The image shows the interior of a Jain temple, characterized by its intricate carvings and architecture. Several tall, fluted pillars support a ceiling adorned with a complex, multi-tiered dome. The floor is made of large, light-colored stone tiles. The overall atmosphere is one of historical grandeur and religious significance.

# DELWARA JAIN TEMPLES

HYMNS IN MARBLE

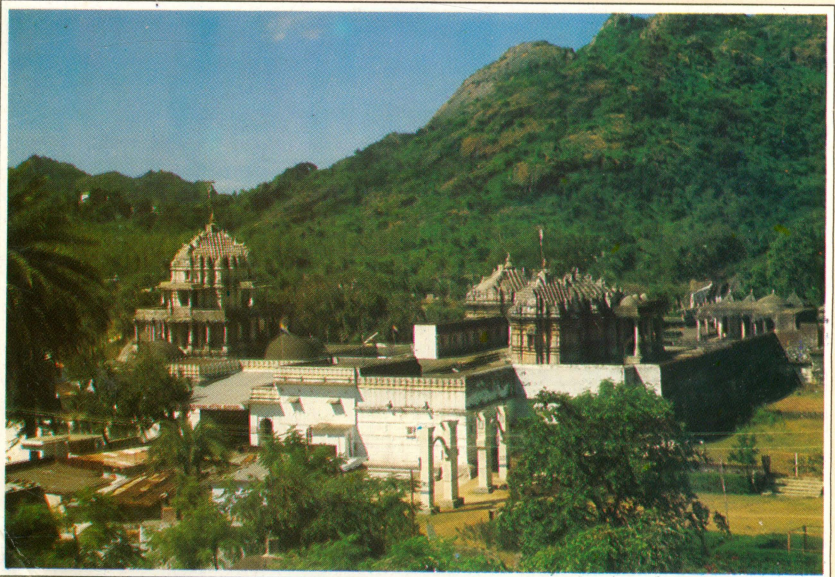


## RULES FOR ENTRY

The temples are place of worship. To maintain the sanctity and sacredness following rules should be observed strictly.

- ★ Temples are open for visitors between 12.00 A.M. to 6.00 P.M. Morning time is for 'Puja', Darshan by Jains only.
- ★ There is no entry fee for any visitor.
- ★ No arms, ammunitions, eatables, drinkables, shoes, sticks, leather articles, camera, transistor, bags & baggages etc. are allowed. One has to deposit them in the 'Cloak Room' at the entrance gate and obtain a Token.
- ★ None should enter the temple with betel or any kind of eatable in the mouth.
- ★ Photography is strictly prohibited.
- ★ Entry is restricted in the Cells where Jain idols, God and Goddess are enshrined.
- ★ The specimen of art are our invaluable cultural heritage. Please do not touch the sculptures, pillars and art pieces with hands, body or any other thing.
- ★ Silence and proper order is expected in the temple. Observe instructions from Security person/Watchman.

The management of these Temples vest in a Trust  
**Seth Kalyanji Parmanandji Pedhi, Sirohi (Raj.)**





## THE DELWARA JAIN TEMPLES

Q-2064  
15-12-08

Delwara is adorned with beautiful Jain Shrines and considered as the wonder of the world. They are unique and unparalleled in the field of marble architecture. The high rising hills and the plentiful growth of palm trees almost conceals the view of temples till one actually reaches the entrance.

There are five Jain Swetamber Temples called - (1) Vimal Vasahi, (2) Luna Vasahi, (3) Pithalhar, (4) Khartar Vasahi (Parshwanath) and (5) Mahaveer Swami. All the five shrines belong to different centuries. The first two built wholly of white marble, having exuberant carvings and ornamentation on the walls, doors, pillars, mandaps, torans, ceilings etc. containing inanimate motifs like - floral designs, lotus pendants, octagonal pendants, besides the various reliefs depicting life stories of Jain Tirthankars, scenes of Gods & Goddesses and great men of Jain and Hindu mythology, royal courts, marriage processions, endless music and dance figures, general tempo of feelings and habits of that period in decorated sculptures. With none of the designs being repeated, the panels stand as a proof of human ingenuity and creativity.

No description or drawing can convey an adequate expression of the great beauty and the delicately carved compositions of human beings and animal effigies of the interior of the temples which need a keen approbation. This is a real 'Tirth' of art and beauty.

While entering in the simple gateway of the Temple, towards left side, is a three storeyed temple Khartar Vasahi, which should be seen in the last. On moving forward and ascending the steps, we first reach to the temple of Mahaveer Swami towards left side.

### TEMPLE OF MAHAVEER SWAMI

This is a small and simple structure constructed in 1582 A.D. and dedicated to 24th Jain Tirthankar, Lord Mahaveer, with nine other images in this temple. There are pictures on the upper walls of the porch painted in 1764 A.D. by the artists of Sirohi.

We now move to a modest doomed porch between the main entrance to Vimal Vasahi and Hasti Shala.

