

SHATRUNJAY

a pilgrimage



By **Manu Doshi**

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**Dedicated
to
every pilgrim of Shatrunjay**

Preface

Pilgrimage plays an important role in the life of devotees. When one goes to a place of pilgrimage, he experiences the opening of the heart as well as the brain. Not only does it give him an opportunity to show his sense of dedication, but it also provides him the scope for learning about different people, places and environments. Such places have been visited by countless number of devotees and other pious people, who have left their wholesome vibrations behind. Those places therefore continue to resound with such vibrations.

Conception, birth, renunciation, enlightenment and liberation of Tirthankars are wholesome. The places, where such events took place, are considered holy. Considerable significance is therefore attached in Jain tradition to undertaking pilgrimages to such places. Shatrunjay, however, stands unique in this respect. None of the wholesome events of Tirthankars has occurred there. It is still considered very holy and it is believed that the benefits arising from its pilgrimage are incomparable to those accruing from those to other places. Thousands of people therefore go there every year from all over India as well as from other countries.

But the people going to that pilgrimage do not have correct notions about different places there. Writing about the pilgrimage to Shatrunjay was therefore engaging my mind. A couple of years back I decided to write about it and completed the write up. It was, however, noticed that the publication of the book would not serve much purpose in absence of pictures that can give the visual idea of the places there. Fortunately, the firm of Anandjee Kalyanjee had some pictures and they were kind enough to give permission to include the same in this book.

But the printing of the book was held up on account of some technical aspects. I am thankful to my nephew in law Gaurang Shah and my colleague Dilip Shah for their help in eventually bringing out the printable copy. Though the publication is delayed, it is a happy coincidence that the book sees the light of the day on the 15th anniversary of Indira M. Doshi Memorial Trust, which undertakes the publication of my works.

July 16 2002

Manu Doshi

INDEX

	Page
Location	1
Ascent	4
Main complex	9
Bhulavani	11
Main temple	18
New Adinath Temple	23
Nav Tuk	29
Nandishwardweep	33
Motisha Tuk	37
Chha Gäuni Yäträ	40
99 Pilgrimmages	42

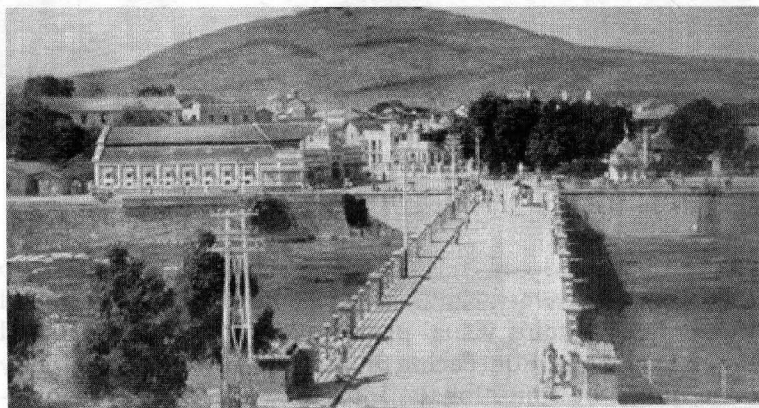
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PILGRIMAGE TO SHATRUNJAY

While visiting India, many of us go for pilgrimage. For Shwetāmbar Murtipujak Jains, Shatrunjay hill is considered the most important place for pilgrimage. The word Shatrunjay is made of Shatru meaning enemy and Jay meaning victory. So the term Shatrunjay means victor of the inner enemies like anger, arrogance etc. In view of the importance of that pilgrimage, it is considered worthwhile to give here some information pertaining to it.

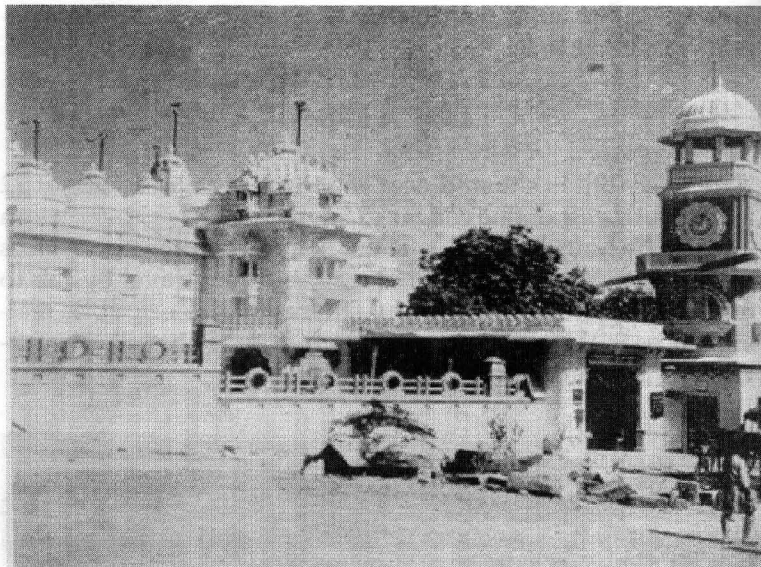
LOCATION

Shatrunjay hill is situated near the town of Pālitānā about 22 miles southwest of Bhāvnagar in Saurāshtra. Local people can go there by train, bus or car. Those coming from distant places can fly from Bombay to Bhāvnagar and then travel by cab to reach Pālitānā. There are many Dharmashālās or public resting places in the town, some of them close to the hill. The pilgrims can comfortably stay in one of them.



Shatrunjay from Pālitānā town

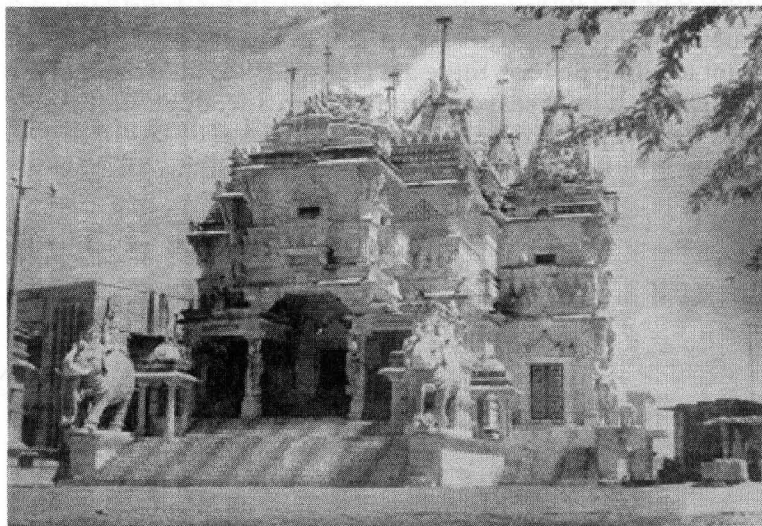
At the foot of the hill, there are a few remarkable temples that have been more or less recently constructed. Close to the hill is Ägam Mandir which was constructed about 60 years ago under the inspiration of Sägaränandsuri. The term Ägam denotes the scriptures that were composed on the basis of Lord Mahävir's teachings. This temple displays all the 45 Ägams that are available at present and some other sacred compositions. They have been inscribed on 360 marble plates.



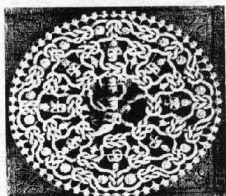
Ägam Mandir

On the back side of Ägam Mandir, there is Jambudweep temple. Jambudweep is the scriptural term for the world and the temple contains visual presentation of the world as laid down in Jain tradition. Facing the Ägam Mandir, is the recently constructed building for the museum, which contains valuable information about Jain art. A little away towards the north,

is Kesariyāji temple that was constructed in 1970 under the inspiration of Amritsuri. In addition to the idols of Lord Tirthankars, it has the idols of Ganadhars too.

