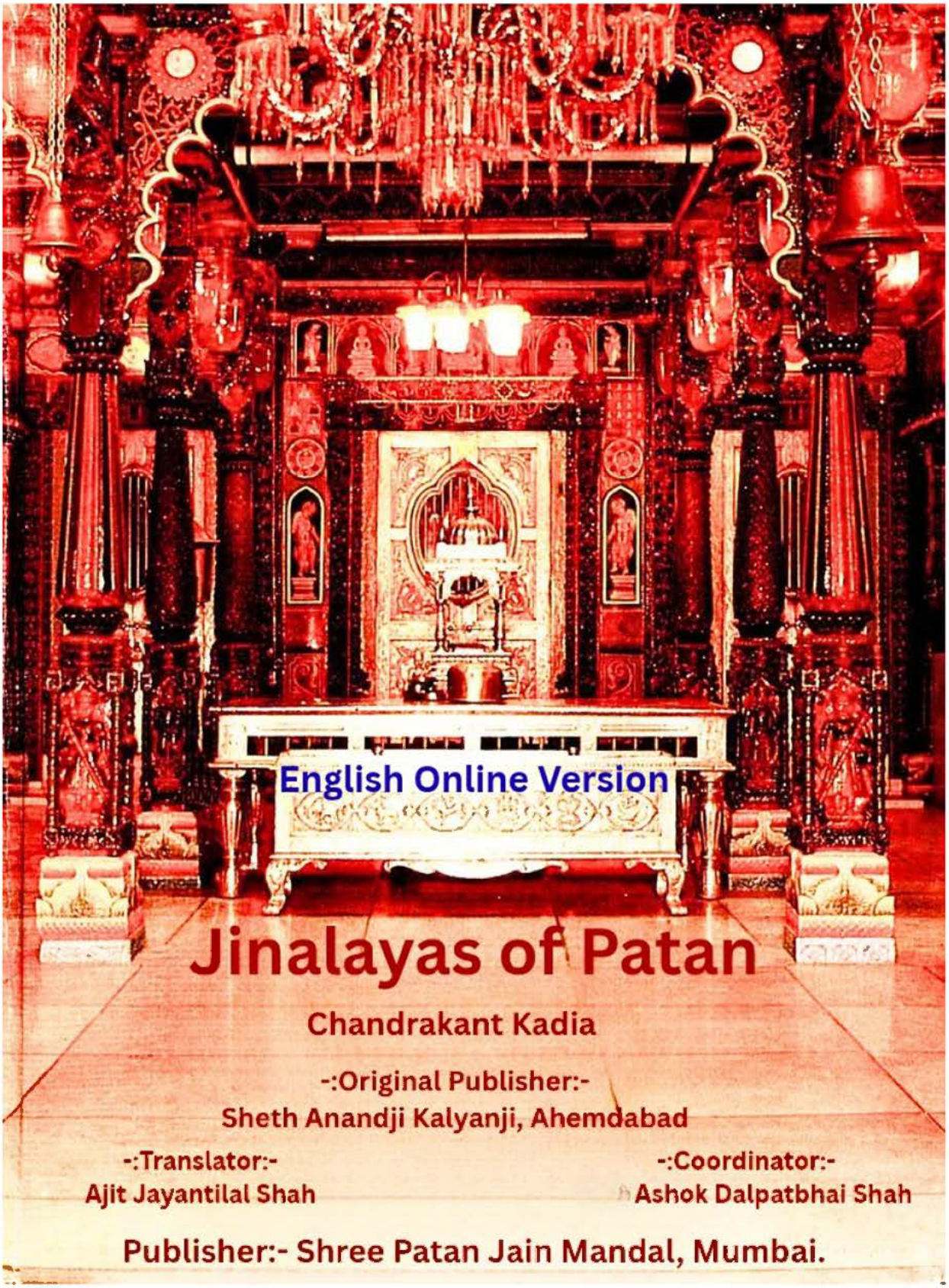

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Chandrakant Kadia

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Advice

In 1953, Seth Anandji Kalyanji's book Jain Tirtha Sarva Sanghar was published in three volumes, depicting historical descriptions of Jain Tirthas and other villages and towns with Jain temples all over India. Copies of the present treatise were out of stock and were unavailable for a long time. Also, in the past years, a lot of new historical research has been done and various events like renovation of many genealogy, migration of idols, construction of new genealogy in cities and towns are happening. It is planned to publish the said books in a new form using all this information. According to that plan, a book titled Jinalay of Pratham Rajnagar was published. After that the Jinalayo Granth of Khambhat was published. I am very happy that Patan's Jinalayo Granth is now being published in that series. The volumes published earlier called Jain Tirtha Sarva Sanghar were voluminous in size, causing discomfort to the user who had to flip through the entire volume to know the history of that town. To overcome this inconvenience, the entire scheme has been divided into 10 parts. Full details are given at the end of the book. Accordingly, the history of the major towns of Gujarat is being published in separate volumes. For this reason, this plan has been thought of so that the brothers of that town can better know the history of their town and also give a precious gift to their heirs in the future. We are also grateful to Puch Aacharya Bhagwant for his encouraging comments about the Jinalays of Khambhat. I express my gratitude to all those who have cooperated for this scheme.

In the present work of collecting and publishing the information of the Jinalays, the managing brothers of the Jinalays of Patan have given great cooperation and I highly approve of the efforts made by the natives of Patan financially and by the local brothers to protect and maintain the status quo of all the Jinalays.

Sisters involved in this work to collect the information of the Jinalays of Patan and I would like to take this opportunity to express my special thanks to Mr. Chandrakant Kadia for collecting and publishing historical information, history and other materials.

Major financial support for collection of information published in this volume has been received from Sri Shwetambar Murtipujak Jain Boarding, for images (photographs) and publication by the Institute of Addresses and Shardaben Chimanbhai Educational Research Center for fine publication work hy means of volume structure and computers etc. I am very thankful to him for this.

May, 2000, Ahmedabad,

Srenik Kasturbhai
President.
Aa. K. firm

●●●

A Message from the President of Shri Patan Jain Mandal – The Publisher



Shri Danesh V. Shah

It is indeed a matter of great pleasure that Shri Patan Jain Mandal is publishing English Online Version of Patan Na Jinalayo, a book written by learned author Shri Chandrakant Kadia.

This book was originally published by Sheth Anandji Kalyanji Pedhi, Ahmedabad in 2002, in association with Sharda ben Chimanbhai Education Research Centre. This book is having substantial information about Jinalaya of entire Patan with great in depth details. Information about different Mohalla, Jinalaya, Historical dates and data, Particulars about Tirthankaras are included after doing tremendous research work by Shri chandrakant Kadia and his team.

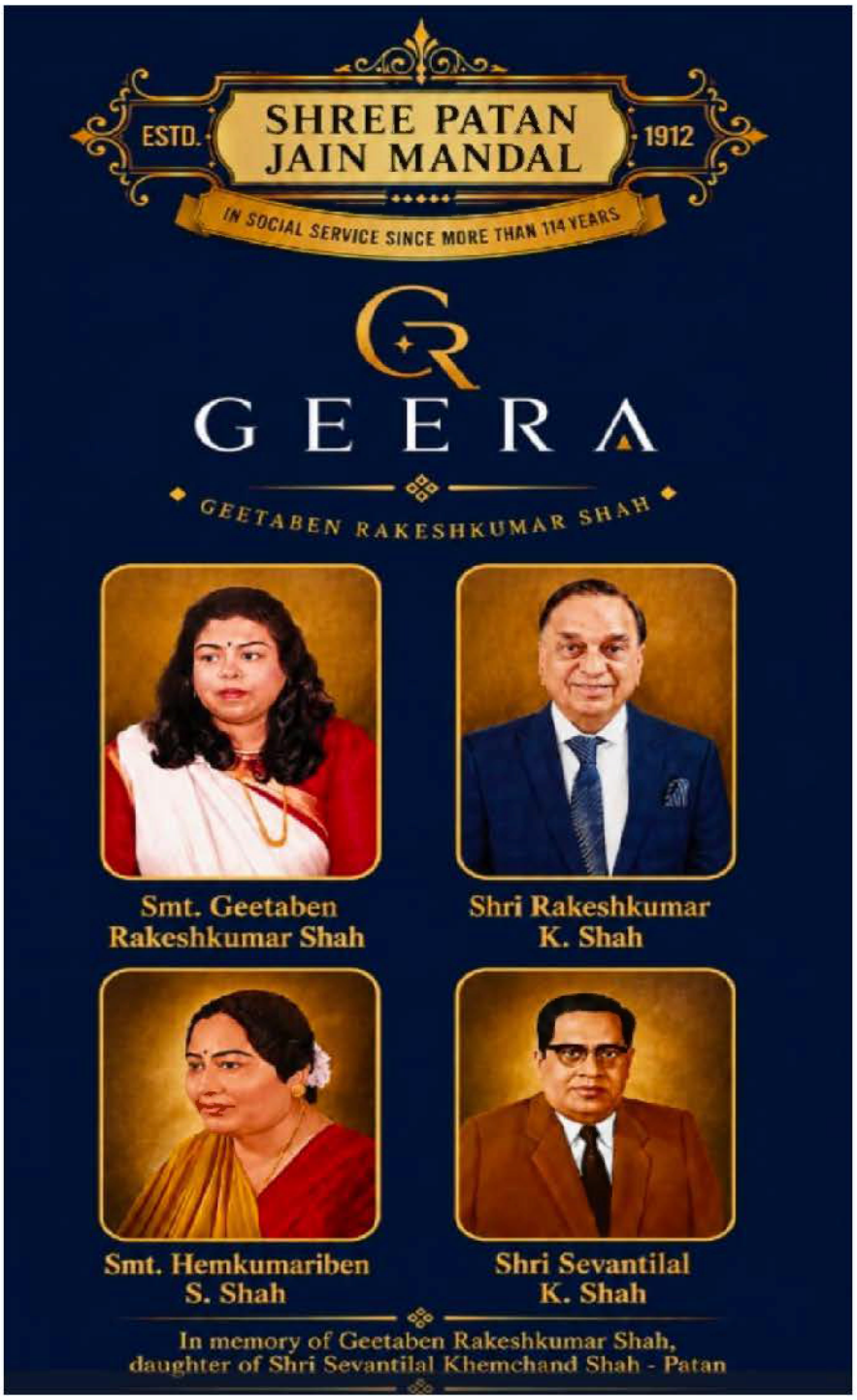
Shri Patan Jain Mandal desires that this invaluable information should go to next young generation. Since, the language Gujarati is an obstacle it is decided to get it translated in into simple English language. This translation will be posted as online version on our Mandal's Website.

The original idea of translating this in English was of Shri Ashok Dalpatbhai Shah (Kanasano Pado). He took all the efforts to contact the author and the publishers. He obtained necessary permission for English Online Version. Shri Patan Jain Mandal have taken the initiative to publish the same for people free of charge. The Mandal is of the opinion that this religious and cultural activity will spread the spirit of Jainism, Glory of Patan. Reader will get the idea about richness of Jain Society at that time.

Shri Ajit Jayantilal Shah (Limidino Pado) initiated the work of translation with the help of professionals. Ms. Rita and Mr. Pratik also supported. I appreciate the financial support received from donor Shri Rakeshkumar Kantilal Shah and Geetaben Rakeshkumar Shah for their financial support for this project.

I welcome and support any such projects which benefits the society.

●●●



Danvir Shasan Ratna Shri Rakeshkumar K. Shah has given required fund for this project in the name of Smt. Geetaben Rakeshkumar Shah, for translating Patan Jinalays Book into online English version. It will be available on Shree Patan Jain Mandal's Website : https://patanmandal.org. He has been an Excellence Awarded by Shree Patan Jain Mandal.

Shree Patan Jain Mandal express deep sence of thanks to Danvir Shri Rakeshkumar K. Shah for his support.

Initiative

Once Patan was the capital of Gurjardesh. The glory of its glorious kings extended far and wide. It was a popular city of Jainism and scholars. Kings also respected scholars. He was devoted to the high ideals of non-violence. His glory spread beyond the borders of Gujarat to other provinces. Its first king Vanraj Chavdo was a follower of Jainism. Its great kings Siddharaja and Kumarapala were devotees of Jainism. In a city blessed with such illustrious kings, Jainism also spread its influence throughout the kingdom through its conduct and thought. Jain ministers achieved an unprecedented combination of tact and Jain conduct. In many ways various fields of knowledge, philosophy and character attained an influential position. Many scriptures were composed, written and copied in this city, many Jinmandirs were built. Many influential Aacharyas sanctified the earth and by their conduct and knowledge not only made an indelible impression on the masses but also attracted the kings towards Jainism. The history of such a wonderful town, its glorious past, its astonishing feats of excellence are endless enough to fill pages. Since then, the town has seen many ups and downs. Despite facing many political, social, economic and natural calamities, today the town has become a center of historical information. Many art galleries, rich knowledge base, temples with wooden sculptures are places at the forefront of the city's prosperity. Its history is not only worthy of drawing but also worthy of rumination. It is a happy event that the Jinalay Granth of Patan is being published as an attempt to give an idea of such history and clarify the history of Jainism and to present the information of the Jinalays in a historical form. An attempt has been made in this book to bring the whole concept of Jainism to Patan. Along with the information about genealogies, their public institutions, features, history and events, the usefulness of this book increases manifold.

The first chapter gives the history of Jainism in Patan. Pre-medieval period i.e. from 10th to 12th century was the golden age of Jainism. A king like Kumarapala not only preached non-violence but adopted Jainism and established the superiority of Jain conduct. Kalikala Sarvajna Hemchandrasuri provided an excellent example of self-welfare by living life according to the dictates of a powerful guru. This Hemchandrasuri made the history of Jainism more dignified by producing several Kaljayi works on various subjects. The history of Adi's writing of many texts, many influential works, construction of Jinmandirs, repository of knowledge etc. is given in this chapter.

Then the history of each Jinalay of Patan is given independently. Names of these places, history of builders of Derasar, status of Jinalays, number and features of Pratimajis etc. are also described which is encouraging and uplifting to the residents of the town and prospective pilgrims from outside. Moreover, the ancient texts, epigraphs and other texts available in the genealogies are also given to make the history more clear and authentic. Some articles are solved for the first time.

Historically, Patan has preserved a lot. Many manuscripts have been collected. Many deities, Gurumurtis, artistic works and wood sculptures have been preserved. His photographs are also published here to get a glimpse of him. These photographs will give you a clear idea of the glorious past of Patan. At the same time, it is hoped that the spirit of protecting the art heritage will become more fresh.

Genealogy tables provide information about genealogy. The information about various organizations makes the book more useful. The number of different Chaitya Paripatis given in the Appendix alone gives an idea of the fame of Patan as a Tirtha. Chaityaparipatis composed at different times are a powerful tool for recording the history of Patan at that time. It is the standard instrument for its features and other information on the Jinmandirs existing at that time. It has been used in writing. But it is also published in its original form so that it is accessible to anyone who wants to refer to it.

Many small and big works of influence of Jinshasan have been done in different years in Patan. Matan's chronology is also given to give an idea of the major works that took place among them. Thus this book has really become a comprehensive book of information about Jainism in Patan.

Mr. Chandrakant Kadia, the author of this book, has taken great pains in preparing the book and has taken great pains to collect standard information and has completed this work in a very short time.

Thanks are due to all those who contributed to the preparation of the book. Acknowledgments are also made to the Institute of Addresses for their support in publication of the book.

The opinions of Aacharya Bhagwant and scholars are available on Khambhat's Jinalayo Granth. Some of them are presented at the end of the text. If there are any errors left in this volume, we are kindly requested to bring them to our attention so that they can be taken care of in the second edition.

It is hoped that many historians and inquisitors will find this book useful. And for every resident of Patan, a collection of books has been made. They too will definitely welcome this book.

Jitendra B. Shah

Preface

No. In the preface to the book Jinalays of Rajnagar published by Seth Anandji Kalyanji's firm in 2053, Shresthivarya Seth Sri Srenikbhai Kasturbhai expressed his hope that in the future such a record of the Jinalays of all cities and villages across India would be prepared and published in book form. The present volume became unavailable within a short period of two months after its publication.

Motivated by such a warm response from the Chaturvidha Sangh, Shresthivarya Shri Shrenikbhai Kasturbhai entrusted me with the task of preparing the project outline for all the Jinalays in Gujarat. An outline was drawn up and the project was finalized to consist of ten volumes. The project was approved by Seth Anandji Kalyanji's firm. Also, necessary funds were made available to implement the project. The present project was started on April 24, 1998 and the first volume of the project, Genealogy of Khambhat, was published on February 21, 2000.

This book also got a very favorable response.

Subsequently, this second volume of the project has also been completed within the stipulated time. Shwetambar is getting financial support for this project from Pagan Jain Boarding, Parsabthi Sansthan and Tirthkosh Nidhi. Also, photographs have been made available in the present volume courtesy of the Institute of Addresses. For this I acknowledge the debt of those institutions. During the entire project, Param friend Shri Jitendrabhai B. Shah cannot be thanked enough for his constant guidance and support.

Rasilaben Kadia, Pushpaben Harshadbhai Shah, Binduben Pradipbhai Zaveri, Ushaben Ajithhai Shah, Gitaben Nitinchandra Shah, Dakshaben Nareshbhai Shah, Parulben Hemanthhai Parikh and Ms. Sheetal Sureshkumar Shah etc. sister team support has been received.

Even in the face of many adversities and difficulties, the sisters have done and are doing this work very equanimously, diligently and sincerely. They have collected the information in the prescribed form by visiting the Jinalays directly. In addition, Parulben Parikh has assisted in organizing and rewriting the genealogy data collected by the team of sisters and Dakshaben Shah has helped as an assistant in the chronology of Jain events of Patan and the table of genealogies.

Chaityaparipatis have made valuable contributions to this bibliography apart from direct visits. In the book edited by Sri Kalyanvijayji, Patan Chaityaparipati by Lalit Prabhasuri (ed. 1948), Pandit Harshavijayarchit Patan Chaityaparipati (ed. 1729) and Pt. Hiralalarchit Sri Pattan Jinalay Stuti (ed. 1959) was available. Upa-Gnanasagarganirchit Tirthamala Stavan (ed. 1821) was published in Jain Satyaprakasha. Jinalays of Patan have been praised in this hymn. Also it is given the number of Jinalays along with the names of those areas. Also published in Patan Chaityaparipati (Sd. 1576) edited by Bhogilal Sandesara in Siddhi Surirchit (Sd. 1576) Vol.4, Issue: 3-4. Bhogilal Sadesara in the editing of the present Chaityaparipati has mentioned the Patan Chaityaparipati of the Sangh Raj but it is not known to have been published anywhere. Sangharajacharit Patan visited various knowledge repositories to acquire Chaityaparipati. Finally, a manuscript of this Chityaparipati became available from the archives of the Dahela Upashraya, Ahmedabad. During the visit to various knowledge repositories, L. d. At the Institute of Indology, poet Ladhashaharchit's Patan Chaityaparipati (ed. 1777) became available by accident. This Chityaparipati has not been mentioned in any book before. So suddenly this chaityaparipati became available and there was great joy and the conviction of Saraswati Devi's grace was strengthened.

Patan Chaityaparipati by Sangharaja and Patan Chaityaparipati by Ladhasha - Both manuscripts have been edited by Rasila Kadia and Sheetal Shah. He was constantly guided by Shri Laxmanbhai Bhojak in this editing. Jitendra B. Shah and N. M. It has been published in Address V. 22, edited by Kansara. With the consent of the editors, the editing of these Chaityaparipatis has been used in the present volume. Both these Chaitya Paripatis are very useful selections for the chained history of the Jinalays of Patan.

All the available Chaitya Paripati arc put together here. Besides, from the 16th century Chaityaparipati of Siddhisuri to A chart has been prepared based on the list of Jinalays till 2056. Based on the presented chart, it is intended to make the details of Jinalays which do not exist today, extinct names of areas, changed names, changed center of glory of Jain tradition of Patan over time etc.

Part of the grandeur of Patan's ancient Jinalays and the unique craftsmanship Here we have undertaken to describe the Jinalays in as much detail as possible for the purpose of understanding. While describing, first of all, the area where Jinalay is present is given. In addition, the details or conjectures of whether the boundaries of the area may have changed or the number of Jinalays in that area may have fluctuated have been presented through supporting texts and quotations from the Chaityaparipati.

The table mentions the number of idols and Patna. The calculation includes the calculation of the number of marble statues of Mulanayaka. Where such calculation is not included, the calculation is clarified and given. Idols of gods and goddesses are not included in the calculation. Only statues of Tirthankaras are included in the count. Where the name of the statue is not given or where it cannot be identified by the mark, the name of the Tirthankara Lord cannot be given. It is mentioned as a marble statue. The table enumerates the number of patts which are carved or painted in marble or in plain stone or wood. Notes on Tirthankara's biography and depiction of other events are not included in the table. In Jinalay's narrative, where the left side and the right side are mentioned, the left side of Moolanayaka is to be understood as the right side of Moolanayaka. In the area where there is only one Jinalay, the description of the Jinalay, the description of the area and the lines have been placed together. But in the area where there is more than one Jinalay, first of all the description of that area and the lines are put together. Then the details of genealogy are given. The term Gharderasar is used where Jinalay is considered to be in the house or Gharderasar.

has come Giving different lists according to the order of Samvat and according to the order of Tirthankar

Scheduling Jinalay was a difficult task. For this we have appropriated Chaityaparipatis, other reference texts and reference notes. Pry: The most special supporting source can be said to be Murtilekh of Mulanayaka of Jinalay. Hence, an attempt has been made to decipher as much of the text as can be read from most of the inscriptions. But where the statue has been lapped, the letters worn or illegible, the article is not available. So in some places it is noted that there is no iconography.

In some places the samvat given in reference works like Jain Tirtha Sarvasamgraha and Jain Shwetambar Directory are accepted. The time has been fixed when Gharderasaro has merged with Jinalay. Where the name of the place has changed, Jinalay has indicated the time when the first mention of Jinalay is received, as today Mahadeva Parswanath is mentioned in Mahadeva Street in Khetaravasi no. In 1777 Ladhashah Krit Patan is first seen as Poshalia Parswanath in Surjimadhav's Pol in Chaityaparipati. So Jinalay no. It shows the time before 1777.

L.D. The Institute of Indology ran classes in calligraphy under the guidance of Lakshmanbhai Bhojak. Sisters from the project team also joined in this training class. This training in calligraphy proved useful in deciphering sculptures and inscriptions. Apart from the statue of Mulanayaka in Jinalay, an attempt has been made to decipher the inscriptions of other statues around.

As many appendices as possible have been included here to make it useful for students and scholars. In the Appendices it has retained the spelling of that time. Also, the chronology up to the 19th century is included in the appendix of the chronology. A chronological appendix has been included based on the information available from the texts studied for the purpose of project work. It was not the underlying undertaking of the present project to provide a chapter on chronology independently. But the chronological notes up to the 20th century have been given for the purpose of making it useful for future scholars doing research on the Jain tradition of Patan. This schedule is not exhaustive.

This. Mr. Jamboovijayji, Dahelawala a. I gratefully remember the invaluable guidance, inspiration, encouragement and blessings of Aacharya Bhagwant and Sadhu Bhagwant of Sri Ramachandrasuriji, Sri Chandradayasuriji, Sri Sheelchandrasuriji, Sri Pradhumnasuriji, Sri Ajaysagarji Maharaj Saheb, Muni Sri Bhuvanchandraji Maharaj etc.

The need for manuscripts and texts arose during the course of study, although sometimes there were many difficulties in getting them, but Mr. HemchandrAacharya Gnanabhandar of Patan, Bho.J. of Ahmedabad. Vidyalaya, Jain Oriental Academy, Sri Surendrasurishwarji Gnanabhandar, Sanvegi Upashraya Gnanabhandar, Dahela Upashrayan Gnanabhandar, L. d. Institute of Indology, Library of Sharadabhen Research Institute, Library of Shree Tapagachch Amar Jainsala of Khambhat and A. of Koba. Institutions such as Sri Kailasasagarsuri Gnanabhandar etc. have kindly cooperated by making manuscripts and books available. It is less than the approval of the survey. I am very thankful to all of them.

Administrators of Jinalays of Patan have helped by providing information. Mr. Devadattabhai Jain has done a unique bridge work by connecting with various institutions, administrators of Jinalays and other individuals of Patan. Also, he has been very helpful in the entire work by coming face-to-face wherever required. His godmother Shrimati Indirabehan also helped by coming face to face in several Jinalays.

Besides Praveenbhai P. Shah also made the task easier by taking a very personal interest.

I would like to thank Shri Yatinbhai Shah, administrator of Shri HemchandrAacharya Gnanabhandar. They have also taken personal interest and enthusiastically assisted in obtaining xerox copies of necessary texts and manuscripts.

The management of Patan guest house 'Sheth Sri Keshavlal Jesanglal Jain Dharamshala' has extended a warm welcome and provided excellent accommodation whenever required. I also thank them.

Moreover, in this work, the support of Mr. Snehalbhai Shah and Mr. Arvindbhai Shah has been received for the painting of Jinalays of Patan under the initiative of the Institute. From the title to the entire design in this volume of Jinalays of Patan, Murrabbi Mitra Mr. Janakbhai Patel has done it very lovingly.

Ms. as an assistant in the editing of the entire volume. Sheetal Sureshkumar Shah has rendered services with great sincerity and dedication.

Like Khambat's Jinalayo Granth, this volume also received invaluable guidance and support from my wife Rasila Kadia. At every stage till the completion of the book - the direct visits to the Jinalays, the research of the Chaitya Paripatis and the writing - there have been invaluable contributions.

Here I remember them all with gratitude.

Finally, one thing in particular is a humble request that if anyone notices any detail error in this book or knows more information about the Jinalays, please inform them without fail.

Eat If there is any scriptural fault left in the presented bibliography, conscientiously

Shri L. R. Jain Boarding

Chandrakant Kadia

T.V. Against the tower
Drive-in Road
Ahmedabad-380 054.
Pbone : 7483926
Dated: 24-4-2000.

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Title No. 1

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•

Title No. 2

A sculpture of Panchasara Parshvanath Jinalay (Pipala Lane)

Jain Tradition of Patan

Jain Tradition of Patan

The influence of Jain culture on the life of the people of Gujarat has been continuous for centuries. The main center of Jain culture has been Patan. The key to understanding the cultural history of Gujarat lies in the Jain tradition of Patan.

On the advice of Jain Sravak Champa, at Lakhkharam JainAacharya of Nagendragachchha Shri Sheelgunasuri founded a town with Jain mantras, which was named "Anhillpur Patan". This was shown by a shepherd named Anhil. It was on Monday Vaishakh Sud 3, Vikram Samvat 802. It was destined to become the capital of Gujarat. On Monday Vaishakh Sud 3, Samvat 821, Sravika Sridevi crowned glorious Vanraj with the Rajtilak on his forehead. He occupied the throne of Gujarat.

This is the only exceptional instance in history of a city being founded by the chanting Jain mantras. The auspicious establishment of the city by the hands of JainAacharya and this Rajtilak by Sridevi Sravika planted the seeds of the golden era of the political and religious history of Gujarat.

•

In Samvat 802, Vanraj Chawda laid the foundation stone of Anhilpur Patan in the month of Vaishakh, laying the foundation of the great empire of Gujarat. That event and many other triumphant events are influence of Jain tradition. Some important incidents indicate a glimpse of the Jain tradition of Patan.

•

In Samvat 802, Vanraj Chawda built "Vanraj Vihara" in Patan. He placed Lord Parshvanath brought from Panchasar. Thereafter Ninasheth, a disciple of Vidyadhargachcha, built a big temple of Lord Rishabhadev in Patan.

•

In the 9th Vikram Century, Aacharya Bappabhattasuri established magnificent pictures of Lord Mahavira in Patan and performed Jin Pratishthas.

•

In Samvat 836, Ninasheth built Narangpur in memory of his mother Narangdevi and built it as the of Jinalay Lord Parshvanath. Aacharya Dharmasuri of Nadolghchh did this ceremony.

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In Samvat 998, Mularaj was crowned in Patan. He built "Mularaj Vasati"Jinalay. "Mularaja Swami" temple and Tripurusha Prasad.

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The 47th Aacharya Siddhasuri of Upakesh gachchha in Samvat 1072 commissioned the golden brass mixed statue of Lord Mahavir Swami in Jinalay which was built by Seth Kapardi Shah in Patan. The eyes of that statue were made of two emeralds worth lakhs of rupees. It is mentioned in ancient texts. It clearly indicates the glory of the Jain of Patan.

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In Samvat 1081, Mahmud Ghaznavi invaded India and sacked Patan. However, in just a few years ie. In 1088 Vimal Mantri built the temple "Vimalvasahi" in Patan. This is mentioned in the record.

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In the meantime many books were written in Patan. In Samvat 1146, Aacharya Shilabhadrasuri researched the "Mulshuddhi-Tika. And in the same year, Mantri Munjal built the 'Munjalvasahi' Jinalay and constructed an Upashraya. In Samvat 1146 , "Yogadrishtisamuchchaya" was also written on a palm leaf.

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King Siddharaj's minister Shantu made "Shantrivasahi" Chaitya in Samvat 1150. Siddharaj ruled from Samvat 1150 till Samvat 1199. He built the Jain temple "Rai Vihar" in Patan.

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Sridevasuri won arguments with Digambar Aacharya Kumudchandra in Siddaraja's assembly. Siddaraja awarded him the title of "Vadi". Sri HemchandrAacharya had already become Siddharaj's most devoted Guru, not only that he became famous as a King's teacher.

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Kumarpal had abandoned his basic religion and accepted the twelve vows of a disciple from Shri Hemchandrasuri in Samvat 1216. Hence he became a Paramarhat. He had built a total of 1400 Jain temples, both small and large, at different places. By this time, Jainism had flourished with its sixteen arts. The grand welcome gathering of the book 'Siddhahem Grammar' in Patan city not only became a glorious story of the Jain tradition but also became an unprecedented event in the history of the entire Gujarat.

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After the reign of Kumarpal and during the reign of Ajaypal, at the hands of Malik Kafur, the general of Alauddin, Patan was destroyed totally. In Samvat 1468, the throne of Patan was shifted to Ahmedabad, which was founded in that year. The following is a note about it in the Jain Tirtha Sarva Sangrah.

After Kumarpal, the three years of Ajaypal were a crisis for Jainism. The seeds of the decline of the state were sown at that time. Ajaypal, with his short sightedness, showed a reactionary attitude towards the Jains. The Jains now started retiring from politics. Ajaypal got Jain ministers Kapardi killed. He harassed Shri Ramchandrasuri, the disciple of Shri Hemchandrasuri and ordered his eyes to be removed. Due to this, the independent-minded hero had to commit suicide. He demolished many Jain temples. Such a horrible king was murdered by his own servant.

During the time of Bhimdev (Samvat 1234 to Samvat 1298), two brothers named Vastupal Tejpal seized the shaky throne of Gujarat. He established and attained great fame. That is why they are considered more famous than king at that time. He built many new temples in many places including in Patan. He also renovated broken temples. This has made a special contribution to architecture of Gujarat.

Like the kings and ministers, the Jain rich people built Jain temples in every corner and in their own buildings.

Shri Somprabhasuri wrote the book 'Kumarpal Pratibodh' in the residence of the saint Siddhapal in Samvat 1241 (the twelfth year after Kumarpal's death in Samvat 1229). According to the information when Hemchandrasuri entered Patan, 1800 rich citizens gathered at the entrance festival to welcome him. Their five-seven-storeyed mansions were having lamps representing their wealth. From this, one can get an idea of the number and prosperity of the Jain rich people of Patan. Moreover, the perameter of Anhilpur was twelve miles. There were 84 squares and 84 markets. There was a mint for minting gold and silver coins. There were separate squares for jewellers. The localities of each caste were different. Patan seemed to be overflowing with people.

The heavenly city of Patan in Gujarat was razed to the ground by the short sightedness of the City ministers during the time of the last king Karan Vaghela (Samvat 1353 to Samvat 1356) at the hands of Malik Kafur, the general of Allauddin. Gujarat was forever bound in the shackles of slavery. Many temples and houses were destroyed. The glorified Gujarat became deserted due to this huge storm. A severe famine, which seemed to accelerate this storm, occurred in Samvat 1377. This information is found in the 'Khartargachchh Gurvavali'. The Muslim sultans shifted the throne from patan in Samvat 1468 to Ahmedabad, which was established in the same year.

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In Samvat 1371, Samara Shah, the son of Sanghapati Desal Shah, the savior of Shatrunjaya Tirtha, lived in Patan. He pleased the governor named Alfkhan with his skills. This also explains that Patan was still in existence at that time. In fact, during the reign of Taghlakh Firoz Shah, peace was established in Patan and the Jains started building new temples in the new Patan with double speed. The names of some of the moholloa of Patan have come down from the names of the old Moholla's name.

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Detailed information about the temples of Patan is available from various Chaityaparipatis of Patan. Such as Patan Chaityaparipati compiled by Siddhisuri in Samvat 1576. Patan Chaityaparipati compiled by Sangharajrachit in Samvat 1613, Patan Chaityaparipati composed by Lalit Prabhsuri in Samvat 1648, Patan Chaityaparipati composed by Pandit Harshvijay in Samvat 1729, Patan Chaityaparipati composed by Ladhashah in Samvat 1777, Tirthamala Stavan composed by Upadhayay. Gyansagargani in Samvat 1821 and Shri Pattan Jinalay Stuti composed by Hiralal in Samvat 1959.

In Patan Chaityaparipati composed by Siddhisuri in Samvat 1576, there is a record of seventy Jinalays. In Patan Chaityaparipati composed by Sanghraj in Samvat 1613, there is a total of 163 Jinalays and in Patan Chaityaparipati composed by Lalit Prabhsuri in Samvat 1648, there is a total of 199 Jinalays. 97 Jinalays are mentioned in the Patan Chaityaparipati written by Pandit Harshvijay, 93 Jinalays are mentioned in the Patan Chaityaparipati written by Ladhashah in Samvat 1777, 85 Jinalays are mentioned in the Tirthamala Stavan written by Upad Gyansagargani in Samvat 1821, and 92 Jinalays are mentioned in the Shri Pattan Jinalay Stuti written by Pandit Hiralal in Samvat 1959.

In the Jain Shwetambar Directory of Samvat 1963, there are indications that there are 91 Jinalays, while today a total of 97 Jinalays are present in Patan.

In the Jain Shwetambar Directory of 1963, the number of Gharderasars in Patan was 127. Only in Fofliyawada, 27 Gharderasars were there.

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Many ancient manuscripts and texts are preserved in the knowledge archives of Patan. Out of which about 20000 manuscripts are safely preserved in the Shri HemchandrAacharya Gyan Mandir. Apart from that, there is information that many ancient manuscripts are also preserved in two other knowledge archives.

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It is estimated that the Jain temples of Patan in ancient times were mostly made of wood. The main hall of the Wadi Parshvanath temple in Zaveri wada was considered an excellent example of wooden work. There is an inscription that the temple was built in Samvat 1652. The main hall of this temple was made of wood. Just like marble, its artist had brought his innovative art into wood. Beautiful photographs of this temple have heen presented by Dr. Burgess in the book Archaeological Survey of Northern Gujarat, plate no. 4, 20, 21. This rare specimen of this wonderful work of art was removed during the renovation. No facts have been found regarding what happened to that art of work.

The Jinalay (temple – Derasar) of Panchasara Parshvanath in Patan is today a magnificent Gurjar Kalaniketan in the form of a unique symbol. The central hall of its ancient temple was made of wood. That wooden Rangmandap is today in the Jinalay of Mahavir Swami in Dhandherwada. In this hall, dancers, instrumental musicians, statues of Tirthankars, the wedding ceremony of Lord Neminath, his life, Nine planets, Eight gatekeepers etc. are visible. Moreover, the strips of the dome are made of very fine carvings. Such artistic hall and their domes are seen in some Jinalays of Patan are made of wood.

Such examples of woodcarving are still present in the Jinalay of Lord Adishwar in Kumbhariya pada and in the Jinalay of Lord Adishwar in Kapoormehta pada.

The tradition of placing sacred figures (Pat) of Sametshikhar, Girnar, Shatrunjay etc. in Jain temples has existed since ancient times. According to that tradition, today small and big, magnificent and unique works of art are seen in many Jain temples. One such Jinalay carved in wood is placed in the Jinalay of Sheetlanath inside the Kanasha pada in Patan. From the point of view of sculpture, this can be considered a rare example of woodcarving. Considering the carving, value and composition it is an wonderful piece of art.

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Bhomati (Circular moving path) is a structure in the Jinalay of Panchasara Parshvanath in Patan and in the joint Jinalay of Paramatma Shantinath-Adishwar in Khadakhotdi no Pado. Today, three Jinalays with basements are in existence.

The Jinalay of Sahastrafana Parshvanath Prabhu in Tangdiyawada has a unique structure. The Jinalay has Gandhar steps, marble sahastrafoot structure, Pato, Four directions faces, Merushikhar etc. It is unique.