ACHARYA SRI KAILASSAGARSURI GYANMANDIR  
SRI MAHAVIR JAIN ARADHANA KENDRA





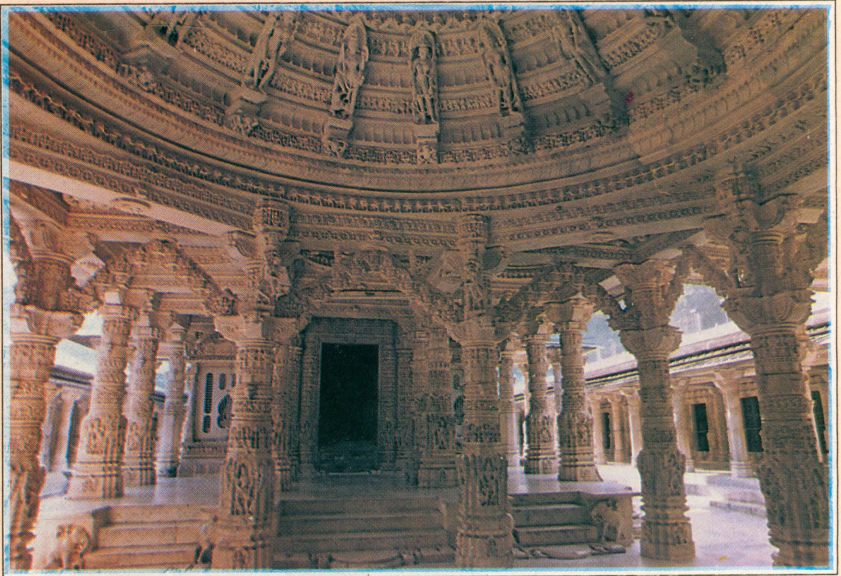
138044

gyanmandir@kobatirth.org

## VIMAL VASAHI TEMPLE

**Introductory :** This temple was built by Vimal Shah, the Minister and Commander-in-Chief of Bhima Dev I, Solanki ruler of Gujarat. He was an able administrator and had subdued many an adversary of his master. Vimal was remorseful and spent the rest of his life in religious discourse at Chandravati (near Abu Road). Inspired by Jain Acharaya, to wash-out his sins perpetrated on the battle-fields, with the blessings of tutelary deity Ambika, constructed this Temple at a cost of rupees 18.53 crores (million) at that time. He had to pay fantastic price for the land to the owner. It took 14 years to build this temple by 1500 artisans and 1200 labourers. Famous architect 'Kirthidhar' accomplished this wonder in the world. The marble was brought from Arasoori hill near Ambaji, 14 miles from Abu Road and on the back of elephants. The whole shrine covers an area of 140 ft. long and 90 ft. broad.

While entering the embellished door of Vimal Vasahi, we get a glimpse of the grandeur of sculptured marble, exquisite and exuberant carvings of ceilings, domes, pillars and arches of the temple dream-like far beyond any one's expectations. It has a sanctum, a Gudha Mandap, Navchoki, Rang Mandap and a circumambulatory corridor having 57 cells. In each cell, image of one or the other Jain Tirthankar is installed. In front of every cell,





double carved roofs are screened by double arcade of pillars. Cell numbers are marked and the name of the idol installed in it is also written.

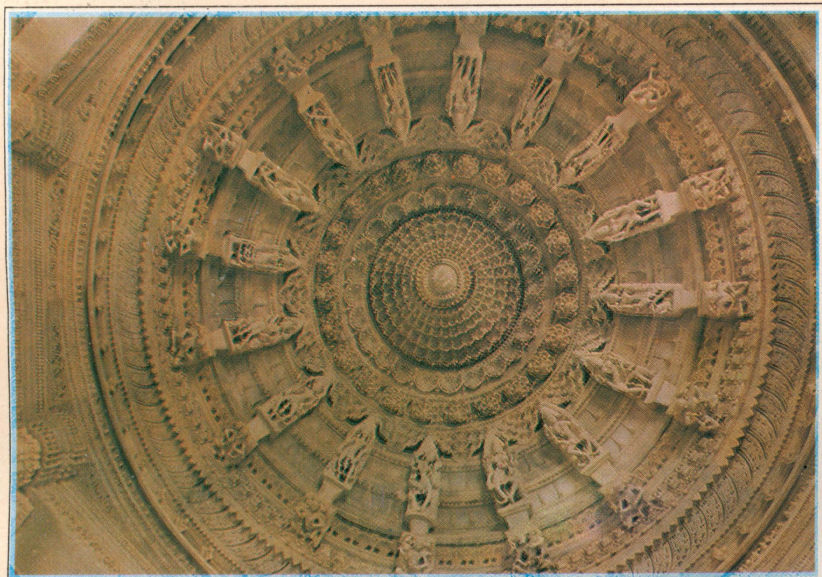
One of the decedant of Vimal Shah named Prithvipal carried out certain constructions and repairs in 1147-49 A.D. and to commemorate the glory of his family erected a 'Hasti-Shala' in front of this temple. Muslim inconoclast Alla-Uddin Khilji badly destructed the temple and mutilated the idols in 1311 A.D., hence extensive repair work was got done by two brothers, Bijad and Lalag of Mandore (Jodhpur), in 1321 A.D. Again, in 1950 to 1965 A.D. ten cells Nos. 18 to 27 were renovated besides repair in other temples at a cost of Rs. 13.82 lacs by Anandji Kalyanji Pedhi, under the guidance of architech Amritlal Mool Shankar Trivedi.