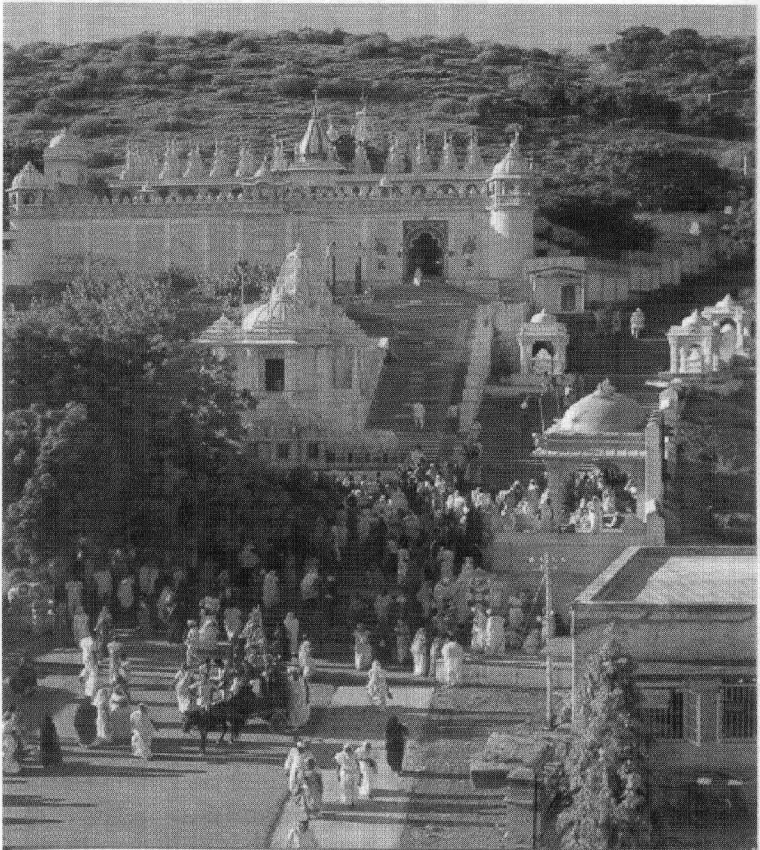


Kesariyāji temple



ASCENT

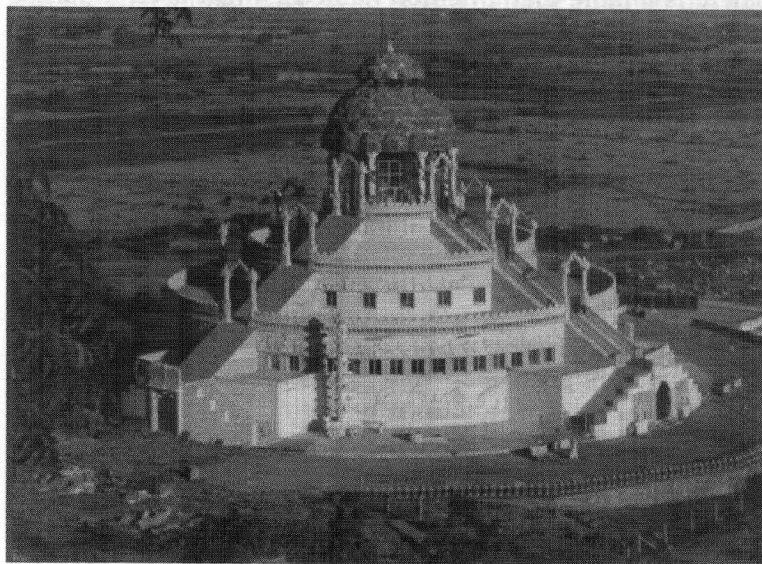
The hill is about 1800 ft. high. On the top of it, there is a galaxy of beautiful temples. From the foot to the top there are 3745 steps and the pilgrims have to traverse a total distance of 2 miles and 2 furlongs to reach the top. For those, who do not want to climb on foot, there are Doliwälläs to take them to the top. Doli is a light seat suspended from a wooden staff that is held by two persons on their shoulders.



Jai Taleti and Babu Temples

Steps for going up start from Ägam Mandir. While beginning to climb, the pilgrims bow to the hill at Jai Taleti, which has been reconstructed in 1970. Taleti means the foot of a hill. For the conventional pilgrimage, it is necessary that the pilgrim should formally pray by reciting Stavans or devotional songs at least at five places. The first such Stavan is usually recited at this Jai Taleti.

Going a little ahead, pilgrims come across, on their left, a complex of temples constructed by Babu Dhanpatsinghji of Calcutta about hundred years before. They are therefore known as Babu temples. The main temple has been dedicated to Lord Rushabhdev and there are templets (This term is used in the sense of mini-temples) on its entire periphery. The complex has also a model of Pävåpuri, the place of Lord Mahåvir's Nirvån. Facing the complex on the right, there is recently constructed Samavasaran temple that shows replicas of most of the important Tirthas meaning the places of pilgrimage.



Samavasaran Temple

The real ascent starts from here. Pilgrims who have hired Doliwälläs occupy the Dollies from this place. The entire ascent consists of various hills rising one over another. The top of such a hill is known as Hadä. Hadäs are also the resting points for pilgrims. Drinking water is usually available at such places. At some places, there are rain water reservoirs known as Kunds. The water stored in such Kunds is available for pilgrims. Additional water is brought from the foot as and when needed.

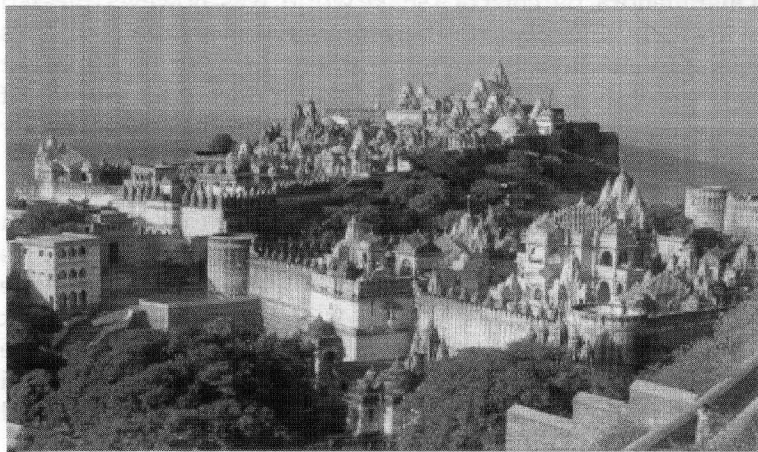
At the second resting point, there are the footsteps of king Bharat, who was the eldest son of Lord Rushabhdev and also was the first Chakravarti of the present time cycle. Chakravarti means a sovereign emperor. The footsteps seem to date back from 1685. A little ahead, is the next resting point near Ichchhäkünd that was constructed in 1681. A little further, there are footsteps of Lord Rushabhdev. While climbing a somewhat steep ascent thereafter, Pilgrims come to the Hingläj Hadä. There is a fable that a demon named Hingal used to harass pilgrims passing through that point. He was therefore overcome and killed by the goddess Ambicä. While dying, the demon prayed the goddess to occupy that place and be known by his name. The goddess granted that prayer and since then she is believed to be occupying the place in the name of Hingläj.

After completing the steep ascent, the pilgrims come to the footsteps of Kalikund Pärshwanäth set up in 1779. After that there is the resting place at Chhäläkünd constructed in 1814. Since there is tree shade, most of the climbers and Doliwälläs take rest here. There are footsteps of Rushabh. Chandränan, Värishen and Vardhamän at this place. Those four are considered the eternal omniscients. Their names occur in the Sakaltirth Sutra that is recited during the morning Pratikraman.

Thereafter comes an old complex called Shripuj Tuk. The word 'Tuk' is derived from Kut meaning summit. In course of time the consonants have been reversed and Kut has been changed

to Tuk. Prior to construction of the present route, this complex was away from the old route and very few people even looked at it. This Tuk was constructed under the inspiration of Devendrasuri. There are more footprints than idols here. In the central temple there is the image of Padmāvati along with the idol of Lord Pārshwanāth with five fangs of snake.

A little ahead, there is a small templet with statues of Drāvid, Vārikkhillā, Atimukta and Nārad. The first two were grandsons of Lord Rushabhdev and are said to have gained the liberation here on the 15th day of the month of Kārtik together with many monks. The number usually mentioned is 10 Koti. People interpret Koti as equal to 10 millions. But Koti also means 20. If we adopt that standard, the figure would work out to 200, which seems more reasonable. In token of that event, there is a special significance of the pilgrimage on that day. Atimukta was a prince, who had renounced at the age of 8 and attained omniscience under the aegis of Lord Mahāvīr. Nārad was the well known sage, who is said to have attained the liberation here. The galaxy of the temples at the top becomes visible from this place.



A View of Temples at the Top

Immediately after that place, pilgrims come across five statues. People call them five Pāndavas. But really, they are the statues of Ram, Bharat, Thāvachchāputra, his pupil Shukparivrājak and his pupil Shailakāchārya. Ram and Bharat are the well known characters of Rāmāyan. Thāvachchāputra, as the name indicates, was the son of Thāvachchā. Renouncing at the prime age, he had become the pupil of Lord Nemināth and is said to have attained the liberation here. His pupil Shukparivrājak and the latter's pupil Shailakāchārya also seem to have gained it here.

A little ahead, are the footsteps of Nami and Vinami, who were also the grandsons of Lord Rushabhdev. They were the sons of Kachchha and Mahākachchha, who had renounced along with the Lord. Nami and Vinami were thus entitled to the shares from the Lord's vast dominion. They had, however, been out at the time of distribution of the estate. The Lord had therefore entrusted their shares to Bharat. Instead of asking for the same from Bharat, Nami and Vinami came to the Lord and began to serve him with the expectation of getting their shares. The Lord, of course, remained unaffected thereby. Dharanendra, the chief of a snake world, was, however, pleased with their sincerity. He therefore gave them the territories around Vaitādhyā, the mythical mountain of Jain tradition. But later on, they were subdued by Bharat during his journey of conquest. Thereupon Nami and Vinami renounced the worldly life and attained liberation here.

Thereafter, Pilgrims come to the last Hadā called Hanumān Hadā. Here is the bifurcation of the route. The right side goes towards Navtuk and the left one towards the main Tuk. The left side does not have much ascent. It is a slowly rising walk with a few intermittent steps that lead to the main Tuk. On the way a little up in the rock, there are the statues of Jāli, Mayāli and Uvayāli. They had renounced at the instance of Lord Nemināth and had attained omniscience.

