Punjab. Moreover Kushana remains at Sanghol express the rise of Buddhism and a cultural link between Mathura and Takshaśila.


The assembly hall decorated with massive brick laid floor have pole hole made on the floor. These are of wooden poles and timber roof. Another place with traces of four pole holes, most likely meant for a place of authority or a sitting room (41.6). In the southeast part of Hathiwara there is a religious complex. It is well planned and well built over a time period mainly during Kushana era. It consists of eleven structures or so. All structures are rectangular in shape, solid in design, Brick built formation and may be called fire platform (Agniśala).

In the south of Hathiwara, well-planned structures for residential use are decked with well laid streets. Lanes and houses, constructed back to back on both side, flank these streets. It is a remarkable example of Kushana period township at Sanghol. A double story, five-room structure is such a building that represents the development stage of that era, though it is heavily damaged due to brick robbing. A large number of seals, sealings, beads, terracotta figurines (Human & Animal) are found here. Another finding is large quantity of grains weighing more than one kilo. Gold coins of Kushana ruler is important antiquity along with inscribed seals in Kharoshthi and Brahmi script. Finding of daily use objects proves the richness of the site.

There is an administrative Purpose building in the west of Hathiwara with 20 rooms. The floor of all the rooms is made of thick lime layer. Here Archaeology Department, has found 40 terracotta moulds of Kuninda coins (Amoghabuti types) near a furnace. It is suggested that this room is a coin minting room.

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64 Ahuluwalia, Jasbir Singh. (ed.), (1987), Historico-Archaeological Linkages of Punjabian, Chandigarh, Department of Cultural affairs, Archaeology, Archives and Museums, Punjab., P.7
There is a religious complex of Stupas, residential Buddhist monasteries along with other buildings excavated in the Northwest of Hathiwara, earlier in 1968-6967 and later on completely excavated in 1984-85. Buddhist monastery is exposed with various size cells that counted 27 in number68. Later it was expanded and built again during the Kushana period when Buddhism was at its prime. It is decorated with Mathura idiom, which traveled from there toward Takshaśila. Sanghol Stupa is of Dharmachakra pattern69 along with other votive Stupas. All are built on a brick floor platform. Another Stupa is partly exposed with spokes (Dharmachakra pattern) and remaining part of this Stupa falls under private possession that has been leveled off for cultivation purposes.

The architectural plan of Dharmachakra (Rathachakra i.e spoke wheel) Stupa exposed with in a seventeen-meter square brick plateform.70 Hiuen Tisang loudly talk about Maha Stupa and its location i.e. about three li to the south east of the Sanghol capital. He recalled its existence date back to Aśokan era71 that once in mud form and mentioned its height up to 200 feet.72 Besides it he narrated about the spots on which the four past Buddha had sat and strolled here. Hiuen Tisang assumed it because Aśoka had resided as viceroy of Punjab73 during his father's reign.

The Mahastupa had three circles having a common center made of bricks, respectively with meddling spaces.74 The three circles have 12, 24 and 32 spokes (layout plan drawing) respectively, running at a distance of 1.5-meter i.e. equal

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number of space division. Space between spokes is filled with earth and brickbats to construct a solid form of Stupa. In the center of Stupa a steatite relic casket (with an inscription in Kharoshthi script) was found that contained a human tooth, some ashes along with some bones. There is another casket lid found from the complex, bearing an inscription in Kharoshthi (Plate-5) and reads as Upāskasa Ārya Bhadrāsa (skt: Upāsaka Ārya bhadrāsa) belonged to an Upāskasa or lay-disciple. The brick size of Stupa is of 33x22x5 cm and 30x20x6 cm. Staircases are attached to the plinth of the Stupa one each from the cardinal direction. A monastic or monastery complex and votive Stupas, right on the three sides, surround the Mahastupa.