In addition to the inside hall, the rangamandap of the Jinalays of Patan has a large number of structures made up of Devkulikas. Most of the Jinalays are having hight where you can enter by climbing steps. The Jinalay of Jineshwar Adishwar in Godadna Pado, the Jinalay of Paramatma Mahavirswami in Maniati pado, the Jinalay of Panchasara Parshvanath, the Jinalay of God Neminath in Trisheriya, the Jinalay of Bhabha Parshvanath in Bhabhana no Pado, the Jinalay of Wadi Parshvanath, the Jinalay of Jinvar Chandraprabhu in Ashtapada, etc., are of this type. The artistic sense of color combination is also seen in the beautiful carved sculptures on the exterior of the Jinalays. Light colors are used more. The Jinalay of Naranga Parshvanath is an example of such light color combination.

The balconies attract special attention in the exterior appearance of the Jinalay. Shamla Parshvanath in Dhandher wada, Shantinath's main Jinalay in Kanashana Pada and Munisuvrat-Swami's Jinalay in Lakhyarwada look beautiful and charming due to the balconies. Beautiful carvings can be seen on the Rangmandap and outer pillars of some Jinalays. The view of the Rangmandap in the Jinalay of Paramatma Neminath in Phofliyawada looks very magnificent.

The idol of Padmavati Devi in the Jinalay of Sheetlanath in Khetarpal Pada and the idol of Ambika Devi sitting in the basement of the Jinalay of Paramatma Chandraprabhu in Ashtapada are magnificent and miraculous.

Magnificent Jinalays can be seen in many places, but here even the houses Jinalay (Ghar Derasar) can be seen magnificent! One is amazed by the beauty of the craftsmanship and the chandeliers. Kakaji's Ghar Derasar in Maniyati Pada and Danti's Ghar Derasar in Maniyati Pada are examples of this. The construction of the Ghar Derasar of Paramatma Suparshvanath in Kumbhariyapada is like a Jinalay. The main God is present in beautiful surroundings.Once upon a time, there were 127 Ghar Derasars in Patan. Today, there are only 10 Ghar Derasars, out of which one Ghar Derasar has been closed sometime before.

The Ghar Derasar of the Nagarsheth family is Since Samvat 1774, which is 1000 squre feet.

Articles like collection box, lamps, trigadas etc. in the Jinalay are also very artistic. The collection box of some Jinalays are very large in size, with artistic carvings of brass and silver.

Some traditions of Patan are still very attractive. On the very next day after the Navpad Oli of Chaitra-Aso is completed, a large number of devotees come to the Jinalay of Prabhu Neminath in the Trisheriya of Salvivada for darshan.

In the compound of Panchasara Parshvanath, in the Jinalay of Mahavirswami, a sculpture of a serpent is seated in a cow. A fair is held here on the day of Shravan Vada Pancham (Naag Pancham). Jain and Non-Jain communities also come in large numbers to have darshan of this serpent. The importance of darshan in the Jinalay of Aadeshwar of the Jain boarding on Dhuleti day is important. While on the full moon day of Chaitra, a large number of devotees come to the Jinalay of Aadeshwar in Godadno Pado, to have darshan of the statue of Pundarikswami.

We have seen the glorious tradition of these Jinalays of Patan. But the influence of time is having a very adverse effect. The number of Jain families has been migrated mainly to Mumbai. In some Jinalays, only one or two families go for worship or darshan. The situation is worse. Now the Jinalays have to be managed on the trust of salaried people. There is an urgent need for a permanent arrangement to maintain and preserve the Jinalays of Patan. Two Inns with modern facilities have been built in Patan. The flow of pilgrims in those inns has increased. Some natives of Patan also take advantage of these Inns. Due to the flow of pilgrims in patan, the atmosphere of the Jinalays keeps alive. But mostly the number of visitors in the Jinalays has reduced very much. Nevertheless, a grand and bright tradition that has been going on for centuries is still alive. And efforts are also being made to sustain it against the adverse effects of time.

The head elevated by the memory of this glorious Jain tradition of Patan is bowing at the feet of Arihant Bhagwan.

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Jinalays of Patan

Jinalays of Patan

Area	Main Deity (Mulnayak)	Samvat
Panchasar, Pipala Lane	1. Panchasara Parshvanath	
	2. Bhidbhanjan Parshvanath	Before Samvat 1777
	3. Mahaviraswami	Before Samvat 1963
	Tirthankar-in separate chambers	
	Suparshvanath-in separate chambers	Before Samvat 1967
	4. Chintamani Parshvanath	Before Samvat 1576
	Shantinath-in separate chambers	Before Samvat 1576
	5. Navkhanda Parshvanath	Before Samvat 1963
Ashtapad, Pipala Lane	6. Chandraprabhu	Before Samvat 1576
	Suparshvanath in the basement	Before Samvat 1777
	Chandraprabhu-in separate chambers	Before Samvat 2018
Kotawala Jain Inns	7. Sthamban Parshvanath	Samvat 1664
Kokano Pado	8. Koka Parshvanath	Before Samvat 1576
	9. Abhinandan Swami	Samvat 1659
Khetarpalno Pado	10. Sheetal Nath	Before Samvat 1613
Padigondi Pado	11. Sheetal Nath	Before Samvat 1777
Dhandherwado	12. Kalikund Parshvanath	Around Samvat 1648
	13. Mahavir Swami	Before 16th century
	14. Shamla Parshvanath	Before Samvat 1613
Marfatiya Mehtano Pado	15. Munisuvratswami	Samvat 1622
	Bhidbhanjan Parshvanath	Samvat 1914

Vakharno Pado	16. Shantinath	Before Samvat 1729
Godadno Pado	17. Aadeshwar	Before Samvat 1613
	Neminath-upper floor	Before Samvat 1959
	Chandraprabhu-separate chamber	Before Samvat 1967
Mahalakshmi Mata's no Pado	18. Munisuvratswami	Between Samvat 1729 to Samvat 1777
Salviwadi		
Golvad	19. Godi Parshvanath	Before Samvat 1959
Middle Lane, Golvad	20. Champa Parshvanath	Before Samvat 1655
Naranjino Pado	21. Aadeshwar	Before Samvat 1777
Dhandhal	22. Sambhavanath	Before Samvat 1729
Kalarwado	**23. Shantinath**	**Before Samvat 1613**
Trisheriya	24. Neminath	Before Samvat 1576
	Parshvanath- in separate chamber	Before Samvat 1967
	Mallinath- in separate chamber	Before Samvat 1613
	25. Shantinath	Before Samvat1729
Outside Fatipal Gates		
Jain Boarding	26. Aadeshwar	Samvat 1990
Devgurukrupa Complex	27. Karandiya Parshvanath	Samvat 2052
Katakiya Wado	28. Aadeshwar	Before Samvat 1613
Ghiyano Pado	29. Shantinath	Before Samvat 1613
	30. Kamboi Parshvanath	Before Samvat 1576
Vagolno Pado	31. Aadeshwar	Before Samvat 1777
Panchoti Pado	32. Aadeshwar	Before Samvat 1729
Vasawado	33. Shantinath	Before Samvat 1729
	Aadeshwar-in separate chamber	Before Samvat 1729
	34. Shantinath-House Jinalay	Before Samvat 1963
Shantinathni Pol	35. Shantinath	Before Samvat 1729
(Aduvasi no pado)	Shamla Parshvanath-Upstairs	

Khetarvasi

Gandhini Lane	36. Shantinath	Before Samvat 1777
Sanghavini Lane	37. Vimalnath- House Jinalay	Before Samvat 1963
Mahadevni Lane	38. Mahadeva Parshvanath	Before Samvat 1777
Shamlaji Street	39. Shamla Parshvanath in the basement	Before Samvat 1576
	Aadeshwar- in separate chambers	Before Samvat 1959
	Aadeshwar-Upstairs	Samvat 2014
	Ajitnath-Upstairs	Before Samvat 1959
Siddh Chakrani Lane	40. Shantinath	Before Samvat 1821

Kanashano Pado

	41. Shantinath – Main Jinalay	Before Samvat 1821
Main Jinalay Lane	42. Chintamani Parshvanath- Main Jinalay	Samvat 1959
Ambli Lane	43. Shantinath	Before Samvat 1729
Ambli Lane	44. Sheetalnath	Before Samvat 1576
Limdino Pado	45. Shantinath	Around Samvat 1648
Bhabhano Pado	46. Bhabha Parshvanath	Before Samvat 1576
Khajurino Pado	47. Manmohan Parshvanath	Around Samvat 1664
Vasupujyamno Mahollo	48. Vasupujyaswami	Before Samvat 1937
Sanghavini Pol	49. Manmohan Parshvanath	Before Samvat 1648
	50. Vimalnath	Before Samvat 1959
Kasumbiyawado	51. Sheetalnath	Before Samvat 1613
	Godi Parshvanath- In separate Chamber	Before Samvat 1613

Rajkawado

Abji Mehtano Pado	52. Sheetalnath	Before Samvat 1648
Baliyapado	53. Aadeshwar	Before Samvat 1648
Ajitnathni Pol (Chokhavatiyani Pol)	54. Ajitnath	Before Samvat 2008
	Shantinath-Upstairs –	Before Samvat 1648
Keshu Sethni Pol	55. Ajitnath	Before Samvat 1959
Nishalno Pado	56. Sumatinath	Before Samvat 1959

Lakhiyarwado	57. Simandharswami	Around Samvat 1654
Main Lane, Lakhiyarwado	58. Munisuvratswami in the basement Manmohan Parshvanath	Before Samvat 1959 Before Samvat 1729
Lakhiyarwado	59. Suvidhinath-House Jinalay	Before Samvat 1963
Lakhiyarwado	60. Aadeshwar- House Jinalay	Before Samvat 1963
Mallatno Pad	61. Mallinath	Before Samvat 1648
Jogiwado	62. Shamla Parshvanath	Before Samvat 1777
Fofaliyawado		
Polni Lane	63. Shantinath	Samvat 1664
	64. Parshvanath- House Jinalay	Around Samvat 1875
Manmohani Lane	65. Manmohan Parshvanath Shantinath-in separate Chamber	Before Samvat 1613 Samvat 2023
Wakhtjini Lane	66. Sambhavanath	Before Samvat 1729
	67. Munisuvratswami	Samvat 1948
Chowdharini Lane	68. Neminath	Samvat 1875
Soniwado	69. Shantinath	Before Samvat 1613
	70. Mahavir Swami	Before Samvat 1613
Maniyati Pado	71. Mahavir Swami	Before Samvat 1613
	72. Aadeshwar	Before Samvat 1777
	73. Padmaprabhu- House Jinalay	Before Samvat 1963
	74. Aadeshwar- House Jinalay	Before Samvat 2010
	75. Sahastrakut-House Jinalay	Samvat 1774
Dankmehtano Pado	76. Tankla Parshvanath	Before Samvat 1959
	77. Shantinath	Before Samvat 1648
Kumbhariyapado	78. Aadeshwar	Around Samvat 1657
	79. Suparshvanath- House Jinalay	Before Samvat 1959
Tamboliwado	80. Mahavirswami	Before Samvat 1777
	81. Suparshvanath	Before Samvat 1613
Kapoor Mehtano Pado	82. Aadeshwar	Before Samvat 1821

Khijdano Pado	83. Aadeshwar	Samvat 1947-48
Tarbhoda Pado	84. Shantinath	Before Samvat 1613
Bhensaatwado	85. Shantinath	Before Samvat 1613
	Chandraprabhu- Upstairs	Before Samvat 1959
Shahwado	86. Suparshvanath	Before Samvat 1613
	87. Shamla Parshvanath	Before Samvat 1648
Shahwado	88. Aadeshwar	Before Samvat 1613
	Shantinath-Upstairs	Before Samvat 1777
Zaveriwado	89. Naranga Parshvanath	Samvat 1655
	Aadeshwar-in separate Chamber	Before Samvat 1613
	Shamla Parshvanath-Separate mini balcony	Before Samvat 1967
	Vasupujyaswami-in separate chamber	Before Samvat 1959
	90. Wadi Parshvanath(4 sided) Aadeshwar-Upstairs	Samvat 1652
Tangdiyawado	91. Aadeshwar-Padmaprabhu	Before Samvat 1576
Tangdiyawado	92. Sheshfana Parshvanath	Around Samvat 1844
Khadakhotdi no Pado	93. Aadeshwar-Shantinath	Before Samvat 1613
Ashish Society, Rajmahal Road	94. Sahastraphana Chintamani Parshvanath	Samvat 2035
Bhadrankarnagar Society	95. Suvidhinath	Samvat 2045
Bharti Society	96. Shankheshwar Parshvanath	Samvat 2023
Kumarpal Society.	97. Aadeshwar	Samvat 2055

Total Jinalays: 97

Special Note:- The book has published a map of the main areas of the Jinalays of Patan, which does not include the areas of the Jinalays outside the fort area of Patan. Serial No. 29. Jinalays of 27, 94, 95, 96, 97 have not been included in the map.

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Pipla Lane, Aacharyashri Hemchandracharya Road

Shri Panchasara Parshvanath

The idol of the Jinalay originally built by Vanraj Chavda in Panchasar, was later brought to Patan. The place where this idol was installed and consecrated came to be known as Panchasara. Today, this historically important site is located in Piplalane, a street named after the pipal tree. Both Patan and this lane gained great importance and sanctity because of this idol, and the site has now become a place of pilgrimage. (See photographs No. 2 and No. 3)

In the centre of Piplalane is a large compound. There are 5 Jinalays. Among them, the largest and most spacious is the Jinalay of Panchasara Parshvanath. Its architectural style resembles to Hathisingh Jinalay in Ahmedabad, with fine craftsmanship and a pinacle. The jinalay has two entrances: one facing the village and the other opposite the Kesarbai Paushadhshala. A fortified wall surrounds the complex on all 4 sides. Near the edge of the fortification are a water station and a bathing room.

Above the main entrance arch is a beautiful sculptural composition of Parshvanath along with Indra and Indrani. On the outer walls on both sides are carved sculptures of elephants carrying howdah. The exterior walls of the Jinalay are also richly decorated with artistic carvings. (Title No. 2)

The jinalay has 3 beautifully crafted entrances. As one proceeds inside, the entrance square begins immediately. In the surrounding passageway on the right side are marble statue of Shrimad Hemchandraacharya, Parshvayaksh, and Shilgunsuri respectively (see photograph No. 6). The statue of Shri Hemchandraacharya (see photograph No. 9) bears an inscription Samvat 1960. On either side of it standing statue of Kumarpal Bhupal and Udayanmantri. In the mini jinalay on the left side are marble statue of Kshetrapal, Vanraj Chavda (see photograph No. 7), Padmavatidevi, and Surpal.

Idols are also there in the mini balconies on both sides of the entrance outside the mini balconies. The first among these are the statues of Saraswati Devi and Chakreshwari Devi. In the surrounding passageway there are 18 marble idols and 26 metal idols. Most of these carry inscriptions stating that their consecration was performed on Monday, Vaisakh Sud 6, Samvat 2016 by Shri Kantivijay, his disciple Muni Chaturvijay, his disciple Agam Prabhakar Muni Shri Punyavijay, Shri Ramnikvijay, Pandit Shri Vikasvijay, and others. One of the surrounding passageway in the mini jinalay there is an idol brought from Worli. one of them is Worliparsbvanath. It appears that this idol had once broken into 9 pieces. It was later rejoined with a coating. Behind the idol of Aadeshwar, only a stone slab has been used for the back drop (Parikar). Above it are figures of Gods and Goddesses, along with a circular shape behind the heads. Both these idols are made of black marble.

The decorative dome of the jinalay is beautifully carved and adorned with colourful puppet designs. The arches leading into the colourful pavilion feature artistic depictions of the Ashtmangal and the 14 dreams, while the ceiling is decorated with carvings of elephants and Goddesses. The outer walls surrounding the main jinalay are also richly ornamented with sculptures. (See photographs Nos. 4 and 5)

The colourful pavilion has 5 entrances, each decorated with intricate carvings. On the side entrances are paintings representing the 8 karmas. The dome are the duly furnished with fine artistic carvings. There are 2 marble statues in 2 mini balconies facing the inner chamber opposite to colourful pavilion. The colourful pavilion is very large. A massive bell is here which is engraved with the yantra of Ghantakarna Mahavir.

There are 3 silver inner chambers. Each inner chamber is decorated with carvings of its presiding Yaksha-Yakshini and the Ashtmangal. The central door also contains carvings of the 14 dreams along with Yaksha-Yakshini. Mahavir Swami is installed in the right inner chamber. While Chandraprabhu Swami is installed in the left inner chamber. Marble has been used extensively for the walls and flooring of the colourful pavilion jinalay. Sculptures carved on Makrana stone can be seen on the outer walls.

The idol of the main deity Shri Panchasara Parshvanath, in the inner chamber is 45 inches high. The idols of Mahavir Swami and Chandraprabhu Swami in the right and left side of inner chamber are of the same size. Altogether, in this inner chamber there are 11 marble idols. There are 13 marble idols and 10 metal idols in mini balconies which are opposite to each other in colourful pavilion.

An inscription appears on the backdrop of the main deity, from which the words "Samvat 1602, Vaishakh Shud 15, Vijayasena Suri" can be read. There is also a beautiful 11-inch idol of Parshvanath of samvat 2016.

This jinalay is known as Padmavat Mahaprasad. The reason for this name is that the idols of Padmavati Devi and Panchasara Parshvanath were carved from the same marble and brought together from Panchasar in a single cart. The idol of Padmavati Devi is presently housed in the Shitalnath jinalay in Khetarpal ni pol.

It is said that the face of the main diety originally faced toward the village, which brought distress to the Sangh. Therefore, 43 years ago, a re-consecration was performed and the direction of the face of the idol was changed.

A Gujarati inscription carved on the right wall of the jinalay's colourful pavilion reads as follows:

"The idol of Shri Panchasara Parshvanath Bhagwan, consecrated in this Padmavat Mahaprasad, was originally situated in Panchasar village. Vanraj Chavda, founder of the Gurjar kingdom, was inspired by Jain Aacharya Purandhar Shri Shilgunsuris and built a temple there, where he consecrated the idol with great devotion. After the destruction of Anhilpur Patan during the Mughal invasions, the city was rebuilt in the 14th century of the Vikram Era. At that time, this idol was consecrated in a temple near the Agrahaar Pratoli (main gate). After remaining there for nearly 3 centuries, it was later moved to a wooden temple. The present Padmavat Mahaprasad now stands on the site of that wooden temple, and the idol of Shri Panchasara Parshvanath is consecrated here. Shri Panchasara Jinalaya is at the same place of wooden Prasad. Well known padmavat mahaprasad is here. Very large area covering 52 jinalaya are built up. There is an Artistic works which is a proud to Gujarat. This work was carried out according to the wishes of the renowned Seth Shri Pannalal Puranchand of Mumbai, originally from Patan. A total of 7 lakh and 20 thousand rupees was spent in Vikram Samvat 1955 on this grand temple, which includes 52 surrounding jinalay and a vast foundation. The architect chosen for the construction was Prabhashankar Oghadbhai Sompura of Palitana. The re-consecration took place on Samvat 2011, Jeth Sud 5.

- Consecrated by: Aacharya Shri Vijay Samudrasuri Maharaj Saheb
- Consecration ceremony performed by: Babu Vijaykumar Bhagwanlal and his wife Kamlabai
- Foundation-laying ceremony : Samvat 1998, Babu Mohanlal Pannalal."

Directly the inner chamber of the Main diety Shri Panchasara Parshvanath is a Shivling located in the basement. A pathway from the rear leads to it. After worshipping the main diety , the Pujari (Temple priest) also worships the Shivling.

Beyond the office of the Temple Trust, on the left side, lies a large open ground leading to the Ayambilshala. In the same compound, visitors can also access 4 other jinalayas and a Guru Mandir:1. Bhidbhanjan Parshvanath, 2. Chintamani Parshvanath, 3. Mahavir Swami, 4. Navkhanda Parshvanath, 5. Guru Mandir. A Bhathakhatu, a facility providing food for travellers, is also operated by the Trust within the same compound.

Historic References

In the grand and historic Jinalay of Shri Panchasara Parshvanath at Patan, the white idol of the main diety seated in lotus posture is especially striking and beautiful.

Vanraj Chavda, the founder of Anhilwad Patan, built the temple of Shri Panchasara Parshvanath in Patan under the guidance of his guru, Shri Shilgunsuri. This event is well known in history. Since Vanraj's father ruled in Panchasar, it is believed that the idol installed in this temple came to be known as Panchasara Parshvanath. Some scholars also believe that the idol itself was brought from Panchasar and installed in the new capital of Patan. Patan was founded in Samvat 802, so it may be assumed that this temple was constructed soon afterward. In this sense, it should be regarded as one of the oldest Jain temples in Gujarat, though it has clearly undergone renovations over the period. Historical poems from the 13th century Vikram Era mention renovations carried out by Minister Vastupal. Before the most recent restoration, the temple's architectural style appeared to belong to the 16th century. Since the temple predates the city itself, it is possible that the idols were brought from Old Patan, although there is no definite information about when they were transferred to New Patan. Vanraj's guru, Shilgunsuri, belonged to the Nagendra Gachha. Records show that the temple remained under the Nagendra Gachha for many centuries, though today it belongs to the Khartar Gachha. Because of its close association with the history of Gujarat's capital, this temple holds unique historical importance.

The earliest known written reference to the Panchasara Parshvanath temple appears about 4000 years after its construction. This mention occurs in the *Chandraprabhacharit*, written in Prakrit around Samvat 1216 by Shri Haribhadrasuri, disciple of Aacharya Shri Chandrasuri of Brihad Gachha. According to the praises in that text, Prithvipal, minister of Jayasinhadev and Kumarpal, built a pavilion in the Panchasara Parshvanath temple for the spiritual merit of his parents.

"जयसीहएव - सिरिकुमरवालनरनायगाण रज्जेसु ।
सिरीपुहइवालमंती अवितहनामो इमो विहिओ ।
अह निन्नयकारावियजालिहरगच्छरिसहजिणभवणे ।
जमयकए जणणीए उण पंचासरपासगिहे ।।
चइडावलीयंमि उ गच्छे मायामहीए सुहहेउं ।
अणहिल्लवाडयपुरे कराविया मंडवा जेण ॥१"

Arisimh, the celebrated poet patronised by the great minister Vastupal, composed the epic *Sukrit Sankirtan* between Samvat 1278 and 1287, describing Vastupal's virtuous deeds. In the tenth verse of the 1st Chapter, the temple of Panchasara Parshvanath is mentioned.

Since the temple is compared to a mountain, one can imagine how lofty its spire must once have been.

"अंतर्वसद्धनजनाद्भुत भारतो भूर्मा भृश्यतादिति भृशं 'वनराजदेवः ।
पञ्चासराह्वनवपार्श्वजिनेशवेश्म व्याजादिह क्षितिधरं नवमाततान ॥"

In another verse of the same work, while describing the constructions undertaken by Vastupal, the poet says that by renovating the Panchasara Parshvanath temple in Anhilwad Patan, Vastupal renewed the fading glory of King Vanraj:

"पञ्चासरा हह्वमणहिल्लपुरीपुरन्ध्रीसीमन्तरत्नमिवापार्श्वजिनेशवेश्म ।
उद्धृत्य येन यशसा जनितो जरत्या हस्तावलम्बनविधिर्वनराजकीर्तेः ॥"

Udayprabhasuri, disciple of Vijay Sensuri of Nagendragachha, composed the 15th Chapter epic *Dharmabhyudaya* or *Sanghapaticharitra* around Samvat 1290. In the introduction to the poem, while describing the lineage of the teachers of Nagendragachha, the author states that his guru Vijay Sensuri regularly delivered lectures at the Vanaraj Vihar Tirtha known as Panchasara.

This is natural considering the close association of the Aacharyas of Nagendragachha with the Panchasara Parshvanath temple from the time of its foundation. The author also clearly identifies the Panchasara temple with the Vanraj Vihar.

The same work also mentions Vastupal's renovation of the temple:

"अणहिलपाटक नगरादिशजवनराजकीर्तिकेलिगिरिम् ।
पञ्चासराह्वजिनगृहमुद्धे यछ कुलं च निजम् ।।"

A brief account of the origin of this pilgrimage site is also found in the *Abhayadevsuricharit* and *Prabhavakcharit*, composed in Samvat 1334.

In the *Prabandh Chintamani*, written by Merutungaacharya in Samvat 1361, it is mentioned that Vanraj built this Chaitya out of gratitude to his benefactor Shri Shilgunsuri.

During the 15th century, several works praised Shri Panchasara Parshvanath, including the *Panchasara Vinanti Stavan* composed by Anchalagachhiya Aacharya Jaysekharsuri, the *Saashvata Tirthmala* by Vachanaacharya Kirtimeru, and the Tirthmala Stavan by the poet Megh.

All the Chaitya Parshvanath texts of Patan that are presently available also mention Panchasara Parshvanath.

Panchasara is likewise referred to in the *Patan Chaityaparipati*, completed in Samvat 1576.

A mention of the Parshvnath Jinalay is available:

mahukar manah manorath poorai, **paas panchasarai** bhavvichhurai,
saar sansarai lemi. 9

In the **Patan Chaityaparipati** written by Sanghraj in **samvat 1613** Pachasara Parshvanath is mentioned as follows :

panchasar shri **paas** ashyapuran, jin pratima nav vandiye e
harashya hiya mazari, harash bhavni jai jin dekhi anandiya e 62

A reference to Panchasara Parshvanath is found in the **Patan Chaityaparipati** written hy Lalitprabhsuri in **samvat 1648** :

panchasarai paatki achhai e, Dhuri vir jinvar saar tu.
nav pratima vandi kari e, vasupujya juhari tu ||18||

satavis binb tihan nami e, **panchasaru prabhu paas tu.**
avar saat jinvar namu e, vanchhit poorai aas tu ||19||

On Wednesday, Aaso Sud Poonam in the **samvat 1652**, Punja rushi in the (Eulogy) Commendation of the **Aramshobhacharit** began by singing the praises of the devotee (Shravaks) of Patan who were devoted to the deities and the Guru. He then offered prayers to the holy pilgrimage sites of Patan including the Jinalay of Shri Panchasara Parshvnath.

In the **365 Parshv Jin Naam Mala** written by the poet Premvijay in **samvat 1655**, the name of Shri Panchasara Parshv Prabhu has also been included.

Prabhu Parshv is also mentioned by name in the **Shri Shankheshwar Parshvnath Chhand** sung by the poet Nayasundar in **samvat 1656**.

In **samvat 1667**, the poet Shantikushal also mentioned the name of this Prabhu in the **108 Naam Garbhit Shri Godi Parshvnath Stavan**.

In the **Hirvijaysuri Raas** written by the poet Rishabhdas in the month of Aaso in **samvat 1685**, there is a mention of Shri Hirvijaysuri paying obeisance to Prabhu Parshv.

Shri Panchasara Parshvnath is also mentioned hy name in the **108 Naam Garbhit Shri Parshvnath Stavan. It** was written by a disciple of Shri Gunvijay on the 10th day of Posh Vad in **samvat 1689**.

A mention of Shri Panchasara Parshvnath is also found in the **Parshvnath Sankhya Stavan** written hy Ratnakushal during the **17th century**.

This pilgrimage place is also mentioned in the **Shri Parshvnath Naam Mala**, written by Meghavijay Upadhyay in **samvat 1721**.

The Patan Chaityaparipati, written by Pandit Harshvijay in **samvat 1729,** mentions the Heervihar alongside the Panchasara Parshvnath Jinalay :

panchasare jaaii e, tinha praasad chyar.
panchasar jinvar tanno e, dekhi didar ||4||

chopan bimb tinha ati bhala e, vali **heervihar.**
pratima trin sahguru tanni e, murti manohar ||5||

The Panchasara pilgrimage place of Patan is also mentioned in the **Tirthmala** written by the poet Shilvijay in **samvat 1746.**

This pilgrimage place is also mentioned in the **Ashtaprakari Puja Raas** composed by the poet Udayratna in **samvat 1755.** This pilgrimage place is also mentioned and appreciated in the **Munipati Raas written** by him in **samvat 1761.**

The text known as **Aho Shalak Boll,** which appears to have been written in the **second half of the 17th century,** is a descriptive piece written in Old Gujarati prose. It contains a brief description of Anahilpur Patan, in which the Panchasar Jinalay is mentioned as a prominent Jinalay of the city:

"hu te amharu Anahilpur Patan varnavu, pani kasu ek chhi je Anahilpur Patan ? saghat ghate kari vichitra chitrame kari abhiram, maha mahochhave bhala aaram, panchasar pramukh dev devala, je nagarmahai daanshala, paushadhshala, dharamshala, gadh madh mandir prakar, churasi chunhatani hatshreni, maahai vast sampurn vartai -"

In the Patan Chaityaparipati written by Ladhashah in **samvat 1777,** the Panchasara Parshvnath Jinalay is mentioned as being located in the area known as Premadosi ni Pol :

Patan me prabhu pranmii, **shri panchasaro paas**. lalanam
Pole prema dosi tane, pratampe tej prakas. 3 la.Patan

In **samvat 1791,** the poet Jinvijay has written a beautiful Sanskrut stotra (hymn) dedicated to Shri Panchasar Parshvnath. This hymn offers a captivating description of the deity's image and his spiritual glory.

References to Prabhu Parshv are found in the **135 Naam Garbhit Shri Parshvnath Stavan** which was written by the eminent poet Gyanvimal in the **18th century.** This reference is also found in the **Vruddhivijaygani Raas ni Prashasti** written by the poet Sukhsagar.

In the **Tirthamala Stavan** written by Upadhyay Gyansagar in **samvat 1821,** the name of Panchasara Parshvnath is mentioned in the following lines:

pur patanma paasji, panchasaro prasiddh, sanghvi chalo ne;
te prabhu vandii sangh sarave man kiddh. chalone thalpati bhetva 1

In **samvat 1866,** Muni Devharsh of the Kharatargachha has written a descriptive poem titled **Patan ni Gazal**. The Panchasar Jinalay is mentioned in the final two lines of the Chhappa which serves as the concluding verse as follows :

"patan jas kidho pragat jinha **pansachar** tribhuvan dhani,
kavi devharsh mukhthi kahe, kushal rangleela ghani."

The fact that the Panchasara Parshvnath Jinalay is the only one as specifically mentioned. It indicates its special significance among the Jain Jinalays of Patan.

The name of Prabhu Panchasara Parshv is also included in the poem called **Shri Parshv Prabhu na 108 Naam.** This was sung by Pandit Uttamvijay on the 2nd day of the Phagun Vad bij in **samvat 1881.**

A reference of Panchasara and other Jinalays, situated within the same complex, is also available in the **Shri Pattan Jinalay Stuti,** written by Pandit Hiralal in **samvat 1959** :

Vande panchasaram vai sumatijinpatim gyatputram ch godi -
Parshva chintamani chajitjinpatimatrahmauchityayuktah: |

The **Jain Shwetambar Directory** of **samvat 1963** records that the Pancbasara Parshvnath Jinalay was without pinnacle. There are 72 marble idols and 46 metal idols. The condition of the Jinalay was good. It is also mentioned that the Jinalay's anniversary falls on Posh Sud Dasam.

The **Jain Tirth Sarvasangrah** of **samvat 2010** mentions the domed Jinalay of Panchasara Parshvnath situated within the Panchasara Parshvnath comppound. 153 marble idols and 12 metal idols were there in the Jinalay. The condition of the Jinalay was good. There was a mention about Gurumurtis. Standing marble statues of Vanraj and Minister Asak were also mentioned. The administration was managed by the firm of Sheth Dharamchand Udaychand.

Subsequently, in samvat 2011, this Jinalay underwent re-establishment. Shivlal Nemchand Shah has provided a detailed report of Shri Anhilpur Patan Jain Jinalays of **samvat 2018** and the main gist of it is as follows :

The Old Jinalay of Panchasaraji

Before the construction of the present Jinalay in Patan, an old Jinalay dedicated to Panchasar Parshvnath was there at the same place. It was a wooden structure dating back to the 16th century. As the JInaly became old, its renovation became essential.

Decision for Renovation

The idea to renovate the renowned Panchasaraji Jinalay located in Anhilpur Patan, the ancient capital of Gujarat came in the mind of the devotee Babusaheb Shri Pannalalji Puranchandji, a native of Patan, around Vikram samvat 1950. Accordingly, he had earmarked a specific sum through his trust for the construction of the Shri Panchasar Parshvnathji Jinalay.

The New Jinalay of Panchasaraji

The main Jinalay of this 52 Jinalay was constructed by Babusaheb Shri Bhagvanlalji and Babusaheb Shri Mohanlalji, sons of the eminent patron Babusaheb Shri Pannalalji Puranchandji, along with his grandson, Babusaheb Shri Vijaykumarji, utilizing funds allocated by the aforementioned trust. The foundation stone for this Jinalay was laid by Babusaheb Shri Bhagvanlalji on Fagan Vad Pancham, samvat 1998. The construction of this main Jinalay was nearing completion around samvat 2011, with an expenditure of approximately 7 lakh rupees.

Consecration of Panchasaraji

On the auspicious day of Jeth Sud 5, samvat 2011, the consecration of the deity was performed with great festivity and immense joy at the hands of Aacharya Shri Vijayasamudrasuri Maharaj, the illustrious successor of Aacharya Shri Vijayavallabhasuri Maharaj. Bahu Saheb Shri Vijaykumar Bhagvanlalji performed the installation of Prabhu Panchasara Parshvnath and also hoisted the flagstaff and placed the golden pinnacle atop the Jinalay spire.

Deri (Jinalay) and New Statues

There are 51 deri (shrines) surrounding the main Jinalay. These were constructed by Patan Sangh using funds from individual donations. The expenditure was approximately five lakh rupees. The additional costs incurred for the shrines beyond the donation amounts were paid by the Dev Dravya (temple endowment funds) of the Panchasara Parshvanathji trust. The foundation stone laying ceremony for these shrines took place on the auspicious day of Magshar Sud 4, samvat 2013. It was at the hands of Shri Virendrabhai, son of Shri Bhagvanlal and grandson of Nagarsheth Shri Keshavlal Amarchand. In samvat 2016, the shrines were nearing completion, and around 86 new idols had been commissioned for installation within them.

Anjanshalaka and Pratishtha (Consecration)

The Anjanshalaka ceremony for these idols was performed with great festivity at the auspicious hands of Agam Prabhakar and eminent scholar Shri Punyavijayji Maharaj who himself a disciple of the learned Shri Chaturvijayji Maharaj, who was a disciple of Pravartak Shri Kantivijayji Maharaj. It was on the auspicious day of Vaishakh Sud 5, samvat 2016. The Pratishtha (consecration) was also performed by him on the very next day, the auspicious day of Sud 6. Each donor of the shrines installed the idol within their respective shrines (deri). They hosted the flag atop the pinnacle, and placed the Kalash.

All the auspicious timings, from the foundation stone laying ceremony of the Jinalay up to the consecration ceremony, were selected in consultation with Shri Vijayudaysuri Maharaj (the successor disciple of Shasan-Samrat Shri Vijaynemisuri Maharaj) and his disciple, Shri Vijaynandsuri Maharaj.

Details of the Idols

In this 52 Jinalay, 86 idols have been newly installed. Out of them, 24 idols were identical in colour to the physical complexions of the 24 Tirthankars. Some of the idols are extremely ancient, dating back to the era of King Samprati. Others were consecrated in the 16th century by Aacharya Shri Vijay Hirsuri Maharaj and his disciple Vijay Sensuri Maharaj. Additionally, some idols were unearthed in samvat 1998 from the soil of ancient Patan, specifically from the site where the village of Vadli is currently located.

Near the entrance of the Jinalay, in the first mini balcony on the southern side there is a modern statue of Kalikalsarvagya Shri HemchandrAacharya. While the corresponding northern mini balcony is having an ancient statue of the Ashakmantri*1. In the second mini balcony, there is a statue of Yaksh Parshva. The mini balcony opposite it contains a statue of Yakshini Padmavati. In the 3rd mini balcony a modern statue of Shilgunasuri Maharaj is there. The mini balcony opposite is having an ancient statue of Vanraj*2.

At the entrance of the shrines, there are 2 ancient statues of Saraswati in the mini balcony facing the entrance. At the end of the shrines, there are two ancient statues of Kshetrapal in the mini balcony facing the entrance.

Construction of 52 Jinalay

A total of 12 lakh rupees has been spent on this 52 Jinalays. The construction has been done according to the rules of art and architecture. The length of this magnificent Jinalay is about 130 feet and the width is about 90 feet. Its sculptural work is done from Jodhpuri stones, in addition, Makrana aaras, Jaisalmer marble, Dhrangadhra, Jodhpur, Himmatnagar and Porbandari stones have also been used in it according to their efficiency, in which its construction has been arranged according to the mathematics and rules of architecture.

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*1 - This is the statue of Asakamantri. It was commissioned in a pavilion at the Panchasara Vihar (Vanaraj Vihar) in Vikram Samvat 901. The statue was installed by his son Arisinh and consecrated by Devchandrasuri, a disciple of Shilgunsuri.

*2 - Judging by its craftsmanship, this statue of Vanraj appears to date back to the 12th century. The statues of Aacharyas such as Shri Devchandrasuri (a disciple of Shilgunsuri Maharaj), Heersuri, Sensuri, and Devsuri which were originally in the earlier Jinalay have been installed in the newly constructed Guru Mandir located next to the Panchasara Jinalay. Additionally, new statues of Aacharya Shri Vallabhsuri, Pravartak Shri Kantivijayji, and Shri Hansvijayji Maharaj have also been installed there.