MAIN COMPLEX

The pilgrims have to pass through several gates for reaching the main complex. The first one is known as Rāmpol. As one enters the gate, he can see a unique temple on the right side. Unlike other temples, this temple has five steeples and is therefore known as Panch Shikhari temple. There is an open ground in front of it, which is mostly used as a camping ground by Doliwälläs.

As one passes through that ground, he can see on his right side, the temple complex of Motishā Tuk. But most of the pilgrims proceed towards the main Tuk and enter the gate known as Sagālpol. On the left of the gate, there is the guest house, while on the right is the administrative office of Anandjee Kalyanjee that manages most of the Jain temples. Facing the gate, there is a well laid Kund, which is known as Nānghankund. Beyond that, there is a walkway leading to another gate known as Vāghanpol.



The walkway inside Vaghanpol

The temple complex starts from this Vāghanpol. There is a long line of temples on either side of the walkway. Most of the pilgrims remain concerned with the temples on the left side only. But on the right side also, there are several temples of which two are noteworthy. One is the temple of Lord Pārshwanāth facing the Bhulavani complex. Apparently, that looks like an ordinary house. Inside, however, there is a marble canopy in which there is the idol of Lord Pārshwanāth. On one side of the gate, there is the presentation of Nandishwardweep. Therein is an idol of the Lord in the garb of a monk. On the other side of the gate, there is Ashtāpad, the mythical mountain, on which are displayed Rāvan, his queen Mandodari and Gautamswāmi together with his new pupils.

The other one is the Chaturmukh temple constructed in 1630. It has Mandaps on all its four sides and there are 100 pillars in all. It is therefore called Shatthambhi temple. This is the tallest structure in Vāghanpol.

The first temple, to the left of the walkway, is of Lord Shāntināth. The pilgrims usually recite second Stavan here. Just after that, is the temple of Chakreshwari, the goddess in charge of Lord Rushabhdev's order and who is also considered the goddess in charge of the hill. Most of the pilgrims are particular to pray to the goddess. Her idol was installed in 1531 by Karmāshā simultaneously with the installation in the main temple. By its side, are the idols of Padmāvati, Nirvāni, Saraswati and Laxmi.

BHULAVANI

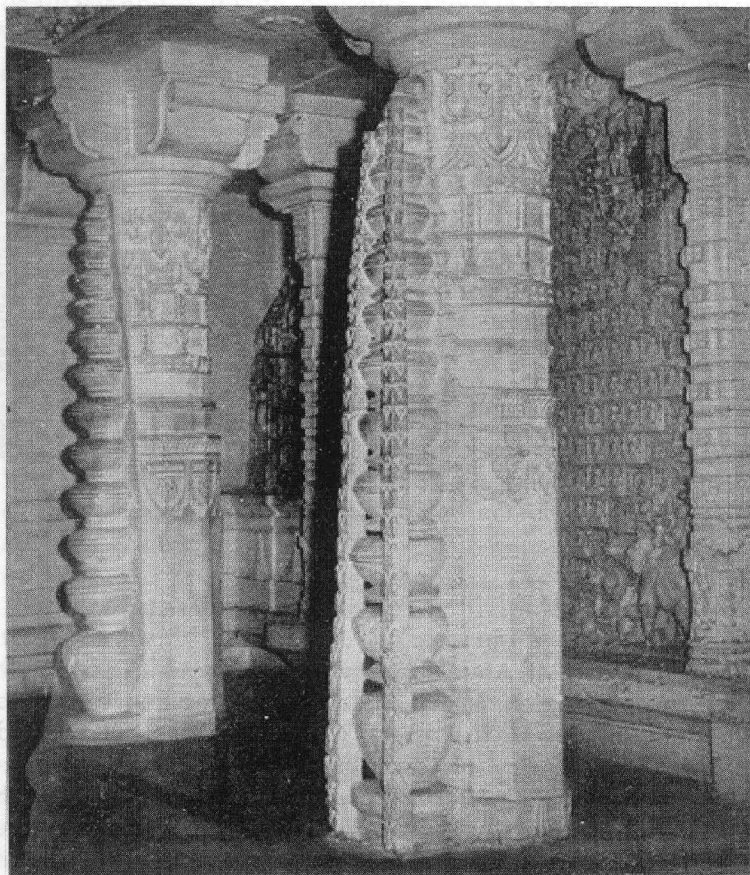
Adjacent to the temple of Chakreshwari, there is the complex known as Bhulavani. It is also called Vimalvasahi, because the complex displays highly exquisite art comparable to



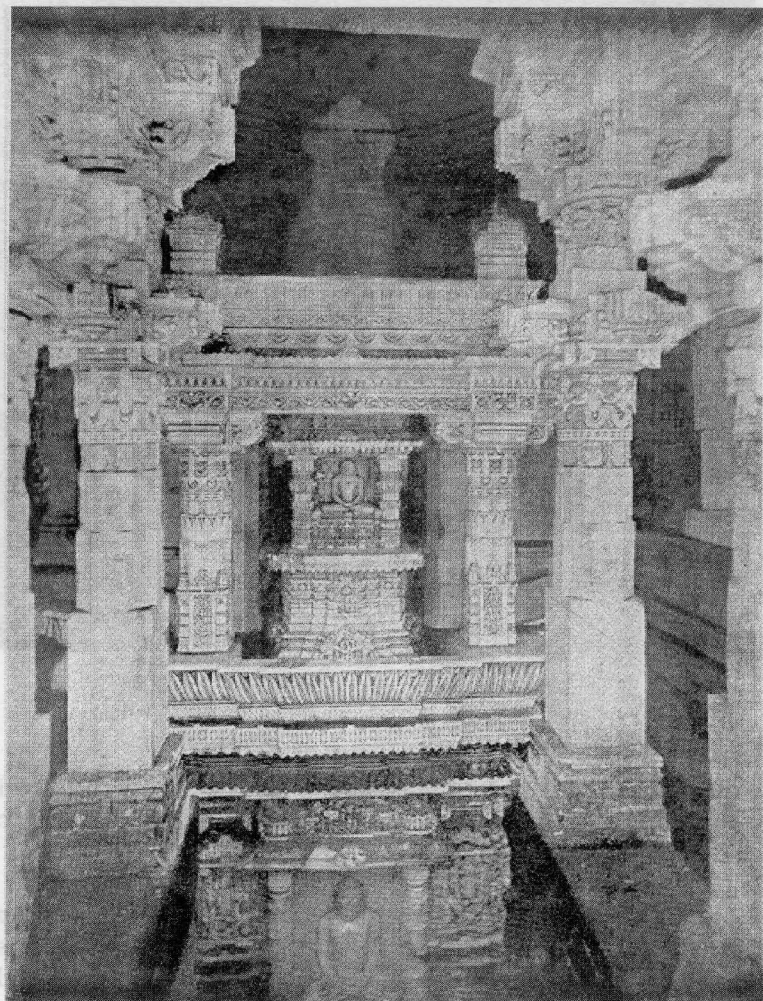
Exterior view of Bhulavani

Vimalvasahi on Mt. Abu. The term Vasahi denotes a Jain temple or a temple complex. While entering the complex we come to the Rangmandap or the prayer hall. It has nicely decorated pillars and minutely carved ceilings under the domes. Thereafter comes the inner temple known as Gudhamandap, which has the network of beautifully carved niches. Beyond that, there is the three stage replica of Meru, the mythical mountain on which the heavenly beings are supposed to perform the bathing ceremony of Tirthankars soon after their birth.

As we come down, we come across, on our right, Nemināth Chouri presenting the preparation of Lord's wedding. The ceremony was, of course, given up on account of the Lord's decision to renounce the worldly life.