It is better, at first, to have a round in the corridor, the ceilings of which are profusely decorated — the marble has yielded itself with a loving docility to fastidious chiselling.

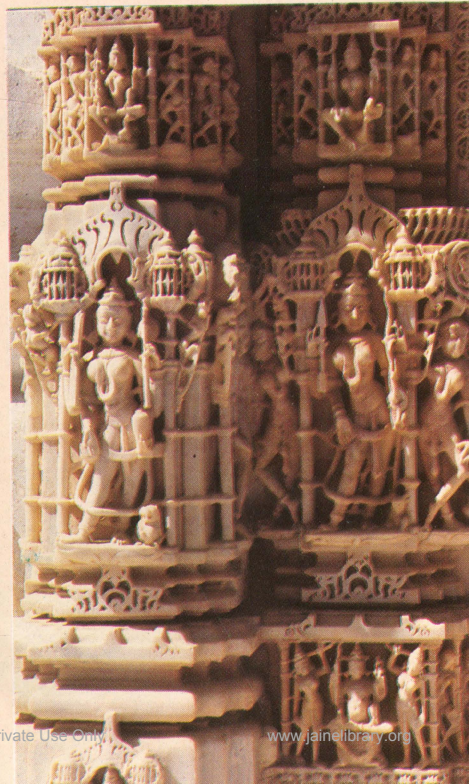
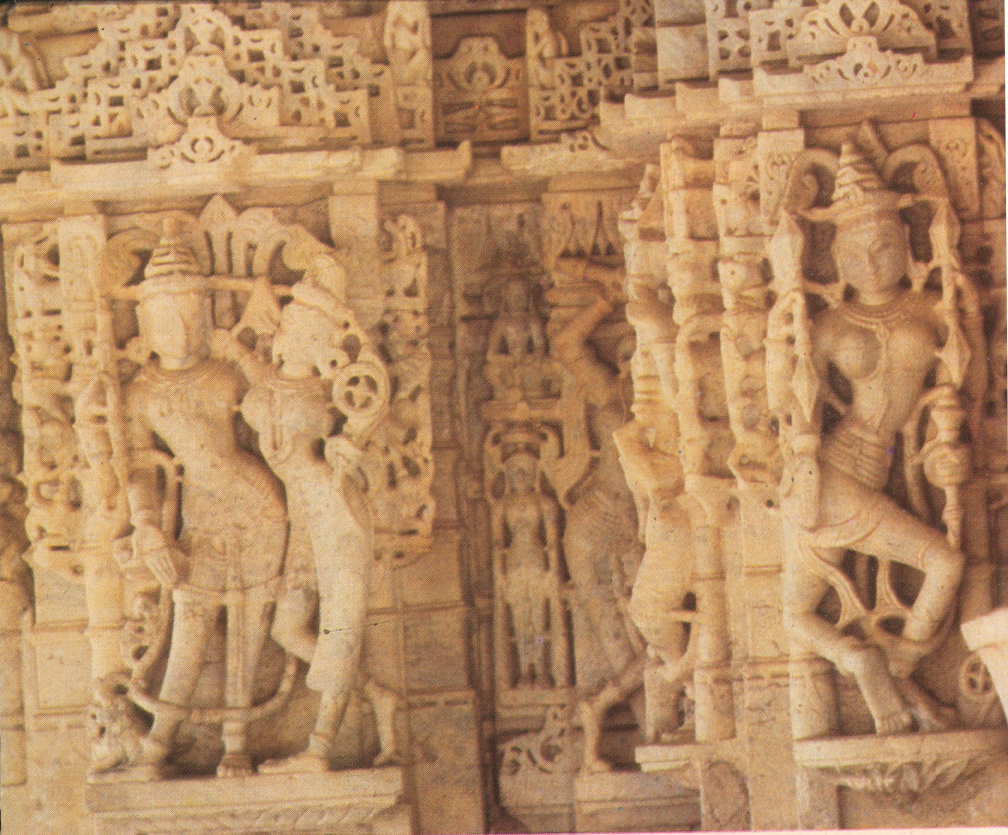
**Cell-I :** In Cell, idol of Neminath. In the ceilings ornamental lotus rows of lions, dancers and musicians.

**2 to 7 :** Ornamental lotus buds, Jain male-females holding offerings for worship. Birds. Playing of musical instruments.

**8 :** 'Samavasaran' – Jain Acharya preaching sermon to audience – Gods, human beings, animals etc.









**9 :** 'Panch Kalyanak' scenes i.e. chief auspicious events in the life of Jain Tirthankars - Birth, Diksha (renunciation), Kevalgyan (attainment of knowledge), Nirvan (Moksha - salvation). The outermost band shows a king, elephants, horses, chariots etc.

**10 :** Scenes from the life of Lord Neminath divided into three circles. Lord Krishna, his gopis and Neminath sporting in a tank, Neminath's marriage procession, Diksha, attainment of Kevalgyan etc.