Dharmchakra Stupa concept is a derivative concept of the Rathachakra chiti (Altar) that is one of the chitis where the sacred ritual of Somayāya was performed in Vedic era, followed at Sanghol Buddhist Stupa. One of such architectural from with Rathachakra plan is Buddhist in style but borrowed from Vedic era. It also symbolizes time (Kālachakra). Boudhāyana and Āpastamba sutra illustrate method of a chiti (an altar) formation in the form of a wheel. The basic design of Sanghol Stupa is in the seed form. In Rgveda (Rv. 1.35.6) three circles are recorded and these three areas are considered as Avama (Lower One) Madhyāna (central one) and Parma (upper one). The division of time in Vedic literature is symbolically seen in the Mahastupa of Sanghol. The Stupa with three concentric circle plan is represented three divisions of space and spokes in the circles of the Stupa stands for twelve month

and twenty four half months of a year.\textsuperscript{82} The symbolic concept of thirty-two spokes of the other ring of the Stupa is indicative of days of a month, with the additional time difference of the year wheel\textsuperscript{83} (Kāla chakra). Another votive Stupa with Dharamchakra (Architectural wheel), designed with six-spoked circular from Sanghol represents six ritus\textsuperscript{84} (seasons within) of the year time.

A hoard of 117 stone parts\textsuperscript{85} (Plate-7) of the railing including well-sculptured pillars, coping stones, crossbars etc., received publicity in 1985. Beautiful sculptures were piled in pit that was covered with soil. It is assumed that the railing once encircled (around) the Mahastupa platform was dismantled from the Stupa during the attack and massive destruction caused by the Hunas, and deposited at this place.\textsuperscript{86}

These railing sculptures (railing pillars) are chiseled out of red spotted sandstone\textsuperscript{87} of Sikri origin. Sanghol Māha Stupa includes sixty-nine railing pillars, thirteen copingstones along with thirty-five crossbars. Most of the railing pillars are decorated with charming female images, in different poses. All the images are busy in their own pursuit. These sculptural images are known as Śalabhañjikās. Vrikshkas and Yakshis in Indian literature. In other words, these are the heavenly females in earthly grip.

Before Kushana period neither such images & concept of Yakshis was assumed nor figured out in any part of Punjab though. There were various centers of Buddhist art. These images are purely of Indian thought traveled from Mathura school toward Sanghol and from Sanghol to Northwest of Āryāvarta. The scanty references of such images, from other centers i.e. Ajagram (Ajadham) Hoshiarpur, Ropar, Sunet (Ludhiana) are of terracotta material. These Sanghol images are normally depicted over railing pillars of Mahastupa. The composition (formation) of Stupa images is of Mathura style and it takes over a prominent place on the Sanghol Stupa railing. It is just as an improved version of Bharhut railing images. It is proved that the route of Uttarapatha occurs from east. It passed through Mathura and crossed through Sanghol metropolis that was extended towards Takshśila\textsuperscript{88}. The concept & philosophy of


\textsuperscript{85} “The Sanghol Mahastupa Vedika Sculptural parts include 64 stambhas (pillars), 58 up right pillars, 35 crossbars (Sūchis), 7 both side sculpted pillars, 4 corner pillars and 13 coping stones (Uśnisha).” Gupta, S.P. (Ed.), (2003) Kushāna Sculptures From Sanghol, II ed., New Delhi, National Museum, Janpath., P. 26.27.


Buddhism gradually traveled towards Punjab right from the time of Buddha and that afterward gained momentum & swing during the fourth Buddhist council\textsuperscript{89} of Sarvastavadins i.e. Mahayana concept invited by Kaniska.