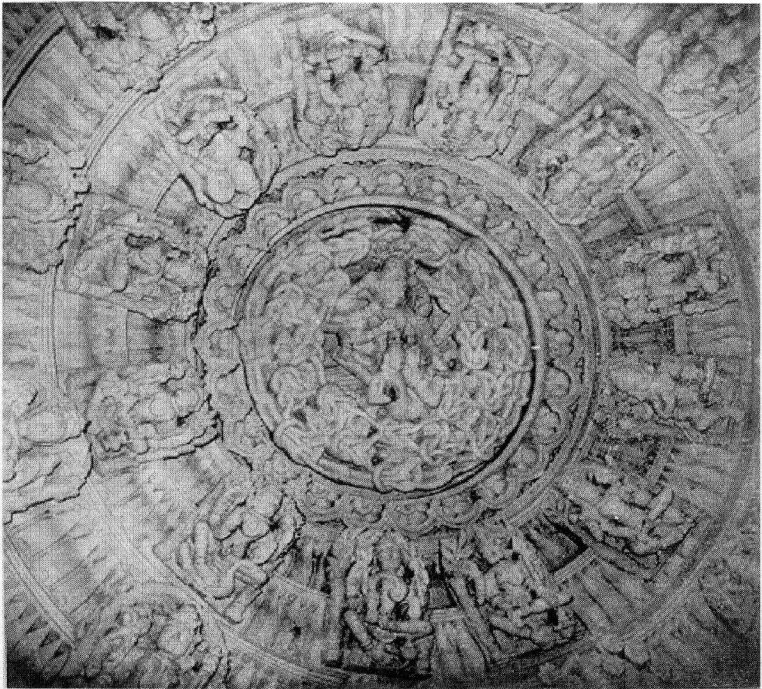


Lord Nemināth's Chouri



A View of Bhulavani

Udayanantri's Pilgrimage to Shatrunjay



Exquisite carving in a dome of Bhulavani

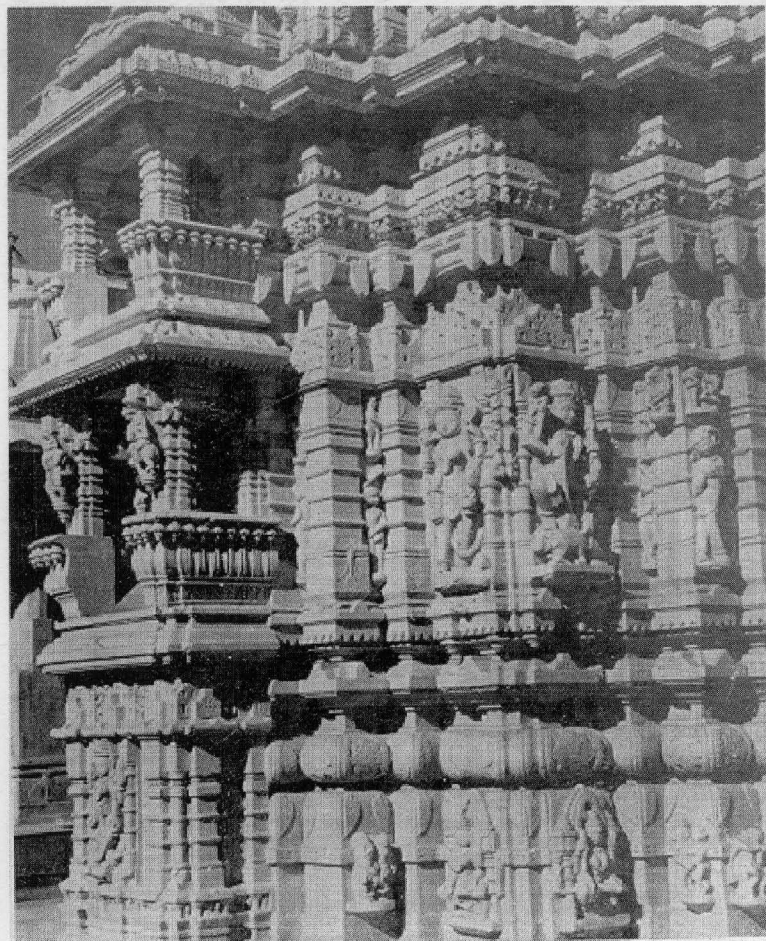
All these presentations must have been made by an expert sculptor. If one looks for art, there is nothing comparable to this anywhere else on the hill.

Further ahead, the pilgrims look at what is known as Pāp Punyani Bāri. The term is, however, a misnomer. Actually It is the statue of Udayan Mantri of king Kumārpāl riding a camel on his pilgrimage to Shatrunjay.



Udayanmantri's Pilgrimage to Shatrunjay

A little ahead, is a temple which was probably constructed in 1321 and is known as Kumārpāl's temple. This too is a specimen of good art and provides an artistic front, ceiling and steeple.



A view of Kumārpāl's temple

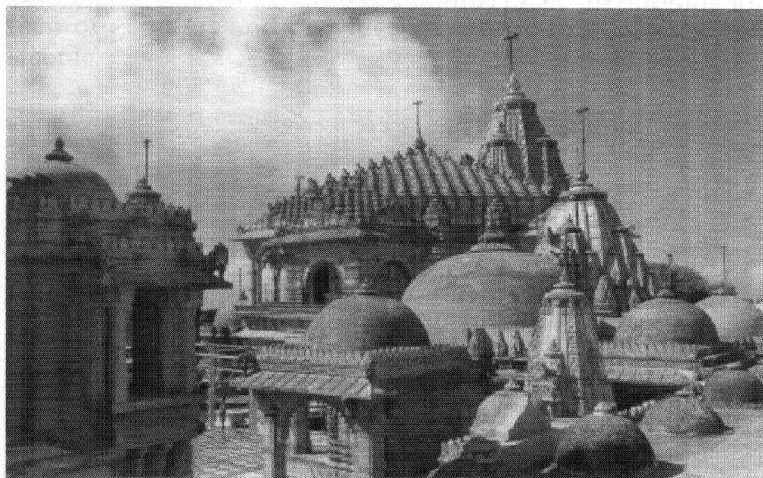
Almost adjacent to that temple is the gate known as Hāthipol for entering the main complex.



Hathi Pol

Between Kumārpāl's temple and Hāthipol, there is a lane to the left leading to Surajkund having a mythological significance. There is one more gate known as Ratanpol for entering the crux of the complex, which itself is a vast conglomerate of temples.

MAIN TEMPLE



A View of the Main Temple

As we climb the stairs, we are face to face with the main temple of Lord Rushabhdev. Being the first Tirthankar, he is also called Ādināth. Ādi means the beginning.

It is well known that Lord Rushabhdev attained liberation on mount Kailās in Himalayas. According to the popular belief, however, he came to this place countless number of times and gained salvation here. His temple is therefore believed to be existing since the time immemorial and to have undergone many renovations even in the prehistoric times. Historically, the present temple was constructed in the 12th century during the reign of Kumārpāl, the Solanki king of Gujarāt. There is an interesting background associated with that construction.

The earlier mentioned Udayan Mantri, who was Kumārpāl's chief minister, was once entrusted with the task of conquering Saurāshtra. On his way to Junāgad, he came to this place for

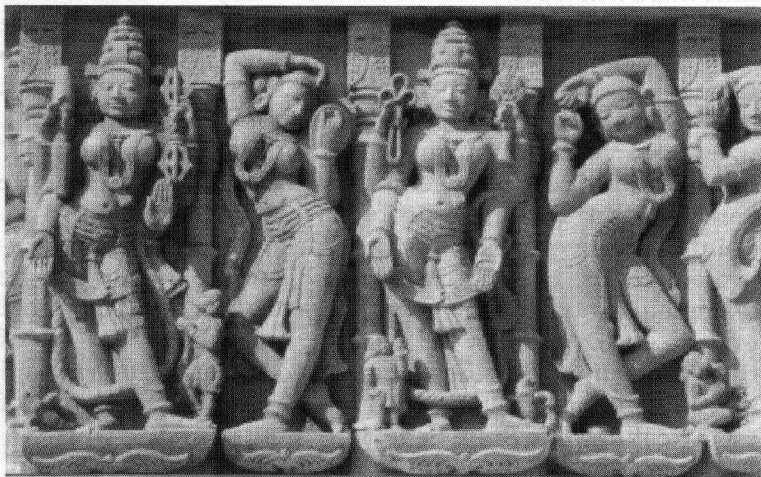
the sake of pilgrimage. At that time, it was a wooden temple. While praying, he noticed that a mouse carried away the lighted wick from the lamp. The Mantri of course brought it back. He could, however, realize that the wooden temple could be set ablaze by such movements of the mouse. He therefore took a vow to reconstruct the temple. But he was fatally wounded in the war that ensued. While on his death bed, he could not leave his mortal body for a long time. His sons therefore wanted to know what was in his mind. Thereupon he said that it was hard for him to leave, because his vow had remained unfulfilled. His son Bāhad then promised that he would fulfill that vow. The Mantri was satisfied by that promise and he breathed his last.

Bāhad thereafter undertook the construction of a new temple. Many people were desirous of contributing to the project. A list of donors was therefore drawn for that purpose. At that time there was a petty vendor named Bhim, who used to earn his livelihood by vending Ghee from place to place. He came to the place, where the list was being drawn. He too wanted to contribute; but he had only one coin that he had earned that day. How could he speak about donating the trifling amount, where people were contributing in thousands and millions? But Bāhad noticed his eagerness. He called Bhim by his side and gently asked him to contribute whatever he wanted to do. Bhim was, however, hesitating to speak. But when Bāhad repeatedly asked him to give vent to his mind, he said that he wanted to contribute one coin that he had earned. Bāhad not only accepted the offer, but wrote Bhim's name at the top of the donors' list. When he was asked to explain it, Bāhad said that other donors, including himself, had contributed a part of their wealth, while Bhim had contributed his entire worth.

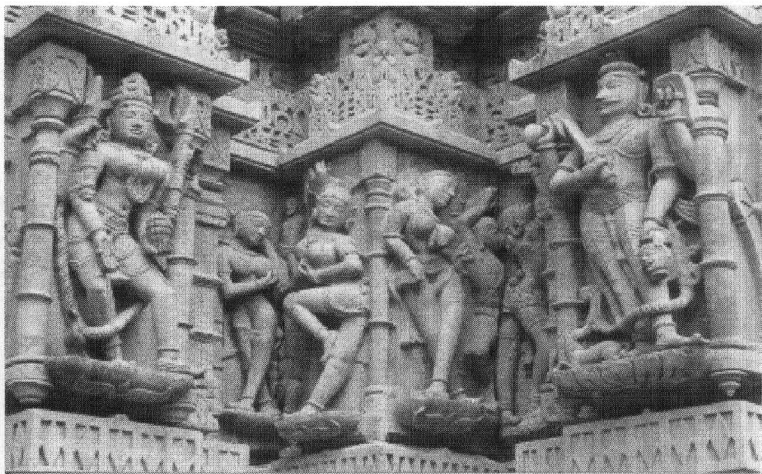
It so happened that after Bhim came home, while he was digging his yard for refixing the cow post, he came across a box lying under the ground. When he took it out, he noticed that it contained gold coins and other valuables. He thought that it

was the consequence of his contribution for the temple. He therefore took the entire wealth to Bāhad as his contribution. The project was completed at a cost of 29.7 millions, which would be worth more than 30 billion dollars at present. The installation ceremony was performed in the presence of Hemchandrāchārya in 1187.

