CHAPTER I.

Main Religious Features of North India.
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Popular Hinduism rose in the sixth and seventh centuries A.D. when Buddhism declined and Jainism was at its zenith in the South, Vedic rites had lost their sanctity, Saivite Bhaktas (Adiyar) and Vaishnavite devotees (alvaras) were popularising the way of devotion or bhakti. Festivals and temple worship connected with Puranic Hinduism were spreading everywhere. In the South gradual transformation of Brahmanism into Hinduism was taking place.

Saṅkara was not only an eager champion of the orthodox faith but also a spiritual reformer. "He tried to bring back the age from the brilliant luxury of the Purāṇas to the mystic truth of the Upanishads". Firm faith can not only lead the soul to a higher life, but it is also the test of its strength.

Saṅkara took on himself the role of a spiritual guide of his age and formulated a philosophy and religion which could satisfy the ethical and spiritual needs of the people better than Buddhism or the systems of Mīmāṃsā and Bhakti. The theśists were highly sentimental and were indifferent to the practical concerns of life. They had the genius of mystical experience but the truth remained veiled in the mist of their sentimentality. The Mīmāṃsakas laid such great emphasis on Karma that their ritualism was devoid of spirit. According to Saṅkara the Advaita philosophy alone could do justice to the truth and bring the divergent Hindu creeds together. All his works are written with the sole purpose of helping the individual to a realisation of the identity of his soul with Brahman, which is the means of liberation from Saṅsāra. In his wanderings Saṅkara came across many phases of worship and accepted all those which had power to reform man's life and elevate him. No single method of salvation was preached by him.

All the different gods of popular Hinduism - Vishnu, Siva, Sakti, Sūrya - were addressed by him through hymns of poetic grandeur. This affords a striking universality of his sympathies and bears testimony to the wealth of natural endowment. He revivified the popular religion, purified it and laid the foundation of Panchadevopāsams.

1. Radhakrishnan - "Indian Philosophy" - Chapter VIII, P.449-450.
CHAPTER XXX

RELIGIOUS FEATURES OF NORTH INDIA

Northern India, chiefly being the abode of Hinduism, is also the birthplace 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 of Pañchadeva-panch, Buddhism into two Hinayana and Mahayana and Jainism also in two - the Digambara and the Svetambara 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 Nirakara or Formless, but were Akara or having forms. The varieties of forms or Akaras to be given to gods and goddesses found expression in various Iconographic texts as image worship or Sagunopanisht (i.e. worship of definite forms of gods), paved its way through Indian religious rituals. To many, the iconic representation of these gods appears as merely an expression of human art instinct, but the appreciative and the initiated sees

* Latter further subdivided into Vajrayana assuming finally the shapes of Parmanayana and Mantrayana. Vastu Shastra Vol. II Chapter Sect. 2 page 16 by Dr. L.N. Shukla.
in them the symbolical portrayal of the different aspects of the main deity.

Pañchadevopása in Hinduism includes the worship of five main deities - Siva, Sakti, Vishnu, Sūrya, and Ganesa. To the Hindu mind, worship of Siva does not apprehend disregard for any of the other four gods. Though Siva may be one's principal deity, Sakti, 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 toleration 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 at the same time honouring the remaining four. The first type is merely an Ayatana e.g. Sivāyatana, Saktīyatana, Vishnuyatana etc. while the latter is known as Pañchāyatana. Thus the Northern temples of the period under survey would fall in these two broad categories. Ayatana may be further explained as Monotheistic and Pañchāyatana as polytheistic temples. While a cosmopolitan religious centre like Khajuraho harbours both the types as well as the Buddhist and Jain temples, others like Ujjain and Sraraspura may have only one of the Hindu type even though the Buddhist or Jain sects may also have their religious sects there. The same spirit of toleration 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. Un and Gyaraspur, in Madhya Pradesh; Osian, Chittor and Girnar in Rajasthan and Gujarat 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 Dakpalas, Navagrahas and Adityas are examples of such gods. Even Bretas, Pinsahas and Pitras took form and shape and were all given a place on the walls of the temples. The great diversities in depictions and the still greater variety of gods and goddesses gradually tended to deprive 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, merely depicting all the varieties of gods and goddesses—Hindu, Buddhist and Jain, the minor gods like Dakpalas and Adityas etc. and the Pitras and Pinsahas on the walls of the same temple, unity in diversity was shown. But here was the necessity of unity within, oneness, compactness 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 principal 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 reins 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 fantastic, 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. Jalāsalini is given Jvalā 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 Worships

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 9th to 13th Centuries A.D.).