The architect of this Jinalay was Shri Prabhashankar Oghadbhai Sompura. He was a renowned architect of the Government of India. He and other architects are the builders of this wonderful Jinalay. Prabhashankar's elders have built a short Jinalays on Siddhagiri, Prabhashankar has also built many other magnificent Jinalays.

Carving of the 52 Jinalays

Each place of these 52 Jinalays, domes, pillars, posts, roofs, walls, pavilions, gates, branches, upar balcony, inner balcony and pinnacles, etc. is beautifully carved with different types of artistic representations and unique symbols.

The dome in front of the entrance of the temple is artistically made. Its pillars are carved with Dikpals, Vidyadevis, etc. The dome is decorated from the inside, and the interior decoration has been made on its upper part. Beautiful forms of balconoies and gods and goddesses are carved all around the interior decoration.

At the entrance, there are six squares. Its roof also reminds you of carvings of Abu. Further, there is a huge dance pavilion. The two pillars in front of this dance pavilion have carvings of guardians, Vidyadevis etc. Going ahead from the dance pavilion, you come to three squres whose roof has wonderful carvings and fourteen supan and Ashtamangal are carved on its walls. Then as you enter inside you come to the deep pavilion, there are three entrances of deep pavilion and one door each on the north and south direction.

The domes of the dance pavilion and deep pavilion are richly decorated with stone carvings, and in the middle, large stone lotuses, like chandeliers, have been carved, which are called Padmashila. Each layer of the dome is decorated with intricate carvings, the 24 Tirthankars and their Yakshayakshini forms are carved. Rows of swans, bulls, deer, horses, grass much are carved serially. The forms of flying Vidyadhars and idols of Vidyadevis are placed.

Going ahead of the deep pavilion, there is a section between the deep pavilion and the inside chamber, which is called the passage (Kavali). On both sides of it, there are idols in artistic marble mini balconies. There is an inside chamber which has three parts. In the middle of which, in a beautiful parikar with large marble carvings, a magnificent idol of Shri Panchasara Parshvnath Bhagwan is seated. On the south side, a magnificent idol of Shri Mahavir Swami and on the north side, a magnificent idol of Shri Chandraprabh Swami are there.

On northern and other sides of the main door of the inner chamber have carved the forms of 16 Vidhyadevis. The forms of Jain soldiers (pratihar) are carved in the marble doors according to the directions. The doors are silver-plated and made artistically.

Each pillar of the Jinalay is made of marble. Each wall is decorated with marble. Inside is also decorated with colourful marble.

The walls surrounding main Jinalays are called Mandovar. Each layer of the wall is richly carved with sculptures. In which scenes of the auspicious life events of the Tirthankar Bhagvants and other beautiful forms of God are depicted. Goddesses, Devanganas, Dikpals, Gandharvs, Kinnars and Yakshas are also carved. This work gives an idea of the style of the 11th and 12th century.

A beautiful Trishat with layers has been carved on the dance pavilion and on its two squares. In deep pavilion and on both sides of squares, a beautiful Samavarna has been carved. The forms of many God, Goddesses, Yakshas, Yakshinis, etc. are carved on the sides of the Samavarna.

The pinnacle above Prabhu Parshvanath, seated in the middle position of the original inside chamber, is beautifully decorated with art, consisting of a single floor and two adjacent floors with Samavarna. This Samavarna and pinnacle have circular balconies in the middle. The forms of God and Goddesses are carved on its sides.

There are 51 mini Jinalays surrounding the main idol. They are also adorned with carvings. The ceilings of each mini Jinalay are decorated with various types of carvings. Their pinnacles are also decorated with beautiful art. There is a floor and in the middle of the pavilion there are balconies.

Magnificent 52 Jinalays

This complete 52 Jinalays, with its wonderful craftsmanship, is magnificently adorned with the kalash on its high pinnacle and the flags fluttering on the tall flagpoles. The flags moving in the gentle breeze are as if signalling welcome to the passionate devotees coming to see the God. The ringing bells of the flagpole are as if challenging, preventing sin from entering the holy land of Patan.

The Prasad's pedestal has been raised from beneath which is the basement, and on whose sky-high peak a golden kalash is situated.

Standing about 75 feet above the ground, this Panchasara Jinalay, which looks majestic with its huge body and stands out from the surrounding Jinalays. This Panchasara Jinalay appears to be the dream come true of Mr. Babusaheb. This is the great attraction for people even from far off.

This magnificent 52 Jinalays was fully completed in **samvat 2018.** It stands like a divine aircraft in the vast grounds of the holy land of Patan, the ancient capital of Gujarat.

This Jinalay reminds of the magnificent art of the world-famous Jain Jinalays of Mount Abu in Delwada in Rajasthan. This will inspire the devotees for thousands of years and provide them with a glimpse of the divine essence. It will attract pilgrims from far off. It will make the glory of the anciently famous Patan to spread across the horizon. Just as the idol of Shri Panchasara Parshvnath Prabhu is magnificent, this 52 Jinalays are also magnificent. The fund used and the effort taken behind it are worthy of praise. Devotion to the divine is immortal in the world.

Architecture of 21st Century

This new, magnificent 52 Jinalays of Shri Panchasara Parshvnath, built on the holy land of Patan at the heginning of the 21st century, is as if the 21st century has offered a divine gift to Patan, the ancient capital of Gujarat, on its auspicious arrival.

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Compound of the Jinalay of Panchasara Parshvnath, Pipla Lane

Bhidbhanjan Parshvnath (Before Samvat 1777)

On the left side of the entrance of the Jinalay of Shri Chintamani Parshvnath, located in the vast compound of the Jinalay of Shri Panchasara Parshvnath, is the Jinalay with pinnacle of Shri Bhidhhanjan Parshvnath. Next to this Jinalay, there are the Jinalays of Shri Chintamani Parshvnath, Shri Mahavirswami and Shri Navkhanda Parshvnath and the Guru Mandir.

In the middle of the colourful pavilion, there is a four-headed pinnacle with four brass doors, which previously had a marhle idol. It was taken to the Jinalay of Shri Shamla Parshvnath of Jogiwada in samvat 2051. Now four metal idols are there in this place. There is a marhle idol of Saraswati Devi in a mini halcony. There is an inscription on it stating that Aacharya Sinhsuriji installed this on Posh Sud Baras, samvat 1440. On the left side, there is a marble idol of Ambika Devi in a mini halcony.

There are three inner chambers. The main deity is 15" tall idol of Shri Bhidbhanjan Parshvnath. There is no inscription. There are 13 marble idols and 50 metal idols installed here.

To the right of the main deity, there was an idol of Shantinath. This was given on 10-06-96 to be installed in the New Jinalay in Sandhi village near Kalikund Parshvnath. Shantinath is seated on the right and Chandraprabhu is seated on the left. The idols seem very ancient, but there is no inscription on them and no other evidence is available to indicate their antiquity, so their antiquity cannot be proven.

Historical Reference

In **samvat 2008 and samvat 2010**, Bhidbhanjan was referred for four-sided idol and for Parshvnath in this Jinalay. After that, four-sided idol was brought to the Jinalay of Parshvnath in Shamla, Jogiwada.

The mention of Parshvnath's Jinalay along with four-sided idol is found in Patan Chaityaparipati composed by Pt. Hiralal in **samvat 1959**. Moreover, Jinalay of Ajitnath was also there.

In **samvat 1777**, four-sided idol has been mentioned in the Jinalay of Ajitnath in the Patan Chaityaparipati of Ladhashah. The Jinalay of Parshvnath has been mentioned separately. At that time, this area was described as the Pol of Premadosi :

Patanme prabhu pranamii, **shri panchasaro paas.** lalana
Pole prema dosi tane, pratpe tej prakas. 3 L. Patan

Prasad **ajit** jinandno, **chomukh** pratima chyar. lalana
Sundar vruksh sani tale, bahu jin pratima saar. lalana 4 Pa.

Laghu prasad shri shantji bhetata bhavath jaay. l.
Chandraprabhu shri paasji prasad doy suhay.l. 5 Pa.

In **samvat 1959**, in the Shri Pattan Jinalay Stuti composed by Pt. Hiralal, four-sided idol along with Ajitnath and Parshvnath is mentioned in the following lines :

Parshva chintamani **chajitjinpatimtrahmauchityayuktah** |
Naumi shri dharmnatham vartarnavalkshabhidhanam ch **parshva,**
Chaturmukhya sthitam chamaranranikarai sevymanam ninedram ||8||

In **samvat 1963**, the Jinalay of Ajitnath was mentioned in the Jain Shwetambar Directory. The Jinalay of Parshvnath was not mentioned. It is highly likely that there was a joint Jinalay of Ajitnath and Parshvnath and that Jinalay would have four-sided idol present, so sometimes four-sided idol is mentioned with Ajitnath, sometimes four-sided idol is mentioned with Parshvnath. In **samvat 1963**, there were 21 marble idols and 8 metal idols in the Jinalay of Ajitnath. The Jinalay is shown to have one pinnacle. The condition of the Jinalay was good.

Four-sided idol is mentioned alongside Parshvnath in **samvat 2008.**

In the Jain Tirth Sarvasangrah of **samvat 2010,** this Jinalay is mentioned as Bhidbhanjan Parshvnath. The Jinalay is described as baving a dome. At that time, 18 marble idols and 40 metal idols were there in the Jinalay. Its administration was managed by the firm of Sheth Dharamchand Udaychand.

Today, 13 marble idols and 50 metal idols are there in the Jinalay. The administration is managed by the Panchasara Parshvnath Jain Derasar Trust.

We believe that this Jinalay of Bhidbhanjan Parshvnath dates back to **before samvat 1959**. It is possible that it predates **samvat 1777** but further research and other corroborating evidence are required to substantiate this.

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Compound of the Panchasara Parshvnath Jinalay, Pipla Lane

Mahavir Swami (Prior to Samvat 1963)

A beautiful, dome-shaped, and colourfully painted Jinalay of Shri Mahavirswami is situated in the corner of the spacious compound of the Shri Panchasara Parshvnath Jinalay in Pipal Lane. The walls above the main entrance, the door frames, and the pillars feature exquisite, colourful carvings. The pillars are adorned with colourful puppets, and the arches are also vibrant. In short, the exterior of the entrance has been crafted to be visually appealing. This Jinalay features three separate inner chambers facing three different directions : 1 - the inner chamber of the main deity Shri Mahavirswami, 2 - the inner chamber of Shri Suparshvnath on the right side, and 3 - another inner chamber.

The edge of the colourful pavilion ceiling features painted sculptures of beautiful flowers, trees, and girls. The doorframe and the lintel of the main inner chamber entrance are adorned with intricate brass carvings. The presiding deity, an idol of Shri Mahavir Swami standing 19 inches tall, is enshrined here as a main deity. The idols of Shri Aadeshwar and Shri Naminath, flanking the main deity, were handed over in samvat 2051 for consecration at the Jogiwada Shri Shamla Parshvnath Jinalay. The inner chamber contains a pair of marble footprints bearing an inscription from samvat 1955. There are 3 marble idols and 28 metal idols here.

Upon entering the colourful pavilion, there is another inner chamber located to the left of the main deity. In its centre sits a marble idol of 15" height. As the identifying symbol on the idol has worn away thus its identity cannot be determined. There are 5 marble idols and 11 metal idols. Small mirror pieces are embedded across all three walls of the inner chamber.

There is an another inner chamber on the right side. A 31" idol of Shri Suparshvnath is there in the centre. From here, 2 marble idols of Shri Shantinath and Shri Vimalnath were relocated to the Shri Shamla Parshvnath Jinalay in Jogivada. Additionally, an idol of Shri Munisuvratswami has been installed at another location. In total, there are 2 marble idols and 15 metal idols here.

In the colourful pavilion, there is a mini balcony in the left wall containing a sculpture of Nagraj (the Serpent King). It appears to have a single hood but 3 bodies. Just as marks are applied to the 9 specific parts of a Tirthankar idol during worship, 9 such marks have been applied to this sculpture as well. Directly below it, 2 human figures are depicted seated in a posture of reverence towards Nagraj. A fair is held here on the Shravan Vad Pancham (Nag Pancham), drawing visitors who come to pay their respects. Devotee villagers regard the idol as miraculous and offer their obeisance with deep devotion.

In short, in the Jinalay, there are 3 marble idols and 28 metal idols in the inner chamber of the main deity. There are 2 marble and 15 metal idols in the inner chamber of Shri Suparshvanath. And there are 5 marble and 11 metal idols in the other inner chamber. Toatlly, there are 10 marble idols and 54 metal idols.

Historical Context

The joint Jinalay dedicated to Mahavirswami, Dharmanath, and Suparshvnath was first mentioned in **samvat 1967**.

In **Samvat 1959**, the Jinalay of Dharmnath, located in the Panchasar area, was mentioned in the Shri Pattan Jinalay Stuti written by Pandit Hiralal.

In the Jain Shvetambar Directory of **samvat 1963**, the Mahavirswami Jinalay was described as having a flat terrace. 16 marble idols and 8 metal idols were there in the Jinalay. The condition of the Jinalay was ordinary, and its administration was managed by the Shri Sangh.

Subsequently, in Jain Tirth Sarvasangrah of **samvat 2010**, this Jinalay of Mahavir Swami located within the compound of Panchasara Parshvnathji is depicted as having a dome. It is possible that the Jinalay underwent renovation between **samvat 1963** and **samvat 2010**. 15 marble idols and 50 metal idols were there in the Jinalay. The Jinalay was in a good condition. Moreover, a statue of a male and female lay devotee (shravak-shravika) dating back to samvat 1437 is mentioned. This statue still exists today. At that time, the administration of the Jinalay was managed by the firm of Sheth Dharamchand Udaychand.

Today, the administration of the Jinalay is under the management of the Shri Panchasara Parshvnath Derasar Trust.

This Jinalay of Mahavir Swami dates back to **before samvat 1963**.

Compound of Panchasara Parshvnath Jinalay, Pipla Lane

Chintamani Parshvnath (Prior to Samvat 1576)

This domed Jinalay is one of the 5 Jinalays situated within the large compound of the Shri Panchasara Parshvnath Jinalay complex. The Jinalay features entrances facing 2 directions, with an inner chamber positioned directly opposite each entrance. It creates the impression of 2 separate Jinalays sharing a single colourful pavilion. However, the Jinalay is popularly known as the Chintamani Parshvnath Jinalay.

The walls and pillars above the main entrance feature beautiful and colourful carvings. Exquisite brass carvings adorn the doorframe, the entrance itself, and the surrounding walls. Inside the main inner chamber, the 19" tall idol of Shri Chintamani Parshvnath is there as the main deity. 2 Navapad Yantras are affixed on either side of the main deity, presenting a beautiful appearance from a distance. There are 5 marble idols and 26 metal idols here. Moreover, there is a metal idol of God Buddh. Prabhu Shantinath is there in the inner chamber on the left, and Prabhu Munisuvrat Swami is there in the inner chamber on the right. There are also metal idols of the 24 Tirthankars embedded in a stone slab.

In the colourful pavilion, an idol of Shantinath, standing 15" tall, is there in a separate inner chamber located to the left of the main deity. The inscription 'Udaysagarsuribhih' can be read above the symbol of the Shantinath idol. There are 6 marble idols and 16 metal idols. The idol of Dharmanath is there in the left inner chamber. Shantinath is there in the right inner chamber. To the left of the main deity Shantinath stands a dark-hued idol of Sumatinath, and to the right stands the idol of Chandraprabhu.

The Jinalay of Mahavir Swami is located right next to this Jinalay.

Historical Context

The joint Jinalay dedicated to Chintamani Parshvnath and Shantinath is situated within the compound of the Panchasara Tirth. From **samvat 1576** to **samvat 1777**, this Jinalay was located near Chintamani no Pado. As there was very less Jain population in that area, the idol from this Jinalay was shifted as the Main deity in the Jinalay. It is at present in the Panchasara Parshvnath Tirth compound.

A Shantinath Jinalay used to exist nearby Pipliya Pada, Piplapada, or Piple. Local inquiries reveal that the Jinalay from this area was also relocated to a Jinalay situated within the compound of the Panchasara Parshvnath Jinalay.

In the Patan Chaityaparipati written by Siddhisuri in **samvat 1576**, the Jinalay of Chintamani Parshvnath was recorded as being situated in **Chintamanipada**. The Jinalay of Shantinath was in the area known as Khartarpiple :

…….....**Chintamani** aapaii anando.
Chintamani paas jinando.
.....

Khartar pipaliya bhavani panmiu **swami santi,**

In the Patan Chaityaparipati written by Sanghraj in **samvat 1613**, there is a mention of the Chintamani Parshvnath Jinalay in **Chintamanipada** and the Shantinath shrine in **Piplapada** :

Pipal padai shanti ekadash pratima murti mohan-veldi e
Bijai padai panch pratima pujai, **ajitnath** jin kerdii 75

Puj rachi tihan angi rangi aavia, **chintamani pada** bhani e
Tihan pratima jin tris **dharnendpasai** e, puja sarai jin tani e 76

The aforementioned two Jinalays are mentioned in the Patan Chaityaparipati written by Lalitprabhsuri in **samvat 1648** within the Chintamanipado and Piplapada areas :

Patak pimpala nami, shanti jinesar chyari pratima avar namu e.
Ajitadik jin saat, chintamani e sah vachhu daherasar namu e ||24||

Vishvsen kulmahi chand, nand anopam achira rani teh tanu e.
Avar vis jin puji, aavya bijai e paas chintamani e bhanu e ||25||

In the Patan Chaityaparipati written by Pandit Harshavijay in **samvat 1729**, the Jinalays of Shantinath and Chandraprabhu are mentioned in the **Chintamanipada**. In the area known as **Piple**, two Jinalays Shantinath and Savako Parshvnath are shown.

Piple savko parshvnath, sadsath pratima sohe.
Sadtalis bimb **shantinath**, bhaviyann man mohe ||9||

Chintamani pada mahi, **shantinath** viraje.
Pachvis pratima tinha bhali e, dekhi dukh prabhajai ||10||

Bije chandraprabh, tinha pratima vandu.
Dosat sadsath upare, pranami paap nikandu ||11||

In the Patan Chaityaparipati written by Ladhashah in **samvat 1777**, it is recorded that the Chintamani Parshvnath Jinalay in **Chintamanipada** and the Shantinath Jinalay in Pipliapada were there :

Chintamani pada mahi, bhetya **chintamani paas**. L.
Rangmandap bhali korani, ati uncho jin avas. L. 6 Page.
.....

Pipalia pada mahi, **shri shanti** jineshvar bhetya re,
Mohan murti nirashata, dukh dalidra savi metya re. 6 Page.

The poet notes the existence of a very tall Jinalay dedicated to Chintamani Parshvnath in Chintamanipada and mentions the carvings found in its colourful pavilion.

In Pattan Jinalay Stuti, written by Pandit Hiralal in **samvat 1959**, contains the earliest reference to the Chintamani Parshvnath Jinalay being situated in the compound of the Panchasara Parshvnath Jinalay.

Vande **panchasar** vai sumatijinpati gyatputram cha godi-
Parshva chintamani chajitjinpatimatrahmauchityayuktah |

There is no mention of Chintamanipada or Pipliyapada in **samvat 1959**. However, records from that year indicate that these very Jinalays were there in the Panchasara compound. This implies that, due to the Jain population in Chintamanipada and Pipliyapada became very less, the Jinalays were relocated to the compound of the nearby Panchasara Parshvanath Jinalay.

The Jain Shvetambar Directory of **samvat 1963** mention that the Chintamani Parshvnath and Shantinath Jinalays as having flat terrace. 10 marble idols and 32 metal idols were there in Chintamani Parshvnath Jinalay. The Jinalay was in good condition. Its administration was managed by the Shri Sangh. 16 marble idols, 27 metal idols, and a pair of footprints were there in the Shantinath Jinalay. This Jinalay was in good condition. It was administrated by Shah Umedchand Lalchand.

The Jain Tirth Sarvasangrah compiled in **samvat 2010** mentions the Chintamani Parshvnath Jinalay but makes no reference to a joint Jinalay dedicated to Shantinath. The Chintamani Parshvnath Jinalay was with a dome structure. 10 marble idols and 36 metal idols were there. The Jinalay was in good condition. It was administrated by the firm of Sheth Dharamchand Udaychand.

At present, 11 marble idols and 42 metal idols are there. The administration of the Jinalay is under the management of the Panchasara Parshvnath Derasar Trust.

It is our belief that the Jinalays of Chintamani Parshvnath and Shantinath date back to **before samvat 1576**. However, further research is required in this regard.

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Compound of the Panchasara Parshvnath Jinalay, Pipla Lane

Navkhanda Parshvnath (Prior to Samvat 1963)

A very small domed Jinalay dedicated to Shri Navkhanda Parshvnath is situated within the large compound of the Shri Panchasara Parshvnath Jinalay in Pipla Lane. 3 other Jinalays and a Guru Mandir are located near this Jinalay.

Here, an idol of Shri Navkhanda Parshvnath, standing 17" in height, is enshrined as the main deity within a marble canopy. There is no inscription on the idol. There are 2 four-sided idols and 3 other idols. Totally there are 51 metal idols. Moreover, a crystal idol is situated beneath the pedestal of the main deity. This idol is broad and squat in form. Another sphere-like crystal is embedded in the wall. Furthermore, there is a pair of very small footprints here. Of the 2 four-sided idols, one depicts the figure seated beneath an Ashok tree. An inscription dated samvat 1528 appears on the spire of the four-sided idol situated to the left of the main deity. There are idols placed upon the petals of a metal lotus. Among the Yantras present here, one bears the footprints of Muni Dansuri, Anandvimalsuri, and Upadhyay Vidhyasagar. Additionally, there is a set of extremely small footprints.

There are also some fragmentary remains in the inner chamber. These include a broken piece of a serpent's hood, a detached part of an idol from the surrounding frame (Parikar), a 'Kaussagg' idol, a sculptural panel depicting a king and two queens along with an inscription dated samvat 1430, and a statue of an armed laywoman (Shravika).

Historical Context

The first mention of this Jinalay appears in the Jain Shvetambar Directory of **samvat 1963**. At that time, the Jinalay was described as having a flat terrace. 1 marble idol and 3 metal idols were there. The condition of the Jinalay was good. Its administration was managed by the Shri Sangh.

In the Jain Tirth Sarvasangrah of **samvat 2010**, the Navkhanda Parshvnath Jinalay, located within the compound of Panchasara Parshvnathji, is described as a domed structure. 1 one marble idol and 62 metal idols were there in Jinalay. Additionally, there were 2 crystal idols and a statue of a Shravak and Shravika. The latter statue bears an inscription dated samvat 1430. The Jinalay was in good condition. It was administered by the firm of Sheth Dharamchand Udaychand.

At present, there are 3 marble idols, 2 four-sided idols and 51 metal idols. Additionally, there is a pair of very small footprints. The administration is managed by the Panchasara Parshvnath Derasar Trust.

This Jinalay dates back to **before samvat 1963**.

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Guru Mandir

Panchasara Parshvnath Compound, Pipla Lane

Upon entering the Panchasara Parshvnath compound in Pipla Lane, the Guru Mandir is situated alongside the Jinalays of Bhidbhanjan Parshvnath, Mahavir Swami, Chintamani Parshvnath, and Navkhanda Parshvnath.

In this three-doored Guru Mandir, the marble statue of Aacharya Shri Hirvijaysuri Maharaj Saheb is there in the centre. An inscription on this statue mentions samvat 1622 about Somvijaygani. To its right is the Guru Murti of Aacharya Shri Vijaydevsuri Maharaj Saheb, and to its left is Guru Murti of Vijaysensuri. Both these statues bear an inscription of samvat 1664. Beside the statue of Aacharya Shri Vijaysensuri stands the statue of Aacharya Shri Vijaysiddhisuri. It bears an inscription of samvat 1598. Next to this statue lies a pair of marble footprints.

Facing the entrance on the right stands the Guru Murti of Aacharya Shri Devchandrasuri. To his right is the statue of Aacharya Shri Kakkasuri, and to his left is that of Aacharya Shri Yashodevsuri. The statue of Aacharya Shri Kakkasuri bears an inscription dated samvat 1452 (see photograph no. 8). , There is an inscription of samvat 1387 on the idol of Aacharya Shri Yashodevsuri. There are 8 pairs of footprints and a marble idol of a Tirthankar of samvat 1524.

Facing the left entrance stands the statue of Aacharya Shri Vallabhsuri. To his right is the statue of propagater Kantivijayji, and further to the right is the embodiment of serenity, Hansvijayji. Each statues bears an inscription of samvat 2011. There is also a unique statue here. It features an 'Ogho' (monastic whisk) on its back. Right next to this statue stands another of Pandit Ratan (brother of Jugsuri), which depicts the Navkar Mudra and bears an inscription of samvat 1349.

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Ashtapad

Chandraprabhu (Prior to Samvat 1576)

Suparshvnath (Prior to Samvat 1777)

In Pipla Lane, right next to the Keshavchand Paushadhshala, lies the entrance gateway to the Ashtaapad Dharmashala. Directly facing this entrance, one can see the Jinalay and the Guru Mandir. The architectural layout of this Jinalay is noteworthy. The structure visible directly opposite the entrance is the Guru Mandir. Situated above it is the Jinalay of Chandraprabhu, featuring two Devakulika. There is no path from the Guru Mandir to reach the aforementioned Jinalay. The original Ashtaapad Jinalay is situated on the left side, specifically, in the corner to the right upon entering the courtyard.

There are two ways to enter. If one visits the Guru Mandir first, there is a staircase outside it. Ascending the stairs and turning right leads to the Chandraprabhu Jinalay situated above the Guru Mandir. While proceeding straight leads into the vast colourful pavilion of the Ashtapad Jinalay. The Ashtaapad Jinalay is a two-story structure, featuring a basement level. There is a Jinalay of Shri Suparshvanath in the basement, and a Jinalay of Shri Chandraprabhu on the upper level. Outside the Chandraprabhu Jinalay, there are structures representing Ashtaapad and Mount Meru. Due to this, the Jinalay is known as the Ashtaapad Jinalay. Thus, there is one Guru Mandir and 4 Jinalays here (1. the Jinalay of Shri Chandraprabhu situated above the Guru Mandir, 2. Suparshvnath Jinalay (in the basement), 3. the Jinalay of Chandraprabhu situated above the Jinalay of Suparshvnath and 4. the Ashtaapad inner chamber located outside the Jinalay of Chandraprabhu). Let us now look at the description of different parts of this combined Jinalay.

Guru Mandir

The structure visible directly opposite the courtyard is the Guru Mandir. There are statues of 3 Guru Maharaj. The central statue bears the following inscription :

"samvat 1429 varshe magh vadi 0) some shri kalikacharysantane shri bhavdevacharygachhe shri vijaysinhsuri pattalankar shri virsurinam murti shri jindevsuri pra. |

The following text appears below the statue of Guru on the right side :

"samvat 1420 varshe vaishakh sudi 10 shukre shri nahgangachhe shri prayagsurisantane shri lag… suri pa… jag… murti…"

There is no inscription on the statue on the left.

The mini balcony on the right contains the statue of a merchant couple or a royal couple. The inscription regarding it is as follows :

"samvat 1434 varshe.... shri sarang bharya singardevi.... prasade sayrel pa.... murti da.. sahiten karapitam pratishthitam ch |"

The inscription on the statue of the Sadhviji which is in a dilapidated state located on the wall opposite the mini balcony on the right side, reads as follows :

"samvat 1255 kartik vadi 11 budhe dematigani.... ni na…" (See photograph no. 11)

There are 12 pairs of footprints in front of Guru Murti. Beneath the statue of Sarang, there are the footprints of 1. Nemsagar, 2. Sukhsagar and 3. Ravisagar. The date inscribed here is samvat 1974, Vaishakh Shukla 6.

In the centre, there are statues of Gurus; the footprints beneath them bear the inscription 'samvat 1778 kartak sudi 13. The name of the Gurus are : Bbattarak Vijaysensuri, Vijaydevsuri, Vijayprabhsuri, Aacharya Vijaysinhsuri, Mahopadhyay Shri Kirtivijay, Pandit Shri Rupvijaygani, and Bhavvijay.

On the left side — on the wall facing Sarang — there are footprints with the inscription samvat 1974 and the name of Shri Manhemchandsuri.

Chandraprabhu (Above the Guru Mandir)

A Devakulika is situated on each side of the exterior of this Jinalay. Both Jinalays house large-sized idols of the main deity Shri Aadeshwar. There are no metal idols or yantras. There are 3 marble idols in each location.

An idol of Shri Chandraprabhu, standing 13" tall, is there as the main deity in the Jinalay. Idols of Shri Sambhavnath and Shri Padmaprabhu are there in the right and left inner chambers. An identical inscription is carved on all 3 idols. The inscription mentions the date as Samvat 1994, Vaishakh Sud 4 and names Vijayodayasuri, the successor of Vijaynemisuri, who presided over the consecration ceremony. Moreover, it mentions Zaverchand son of Jeshang and his wife, Champa. There are no metal idols or yantras here. There are 12 marble idols. There are 18 marble idols and Devakulika in this Jinalay.

Suparshvnath (In the Basement)

The Jinalays of Chandraprabhu and Ashtaapad are located next to the Guru Mandir. In the basement beneath them resides an idol of Shri Suparshvnath, standing 55" tall and featuring an artistic ornamental back drop. There are 7 marble idols. Additionally, across 3 panels, there are 14 marble idols, comprising 5 Kaussaggiya (standing meditative posture) idols and 9 smaller idols. There are no metal idols.

There is an inscription on the statue of main deity. It reads "samvat 1659 varshe vaishakh vadi 6 gurau shri pattan nagare so. ganga bharya hiru sut so. devchand bharya matku sut so. tejpalnamna bharya apu putra so. vidhyadhar so. lahua pramukhparivaryuten svashresaye shri suparshvabimb karitam pratishthitam cha shritapagachhe bha. shri hemvimalsuri pattalankar bha. shri anandvimalsuri pattamukutmani bha. shri vijaydansuripatt kotirahirbhattarak shri hirvijaysuri pattamkarakar sudharak bhattarak shri paramparapurandarsuvihitam...."

In the inscription on the idol of Shri Parshvnath, located in the inner chamber to the right of the main deity it reads "samvat 1670 varshe vaishakh sud pancham shri vijaysensuribhih....". Shri Mahavir Swami is there in the left inner chamber.

The colourful pavilion is spacious featuring 20 squares. An ancient marble idol of Goddess Ambika is here. It bears the following inscription :

"Samvat 1361 falgun shudi 3 guruvadhyeh shri sa ukesh shrimadchandrakule shri.... gulkhedmaha… nas mu..... Aacharya shri vardhmansuri santane saa..... suri shishy nimbaai suhav atmshreyase shri ambikadevi murti karapita shri somsurishishyah shri sirdevsuribhih pratishthit | chha chha chha ||"

The details regarding the 7 idols from this Jinalay which are shifted to other places are as follows :

No.	Name	Height	Place	Year	Note
1	Chandraprabhu	37"	Palitana	1996	In the memorial temple of Pujya Meruprabhsuri
2	Aadeshwar	35"	Pune	1996	
3	Neminath	33"	Dombivali (East)		
4	Neminath	43"	Koka (Karnatak)	1997	of white marble
5	Neminath	39"	Mumbai	1995	In Govandi Jinalay
6	Neminath	37"	Gandhinagar	1996	of black marble
7	Munisuvrat Swami	33"	Dombivali		of white marble

Chandraprabbu

Upon entering the Ashtaapad courtyard, a two-storied, domed Jinalay dedicated to Shri Chandraprabhu is situated in the far-right corner, directly above the basement of Shri Suparshvnath. There are 2 elephant sculptures near the steps leading to the Jinalay. After ascending the steps, there is 2 balcony style windows flanking the entrance. Upon entering, the deri of Shri Manibhadravir is immediately visible ahead. To the right of this deri lies the path leading to the underground chamber of Shri Suparshvnath.

The colourful pavilion of this Jinalay is extremely spacious. Near the arches supported by colorful pillars, there are sculptures of female puppets depicted in the act of singing. 14 mini balconies are arranged along the sides and facing each other in the colourful pavilion. These two mini balconies directly facing the main deity are empty. The remaining mini balconies house a total of 11 marble images including one dark-coloured image in the meditative posture along with 1 metal idol.

In the inner chamber, the idol of Shri Chandraprabhu standing 21" tall and featuring a beautifully carved ornamental arch is there as the main deity. There is no inscription on the idol. Here, there are 9 marble idols including 1 in the standing meditative posture and 27 metal idols. Munisuvrat Swami is there in the left inner chamber, and Aadeshwar is there in the right inner chamber.

The details regarding the idols that have been shifted elsewhere from here are as follows :

No.	Name	Height	Place	Year	Note
1	Sumatinath	15"	Dahisar		Idol to the right of the main deity (Vasupujya Jain Shwetambar Murti Pujak Sangh)
2	Neminath	27"	Bhiwandi (Thana)	1997	
3	Aadeshwar	41"	Pune	1996	(Shri Shatrunjay Bhaktamar Temple Trust, Shri Jain Shwetambar Murti Pujak Sangh)
4	Aadeshwar	24"	Ahmedabad	1996	The idol to the left of the main deity (Naroda, Jain Sangh)
5	Aadeshwar	39"	Dombivali (East)	1996	Shantinagar, Thane

Ashtapad

Directly facing the inner chamber and the colourful pavilion of Shri Chandraprabhu, there is a structure featuring the designs of Ashtaapad and Mount Meru. It is from this that the Jinalay derives the name Ashtaapadji. This is not considered a distinct Jinalay. Since it is situated in an open square, it has been enclosed with glass overhead to provide protection against heat and rain. The tiles are fixed on the walls. Exiting from the side where 10 idols are located leads directly to the Chandraprabhu Jinalay featuring upper devakulikas within the Guru Mandir complex. A structure representing Ashtaapad stands here, and directly opposite it is a structure representing Mount Meru. Counting the idols on the Ashtaapad structure 4 + 8 + 10 + 2 = 24 and the 4 idols on the Mount Meru structure, there is a total of 28 idols here.

In the inscription on the idol of Sambhavnath within the Ashtaapad structure, the samvat 1844 and the names of Aacharya Vijaydevsuri and Padmavijaygani are readable. Whereas the samvat is not readable on the other idol; however, the names of the Aacharyas are legible.

In the Ashtaapad structure, the 2 idols installed on one side represent Aadeshwar and Ajitnath, standing 17" and 19" tall, respectively. Directly facing these 2 idols is the structure comprising the five Meru peaks. The 5 four-sided idols enshrined there appear to be very ancient but there are no inscriptions present.

Historical Context

This Ashtaapad Jinalay have shrines dedicated to Chandraprabhu, as well as underground shrines for Suparshvnath, Chandraprabhu, Aadeshwar, Aadeshwar, Ashtaapad, Meru peak, and a Guru Mandir.

The earliest mention of this Jinalay in a Chaityapariati appears in the Patan Chaityaparipati written by Siddhisuri in **samvat 1576** :

Ashtapadi chandrprabh dev, nar narpati bahu sarai dev,
Upnav ulat hev.

Ashtakaram churai aththam jin, dithau nayane dhann ti amh din,
Jagbandhav jagdev. 14

Vajai madal atihi rasal, tivli taal anai kansal,
Gavai apchhar bal.

Arti mangale uzmal, charchai chandani gune visal,
Prabhutanu ati sukamal. 15

Subsequently, in the Patan Chaityaparipati written by Sanghraj in **samvat 1613**, five House Jinalays are mentioned in the Ashtaapad area, in addition to 2 Jinalays dedicated to Chandraprabhu. 1. Shantinath (at the house of Sah Megha), 2. Chandraprabhu (at the house of Thakar Harsha), 3. Parshvanath (at the house of Narsang Thakar), 4. Chandraprabhu (belonging to Aasa Thakar), and 5. Parshvanath (at the house of Hansa Thakar).

Janm karu sapavitra bhavna bhavii e, **ashtapad** bhani saancharya e
Pratima eksu sathi saat upari kahi, **chandprabhu** tinha parvarya e 80

Toran tanuy mandan thabhe koraniy, paththar jamli putli e
Karti natarambh jinvar, aagli dithai mani pugi rali e 81

Saha megha gharmanhi shanti jinesar, trani pratima mansu dhari e
Magtafalmai haar puji disaie, sovnimai fulai kari e 82

Thakar harsha ghari fatik ratna pratima, **chandprabh** jinvar tani e
Tinha pratima jin chyar vandi aviya, **narsang thakar** gharbhani e 83

Vandhya **paas** jinand pratima chyar e, deh kanti sovann tani e
Chhatra bhala siri sohai, deshi mohii dehari jin dipai ghani e 84

Anandiu man mahi deharasur deshi, **ghari aasa thakar** tanai e
Sisharbaddh avtar trani pratima vandi, **chand lanchhan** je jin tanai e 85

Vama devi malhar nilvaran kanti, **hansa thakar ghari** kahii e
Nav pratima nav angi puji changi e, sinhasani baithi sahi e 86

Deharu sundar sohai surnar mohai e, chitt ditt tinha disai ghani e
Pratima **chandprabh** swami mohan murti jota, ati raliamni e 87

Thakar shri aasdhir bimb bharavio, upam kanti rupa tani e
Pujau te bhagwant pujya aapai e, thakar padvi apni e 88

Abharane ati dipai moti manik, joti jisi suray tani e
Nav pratima tinha jani, aani man mahi sev karu tribhovan dhani e 89

As mentioned in the above lines, the Chandraprabhu Jinalay at Ashtaapad features carved pillars adorned with pairs of female puppets. Additionally, there existed another Jinalay of Chandraprabhu; the idol within it had been commissioned by an eminent person named Thakar Aasdhir, and the poet had also paid homage to the ornaments adorning the idol.