The present temple stands more or less in the form, it was constructed that time. It is a splendid, two storied, imposing structure with highly impressive elevation and artistic balconies on its sides. Awe inspiring idol of Lord Ādināth occupies the inner sanctum. The size of the temple can be judged from the fact that it has 1245 Kumbhas and is supported by 72 pillars. On its outer side too, there are the images of gods, goddesses and other artistic presentations.



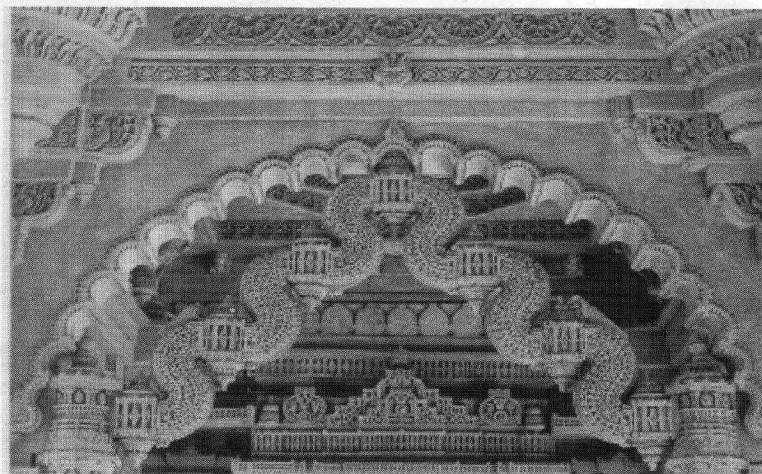
Sideview of the Main Temple



Another Sideview of the Main Temple

When Muslims invaded Gujarāt in 1313, there was a widespread vandalism to the temple by the invaders. Two years after that, the temple was repaired by Samarashā of Pātan. But there had been breakage thereafter too. Two hundred years after that, Karmāshā of Chitodgadh undertook its renovation on a large scale. That was completed in 1531 and the present idol was installed in the presence of Vidyāmandansuri. That time, thousands of people had come to Pālitānā to celebrate the occasion. According to the inscription below the idol, the ceremony took place on Sunday, the 21st day of Vaishakh in Vikram Samvat 1587.

There are two other inscriptions in the temple. One relates to the subsequent renovation by Tejpal Soni and the other to the remission of pilgrim tax by Akbar, the Mughal emperor. Pilgrims recite the third Stavan in this temple. If one intends to perform the worship of the idol by application of sandalwood paste, he has to wait in the line. The waiting period is very long on the days specially earmarked for pilgrimages.

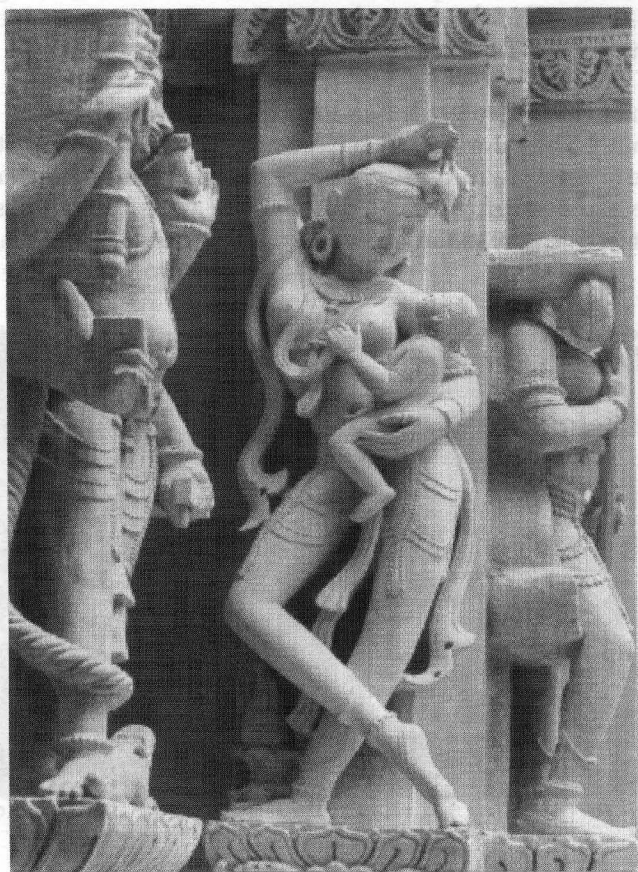


Decorative Arch at the Entrance

Around the main temple there are rows of temples. They can be roughly divided in three routes and accordingly pilgrims take three rounds of the main temple. The last row consists mostly of templets on the periphery of the complex. The temple of Pundarikswāmi, the renowned Ganadhar of Lord Ādināth, is in that row exactly facing the main temple. He is said to have attained the liberation here along with many others on 15th day of the month of Chaitra. In token of that, there is a special significance of the pilgrimage on that day. The inscription there indicates that the installation in that temple took place on the very day, the idol of Lord Ādināth was installed in the main temple. Most of the pilgrims recite the fourth Stavan here.

NEW ÄDINATH TEMPLE

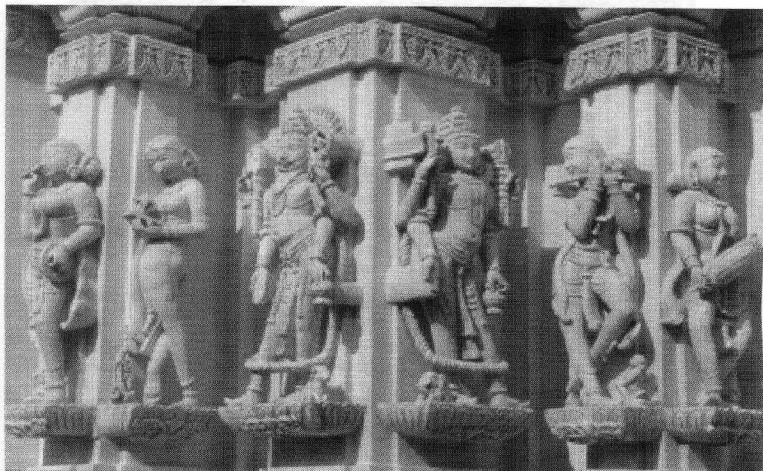
The temple of new Ädinäth, Sahasrakut temple, Mountain Meru, Ashtäpad temple and Lord Ädinäth's footsteps under the Rāyan tree are the major centers of attraction in the middle row.



A Sideview of new Ädinath Temple

New Ādināth temple has a large sized idol of the Lord, which is disproportionate to the size of the temple. It is said that the nose of the idol in the main temple was once damaged. Tārāchand Sanghavi of Surat therefore brought the new idol to replace the same. Somehow, however, the old one could not be replaced. The new idol therefore seems to have been installed in this temple, which must have been existing that time. As such the temple could have been constructed by Vastupāl and Tejpal, as some people think.

Within the temple also there are large footsteps of Lord Ādināth. The pilgrims, who have not recited the fourth Stavan in the temple of Pundarikswāmi, do it here. Around the temple, there are beautifully carved images of gods, goddesses and other artistic presentations.



Another Sideview of new Ādināth Temple

Sahasra means thousand. Accordingly, the Sahasrakut temple has 1024 tiny images as detailed below.

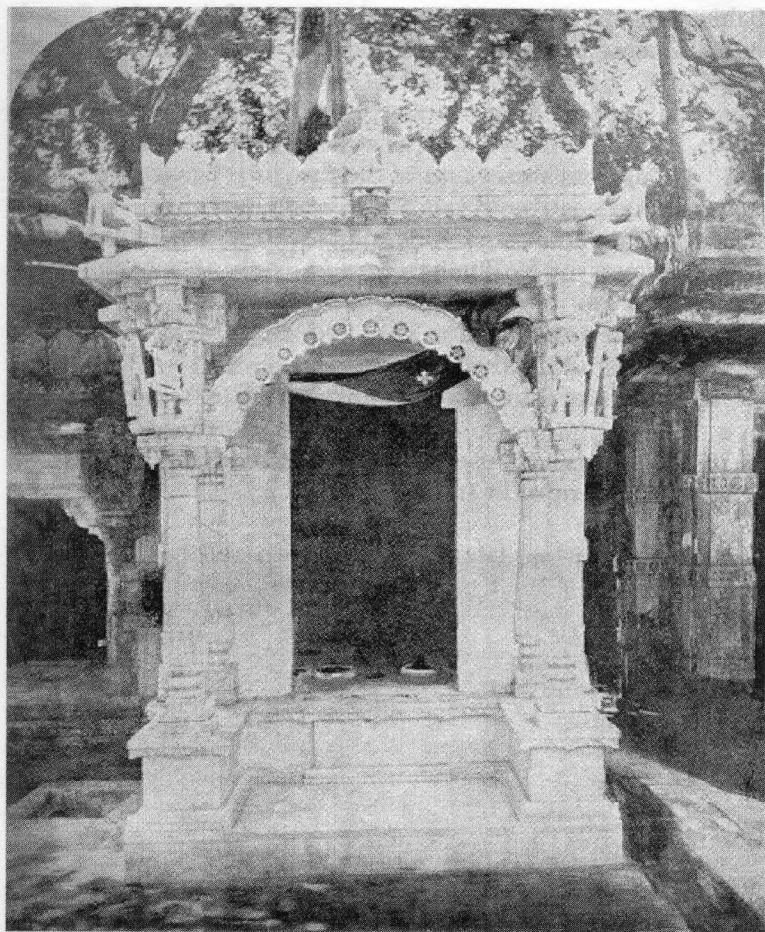
- 240 Images of Tirthankars of the present Avasarpini in each of the 5 Bharat Kshetras and 5 Airvat Kshetras
- 240 Images as above, but of the previous Utsarpini;
- 240 Images as above, but of the next Utsarpini;
- 120 Images showing 5 Kalyānaks each of 24 Tirthankars
- 160 Images of 32 Tirthankars in each of 5 Mahavideh Kshetras
- 20 Images of Tirthankars existing at present in 5 Mahavideh Kshetras
- 4 Images of four eternal omniscients