**11 :** Beautiful sculpture of Goddess with 14 hands.

**12 :** 'Panchkalayanak' of Lord Shantinath (comparable with No.9 above)

**13 :** Lotus with eight goddesses.

**14 to 17 :** Panchakalayanak scenes.

**19 :** New construction. All around, the lotus, artistic dance postures.

**20 :** Images of Gaj Laxmi and Shankeshwari finely carved out.

**In between 22 & 23 :** This is a shrine in which big black stone idol of first Tirthankar Rishabdev (Ādinath) is installed. According to a legend, Ambika Devi advised Vimal Shah in dream and indicated this place from where was dug out an ancient idol of ages. Vimal installed it at this place in the year 1031 A.D. There are other sculptures also in this Cell besides 'Samavaśarana'.

**23 :** An impressive image of Tutelary deity Ambika Devi.

**24-25 :** New Works.

**32 :** In central relief, beautiful representation of Lord Krishna subduing the 'Kaliya Nag' (with a half human body and the tail of a snake). Seven Nagins are represented in the composition. In the upper panel, Krishna, his brother Baldev and friends playing with a ball. In the lower panel Krishna lying on 'Shesh Nag'.

**38 :** Finely carved-out sculpture of a sixteen armed Goddess Vidyadevi.

**41 :** Scene depicting Lord Krishna playing Holi.

**42 :** Remarkable representation of four Goddesses Saraswati, Laxmi with elephant & lotus and Shankeswari on 'Garud'.

**43 :** In the centre, Goddess Laxmi, surrounded on all sides by the Gods and Goddesses, like Indra, Agni, Yama, Varuna, Vayu and Kubera.

On the other side, carved figures of standing Tirthankars surrounded by flying demi-gods riding on swan, peacock, horses etc.



**46-47-48 :** Beautiful big sculptures of sixteen armed goddesses Shitla Mata, Saraswati and Padmavati respectively.

**49 :** Unique relief of many armed 'Narsimha' (Man-lion) tearing the belly of 'Hiranya Kashyapa' carved in the centre of a 16 petalled open lotus.

**51 :** The ceiling is divided into 20 sections with small relief carvings of Tirthankars, Acharayas and disciples.

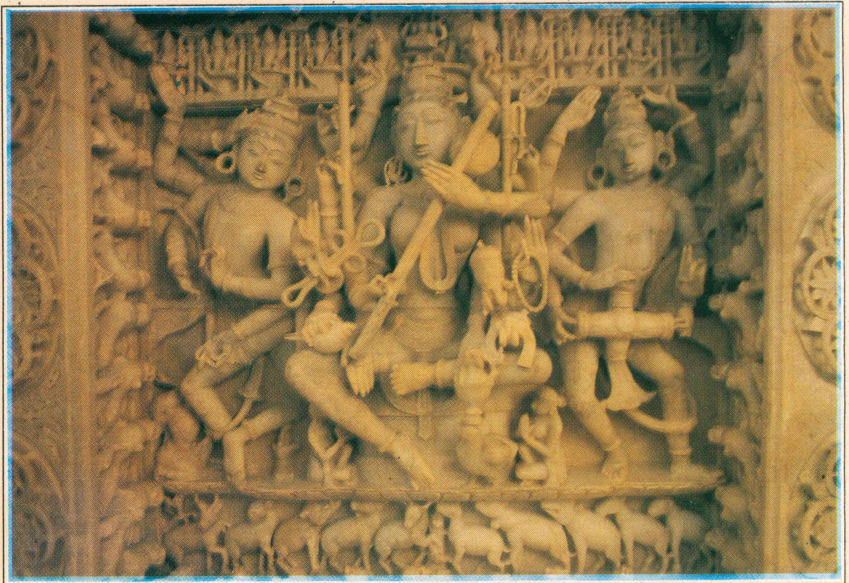
(After completing the round of corridor we come to the main entrance again).

In front of the entrance door there is a panel of a row of elephants and Arda Kumar. Three rich panels of flowers and dancing figures are visible.

Scenes of fight between Bharat and Bahubali - the two sons of Rishabdev, rows of elephants, horses etc. Composition of army in the battle-field.

In the porticos attached to the Rangmandap, charming figures of goddesses Laxmi, Saraswati, Ambika are seen between carved lotus.

**Rang Mandap :** A grand Hall supported by 12 decorated pillars and nicely carved out arches with a central dome in the most exquisite design, luxuriant in ornamentation and punctilious details having eleven concentric rings of elephants, horsemen, ducks, swans, etc. and groups of ornamental pendants of fine carving hanging down in the centre. The variety of sculptured panels is simply mind boggling covering every inch of the marble.





On the pillars are placed the female figures playing musical instruments and above are 16 Vidhyadevis – the goddesses of knowledge – each one having her own symbol. The adorned motifs and ornamental frame works are noticeable. It represents the height of artistic achievements and religious fervour.

**Navchowki :** It comprises of nine rectangular ceilings, each one containing beautiful carvings of different designs supported on the ornate pillars. There are two big niches containing sculptures of 'Adinath' on both sides.

**Gudh-Mandap :** Inside the profusely decorated doorway, is installed principal deity – Lord Rishabdev, also called Adinath, the first Jain Tirthankar. Gudh-Mandap is simple, meant for obeisance and 'Arti' to the deity. There are two standing images of white marble of Lord Parswanath in meditation on both sides.