In the Patan Chaityaparipati written by Lalitprabhsuri in **samvat 1648**, the Ashtaapad Jinalay of Chandraprabhu is depicted within the Ashtaapad area. Whereas Aasdhir Thakar's Jinalay of Chandraprabhu is shown in the Sharakotdi area. Moreover, a mention is made of the Parshvnath at Sadayvachh na Jinalay located in the Kharakhotadi area at that time.

In the Ashtaapad area, besides the Chandraprabhu Jinalay, there existed the Shantinath Jinalay of the Kharatargachha. The AAadeshwar (52 Jinalay), and 2 House Jinalays; one dedicated to Parshvnath (at the house Soni Tejpal) and the other to Sumatinath (at the house of Tokar Soni).

Satsathi jinvar hoi, pranami avii **sharakotdi** jinha achhai e.
Aasdhir thakar deharai, chandraprabh jinvar bi pratima puji achhai e ||26||

Sadayvachh thakar deharai, paas jinesar bi pratimasyu parvarya e.
Ashtapad avtar, deshi harashya e **chandraprabhjin** guni bharya e ||27||

Ogansathi jinbimb, thambh anopam bimb rayanmay ik bhanu.
Shartarnau vali chaitya, solam jinvar bavanjinalu teh tanu e ||28||

Juhari aavya **bijau, pratham jinesar** adabhut murti pekhila e.
Chaitya bina meli, bisai bihuttari maatpita jin nirshila e ||29||

Soni tejpal ghari, paas jinesar ugantris pratima juhari e.
Tokar soni gehi sumati jinandji pratima chyari uddharai e ||30||

The Patan Chaityaparipati written by Pandit Harshavijay in **samvat 1729** does not explicitly describe an area named Ashtaapad. However, the text mentions an Ashtaapad Jinalay as well as a Chandraprabhu Jinalay within the Kharakotdi area. Moreover, the Kharakotdi area is noted for housing the Jinalays of Nagina Parshvnath, Shantinath, and Aadeshwar. Among these, the joint Shantinath-Adeshvar Jinalay still exists in the Kharakotdi area today, while the idol of Nagina Parshvnath is there in the surrounding passageway of the Panchasara Parshvnath Jinalay.

Kharakotdi mahi prasad manoharu re. ke prasad mano.
Panchmeru sam panch ke, bhaviyan bhavharu re. ke bhavi. ||1||

Ashtapad prasad ke, **chandrprabh** lahi re. ke chandra.
Navsat upar saat ki,pratima tinha kahi re. te prati. ||

Chandraprahh prasad ke, ter jinesaru re. ke ter.
Paas nagino shat jin, sathe dinesaru re. sathe. ||2||

Shanti jinand prasad, dekhi man harakhie re. dekhi man. ||
Chorasi jin pratima, tinha kane nirakhie re. tinha kane. ||3||

Adinath jagnath ma, murti ati bhali re. murti. ||
Panchanu tinha pratima, vando manruli re. vando. ||4||

Subsequently, in **samvat 1777,** the Patan Chaityaparipati written by Ladhashah records the existence of a total of 3 Jinalays at Ashtaapad : Chandraprabhu, Nagino Parshvanath, and Chandraprabhu.

Ashtapad jinmadare, **chandraprabhu** sukhkari re,
Paas nagino pranmii, bhuvan bimb balihari re. 3 Page.

Murti **chandraprahhu** tani, nij swaroop su nirsho re,
Jin pratima jin sarishi, atam rati thai parsho re. 4 Page.

In the Shri Pattan Jinalay Stuti written by Pandit Hiralal in **samvat 1959,** there is a mention of the Jinalays of Chandraprabhu and Suparshvanath in Ashtapaad :

Ashtapadakhyedth jinalayeham suparshvnatham pranmamibhaktya |
Chandraprabham chandranibham jananam, manogatanandsuvardhivruddho ||10||

In **samvat 1967,** references are made to the shrines of Chandraprabhu, Ashtaapad, Suparshvanath (in the basement), and Adeshvar (of Mahesor village), specifically mentioning the Ashtapad ni narrow lane. In **samvat 1982,** while the above Jinalays are cited, there is an additional mention of the five mountains.

In **samvat 2008,** the following Jinalays are mentioned within the Ashtaapad Ji Inns : 1. Chandraprabhu, 2. Ashtaapad, 3. Suparshvnath (in the basement), 4. Adeshvar (of Mahesor), 5. Five Mountains and the Stup of Dadaji.

In the Jain Tirth Sarvasangrah of **samvat 2010,** the Chandraprabhu Jinalay located within the compound of the Ashtaapad Inns is described as having a flat terrace. At that time, 113 marble idols and 32 metal idols were there in the Jinalay. Moreover, the presence of 3 Guru Murti is also mentioned. The Jinalay was in good condition. Its administration was with Master Sobhagchand.

In **samvat 2018**, the following Jinalays were mentioned in the Ashtaapad Inn : 1. Chandraprabhu, 2. Ashtaapad, 3. Five Mountains, 4. AAadeshwar (of Mahesor), 5. Chandraprabhu (New), 6. AAadeshwar, 7. Suparshvnath (in the basement), 8. Statues of Aacharyas, etc., and stupas of Dadaji, etc. (in the square below).

Thus, references to 2 main deity Chandraprabhu (New) and AAadeshwar mention for the 1st time during that period.

Today, the Ashtaapad Jinalay features the images of Chandraprabhu; the basement houses Suparshvnath, Chandraprabhu, Aadeshwar, Aadeshwar, Ashtaapad, and a structure representing mountain peak.

It is worth noting that there used to be a doorway in the Ashtaapad enclosure providing access to Khadakotdi. This route is now closed. It means the Khadakotdi area is situated behind Ashtaapad. These areas were known by one or other names. They all might have merged in bigger Jinalays due to proximity.

Today, the administration of the Jinalay is managed by the Shri Panchasara Parshvnath Jain Derasar Trust.

In short, the Ashtaapad Chandraprabhu Jinalay dates back to **before samvat 1576**. The idol of Suparshvnath bears an inscription dated **samvat 1659**. The Patan Chaityaparipati written by Ladhashah in **samvat 1777**, mentions a Jinalay dedicated to Parshvnath and Suparshvnath in the Kharakotdi area. Today, in the basement of the Ashtaapad Jinalay, an idol of Parshvnath is there to the right of the main deity Suparshvnath. This idol bears an inscription dated **samvat 1670**. We understand that the Suparshvnath Jinalay **predates samvat 1777**.

The idol of Chandraprabhu, located above the Guru Mandir today, bears an inscription dated samvat 1994. The first mention of it appears in **samvat 2018**. It is not mentioned in records from **samvat 2008** or **samvat 2018**. This implies that the Jinalay **predates samvat 2018**. There is a reference to an idol of Aadeshwar from **samvat 1967**, while another reference to an Aadeshwar idol appears in **samvat 2018**. This indicates that one of the two Aadeshwar idols **predates samvat 1967**, and the other **predates samvat 2018**.

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Kotawala Jain Inn, Azad Chowk

Stambhan Parshvnath (Samvat 1664)

A beautiful, small, and domed Jinalay dedicated to Shri Stambhan Parshvnath is situated in the centre of the Panachand Uttamchand Kotawala Inn, located in Azad Chowk directly behind the Panchasara Parshvnath Jinalay.

This Jinalay underwent renovation in samvat 1982 by Punamchand Karamchand Kotawala, a fact clearly recorded in an inscription carved outside the Jinalay. The inscription reads 'Shri Stambhan Parshvanathji Jirnoddhar Samvat 1982, Patan Rao Bahadur Sheth Punamchand Karamchand Kotawala'. A small marble canopy has been constructed on the exterior of the Jinalay, but there is no idol or sacred footprints beneath it.

Several episodes from the life of Prabhu Parshvnath are painted in the small colourful pavilion. The main deity idol of Shri Stambhan Parshvnath, standing 23" tall, is there. The serpent's hood featured on the idol is distinctive and rare. The serpent's tail is visible extending from behind the idol down to the symbol at the base, while the serpent's form rises upwards to manifest as a hood over the idol's head. Additionally, a beautiful wooden Siddhachakraji is also on display here.

There are 4 marble idols in the inner chamber which has 3 entrances. Among them, 3 are dark-black. The idol of the main deity, Shri Stambhan Parshvnath, bears an inscription 'Samvat 1664.... Posh', indicating its antiquity. To the left of the main deity, a dark idol of Shantinath is there, while a dark idol of Neminath is there to the right. 20 metal idols are here. Among them, 1 metal idol measures 7".

Historical Context

The area where the Kotawala Inn is situated was formerly known as **Sugaalkotdi.**

In the Patan Chaityaparipati written by Pandit Harshavijay in **samvat 1729**, this Jinalay of Stambhan Parshvnath, located in the **Sugaalkotdi** area, is mentioned in the following lines :

Sugal kotdi prasad ek, thambhano parshvanath ||
Dharmnath nai shantinath, shivpurino sath ||12||

Today, the inner chambers of Neminath and Shantinath are situated to the right and left but Dharmnath is not there.

The area currently occupied by the Kotavala Inn was known as **Sugaalkotdi** as early as **samvat 1777**. A reference to this Jinalay is found in the Patan Chaityaparipati written by Ladhashah in **samvat 1777**, in the following lines :

Polim sugalkotdi tane **shri thambhanpas** viraje re,
Kalikale mahima ghano shambhanyar mahe chhaje re. 5 Page.

In the Tirthamala Stavan written by Upadhyay Gyansagar gani in **samvat 1821**, a chaitya is mentioned in the area known as **Dakalkotdi**, following the description of the Koka no Pado locality. This term is used specifically for Sugaalkotdi. It is said that during the draught of 56, a charitable kitchen operated at this location. Draught victims were served a meal of rotla (flatbread) and dal (lentil stew) here once a day. This site is situated at the corner of Sugaalkotdi. Today, it is known as Thambhanaji-Thamanaji ni Vadi.

Dakal kotdi ek dipatu, salvi vade anth;
Malli padi (pade) malli pasji, puja karo shubh thath. 16

In the Shri Pattan Jinalay Stuti written by Pandit Hiralal in **samvat 1959**, the Jinalay of Stambhan Parshvnath, located in the Inn of Kotapur, is mentioned as follows :

Namami kotapurvasi dharmshalasthitam sthambhan parshvnath |
Shyamchhavi medhmivatra bhavya kalapinam manasmodadam ch ||7||

A reference to the **Inn of Thamanaji** appears in the Jain Shvetambar Directory of **samvat 1963**. At that time, the Jinalay featured a flat terrace. Records indicate that the Jinalay housed 7 marble idols and 16 metal idols, and that the structure of the Jinalay was in good condition.

Since then, and continuing to the present day, references to the Stambhan Parshvnath Jinalay located within the **Kotawala Inn** are found.

In the Jain Tirth Sarvasangrah of **samvat 2010**, this Jinalay is depicted as having a dome. 3 marble idols and 4 metal idols were there in the Jinalay. The condition of the Jinalay was good. Its administration was managed by Shri Premchand Kajodilal.

There are 4 marble idols in the Jinalay. Shri Rameshbhai Gajendrakumar Kotawala, a resident of Mumbai, was serving as the administrator.

In short, the earliest mention of this Jinalay is found in **samvat 1729**. It is not mentioned in the Patan Chaityaparipati written by Lalitprabhasuri in **samvat 1648**. Therefore, it can be stated with certainty that this Jinalay was built after **samvat 1648** and before **samvat 1729**. Since the inscription on the idol dates back to **samvat 1664**, it is highly probable that the Jinalay was constructed in that year.

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Koka no Pado

It has been found that Koka no Pado in Patan is a very ancient locality. There has been no change in the name of this area from the 16th century to the present day. An examination of Chaityaparipati from various periods, as well as other references, reveals mentions only of an area named KokaWado or Koka no Pado.

Among the available references, the earliest mention of the KokaWado area is found in the Patan Chaityaparipati written by Siddhisuri in **samvat 1576** and the following lines also mention the existence of the Koka Parshvnath Jinalay there :

Kokavadai paas, nav nav poorai aas,
Khetrapalvadai ditha, lochani amiy paiththa,

A reference to the **Koka no Pado** area is also found in the Patan Chaityaparipati written by Sangharaj in **samvat 1613**. However, there were two Jinalays at that time, as mentioned in the following lines :

Koko dahera mahi joi, kasgiya be udbhatt hoi
Murti dekhi man ulhasai, pujai tasu dhari kamala vasai 29

Pratima sattar achhi **mahavir**, pranamata pamai bhavtar
Koka pasaisu be hoi, **seth meghana gharma** joi 30

This area is also mentioned in the Patan Chaityaparipati written by Lalitprabhasuri in **samvat 1648**. The following lines mention the existence of three Jinalays there : Koka Parshvnath, Adeshvar (in the house of Kika Parekh), and Vasupujyaswami (at the house of Dosi Shrivant).

Kika parashi daherasari e | avya manrangi |
Vandi pratima panch tinha **rushabhadik** changai,
Deharai **koka pasnah** | bhetya jin hoi ||
Shat upari satris tinha | kausagiy doi ||13||

Dosi shrivant ghari achhai e | **vasupujya** jinand |
Iksathi jin bija achhai e | dipai dinand |

In the Patan Chaityaparipati written by Pandit Harshavijay in **samvat 1729**, a mention of the place named **Koke** in short along with the fact that the Jinalays of Koka Parshvnath and Abhinandanswami were located there is found in the following lines :

Jiha jinvar chhe base ekanu, tihathi **koke** jaie ji |
Transe neu pratimasu **koko**, **parasnath** aradhu ji ||3||

Abhinandan dehare cbyar pratima, **doy prasad** tiha vandhya ji |

In the Patan Chaityaparipati written by Ladhashah in **samvat 1777**, the Koka ni Pol area and the two Jinalays located within it are mentioned in the following lines :

Pole kokanai bbala, **prasad doy** jinand,
Koka paas joharii, jem tale dukh dand. 3 Part. Page.

Prasad bije nirashiye, **abhinandan** jinrai,
Murti surti nirashta nayane n trupati n thay. 4 Part. Page. Ho. Bhavi.

In the Tirthamala Stavan written by Upadhyay Gyansagargani in **samvat 1821**, a mention of the expanse of **Kokade Pade** and the presence of two Jinalays within it is found in the following lines :

Have dhandhervade pekhia, manohar dahera chyar;
Vadigundi ek chaitya chhe, **kokade pade doy** saar. sa.15

In the Shri Pattan Jinalay Stuti written by Pandit Hiralal in **samvat 1959**, a reference to the **Kokapado** area and the presence of the Jinalays of Koka Parshvnath and Abhinandanswami within it is found in the following lines :

Koka pade namami shrutbalkalitaiarbhvyalokaiah susevyam,
Koka parshvbhidhanam sakal surgane sevyman kramabjam |
Praudham tirthadhiraje bhavjaltarane yaan patram gunadhyam,
Bhaktya **vandebhinandam** jinpatimakhil prani saukhyeklaksham ||6||

In addition to the 2 above Jinalays, the Jain Shwetambar Directory of **samvat 1963** also mentions the House Jinalays belonging to : 1 - Sha. Mokamchand Alamchand, 2 - Sha. Nagardas Gulabchand, and 3 - Sha. Surajmal Sarupchand.

Records indicate the presence of 2 Jinalays, Koka Parshvnath and Abhinandanswami, in the Koka no Pado area. The Koka no Pado locality has existed since **samvat 1729** with references also found in **samvat 1777, samvat 1821, samvat 1959,** and **samvat 2010.** These two above Jinalays are still there. The House Jinalays are not there.

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Koka no Pado

Koka Parshvnath (Prior to Samvat 1576)

Koka no Pado is a very ancient area in Patan. It appears that the area became known by this name due to the Koka Parshvnath Jinalay, which is precisely what gives it its significance. The Jinalay presents a magnificent appearance from the outside, and the deity enshrined within is truly majestic. These Jinalay is with a pinnacle. (See Photograph No. 12)

The main entrance features colourful carvings, with elephants painted on the walls on both side. Carved pillars come into view as one ascends the steps, connected by beautiful arches. The wall below the steps displays figures of dancers, wrestlers, and a Goddess. Between the dancers, there is a semi-circular sculpted motif, topped by beautiful carvings of parrots and dancers. The entrance to the Jinalay and the surrounding windows feature beautiful, colourful carvings. Above the doorway, there is a vibrant sculptural composition featuring five pinnaclas. The window frames and doorjambs are also adorned with colourful carvings. In a corner, a window is topped by an arch depicting a king and queen paying obeisance to Parshvnath. On the wall above another window, within the space beneath the arch, a scene depicts 2 maidservants waving fly whisk over King Krishna, accompanied by 2 seated cows.

The colourful pavilion is spacious, and the dome features beautiful painted artwork. On the wall of the colourful pavilion facing the main deity, the statue of Parshv-Yaksh is situated on the right side. The statues of Goddess Padmavati and Bhairavji are on the left side. A mini balcony in the right-hand wall houses the statue of Sudharmaswami Ganadhar. The left-hand wall displays a marble panel carved with the images of the 24 Tirthankars. Additionally, marble panels depicting Shatrunjay and Girnarji adorn the space.

The inner chambers has 5 entrances. The main deity, enshrined beneath a silver canopy, appears truly magnificent. The base of the 33" tall main deity idol Shri Koka Parshvnath is made of silver and features embossed Ashtamangal and the symbol. There are 25 marble idols in total across the inner chamber and the colourful pavilion, 2 of which are in the meditative posture. There are 63 metal idols. 2 pairs of sacred footprints are also present here; one of them bears an inscription indicating the year **samvat 1776.**

Facing the first inner chamber entrance to the right of the main deity is a marble idol of Shri Neminath. The second inner chamber houses a black marble idol in the meditative posture. Similarly, facing the first inner chamber entrance to the left is Shri Mahavirswami, and the second inner chamber, like the one on the right, houses a black marble idol in the meditative posture. The main deity idol of Koka Parshvanath is coated with a red substance. Thus, no information regarding any inscription on the idol is available. No inscriptions have been found on the Kausagg idols situated in the adjacent inner chambers either.

It is known that the Jinalay underwent re-establishment in the **samvat 1984.** Consequently, the original anniversary is celebrated on Maha Vad Ekam, while the new anniversary is observed on Vaishakh Sud Punam.

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Historical Context

Very few Jinalays dating back to the 16th century of the Vikram era are there in Patan today. The Koka Parshvnath Jinalay is one of them.

As previously mentioned, references to this Jinalay are found in the Patan Chaityaparipati written by Siddhisuri in **samvat 1576**, the Patan Chaityaparipati by Sanghraj in **samvat 1613**, and the Patan Chaityaparipati by Lalitprabhsuri in **samvat 1648**.

In **samvat 1613**, a reference is made to 2 meditative postures in the Jinalay of Mahaviraswami located in Koka no Pada. In samvat 1648, there is no mention of the Mahaviraswami Jinalay. However, a reference to 2 meditative postures is found in the Jinalay of Koka Parshvanath. In the inner chamber of the Koka Parshvanath Jinalay, the idol of Mahavir Swami is there to the left of the main deity Koka Parshvanath. It is possible that the idols from the Mahavir Swami Jinalay which existed in **samvat 1613** were re-installed primarily within the Koka Parshvnath Jinalay.

Furthermore, this Jinalay is mentioned in the Patan Chaityaparipati written by Pandit Harshavijay in **samvat 1729**, the Patan Chaityaparipati written by Ladhashah in **samvat 1777**, and the Shri Pattan Jinalay Stuti written by Pandit Hiralal in **samvat 1959**.

In the Jain Shvetambar Directory of **samvat 1963**, the Koka Parshvnath Jinalay, located in the Koka no Pado area, is depicted without a pinnacle. The temple housed 39 marble idols and 96 metal idols. A pair of sacred footprints was also noted. The condition of the Jinalay was good.

In the Jain Tirth Sarvasangrah of **samvat 2010**, the Koka Parsbvnath Jinalay, located in the Koka Pado area, is depicted as having a dome. It is possible that the Jinalay underwent renovation between **samvat 1963** and **samvat 2010**, explaining why the structure previously noted as without a pinnacle is described here as having a dome. At that time, 20 marble idols and 88 metal idols were there. The administrator is recorded as Sheth Mohanlal Tribhovandas. Furthermore, the condition of the Jinalay was reported to be good at that time.

Today, 23 marble idols are there in this domed Jinalay. Shri Nathalal Vadilal Shah, Shri Shashikantbhai Bhogilal Shah, and Shri Narottamdas Motilal Shah, all residents of Koka na Pada, serve as its administrators.

Moreover, references found in various ancient texts, Tirthmalas, and Stavans attest to the antiquity of the Shri Koka Parshvanath Tirth.

On Aaso Sud 10, **samvat 1655**, while remaining under the benevolent aegis of Shri Stambhan Parshvnath, the eminent poet Shri Premvijay wove the name of Shri Koka Parshvnath into the 'Transo Pansath Shri Parshvjin Nammala', a composition distinguished by the captivating use of alliteration.

In the Shri Shankheshwar Parsbvnathji na Chhand' (Verses of Shri Shankhesbwar Parshvnathji), composed by the poet Shri Naysundar on Tuesday, Aaso Vad 9 in **samvat 1656**, Shri Koka Parshvnath is also listed among the various names of the miraculously powerful Prabhu Parshv.

Shri Koka Parshvnath is also mentioned among the 108 names listed in the 'Shri Godi Parshvanath Stavan', written by Panyas Shri Shantikushal in **samvat 1667**.

Shri Koka Parshvnath is also mentioned in the Shri Parshvnath Stavan which incorporates 108 names written on Posh Vad 10 in **samvat 1689** by a disciple of Sadguru Shri Gunvijay.

In the **17th century**, the poet Shri Ratnakushal mentioned the name of Shri Koka Parshvnath in the 'Parshvnathsankhya Stavan'.

The name of Shri Koka Parshvnath is mentioned into the 'Shri Parshv Naam Mala', written by Upadhyay Meghvijay at the port of Diu in **samvat 1721**.

The 'Tirthamala' Stavan, written by Muniraj Shri Shilvijayji in **samvat 1746**, records his pilgrimage to Shri Koka Parshvnath.

In the 'Vruddhivijaygani Ras', written by the poet Sukhsagar in the **18th century**, a pilgrimage to Shri Koka Parshvnath is mentioned at the beginning for the sake of auspiciousness.

Shri Koka Parshvnath is also included in the Chhand of the 108 names of Prabhu Parshvnath, written by the eminent poet Shri Uttamvijay on Fagan Vad 2 **samvat 1881**. (Shri 108 Tirth Darshan : Part 1, Editor - Shri Jagvallabhvijay M.S.)

Thus, references to the Koka Parshvnath Jinalay located in the Koka na Pada locality are found not only in Chaityaparipatis but also in other texts. This depict the influence and importance of Parshvnath. These references attest to both its antiquity and its spiritual significance. Furthermore, given that this Jinalay and the name of its locality have been continuously mentioned in records from **samvat 1576** to the present day. It can be definitively concluded that the Jinalay **predates samvat 1576**.

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Koka no Pado

Abhinandanswami (Samvat 1659)

One can enter the pinnacle Jinalay of Abhinandanswami from the colourful pavilion of the Koka Parshvnath Jinalay.

Although this Jinalay does not have a separate external entrance. Its exterior appearance clearly indicates that it is a distinct Jinalay from that of Koka Parshvnath. There is indeed a separate entrance leading into the colourful pavilion, but it is kept closed.

On the 2 pillars of the outer section, the figures of 2 doorkeepers and 2 fairies flank a central arch topped by a lion motif. Higher up, on the parapet wall, a beautiful, seated fairy is surrounded by exquisite sculptures of sages, dancers, and other figures, creating an attractive sight. On the outer wall of the Jinalay's inner chamber, a central band features sculptures of deities. Below this, there is a window-like mini balcony containing figures of deities, and the door frame also displays beautiful carvings of Goddesses.

The colourful pavilion is small and simple. The inner chamber has 3 entrances. Within it, the main deity Shri Abhinandan Swami (23" height) along with all the other deities, is there beneath a beautiful silver canopy. The inscription 'Ilahi 48, Samvat 1659' is visible on the idol of Abhinandan Swami. However, records indicate that the re-establishment took place in samvat 1984. Similar to the pedestal of the Koka Parshvnath idol, there is a silver pedestal here adorned with the Ashtamangal. In the left inner chamber Shri Chandraprabhu Swami is there, and Shri Sumatinath is in the right inner chamber. The samvat 1659 is clearly inscribed on both these idols. There are 9 marble idols in inner chamber of which the two are in the meditative posture. There are 13 metal idols. Additionally, there is a marble Matrukapat (panel depicting the mothers/Goddesses).

Historical Context

Due to the idol inscription dating to samvat 1659, this Jinalay does not appear to be mentioned in the Chaityaparipati of **samvat 1648**. However, it is subsequently mentioned in the Patan Chaityaparipati written by Pandit Harshvijay in **samvat 1729** (as noted earlier) and in the Patan Chaityaparipati written by Ladhashah in **samvat 1777**. There is a mention of Abhinandan Swami Jinalay.

The Tirthmala Stavan, written by Upadhyay Gyansagargani in **samvat 1821**, mentions the existence of 2 Jinalays in the Koka no Pado area. Moreover, in the Shri Pattan Jinalay Stuti written by Pandit Hiralal in **samvat 1959**, the poet offers devotional bow down to Abhinandan Swami.

The Jain Shvetambar Directory of **samvat 1963** depicts this Jinalay as having a single pinnacle. There were 55 marble idols, 9 metal idols, and a pair of sacred footprints in the Jinalay. The condition of the Jinalay was good.

This Jinalay is described as a domed structure in the Jain Tirth Sarvasangrah of **samvat 2010**. There were 9 marble idols in the Jinalay which are there now. Records mention Sheth Mohanlal Tribhovandas as the administrator. Moreover, the Jinalay was in good condition at that time. According to local information, the Jinalay underwent renovation in samvat 1984.

Currently, Shri Nathalal Vadilal Shah, Shri Shashikantbhai Bhogilal Shah, and Shri Narottamdas Motilal Shah, all residents of Koka na Pada, are administrators.

There is a clear mention of this Jinalay after **samvat 1648** and **before samvat 1729**. Moreover, an inscription dated samvat 1659 can be read on the idol of the main deity, Shri Abhinandan Swami, as well as on the idols of the 2 Tirthankars side by. Therefore, it is highly probable that this Jinalay dates back to **samvat 1659**.

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Khetarpal no Pado

Sheetalnath (Prior to Samvat 1613)

The area known as **Khetarpal no Wado** was first mentioned in the Patan Chaityaparipati written by Siddhisuri in **samvat 1576**. It is noted that a Jinalay existed there at that time, though its name is not mentioned.

Subsequently, in the Patan Chaityaparipati written by Sanghraj in **samvat 1613**, in addition to the Sheetalnath Jinalay, three other House Jinalays Sheetalnath (at the house of Parekh Kika), one dedicated to an unnamed Tirthankar (at the house of Sanghvi Tokar), and Mahavirswami (at the house of Mantri Vanaig), located in the **Khetrapal no Pado** area are mentioned in the following lines :

Pada khetrapalma hev, **sheetal swami** dasama dev
Sheetal nir bhari bhrungar, seetal chandan kesar saar 31

Pratima baitalis bhavie, **parshi kika ghari** aavie
Trigadhai samosaran mandan, chubare **shri sheetal** jaan 32

Sishar kalas dhaj upai saar, ghantatal ghughur zamkar
Satar bhed puja kijie, nav pratima nav ang pujai 33

Sanghvi tokar ghari janie, daherasursu man anie
Be pratima ek jin chuvis, kar jodi nit naamu sis 34

Pitalmai pratima mani aani, **mantra vanaiganai ghari** jani
Charm tirthnkar sevu sada dalid dohag naavai kada 35

Subsequently, in the **samvat 1648, samvat 1729, samvat 1777, samvat 1959, samvat 1963**, and **samvat 2010**, there are consistent references to the existence of only a single Jinalay dedicated to Sheetalnath within the Khetarpal Pada. However, records from **samvat 1963** indicate the presence of 2 additional House Jinalays belonging to Shah Ratanchand Ramchand and Shah Halachand Mokamchand alongside this Jinalay. Today, these House Jinalays are not there. Only the Sheetalnath Jinalay is there.

Along with the idol of Prabhu Panchasara Parshvnath, which was brought to Patan from Panchasar, a large marble idol of Goddess Padmavati was also brought. Today, it is there in the inner chamber of this Jinalay in Patan. For this very reason, despite being small among the Jain Jinalays of Patan, this Jinalay holds a unique significance.

Located in the innermost corner of the Khetarpal na Pada, this Jinalay is small, though its exterior area is spacious. Upon entering, there is a small square, beyond which lies a larger open space. There is an open area here, along with a large, domed shrine containing statues of Kshetrapal and Narsungavir. The walls feature paintings of nature scenes. Moreover, there are photographs featuring panoramic views of the Samet Shikhar and Shatrunjay pilgrimage sites. A beautiful images of other holy places such as the 'Sansar Madhubindu' episode, the composition of the 'Sakal Tirth Vandu Kar Jod' hymn, and the pilgrimage sites of Ashtaapad, Abuji, and Girnarji are also there. The glass-windowed walls beneath the ceiling feature beautiful depictions of women performing the dance.

Upon entering the colourful pavilion after viewing the shrines and paintings outside the Jinalay, there is a marble idol of Manibhadra Vir in a mini balcony on the right. A marble idol of Chandraprabhu Swami in the adjacent mini balcony is there. There are 3 inner chambers. Here, a 23" idol of Shri Sheetalnath is there as the main deity. The idol of Mahavirswami is in the right inner chamber, and that of Aadeshwar is in the left inner chamber. Here, there are 14 marble idols and 18 metal idols. In the inner chamber, a large, magnificent, divine, and miraculous marble idol of Goddess Padmavati is enshrined in the corner against the left wall (see photograph no. 14). A festival dedicated to Goddess Padmavati is celebrated annually from the Bhadarava Sud 13 till Bhadarava Vad 5. Moreover, there is an inscription on a marble idol of a Sadhu is there in the inner chamber, which reads as follows :

"samvat 1294 varshe shri ..... gachhe shri siddhisagarasya santane shri siddhasensuri patte shri devbhadrasurinam murti shrimalaychandrasurishishyashrisheel ..... karita pra."

Historical Context

A Jinalay located in Khetrapalvada is mentioned in the Patan Chaityaparipati, written by Siddhisuri in **samvat 1576**, in the following lines :

Kokavadai paas, nav nav purai aas,
Khetrapalvadai ditha, lochani amiy paiththa,
Taalai sagalai dukham, apai shavpad sukh,

However, the name of the Jinalay is not mentioned.

As noted earlier, the first mention of it by name appears in the Patan Chaityaparipati written by Lalitprabh in **samvat 1613** :

In the Patan Chaityaparipati written by Lalitprabhsuri in **samvat 1648**, the Jinalay of Sheetalnath is mentioned in the following lines :

Paatak khetrapalanai e | jin **sheetalnath** |
Satsathi shat upari vali e | bbetai sanath ||14||

This Jinalay is mentioned in the Patan Chaityaparipati, written by Pandit Harshvijay in **samvat 1729**, in the following lines :

Kiya voharana padama, sheetal pratima tim panchvisji |
Kshetrapalna pada manhi, **sheetalnath** namu nisdis ji ||2||
Jinha jinvar chhe base ekanu, tinhathi koke jaieji |

This Jinalay is mentioned in the Patan Chaityaparipati written by Ladhashah in **samvat 1777**, in the following lines :

Pole jai kshetrapalnai pranamu **seetaldev** ho.bhavi.
Pase rahi padmavati devi kare jinsev. 1 ho. bhavi.

There is no mention of this area or the Jinalay in the Tirthamala Stavan written by Upadhyay Gyansagargani in **samvat 1821**. It is possible that the mention of this Jinalay was omitted due to an oversight, or perhaps the area was known by a different name at that time.

A reference to this Jinalay appears in the Shri Pattan Jinalay Stuti written by Pandit Hiralal in **samvat 1959**, in the following lines :

Sansaragni pratapapramathan sabalam **sheetalam** sheetlakhyam,
Moksharth moksh marg pradmahmadhuna tirthnatham namami |
Bhaktya prasadsansth survarmahitam **kshetrapalakhy pole**,

The Jain Shwetambar Directory of **samvat 1963** mentions this Sheetalnath Jinalay, located in the area known as Khetarpal na Pada, describing it as a structure **without a pinnacle**. There were 12 twelve marble idols, 6 metal idols, and a pair of sacred footprints in the Jinalay. The Jinalay was in good condition.

The Jain Tirth Sarvasangrah of **samvat 2010** describes the Sheetalnath Jinalay, located in the Khetarpal na Pada, as having a flat terrace. There were 12 marble idols and 18 metal idols in the Jinalay. It mentions Devchand Nagardas as the administrator. The Jinalay was in good condition. Moreover, special mention is made of an ancient and beautiful statue of Padmavati.

14 marble idols are currently there in the Jinalay. 2 of which are in the meditative posture. According to local information, 1 of these 2 meditative posture idols is that of Nageshwar Parshvnath. Currently, Mumbai residents Shri Jitendrabhai Rasiklal Chawala and Shri Ramanbhai Manilal are the administrators of the Jinalay.

References to this Jinalay in the Khetarpal no Pado area appear consistently from **samvat 1613** onwards. Therefore, it can be confidently assumed that this Jinalay **predates samvat 1613.** Furthermore, there is a mention of a Jinalay in the Khetrapal Vada dating back to **samvat 1576.** It is possible that this Jinalay was indeed of the Sheetalnath. However, in the absence of sufficient evidence, its date cannot be definitively established as **samvat 1576.**

This Jinalay **predates samvat 1613.**

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Padigundi no Pado

Sheetalnath (Prior to Samvat 1777)

As one ventures a short distance into Padigundi no Pado, the domed Jinalay of Shri Sheetalnath comes into view. Its craftsmanship and beautiful painting captivate the mind at first glance. Exquisite sculptures of Goddesses and puppets, found throughout the structure, further enhance its attraction.

Figures of Goddesses adorn the uppermost wall of the Jinalay. The upper sections of the entrance pillars feature carved female puppets. 2 gatekeepers stand at the entrance. Sculptures of Goddesses are found on the doorframe on both sides and the upper wall of this main entrance. Beautiful peacock motifs adorn the other 2 entrances. Upon entering, the idol of Shri Manibhadravir is visible in a mini balcony on the right-hand side.

The interior view of the colourful pavilion is also delightful. Captivating paintings on the ceiling depicting the sun and moon, lay devotees on their way to worship, a monk delivering a sermon, and devotees playing musical instruments or engaged in study illustrate the spiritual practices of Jainism. Sculptures of arches and female dancers playing musical instruments adorn the pillars, creating a beautiful sight. Large, plain mirrors are mounted on each of these pillars.

The wall above the entrance is also adorned with depictions of Goddesses, dancers, and peacocks. At the very top, a scene is depicted showing the Prabhu, in the form of a bull, seated on Indra's lap while the deities perform the ritual of his birth anointing. The doorframe is also embellished with colourful carvings and paintings.

The idol of the main deity, Shri Sheetalnath, stands 27" tall. It bears an inscription on the idol of the main deity which reads '||samvat 1670 varshe magh mase shukla pakshe ..... svapatak shreyase shri sheetalnath bimb karitam pratisthitam ch shri tapagachhe shri akab(r) ....' Moreover, 3 other marble idols are there in the inner chamber. There is 1 crystal idol and 19 metal idols. In the right inner chamber, there is a dark-black idol of Neminath, and in the left inner chamber, there is an idol of Mahavir Swami.

Historical Context

The first mention of this Jinalay is found in the Patan Chaitya-paripati written by Ladhashah in **samvat 1777**. Since then, it has been consistently mentioned in records pertaining to the Padigundi na Pada. It is not mentioned in the Patan Chaityaparipati written by Pandit Harshavijay in **samvat 1729**, which predates the **samvat 1777** text.

This Jinalay is mentioned in the following lines of the Patan Chaityaparipati written by Ladhashah in **samvat 1777** :

Pole padigundi tane, samaru seetalnath,
Bhav bhram bhula jantune, aape sivpuri sath. 2

In the Tirthamala Stavan written by Upadhyay Gyansagargani in **samvat 1821**, after mentioning the Jinalays of Dhandhervada, a Jinalay located in the Vadigundi no Pado area is mentioned; this is likely the Jinalay of Sheetalnath.