Dedication of the temples to the five principal Hindu deities or the Paśch Paramesvāras shows that the Paśch Devopāsana prevailed. But the small friezes on the walls of the temples or certain panels inserted here and there, which depict some Puja scenes show only Siva being worshipped in his aniconic form or in the Linga form. This form of Siva 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 1 Fūjah scene has been found at Osian. In this scene (Fig. 30) 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 pouring water on the Lingam; second carries garlands; third has a Veṣṭā or a staff-like stringed instrument; fourth claps his hands in an ecstatic mood; while the fifth is dancing with the Ḍattār or a single stringed instrument in his hand. Between the last two a Mangala Kalasa—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 Damaru held from the centre in the left hand while the right hand plays on it.

Two more Fūjah scenes with men carrying offerings (Fig. 31 and 32) and music players accompanying them for worshipping the god are depicted.

Two stone Lingas are being worshipped by two men.

1. Outside frieze third temple beside the Devi Temple, Osian.
2. Sa frieze in Mandap inside Mahābhārata Vishnu T. Osian and outside Sa frieze.
A stone Linga is placed under a canopy and it is being worshipped by two Rishis. Behind the Rishis stand two lay worshippers.

A couple is shown worshipping a Lingam.

With the censer pot kept on a metallic plate or a Thali, a woman is proceeding for the Puja.

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 are shown going ahead with garland bearers.

This scene shows the Gandharvas 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 Ganesa temple at Ataroco also depicts a scene of Siva being worshipped in the Linga form (Fig.34).

A panel in the Somnath Museum shows Linga worship by some rich man or a king who can be seen in a chariot moving on after having done the Puja. Some of his followers on foot are shown worshipping 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 Hodhera two men are shown worshipping a Linga while Siva's bull Nandi is also shown sitting facing his god.

Some men are shown worshipping the Linga while a couple on camel back is passing by.

Standing in front of the Siva-linga is a lady shown in Anjali pose, as if, sitting in deep devotion after the worship is done.

Scenes depicting one or two men worshipping the Siva Linga are quite common at Bhuvanesvara also.

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

1. Third Sm T near Vishnup, T.Kiradu (2) Outside Sm T in the Campus of Ekalinga T.
11. Lt outside on Flinth of the Sm T facing Konark T, Room 3 Bhuvanesvara Museum 12, 12 & 14 - Rt out Muktesvara T, Bhuvanesvara.
A very enlightening scene is of an ascetic couple worshipping the lingas. 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 matha or perhaps this ascetic may be the nathadhisha i.e. the ascetic in charge of the Matha, who had won followers or attendants to do his behests. The bare bodied female hints at the existence of the Kaula Kāpālika sect in this region also.

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 Chandīgarh.

**Linga and its various forms**

Lingas are mainly of two varieties - Linga and Mukhalinga.

The plain Linga is a simple representation of the god but the Sahasra Lingas represents the all pervading power of Lord Siva by showing thousands of smaller linga on the big main linga. Most of the sanctum lingas are plain and simple. But some Sahasralinga were found lying scattered in the temple areas.

The Mukhalinga can be one, three, four or five faced called respectively - Ekamukha, Trimukha, Chaturmukha and Panchamukha lingas.

2. Shur Singh Museum, Chandīgarh.
3. Siva Ta of Unj Bhutesvara T Kadwa. In Ekalinga T Campus four such lingas were found
The Ekasukhi Linga depicts only the face or the complete image of Siva on one side.

