CHAPTER I.

Main Religious Features of

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MAIN RELIGIOUS FEATURES OF NORTH INDIA.

Northern India, chiefly being the abode of Hinduism, is also the birth place and homeland of Jainism and Buddhism. Even to this day all the three sects prevail in the North as they did in the early medieval period or the period under study. Hence the religious study of this period would involve the study of the three main sects of India, i.e., the Hindu, Buddhist and the Jain. These three main sects were further subdivided into smaller ones in due course of time - Hinduism into the worship of Five Principal Hindu deities or Panchadevāsāñ, Buddhism into two - Hinayāna and Mahāyāna and Jainism also in two - the Digambara and the Svetāmbara sects.

By the 9th and 10th Centuries A.D. there evolved in Hinduism the worship of a bewildering multitude of gods and goddesses which were no more Nirākāra or Formless, but were Śakāra or having Forms. The varieties of forms or Ākāras to be given to gods and goddesses found expression in various Iconographic texts as image worship or Sagunopāsanā (i.e., worship of definite forms of gods), paved its way through Indian religious rituals. To many, the iconic

* Latter further subdivided into Vaisākyāna assuming finally the shapes of Pārmatīkāya and Mantrīkāya. Vestu Shatra Vol. II Chapter Sect B Page 16 by Dr. D.N. Shukla.
representation of these gods appears as merely an 
expression of human art instinct, but the appreciative
and the initiated sees in them the symbolical portrayal
of the different aspects of the main deity.


Panchadevatā in Hinduism includes the
worship of Five main deities - Śiva, Śakti, Vishnu,
Sūrya, and Ganesa. To the Hindu mind worship of Śiva
does not apprehend disregard for any of the other four
gods. Though Śiva may be one's principal deity, Śakti,
Vishnu, Sūrya and Ganesa would continue to remain
worshipful for him. It is just like having greater
faith in one god and lesser in others, but disrespect
for anybody's god cannot be thought of, what to say of
the gods of same religion. This spirit of religious
tolerance found expression in two types of temples -
(1) A temple dedicated to anyone of the Five deities
or (2) A temple dedicated to one but honouring the
remaining four at the same time. The first type is
merely an Āyatana e.g. Śivāyatana, Śaktīyatana,
Vishnuṣṭatana etc. while the latter is known as
Panchāyatana. Thus the Northern temples of the period
under survey would fall in these two broad categories.
Āyatana may be further explained as Monotheistic and
Panchāyatana as Polytheistic temples. While a cosmo-
politan religious centre like Khajurāho harbours both
the types as well as the Buddhist and Jain temples,
others like Īśa and Gvāraspurā may have only one of the
Hindu types even though the Buddhist or Jain sects may also have their religious sects there. The same spirit of tolerance explains the existence of Jain and Buddhist images on Brahmanical temples and vice versa, as well as, the co-existence of Brahmanical, Buddhist and Jain temples in one and the same place e.g. Jun and Gyarsar in Madhya Pradesh; Gruen, Chittor and Girnar in Rajasthan and Saurashtra divisions of North India respectively.

A great multitude of gods and goddesses came into existence in due course of time as godliness was attached to everything super-human or super-natural. The Devpala, Navagrahas and Adityas are examples of such gods. Even Pretas, Piśāchas and Pitras took form and shape and were all given a place on the walls of the temples. The great diversities in deictions and the still greater variety of gods and goddesses gradually tended to derive Brahmanism of its homogeneity and oneness, hence the spirit of toleration which was already developing gradually, took a further turn and a newer form. So far, by merely depicting all the varieties of gods and goddesses - Hindu, Buddhist and Jain, the minor gods like Devpala and Adityas etc. and the Pitras and Piśāchas on the walls of the same temple, unity in diversity was shown. But here was the necessity of unity within, oneness, communeness and compositeness which is the first step of true and real understanding.
of one’s own god. So a step further was taken in iconographic depictions by combining any two or more of the five main Hindu deities i.e., Siva and Sakti in the Ardhanarishvara form; Siva and Vishnu as Harihara; Surya and Vishnu as Suryanarayana; Surya, Siva, Vishnu and Brahma as Harihara Pitamaha etc. The many headed and many handed images too are sometimes the result of such tolerant ideas.