Have dhandhervade penkhia, manohar dahera chyar;
Vadigundai ek chaitya chhe, kokande pande doy saar. Sam. 15

In the Shri Pattan Jinalay Stuti written by Pandit Hiralal in **samvat 1959**, this Jinalay is mentioned in the following lines :

Vayam namamo **padigundipade, shri sheetalam** tirthankar subhaktya |
Surasurendra parisevymanam, mokshshriya kelivilas geham ||4||

In **samvat 1963**, the Jain Shwetambar Directory records the Sheetalnath Jinalay in the Padigundi Pada as having a flat terrace. 4 marble idols and 7 metal idols were there at that time. The Jinalay was in good condition. Moreover, a mention is also found of the House Jinalay belonging to Sha. Vastachand Ujamchand in the Padigundi Pada in **samvat 1963**.

This Jinalay is described as a domed structure in the Jain Tirth Sarvasangrah of **samvat 2010**. At that time, 5 marble idols and 19 metal idols were there. There was 1 crystal idol. The Jinalay was in good condition. The administrator was Leharchand Shah.

Currently, 4 marble idols are there in this Jinalay. Shri Bhagwandas Leharchand Mashruwala, a local resident, and Shri Devendrabhai Kasturchand Shah, a resident of Mumbai, are administrators.

In short, it is evident that this Sheetalnath Jinalay in Padigundi ni Pol was built after **samvat 1729**; therefore, it can be confidently assumed to **predate samvat 1777.**

Dhandherwado

The Dhandherwado area is very ancient. It would not be out of place to present here the information regarding the Dhandherwado area found in **Jain Gurjar Kavio (Part - 9)**. On page 108 of this book, while providing details about Muni Samudraghosh, it is stated :

In the region of Thirapadriy, a family organized the consecration of an idol of Jin in a village shrine and issued a public proclamation (Dhandhero) regarding the observance of Amari (Non-Violence). Consequently, the people came to call that family 'Dhandher'. Members of this Dhandher family, led by Khona and Zhanzhan, settled in Anahillapur Patan, establishing a residential quarter that became known as 'Dhandhervadak'. They commissioned the construction of a new Mahavir Temple and established a Paushadhshala (a hall/place for religious observance and fasting). Their spiritual teacher observed the Chaturmas (four-month monsoon retreat) there. The community came to be known as the 'Dhandheria Punimia' people. This Samudraghosh lived during the 13th century.

Among the available Chaityaparipatis, the Patan Chaitya-paripati written by Siddhisuri in **samvat 1576** provides us with information regarding the Dhandherwado area and the Mahavirprasad :

Jinvar saarai kaaj, safal janam muj aaj,
Dhandhervadai punamia, vir jinesar namia. 34

Subsequently, the Patan Chaityaparipati written by Sanghraj in **samvat 1613** mentions the existence of a total of 7 Jinalays in Dhandhervada, 4 of which were House Jinalays : 1 - Shamla Parshvnath, 2 – Mahavir Swami, 3 - Shamla Parshvnath, 4 - Parshvnath (at the house of Visa Mela), 5 - Tirthankar unnamed (at the house of Saha Sicha), 6 - Sambhavnath-Sheetalnath (at the house of Sah Bhoja), and 7 - Aadeshwar (at the house of Parekh Raichand).

Dhandervadai pahuta jaam, **pratham daherai shri samalnaam**
Chyalis pratima tiha vandie, darsan dithai anadii 21

Mahavir bijai sukkh karai, pratima dekhi hiyadu tharai,
Bi pratima nit kijai sev, **trijai daherai samaldev** 22

Udbhatt murti sevu paay, bheti bhavthi duri palay
Puja karta harash apar, satar bhed vadhi kijai saar 23

Nav pratima namii bhavsu, **visa melanai ghari aavsu**
Tinha **tirthankar trevismu**, bimb panch jin bhavii namu 24

Saha sicha ghari harash apaar, **navu daherasur** sohi saar
Tinha pratima pramush agyar, pranamanta pamu hhavpar 25

Daherasar deshi harashii, **saha bhojanai ghari** nirshii
Sambhav sheetal be jin kahu, abharnai man mohi rahu 26

Chhatra trai mastaki mohai, jadat haar aangi sohai
Navkamale jinvar pag thavai, jadya jadit hire navnavai 27

Ghari puhutta parish raichand, mulnayak **shri aadi** jinand
Bijai paasai parashvnath, chh pratima nit karu sanath 28

Subsequently, the Patan Chaityaparipati written by Lalitprabhsuri in **samvat 1648** mentions a total of 11 Jinalays in Dhandhervada; among these, 8 are noted as House Jinalays : 1 - Shamla Parshvnath, 2 – Mahavir Swami, 3 - Parshvnath (near Aadeshwar), 4 - Tirthankar unnamed (at the house of Goval Zaveri), 5 - Tirthankar unnamed (at the house of Dosi Panna), 6 - Aadeshwar (at the house of Raimal), 7 - Aadeshwar (at the house of Saha Dhanji), 8 - Aadeshwar (at the house of Mela Visa), 9 - Aadeshwar (at the house of Bhima Visa), 10 - Tirthankar unnamed (at the house of Dosi Raju), 11 - Tirthankar unnamed (at the house of Ratan Sanghvi).

The aforementioned Chaityaparipati of **samvat 1648** begins with the Jinalays of **Dhandhervada**. Therefore, it can be assumed that DhandherWado was a major centre of Jain culture in Patan at that time.

Pahilu **dhandhervadai** naami | **samala paas** karu pranama ||
Jimnai paasai kalikund paas | manvanchhit savi purai aas ||2||

Iktris pratima biji hoi | **bijai daherai virjin** joi |
Trisala nandnag bhetya sahi | sangh sahu aavya gahgahi ||3||

Davai paasai chandraprabh swami | jimnai paasai laghu vir tham |
Visaru satris karu juhar | gautam bimb ek chhai saar ||4||

Goval javhari daherasari | saat pratimanai ulat bhari |
Vadi pratima ratnamai ek | **dosi panna ghari** suvivek ||5||

Chaud pratima tinha vandi kari | **raimal daherasar** haii dhari |
Rushabhadik jin chhatris tinha | ek ratnamay vali chhai jiha ||6||

Trijai daherai aavya jaam | **paas jinesar** bhetya taam |
Anjangiri kai meru sudhir | jane unnat jaldhar vir ||7||

Sattar bbed puja suvishal | kijai bhavai rang rashal |
Rushabhadik jin traitalis | bhagatai bhavai namu shis ||8||

Saha dhanji daherasari dith | nayane amiy rasayan pait |
Rushabhadik jin igyar | chuvisvatu chhai ek udar ||9||

Melavisa daherasari aavi | **rushabhadik** basathi namu bhavi |
Visa bhima daherasar saar | **rushabhadik** jin tris vichari ||10||

Dosi raju daherasar deshi | athavis jinvar harshai peshi |
Ratan sanghvi daherasari jinand | panchvis jin dithai anand ||11||

In **samvat 1613**, there is a mention of Parshvnath as the main deity at the house of Visa Mela, whereas in **samvat 1648**, Aadeshwar is mentioned as the main deity at the house of Mela Visa.

From **samvat 1729** to the present day, there are consistent references to the existence of 3 Jinalays in Dhandhervada : 1 - Shamla Parshvnath, 2 - Mahavir Swami, and 3 - Kalikund Parshvnath.

In the Patan Chaityaparipati written by Pandit Harshavijay in **samvat 1729**, these 3 Jinalays are mentioned—using the abbreviated name **Dhandher** in the following lines :

Dhandher saamal kalikund paasaji | namata paap nikandhyaji ||4||
Ekso tryasi pratima rudi, tryasi jin **vardhmanji** |

In the Patan Chaityaparipati written by Ladhashah in **samvat 1777**, a mention of the existence of a total of 3 Jinalays in **Dhandhervada** is found in the following lines :

Dhandhervade dhalakato uncho jin avaas. bha.
Motu bimb virajatu, bhetya **saamalpaas** 5 bha. paa. ho. bhavi.

Prasad bije virji, charan namu nis dis,
Saasan jehnu vartasai, varas sahas ekvis. bhavi 6 paa.

Prasad trijai paasji, kalikund jinrai,
Ahi vrushak na bhay tale, samarata sukh thai bha. 7. paa.

In the composition of the Subhadrasatiras' by Bhavprabhsuri in **samvat 1797**, the Jinalays of Dhandhervada are mentioned in the following lines :

Te gurucharansarojkrupae, muz mati gyane vasi,
Shri bhavprabhsurish satino, sambandh kahe ullasi re. 11

Shri pattanpur **dhandhervade**, poli prasad uttanga,
Shri vir shamlo paas jinesar, kalikund paas suchanga re. 12

Turang ank turangam bhumi, 1797 maan samvatsar dhaaro,
Maah shudi tri jya tithi jaano, dinvar shukre sambharo. 13 (jai.gu.ka., bha.pa, Page 175)

However, in the Tirthamala Stavan written by Upadhyay Gyansagargani in **samvat 1821**, the poet notes the existence of 4 Jinalays in the Dhandhervada area :

Mehtane pade vali, ekek pranamu the. San.14
Have **dhadhervade penkhia**, Manohar **dahera chyar**;

In the Shri Pattan Jinalay Stuti written by Pandit Hiralal in **samvat 1959**, the poet has noted the following regarding the Jinalays in Dhandhervada :

Vande **dhadhervade** jagati janagane shreyasaamparnottakam,
Parshv shrikakanahyam prakatmahamath shreyase gyatputram |
Evam parshv ch naumi tridashpatiganaiah sevitam **shamlahyam**,
Bimbam yasyaasti tungam bhavikjangunalhaadadam bhavbhaktya ||3||

Kalikund Parshvnath was mentioned as 'Kankan Parshvanath' in **samvat 1959**.

In addition to the 3 above Jinalays in the Dhandhervada area, 3 other House Jinalays are mentioned in the Jain Shwetambar Directory of **samvat 1963** : 1. in the house of Sha. Manilal Maganlal, 2. in the house of Sha. Tribhovan Vastachand, and 3. in the house of Sha. Khubchand Malukchand.

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Dhandherwado

Kalikund Parshvnath (around Samvat 1648)

Upon entering DhandherWado, one first encounters the domed Jinalay of Kalikund Parshvnath. Right on the wall of the entrance, a depiction of the 'honey drop' which illustrates the true nature of worldly existence conveys the message that a Jinalay is an ideal setting for a soul. Having attained detachment from the material world, to pursue spiritual practice. Beautiful puppets, elephants, and other motifs are arranged on the upper wall of the Jinalay. 2 gatekeepers stand on either side of the main entrance. There are 3 entrances leading to the colourful pavilion of the Jinalay. These are made of brass and feature intricate carvings. Sculptures of female dancers also adorn the pillars of the entrance square. (See photograph no. 13)

The pillars of the colourful pavilion are made of stone and are painted. Adorned with marble walls, the colourful pavilion features mini balcony on 2 sides.

Marble idols of Parshvyaksha and Goddess Padmavati are there in the mini balconies on the right and left sides. Its establishment took place on Tuesday, Maha Sud 6, Samvat 2047.

There are 3 brass-engraved inner doorways. Upon entering the inner chamber, the main deity's 25" tall idol of Kalikund Parshvanath is there beneath a silver-engraved canopy. 15 marble idols and 45 metal idols are there. The idol of Parshvnath is there to the left of the main deity, and the idol of Chandraprabhu Swami is there to the right.

Historical Context

This Jinalay is renowned throughout Patan because it is believed that anyone who worships Shri Kalikund Parshvnath and adorns the idol with a garland of flowers becomes forever free from the fear of scorpions. All the scorpions of the world grant that person immunity from harm. An image of a scorpion symbolizing this belief and demonstrating the God's immense divine power can be seen depicted on the wall of the Jinalay. Although the threat of scorpions has diminished today, back when the newly settled town faced a severe scorpion infestation, this divine miracle earned the deity the name 'Vinchhiya Parshvnath'. However, this idol of Prabhu Parshv in the Dhandhervada area of Patan is actually better known by a third name apart from 'Kankan' or 'Vinchhiya'. Today, everyone recognizes Prabhu as Kalikund Parshvnath.

In the Patan Chaityaparipati written by Lalitprabhsuri in **samvat 1648**, Kalikund Parshvanath is also mentioned along with the Shamala Parshvnath Jinalay in Dhandhervada.

> **Pahilu dhandhervadai** naami | saamla paas karu pranam ||
> **Jimnai paasai kalikund paas** | manvanchhit savi poorai aas ||2||

In **samvat 1655**, the poet Premvijay remembered Prabhu Shri Kankan Parshvnath in the '365 Shri Parshv Jin Naam Mala'.

Poet Naysundar also remembered Prabhu Shri Kankan Parshvnath in the 'Shri Shankheshwar Parshvnath Chhand' written in **samvat 1656**.

This Jinalay is mentioned in the Patan Chaityaparipati written by Pandit Harshvijay in **samvat 1729**. Moreover, the Patan Chaityaparipati written by Ladhashah in **samvat 1777** notes that the fear of scorpions goes away by remembering this Parshvnath :

> **Prasad trijai paasji, kalikund** jinrai,
> **Ahi vruschak na bhay tade,** samarata sukh thay. Bh. 7. Paa.

This pilgrimage site is also mentioned in the 'Subhadrasati na Raas' written by the poet Bhavratna in Patan on Friday, Maha Sud Trij in the **samvat 1797**.

The name 'Kankan Parshvnath' also appears in the 'Shri 108 Parshvnath Bhagvant na Chhand' written by Pandit Uttamvijay on Fagan Vad Bij in **samvat 1881**.

In **samvat 1959**, Pandit Hiralal also written a hymn praising Prabhu Kankan Parshvnath of Dhandhervada in the Shri Pattan Jinalay Stuti.

The Jain Shwetambar Directory of **samvat 1963** mentions the Kalikund Parshvnath Jinalay in Dhandhervada without a pinnacle. At that time, a total of 16 marble idols and 41 metal idols were there. The condition of the Jinalay was also good.

In the Jain Tirth Sarvasangrah of **samvat 2010**, the Kalikund Parshvnath Jinalay in Dhandhervada was described as a flat-terraced structure. At that time, 16 marble idols and 40 metal idols were there. The condition of the Jinalay was good. Shri Hemchand Mohanlal was mentioned as the administrator at that time.

Currently, Shri Bhupendrabhai Popatlal (Mumbai) is the chief administrator of the Jinalay, along with Mumbai residents Shri Ashwinbhai Amichand and Shri Nemchandbhai Khemchandbhai, as well as Shri Jitendrabhai Babalal Shah, a resident of Dhandhervada.

This Jinalay can confidently be attributed to the period around **samvat 1648**. The significance of this Jinalay has been greatly enhanced by the divine aura of the idol.

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Dhandherwado

Mahavir Swami (Prior to 16th Century)

Upon entering Dhandhervada, one first encounters the Jinalay of Shri Kalikund Parshvnath. A short distance further lies the extremely ancient, domed Jinalay of Mahavir Swami. There is a main entrance. Its archway features intricate carvings, and the upper section displays captivating sculptures of a Goddess waving a fly-whisk alongside elephants, parrots, and various deities, all surrounding the central image of Shri Mahavir Swami.

The inner walls are made of marble, and the stone pillars are colourfully painted. The 24 squares in this Jinalay bear witness to its vastness and grandeur. Upon entering the Jinalay, one sees a small marble panel embedded in the wall directly ahead. It depicts Prabhu Ganesh in a central mini balcony, flanked by Goddesses. Beside it, the following inscription can be read :

"The approximately 400-year-old wooden dome in this Jinalay came from the old Jinalay of Shri Panchasara Parshvnathji. When the establishment of the new Shri Panchasara Jinalay took place in samvat 2011, the Shri Sangh gifted this dome to the Mahavir Swami Jinalay at Dhandhervada. The renovation of this Jinalay was done in samvat 2016 at a cost of 42,000."

From this, it is evident that the renovation of this Jinalay took place in samvat 2016. Furthermore, there is also a mention of a renovation done in samvat 2049.

The wooden dome mentioned in the article lends grandeur to this Jinalay and colourful pavilion. It is truly an exquisite example of woodcraft. It features remarkable craftsmanship. It has figures of female dancers, leaf-shaped carvings, deities performing the dance, beautiful brackets. Within the window sections artistic carvings and colorful depictions of all 24 Tirthankars are there. It also features a wedding procession scene, parrots, elephants, and doorkeepers, alongside intricate work on small arches. (See photographs 16, 17, and 18)

There are beautiful sculptures on the entrance and the inner chamber doorway. The colourful pavilion features 6 mini balconies. In the first mini balcony on the right, near the inner chamber doorway, is Matang Yaksh. The second mini balcony has an image of Gautam Swami. The third mini balcony contains small, ancient marble statues of Kalikalsarvagy Hemchandrachary and Hirvijaysuri (who enlightened Emperor Akbar). On the left side, near the entrance to the inner chamber, there are marble idols, considered to be truly divine and ever-present, in 3 consecutive mini balconies : Goddess Siddhayika in the first, Sudharma Swami in the second, and Shri Shasanadevi in the third. A silver canopy adorns the mini balcony of Shri Shasanadevi.

In the inner chamber, all the idols including the main deity are there beneath a massive, exquisitely crafted silver canopy. The main deity, Mahavir Swami, is 39" high. Godi Parshvnath is there to the left, and Aadeshwar to the right. None of the idols bear any inscriptions. On the left side, there is a Matrukapat depicting the 24 Tirthankars. There are 7 marble idols, 1 of which is in the meditative posture, and 31 metal idols.

Historical Context

Only a small number of Jinalays from the 19th century still exist in Patan today. Among them, the Mahavir Swami Jinalay of Dhandhervada continues to resonate with the glorious legacy of the Jain tradition in Patan. This Jinalay is mentioned in the Patan Chaityaparipati written by Siddhisuri in **samvat 1576.** An even earlier reference to it has been found in **Jain Gurjar Kavio (Part 9)**. There is a historical reference stating that during the time of Samudrghosh of the Dhandheriya Punamiya Gachchh, members of a family known as 'Dhandher', originally from the Thirapadriya region, settled in Anahilpur. They established a neighborhood called 'Dhandhervada' and made a Mahavir Prasad there. Samudrghosh lived during the 13th century. This reference indicates the antiquity of the Jinalay. Since then, continuous references to this specific Jinalay of Prabhu Mahavir situated in Dhandherwada have been found throughout the intervening period up to the present day.

In the Jain Shwetambar Directory of **samvat 1963**, this Mahavir Swami temple is depicted **without a pinnacle**. The condition of the Jinalay was ordinary at that time.

There were 10 marble idols and 32 metal idols in the Jinalay.

The Jain Tirth Sarvasangrah of samvat 2010 mentions the Mahavir Swami Jinalay in Dhandhevada as having a flat terrace. There were 10 marble idols and 32 metal idols in the Jinalay. The Jinalay was in good condition. Moreover, the record mentions the presence of 4 idols of monks and a panel depicting the 24 mothers of the Tirthankars carved in marble. It is still present. The administrator was Manilal Jethuchand.

Currently, Mumbai residents Shri Bhupendrabhai Popatlal Shah, Shri Ashwinbhai Amichand, and Shri Nemchandbhai Khemchandbhai, along with Shri Jitendrabhai Babalal Shah (a resident of Dhandhervada), are serving as chief administrators.

The artistic wooden dome of the Panchasara Parshvnath Jinalay is a remarkable feature of the Jinalay. Moreover, it is one of the few ancient Jinalay in Patan. It has upheld the banner of the Jain faith continuously from the 16th century to the present day. It is likely much older, possibly dating before the 16th century. The Jinalay can be considered to belong to the 16th century.

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Dhandherwado

Shamala Parshvnath (Prior to Samvat 1613)

The Shri Shamla Parshvnath Jinalay, situated inside Dhandhervada, captivates the mind the moment it is viewed from the outside. The Jinalay's exterior appearance, the exquisite painting and carvings in the colourful pavilion, and the unique 71" high idol of Shamla Parshvnath carved from black Kasoti stone serve as a source of inspiration, guiding the spiritual seeker along the path of meditation and inner growth.

The stone wall of the main entrance features colourful carvings. Above the center of the doorway, there is a depiction of a Goddess flanked by 2 lions. Figures of 2 gatekeepers stand on either side of the entrance. The year 'Samvat 1973' is inscribed on a large, high wall facing the entrance. The Jinalay underwent renovation during that year. On the lower walls flanking the steps, there are carvings depicting a king and queen arriving on an elephant to pay their homage. On the pillars of the entrance gate, one can see puppets holding musical instruments, along with arches and carvings of lions and peacocks. At the very top, there is a depiction of a king mounted on an elephant and a horse. The upper wall features 3 small, carved, balcony-like structures. The sculptures adorning them including dancers on the pillars, men playing musical instruments above them, and figures of elephants and lions immediately capture one's attention. (See photograph no. 15)

There are sculptures of Goddesses on the doorframe of the entrance, as well as colourful carvings and sculptural figures of goddesses on the wall above. The ceiling above the entrance porch also features colourful paintings. An inscription on the Jinalay's main entrance, crafted from German silver with intricate carvings, reads : "From Swarupchand Maganchand, Ashad Sud 3, Samvat 1983."

Upon entering the colourful pavilion, the paintings and artwork adorning the domed ceiling captivate the mind. They depict the 10 incarnations of Prabhu Parshvnath. Sculptures of women playing musical instruments are carved on the pillars. On one wall, there was a stone embossed carving of Shatrunjay pat. Below this, scenes depicting the wedding procession of Nemnath are carved on the wall. The walls feature various mini balconies housing a dark idol of Goddess Padmavati and an idol of Goddess Ambika Devi. There is also a white marble idol of Goddess Padmavati, a dark-black idol of Parshv-yaksha, and an idol identified as Gautam Swami.

The idol of Gautam Swami bears an inscription reading 'Samvat 1291 varshe Posh Vadi 8 shri bha... raj surinaam murti bai khatukya kaarita |' This inscription clarifies that the idol known as that of Gautam Swami is actually of the Maharaj Saheb and was commissioned by Khatukya Bai in samvat 1291. Moreover, the dark-black idol of Goddess Padmavati, situated in a mini balcony to the left outside the inner chamber is distinctive. Typically, an idol's gaze is directed straight ahead but the eyes of this idol appear to be seeing obliquely. She seems to be gazing intently at the main deity Shamla Parshvanath in the inner chamber. As if the Goddess has no interest in anything other than the Prabhu himself !

Among the 3 inner doorways, the doorframe of the main entrance which features intricate silverwork bears stone sculptures. The other 2 doorways feature brass-ornamented pillars with colourful brackets topped by sculpted figures of fairies.

There are no inscriptions on any of the idols in the inner chamber. The idol of the main deity is there beneath an ornate silver canopy is made of touchstone, is dark-black in color, and lacks a backdrop. Among the other 9 idols bere, 5 are made of black marble, and there are 40 metal idols. The statues of Parshv Yaksha and Goddess Padmavati are also dark-black in colour ! Thus, the name of this Jinalay Shamala Parshvnath is truly apt ! Moreover, the combination of white and black colours makes the inner chamber appear incredibly beautiful.

This Jinalay underwent renovation in samvat 1973 and samvat 2049.

The idol of the main deity, Shri Shamla Parshvnath is carved from touchstone. According to local legend, this idol dates back to the era of King Kumarpal. King Kumarpal used to teach the Snaatr here.

Historical Context

The earliest mention of this Shamla Parshvnath Jinalay is found in the Patan Chaityaparipati written by Sanghraj in **samvat 1613**.Continuous references to this Shamla Parshvnath Jinalay in Dhandhervada are found from samvat 1648, samvat 1729, samvat 1777, samvat 1821, and samvat 1959, right up to the present day.

In **samvat 1777**, Ladhashah mentioned in the Patan Chaityaparipati that a large idol of Shamla Parshvnath was there in a tall Jinalay located in the Dhandhervada area.

Even today, a tall idol measuring 71" in height exists here.

In the **samvat 1963** Jain Shwetambar Directory, the Shamla Parshvnath Jinalay in the Dhandhervada area is described as without a pinnacle. 33 marble idols and 9 metal idols were there in the Jinalay. The condition of the Jinalay was ordinary.

In the Jain Tirth Sarvasangrah of **samvat 2010**, this Jinalay is described as having a dome. At that time, there were 9 marble idols and 45 metal idols. There is also a note of a renovation carried out in **samvat 1973**. Moreover, the records from that time note the presence of a pat (panel) each of the Chauvishi (24 Tirthankars) and the Vis Viharman (20 living Tirthankars). There is also an ancient idol of Padmavati. These remain present to this day. The Jinalay was in good condition. Sheth Bapulal Mohanlal was the administrator.

Currently, Shri Bhupendrahhai Popatlal (Mumbai) serves as the Chief Administrator, while Shri Ashwinbhai Amichand (Mumbai), Shri Nemchandbhai Khemchandbhai (Mumbai), and Shri Jitendrabhai Babalal Shah (DhandherWado) are also giving their services.

This Jinalay date back to **before samvat 1613**.

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Marfatia Mehta no Pado

Munisuvrat Swami (Samvat 1622)

Bhidbhanjan Parshvanath (Samvat 1914)

Upon entering Marfatiya Mehta's Pada and proceeding further, one comes across a joint marble Jinalay dedicated to Munisuvrat Swami and Bhidbhanjan Parshvnath. The structure is duly furnished. The Jinalay is situated in a corner.

The exterior of the Jinalay is painted. Immediately upon entering the Jinalay, there is a small room to the right. A water tank is here. There is a single entrance. Inside, near the entrance, sculptures of doorkeepers are embedded in the walls on both sides. Above the doorkeeper's figure on the left-hand wall, there is a marble inscription bearing the following text :

"svasti shri | samvat 1622 pratishthit | vaishakh sudi panchmi dine shri pattan nagare shri vruddh... khartar gachchadhishvar shri jinmanikyasuri pattalankar heer yugpradhan shri jinchandrasuri rajanamupdeshen okeshvanshiy mantri shri raj hharya samaai putra latkan bharya jethi kukshiratn man. Jayvant bharya premaldevi kukshi sajjanshiladi (sinhadi ?) gunmansampann shravika va. e. naavikya | shri munisuvratswami chaityam | kaarita ..... samvat 1673 mite kaaritastyaiv pan. Dhanji kasyomamej pan. Ratnasundarganina lekhitam |"

Upon entering the Jinalay, a duly furnished Devakulika comes into view directly ahead. There is an open space beside this Jinalay. Currently, it is used as an area for grinding saffron. Access to the Munisuvrat Swami Jinalay is also available from here.

According to local information, the Jinalay of Shri Bhidbhanjan Parshvnath was originally situated where the saffron-grinding area is now located. The idols of Shri Munisuvrat Swami and Shri Bhidbhanjan Parshvnath faced the same direction. Following the renovation, the orientation of both the Shri Bhidbhanjan Parshvnath Jinalay and the idol has been changed.

Bhidbhanjan Parshvnath

There is a small inner chamber and a small beautiful square. It has a single entrance to the inner chamber. Within the inner chamber resides a 23" tall metal idol of Shri Bhidbhanjan (Karmachintamani) Parshvnath with backdrop. It bears the following inscription :

On the left :

(1) "|| svasti shri nrup vikramsamayatit Samvat 1522 varshe .....

On the right :

(1) adheyah Shrimad anhillpattan madhye shri upkeshgachche .....

(2) padhyay shri karm .....

Above the symbol of the idol :

Pratishthitam shri kakksuribhih :

Moreover, on the wall beneath where the main deity is there in the inner chamber, there is also an inscription regarding the re-establishment.

"Pratishthakarak : achary shri somchandrasuri

The establishment of the idol of Shri Bhidbhanjan Parshvnath was done on Friday, Magshar Sud 10, Samvat 2046 dated 8 December 1989, at the hands of the late Seth Shri Mahasukhlal Popatlal, his late wife Padmaben, his son the late Kamleshbhai, and Narendrabhai (along with his wife Binaben, son Devang, and daughter Sheetal).

There are 3 metal idols in the inner chamber. Among them, the metal idol of Shri Shankheshwar Parshvnath with backdrop is to the right of the main deity. The following inscription appears on it :

"samvat 1558 varshe magh sudi 6 shukre shri shri shri parshvnath bimh kaaritam bhanshalibhih pratishthitam"

There is also an inscription on the metal image of Vasupujy Swami, along with the backdrop, situated on the left side, which reads as follows :

"ॐSamvat 1582 varshe chaitr vadi 10 Friday rajadhiraj maharaj shri vasupujy raagyi shri jayadevi tatputra shri shri shri shri shri vasupujy bimb kaaritam aashdhar sut vachhaa jindas virdasken karmyakshayarth shreysestu | kalyanmastu |"

There is enough space to perform a walking in a circle (circumambulation) around the Jinalay of Shri Bhidbhanjan Parshvanath.

Munisuvrat Swami

One can enter the Jinalay of Munisuvrat Swami directly from this Jinalay. Above the entrance leading into the colourful pavilion of Munisuvrat Swami's Jinalay, there is a square balcony. The balcony appears beautiful due to its painting. Here, the arches of the entrance square feature sculptures depicting figures playing musical instruments.

The interior walls of the colourful pavilion are made of marble, and the stone pillars are painted. The 24 squares in this Jinalay reflect its vastness and grandeur. The colourful pavilion features 7 mini balconies containing glass-enclosed depictions of episodes from the lives of the Tirthankars. Here, the idol of Goddess Padmavati is there on a raised platform against the right-hand wall.

This Jinalay underwent renovation in the samvat 2046.

There are beautiful sculptures on the entrance gate and the inner chamber doorways. There are 3 inner chamber doorways. The 23" tall idol of the main deity Shri Munisuvrat Swami is there. An inscription dated samvat 1505 appears on this idol. The idol of Aadeshwar is there in the left inner chamber, and the idol of Sheetalnath in the right inner chamber. The idol of Sheetalnath bears an inscription dated samvat 1515. There are 11 marble idols and 90 metal idols here.

Historical Context

Marfatiya Mehta no Pado was previously known by various names, such as **Mahita no Pado, Mehta no Pado, Mahta ni Pol**, and **Marfatia Pado.**

The earliest mention of the Mahita no Pado area in Chaityaparipatis is found in the Patan Chaityaparipati written by Sangharaj in **samvat 1613.**

At that time, 2 House Jinalays were mentioned : Parshvnath (at the house of Saha Vachhraj) and Mahavir Swami (at the house of Mahita Sarang) :

Mahitanai paadai joii, **saha vachchraj ghari** jin chahii
Bimb paanchsu **paas** jinand, kaasagiya dithai anand 19
Sundar ghar mahita sarang vivhar siddh mani jaainai rangi
Mahavirsu bi jinsar, aangi kanthi anopam haar 20

Thus, in the House Jinalay of Saha Vachharaj, 5 idols were there with the main deity Parshvnath, including an idol in a meditative posture. In the House Jinalay of Sarang Mehta, there were 2 idols, including the main deity Parshvnath, who was depicted wearing an exquisite necklace.

Subsequently, in the Patan Chaityaparipati written by Lalitprabhsuri in **samvat 1648**, a total of 2 Jinalays in this area are mentioned : the Jianalay of Munisuvrat Swami and the Jinalay of Parshvnath (located at the house of Saha Vachha).

Mahitapaatki nirashau, **munisuvrat** jin parashau ||74||

Vis jinand tinha juharau, puji samkit dharau.
Saha vachha ghari paas, tranni jin purai e aas ||75||

Jin sarisha bimb janau, peshi bhav mani aanau.
Niyam vrat sudhau e palau, samkit rayan ajuaalau ||76||

A total of 3 idols, including one of Parshvnath, were there in Saha Vachha's House Jinalay. All 3 idols were equally impressive.

Even today, in addition to the idol of Bhidbhanjan Parshvnath, the idols of Vasupujy Swami and a metal idol of Shankheshwar Parshvnath are there. The idol of Bhidbhanjan Parshvnath bears an inscription dated samvat 1522. The idol of Vasupujy bears an inscription dated samvat 1582, while the idol of Shankheshwar Parshvanath bears an inscription dated samvat 1558.

The Patan Chaityaparipati written by Pandit Harshvijay in **samvat 1729**, mentions the Jinalay of Munisuvrat Swami located in the **Mehta no Pado** area :

Mahetane pade munisuvrat, sitter jin pardhan ji ||5||

Subsequently, in the Patan Chaityaparipati written by Ladhashah in **samvat 1777**, a reference is found to the Jinalay of Munisuvrat Swami located **in Mahta ni Pol** :

Pranamu **mahatani poli, munisuvrat** jagnath, bha.
Ashv tani parai odharai, aapai sivpuri sath. Bha.8. paat.

The Tirthmala Stavan written by Upadhyay Gyansagar in **samvat 1821**, mentions the existence of a Jinalay in **Mehta na Pada**. At that time, Mehta no Pado was mentioned as being located near Dhandhervada.

Menhtane pade vali, **ekek** pranamu te san.14
Have dhandhervade penkhia, manohar dahera chyar;

The Shri Pattan Jinalay Stuti written by Pandit Hiralal in **samvat 1959**, mentions the Jinalay of Munisuvrat Swami and Bhidbhanjan Parshvnath. The name 'Bhidbhanjan Parshvnath' appears for the first time in **samvat 1959.** Whereas the name Karmachintamani is mentioned in the inscription on the idol.

Pade marfatiyahye munisuvratvibhum bhuminatheh susevyam,
Vande vrundarkedreh stutmavnitale mokshdanaikdaksham |
Vameyam **parshvnatham** shathakmathgajaagarvbhedaiksinham,
Naamna **shribhidhhanjanam** muniganmahitam tirthnatham namami ||2||

The Jain Shwetambar Directory of **samvat 1963** contains separate mentions of the Jinalays of Parshvnath and Munisuvrat Swami located in **Marfatia Mehta na Pada**. The Parshvnath Jinalay had 12 marble idols and 11 metal idols. The Jinalay is described as **having no pinnacle**. Shah Panachand Fatechand built the Jinalay. It was built in samvat 1914. The Jinalay of Munisuvrat Swami is depicted **without a pinnacle**. 10 marble idols and 101 metal idols were there in the Jinalay. Moreover, 4 House Jinalays were there in Mehta na Pada at that time : 1. Sha. Ghelabhai Chhaganlal, 2. Sha. Dolatchand Sakalchand, 3. Sha. Hemchand Gagalchand, and 4. Sha. Gagalbhai Nanchand.

In the Jain Tirth Sarvasangrah of **samvat 2010**, the Munisuvrat Swami Jinalay in the **Mehta no Pado** area is recorded as having a flat terrace. There is no separate mention of a Parshvnath Jinalay. The Jinalay had 10 marble idols and 93 metal idols. The condition of the Jinalay was good. Its administrator was Mohanlal Vadilal. There were 3 House Jinalays in Mehta na Pada : 1. Aadeshwar (at the house of Mohanlal Hemchand), 2. Shantinath (Marfatia Anopchand Ratanchand), and 3. Aadeshwar (at the house of Sheth Lakhmichand Khemchand).

Today, the Jinalays of Munisuvrat Swami and Bhidbhanjan Parshvnath are situated within the same compound in Marfatiya Mehta na Pada. Inside this Jinalay, there is an inscription on a marble plaque mentioning that the establishment of the Jinalay took place in samvat 1622. The inscription itself was carved in samvat 1673. The administration is managed by Shri Amitkumar Jayantilal Shah, Shri Sarabhai Rikhavchand Shah, and Shri Prakashkumar Jayantilal Shah, who reside in the same area.

The Munisuvrat Swami Jinalay dates back to **samvat 1622.** The Bhidbhanjan - Parshvnath Jinalay dates to **samvat 1914.** However, the idols are very ancient. Since there are no records of the Parshvnath Jinalay from **samvat 1729** and **samvat 1777.** Further research is needed to determine whether this Jinalay is of greater antiquity.

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Vakhar no Pado

Shantinath (Prior to Samvat 1729)

Upon entering the Vakhar na Pada, one finds a flat-terraced Jinalay dedicated to Shri Shantinath in the inner corner on the right. Historical references indicate that there were originally 2 Jinalays here - 1 : Shantinath and 2 : Chandraprabhu. A study of the sources indicate that there could be a joint Jinalays and eventually merged into one over a period. Indeed, even today, the idol of Shri Chandraprabhu remains there as a 'guest' deity to the left of the main deity Shri Shantinath. 2 separate anniversaries are celebrated here. The anniversary of Shri Shantinath on Magshar Vad Ekam and that of Shri Chandraprabhu on Akhatrij. Moreover, the idol of Shri Ladka Parshvnath is to the right of the main deity.

The doorframe of the main entrance is colourful and intricately carved. The pillars in the colourful pavilion also feature beautiful painting, carvings, and sculpted figures of Goddesses. The ceiling above also displays fine, colourful carvings. In the colourful pavilion, there is a mini balcony in the wall facing the main deity, which features glasswork. Its frame is also adorned with carvings and enamel work.