Its installation is supposed to have been made by Vardhamān Shah of Ugrasenpur in 1662.

The three stage Mountain Meru of white marble has been newly constructed in 1935. It has the images of the Lords on all the four sides. At the top of the third stage, there is the conventional pinnacle called Chulikā, where the bathing ceremony of Tirthankars is supposed to take place.

The temple of Ashtāpad has idols of all the 24 Tirthankars as per tradition. There are two in the front which also shows Ravan playing the guitar in tune with the dancing queen Mandodari and Gautamswāmi rising to the top. On the remaining three sides, there are 4, 8 and 10 idols as per convention.

The Rāyan temple has the huge foot steps of Ādināth. They seem to have been installed simultaneously with the main temple in 1531. Pilgrims usually recite the fifth Stavan here.



Rāyan Temple

Just after that, there is the footstep temple of all 1452 Ganadhars of 24 Tirthankars. Tirthankarwise details thereof are as under.

Tirthankar	Ganadhars	Tirthankar	Ganadhars
Ädinäth	84	Vimalnäth	57
Ajitnäth	95	Anantnäth	50
Sambhavnäth	102	Dharmanäth	43
Abhinandanswämi	116	Shantinäth	36
Sumatinäth	100	Kunthunäth	35
Padmaprabhaswämi	107	Aranäth	33
Supärshwanäth	95	Mallinäth	28
Chandraprabhaswämi	93	Munisuvrat swämi	18
Suvidhinäth	88	Naminäth	11
Shitalnäth	81	Neminäth	17
Shreyäsnäth	76	Pärshwanäth	10
Väsupujyaswämi	66	Mahävirswämi	11

Ahead of that, there is the temple called Simandharswämi temple. That should really be called Ädinäth temple, because the main idol therein is of Lord Ädinäth. It seems to have been installed in 1621.

New complex

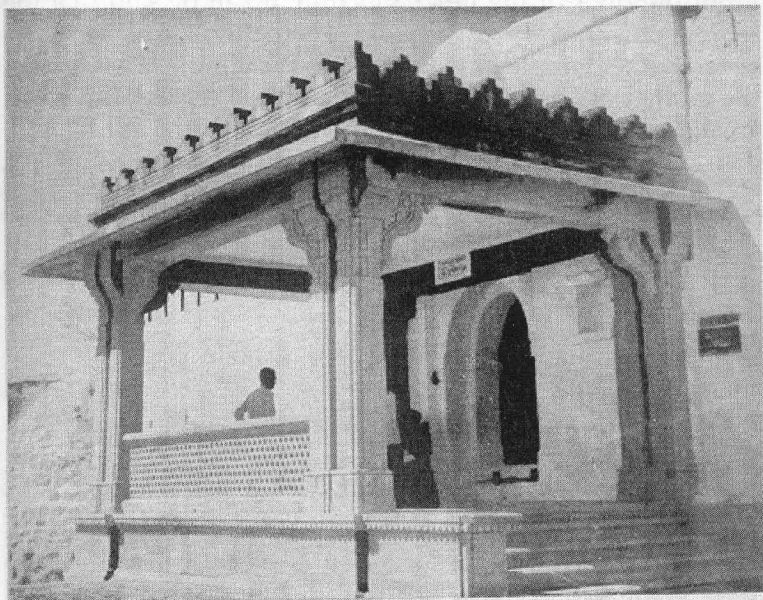
Since many devotees had haphazardly erected several templets in the main complex, that was spoiling the beauty of the complex. Such templets have been recently removed and idols thereof have been installed in the new complex constructed adjacent to the main complex. These two complexes together have more than 4300 marble idols and about 150 metal ones.



Backside of Simandharswami Temple

NAV TUK

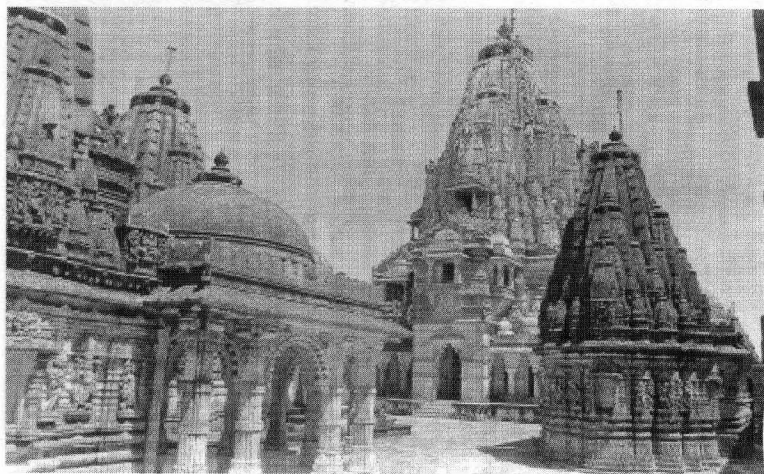
Besides the main Tuk, there are 8 temple complexes on the hill. All of them together are known as Navtuk. These Tuks can be approached from the main Tuk. But they can also be reached by the route bifurcating from Hanumān Hadā mentioned earlier. Let us therefore describe it via that route.



The Gate of Navtuk

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Just across the gate of entry, there is a Kund known as Vallabhkund. As we proceed to the right, we come across different Tuks. The first one is Khartarvasahi. As said earlier, Vasahi stands for a Jain temple or a temple complex. As one enters, there is Narsingh Keshavji Tuk on the right side. It was rather recently constructed in 1865. On the left side, there is the temple of king Samprati, a grandson of the King Ashok. From the door of the inner sanctum, it can be said that the temple must have been very old. Thereafter, we come across several other temples. One of them is the temple of Mārudevi, the mother of Lord Ādināth. The temple shows Mārudevi on an elephant moving towards the assembly of the Lord.



Chaumukhi and other Temples

Thereafter we come to the Tuk of Chaumukhi meaning idols in all the four directions. As we enter the complex, we face the main temple. It has the highest altitude on this hill and its steeple is visible up to a distance of 20 miles. There is the temple of Pundarikswāmi facing the main temple. In all, there are 11 major temples and more than 700 idols in this Tuk. The main temple was constructed by Savchand and Somchand in 1619. This Tuk is therefore known as Savā-Som Tuk. There is an in-

teresting anecdote about that name.

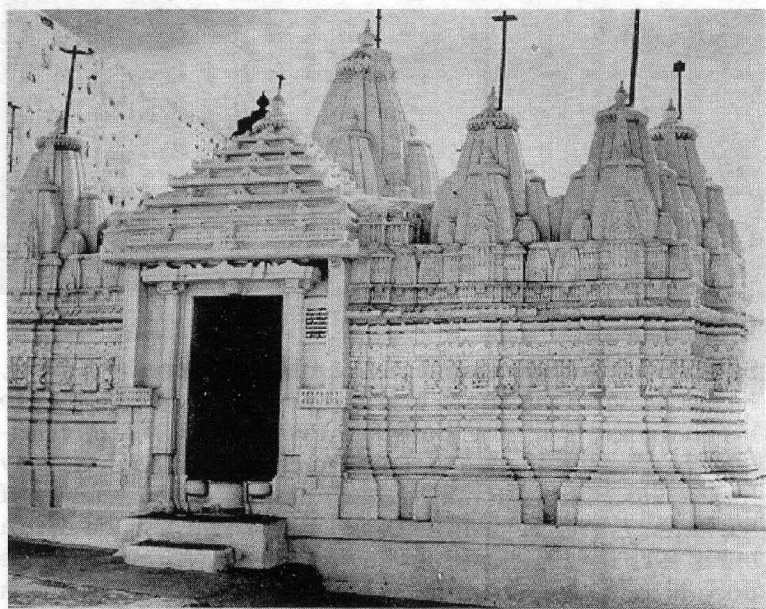


Steeple of Chaumukhji Tuk

Savchand was a businessman of Vanthali in Saurāshtra. Once, he lost heavily in the trade and was not in a position to pay to his creditors. That time, Somchand was known as a well established trader of Ahemdabad. Savchand did not have any trade connection with him, but he knew about the nobility of the latter. Therefore in order to satisfy the creditors, he gave a bill of exchange on Somchand's firm. While writing that fake document, he was so much overcome that tears flowed from his eyes and a few drops fell on the document.