Not only do we find a complete panoramic depiction of the various iconographic texts but the free reign of fancy have led to such peculiar combinations of Ayudhas or the weapons in the hands of gods that a human mind attempting to solve the puzzle easily gets entangled in the mesh of fanciful, none the less beautiful creation of icons. It is for this reason that many a time the enigma which remains unsolved by the vast textual knowledge unravels itself by plain and simple ideas which may per chance cross our mind at the mere sight or name of such icons e.g. Jvalamalini is given Jvala or fire in her hands to justify her name.

This Chapter would deal further with intersect relations, modes of worship and the spirit of religious toleration prevailing in the period under consideration, in the whole of North India.
Forms of Worship:

The large number of temples dedicated to the principal Hindu deities as well as to the Buddha and to the Jain Tirthankaras throw light on the religious beliefs of the people in those days (i.e. the 3rd to 13th Centuries A.D.).

Dedication of the temples to the Five principal Hindu deities or the Panch Paramesvaras shows that the Panch Devopanna prevailed. But the small friezes on the walls of the temples or certain panels inserted here and there, which depict some Pujā scenes show only Dīva being worshiped in his aniconic form or in the Linga form. This form of Dīva worship can be traced back to the Indus Valley culture and the age old practice continues even today in India. The scenes depicting the mode of worship prove that this mode even has changed very little or has not changed at all since the days of these sculptural creations.

The best and the most detailed depiction of a Pujā scene has been found at Osian. In this scene (Fig. 32) there are shown thirteen worshippers altogether, five on one side of the Lingam and eight on the other side carrying offerings, dancing or playing on musical instruments. The first man in the row of five is

1. Outside frieze third temple beside the Devi Temple, Osian.
pouring water on the Lingam; second carries garlands; third has a Veepf or a staff-like stringed instrument; fourth clasps his hands in an ecstatic mood; while the fifth is dancing with the Ekārā or a single stringed instrument in his hand. Between the last two a Mānagala Kālākāra - an auspicious sign of prosperity is placed. Of those on the opposite side the first pours water; second stands behind curiously looking on; the third is playing on a flute and the fourth dances in tune and time with it; fifth is a garland bearer; sixth and seventh are playing on clarionets and the eighth plays on a big Damarū held from the centre in the left hand while the right hand plays on it.

Two more Puja scenes with men carrying offerings (Fig. 36 and 37) and music players accompanying them for worshipping the god are depicted.

Two stone Lingas are being worshipped by two men.

A stone Linga is placed under a canopy and it is being worshipped by two Rāhis. Behind the Rāhis

1. Sm frieze in Mandap inside Nahābir T Osian and outside Sm frieze of the first T in Nahābir T Gurus Osian Sm T Madhara; Rūt cut Eklinga T.
2. Sm frieze Rūt cut Biggest round Mandap T Kiradu.
3. Third Sm T near the Biggest one Kiradu.
stand two lay worshippers.

A couple is shown worshipping a Lingam. \(^1\)

With the censer pot kept on a metallic plate or a Thali, a woman \(^2\) is proceeding east for the Pujā.

Three ascetics (Fig. 33) are shown worshipping a Lingam. One of them is bathing the Lingam and the other standing with a flat bottomed water pot and a bell in his hands might have been pouring water or ringing the bell on the ceremonial bathing of the god. The third one, with hands folded in Anjali pose stands in a worshipful attitude.

Some of the worshippers \(^4\) are shown going ahead with garland bearers.

This scene shows the Gāndhārvas \(^5\) in flying poses carrying garlands with them, while the Rishis are pouring water on the Linga, are giving offerings or are standing in Anjali pose.

The Gopāla temple at Atara also depicts a scene of Gītvā being worshipped \(^6\) in the Linga form (Fig. 33).

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1. Outside Sm T in the Campus of Kuṭinga T.
2. Rt out Amālīk T Jagat.
3. Lt out Amālīk T Jagat.
4. Roof Kālīk T Chittor.
5. Māndap Mīlar Samādhasvara T Chittor.
6. Gopāla T Atara, Rt out Manālīk T Chumāli.
A panel in the Somnath Museum shows Linga worship \(^1\) by some rich men or a king who can be seen in a chariot moving on after having done the Pūjā. Some of his followers on foot are shown worshiping the god. A large quantity of offerings hung on a Bahangi pole carried by two men on their shoulders are being brought towards the Lingam.

In a scene at Modhera two men \(^2\) are shown worshipping a Linga while Civa's bull Nandi is also shown sitting facing his god.

Some men \(^3\) are shown worshipping the Linga while a couple on camel back is passing by.