The walls of the colourful pavilion feature numerous painted panels and scenes. These include depictions of Girnar, Shankheshwar, Ranakpur, Shatrunjay, Taranga, Abu, Keshariyaji, Sametshikhar, Ashtaapad, the episode of Bahubali receiving counsel from his 2 sisters, and the Chaud Rajlok (the 14 realms of the universe). On the panel of Sametshikhar, the following inscription is visible : "Samvat 1966, Fagan Vad 11, painted and offered by Shah Uttamchand Jethasa himself." The panel of Ashtaapadji is made of glass. There are footprints in a mini balcony in the Jinalay. It is not possible to read whether these footprints belong to the Guru or to any Tirthankar, but the samvat 1867 is readable.

As previously noted, the main deity in the inner chamber is 17" tall idol of Shri Shantinath. At the entrance to the left inner chamber, the deity is identified as main deity Chandraprabhu. This metal idol is 34" in height. The metal idol facing the inner chamber is of Mahavir Swami. The idol of Chandraprabhu Swami is located against the wall to the left of Mahavir Swami. Here, there are 7 marble idols and 63 metal idols. Also, there are 3 small marble Yaksha idols and 3 metal Yaksha idols. At the far-right side of Shri Ladka Parshvnath, there is a statue of a sadhu bearing an inscription.

The text reads : varshe vaishakh vadi 3 some bhramaniygachche shri ..... shreyase ..... suripatte shri ratnakarsurinam murti : ..... Inside the inner chamber, on the left-hand wall, there is also a marble Chaturvishati.

Historical Context

The earliest mention of the Shantinath Jinalay in **Vakhar na Pada** is found in the Patan Chaityaparipati written by Pandit Harshvijay in **samvat 1729** :

Base choranu bimb sahit, **shri shantinath** pasadji |
Vakhartana padama vandu, muki man vikhvad ji ||6||

In the Patan Chaityaparipati written by Ladhashah in **samvat 1777**, the poet also paid homage to Shantinath at the **Vakhar na Pada** :

Tinha thaki jamani disai, chaalo chatur manlaay,
Varu **vashar tane pade, solsamo jinral**. bha.9.paa.

The Tirthamala Stavan written by Upadhyay Gyansagargani in **samvat 1821**, mentions the existence of a Jinalay in the **Vakhar na Pada** :

Kutakio mathuradasno, **vakharno pado** jeh;
Mehatane pade vali, **ekek** pranamu te. san.14

In the Shri Pattan Jinalay Stuti written by Hiralal in **samvat 1959**, the poet visits the **Vakshar no Pado** area and pays homage to both Tirthankars, Shantinath and Chandraprabh Swami.

Vaksharpade prabhu shantinatham, chandraprabh tirthankaram namami |

The name of Chandraprabh Swami is first mentioned in **samvat 1959**. However, it remains unclear whether there was a joint Jinalay dedicated to both Shantinath and Chandraprabh Swami at that time, or if there were 2 separate Jinalays.

The Jain Shwetambar Directory of **samvat 1963** records the existence of a Shantinath Jinalay in the Vakhar no Pado area. At that time, the Jinalay was described as **having no pinnacle**. There is no mention of Chandraprabh Swami in **samvat 1963**. However, references to Chandraprabh Swami appear in **samvat 1967** and **samvat 1982**. Even then, it was not mentioned as a separate Jinalay. Rather, it appears to have been referred to as part of a joint Jinalay. There is a clear mention of Chandraprabh Swami as the main deity. In **samvat 1963**, 8 marble idols and 61 metal idols were there in the Shantinath Jinalay. A pair of footprints is also mentioned. The condition of the Jinalay was good.

Moreover, a reference to 3 House Jinalays in the Vakhar na Pada is found in **samvat 1963** : 1. Sha. Motilal Nalchand, 2. Sha. Mohanlal Trikamlal, and 3. Sha. Kilabhai Ranchhod.

In **samvat 2010**, the Jain Tirth Sarvasangrah states this Shantinath Jinalay as having a flat terrace. At that time, 8 marble idols and 83 metal idols were there. A marble Chauvisjin Pat (panel depicting the 24 Tirthankars) and a statue of a sadhu were also mentioned. The condition of the Jinalay was good. The administration of the Jinalay was under Maniben Khimchand. There is no mention of Chandraprabhu Swami in the records of **samvat 2010**. Although Chandraprabhu Swami is mentioned in the records of **samvat 2008** and **samvat 2018**.

Even today, the idol of Chandraprabhu Swami is there to the left of the main deity. There are earlier references to Chandraprabhu Swami as the main deity. However, he is not currently mentioned as a separate main deity. According to local tradition, it has been kept there as a guest idol for many years.

8 marble idols and 63 metal idols are there in the Jinalay. The administration of the Jinalay is managed by Shri Babulal Laherchand Shah, a resident of Mumbai.

This Jinalay of Shantinath dates back to a period **prior to samvat 1729**.

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Godad no Pado

Aadeshwar (Prior to Samvat 1613)

Upon entering the Godad na Pada, one immediately sees a two-storied, domed, joint Jinalay on the right. Its interior layout resembles the Dada na Darbar at the Shatrunjay pilgrimage place. After entering the doorway and ascending the steps, one finds a layout featuring 2 inner chambers and colourful pavilions facing each other. One inner chamber had AAadeshwar. The inner chamber opposite it is dedicated to Pundarik Swami. However, the main deity in Pundarik Swami's inner chamber is actually Chandraprabh Swami. Directly above the inner chamber of Aadeshwar, on the second floor, there is another Jinalay where the main deity is Neminath.

The exterior appearance of the Jinalay is truly captivating. (See photograph no. 19) Beautiful, colourful carvings and various sculptures lend a sense of grandeur to the Jinalay's exterior. Outside the main entrance, there are 3 colourful, carved arches featuring crocodile-head motifs. A lion figure sits atop the central arch. The pillars feature simple, colourful carvings. On the lower walls flanking the steps, a central wheel motif is carved in relief, surrounded by colourful figures resembling pineapples. The entrance itself features intricate carvings. Small, elegant mini balconies adorn the outer walls on both sides are there. These appear to have been designed to hold lamps.

There is beautiful carving on the wall above the outer entrance, extending all the way up to the top floor. There is a structure featuring 3 arches and 3 balconies. The central balcony depicts 3 Goddesses. Sculptures of 4 beautiful female puppets playing musical instruments are carved around this balcony. Above, on the brackets on either side, there are puppets seated and playing Kansi Joda (bronze cymbals). Above them, in the corners, are 2 tigers. The other 2 balconies feature a religious wheel, with puppets carved on the brackets on both sides. The pillar of the balcony features carvings of Shri Krishna playing the flute, accompanied by dancing Gopis and other puppets. Its 3 arches display sculptures of Prabhu Vishnu with his family, Prabhu Ganesh with Riddhi and Siddhi, Yakshas, and rows of puppets depicted in various dance poses. From the outside, one can clearly see the fluttering flag atop the terrace.

After admiring this magnificent Jinalay from the outside, one enters through a large, intricately carved wooden doorway, flanked by 2 small rooms on either side. Ascending 6 steps, one sees an inscription referring to the 3 Chovisi (sets of 24 Tirthankars) representing the past, present, and future. The ceiling here features painted artwork. Climbing another 8 steps leads to a small square, where figures of gatekeepers stand on pillars on either side. They are holding knife in their hands. Facing each other, there are sculptures depicting 2 wrestlers standing while grasping each other's topknots and legs. Sculptures of Yakshas and Yakshinis adorn the lower section of the pillar. Stone steps are located on both sides here. Ascending them leads to the Aadeshwar Jinalay. Climbing the steps situated opposite these leads to the Chandraprabh Swami Jinalay.

The Jinalay has 50 marble idols and 13 metal idols. Moreover, the Jinalay contains 2 marble Chovisi Pat (panels depicting the 24 Tirthankars), a panel representing the Vis Viharman, and an four-sided idol.

Aadeshwar

As one ascends the steps to the Jinalay of the main deity Aadeshwar, there is a window featuring a sculptural depiction of wrestlers engaged in a bout. Pineapple-like motifs are carved on the walls on either side. The colourful pavilion of Jinalay boasts exquisite carvings. The floor is of marble, and the ceiling is adorned with painted artwork. The colourful pavilion contains 2 mini balconies, each with 2 marble idols, making a total of 4 marble idols.

Among the 3 inner chamber entrances, the main entrance features a central idol and depictions of Goddesses on the pillars. The doorframe is adorned with wood carvings. All 3 entrances feature carvings of brass elephant heads. Shri Aadeshwar is there as the main deity in the inner chamber. The idol stands 21" tall. Chandraprabhu Swami is in the left inner chamber, and Ajitnath in the right inner chamber.

There are 2 small marble idols on either side of the main deity. Inside the inner chamber, there is a marble panel depicting the Atit Chovisi (set of the past of 24 Tirthankars) on the right. Another panel depicts the Anagat Chovisi (set of future of 24 Tirthankars) on the left. The samvat 1624 is inscribed on both panels.

Moreover, a total of 24 idols belonging to the present Chovisi are there. All 24 of these idols are made of red marble. There are very few white marble idols. The predominance of red idols give the inner chamber a remarkably radiant appearance. Much like the inner chamber of Shamla Parshvnath at Dhandhervada, where the combination of white and black creates a striking visual distinction, a similar effect is seen here. Thus, within the inner chamber of this Aadeshwar Jinalay, one can view and worship the idols of all the Tirthankars belonging to the past, future, and present Chovisi. There are 27 marble idols here; 24 of which are red and 12 metal idols.

Chandraprabh Swami

The pillars in the colourful pavilion of the Chandraprabh Swami Jinalay situated opposite feature beautiful painting executed in varying shades of colour. The ceiling also displays painted artwork on the stone. In the colourful pavilion, there are 2 marble idols housed in a mini balcony on the right side. While a Devakulika has been constructed on the left side. A marble idol is there in the mini balcony of this Devakulika. Moreover, a Samavasaran is there in the Devakulika. It features the 4 eternal Tirthankars : Rushabhdev, Chandranan, Varishen, and Vardhaman Swami seated in a four-sided arrangement.

There is a marble statue of a Goddess in the meditative posture in the lower section of the left-hand corner of this Devakulika. She holds a pot in her hand. A small image of a deity is positioned above her head. Moreover, in another corner of the lower section, there is a rectangular piece of marble featuring a small idol of Ajitnath on its upper part. An inscription appears in the lower section, reading as follows :

"shri vidhipaksh gachche | shri ajitnath mulnayak :

Shri gautamay namah samvat 16 ... varshe falgun sudi 4 aparaati panchmi tithi somvasare adhey shri pattan nagare paatshah shri madaafarrajye shaan shri shershan samaye shri anahillpur vastavy | shri shrimali gyatigy saandsagotre godad saashayam sanghvi jaata pu.san. shima san. bhima san. khima sut san. jiva san. bhima sut san. sheta | san. haasa san. vachha | san. haasa bharya baa. harshai | sut do. rama | bharya sushila baa. jivade su. do. gunraj | dhvitiy sut do. vira | putri baa. kabaai | baa. kiku do. gunraj | bha. baa. chandrauli | su. dosi nakraj do.hirji | do. naka | sut do. panchayan | do. devji | Hirji sut do. gunvant | do. Manji | do. vira | bha. bai lashmai | putri baa. sushma | baa. chaampa | baa. naku | baa. lala | baa. kibaai | pra. karma | baa. kiku sut saa. sandhusa || shiva | saa. sirang | evam vidhi nijkutumb sahite | do. rama sut do. viraken nij pitrumatru bhratru svapunyarth prannamati jinbimbani kaaritani | shrimat ancha(l)gachche | shri aryarakshitsurishvaranam ... ye shri merutungsuri | tatpatte shri jaykirtisuri | tatpatte shri jaykesarsuri | tatpatte shri siddhantsagarsuri | tatpatte shri bhavsagarsuri | tatpatte shri gunanidhansuri tatpatte samprati shri shri shri shri shri shri dharmamurtisurishvarvijab : || tatah rajye shri vanaris shri gajalabhgani updeshen kaaritani jinbimbani pratishthitani | shri sanghenah chiram | nanditah shubham bhavatu : shri shri shri"

There is a single entrance to the inner chamber. 2 small windows flank it. One of them opens into the above Devakulika. Sculptures of Goddesses, along with figures in various poses, can be seen on the wall near the entrance.

The 23" tall idol of the main deity Chandraprabhu is in the inner chamber, despite this; it is known as the inner chamber of Pundarik Swami. To the right of Chandraprabhu, the idol is likely that of Pundarik Swami because its symbol is not clearly visible. While Shantinath is in the inner chamber to the left. A unique feature of the main deity Chandraprabhu idol is that the elbows and the crossed legs are connected by a single piece of stone. To the immediate right of Chandraprabhu is Nemnath (symbol of conch-shell). To the left is a marble panel depicting the Vis Viharman. The samvat 1624 can be read in the inscription on this panel. 12 marble idols and 1 metal idol is there. The idols themselves do not bear inscriptions. This Jinalay of Chandraprabhu Swami is known as the Pundarik Swami Jinalay. Devotees visit it to perform Dev Vandan (bowing to the deity) on Chaitra Punam.

Nemnath

A small Jinalay dedicated to Prabhu Nemnath is situated on the second floor, above the Aadeshwar Jinalay. 3 marble idols are there in the inner chamber. The black idol of Prabhu Nemnath stands 17" tall. There is also a black marble idol of Parshv-Yaksha. Chandraprabhu is to the left of Nemnath. The name of the deity on the right is not specified, but the symbol appears to be an elephant, suggesting it is Ajitnath. There is a pair of footprints in a yantra here.

Thus, this two-storied, joint Jinalay featuring 3 main deities in separate inner chamber is unique due to its architectural design, intricate carvings, and the layout of the Aadeshwar and Pundarik Swami inner chambers facing each other (reminiscent of Shatrunjay). It also offers the opportunity to view all 3 Chovisi simultaneously.

Historical Context

In the Patan Chaityaparipati written by Sangharaj in samvat 1613, a total of 2 Jinalays located in Godad na Pada are mentioned : 1. Aadeshwar (at the house of Dosi Gunraj), and 2. Aadeshwar (at the house of Visa Natha. Of these Jinalays, one is a House Jinalay.

…….., **godadnai paadai** aavii 13

Dosi gunraj deharai saar, mulnayak **shri nabhi malhar**
Pratima aanth tinha je kahi, **visa natha ghari** aavya sahi 14

Tiha pranamu **shri rushabh jinand**, sisharbadh deharasur chand
Bimb chyar jin murti saar, natha saha paadai uddhar 15

In the Patan Chaityaparipati written by Lalitprabhasuri in **samvat 1648**, a Jinalay dedicated to Aadeshwar and 3 House Jinalays : 1. Aadeshwar (at the house of Visa Thavar), 2. Parshvnath (at the house of Dosi Hirji), and 3. Aadeshwar (at the house of Udaykaran), totally 4 Jinalays were located in the Godad no Pado.

Godadnai paatki | pujau **rushabh** dayal |
Jin sarisha varanai | peshau rang rashal ||67||

Eksau chiu uttari | pranamanta hui prem |
Visa thavar ghari chhai | **rishabh** karait e shem |
Chaudah jin pujya | tinha nij uttam bhaavi |
Dosi Hirji daherasari | haidai harshai aavi ||68||

Paasah jin nirkhya | tinha vali ulat aani |
Udaykaranai ghari | **rushabh** jin amrut vaani |
Bavan chhai jinvar | pujau harashi apar|
Jinvar gun gata | sukh pamau bahu vaar ||69||

In the Patan Chaityaparipati written by Pandit Harshvijay in **samvat 1729**, only a single Jinalay of Aadeshwar is mentioned in the **Godad no Pado** area :

Godadpade rishabhne dehre, chhannu bimb in thamaji.

In the Patan Chaityaparipati written by Ladhashah in **samvat 1777**, the four-sided idol situated within the Aadeshwar Jinalay in the **Godad no Pado** area is also mentioned. The four-sided idol appears to be mentioned for the first time in **samvat 1777**.

Pande godadne namu, **adishwar** jin geh,
Vichamim chomukh nirashiye, moti yatra eh.bh.10

In the Shri Tirthmala Stavan written by Upadhyay Gyansagargani in **samvat 1821**, he has offered praise to a Jinalay located in **Godad na Pada** :

Mahalaxmi **godad** tano, nisaalno pado jani;
Chaitya ekek ghiya tane, deval doy vakhan. san.13

In the Shri Pattan Jinalay Stuti written by Pandit Hiralal in **samvat 1959**, Aadeshwar, Pundarik Swami, Neminath, and four-sided idol located in the **Godad no Pado** area are mentioned :

Adishwaram godadpatkedaham, ganadhinatham kil **pundarikam** |
Bhaktya namamih ch **neminatham, chaturmukham** tirthkarendrabimbam ||37||

However, it remains unclear whether this was a joint Jinalay or separate ones. Yet, shortly thereafter in **samvat 1963** the Jain Shwetambar Directory lists it as a single (joint) Jinalay. Records from that time mention it by the name **Godadshah no Pado**. The Jinalay was a flat-terraced. It had 122 marble idols. The presence of such a large number of marble idols reflects the grandeur of the Jinalay. It stands pride in the tradition of Patan's Jain history. The Jinalay was in good condition.

References to a joint Jinalay of Aadeshwar, Neminath, Chandraprabh Swami, and a four-sided idol in the Godad no Pado area are found in the **samvat 1967** and **samvat 1982**.

Similar references to this joint Jinalay appear in the **samvat 2008** and **samvat 2018**. Even today, Aadeshwar, Neminath, Chandraprabh Swami, and a four-sided idol are there.

In the Jain Tirth Sarvasangrah of **samvat 2010**, this Adinath Jinalay, located in the Godad no Pado area, was mentioned as a domed structure. 53 marble idols and 37 metal idols were there. There is a mention of 2 marble panels depicting the Chovisi (24 Tirthankars) and one panel depicting the Vis Viharman. The condition of the Jinalay was good. Sheth Hiralal Kilachand was the administrator.

Currently, the administration of the Jinalay is managed by Mumbai-based Shri Rajendrabhai Hiralal Safari, Shri Atulbhai Jayantilal Safari, Shri Rameshbhai Parsottamdas Safari, and Shri Virendrabhai Rasiklal Safari, along with Shri Shaileshbhai Kantilal Safari, who resides in Godad na Pada. Previously, the management of the Jinalay was under the firm of Sheth Dharamchand Abhechand.

It can be clearly assumed that this Jinalay date back prior to **samvat 1613**.

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Mahalakshmi Mata no Pado

Munisuvrat Swami (Between Samvat 1729 and Samvat 1777)

An ancient Jinalay with 3 pinnacles dedicated to Munisuvrat Swami is situated in the corner as one enters through the Mahalakshmi Mata na pade. The Jinalay has 2 Devakulikas.

Exquisitely crafted sculptures adorning the entrance and the entrance square greatly enhance the beauty of the Jinalay.

Sculptures of a lion, an ascetic, and children can be seen at each of the 2 entrances. There are colourful carvings on the walls and pillars, as well as on the doorframe of the entrance. The pillars feature brackets. Colourful sculptures of elephants and Goddesses can be seen carved on the upper section of the doorway.

There are 3 entrances leading into the colourful pavilion from the front. Moreover, there are entrances on the left and right sides of the colourful pavilion that provide access to the Devakulikas. The ceiling of the colourful pavilion features colourful brackets and paintings depicting the 14 auspicious dreams. The walls of the colourful pavilion are adorned with panels depicting pilgrimage places such as Bhadreshwar, Ashtaapad, Shatrunjay, Abuji, Kulpakji, Girnar, and Ranakpur. The walls also features depictions such as Shreyansh Kumar offering sugarcane juice to Prabhu Adinath for the breaking of his fast on Akshay Tritiya, the Dharmnath Jinalay built by Rai Bahadur Babu Badridasji Mukim of Kolkata, Indra and Indrani bowing to Parshvnath, and scenes illustrating the tenth incarnation of Shantinath. Marble statues of 2 Goddesses are in domed mini balconies on either side of the colourful pavilion.

Ladhashah specifically noted how his eyes were delighted upon seeing depictions of the Jinalay in his Chaityaparipati. Although those specific paintings may no longer exist today but the Jinalay remains richly adorned with depictions of various pilgrimage places and narrative panels.

One can proceed towards the Devakulika Aadeshwar through the doorway on the left side of the colourful pavilion. Viewing the exquisite idol of Aadeshwar, adorned with an ornate backdrop, fills the mind with a sense of fulfillment. There are 7 marble idols and 23 metal idols.

The Devakulika of Mahavir Swami can be accessed through the doorway on the right side of the colourful pavilion. The marble idol of Mahavir Swami is also adorned with an ornate backdrop. There are 5 marble idols and 26 metal idols.

The doorframe of the main entrance is colourful and intricately carved. Viewing the 27" tall marble idol of the main deity Munisuvrat Swami, with a backdrop, brings a sense of peace to the mind. Inside the inner chamber, there is a beautiful marble canopy that connects the idol of the main deity with the surrounding idols. The pillars of this canopy feature sculptures of female puppets. 9 marble idols and 16 metal idols are in the inner chamber. An inscription dated samvat 1510 appears on the idol of Munisuvrat, located in a mini balcony on the left side of the inner chamber.

An inscription recording the renovation of this Jinalay in samvat 1973 is found on a plaque located beneath the idol of the main deity. Moreover, there is an inscription indicating that two mini balconies facing each other inside the inner chamber were constructed in samvat 1979.

There is a Siddhachakra Mahayantra there. In the colourful pavilion, near the entrance to the inner chamber, there are 2 mini balconies facing each other has 4 marble idols. One of these idols bears an inscription mentioning "Samvat. 1549.... Lakshmisagarsuribhiḥ:". While another idol has an inscription dated samvat 1605.

The first mention of the Munisuvrat Swami Jinalay in **Mahalakshmi ni Pol** is found in the Patan Chaityaparipati written by Ladhashah in **samvat 1777**.

Munisuvrat jin bhetiya, **mahalashamine** shetra, ho.bha.
Prasad chitra nihalata, harashit thaya doy netra bha.12.paa

In the Tirthamala Stavan written by Upadhyay Gyansagargani in **samvat 1821**, the poet mentions the existence of a Jinalay in the **Mahalakshmi na Pada**.

Mahalakshmi godad tano, nisaalno pado jani;
Chaitya **ekek** ghiya tane, deval doy vakhan. san.13

In the Shri Pattan Jinalay Stuti written by Pandit Hiralal in **samvat 1959**, a total of 3 Jinalays dedicated to Munisuvrat Swami, Shantinath, and Parshvnath located in the **Mahalakshmi na Pada** are mentioned.

Mahalakshmipade munisuvrattirtheshmadhuna,
Tatha kotavasipravardhanikagarmilitam |
Jinam **shantim** vande sakalsursanghatmahitam,
Tathaiv **vaameyam** shathakmathsantapharanam ||36||

In **samvat 1963**, the Jain Shwetambar Directory lists the Jinalay of Munisuvrat Swami in Mahalakshmi na Pada as being **without a pinnacle**. At that time, 25 marble idols and 97 metal idols were there. The condition of the Jinalay was good. Moreover, in **samvat 1963**, there were 7 House Jinalays in Mahalaxmi na Pada : 1. Sha. Panachand Uttamchand, 2. Sha. Nagindas Bhaichand, 3. Sha. Ghahelabhai Sarupchand, 4. Sha. Gamanchand Vithalbhai, 5. Sha. Halachand Chhaganlal, 6. Sha. Motichand Ramchand, and 7. Sha. Hirachand Sakalchand. According to local information, among the above 7 House Jinalays, the Manmohan Parshvnath House Jinalay belonging to Panachand Uttamchand Kotawala has been relocated to the Stambhan Parshvnath Jinalay situated near the Panchasara Parshvnath Jinalay (Kotawala's Inn, Azad Chowk). Idols from other House Jinalays have been installed in this Jinalay of Munisuvrat Swami.

References to Sumatinath alongside this Jinalay of Munisuvrat Swami appear in the **samvat 1967** and **samvat 1982**. This suggests that it was likely a joint Jinalay at that time.

In the Jain Tirth Sarvasangrah of **samvat 2010**, the Munisuvrat Swami Jinalay located in Mahalaxmi na Pada is mentioned as being with a pinnacle. Even at that time, 25 marble idols and 67 metal idols were there. There is a record of a renovation having taken place in samvat 1979. Sheth Bhogilal Chunilal was an administrator.

Moreover, the Jain Tirth Sarvasangrah mentions a House Jinalay of Manmohan Parshvnath located in the Mahalakshmi Pado - Kotawala House Jinalay. There were 2 marble idols and 3 metal idols. Records indicate that this Jinalay was built by Sheth Poonamchand Karamchand Kotawala in samvat 1900. It was situated on the second floor. Its administration was managed by Sheth Premchand Kajodilal Kotawala. The main deity from this Kotawala House Jinalay has since been established in the Stambhan Parshvnath Jinalay.

Currently, 25 marble idols and 65 metal idols are in the Jinalay. Its administration is managed by Shri Kanubhai Shivalal Shah and Shri Jitendrakumar Rasiklal Shah, residents of Mahalakshmi Mata na Pada—along with Mumbai residents Shri Hemantbhai Maneklal Shah and Shri Dineshchandra Ratilal Shah.

This Jinalay date back to the period between **samvat 1729** and **samvat 1777**.

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Salviwado

The Salviwado area has been well-known since ancient times. It is a vast area comprising various streets, vadas (enclosures/neighbourhoods), padas (localities), and pols (traditional residential clusters).

On 20-09-1960, Kanaiyalal Bhaishankar Dave delivered a lecture on the place and names of Patan at the Wadodara Prachya Vidhya Mandir. In this lecture, he discussed SalviWado in great detail. A verbatim account of his discussion is provided below :

"The name of the SalviWado neighbourhood is derived from the Salvi community. They came to be known as 'Salvi' because they have engaged in the profession of weaving on looms since ancient times. There is no record of the exact year they settled in Patan. However, it is said that they arrived in Patan from South India accompanying Mayanalla, the mother of Siddharaj. Another theory mentions that Kumarpal brought the Salvis from Bimbora in Rajasthan and settled them there. The Puratan Prabandh Sangrah mentions that Shalapati Salvis resided in Karnavati (Ahmedabad) during the reign of Karnadev, the father of Siddharaj. Thus, it appears certain that Salvis lived in both Patan and Ahmedabad as early as the time of Karnadev. In the Trishashthi Shalaka Purush Charitra, Aacharya Hemchandra notes Vira Salvi from Dwarka and suggests that Prabhu Krishna gave his daughter, Kirtimanjari, in marriage to him. This reference in the Trishashthi serves as a reminder that the Salvis were renowned during the time of Aacharya Hemchandra. While the names of several neighbourhoods in Patan have changed over time, the name of this particular neighbourhood has remained constant since the city's founding. Salvivada is mentioned as the residence of scriber Latkan in Chaityaparipatis of Patan, and in the appreciation of the Prakrutdhvayashray written in samvat 1751. Based on the records of Chaityaparipati, several other neighbourhoods were situated in this district. Of these neighbourhoods, only 4 Pols : Tarsheriyu, KalarWado, Narayanji no Pado, and Golvad exist today.

As mentioned in the Chaityaparipatis, open grounds now exist as remnants of neighbourhoods, such as Kursivajo, KaiyaWado, DanayagWado, Dbandhulipado, SatragWado, and PunnangWado, that have disappeared. Investigating the origins of these neighbourhood names reveals some fascinating information.

Among these, the name KaiyaWado particularly draws attention. In the neighbourhoods of the Salvi community, idols of 'Kaiyakichako' are installed within small balconies. The name of King Virat's brother-in-law, Kaiyakichak, is well-known among the people. Shilpashastra (the science of sculpture) prescribes the sketches of Kichak on the brackets and atop of pillars. The brother-in-law of King Virat was named Kichak and his father was named Kekay. People identifying the father and son by a combined name began calling him Kaiyakichak instead of Kekay Kichak. The Salvi people refer to these statues as Kaiyakaka.

Bhim killed Kichak, the brother-in-law of King Virat, after Kichak cast lustful eyes upon Draupadi. This mythological tale is recorded in the Mahabharat. The reason why the Salvi community adopted the worship of Kichak remains a mystery. It appears that there was once a separate neighbourbood in Salvivada dedicated to temples of Kaiyakichak. When that neighbourhood was destroyed, the idols were relocated and installed in the Transbcriya locality of Salvivada. Indeed, 1 or 2 shrines dedicated to Kichak can be found in every Salvi neighbourhood. However, in the Transheriya, about 4 idols have been installed in small Kulikas. These were likely brought from Kaiyavada. The Kumarpal Prabandh mentions that Kumarpal brought the Salvis from Bibora in Rajasthan and settled them here. It is believed that the Salvis introduced the worship of Kichak, who was revered as a heroic figure in the Matsya region, to this area.

KursiWado was situated right next to KaiyaWado. Kursi is a type of grain. Whereas Kur means broken rice grains. It is understood that rice merchants likely resided in this neighbourhood in the past. Hence, the name KursiWado was derived from Kur. The Chaityaparipati mentions that a Jinalay dedicated to Shantinath was located in this neighbourhood. When KursiWado fell into ruin, the idol of Shantinath was installed in a newly constructed Jinalay in the Transheriya locality. The temple of Kaiyakichak is situated directly opposite this temple. In SalviWado, there was a locality known as KalarWado. The name Kalar appears to be derived from Kalal. This suggests that people belonging to the Kalal community, traditionally associated with the liquor trade, must have resided there. Based on Cbaityaparipatis, and Granth Prashasti, it can be inferred that this pol was known by the name Kalal or Kulal prior to the 17th century. The terms Kulal or Kalal are used to denote a potter. Therefore, it is quite possible that the area was named because it was originally inhabited by potters.

Near this pol, there is a vast open space known as Dhandhal. Previously, a neighbourhood named Dhandhulipado existed there. Since Dhandhuli appears to be a personal name, it is likely that the neighbourhood was named after a prominent individual bearing that name. While such names are not common in modern times, they were frequently used in the past. The Padma Puranokt Mahatmya section of the Shrimad Bhagavat mentions Dhandhuli as the name of Dhandhukari's mother. It can be inferred that the neighbourbood derived its name from hers.

A SatragWado was once located near Dhandhulivada, though no trace of it remains today. The word Satra means a ritual sacrifice (Yagna). While Satragar denotes a place where charitable activities such as the distribution of alms or the running of a Sadavrat (free food kitchen) were conducted. During the Chaluky era, the state administered an independent department for Satragar. Abhaykumar, the son of Neminath, served as the head of this department during the reign of Kumarpal. It is theorized that the name Satragar's short name is Satrag. It was adopted by the people during the settlement of the new city of Patan because a Satragar dedicated to religious charity had previously existed at that site. The PunnagWado was located nearby. Punnag means nutmeg.

Traders of nutmeg and groceries must have lived in this neighbourhood. The name Punnag evolved into Vanag over time. Today, some refer to the area as Vanagvada.

Golvad is the neighbourhood situated opposite Punnagvada. While the name Golvad might suggest a historical settlement of the Gola community but Shri Bhogilal Sandesara has pointed out that in the Kannada and Telugu languages, the word Gola means a shepherd. This implies that there was likely a significant settlement of shepherds in this neighbourhood in the past. Today, however, not a single house belonging to a shepherd remains there. Instead, a few houses belonging to the Salvi community are found in the area."

In the Patan Chaityaparipati written by Siddhisuri in **samvat 1576,** 2 Jinalays were mentioned as existing in the **Trisheri** in the **Salvivada** locality. One dedicated to Nemnath, while the name of the Tirthankar in the second Jinalay is not mentioned.

.....
Namisu dev mani bhaav dhari, **salvivadai** hev. 37

Triserii tribhuvankau raau, namisu **nemi** mani dhari bahu bhaau,
Yadav vanshvibhushan saami, jasu aagli bal chhandiu kaami. 38

Bhaas

Kaamveli sarisi kamini, navyauvan gajgatigamini,
Chandrvadani ratirup samaan, kamalnayan tan champakvaani,
Chhandi rajmati neh nivaari, dei daan pahutau girnari,
Raivatkachali sada sohanti, dithau swami man mohanti. 39

Bijai bhuvani jinesar nami, kumati kadagrah sada avgami,

A Jinalay is mentioned in Kalarvada without a specific name. However, a Shantinath Jinalay is mentioned in **samvat 1613** :

Bijai bhuvani jinesar nami, kumati kadagrah sada avgami,
Kalharvadai panmau dev, chhandi paap nirmal thiu hev. 40

Subsequently, a Jinalay dedicated to Aadeshwar in each of the 2 areas, DinaakarWado and DhandhalWado is mentioned in the following lines :

Dinakarvadai dev jugadi, trodai kidha karm anadi,
Aadi karan nai samrath dhir, **dhandhalvadai** panmisu dhir. 41

Moreover, a reference to an Aadeshwar Jinalay each in the **SatragWado** and **PunaWado** areas is found in the following lines :

Satragvadai risahesar saami, karau vinati hiv shar naami,
Punavadai pargat mall, hiyatana jini talya saly. 42

Aadi jinand namau kar jodi, johanai naami na aavai shodi,
.....

Finally, there is a record of the Parshvnath Jinalay in **Golvad.**

Aadi jinand namau kar jodi, johanai naami na aavai shodi,
Hiv aavi panamisu **golvadi**, sagala kaaj siradai chadi. 43

Mulnayak savi sushanau sath, pakhali vandau **parasnath,**
Kammr chintamani chinta harai, papapank savi durai karai. 44

In short, within the Salvivada area, there were a total of 8 Jinalays : 2 in Trisherai, and 1 each in KalharWado, DinakarWado, DhandhalWado, SatragWado, PunaWado, and Golvad.

In **samvat 1613**, the Patan Chaityaparipati written by Sangharaj mentions 14 Jinalays, and 3 House Jinalays located in various areas of **Salivada**. As mentioned above, there were a total of 14 Jinalays, and 3 House Jinalays in existence. In Salivada, in **Traseri** - Mallinath, Nemnath, AAadeshwar (House Jinalay of Varsa Sheth), in **Vijavada** Parshvnath, in **Kursipada** Shantinath, in **Kalharvada** Shantinath, in **Kalyavada** Mahavir Swami, in **Vanayagvada** AAadeshwar, in **Dhandhulipada** Suvidhinath, in **Golvad** Parshvnath, Chandraprabhu, in **Punavada** Parshvnath, Parshvnath (House Jinalay of Lesi), Adeshvar in **Baduyavada**, Parshvnath in **Satragvada**, Shantinath in **Unchapada** (House Jinalay of Sanghvi Nakar), and a new Jinalay of Parshvnath. A total of 297 idols were there in 17 Jinalays.

Havai **salivada** tana, sambalayo sahu koi 41

dhaal – jin tu.

Traserii havai puhata jam, **mallinath** mulnayak naam
Pratima panch pradhan jin tu. 42

Nemnath daherai bijai, doi pratimasu vandan kijai
Sizai saghala kaaj jin tu. 43

Varsa seth tanai daherasari, munayak shri **aadi** jinesar
Kesari charayu angi jin tu. 44

Pratima anth vali tiha janu, **vijavadai** vali vashanu
Janu shri jin **paas** jin tu. 45

Kursipadai achiranandan, chh pratima su kijai vandan
Chandan kusami puji jin tu. 46

Kalharvadai shanti jinesar, pratima chhapan param jogishvar
Nandisar avatar jin tu. 47

Kalyavadai manhi pradhan, anth pratimasu mahavir nindhan
Gyan tanu datar jin tu. 48

vanayagvadai rushahh nami jai, uganasi pratima puji jai
Lijai bhavanu laahanu jin tu. 49

Dhandhulipadai suvadhi sunjan, tritalis pratima mandan
Aan vahu nij chitt jin tu. 50

Golvadi man harash dharijai, saat praimasu **paas** pujijai
Kijai safal sansar jin tu. 51

Bijai daherai pratima chaud pujau, bhaviya mani anand
Chandvadan mukh joi jin tu, 52

Paas jinand lesi ghari kahii, puji punavadai jai rahii
Shri jin paas jin tu. 53

Chyalis pratima tinha pujesu **baduyavadai aadi** namesu
Kahisu doi bimb saar jin tu. 54

Satrakvadai saat fanu jin, anth pratima vaandu bhaviyan jin
Dhin te jin nit vand jin tu. 55

Uchapada manhi jinesar, **sanghvi nakar deharasur**
Harash dharu jin deshi jin tu. 56

Chh pratima ek jin chauvisai, jam lai pratima saat kahisai
Disai shri jin **shanti** jin tu. 57

Navu deharu ati sundar sohai, **paas** jinand mulnayak mohai
Joi das bimb saar jin tu. 58

Duha (verse)

Deharasur trani janli, anai vali **dehra chaud**
Im sattare puja kari, narnarina vrund 59

Basai sattanu bimbni puja kijai saar,
Nave ghare aaviya, aani harash apar 60

In the Patan Chaityaparipati written by Lalitprabhsuri in **samvat 1648**, the following 18 Jinalays are listed : Mallinath and Nemnath in **Traseria** in **Salvivada**, Shantinath in **Kursivada**, Mahavir Swami and Vasupujya in **Kaiyavada** (at the House of Raichand Sanghvi), Shantinath in **Kalharvada**, Adeshvar in **Danayagvada**, Suvidhinath in **Dbandhulipada**, Parshvnath in **Unchapada**, Parshvnath in **Satragvada**, Parshvnath in **Punnagvada**, and Parshvnath, Parshvnath, and Parshvnath in **Goldvada** (there is an idol of gem). (House Jinalay of Thakar Saha), Munisuvrat Swami, Shantinath (House Jinalay of Duda Parekh), Chandraprabhu (House Jinalay of Dosi Devdatt), and Parshvnath (House Jinalay of Soni Rama) (which had idol made of gem and 2 exquisite panels).