The Tirasukhi Linga combines in itself faces of Parvati, Siva and Chamunda. Parvati, whose face and two hands are depicted, is shown writing something with the pencil in her right hand over the scroll of paper held in her left hand. The central image of Siva is shown with abhay pose and kshamalaka in first hand and a phala in the second. The bony and ferocious face of Chamunda with teeth protruding is shown licking blood from the khopara held in her left hand. Another Tiruasukhi Linga with a small figure of Siva in centre combines in itself - Brahma, Vishnu and Mahesa, the three gods of the Triad. The three faced Brahma on the right is shown with phata, surya, karna and mustak in his four hands, while Vishnu on the left is shown touching the Linga with lower right hand, holding gada, chakra and sarika in the remaining three. A female garland bearer stands behind both Brahma and Vishnu.

A peculiar Chaturasukhi Linga shows Chamä the three-faced god having varada, angra, mustak and plava in six hands, another three faced god next to him has naphal, gada and sakha, the third hand of the image is broken. This might have been the image of Vaikunthanath - 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 karna, chhatvanga, gada and sarika. This can be the image of Harinara according to the

1. Sanatam Janaidnesaara T Chittor
2. St outside Vishnu T Kiradu
ayudhas in its hands. Thus we see that Linga was also at times used to preach
Catholicity in Hindu religion.

The Pañchamukhī Linga has been depicted in two ways. The simpler style of
depiction is showing four round balls of stone on an Arghapatta\(^1\) with a human fac
on top of the four balls. Such a one has been found in the Vidisha Museum.

The Pañchamukhī Linga represents the five aspects of Śiva.

1. The Isāna aspect of Śiva is shown on the top spreading up to the East.
2. The Vāma-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, Vāmadeva faces north.
3. Aghora Śiva in his fierce form with teeth protruding and a fierce face
like that of Bhairava is facing South.
4. Sadyojāta - Śiva as the Supreme Creator with the calm and beneficent
face of his consort Parvati facing West, and
5. Śiva as Tatpurusha which is not visible to human eye faces East.

Intersect Relations

God alone is the Creator, Preserver and the Destroyer of this earth. But
gradually Brahmanism tended towards Dualism or Dvaitavāda leading to the concep-
tion of the Supreme Purusha and Prakriti as the Creators of this Universe.

Purusha was Śiva and Prakriti was Śakti who were both the Creators and
Destroyers of the earth. Then the three aspects of God were separated and assign-
to three different gods Brahmā, Vishnu and Maheśa, 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 sages and the Rābus could
still find their path to samas 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 emphasising 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
Vishnu or Śiva temples reflects this very spirit of oneness that was pervading
the atmosphere and which blossomed forth in the form of composite images.

\(^1\) Vidisha Museum.
Composite images can be broadly divided into two categories — firstly images which combine two or more of the five major deities or the Panchdevas, 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.

(1.)

To the first category belong images of Luttatrêyâ, combining Brahma, Vishnu and Mahâsa; Karnâra, combining Vishnu and Siva; Ardhanârîśvara, combining Siva and Sakti; Sûryanârâyana combining Sûrya and Vishnu; Sûrya Siva, combining Sûrya and Siva and Harihara-pită-brahma, combining Sûrya, Siva, Vishnu and Brahma in one.

Luttatrêyâ

Images of Luttatrêyâ represent in sculpture Brahma, Vishnu and Siva standing side by side holding their respective Ayudhâs.¹

The three gods depicted in a single panel must be a representation of Luttatrêyâ.² Here bearded and pot bellied Brahma image (Fig. 35) has Sûrya and Pustaka in upper two hands; Siva seated next holds trisâla and sanã while Vishnu has gâda and chakrâ in his upper two hands. Their lower hands are not clear enough to show the Ayudhâs held in them. Some of the images

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2. Patna Museum
3. Lucknow Museum; Vishnu T Kiradu.
depict the gods with their Vāhanas—swan, bull and garuda.

Image of Dattātreya in the Jhalmewad Museum is three
gaced having varada, abhaya, with akeśamala, kēral and dhata
in its four hands.