Standing in front of the Civa-Linga is a lady \(^4\) shown in Anjali pose, as if sitting in deep devotion after the worship is done.

Scenes depicting one \(^5\) or two men \(^6\) worshipping the Civa Linga are quite common at Bhuvanesvara also.

A lady \(^7\) in a highly devotional mood is shown touching the Lingas with both her hands as if seeking forgiveness. This Linga is placed under a tree.

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1. Somnath Museum.
2. Basa Mandap Pillar in T facing Sun T, Modhera.
3. Lt outside on plinth of the Sm T facing Konark T.
4. Room 3 Bhuvanesvara Museum.
5. Lt cut Naktedvara T, Bhuvanesvara.
A very enlightening scene is of an ascetic couple worshiping the Lingam. They are both touching it with one hand. The female ascetic has a rosary in her left hand. Two female attendants are standing behind, one with a fly whisk or a Chauri and the other, who is bare bodied has some offerings in her hands. This scene throws light on the life of the Saiva ascetics of the Nātha or perhaps this ascetic may be the Nāṭhahīṇīsāhā i.e. the ascetic in charge of the Nāṭha, who had women followers or attendants to do his behests. The bare bodied female hints at the existence of the Kāula Kāpālikas sect in this region also.

Man shown with offerings in his hands held in Anjali pose, is apparently worshipping some god but the broken piece fails to convey full meaning.

Even in the remote corner of the Himachal Pradesh Linga worship was depicted on the walls of the temples as is proved by the piece lying in the Museum at Chambē.

Linga and its various forms:

Linga are mainly of two varieties - Linga and Mādhalinga.

1. Raṣṭākā outside Lingaraj T Bhavanesvara.
2. Nagpur Museum.
The plain Linga is a simple representation of the god but the Sahasralinga represents the all pervading power of Lord Śiva by showing thousands of smaller Linga on the big main Linga. Most of the sanstum Linga\(^1\) are plain and simple. But some Sahasralinga\(^2\) were found lying scattered in the temple areas.

The Mahalinga can be one, three, four or five faced called respectively - Ekamukhi, Trisukhi, Chaturmukhi and Pañchamukhi Linga.

The Ekamukhi Linga depicts only the face or the complete image of Śiva on one side.

The first Trisukhi Linga combines in itself faces of Pārvatī, Śiva and Kaṁsukha. Pārvatī, whose face and two hands are depicted, is shown writing something with the pen in her right hand over the scroll of paper held in her left hand. The central image of Śiva is shown with Abhaya pose and Akṣamāla in first hand and a Bhālas in the second. The bony and ferocious face of Kaṁsukha with teeth protruding is shown licking blood from the khappura held in her left hand. Another Trisukhi Linga with a small figure of

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1. Śiva Šes of Ša; Bhutad̐vara T Kāliki.
2. In Ekalinga Ša three Linga were found; Chandrabhaga Pataš.
4. Rit outside Vidhura T Kiradu.
Siva in centre combines in itself - Brahma, Vishnu and Mahesha, the three gods of the Triad. The three faced Brahma on the right is shown with Ghati, Sruvani, Kamal and Pustak in his four hands, while Vishnu on the left is shown touching the Linga with lower right hand, holding Gaddi, Chakra and Śaśika in the remaining three. A female garland bearer stands behind both Brahma and Vishnu.

A peculiar Chaturmukhi Linga shows Brahma the three faced god having Varada, Sruvani, Pustak and Ghati in his hands, another three faced god next to him has Pada, Gaddi and Śaśika, with the third hand of the image broken. This might have been the image of Vaikunthamāth - though seeing its present condition it is difficult to assert this presumption. The third image has three of its hands broken and Chakra is visible in the hand in tact, the fourth god has Bull Vahana and holds Kamal, Khatvaka, Gaddi and Śaśika. This can be the image of Harishara according to the Ayudhas in its hands. Thus we see that Linga was also at times used to preach Catholicity in Hindu religion.

The Panchamukhi Linga has been depicted in two ways. The simpler style of depiction is showing four round balls of stone on an Arghapatta with a human face on top of the four balls. Such a one has been found in the Vidisha Museum.

1. Sathanu of a Sm T on the river bank Chandrabbha Patan.
2. Vidisha Museum.
The Panchamukhi Linga represent the five aspects of Śiva.

1. The Śāna aspect of Śiva is shown on the top spreading up to the East.

2. The Vēma-deva represented as a young faced man having compassion for all living beings. Here the third eye of Śiva is not depicted as it is the eye of Fire or Anger. Vēmadēva faces north.