The significant part of pillars images is their similar posture, in which the Yaksis appeared at Mathura. But a number of scenes depicted at Sanghol have not so far been found at Mathura. They are usually in Tribhanga (Contraposition)\textsuperscript{90}. These female images are considered as personification of nature and also represent the earthly women & ladies in daily course of life expressing contemporary social life, pastime & religious concepts during the Kushana period. Male images are also in standing posture, dressed in formal costume and holding garlands & chouris. Besides these images, sculptural relics at Sanghol include coping stones. These coping stones (Plate-83) represent best available clues to identify the Stupa as Buddhist architectural form, because of different auspicious symbols like Swastika, Triratna, Puranagata, Dharmachakra Stupa etc. are inscribed on it. Interesting thing is the other side of coping stones different symbols is shown i.e. winged lions and the sacred relic casket (Plate-90). All the cross bars are decorated with Lotus medallions.\textsuperscript{91} These Lotus medallions (Plate-81) in a variety of forms decorate the entire railing. Interestingly the same Lotus concept is also adorned on the reverse side of the same crossbars. The semiotics of Lotus is well executed and full of philosophical stages of meditative life.

The significance of Sanghol site becomes more meaningful with the finds of Gandharan Stucco Head of Buddha (Plate-103),\textsuperscript{92} beside seated image of Buddha (Plate-111)\textsuperscript{93} of Mathura idiom. It is clear that Sanghol was a major religious and cultural center on Uttarapatha, from Begram to Gandhara (Takshaśila), Gandhara to Sanghol and from Sanghol to Mathura, before and during the time of Kushana rulers. Furthermore a wide range of numismatic evidences starting from the punch marked coins and ending up to the Sahi coins from Sanghol also illustrate its dynastic relations and their association with it (Sanghol).\textsuperscript{94} Coins from Sanghol historically and


culturally justify it (Sanghol) as a major center of those periods to which the coin belonged. The coins of Kuninda, Indo-parthian (Śaka), Vriśnis, Kushana, Kidara Kushana, Gupta and Huns have established a vast record of history.\footnote{95}

The coins of Soter-Megus, Wima-Kadphises, Kaniśka, Huviśka, Vaseudeva I & II and Bajeśko (All are Kushana rulers) have been found from Sanghol in good number and they justify its keen association with Kushana ruler for a longtime period.\footnote{96}

Kushana coins from Sanghol bears images of Greek, Iranion (zorastrion) and Indian deities\footnote{97} and represented the Indian image of Śiva, Uma etc. The obverse of Kaniśka coin is with the king standing on an altarpiece and reverse part represent the Nana and Śiva. Image of Śiva is common in Kaniśka coins, while Nana is seen only on a few coins.\footnote{98} He issued coins only in copper & gold and stopped the bilingual tradition of Greek and Kharoshthi. His coins retained only Greek script.\footnote{99} A gold coin of Bajeśko, which is counted as Kidara Kushana has been found from Sanghol.\footnote{100}

When Kushana dynasty started degenerating in the third century A.D. Sasanians were extending their monarch toward east and extended it up to Sirhind.\footnote{101} Farishta recorded their victory over Sirhind in his accounts. They issued their own coins and Sassanian coins from Sanghol recorded the testimony of their monarch.\footnote{102}

Copper coins of Chandragupta-I from Sanghol bears the Brahmi legend "Chandragupta" (reverse) and the legend Lichchhvayyah on the obverse. Gold and copper coins of Samudragupta have been found from Sanghol.\footnote{103} During Gupta rule


\footnotesize{\bibitem{97} Sharma, G.B., (1986), Coins Seals and Sealings from Sanghol, Chandigarh, Department of Cultural Affairs, Archaeology & Museums, (Punjab), P.17.; Kumar, Baldev., (1973), Early Kuśanas, New Delhi, Sterling Publishers (P) Ltd. P.84.}

\footnotesize{\bibitem{98} Kumar, Baldev., (1973), Early Kuśanas, New Delhi, Sterling Publishers (P) Ltd. P.84.}

\footnotesize{\bibitem{99} Sharma, G.B., (1986), Coins Seals and Sealings from Sanghol, Chandigarh, Department of Cultural Affairs, Archaeology & Museums, (Punjab), P.17.}

\footnotesize{\bibitem{100} Sharma, G.B., (1986), Coins Seals and Sealings from Sanghol, Chandigarh, Department of Cultural Affairs, Archaeology & Museums, (Punjab), P.23.}