Harīhara

Harīhara is half Śiva and half Viṣṇu combining in
headgear the Jata of Śiva and the Śikha of Viṣṇu; the snake
necklace of the former with the gold one of the latter; the
Sarpa Kūṭālas (Snake earing) and the Saṃvarā Kūṭāla (gold earing)
and also the bracelet of snake with the one in gold. Preaching
emity between the Saivas and the Vaishnavas and equality of the
two gods, two handed image of Harīhara is shown with bull Vēdana
holding trisula, with sarpa entwined over it and chakra in its
two hands. Four handed images are shown with the bull and
varada. Vēdanas facing each other (sometimes only one of the
Vēdanas and often no Vēhana is shown), having varada or varada with
akeśamala, trisula, chakra and cauha; abhaya, trisula, chakra
and cauha (Fig. 36) svana padra, trisula, chakra and cauha
purusha; varada with akeśamala, trisula, gods and chakras;
phala, trisula, padra, and cauha while a worshipper is shown
sitting with hands in anjali pose. Varada with akeśamala.
Simar, sada and shakra; sada, abhaya with akshamala, damaru and shakra; varada; sada, sarpa and chata; kamal; khatvanga, sada and samika and trisula; sarpa, chakra having the fourth hand broken. One Haribara image shows Parvati the consort of Shiva standing on the right while Lakshmi, consort of Vishnu stands on the left of the god. The god holds trisula, damaru, sada and shakra in his four hands.

Two eight handed images of Haribara were also found holding - varada, sada, sarpa, chata, abhaya, chakra, samika and kamal. The other having - varada, sarpa, trisula, chata, varada, samika, sada and chakra.

Arddhanarishvara

Seeking to combine Shiva and Sakti to preach unity between the Saivas and the Saketas Arddhanarishvara images are half male and half female with Shiva's Jata on the right and with the beautiful chignon of Parvati (his consort) on the left. The Sajja Kudala, the Shajanga hair and Shajangavalya on the right half corresponding to the Karpaphula, necklace and Kangana with many bangles of Parvati on the left half of the image. The right foot wears Karu (or gentle jewellery) and left foot has Payala (Lady's trinkets). The prominent left breast signifies the half male and half female aspect of the god. Arddhanarishvara is shown with the bull of Shiva standing by holding trisula and darpata in two hands.

1. Balingaji 2. Room 1 Kota Museum
2. Sa T on the rt Chandrabhaga Patan
4. Gwalior 2 Kota Museum 5. Gauhati Museum
5&7 Room 2 Kota Museum
8. Sarnath Museum; Indore Museum; Gwalior Museum; Pillar base pavilion facing sa T modhara
9. 14. cut, Devi T Osian
In the four handed images the first is placed on kāti, upper two have akshamala and dārpana and the fourth holds dupatta.

In one of the images, bull and lion both vāhanas of Śiva and Pārvatī are depicted (Fig. 37).

The other images have -
varāda or varāda with akshamala, trisula, dārpana and ghata;
phala, trisula, dārpana and kāmal; kāmal trisula, dārpana and kāti.

The first hand is placed on the bull faced yaksha of Śiva, second holds trīśalā, third is broken and fourth is placed on the head of Śāndar (son of Pārvatī) who stands by with his vāhana peacock.

Sūryanārayana

Preaching unity between the Sauras and Vaiṣṇavas the Sūryanārayana image combined the characteristic āyudhas of Śūrya with those of Viṣṇu.

The god wears boots and holds gada and chakra in upper two hands, lower two being broken. The attendant stand on the right and left of the god. Another six image has kāmal, gada, āmūka and kāmal (Fig. 38).

God, seated in Pādāsana, has lower two hands folded on feet while the upper two hold kāmal. The incarnations of Viṣṇu are depicted in the Prabhavāli.

Six handed image has varāda, gada, kāmal, kāmal, chakra and āmūka (Fig. 39).

Eight handed image of Sūryanārayana has two hands broken having

shada, banā, kāmel, dhanuṣa and chakra in the rest.