3. Aghora Śiva in his fierce form with teeth protruding and a fierce face like that of Bhairava facing south.

4. Sadyojāta - Śiva as the Supreme Creator with the calm and benedictory face of his consort Parvatī facing West, and

5. Śiva as Tatpurusha which is not visible to human eye faces East.

Intersection Relations:

God alone is the Creator, Preserver and the Destroyer of this earth. But gradually Brahmanism
tended towards Dualism or Dvaitavāda leading to the conception of the Supreme Purusha and Prakṛiti as the Creators of this Universe. Purusha was Śiva and Prakṛiti was Śakti who were both the Creators and Destroiers of the earth. Then the three aspects of God were separated and assigned to three different gods Brahmā, Viṣṇu and Mahēśa, who constituted the sacred Triad. This brought in Polytheism and a large number of gods and goddesses sprung up each representing a super-human quality.

In the vast multitude of gods and goddesses the Seers and the Rishis could still find their path to oneness and ultimate realisation but the lay believers wandered away. Polytheism gradually tended to bring in disunity and disparity hence there was again a reversion empha-
sising that all different qualities belong to one. This is better known as the Advaitavāda which was the starting point. All this intellectual upheaval had its indelible marks on iconography which starting from the Trinity had widened into the Pañchadevas and multiplied further into innumerable gods and goddesses. But when the large number of gods and goddesses threatened the integrity and homogeneity of Brahmanism, images sprung forth to show "All is one and one is all".

The depiction of the Trinity on top of the Mandap and sanctum gates of Viṣṇu or Śiva temples
reflects this very spirit of oneness that was pervading the atmosphere and which blossomed forth in the form of composite images.

Composite images can be broadly divided into two categories - Firstly images which combine two or more of the five major deities or the Pāṇḍavaśevas, seeking to eliminate differences among the various Hindu sects. Secondly those images which sought to eliminate differences within one sect combining in themselves further subdivisions of the same sect.

(i) To the first category belong images of Duttātreya, combining Brahmā, Vishṇu and Mahēśa; Harihara, combining Vishṇu and Śiva; Ardhanārīśvara, combining Śiva and Śakti; Sūryanārāyana combining Sūrya and Vishṇu; Sūrya Śiva, combining Sūrya and Śiva and Hariharapitāmaha, combining Sūrya, Śiva, Vishṇu and Brahmā in one.

Duttātreya:

Images of Duttātreya represent in sculpture Brahmā, Vishṇu and Śiva standing side by side holding their respective Ayudhas.¹

The three gods depicted in a single panel must be a representation of Duttātreya.² Have bearded and pot bellied Brahmā image (Fig. 34) has Śrūva³ and

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Pustaka in upper two hands; Siva seated next holds Trisūla and Sarpa while Vishnu has Gada and Chakra in his upper two hands. Their lower hands are not clear enough to show the Āyudhas held in them. Some of the images depict the gods with their Vēhanas - Swan, Bull and Garuḍa.

Image of Duttātreya in the Jhalaavad Museum is three faced having Varada Abhaya with Akshamāla, Kamal and Gada in its four hands.

Harīhara :-

Harīhara is half Śiva and half Vishnu combining in headgear the Jata of Śiva and the Kūra of Vishnu; the snake necklace of the former with the gold one of the latter; the Sarpa Kuḍāla (Snake earring) and the Suvarṇa Kuḍāla (gold earring) and also the bracelet of snake with the one in gold. Preaching unity between the Śaivas and the Vaishnavas and equality of the two gods, two handed image of Harīhara is shown with Bull Vēhana holding Trisūla with Sarpa entwined over it and Chakra in its two hands. Four handed images are shown with the Bull and Garuḍa Vēhanas facing each other (sometimes only one of the Vēhanas and often no Vēhana is shown), having Varada or Varada with

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3. Sm T left of Devi T Osian.
4. Lucknow Museum; (3 hands broken) Delhi Museum; Vishnupad T Gaya; Nagpur Museum; 1st hand broken; Dhubela Museum; (1 & 4 hand br) Ajmer Museum; (1st hand br) Victory Tower Chitter (Bull alone); (2 hands broken) Jhalaavad Museum; Tank Modhera.
Alakhandala, Tridala, Chakra and Sañchha; Abhaya, Tridala, Chakra and Sañchha (Fig. 67); Gyana Mudra, Tridala, Chakra and Sañchha parusha; Varada with Alakhandala, Tridala, Gade and Chakra; Phala, Tridala, Padma and Sañchha while a worshipper is shown sitting with hands in Anjali pose.