When the bill was presented to Somchand, he could make out from the drops that Savchand must have been in a genuinely embarrassing position. He therefore decided to oblige and honored the bill. Later on, when Savchand could make enough money, he went to Somchand for paying back the amount. But Somchand refused to accept that. There then ensued a sweet dispute between the two about ownership of the amount. Ultimately they were advised by others to use the amount for some noble cause. Both of them agreed and making substantial addition to the said amount, they spent the money for constructing this temple complex.

As one comes out of the Tuk by a small rear gate, he comes across the Pāndav temple having the statues of five Pāndavs, Draupadi and the mother Kunti. This is supposed to have been constructed in 1385 by Pethādshā of Māndavgadh. Behind that



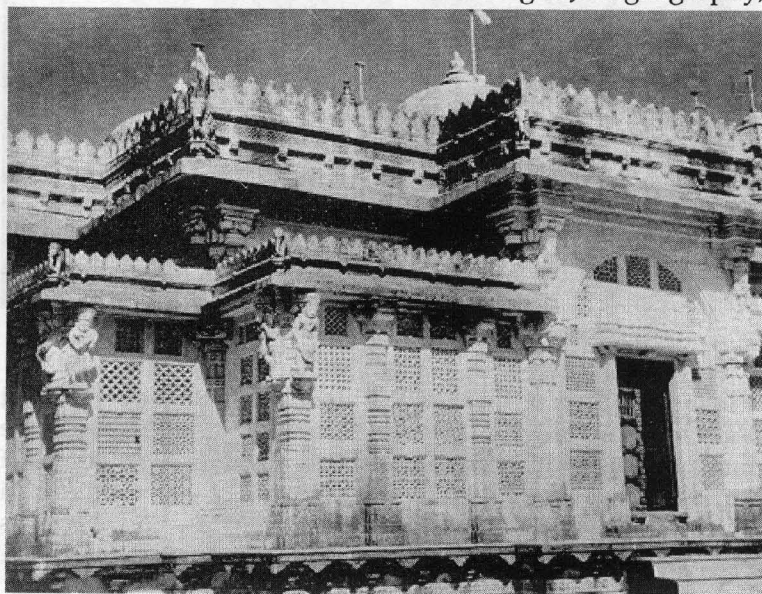
A View of Chhipāvasahi Temple

there is the Sahasrakut temple constructed in 1804. On one side of it are carved 170 idols of Tirthankars. That is the maximum number of Tirthankars that could be living at any time in the entire universe and that is believed to have happened only in the time of Lord Ajitnāth.

The next is a relatively small Tuk known as Chhipāvasahi Tuk which has 48 idols. It was constructed by Lakhchand Shivchand Bhandari of Ahmedabad in 1738. The other version is that Chhipā brothers constructed it in the 14th century. Next to it, there is Sākārvāsahi Tuk, which was constructed by Sākarchand Premchand of Ahmedabad in 1837.

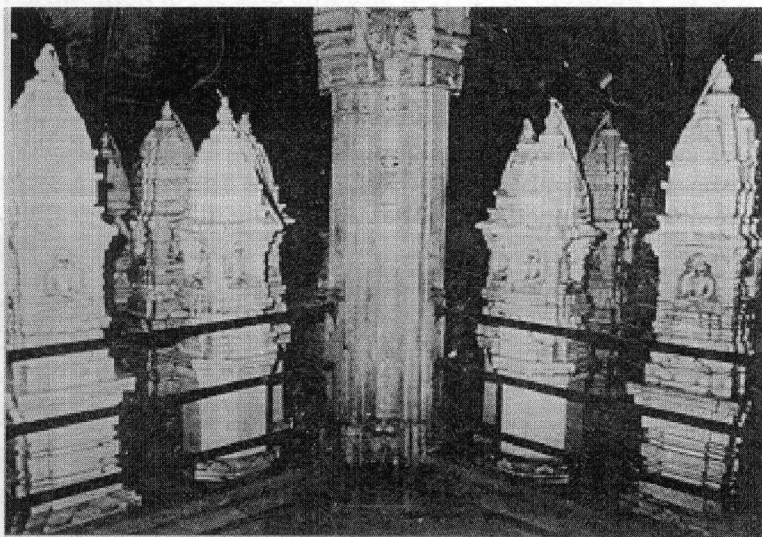
NANDISHWARDWEEP

By its side is Ujambai's Tuk with 288 idols. She was the aunt of hereafter mentioned Hemābhai. According to Jain geography,



Outside view of Ujambai's Tuk

the middle universe consists of a number of concentric seas and worlds one after another with Jambudweep in the center. The eighth world is known as Nandishwardweep. It is supposed to have 52 mountains, 13 on each side. Once Ujambäi saw that Dweep in her dream. Being inspired by that, she constructed this temple in 1833 as a model of Nandishwardweep. It is a beautiful temple with well carved network of marbles on all the sides. In addition to that, the Tuk has the temples of Lords Kunthunäth and Shäntinäth.

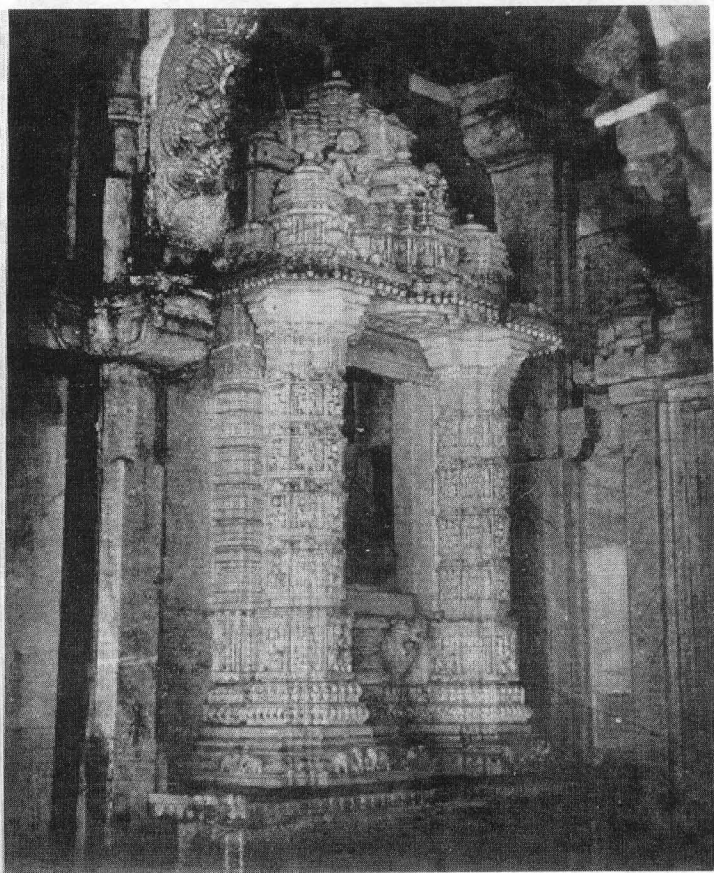


Inside view of Nandishwardweep

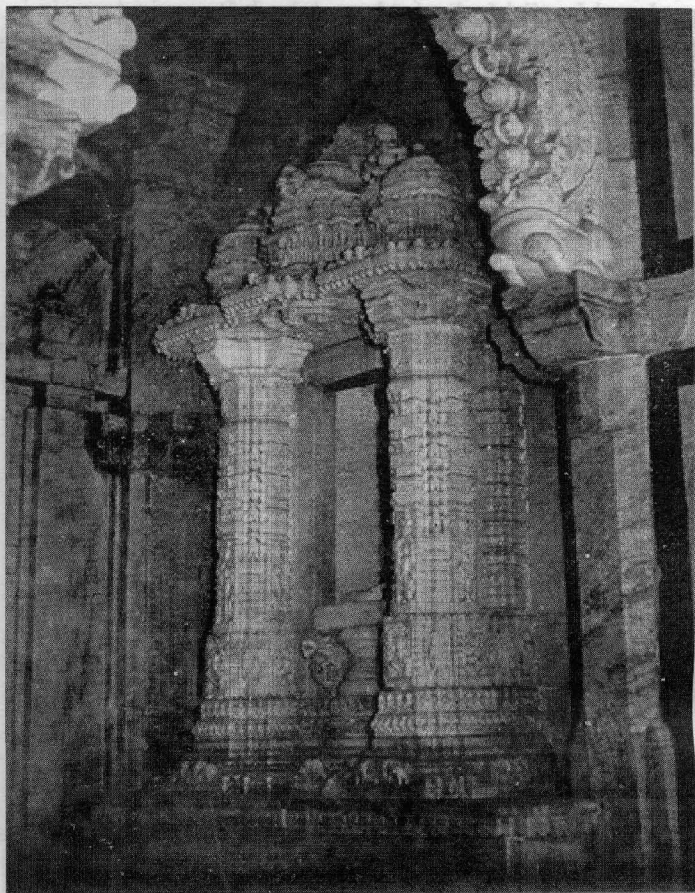
Close to it, is Hemävasahi Tuk constructed by Hemäbhai Vakhatchand of Ahemdabad in 1826. The presiding idol in the main temple is of Lord Ajitnäth. Facing it, is the temple of Pundarikswämi. Besides, there are two temples of Chaumukhji. Thus, there are 4 major temples and 43 templets in this Tuk. Its installation ceremony was performed four years later in 1830.