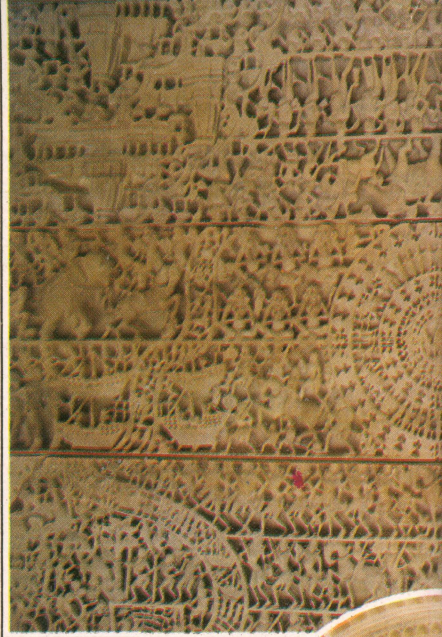
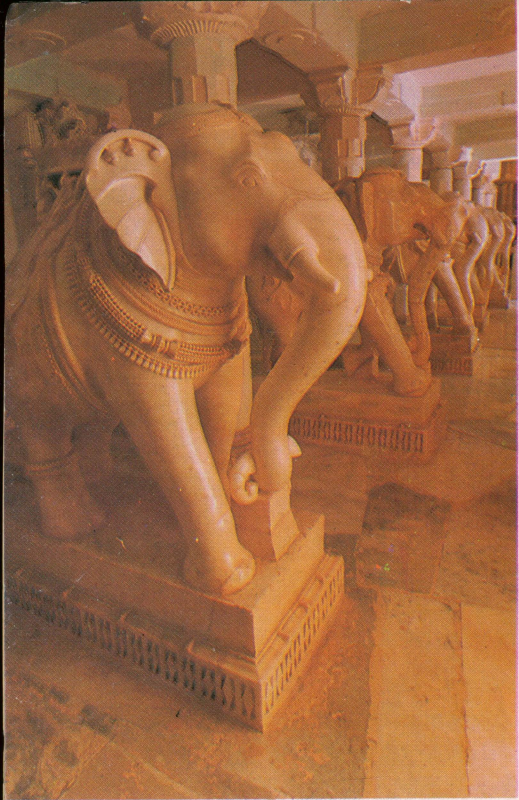
### Hastishala (Elephant Cell)

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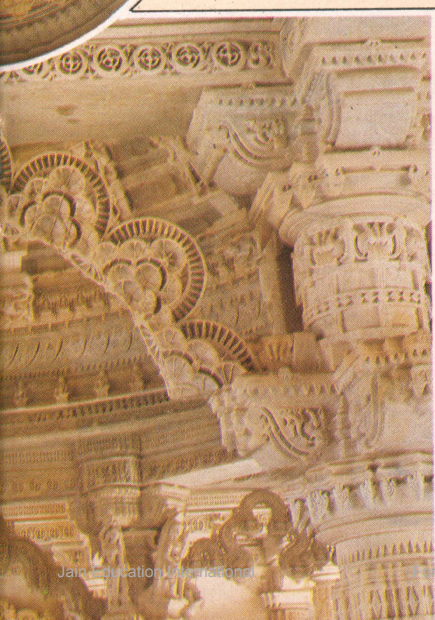
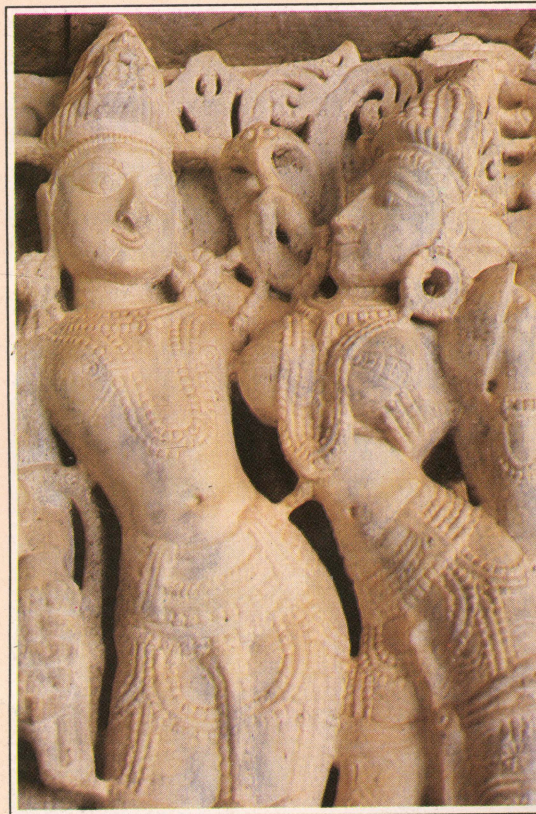
This was constructed by Prithvipal, a decendant of Vimal Shah in 1147-49 A.D. as mentioned above. In front of the entrance door, equestrian statue of Vimal Shah originally carved of white marble is seen. The whole sculpture is mutilated and was repaired by plaster. Inside, ten marble sculptures of standing statues of elephants, arranged in three rows, beautifully carved, well-modelled and adorned were installed but they were destroyed badly by muslim army in 1311 A.D. A Samavasaran, circular in shape, is also noteworthy.