\footnotesize{\bibitem{101} Sharma, G.B., (1986), Coins Seals and Sealings from Sanghol, Chandigarh, Department of Cultural Affairs, Archaeology & Museums, (Punjab), P.24.}

\footnotesize{\bibitem{102} Bhargava, Prashotam Lal., (1966), Prāchin Bhārat ka Itihās, Lucknow, The Upper India Publishing House Ltd., P.276.; "Ardashir-i-Babagan (226-41 A.D.) is the founder of the Sassanian dynasty in Persia, conquered Balkh, Khurasan and Kabul and advanced as far as Sirhind (Punjab). As per the records of Farishah". Sharma, G.B., (1986), Coins Seals and Sealings from Sanghol, Chandigarh, Department of Cultural Affairs, Archaeology & Museums, (Punjab), P.24.}

Sanghol was known as Mahajanapada. Corresponding to the coins, hundreds of seals and sealing have been found there. These seals and sealings belong to Royal personage; exhibit private and Govt., marks as well as bears religious and secular emblems. One could not travel without them because some were used as Passports. It is known as "Mudra" and one could not be allowed to pass without it. Arthaśāstrā of Kauṭilya confirms the same.104 Some of the seals are found unbaked during the excavation. Seals with inscription have Legend in Brahmī and Kharoshthi.105 Clay token (Seals) of Kusana era was also traced from Sanghol.106 (Such clay token is presently in the collection of Archaeology Deptt., Punjab, Chandigarh). The Seals and sealings without inscription are artistic and having religious symbols, such as Horse, Lion, Deer, Antelope, Tiger, Buffalo, Buddha's feet (Plate-130),107 Trident108 etc. Man fighting with lion109 (Heraclès with lion, Plate-134) is the remarkable seal traced from Sanghol, have great connection with Kushana art of same content. Seals of copper, lead, ivory and of carnelian have been found apart from clay and terracotta seal and sealings.110

Apart from said sources, we have enough good records of travelers like Fa-hien, who traveled Pañcānada After 400 A.D.,111 and narrated about the Kushana art and architecture.112 Hiuen Tsang visited to Jalandhara (She-Lan-ta-Lo), Satadru (She-to-tu-Lo = Sanghol) and other places of Pañcānada during his visit and narrates about the state of Buddhism, life style and virtues of inhabitants devoted to Buddhism.113 The records of Hiuen Tsang, made during his visit to She-to-tu-Lo (Satadru)114

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106 Such Clay token is presently in the collection of Department of Archaeology, Archives and Museum, Chandigarh (Ph.).
110 Sharma, G.B., (1986), Coins Seals and Sealings from Sanghol, Chandigarh, Department of Cultural Affairs, Archaeology & Museums, (Punjab), P.51.
proved its authenticity with such beautiful architectural sculptural pieces, seals &
sealing and numismatic records of that era. They became powerful (mid of fifth century A.D.) and captured Takshashila in the search of green pasture. The Gupta rulers of Punjab checked their progress. But in The beginning of the sixth century A.D. under the leadership of Toramana, Huns conquered Punjab and extended up to Mathura. The Sanghol Township was destroyed due to the onslaught of Huns. Sanghol was the major center of Huns coinage, these coins have been found with Kharoshthi script & the symbol of the wheel with spokes along with monogram Kra or Kpa. Who later ruled over Sanghol and put an end to all Buddhist activities in Punjab. Hiuen Tsang who visited after Huns attack over Sanghol founded the city in a dilapidated and thinly populated.

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115 Sharma, G.B., (1986), Coins Seals and Sealing from Sanghol, Chandigarh, Department of Cultural Affairs, Archaeology & Museums, (Punjab.), P. 6.7.17-23.66.67.72-74
116 Sharma, G.B., (1986), Coins Seals and Sealing from Sanghol, Chandigarh, Department of Cultural Affairs, Archaeology & Museums, (Punjab.), P. 29.30
120 Sharma, R.C., (1984), Buddhist Art of Mathura, Delhi, Agam Kala Prakashan., P.120