Varada with Alakhandala, Damaru, Gade and Chakra;

Gade, Abhaya with Alakhandala, Damaru and Chakra;

Varada, Gade, Sarpa and Chata;

Kamal, Chatvanga, Gade and Sañchha; and

Tridala, Sarpa, Chakra having the fourth hand broken.

One Harihara image shows Parvatī the consort of Śiva standing on the right while Lakshmi consort of Vishnu stands on the left of the god. The god holds Tridala, Damaru, Gade and Chakra in his four hands.

Two eight handed images of Harihara were also found holding - Varada, Gade, Sarpa, Chata, Abhaya, Chakra, Sañchha and Kamal. The other having - Varada, Sarpa, Tridala, Chata, Varada, Sañchha, Gade and Chakra.

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2. Lover frieze Mahadeva T Osian; Kesaria K.T. Osian.
3. Lover frieze bigger T near Vishnu T Osian.
4&5. Ekalingaji.
6&7. Ekalingaji.
8. Room 1 Kota Museum.
9. Sm T on the rt Chandrabbha Patan
10. Gwalior Museum Fort.
Archanāśāvara:

Seeking to combine Śiva and Śakti to preach unity between the Śaivas and the Śaktas, Archanāśāvara images are half male and half female with Śiva's Jata on the right and with the beautiful chignon of Pārvatī (his consort) on the left. The Nāga Kuṭi, the Bhujanga hāra and Bhujanga valyā on the right half corresponding to the Nāga proboscis, necklace and Mangana with many bangles of Pārvatī on the left half of the image. The right foot wears Karā (or gents jewellery) and left foot has Pāyala (lady's trinkets). The prominent left breast signifies the half male and half female aspect of the god. Archanāśāvara is shown with the Bull of Śiva standing by holding Trisūla and Darpāga in two hands.

In the four handed images the first is placed on Kati, upper two have Akshamālī and Darpāga and the fourth holds Dūrattyā.

In one of the images, Dull and Dron both Vahanaś are depicted (Fig. 26).

The other images have:

Varada or Varada with Akshamālī, Trisūla, Darpāga and Ghataś

1. Sarnath Museum; Indore Museum; Gwalior Museum; Pillar base pavilion facing Sm T Modbera).
2. Lt. ct. Devi T Cšian.
4. Allahabad Museum (all hands broken).
5. Lt. ct. Rajavirat T Schagpur, 7th pillar Mandap Vishnu T

(Bhārā Museum, Bhārapal (not clear)
Phala; Trisūla, Darpana and Kamal;
Kamal; Trisūla, Darpana and Kati;

The first hand is placed on the bull faced Yakshe of diva, second holds Trisūla, third is broken and fourth is placed on the head of Skanda (son of Pārvatī) who stands by with his Vāhana peacock.

Sūryanārāyaṇa :-

Preaching unity between the Sauras and Vaishṇavas the Sūryanārāyaṇa image combined the characteristic Āyudhas of Sūrya with those of Vishnu.

The god wears boots and holds Gada and Chakra in upper two hands, lower two being broken. Two attendants stand on the right and left of the god. In this another image has Kamal, gada, Simhaka and Kamal; (Fig 33).

God, seated in Padmāsana, has lower two hands folded on feet while the upper two hold Kamal. The incarnations of Vishnu are depicted in the Prabhāvali.

Six handed image has Varada, Gada, Kamal, Kamal, Chakra and Simhaka (Fig. 33).

1. 2nd Story Victory tower Chitter.
2. Towana Kumbara T Chitter.
4. Bhar Museum (hands not clear) = Back out Padmanabha T Chandrābhaga Patan.
5. Rajkot Museum.
Eight handed image of Śūryanārāyaṇa has two hands broken having Khadga, Śeṣa, Kamal, Kamal, Dhanusha and Chakra in the rest.

Śūrya Siva :

Six handed Śūrya combined with Śiva is shown wearing boots, having Varada, Kamal, Tridāla, Sarpa and Kamal with the last hand of the image being broken. In another image the god is wearing boots and holding Sarpa in one hand, all others are broken.

Vishnu Śūrya Śiva :

Harihara is shown with Buddha and Śūrya standing on either side of him. This image unites primarily Vishnu Śiva and Śūrya on the one hand whereas on the other it shows synthesis between Hindu and Baudhā religion.