1. Bhuvanesvara Museum (2) Allahabad Museum (all hands broken).
2. Lt. out Rajavirat T Sohagpur, 7th pillar Mandap Vishnu T Kiradu
   Birla Museum, Bhopal 3rd hand not clear.
4. Torana Kumbha T Chittav 7. Jhalaod Museum M
5. Dar Museum; (hands not clear) - Back out Padmanabha T Chandrabhaga Patan.
7. 10. Rajkot Museum
9. 12. Vishnu T Kiradu
Six handed Sūrya combined with Siva is shown wearing boots, having vārada. 1
Kāma, Tīkhi, Sārmaṇa, Kannā and Kōkō, kāma or kūkō, kāma, trisula, sarpa and
kāma, the last hand of the image being broken. In another image the god is
wearing boots and holding sarpa 2 in one hand, all others are broken.

Vishnu Sūrya Śiva

Harihara 3 is shown with Buddha and Sūrya standing on either side of him.
This image unites primarily Vishnu Siva and Sūrya on the one hand whereas on the
other it shows synthesis between Hindu and Baudhāya religions.

Harihara Pitāmaha

Combining in itself the gods Sūrya, Vishnu, Śiva and Brahma 4 is the image
of Harihara Pitāmaha. 5 Only two of such valuable images have been found though
they are much mutilated.

(11) Vishnu Purpāvatāra

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 Purpāvatāra image found
at Khajuraho. This is an eleven headed 5 image of Vishnu combining all the ten
incarnations of the god.

Vaikunthanātha

As Vaikunthanātha — the Vishnu image combines in one his Nrisītha and
Varāha faces along with the god's face in centre,

An image of this god 6 has been found in the Gwalior Museum.

Vaikunthanātha is shown seated on garuda with his lower two hands on
his Āyudha pūrṇa. The god holds chakra 7 (which is peculiar in shape and has
a handle) and kāma (in a bud form) in his upper two hands.

Another four handed and three faceted image of this god carries — vārada

with akṣhaṇala, chakra, gada and saśkha.

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

5, Rīt out Bharat Chitrāgupta T Khajuraho 6. Room 11 Gwalior Museum
The eight handed Vaikunthanātha (Fig. 40) seated on garuda has bana, gada, khadga, khetaka, samkha and dhanusha in his six hands, lower two being not very clear.

Another eight handed image shows him standing on a Nāgapītha which a couple of Nāga and Nāgi has made by joining their hands together. The god has khadga, tarakasa, chakra, khetak, dhanusha and samkha in six of his hands while two are broken.

The third eight handed image shows - Abhaya, gada, khadga, bana, khetak, chakra, dhanusha and samkha in god’s hands.

The twelve handed image has all its hands broken.

Fourteen handed image has varada with akshamala, gada, chakra, khetak, the first and last hands in yoga mudra and the remaining eight hands of this image are broken.

Or gyan mudra, varada with akshamala, chakra, pasa, khetaka, gada, amkusa, samkha, sringa and ghata with four of its hands broken.

Sixteen handed Vaikunthanātha carries varada, dharma chakra mudra (two hands), padma, vajra, khadga, pustak, gada, chakra, padma, gada, samkha, khadga, bird, sitting on one hand while remaining two are in gyan mudra and hold a ghata.

1. Sm T Ekalingaji
2. Lucknow Museum
3. Jhalawad Museum
4. Room 1 Kots Museum
5. Ajmer Museum
6. Baroda Museum
7. Third outside niche Meera T. Ekalingaji.
Vishnu Visvarupa

A very rare eight handed image of Vishnu Visvarupa shows the god standing on a lotus with Fish, Tortoise, Bear and Lion faces depicted around him. Four hands of the image are broken and others in tact hold chakra, canda, pedesa and bada with a staff like thing both held together in one hand.

Religious Toleration

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 sculptors are like the supreme builder of the universe impartially carving the gods of all different sects with the same dexterity and skill as the Supreme creates 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 religions 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

1. Room 21 Gwalior Museum Fort.
after weathering sun and rain for so many centuries, they do not fail to win the hearts of the onlookers with their captivating style 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.

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