## LUNA VASAHI TEMPLE

**Preliminary :** This is another splendid shrine of white marble, built by two brothers – Vastupal and Tejpal, who were ministers of Solanki Raja Bhimdev-II of Gujarat. The two brothers led many a battles to victory and erected a number of Jain Shrines. They had a harmonious combination of wealth and learning, besides being skilled diplomat, warrior and administrator and earned great popularity by spending huge money on works of general public interest.

This temple was built by Tejpal in memory of their deceased brother Luna and for the spiritual welfare of his wife Anupama devi and his son 'Lavanya Simha' at fabulous cost of over 13 crores of rupees. The land was obtained from the local Parmar Chief Som Simha. The architect was Shobhandev. The temple is dedicated to 22nd Jain Tirthankar Shri Neminath.





This temple was also destroyed by Muslim army in 1311 A.D. but was repaired in 1321 A.D. by a rich merchant—Shravak Pethad, installing a newly fashioned present image in place of mutilated original one.

Though this temple is small than Vimal Vasahi, the ground plan and architecture is similar, but in drawing, design & depiction, this temple is far more in perfection and refinement. One can imagine the wonderful execution with rough and rustic instruments of those days. Art and architecture, spiritual and worldly way of life has been wonderfully blended together.

There are 52 cells in the corridor, out of which four were newly built (Nos. 23 to 26) and four renovated (Nos. 27 to 30) in the recent repairs of 1950-65.

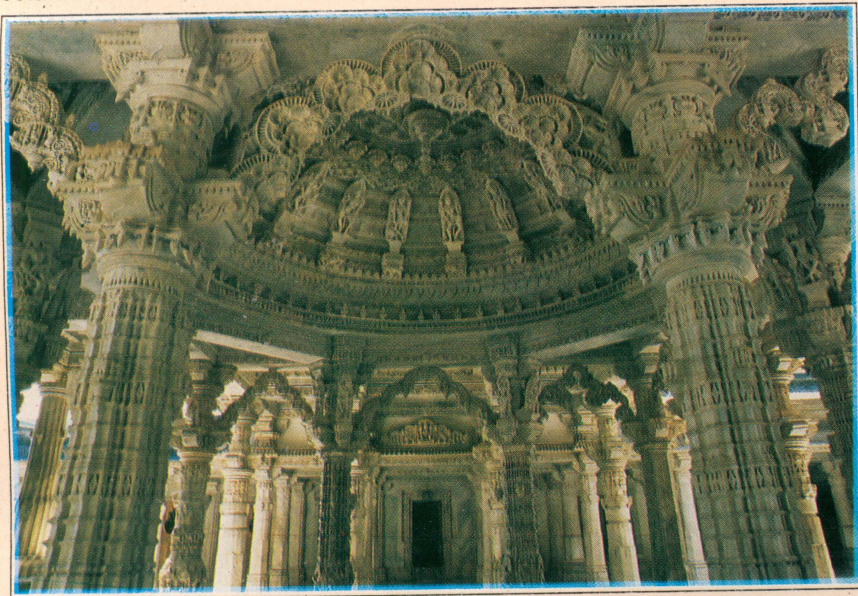
Like Vimal Vasahi, here also, in front of every cell, the ceiling is divided into two sections, with double row of columns and in each cell image of one or the other Jain Tirthankar or Devi is installed.

**Cell No. 1 :** The ceiling bears a beautiful figure of Devi Ambika.

**2-3 :** Flower panels, dancing postures, swans etc.

**4-5-6 :** In the corner of the ceilings dancing figures are note-worthy.

**9 :** Ceiling contains a ocean, boats, aquatic animals and scenes of 'Dwarka' and shrine of Girnar. Elephants, horses, musicians playing instruments, soldiers etc.





**11 :** The ceiling is divided into seven lines—elephants, horses, dance figures. Fight of Krishna and Jarasand. Life depiction of Lord Neminath etc.

**14 to 16 :** Life sketches of Tirthankars Parshwanath and Shantinath respectively are depicted.

**19 :** In the cell on a relief, life incidents of 20th Tirthankar Muni Suvrata. In the lower portion seen is an ocean. In the midst, sailing ship, fishes, crocodiles, tortoise and such other aquatic animals.

**23 to 26 :** New construction. In cell No. 24 Rajuldevi & Neminath. In 25th Ambika and 26th contain Kunthunath.

### **Hastishala (Elephant Cell)**

Towards left of the entrance, there are two important inscriptions of Vastupal & Tejpal, containing instructions for management of the temple during that time.

There are 10 beautiful marble elephants of fine workmanship, realistically modelled and neatly polished, adorned with ropes, garlands, tusks, trappings etc. It also contains portraits of Vastupal, Tejpal, other members of his family and Jain Acharyas. In the central part, magnificent sculpture of Lord Adinath is installed and in its front is a Tower of white marble divided into three storeys each enshrining a 'Jin' on each of the four sides.

**27 to 30 :** New construction (Renovated).

**33 to 35 :** In the cells, beautiful idols of Jain Tirthankars are installed.

**36 :** On the ceiling, Goddess with 'Veena' (musical instrument) is seen.

**43-44-45 :** Cell 44 contains 'Jain Chaubisi' i.e. 72 Tirthankars of past, present and future, constructed in 16th Century.