Harihara Pitāmaha :

Combining in itself the gods Śūrya, Vishnu, Śiva and Brahmā is the image of Harihara Pitāmaha. Only two of such valuable images have been found though they are much mutilated.

1. Vishnu T Kiradu,
2 & 3. Jhalawad Museum,
4. Calcutta Museum,
5. Dumbela Museum; Konark Museum.
Similar attempts of fashioning peculiar images were made to eliminate differences within one sect. The result was the many headed and many handed images of gods. The best example of such an image is the Vishnu PурNAVатаrа image found at Khajuraho. This is an eleven headed image of Vishnu combining all the ten incarnations of the god.

VaiKuṆaṭanāṭha

As VaiKuṆaṭanāṭha - the Vishnu image combines in one his Mṛisimha and Varāha faces along with the god's face in centre.

An image of this god has been found in the Gwalior Museum.

VaiKuṆaṭanāṭha (Fig 37 b) is shown seated on Garuḍa with his lower two hands on his Āyuḍha purushas. The god holds Chakra and Kamal (in a bud form) in his upper two hands.

Another four handed and three faced image of this god carries - Varada with Aksamala, Chakra, Gada and Saṁśaha.

Eight, twelve, fourteen and sixteen handed images of this god are also found.

1. Rt out Bharat Chitrargupta T Khajuraho.
2. Room 11 Gwalior Museum Fort.
3. Champt Museum.
4. Kumbha T Chittor, chittor fort.
The eight handed Vaiśnavatmātha (Fig. 28) seated on Garuda has Bāpa, Gada, Khadga, Ketaka, Saṁkha and Dhamsha in its six hands, lower two being not very clear.

Another eight handed image shows him standing on a Nāgaptītha which a couple of Nāga and Nāgi has made by joining their hands together. The god has Khadga, Tarakasa, Chakra, Ketak, Dhamsha and Saṁkha in six of his hands while two are broken.

The third eight handed image shows - Abhaya, Gāda, Khadga, Bāpa, Ketak, Chakra, Dhamsha and Saṁkha in god’s hands.

The twelve handed image had all its hands broken.

Fourteen handed images have Varada with Akhamālā, Gāda, Chakra, Ketak, the first and last hands in Yoga Mudra and the remaining eight hands of this image are broken.

Or Sāyan Mudra, Varada with Akhamālā, Chakra, Pāla, Ketaka, Gāda, Aśvaka, Saṁkha, Śringa and Gāta with four of its hands broken.

1. Sm T Ekalingaji.
2. Lucknow Museum.
4. Room 1 Kota Museum.
5. Ajmer Museum.
Sixteen handed Vaikunthananātha carries Varada, Dharmachakra Mudrā (two hands), Padma, Vajra, Khadga, Pustak, Gada, Chakra, Padma, Gada, Śāñchā, Khadga, Bird sitting on one hand while remaining two are in Gyan Mudrā and hold a Ghata.

Vishnu Viśvarūpa :-

A very rare eight handed image of Vishnu Viśvarūpa shows the god standing on a lotus with Fish, Tortoise, Boar and Lion faces depicted around him. Four hands of the image are broken and others in tact hold Chakra, Śāñchā, Padma and Gada with a staff like thing held together in one hand.

Religious Tolerance :-

The Catholic religious views of the architects and their very modest but ingenious method of preaching these ideas are expressed in the depiction of Buddhist and Jain images on Brahmanical temples and the Brahmanical images on the Jain and the Buddhist temples. An architect and the sculptor are like the supreme builder of the Universe impartially carving

1. Third outside niche Meera T Ekalingaji.
2. Room 21 Gwalior Museum Fort.
the gods of all different sects with the same dexterity and skill as the Supreme created men of all races and creatures of all kinds without giving more to one and less to the other, without partiality or prejudice, with complete justice giving the desired share to all. Thus rising themselves above sectarianism, the sculptors sought to set men on the same path, modestly adding their share in bringing them closer to God.

Temples of all the sects and religious lie scattered all over the north, constructed by the same school of architects and sculptors with similar skill and dexterity having no religious bias. In creating these masterpieces of art it seems as if men have poured their soul in their creations and even to this day after weathering sun and rains for so many centuries, they do not fail to win the hearts of the onlookers with their captivating smile and masterly composition. It is evident from the composite images and the adoption of gods and goddesses of different religious sects that complete harmony prevailed amongst the followers of these sects.