Then the pilgrims arrive at the Modi Tuk constructed by

Premchand Lavji Modi of Ahmedabad. Its main temple is of Lord Ādināth with the temple of Pundarikswāmi facing it. The installation ceremony had taken place in 1787. Moreover, the Tuk has the temple of Lord Pārshwanāth with 1000 fanged snake. In that temple there are two niches of mother-in-law and daughter-in-law that remind one of the niches of two sisters-in-law on Mt. Abu.



Niche of mother in law



Niche of daughter in law

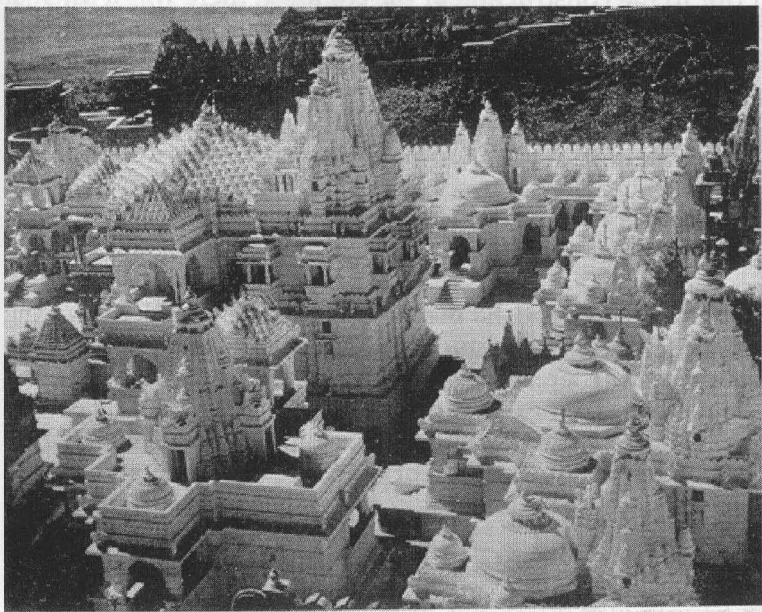
It is also known for its pillar with the images of a mother-in-law, her daughter-in-law and a neighbor. The first is bitten by a snake, the second by a monkey and the third by a scorpion. This is symbolic of the mother-in-law, who had wrongly accused her innocent daughter-in-law. Since the mother-in-law got undue support of the neighbor, the daughter-in-law had no alternative but to jump in a well.

By its side there is the templet of Mānekbai and thereafter the temple of Adbatji. The term must have been Adbhut meaning wonderful, because it has the huge 18 foot idol of Lord Ādināth carved out of the rock.

The next is Bālāvasahi Tuk named after the pet name of Dipchand Kalyanji of Ghoghā, who was a millionaire living in Bombay. The main temple of Lord Ādināth and that of Pundarikswāmi were constructed in 1837. Moreover, the Tuk has the temples of Chaumukhji, Ajitnāth, Vāsupujyaswāmi and Shāntināth built later on. It has 270 marble idols and 458 of metal.

MOTISHĀ TUK

The last one is Motishā Tuk situated by the side of main Tuk



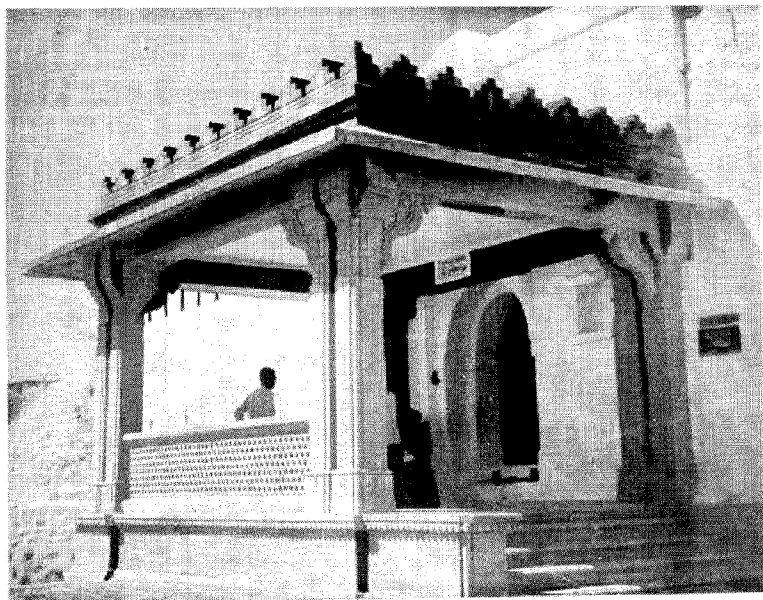
The aerial view of Motisha Tuk



Backside of Simandharswami Temple

NAV TUK

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CHHA GÄUNI YÄTRÄ

Outside the Rämpol gate, there is a paved route on the left side, which circumscribes the hill for 12 miles. Pilgrims on that



Templet of Davakishatnandan

route first come to the templet of Devkishatnandan, meaning six sons of Devki. Her 7th son, Krishna, was destined to kill Kansa, the king of Mathurä. When Kansa came to know about it, he decided to kill her sons, as they were born. According to Jain belief the first six of them were secretly sent away to a place of safety and were reared in obscurity. Later on, they became pupils

of Lord Neminäth and attained the liberation on this hill.

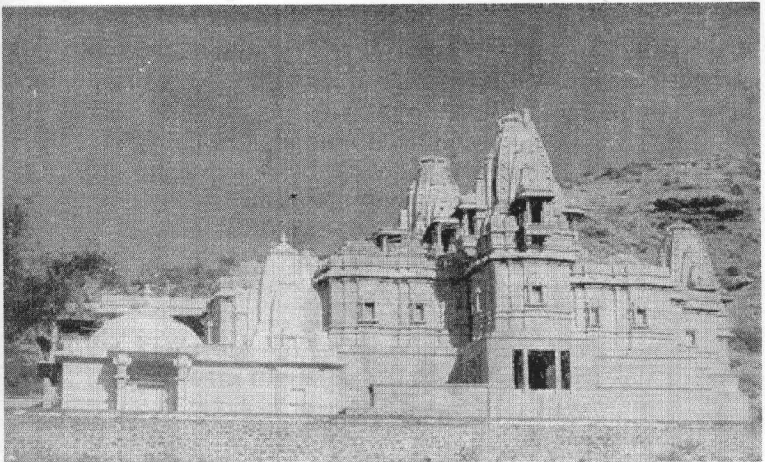
Then the pilgrims come across a templet of Lords Ajitnäth and Shantinäth. Thereafter they come to the Chilan Talävadi named after Chilanmuni. He is considered to be a pupil of Sudharmäswämi, the 5th Ganadhar of Lord Mahävir. It is said that once the Muni was traveling towards this hill along with a large group. When they came to this place, the people became very thirsty and could not go ahead without water. By virtue of his accomplishments, the Muni is said to have raised

this pond out of compassion for them.

Thereafter comes the hill of Bhādvā on which there is a temple of Samb and Pradumn. They were the sons of Lord Krishna. They too are believed to have become the pupils of Lord Nemināth and attained the liberation on this hill on 13th day of the month of Fālgun. In token of that event, this annual pilgrimage takes place on that day which usually occurs in the month of March. It is known as six Gau pilgrimage. Since one Gau is equivalent to 2 miles, this turns out to be a pilgrimage of 12 miles.

GHETINI BÄRI

All the Tuks on the hill are enclosed by a continuous surrounding wall. It has only three outlets. One is the gate of Rämpol, the second is the gate of Navtuk and the third is at the end of the walkway separating Motishä Tuk from the main Tuk. That outlet leads to the steps for descending towards the village of Gheti and is therefore known as Ghetini Bāri.



Temple of Siddhāchal Shanagär at Ghetini Bāri

99 PILGRIMAGES OF SHATRUNJAY

It has been mentioned earlier that Lord Rushabhdev is believed to have come to Shatrunjay countless number of times. The popular concept is that he came here 99 Purva times. When the people talk about that figure, they are not aware of what it actually means. Since one Purva is equal to 70.56 trillions, it means that the Lord is believed to have come on the hill 6985.44 trillion times. This may surely look fantastic. Rushabhdev is, however, believed to have lived for 8.4 million Purva years. In comparison to that life span, the frequency of his said visits here would pale into insignificance.

Any way, the belief of his coming here 99 Purva times has given rise to the sanctity of undertaking 99 pilgrimages of Shatrunjay. Number of people come to Pälitänä for that purpose even from the far off places. They have hardly enough time to stay long enough. In order to complete 99 pilgrimages, they have therefore to undertake more than one pilgrimage a day. For that purpose, after completing one pilgrimage of the main Tuk, such pilgrims descend from Ghetini Bāri and go to the temple at the end of the steps. After reciting Stavan at the temple, they climb again and go for another pilgrimage of the main Tuk. For their convenience, steps from the Bāri to the temple have now been reconstructed.



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