**46 to 49 :** In front of these cells, there is a big Mandap having good carvings.

**50 :** On the ceiling, there is a fine carved panel of deep water pool narrowing down.

**Rangmandap :** After rounding the corridor, we may step down to main hall - Rang Mandap. In the centre of the dome, hangs a big ornamental pendant of fine carving. "It hangs from the centre more like a lustre of crystal drops.... and is finished with a delicacy of details and appropriateness of ornament which is probably unsurpassed by any similar example to be found anywhere else." How the weight of the hanging mass of fretted marble is supported is a mystery.



On the pillar supporting this Mandap, there are figures of 16 standing Vidhyadevis. On the periphery of the dome are arranged in a circular band 72 figures of Tirthankars in sitting postures and just below this band 360 small figures of Jain monks in circular bands are depicted. The minute chiselling and adorned motifs are unequal and matchless. The profundity of sculptured splendour is beyond fitting description.

The rectangular ceiling slab (in front of cell 9) is noteworthy containing 'Samavaswara'.

In front of cell No. 10 & 11, figure of goddess with a swan and another bay representing renunciation of Lord Neminath divided into seven panels.

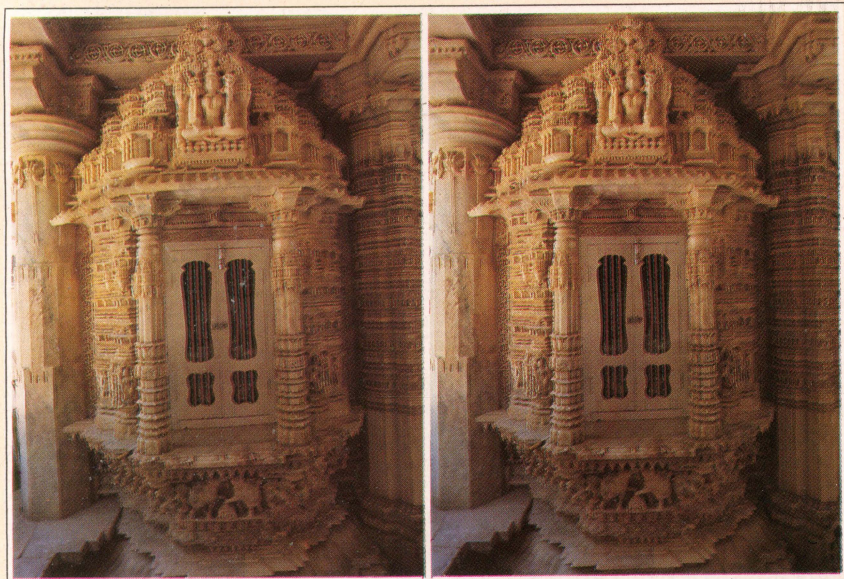
The other adjoining ceiling (in front of cell 14 and 16) depict life story of Lord Shantinath and Parshwanath respectively.

On the right adjoining corridors, the ceiling and walls are decorated with the scenes of Lord Krishna, his birth, prison-house guarded by soldiers, churning of butter milk, figures of cow-boy etc.

Towards south-west, there is an unique specimen of Indian dancing panel of 68 female figures in different poses carved out on the petals of a lotus flower.

In the second bay (in front of cell No. 33) beautiful figures of four goddesses.

**Navchowki :** Above Rang Mandap, on raised platform is Navchowki. On its nine ceilings, the most magnificent and delicate marble stone cutting work, each excelling the other, deserve special attention. "The crisp, thin,





translucent shell like treatment of the marble and some of the designs are vertiable dreams of beauty.”

There are two ornamental frame-works of Gokhdas (Niches). They were constructed by Tejpal in memory of his wife Suhadadevi. The niches contain Jain idols in the centre and image of Laxmi (goddess of wealth) on the top. Though plain, nothing can surpass the execution, not an unequal line or uneven surface is perceptible.

In a small dome, on the right side of Navchowki, four goddesses, each with two elephants on her flanks, represent Laxmi.

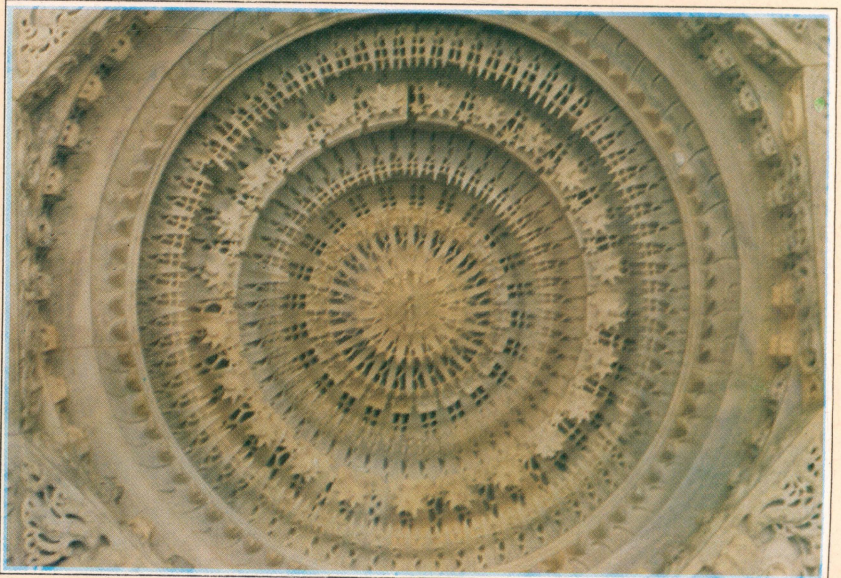
**Gudha Mandap :** The main sanctum is simple in which main deity of black marble idol of 22nd Jain Tirthankar Neiminath (contemporary to Lord Krishna) is installed. The ceremony of this shrine took place on the 3rd day of the dark half of the month of Chaitra in 1231 A.D.