Aae **salvivadai** aavii | **traseria** vali manhi |
Nemi jin juharau ji | raniraimai vallahu |
Jivdaya pratipal || nemi.||48||anchali||
Satyasi jin pujai | daherai shri jin **malli** || nemi.||49||
Pancyottari bimb nirashia | **kursivadai** aavi || nemi.||50||
Shantijin tinha parashia | avar bimb tinha ter || nemi.||51||
Kaiyavadai virji | pratima panch udar || nemi.||52||
Raichand sanghvi **vasupujya** | bimb chaud vichari || nemi.||53||
Kalharvadai shantiji | bimb panchavan hoi || nemi.||54||
Danayagvadai padham jin | sattari jinvar joi || nemi.||55||
Dhandhuli paatki suvidhi jin | ekottari jinsar || nemi.||56||
Unchai paatki paasji | jin namu tranai taanhi || nemi.||57||
Satragvadai juharii | bimb nav tinha **paas** || nemi.||58||
Punagvadai aavii | das bimb **paasasyu** hoi || nemi.||60||
Golhvadai shri paasji | padima panch tinha dith || nemi.||61||
Bijai deharai trevisamu | padima shat uganis || nemi.||62||
Rayanmay padima ek vali | **thakarsahnai gehi** || nemi.||63||
Paas jinand tinha dithada | pugi manani aas || nemi.||64||

|| Dhaal mai dhann supann.||18||

Peshau dhauli parvai | **munisuvrat** jindev |
Bavan jinpadima | sur nar saarai sev |
Duda parashi ghari chhai | **shanti jinesar** raai |
Panchai jin namata | sukh sampad savi thai || nemi.||65||

Dosi devdatt ghari chhai | **chandrprabh** jinswami |
Satataalis jinvar | pujata shiv tham |
Soni rama ghari chhai | **paas jinand** juharau |
Adharai jinvar puji | bhavbhay vaarau ||66||
Bimb rayanmai vandu | tinha chhai ek j saar |
Bai patt anopam | dithai savi sukhkaar |

The Patan Chaityaparipati written by Pandit Harshvijay in **samvat 1729**, mentions 2 Jinalays in the **Triseriya** area of **Salivada**. A joint Jinalay dedicated to Nemnath, Mallinath, Aadeshwar, and Navapallav Parshvnath, and another dedicated to Shantinath is there. It also mentions a Jinalay of Shantinath and a Jinalay of the main deity Vimalnath, featuring an idol made of brass, in **Kalarvada**; a Jinalay of Aadeshwar in **Danayvada**, a Jinalay of Sambhavnath in **Dhandholi**, and Jinalay of Mahavir Swami and Saptafana Parshvnath in **Golvad**, as described in the following lines :

Salivade triseriyamahi, **nemi malli rushabh** namu tyahi |
Navpallav namu uchhanhi, jinesar tahra gun gau ||

Jim manvanchit sukh pau ||ji. 1||

Sath upar sat tim char | **bije dehare shri shanti** juhar |
bimb ogansath udar ||ji.2||

Kalarvade dehara doy, shanti bimb ekavan hoy |
Bavan jinalay joy ||ji.3||

Pitalmay bimb sohave, **vimalnath** bhavik man bhave |
Chau uttar chatura jingun gave ||ji.4||

Tin ekso chopan jinraya, **rushahhdevna** pranamu paya |
Danayvade shivsukhdaya ||ji.5||

Dhandholie sambhavjin sacho, vandi trepan jin manmanhi macho |
Tunhi jin jagmanhi sacho ||ji.6||

Golvade shrimahavir, sovan vaan jaas sharir |
Saat pratima gun gambhir ||ji.7||

Doy shat das pratima paas, **shrishatfano jin paas** |
Pure man keri aash ||ji.8||

The Patan Chaityaparipati written by Ladhashah in **samvat 1777** mentions 5 Jinalays in **Salvlwada**.

The poet pays obeisance with great devotion to a total of 5 Jinalays : Parshvnath in **Golvad**, Sambhavnath in **Dhandhul ni Pol**, Aadeshwar in **Narayan Pol**, the joint Jinalay of Neminath-Aadeshwar-Mallinath in **Tarsheriya ni Pol**, and the Shantinath Jinalay of the Kharatargachchha.

Panch prasad sohamana, sundar **salvivade** re,
Vigatensu have sambhalo namtham jene pade re. 10 paa.

Golvade paasji trevisma jin vando re,
Pole dhandhulniye bhetiya, **sambhavnath** jinando re. 11.paa

Pole narayan tane, **rishabh dev** juharo re,
Bhavsayar manhi budta utare bhav paaro re. 12 paa.

Pole jai **tarseriye nemnath** nitya vando re,
Paase **aadi** jinesaru **mallinath** sukhkando re. 13.paa

Dehare shartargachh tane, santinath bhagvanto re,
Shubh yogai kari vandana, ashubh karam kiya anto re. 14.paa

In the Tirthamala Stavan written by Upadhyay Gyanasagargani in **samvat 1821**, 8 Jinalays in **Salvivada** are mentioned in the following lines.

Dakaal kotadi ek dipantu, **salvivade aath**;
Malli pandi (paden) malli paasji, puja karo shubh thath san.16

In the Shri Pattan Jinalay Stuti written by Pandit Hiralal in **samvat 1959**, the Jinalays of Neminath, Shantinath, Dharmanath, and Mallinath are mentioned, though **Tarsheriya ni Pol** located in **Shalvivada** is not mentioned. Subsequently, references to the Jinalays of Shantinath in **Kallarvada**, Aadeshwar in **Narayanvada**, Sambhavnath in **Dhandhal**, and Parshvnath and Champa Parshvnath in **Golavad** are found in the following lines :

Vande **shri neminatham** yadukultilakam **shanti-dharmo ch malli**,
Vadeshvaham **shalvina** jinpatiravshanti ch **kallarvade** |
Vade **narayane** vai **prathamjinpati dhandhale sambhav** ch,
Golavade ch **parshv** surnarmahitam **champkakhyam** ch **parshvam** ||39||

Based on 3 lists of **samvat 1963, samvat 1967**, and **samvat 1982,** the following Jinalays existed : Champa Parshvnath in **Golvad Lane** in **Salvivada**, Godi Parshvnath, Aadeshwar in **Narayanji na Pada**, Sambhavnath in **Dhandhal**, Shantinath in **Kalarvada**, a joint Jinalay of Neminath-Parshvnath-Mallinath in **Nemishwar ni Pol**, and a Shantinath Jinalay in **Trasheriya na Pada**.

Moreover, there is a record indicating the existence of a total of 10 House Jinalays in Salvivad in the **samvat 1963** :

1. Shalvi Sakalchand Premchand – in the Kalalvada of Shalvivada
2. Shalvi Alamchand Shivchand – in the Kalalvada of Shalvivada
3. Shalvi Ranchhod Ramchand – in the Kalalvada of Shalvivada
4. Shalvi Amichand Panachand – in the Kalalvada of Shalvivada
5. Sheth Poonamchand Rikhvchand – in the Kamboi Lane of Golvada in Shalivada.
6. Shalvi Purushottam Fatechand – In the Middle Lane of Golvada in Shalivada.
7. Shalvi Chunilal Tribhovan – In the Kamboi Lane of Golvad in Shalivada
8. Shalvi Ranchhod Devchand – In the Kuivadi Lane of Kalalvada in Shalivada
9. Shalvi Nalchand Hirachand – In the Zaveri Lane of Kalalvada in Shalivada
10. Shalvi Godadchand Mulchand – In the Zaveri Lane of Kalalvada in Shalivada

The House Jinalay of Godadchand Mulchand, which is mentioned in **samvat 1963**, was still in existence in **samvat 2010**. This Jinalay dedicated to the main deity Parshvnath, was located on the second floor in Javarvali Lane. It was known by the name of Salvi Chhotalal Godadchand. At that time, 7 marble idols were there in the House Jinalay.

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Golvad, Salviwado

Godi Parshvnath (Before Samvat 1959)

A small, domed marble Jinalay dedicated to Shri Godi Parshvnath is situated in the Middle Lane of Golvad, near Naranji na Pada in the Salvivad area.

The colourful pavilion here is small and simple. There are 3 mini balconies. The inner chamber has a single entrance and it has 21" tall marble idol of the main deity, Godi Parshvnath. This idol bears no inscription. Apart from the main deity, there are no other marble idols. There are 12 metal idols in total, one of which is a four-sided idol. Wooden puppets of musicians and beautiful carvings are on the wall above the inner chamber. These carvings were likely originally located elsewhere in this Jinalay, and were preserved here as a memento during its renovation.

Historical Context

The first mention of the Godi Parshvnath Jinalay, located in the **Golvad ni Sheri** of Salvivad, appears in **samvat 1963**. Records from **samvat 1959** mention 2 Jinalays, Parshvnath and Champa Parshvnath, in the **Golvad** area of Salvivad. It is possible that the Godi Parshvnath Jinalay was referred to as Parshvnath at that time.

In **samvat 2010**, the date of the Godi Parshvnath Jinalay is indicated as approximately samvat 1800. While the date of the Champa Parshvnath Jinalay is shown as approximately samvat 1700.

References are found regarding a Parshvnath Jinalay in Golvad in **samvat 1576**, a Parshvanath Jinalay in **samvat 1613**, 2 Parshvnath Jinalays in **samvat 1648**, the Saptaphana Parshvnath in **samvat 1729**, and a Parshvnath Jinalay in **samvat 1777**.

In samvat 1963, the Jain Shwetambar Directory mentioned the Godi Parshvanath Jinalay **without a pinnacle**. At that time, the Jinalay was in good condition. It had a single marble idol and 12 metal idols.

In **samvat 2010**, the Jain Tirth Sarvasangrah listed the Jinalay situated in the Naranji no Pado, SalviWado, and Golvad. At that time, the Jinalay had a flat terrace. There were 1 marble idol and 16 metal idols. It was managed by Shalvi Chunilal Trikamlal.

Even today, the administration of this Jinalay is managed by Shri Natvarlal Chunilal Salvi (Naranji no Pado, Golvad), Shri Pratapchand Bhaichand Salvi (Golvad), and Shri Mahendrabhai Gopaldas Salvi (Naranji no Pado), all residents of Salvivada.

On the based on the credible information, it can be assumed that the Jinalay was in existence before **samvat 1959**. However, in Jain Tirth Sarvsangrah of **samvat 2010** mentions the time of the Jinalay as around samvat 1800. To this regard, there is a mention of 2 Jinalays in **samvat 1576** and **samvat 1648**. Of these Jianalays, 1 of which is of Godi Jinalay or not that requires more research.

●●●

Middle Lane, Golvad, Salviwado

Champa Parshvnath (Before Samvat 1655)

The Shri Champa Parshvnath Jinalay, offering a faint glimpse of ancient grandeur, is situated in Middle Lane of Golvad, near Naranji na Pada in the Salvivad area. The entrance is not in front of the main deity, it is to the side.

The beautifully designed flooring of the Jinalay is the first thing that draws the attention. The arches of the colourful pavilion platform are simple in design. There are 2 mini balconies on each side of the colourful pavilion. One mini balcony has a large, beautiful idol of Ganapati with his mount, the mouse. Another mini balcony has the idol of Goddess Padmavati. A mini balcony on the opposite wall is empty. While another mini balcony has an idol of the hooded Parshv-yaksha along with his mount.

On the wall of the colourful pavilion facing the inner chamber, there are panels and drawings depicting the Kalikund pilgrimage site, episodes involving Parshvnath and the elephant Mahidhar, the encounter with Kamath, and the ordeal of Kamath and resolution. A panel depicting the Sametshikhar pilgrimage site is found on the outer wall of the inner chamber.

In this inner chamber which has 3 entrances has the 23" tall idol of the main deity Champa Parshvnath with a backdrop. There is no inscription on the main deity's idol. The idol of Aadeshwar is situated in the left inner chamber. While the idol of Sambhavnath is in the right inner chamber. There are 12 marble idols and 28 metal idols here. According to local information, 3 marble idols are kept here as a guest deity. On the day of Dhuleti, they are taken to the Aadeshwar Jinalay located in the boarding near Fatipal Gate.

There is a Guru Mandir and a Devkulika which is directly accessible from the colourful pavilion. The Devkulika has a 9" tall black idol of Parshvnath. In the front section of the Devkulika, a marble statue of Shri Premvijayji Maharaj is in a cabinet with a wooden lattice screen. This sculpture depicts the ascetic Aacharya Premvijayji as he appeared in a photograph taken during his 66 fast. The statue was crafted in samvat 1982 and established in samvat 1987. This Jinalay underwent renovations in samvat 2032 and again during samvat 2042 – 2043.

Historical Context

The idol of the main deity, Champa Parshvnath, features 7 hoods. This Jinalay of Saptafana (seven-hooded) Parshvnath is explicitly mentioned in the Patan Chaityaparipati written by Pandit Harshvijay in **samvat 1729.**

In the Patan Chaityaparipati edited by Muni Shri Kalyanvijayji and published in samvat 1982, this idol is described as having 100 hoods (Shatafana). However, a manuscript of this Chaityaparipati is available from the Chhani Storage (No. 383). It has different notes regarding this idol. It describes the idol as having seven hoods (Saptafana). Lines 8 – 9 on page 5 of this manuscript has the following text :

Golvade shri mahavir | sovan vani jaas sarir |
Saat pratima gunah gambhir ||7||

Doi shat dash pratima doi paas shri **saptfanou jin paas** |
Pure man keri aas ||8||

On page 175 of the book 'Shri 108 Parshvnath Tirth Darshan' authored by Muni Shri Jagvallabhvijayji Mararaj Saheb, and published in samvat 2043 there is a note regarding this Jinalay stating :

"Shri Champa Parshvnath is also mentioned by name in the '365 Shri Parshvnath Naam Mala' written by the poet Premvijay in samvat 1655."

Currently, the administration of this Jinalay is managed by Shri Natvarlal Chunilal Salvi, Shri Mahendrabhai Gopaldas Salvi, and Shri Pratapchand Bhaichand Salvi, who reside in Naranji na Pada in Salvivada.

This Jinalay has been consistently referred to as Champa Parshvnath in samvat 1655, Saptafana Parshvnath in **samvat 1729**, Parshvnath in **samvat 1777**, and as Champa Parshvnath from **samvat 1959** to the present day. Therefore, it can be clearly stated that this Jinalay predates **samvat 1655**. Moreover, references to a Parshvnath Jinalay in Golvad also found in the **samvat 1576, samvat 1613,** and **samvat 1648**. This idol of Champa Parshvnath appears ancient. Hence, further evidence is required to establish a date of origin **prior to samvat 1655.**

●●●

Naranji no Pado, Salviwado

AAadeshwar (Before Samvat 1777)

At the very far end of Naranji na Pada in the SalviWado area, there stands a domed Jinalay, constructed of stone and marble, dedicated to Prabhu Aadeshwar.

Upon entering through the large iron-grill gate, one arrives at a spacious square. In the centre of the square, plants used for divine worship have been planted. Moving past the square towards the Jinalay, the carved pillars of the entrance porch draw attention as one ascends 4 steps.

The Jinalay features 3 wooden entrances that lead into the colourful pavilion. Sculptures of lions and elephants are visible at the entrance. Inside the simple marble colourful pavilion, there are brass-clad ritual implements such as the Trigadu (tripod stand), Bhandar (storage vessel), and Paat (ritual table).

In the inner chamber with 3 entrances, a beautiful 25" tall idol of the main deity Aadeshwar is there beneath an artistic silver canopy. The inscription on the idol is illegible due to wear and tear. To the left, there is an idol of Padmaprabhu. The inscription on it reads "Samvat 1586... Anchalgachch." Whereas to the right, an idol of Ajitnath is there, bearing an inscription that reads only "Samvat 1586." There are 12 marble idols in the inner chamber, including 1 in the meditative posture, one Chovisi, and one small four-sided idol. There are 4 metal idols and 3 pairs of footprints.

On these sandals, the inscription on the middle pair reads samvat 1727 and Gunratnasuri, the left pair reads samvat 1773 Kshimaratna, and the right pair reads samvat 1844. No name is legible on the right-side sandal. There is also a marble statue of a Goddess here.

It is known that the idols of Mangala Parshvnath and Kalyan Parshvnath, located in the inner chamber, were brought here from Bodeli in Veer Samvat 2489. There is a passageway around the inner chamber that allows for walking in a circle.

Historical Context

The area known as Naranji no Pado in Salvivada was formerly known as **Narayan ni Pol, Narayan Wado**. The first mention of the Aadeshwar Jinalay in this area appears in the Patan Chaityaparipati written by Ladhashah in **samvat 1777**. Subsequently, references to this Aadeshwar Jinalay in the Naranji no Pado area are also found in records from **samvat 1959, samvat 1963,** and **samvat 2010.** Thus, it can be clearly concluded that this Jinalay **predates samvat 1777.**

References are found regarding the DinakarWado in Salvivada in **samvat 1576,** and subsequently the DanayagWado area in **samvat 1613, samvat 1648,** and **samvat 1729 where** a Jinalay of Aadeshwar existed. The Aadeshwar Jinalay is mentioned in the Patan Chaityaparipati written by Siddhisuri **(samvat 1576)** in Dinakarvadao, the Patan Chaityaparipati written by Sanghraj **(samvat 1613),** the Patan Chaityaparipati written by Lalitprabhsuri **(samvat 1648),** and the Patan Chaityaparipati written by Pandit Harshvijay **(samvat 1729)** in the DanayagWado area.

Subsequently, from **samvat 1777** to the present day, references to the Aadeshwar Jinalay located in Naranji na Pada in Salvivad are found.

Based on a talk delivered by Shri Kanaiyalal Bhaishankar Dave on 20-09-1960, detailed information regarding the Salvivada area concerning the **Names of Places of Patan** has already been provided in this book. Within that context, the following note regarding Danaygvada is found :

' ..... Today, only 4 pols Tarsheriyu, KalarWado, Narayanji no Pado, and Golvad are there. Whereas, neighbourhoods mentioned in the Chaityaparipatis such as Kursivajo, KaiyaWado, DanayagWado, Dhandhulipado, SatragWado, PunnangWado, etc have vanished, leaving behind open grounds as their only remnants.'

It is possihle that the AAadeshwar Jinalay located in Danayagvada was relocated to Naranji na Pada, or that the name Danayagvada changed to Naranji no Pado over time. Further research is required on this matter.

Today, the administration of this Jinalay is managed by Mumbai-based Shri Deepakbhai Ishwarlal Salvi.

Considering the above facts, it can reasonably be concluded that this Jinalay **predates samvat 1777.** The images of Padmaprabbu and Ajitnath, situated facing the left and right inner chamber doorways of the main deity, bear inscriptions dated samvat 1586. The inscription on the idol of main deity of Aadeshwar has worn out. However, the idol appears to be very ancient. In this context, there is a possibility that the Aadeshwar Jinalay dates back **prior to samvat 1576**. Though further evidence and specialized research are required to confirm this.

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Dhandhal ni Sheri, Salviwado

Sambhavnath (Before Samvat 1729)

The domed Jinalay of Shri Sambhavnath is located on Dhandhal Sheri, near Naranji na Pada in the Salvivad area. It has recently undergone renovation.

This Jinalay is extremely simple in design. Statues of Yakshas are placed in mini balconies facing each other outside the inner chamber. The colourful pavilion is of moderate size.

There are 3 doors to the inner chambers. The height of the main deity, Shri Sambhavnath, is 29". The inner chambers on either side have idols of Prabhu Parshvnath. These idols do not have hood. Pundarik Swami is situated to the left of the main deity. While the space to the right is currently vacant. According to Shri Mangaldasbhai, the administrator of the Jinalay, originally a 31" tall idol of Shri Mahavir Swami was there. It has been established by Shri Pradyumnasurishwarji at the Jinalay in Songadh, near Vallabhipur. The inner chamber has 8 marble idols and 12 metal idols. 7 pairs of footprints are there. On the right wall of the inner chamber, there is a marble panel depicting the 24 Tirthankars. While the left wall features a marble panel depicting the 20 Viharmans. There are no inscriptions on the idols or in the Jinalay.

Adjacent to the Jinalay, in a domed Jinalay, are the footprints of Prabhu Aadeshwar.

Historical Context

This area was known as **Dhandhalvada** in the Patan Chaityaparipati written by Siddhisuri in **samvat 1576.** A Jinalay dedicated to Aadeshwar is mentioned there at that time. Subsequently, the Patan Chaityaparipati written by Sangharaj in **samvat 1613** and the one written by Lalitprabhsuri in **samvat 1648** record the existence of a Jinalay dedicated to Suvidhinath in the area known as **Dhandhulipado.** The first mention of the existing Sambhavnath Jinalay appears in the Patan Chaityaparipati written by Pandit Harshvijay in **samvat 1729.**

At that time, this area was known as **Dhandholi**. Subsequently, this Jinalay is mentioned as **Dhandhal** in the Patan Chaityaparipati written by Ladhashah in **samvat 1777**, and in the Shri Pattan Jinalay Stuti written by Pandit Hiralal in **samvat 1959**.

In the Jain Shwetambar Directory of **samvat 1963**, the Sambhavnath Jinalay is described as having a flat terrace. At that time, 10 marble idols and 5 metal idols were there. A mention was also made of 7 pairs of footprints. These 7 pairs are still present in the Jinalay today. The condition of the Jinalay was good at that time.

In the Jain Tirth Sarvasangrah of samvat 2010, this domed Jinalay is recorded in the area known as Dhandhal, in Javarivali Lane. At that time, 10 marble idols and 5 metal idols were there. Moreover, the records mention 2 panels : one depicting the Chovisi, and another depicting 20 Jin statues. These 2 panels still exist today. The administration was managed by Salvi Chotalal Godadchand. The Jinalay was in good condition.

Currently, the administration of the Jinalay is managed by Shri Chimanlal Punamchand Shah, Shri Bipinchandra Ambalal Shah, and Shri Mangaldas Madhavlal Shah, all residents of Salvivada.

This Jinalay date back **prior to samvat 1729.**

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Kalarwado, Salviwado

Shantinath (Before Samvat 1613)

The Kalarvada area, part of Salvivada, is located near Trisheriyu. Upon entering Kalarvada, a marble Jinalay of Shri Shantinath featuring a Samaran is situated on the right-hand side.

There are elephant figures on both sides of the entrance. The pillars of the entrance porch feature divine sculptures. While the wall above the entrance displays sculptures of ascetics.

The colourful pavilion is of moderate size. It features beautiful arches. A small, colourful panel depicting Shatrunjay is located on the left wall. The panel is carved. A Ghoraiya Veer is situated in the mini balcony on the right side.

In this inner chamber with 3 entrances, the 15" tall idol of the main deity, Shri Shantinath, is there. The idol of Shri Mahavir Swami is in the right-hand inner chamber, and Shri Chandraprabhu is in the left-hand inner chamber. There are 8 marble idols and 9 metal idols. A marble panel depicting Nandishwardhvip is mounted on the left wall. There are no inscriptions on the idols or in the Jinalay. Although there is an inscription on the Nandishwardhvip panel but it is not readable.

Historical Context

This area has been known by various names over time : KlhrWado in **samvat 1576**, KlahrWado in **samvat 1613**, KlharWado in **samvat 1648**, KlarWado in **samvat 1729**, and since then it has remained popular as KalarWado to the present day.

The earliest mention of this Shantinath Jinalay situated in Kalarvada is found in the Patan Chaityaparipati written by Sanghraj in **samvat 1613**. However, prior to that, a Jinalay without the specific name of the Tirthankar, located in KalharWado was mentioned in the Patan Chaityaparipati written by Siddhisuri in **samvat 1576** :

Bijai bbuvani jinesar nami, kumati kadagrah sada avagami,
Kalharvadai panmau dev, chhandi paap nirmal thiu hev. 40

Subsequently, a mention of the Shantinath Jinalay is found in the Patan Chaityaparipati written by Sanghraj in **samvat 1613** :

Kalaharvadai shanti jinesar, pratima chhapann param jogishwar
Nandisar avatar jin tu. 47

This Jinalay is mentioned as follows in the Patan Chaityaparipati written by Lalitprabhsuri in **samvat 1648** :

Kalharvadai shantiji | bimb panchavan hoi ||nemi.||54||

The Patan Chaityaparipati written by Pandit Harshvijay in **samvat 1729**, mentions 2 Jinalays of Shantinath and Vimalnath in **Kalarvada**. However, the Vimalnath Jinalay is not mentioned in subsequent records.

Kalarvade dehara doy, shanti bimb ekavan hoy |
Bavan jinalay joy ||ji.3||

Pitalmay bimb sohave, **vimalnath** bhavik man bhave |
Chau uttar chatura jingun gave ||ji.4||

This Shantinath Jinalay in Kalarvada is not mentioned in the Patan Chaityaparipati written by Ladhashah in **samvat 1777**.

Subsequently, a reference to this Jinalay is found in the Shri Pattan Jinalay Stuti written by Pandit Hiralal in **samvat 1959** :

Vande shri neminatham yadukultilakam shanti-dharmo ch malli,
VAadeshwar shalvinam jinpatiravs**hanti ch kallarvade** |

In the Jain Shwetamhar Directory of **samvat 1963**, the Shantinath Jinalay located in Kalalvada of Shadivada, is mentioned **without a pinnacle**. At that time, 9 marble idols and 6 metal idols were there. The condition of the Jinalay was good. Moreover, at that time, 7 House Jinalays also existed in Kalalvada, belonging to 1. Shalvi Sakarchand Premchand, 2. Shalvi Alamchand Shivchand, 3. Shalvi Ranchhod Ramchand, 4. Shalvi Amichand Panachand, 5. Shalvi Ranchhod Devchand (in Kuivadi Lane in Kalalvada), 6. Shalvi Nalchand Hirachand (in Zaveri Lane in Kalalvada), and 7. Shalvi Godadchand Mulchand (in Zaveri Lane in Kalalwada).

The Jain Tirth Sarvasangrah of **samvat 2010** mentions a House Jinalay dedicated to Parshvanath, located in Javarivali Lane. The family associated with it is of Shalvi Chotalal Godadchand. An earlier reference from **samvat 1963** lists the House Jinalay under the name of Godadchand Mulchand. The Jain Tirth Sarvasangrah notes that the House Jinalay dates back to approximately samvat 1900. At that time, this House Jinalay was situated on the second floor.

In samvat 2010, the Shantinath Jinalay in Kalarvada was recorded as having a flat terrace. At that time, it had 7 seven marble idols and 7 metal idols. The administration was managed by Shalvi Amthalal Ramchand. The Jinalay was in good condition.

Even today, the Jinalay has 7 marble idols and 7 metal idols. The administration of the Jinalay is done by Shri Champaklal Nahalchand Salvi, a resident of Kalarvada.

This Jinalay date back **prior to samvat 1613**. Further evidence is required to definitively establish the Jinalay's origin as belonging to the 16th century.

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Trisheriyu, Salviwado

The area in SalviWado, currently known as Trisheriyu, was referred to as **Triseriyu** in **samvat 1576**, **Traseriyu** in **samvat 1613**, **samvat 1648**, and **samvat 1729**, and **Tarsheriya ni Pol** in **samvat 1777**. It appears that the locality of Tarsheriya ni Pol was incorporated into the KalarWado area in **samvat 1959**. In **samvat 1963**, the area was known by 2 names as **Nemishwar ni Pol** and **Tarseria no Pado**. A reference to it as **Tarsheria no Pado** is also found in records from **samvat 2010**. This indicates that the area has long been known primarily as **Trisheriyu**.

In the Patan Chaityaparipati written by Siddhisuri in **samvat 1576**, the existence of 2 Jinalays in this area, 1. Neminath, and 2. unnamed Tirthankar is noted in the following lines :

Triserii tribhuvankau raau, namisu **nemi** mani ghari bahu bhau,
yadavavanshvibhushan saami, jasu aagli bal chhandiu kaami 38

Kaamveli sarisi kamini, navyauvana gajgatigamini,
Chandravadani ratiroop saman, kamalnayan tan champakvani,

Chhandi rajmati neh nivari, dei daan pahutau girnari,
Raivatkachali sada sohanti, dithau swami man mohanti. 39

Bijai bhuvani jinesar nami, kumati kadagrah sada avagami,
Kalharvadai panamau dev, chhandi paap nirmal thiu hev. 40

In the Patan Chaityaparipati written by Sanghraj in **samvat 1613**, a total of 3 Jinalays located in Traseri namely Mallinath, Neminath, and Aadeshwar (House Jinalay of Varsa Sheth) are mentioned :

Traserii havai puhata jam, **mallinath** mulnayak naam
Pratima pancb pradhan jin tu. 42

Nemnath daherai bijai, doi pratimasu vandan kijai
Sizai saghala kaaj jin tu. 43

Varsa seth tanai deharasari, mulnayak shri **aadi** jinesar
Kesari charayu angi jin tu. 44

In the Patan Chaityaparipati written by Lalitprabhsuri in **samvat 1648**, 2 Jinalays, Neminath and Mallinath, are mentioned in the **Traseriya** locality :

Aae **salvivadai** aavii | **traseriya** vali manhi |
Nemi jin juharau ji | raniraymai vallahu |
Jivdaya pratipal || nemi.48||anchali||
Satyasi jin pujai | deharai shri jin **malli** ||nemi.49

In the Patan Chaityaparipati written by Pandit Harshvijay in **samvat 1729**, 2 Jinalays located in the **Triseriya** area are mentioned : 1. a joint Jinalay of Mallinath, Nemnath, Aadeshwar, and Navapallav Parshvnath, and 2. A Shantinath Jinalay.

Saaliwade triseriyamanhi, **nemi malli rushabh** namu tyahi |
Navpallav namu uchhanhi, jinesar taahra gun gau ||
Jim manvanchhit sukh paau ||ji.1||

Saath upar sat tim char | **bije dehare shri shanti** juhar |
Bimb ogansath udar ||ji.2||

In the Patan Chaityaparipati written by Ladhashah in **samvat 1777**, a total of 2 Jinalays in **Tarsheriya ni Pol** are mentioned : a joint Jinalay dedicated to Nemnath, Mallinath, and Aadeshwar, and a Jinalay of Shantinath.

Pole jai **tarseriye nemnath** nitya vando re,
Paase **aadi** jinesaru **mallinath** sukhkando re. 13 paa.

Dehare shartargachh tane, santinath bhagvanto re,
Shubh yogai kari vandana, ashubh karam kiya anto re. 14 paa.

In the Shri Pattan Jinalay Stuti written by Hiralal in **samvat 1959**, the Jinalays of this area are mentioned with the Shantinath Jinalay located in Kalarvada. It is possible that the Tarsheriya Pol area was included in Kalarvada at that time, or perhaps the name Tarsheriya Pol was inadvertently omitted.

Vande **shri neminatham** yadukultilakam **shanti-dharmo ch malli,**
Vadeshvaham **shalvina** jinpatiravs**hanti** ch **kallarvade** |

The Jain Shwetambar Directory of **samvat 1963** lists a Jinalay of Shantinath **without a pinnacle** located in the **Tarsheriya ni Sheri** in **SadiWado**. Moreover, a flat-terraced Jinalay of Neminath is recorded in the **Nemishwar Sheri** of **SadiWado**.

Records from **samvat 1967** mention 2 Jinalays in the **Tarsheriya no Pado** of the SaliWado area : a joint Jinalay of Neminath, Parshvnath, Mallinath, and a Jinalay of Shantinath.

In **samvat 1982**, 4 Jinalays, 1. Shantinath, 2. Neminath, 3. Parshvnath, and 4. Mahavir Swami, are mentioned in the **Tarsherio** area.

In samvat 2008, 2 Jinalays are mentioned in the **Tarsheriya no Pado** area : 1. a joint Jinalay of Neminath, Parshvnath, Mallinath, and 2. a Jinalay of Shantinath.

The Jain Tirth Sarvasangrah of **samvat 2010** mentions 2 Jinalays dedicated to Neminath and Shantinath at **Tarsheriyu**.

Today, 2 Jinalays dedicated to Shantinath and Neminath exist at Trisheriya. In the Neminath Jinalay, Mallinath and Parshvnath are there as the main deities in 2 separate inner chambers.

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Trisheriyu, Salviwado

Neminath (Before Samvat 1576)

At the far end of a narrow lane known as Trisheriyu in the Salvivad area, there was a domed marble Jinalay of Neminath. After ascending 4 or 5 steps and entering through a small, latticed window in the large wooden door, one arrives at a spacious square. The Jinalay is situated on the right side of this square. To the left of the Jinalay lies the Sahasavan, featuring footprints, a large idol in the meditative posture, another idol, and figures of a Yaksha and a human. They are likely statues of Arishtanemi and Rajul. Names can be read on some of the footprints. These include the names of Shri Amarsagarji, Vachak Shri Nemisagarji, and Shri Mohanshadhagani. One of them bears a reference to the samvat 1719.

The colourful pavilion is of medium size. It is beautifully adorned with colourful hanging lamps and chandeliers. There are 2 Devakulikas facing each other within the colourful pavilion. The Devakulika on the left has a 23" tall idol of Parshvnath. Locals refer to it as **Dhanvant Parshvnath**. According to them, 2 idols of the 108 established Parshvnath idols have been installed in this Jinalay. There are 8 marble idols here, 2 of which are in the meditative posture. There is a marble panel featuring 68 idols. The 29" black idol of the main deity, Mallinath, is in the Devakulika on the right side. 5 marble idols are there. In the colourful pavilion, apart from the Devakulika on the right, there is a mini balcony. It has an idol of Goddess Padmavati. Another mini balcony has a red marble Yaksha figure bearing an inscription. It reads 'Samvat 1572, varshe Maha Vadi 2 ravau ……' Ambika Devi is in a mini balcony on the left side. Also, there is a panel of Shatrunjay.

The inner chamber has 3 entrances. Sculptures of female dancers adorn the doorframe of the inner chamber. The 43" black idol of the main deity, Shri Neminath, is beneath an artistic canopy crafted in the Ganga-Jamuni style (of gold and silver). In the right inner chamber stands the idol of Neminath (identified by the conch shell symbol). On the left is a beautiful, black idol of Sankatchur Parshvnath with a backdrop. The idol of Aadeshwar is in the left inner chamber. The inner chamber has 20 marble idols and 15 metal idols. None of the idols in the inner chamber bear any inscriptions.

It is known that this Jinalay underwent renovation in samvat 2022, samvat 2030, and samvat 2036.

Historical Context

The earliest mention of this Neminath Jinalay date back to **samvat 1576**. At that time, there was another Jinalay in the Trisheriyu area as well, but its name is not mentioned.

The Patan Chaityaparipati written by Sanghraj in **samvat 1613** and the one written by Lalitprabhsuri in **samvat 1648** mention the Jinalay of Mallinath in addition to the Jinalay of Neminath. The text from **samvat 1613** also mentions the Jinalay of Aadeshwar (at the house of Varsa Sheth) alongside the Jinalays of Neminath and Mallinath. The Patan Chaityaparipati written by Pandit Harshvijay in **samvat 1729** mentions a joint Jinalay of Neminath, Mallinath, Aadeshwar, and Navapallav Parshvnath in the Tarsheriyu area. It is possible that the Jinalays of Mallinath and Aadeshwar, which existed in samvat 1613, were relocated into the present joint Jinalay. A joint Jinalay of Neminath, Aadeshwar, and Mallinath was in existence in **samvat 1777**. There is no mention of Navpallav Parshvnath at that time. No reference to the Aadeshwar Jinalay is found after **samvat 1777**. Today, the idol of Aadeshwar is in the inner chamber to the left of Neminath. In **samvat 1959**, a joint Jinalay of Neminath, Mallinath, and Dharmanath is recorded. Whereas reference to a joint Jinalay of Neminath, Parshvanath, and Mallinath appear in **samvat 1982** and **samvat 2008**. A reference to Navpallav Parshvnath in the joint Jinalay is found in **samvat 1729**. Subsequently, references to Dharmanath appear in **samvat 1777** and **samvat 1959**. The reference to Dharmanath occurs only in **samvat 1959**. It is not mentioned either before or after that year. References to Parshvnath are found in the **samvat 1967**, **samvat 1982**, and **samvat 2008**. A specific note regarding the Neminath Jinalay in **samvat 2010** also mentions an ancient idol of Parshvnath. Even today, a beautiful, black idol of Sankatchur Parshvanath with a backdrop is in the inner chamber to the left of the main deity. Moreover, an idol of Parshvnath is in the Devakulika on the left side of the colourful pavilion.

In the Jain Shwetambar Directory of **samvat 1963**, the Neminath Jinalay in Nemishwar Lane in SadiWado is described as a flat-roofed structure. There were 31 marble idols and 10 metal idols. The condition of the Jinalay was good.