**Kirti Stambha :** While moving to Pittalhar Temple, on the left side on a raised platform, stands a big blackstone pillar ‘Kirti Stambha’ constructed by Maharana Kumbha of Mewar. Some part of its top seems to have fallen away. At the base of this pillar is a Surabhi-stone having figure of a cow with her calf and an inscription of Rana Kumbha of 1449 A.D.



**Small Cell :** There is a small cell, in between the trees, dedicated to the worship of foot-prints of ‘Dada Sahib’ Jain Acharya Shri Jindutt Suri.





## PITTALHAR TEMPLE

This temple was built by Bhima Shah, Minister of Sultan Begada of Ahmedabad. A massive metal statue with rich carving of its elaborate parikar of Rishabdev (Adinath), cast in five metals, mainly 'Pittal' (brass) is installed, hence it is named as Pittalhar temple. The date of erection is not certain but its construction falls between 1315-1433 A.D. The shrine consists of main Garbhagraha, Gudh Mandap and Navchowki. It seems that the construction of Rangmandap and the corridor was left unfinished. The old mutilated idol was replaced and installed in 1468-69 A.D. weighing 108 maunds (about 40 quintals or four metric tons) according to the inscription on it. The image was cast by an artist 'Deta' which is 8 ft. high, 5.5 ft. broad and the figure is 41 inches in height. In Gudh Mandap on one side, big marble stone Panch-Tirthi sculpture of Adinath is installed.

The niches were constructed in 1474 A.D. while some cells were created in 1490 A.D.

**Suvidinath Temple :** To the right side, there is another temple with a pinnacle on top. The idol of Suvidhinath was installed in 1490 A.D. There are 20 other cells in this temple dedicated to different Jain Tirthankars.





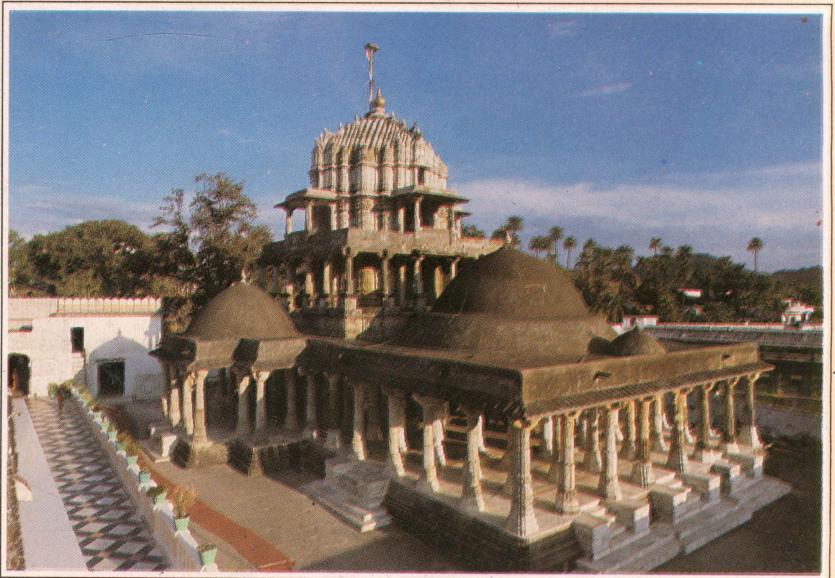
## PARSHWANATH TEMPLE

This temple is dedicated to Lord Parswanath wherein in each storey, in all the four sides, images of Paraswanath are installed. This was built by Mandlik and his family in 1458-59 A.D.

This three-storied temple, with its pinnacle, is the tallest of all shrines at Delwara. In this sanctum, on each of the four sides, is installed a white marble stone sculpture of Paraswanath, canopied by nine snake-hoods and with elaborate Parikar round each figure. In front of two of these sculptures ornate Torans are resting on similar pillars.

On all the four faces of the sanctum on the ground floor are four big Mandaps. The outer walls of the sanctum contains some beautiful and vibrant sculptures in grey sandstone, depicting Dikpals, double set of Vidhyadevis – one of standing figures and another of sitting ones and a set of all the 24 Yakshinis, Shalabhanjikas and other decorative sculptures especially of females comparable with the specimen of Khujrao, Konark etc.

The legend that the artists employed in building the temples of Vimal Vasahi and Luna Vasahi erected this shrine with the help of remaining stone of these temples is obviously wrong. The temple was constructed after 425 years of Vimal Vasahi and 225 years after Luna Vasahi and is constructed with grey sandstone (not white marble).







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