In the Jain Tirth Sarvasangrah of **samvat 2010**, the Neminath Jinalay in Tarsheriyu in ShadiWado is depicted as a domed structure. There were 33 marble idols and 15 metal idols. The Jinalay was in good condition. It was dated to approximately samvat 1500. Its administration was under the management of Shalvi Halabhai Pitambardas.

Currently, the Jinalay has 33 marble idols and 15 metal idols. The administration of the Jinalay is managed by Shri Champaklal Ambalal Salvi and Shri Ketanbhai Navinchandra Shah, residents of Salvivada.

This Jinalay date back **prior to samvat 1576**.

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Trisheriyu, Salviwado

Shantinath (Before Samvat 1729)

A flat-terraced marble Jinalay of Shri Shantinath is in the pol known as Tarseriya or Trisheriya in Salvivada. It underwent renovation just 25 years ago.

Outside the Jinalay, to the right of the entrance, there is a mini balcony. It contains a photograph of Ghantakarn Mahavir. The Jinalay features a carved wooden entrance. The colourful pavilion is small and simple. It is painted. Cupboards are built into the walls. Also, numerous photographs of the God in various sizes are displayed here. The pillars are carved. The ceiling is adorned with colourful floral carvings. A latticed vent is located in the centre of the colourful pavilion for ventilation.

A 27" tall idol of Shri Shantinath is there as the main deity in the inner chamber with 3 entrances. There are 6 marble idols here, one of which is in the meditative posture. There are also 4 metal idols. Moreover, a pair of marble footprints of Aadeshwar is here. The samvat 1924 is inscribed on them. The Jain Shwetambar Directory of **samvat 1963** records the presence of 1 pair of footprints, along with 5 marble idols and 4 metal idols. The situation remains the same today.

Historical Context

The first record of the Shantinath Jinalay appears in the Patan Chaityaparipati written by Pandit Harshvijay in **samvat 1729**. Subsequently, references to this Jinalay are found in the Patan Chaityaparipati written by Ladhashah in **samvat 1777**, Shri Pattan Jinalay Stuti written by Pandit Hiralal in **samvat 1959**, the Jain Shwetambar Directory of **samvat 1963**, and in **samvat 2010**.

In the Jain Shwetambar Directory of **samvat 1963**, this Jinalay located in **Tarshediya ni Sheri**, is described as **without a pinnacle**. There are 5 marble idols, 4 metal idols, and a pair of footprints. The condition of the Jinalay was good.

The Jain Tirth Sarvasangrah of **samvat 2010** describes this Shantinath Jinalay in **Tarsheriya** as having a flat terrace. There were 6 marble idols and 4 metal idols. Its administration was managed by Sankalchand Mangaldas. The Jinalay is estimated to date back to around samvat 1750. It was in good condition.

Currently, the administrators are Shri Arvindbhai Dhirajlal Shah (a resident of Mumbai) and Shri Bipinbhai A. Salvi (a resident of Salvivada).

This Jinalay date back **prior to samvat 1729.**

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Outside Fatipal Gates

Aadeshwar (Samvat 1990)

A domed marble Jinalay of Aadeshwar is situated in the Patan Jain Mandal campus, located outside the Fatipal Gate. This Jinalay has 3 entrances.

The colourful pavilion of the Jinalay is clean, beautiful, and of moderate size. The ceiling in the outer section of the colourful pavilion features carvings with a beautiful colour scheme. The walls of the colourful pavilion are adorned with paintings depicting the panels of Shatrunjay, Abu, Ashtaapad, Pavapuri, Sametshikhar, and Girnar. In the colourful pavilion, the statue of Goddess Chakreshwari is in a mini balcony to the left of the inner chamber. The Yaksha Gomukh is in a mini balcony to the right.

A 25" tall idol of the main deity is in the inner chamber. It bears no inscription. There are 1 marble idol and 3 metal idols here.

This Jinalay in the hostel must have been built for the resident students to worship the deity.

Historical Context

This Jinalay was first mentioned in the Jain Tirth Sarvasangrah of **samvat 2010**. There were 1 marble idol and 2 metal idols. Records indicate that the Jinalay was established in **samvat 1990**. The administration of the Jinalay was managed by the Shri Patan Jain Mandal Hostel. The establishment of the Jinalay took place on Vaishakh Sud 3 in samvat 1990. According to local information, the idol of the main deity Aadeshwar was brought from the Panchasara Parshvnath Jinalay after paying a sum of ₹400 to the Shri Sangh. The establishment ceremony was performed by the eminent scholar Shri Phulchandbhai Khimchandbhai Valadwala.

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Outside Fatipal Gates

Karandiya Parshvnath (Samvat 2052)

In the city of Patan, situated within a large complex in an area far from the populated quarters, lies the Jianaly with a pinnacle of Karandiya Parshvnath.

Upon entering the Jinalay, there is a small, circular mini Jinalay on the right-hand side. It has photographs of Jain monks, and 4 pairs of footprints. The name suggests that these are the footprints of Chaityavasi monks. The inscriptions below these 4 sets of footprints and the names of the monks are as follows :

1. Pu. 1009 JainAacharya Bhattarak Shri Rajprabhsagarsuriji - Guruji Shri Heersagarji Gorji during 18-4-1900 to 7-8-1932.

2. Panyas Shri Kirtisagarji – Guruji Shri Harakhsagarji Gorji during 7-8-1932 to 15-7-1939.

3. Gorji Mohanlalji – Guruji Pan. Kirtisagarji Gorji during 15-7-1939 to 4-10-1949.

4. Guruvarya Shri Himmatsagarji – Guruji Shri Mohanlalji Gorji during 15-07-1949 to 12-1-1980.

A short distance further along the path, a Guru Mandir is situated on the left side. In this Devakulika, the idol of Shri Himmatsagarji is installed on a gadi (seat). The name of the consecrator, Pujya Pathak Jaydevprasad, is inscribed there. The Guru's idol is seated on a red lotus, and beneath it, the inscription "Shri Himmatsagarji Gorji - Maha Sud 13, Samvat 2052, Date : 2-2-1996" can be seen.

The Jinalay is small. There is a 21" tall metal idol of Karandiya Parshvnath. In addition to the main deity, there are 2 other Panchtirthi metal idols. Inside the inner chamber, the deity Parshv-Yaksha is in a mini balcony on the left. While Goddess Padmavati is in a mini balcony on the right. The administration of the Jinalay is managed by Shri Jaydevprasad Pathak, a resident of Dhandhervada in Golsheri.

Let us also know about the other sites located within this vast complex :

There is a mini Jinalay dedicated to a serpent deity behind the inner chamber of the main Jinalay. An idol of Shri Ambika Devi is in the area facing the side of the Jinalay. Adjacent to it stands a temple of Himmateshwar Mahadev with a pinnacle. Also, there is a temple dedicated to Karandiyavir.

The presence of worship places belonging to other faiths gives this Jinalay a unique atmosphere.

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Katkiyawado

Aadeshwar (Before Samvat 1613)

Upon entering KatkiyaWado, a beautiful domed marble Jinalay of Aadeshwar is situated in the corner of the square facing the entrance. It features an iron entrance gate. The Jinalay's beautiful square is supported by 4 pillars and topped with a dome.

Immediately upon entry, there is a small colourful pavilion, followed by a larger colourful pavilion further ahead; thus, there are 2 colourful pavilions. On the left wall of the colourful pavilion, a glass-adorned panel of Shatrunjay is visible. There are 2 simple, small mini balconies.

There is a single inner chamber. A 23" tall idol of Aadeshwar is there in the centre. The main deity has hair resting on the shoulders indicates antiquity of the Jinalay. An inscription on the idol reds "Samvat 1468 varshe vaisakh ..... bharya saijalde ..... Shreyarth ....." The idol to the right of the main deity also features hair on the shoulders (though its inscription or symbol cannot be read or identified). There are 6 marble idols here, including a small black idol of Parshvnath. There are 8 metal idols.

Historical Context

The earliest mention of this Jinalay is found in the Patan Chaityaparipati written by Sangharaj in **samvat 1613**. A reference to the Kamboi Parshvnath Jinalay in Katkiyavada appears earlier in **samvat 1576**. Today, the Kamboi Parshvnath Jinalay exists in Ghiyapada, located near Katkiyavada.

In the Patan Chaityaparipati written by Sangharaj in **samvat 1613**, a total of 5 Jinalays are mentioned in the **Katakiyavada** :

1. Aadeshwar, 2. Vimalnath (at the house of Seth Meghraj), 3. Vimalnath (at the house of Vanayag Sahariya), 4. Munisuvrat Swami, and 5. Vasupujya Swami (at the house of Sanghvi Atta).

Shri kamboiu karai kalyan, nav pratima vandu nit jaan
Katakia vadai anand, chh pratimasu **rushabh jinand** 9

Seth meghraj tanai ghari joy, **vimal** sahit trani pratima hoi
Seth vanayag sahariya tanai, joi shri jin ulat ghani 10

Tiha pranami jai shri jin **vimal**, champak ketaki lijai kamal
Trani pratima pujijai sahi, vadhi sahit jim sutri kahi 11

Dhuli paravi **munisuvrat swami**, dariy panasai jehanai naami
Tinha pratima pranamau chhatris, dhyan karu tehnu nis dis 12

Sanghvi attaghari anasaru, **vaspujya** jin puja karu
Trani pratima tinha kani bhavii, **godadnai paadai** aavii 13

2 Jinalays in **Katakiyavad** are mentioned in the Patan Chaityaparipati written by Lalitprabhsuri in **samvat 1648** : 1. Aadeshwar and 2. Ajitnath (at the house of Seth Vimaldas).

Paas kamboiu te vali juharii | saat j padima re saar |
Katakiyavadai risah j pujii | panchavan jin udar ||45 mu.

Sethi vimaldas ghari ajit jinesaru | chaudah jin dhan dhann |
Nirashu jinji haii harishasyu | tasu vali vagh I vann ||46 mu.

In the Patan Chaityaparipati written by Pandit Harshvijay in **samvat 1729**, the mention of the Aadeshwar Jinalay at **Katakiye** is found as follows :

Ekso chhannu **rishabhjinandasu**, pratima **katakiye** vandi |
Dholiparavma rushabh munisuvrat chhetalis chir nandi re ||bh.||10||

In the Patan Chaityaparipati written by Ladhashah in **samvat 1777**, a record of this Jinalay of **Aadeshwar** is found as follows :

Pratham jinand pranami kari re, chaitya joharu ek,
Kutakiyavade jai re, aanni hraday vivek. 1

In the Tirthamala Stavan written by Upadhyay Gyansagargani in **samvat 1821**, this area of Katakiyavada was known as **Kutakiyavada**. There is a Gachchha (monastic lineage) named Kutakiya. The name Katakiya likely originated from it. A Jinalay existed here even at that time. It is highly probable that this was a Jinalay dedicated to Aadeshwar.

Kutakiyo mathuradasno, vakharno pado jeh;
Mehtane pade vali, **ekek** pranamu teh. sa.14

In the Shri Pattan Jinalay Stuti written by Pandit Hiralal in **samvat 1959**, a reference to this Jinalay is made in the following lines :

Adishwaram vai **katakiypade**, mokshpradam mokshgatam jinesham ||35||

The Jain Shwetambar Directory of **samvat 1963** records the Aadeshwar Jinalay in Katakiyavada as **without a pinnacle**. 4 marble idols and 8 metal idols were there. The condition of the Jinalay was good. Lambasa Sheth built the Jinalay.

In the Jain Tirth Sarvasangrah of **samvat 2010**, this Jinalay is described as having a flat terrace. Even at that time, 4 marble idols and 8 metal idols were there. The firm of Sheth Trikamlal Savaichand was administrating the Jinalay. The Jinalay was in good condition.

Currently, the administration of the Jinalay is managed by the firm of Shri Dharamchand Abhechand.

It can reasonably be concluded that this **Jinalay predates samvat 1613**. An inscription dated samvat 1468 appears on the idol of the main deity. In this context, further evidence and research are required to definitively establish the antiquity of the Jinalay.

●●●

Ghiya no Pado

Ghiyapado was formerly known as Shantinath ni Pol. It is an area situated near KatakiyaWado and Aduvasi no Pado (present-day Shantinath ni Pol). In the Patan Chaityaparipati written by Sanghraj in **samvat 1613**, the area of Ghiya no Pado was referred to as Shantinath ni Pol. Then the location of Shantinath ni Pol was listed prior to Katakiyavada. References to a total of 4 Jinalays in this area are found : 1. Shantinath, 2. Kamboi Parshvnath, 3. Vasupujya Swami, Parshvnath, and Chandraprabhu (at the house of Saha Ratan's son), and 4. Sheetalnath (at the house of Vardhaman).

Shanti karan solsama rai, nishi din pranamau tehna pay
Shantinath pramukh jagdis, traisathi pratima namu sis 6

Vardhman ghari vandu dev, **dashma** jinni kijai sev
Navu deharasur pratima chyari, gun gata mani harash apar 7

Saha ratana sut ghari udar, trani pratima vandu sukhkar
Vasupuj paas chandprabh vand, pujau bhaviya mani anand 8

Shri kamboiu karai kalyan, nav pratima vandu nit jaan
Katakia vadai anand, chh pratimasu **rushabh jinand** 9

However, the Kamboi Parshvnath Jinalay is mentioned in the Patan Chaityaparipati written by Siddhisuri in **samvat 1576** as being located in Katakiyavad :

katakiyavadai kautig, murti dithi e zigmig. 32
kamboyu paas jinand, nav nav karai anand,

In the Patan Chaityaparipati written by Lalitprabhsuri in **samvat 1648**, the Ghiya na Pada is mentioned as the Shantinath no Pado. A total of 5 Jinalays are mentioned, including 2 Jinalays, and 3 House Jinalays as follows : 1. Shantinath, 2. Kamboi Parshvnath, 3. Parshvnath (at the house of Sanghraj), 4. Shantinath (at the house of Lishmidas), and 5. Parshvnath (at the house of Hema Sahariya).

Shantinathnai paatki | **lishmidas** deharasari **jinshanti** |
Pratima baarai pujai bhavasyu | talai bhavani bhranti ||42 mu.||

Sanghrajnai ghari vamanandan | pannar padima re tanhi |
Hema sahariya ghari hivai aavii | **trevismau** jin dhyai ||43 mu.

Chhayalis padima avar juhari | lijai bhavanu re laah |
Shanti murti sayalis vali achhai | taalai bhavanu re daah ||44 mu.

Paas kamboiu te vali juharii | saat j padima re saar |
Katakiyavadai risah j pujai | panchavan jin udar ||45 mu.

Subsequently, in **samvat 1729**, this area is mentioned for the first time as **Ghiya na Pado** in the Patan Chaityaparipati written by Pandit Harshvijay. Records indicate that only 2 Jinalays existed here at that time :

Ghiyapadama doy dehara, shantinath parshvnath |
Ekso trevis ter pratima, mugatipurino sath ||bh.||9||

Subsequently, in **samvat 1821**, a mention of the existence of 2 Jinalays in **Ghiya Pol** is found in the Tirthmala Stavan written by Upadhyay Gyansagargani :

Mahalakshmi godad tano, nisaalno pado jani;
Chaitya ekek **ghiya** tane, **deval doy** vakhan. sa.13

This implies that it is highly likely that the Shantinath and Kamboi Parshvnath Jinalays were in existence even then.

The Jain Shwetambar Directory of **samvat 1963** mentions the Shantinath and Parshvnath Jinalays in Ghiya na Pada. Moreover, there is a reference to the existence of a House Jinalay of Sha. Nyalchand Alam in Ghiya na Pada at that time.

There is a record of the Shantinath and Kamboi Parshvnath Jinalays in Ghiya na Pada in **samvat 2008**.

The above 2 Jinalays still exist in Ghiya na Pada today.

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Ghiya no Pado

Shantinath (Before Samvat 1613)

In the corner of the first alley of Ghiya-no-Pado, there is a spacious, square compound. The domed Jinalay of Shri Shantinath is situated there. Directly opposite, within the same square, stands the Jinalay of Shri Kamboi Parshvnath. The adjacent place also belongs to the Jinalay. It is known that a girls' school was previously there.

Upon entering the Jinalay, there is a place of Ghiyavir on the right. It has a striking saffron-colored idol of Ghiyavir, distinguished by a majestic gaze and dark, curved moustaches. Offerings of ghee and sindoor (vermilion) are made to Ghiyavir, rather than oil. The Mali community holds immense faith in this deity. For them, paying daily obeisance to him is almost a sacred vow. Beside Ghiyavir stands Kshetrapal or Baliyadev.

Upon entering the Jinalay through the wooden entrance, a vast, rectangular colourful pavilion can be seen. Beneath the intricately carved wooden dome, there are 8 windows arranged in an octagonal pattern. Encircling the area below this, the wedding procession of Prabhu Nemnath is depicted. If this unpolished dome were to be polished, this wooden craft would shine with even greater brilliance ! A large, brass-clad panel graces the colourful pavilion. There is a bell dating back to samvat 1855.

The inner chamber has 3 entrances in which the 39" tall idol of the main deity, Shri Shantinath with a backdrop, is there under an artistic silver canopy. The canopy looks exquisite, with sculptures of elephants, peacocks, pigeons, and lions. The inner chamber has 3 stone idols and 47 metal idols. There are 3 vacant spaces of positions of idols in the inner chamber. It is reported that these 3 idols have been shifted to Mumbai.

Historical Context

As previously mentioned, the earliest reference to this Jinalay is found in the Patan Chaityaparipati written by Sanghraj in **samvat 1613**. At that time, the area known as Ghiya no Pado was famous as Shantinath ni Pol.

Subsequently, this Jinalay is mentioned as located in Shantinath ni Pol in the Patan Chaityaparipati written by Lalitprabhsuri in **samvat 1648**. References to this Jinalay are also found in the Patan Chaityaparipati written by Pandit Harsbvijay in **samvat 1729**, Patan Chaityaparipati written by Ladhashah in **samvat 1777**, the Tirthmala Stavan written by Upadhyay Gyansagargani in **samvat 1821**, the Shri Pattan Jinalay Stuti written by Pt. Hiralal in **samvat 1959**, the Jain Shwetambar Directory in **samvat 1963**, and records of Ghiya na Pada in **samvat 2008**.

In the Jain Shwetambar Directory of **samvat 1963**, this Jinalay is mentioned **without a pinnacle**. There were 1 marble idol, 49 metal idols, and 5 idols of gems. The condition of the Jinalay was good.

Currently, the administration of the Jinalay is managed by Shri Mahendrabhai Gabhruchand Shah, a resident of Mumbai.

This Jinalay date back **prior to samvat 1613**.

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Ghiya no Pado

Kamboi Parshvnath (Before Samvat 1576)

The ancient, domed Jinalay of Shri Kamboi Parshvnath is situated in the Ghiya na Pada area, directly opposite the Jinalay of Shri Shantinath. A depiction of the Samavsaran adorns the upper section of the entrance.

The colourful pavilion of the Jinalay is simple. The inner chamber has 3 wooden doorways.

The idol of the main deity, Shri Kamboi Parshvnath, is coated with a special paste (lep) and stands 27" tall. The idol is beneath a silver canopy. There are 7 marble idols and 1 Chouvisvato (panel depicting the group of 24 Tirthankars). Moreover, there are 2 marble idols of Goddesses and 5 pairs of footprints.

The place of Ghiyavir is located just outside the Shantinath Jinalay situated opposite it. The Kamboi Parshvnath and Shantinath Jinlays are in the same compound. Perhaps for this reason, Kamboi Parshvnath is also known today as **Ghiyavir Parshvnath.**

Historical Context

As mentioned earlier, the first reference to the Kamboi Parshvnath Jinalay appears in the Patan Chaityaparipati written by Siddhisuri in **samvat 1576**. At that time, the Jinalay was situated in Katakiyavada. Today, Katakiyavada and Ghiyapado are adjacent areas.

> **Katakiyavadai** kautig, murti dithi e zigmig. 32
> **Kamboyu paas jinand,** nav nav karai **anand,**

Subsequently, consistent references to this Jinalay are found in the Patan Chaityaparipati by Sangharaj in **samvat 1613,** the Patan Chaityaparipati by Lalitprabhsuri in **samvat 1648,** the Patan Chaityaparipati by Pandit Harshvijay in **samvat 1729,** the Patan Chaityaparipati by Ladhashah in **samvat 1777,** the Tirthamala Stavan by Upadhyay Gyanasagargani in **samvat 1821,** the Shri Pattan Jinalay Stuti by Pandit Hiralal in **samvat 1959,** the Jain Shwetambar Directory in **samvat 1963,** and in the **samvat 2008.**

In the Jain Shwetambar Directory of **samvat 1963,** this Jinalay is mentioned **without a pinnacle.** 7 marble idols and 1 metal idol were there. The Jinalay was in an ordinary condition. Also, the presence of 5 pairs of footprints is mentioned. Even today, the Jinalay has 7 marble idols and 5 pairs of footprints.

According to local information, the Jinalay underwent renovation in **samvat 1999**. Currently, the administration of the Jinalay is managed by a Mumbai resident, Shri Mahendrabhai Gabhruchand Shah.

This Jinalay date back to **before samvat 1576.**

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Vagol no Pado

Aadeshwar (Before Samvat 1777)

Upon entering Vagol na Pada, one comes across a small and simple, domed marble Jinalay of Shri Aadeshwar, which looks like a house. In addition to the main entrance, the Jinalay has another entrance located on the left side.

The colourful pavilion is small. The ceiling and dome are colourful. A drawing of men and women performing the dance enhances its beauty. The doorframe of the inner chamber with 3 entrances is adorned with figures of bearers of fly whisks. On the wall above the left inner chamber, there is a Smvsrn, Meru Shikhar in the centre, and above the right inner chamber, Ashtaapad.

The inner chamber has 15" tall idol of the main deity Shri Aadeshwar without a backdrop. Shri Vasupujya is in the left inner chamber, and Shri Munisuvrat Swami in the right inner chamber. There are 4 marble idols, idols arranged in 2 panels, and 10 metal idols. According to local information, 2 of the idols were discovered during excavation.

Historical Context

The first mention of this Aadeshwar Jinalay in Vagol na Pada is found in the Patan Chaityaparipati written by Ladhashah in **samvat 1777** :

> **Pole vagolne** bhetiy re, **naabhinrind malhar**,
> **Pole kaan reva** tane re, **munisuvrat** suvichar.3 sobha.

Subsequently, in **samvat 1959**, the Shri Pattan Jinalay Stuti written by Pandit Hiralal mentions the Aadeshwar Jinalay located in the Vagol na Pada in the following lines :

> Panchoti pade jinamadidevam, **vagol pade vrushabham** jinam ch ||34||

In **samvat 1963**, the Jain Shwetambar Directory mentions this Jinalay as **without a pinnacle**. There were 6 marble idols and 40 metal idols. The condition of the Jinalay was good. Moreover, the House Jinalays of Sha. Chhotalal Chhaganlal in Vagol na Pada was mentioned.

In **samvat 2010**, the Jain Tirth Sarvasangrah described this Jinalay of Aadeshwar as having a flat terrace. There were 7 marble idols and 40 metal idols. Its administration was managed by Bhagubhai Chunilal. The condition of the Jinalay was good.

According to local information, the renovation of the Jinalay was done in samvat 2020.

Currently, the administration of the Jinalay is by Shri Rasikbbai Hiralal Bhojak, a resident of Vagol na Pada.

This Jinalay date back to **before samvat 1777**.

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Panchotipado

Aadeshwar (Before Samvat 1729)

Upon entering Panchotipada, there is the domed marble Jinalay of Shri Aadeshwar situated at the far left. Its colourful carvings inevitably capture the attention. The entrance square features simple arches with crocodile-head motifs. The pillars are adorned with carvings and sculptures of puppets, while the walls depict ascetics and peacocks.

Similarly, the colourful, arched pillars of the colourful pavilion feature puppets playing instruments. There is no open space surrounding the colourful pavilion. The inner chamber is in the colourful pavilion itself. Figures of doorkeepers stand on both sides of the pillars at the entrance to the colourful pavilion.

The inner chamber is small but has 3 entrances. All the idols inside are adorned with artistic silver canopy featuring elephants, puppets, lions, and peacocks. The main deity here is a 29" tall idol of Shri Aadeshwar. The idol features a Shikha (tuft of hair) but lacks a backdrop. The symbol on the inner chamber to the left is not clearly visible, but it seems a deer, suggesting it is Shantinath. The idol of Shri Chandraprabhu is in the right inner chamber. There is an inscription on it. It reads "Samvat 1619, Vaishakh mase Shukla pakshe ..... " The inner chamber has 4 marble idols, 20 metal idols, and a pair of marble footprints. The samvat 1684 and the name of Dhanvijaygani can be read on the footprints.

Historical Context

This Jinalay is first mentioned in the Patan Chaityaparipati written by Pandit Harshvijay in **samvat 1729**. At that time, this area was known as **Panchahatipado**.

Panchahati – Panchahatdi – Panchoti = refers to a location where 4 roads meet, and a marketplace or groceries shop is situated. This means that the Jinalay was likely located in the market area at that time.

> Ambadosina padamanhi, munisuvrat jin sol |
> **Panchahati**e eksone trevis, **rushabhjinand** rangrol re ||bh.||8||

In the Patan Chaityaparipati written by Ladhashah in **samvat 1777**, this area is referred to as **Panchotari Pol**. A reference to the Aadeshwar Jinalay in this area is found in the following lines :

Panchotari pole jai re, pratham namu **aadinath**,
Vasaavade bhetiya re, solasama **shantinath**. 4 so.

Subsequently, in **samvat 1959**, a reference to this Jinalay is also found in the Shri Pattan Jinalay Stuti written by Pandit Hiralal, in the following lines :

Naumih shanti tvaduvassipade, naabhey– shanti ch vasakhyvade |
Panchotipade jinmadidevam, vagolpade vrushabham jinam ch ||34||

In the Jain Shwetambar Directory of **samvat 1963**, the Aadeshwar Jinalay in the Panchoti no Pado area is mentioned as having a single pinnacle. At that time, 5 marble idols and 13 metal idols were there. Moreoever, the presence of 2 pairs of footprints was noted. The condition of the Jinalay was good.

In the Jain Tirth Sarvasangrah of **samvat 2010**, this Jinalay is described as having a dome structure. 4 marble idols and 19 metal idols were there. The condition of the Jinalay was good. Its administration was with Sanghvi Premchand Mohanlal.

Currently, the administration of the Jinalay is managed by Shri Harshadbhai Mahasukhlal Shah, a resident of Panchotipada, and Mumbai-based Shri Pravinbhai Poonamchand Sanghvi and Shri Deepakbhai Kantilal Sanghvi.

This Jinalay date back to **before samvat 1729**.

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Vasawado

Shantinath (Before Samvat 1729)

The Jinalay of Shri Shantinath is situated in the innermost part of Vasavada. Renovation work is currently underway there. The Jinalay will be duly furnished.

One of the mini balconies in the colourful pavilion has an idol of Shri Parshvnath. While another contains a vermilion-smeared idol resembling Ganapati. One mini balcony does not contain an idol but rather an artistic metal backdrop. On the right side of the colourful pavilion, there is a Devakulika featuring a 21" tall idol of Shri Aadeshwar as the main deity. The idol is of white marble, and the backdrop is of red marble. When we first visited this Jinalay, the number of idols in this Devakulika was higher because it included the family of idols from House Jinalay of Narendrabhai Jain. However, since the renovation of his house has been completed, that set of idols has been returned to his House Jinalay. There are a total of 5 marble idols and 7 metal idols in that Devakulika.

The inner chamber has 3 entrances. In the central chamber, which defines the identity of the Jinalay, the main deity is there as a 19" tall idol with of Shantinath with a backdrop. An inscription on it bears the legible text "Samvat 1464 varshe …….. pragvaat gyatiy …….. " To the left inner chamber, there is Shri Mahavir Swami. A very small marble idol appears to be embedded in its pedestal. In total, the inner chamber has 12 marble idols, 39 metal idols, and a small crystal idol set in a metal backdrop. Also, there are 2 statues of Goddesses.

The anniversary of Aadeshwar in the Devakulika is on Ashadh Vad 6, and of Shantinath on Vaishakh Vad 7. Both these anniversaries are celebrated in this Jinalay.

Historical Context

The earliest mention of this Jinalay appears in the Patan Chaitya-paripati written by Pandit Harshvijay in **samvat 1729** :

Vasavade doy shat athavis, **shanti jinesar sami** |
Oganis jinasu dosivade, **rushabh** namu sir nami re ||7||

Subsequently, in the Patan Chaityaparipati written by Ladhashah in **samvat 1777**, a reference to the existence of a Shantinath Jinalay in Vasavada is found in the following lines :

Vasavade bhetiya re, solasama **shantinath**. 4 so.
Pole ashai ganiya tane re, **aadishwar** arihant,

A reference to an Aadeshwar Jinalay in the **DosiWado** area dates back to **samvat 1729**. A reference to an Aadeshwar Jinalay in **Akhaiganiya ni Pol** is found in **samvat 1777**.

An elderly scholar person from Patan provided information that the idol of Aadeshwar from Akhaiganiya ni Pol has been installed in the Shantinath Jinalay at Vasavada. Today, Aadeshwar is in a Devakulika in the Shantinath Jinalay in Vasavada. It is possible that the area referred to as Dosivada in **samvat 1729** became known as **Akhaiganiya ni Pol** by **samvat 1777**. The Patan Chaityaparipati written by Lalitprabhsuri in **samvat 1648**, mentions a House Jinalay of Shantinath in Dosivada.

Dosivadai hatunai ghari | **shantijin** dith re saar ||41 mu.||

In the Shri Pattan Jinalay Stuti written by Pandit Hiralal in **samvat 1959**, a reference to the joint Jinalay of Shantinath and Aadeshwar at **Vasapade** is found in the following lines :

Naumih shanti tvaduvassipade, **naabhey– shanti ch vasakhyvade** |
Panchotipade jinmadidevam, vagolpade vrushabham jinam ch ||34||

In the Jain Shwetambar Directory of **samvat 1963**, this Shantinath Jinalay in Vasavada is mentioned **without a pinnacle**. At that time, 16 marble idols and 42 metal idols were there. The condition of the Jinalay was good. Moreover, 2 House Jinalays existed at that time : 1. Sha. Kalidas Daulatchand (in Dasavada), and 2. Sha. Vadilal Vanravan (in Vasavada).

The Jain Tirth Sarvasangrah of **samvat 2010** describes the Shantinath Jinalay at Vasapada as a flat-terraced structure. 16 marble idols and 43 metal idols were there. This indicates that there was no change in the number of marble idols between **samvat 1963** and **samvat 2010**. Moreover, only a negligible difference is observed in the number of metal idols. In **samvat 2010**, the administrator was Shah Manilal Nagardas. Records from that time also mention the presence of 1 crystal idol and 1 coral idol in the Jinalay.

Today, the Jinalay has a total of 17 marble idols and 46 metal idols. A Mumbai resident Shri Vanrajbhai Pratapbhai Dalal, and Vasavada residents Shri Narendrabhai Jamnadas Shah, Shri Rajendrabhai Jayantilal Shah, and Shri Rameshbhai Somalal Shah are administrators of the Jinalay.

It can be confidently assumed that this Jinalay date back to before **samvat 1729**. The inscription on the main deity dates to **samvat 1464**. In this context, further research is required to determine the antiquity of the Jinalay.

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Vasawado

Shantinath (House Jinalay) (Before 1963)

Upon entering VasaWado, one finds the House Jinalay of Shri Narendrabhai J. Shah. The house underwent renovation recently (1999–2000 AD). All the idols which had been temporarily placed in the Shantinath Jinalay of the Pol have since been reinstalled here. The House Jinalay is located on the first floor. Ascending the narrow staircase, the front room appeared to be used for tasks such as grinding saffron and sandalwood paste. No one resides on the ground floor. Shri Narendrabhai lives in a separate house located opposite the Jinalay.

In this House Jinalay, the main deity Shantinath is made of metal and bears the following inscription :

"Samvat 1603 varshe vaishakh sudi 5 ravau rajadhiraj maharaj shri vishvsen mata achiradevi tatputra shri shri shri shri shri shri shantinathasy bimb kaaritam sevak vachha taak karmakshayarth shreysestu vidhina pratishthitam |"

Here, alongside the main deity, there are 8 metal idols, one of which is a four-sided idol. There are 2 metal Yaksha idols and one marble Yaksha idol. There is a pair of marble footprints.

Historical Context

The first mention of this House Jinalay appears in the Jain Shwetambar Directory of **samvat 1963**. At that time, it was recorded in Dasavada under the name of Sha. Kalidas Daulatchand. There were 11 metal idols.

Subsequently, in **samvat 2010**, the Jain Tirth Sarvasangrah recorded the existence of a Shantinath House Jinalay of the family of Vithaldas Kalidas in Vasavada. At that time, 1 marble idol and 11 metal idols were there. The Jinalay was in good condition.

This House Jinalay date back **before samvat 1963**.

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Shantinath ni Pol (Aduvasi no Pado)

Shantinath (Before Samvat 1729)

Upon entering the area known today as Shantinath ni Pol (formerly Aduvasi), there is the Shantinath Jinalay, a two-story structure with entrances on both sides of the lane, and it is duly furnished. Ascending about 4 steps from the entrance leads to the beautiful square, which displays sculptures of dancing maidens on either side. There are small, beautiful mini balconies on both sides.

One can enter the colourful pavilion through 3 entrances. There is a passageway around the inner chamber for walking in a circle. Upon entering the colourful pavilion, there are mini balconies on both sides. The mini balcony on the left has Nirvanidevi, and the one on the right has Eagle Yaksha. The dome of the colourful pavilion features beautiful, artistic puppets in the act of singing.

There are mini balconies on both sides of the area outside the inner chamber. one has an idol of Goddess Chakreshwari. The other contains the House Jinalay of Shri Motilal Bhavanchand Palejwala. There are 5 metal idols and a metal Siddhachakra. The main deity is the Shantinath Chovishi. An inscription on it reads "samvat 1537 ..... lakshmisagarsuri..... pattan vastavy ....." This House Jinalay was established on Maha Sud 10, samvat 2023, dated 20-2-60.

On the silver-plated single entrance of the inner chamber, the tenth incarnation of Shri Shantinath is depicted, with Goddess Lakshmi and Goddess Saraswati portrayed above.

The inner chamber has 21 metal idols along with the main deity. There are 2 marhle idols, 1 crystal idol, and a small crystal four-sided idol. Marble idols of Aadeshwar and Shantinath are to the left and right of the main deity respectively. The main deity Shri Shantinath has a backdrop, and made of an alloy of 7 metals. The idol stands 25" tall, and is believed to date back to the era of King Kumarpal. The idol bears the following inscription :

Left side :

(1) bhale mindu | ahram namah | tatbhavatkat marajsurh

(2) dheh praneta | durvadimedschimadsyalatta || 1 shri shri

(3) grahenenayesham keshaan dat(lla) re duritaani saa.. tapah

(4) ra suri paadaah || 2 shri manne merujayantadri shrunge praabh.....

(5) sajjan bodhyitvaa navyam divyam karyamasurashu.....

(6) samprapyet | sfurythaurajlaanalaadivipadah 3

(7) .....

Right side :

(1) padmah : | akaryena ruvivar hetu

(2) vaishakh sudi 6 budhe shrimadanhallpuray

(3) padmdevsuri tatpatte shrimatdevsuri tatpatte

(4) shri gundevsuri tatpatte shri vijaydevsurit

(5) devsuri tatpattalankar shri ratnadevsurinam purv

(6) 3ya mahabhadra pasade saptdhatumayam **shri neminath**

(7) bimb kaaritam pratishthitam kalayanmastu

The inscription stating that the backdrop of the main deity was made in samvat 2011 is as follows :

"veer samvat 2481 divase vikram samvat 2011 jeth sudi 2 somvasare shri anahilpurpattane shantinath pol sanghen shantinath jin parikar kaarapitam pratishthitam aa. shri vijayvallabhsuri ....."

There is a following text on the left side of the backdrop as well. Following that, the words "aa.shri vi ..... suribhih" can be read.

Here, there is a Shasandevi in a metal backdrop, but there is also a Shasandevi helow. The latter is made of marhle. It bears the following inscription :

"vikram samvat 2011 Jyeshth Sudi 2 somvar shri shantinath pol sanghen shri shasandevi kaarapitam pratishthitam tapagachhen |"

The upper section, featuring a pinnacle, is duly furnished, has an inner chamber. There is a 21" tall black idol of Shri Shamla Parshvnath as the main deity. There are 3 marble idols and 30 metal idols. There are 5 pairs of marble footprints. Among these, one stone bears an inscription dated samvat 1770 and features 4 pairs of footprints of Shri Vinaydevsuri, Shri Vijaykirtisuri, Shri Vinaykirtisuri, and Gyankirtisuri. Another stone bears an inscription dated samvat 1805 and features a pair of footprints of Sumatikirtisuri.

Historical Context

The earliest mention of Aduvasi no Pado or Aduvasi ni Pol is found in the Patan Chaityaparipati written by Pandit Harshvijay in **samvat 1729**. He mentions a Jinalay dedicated to Vimalnath located in the Ajuvasa na Pada. There is also a note that the idol of Vimalnath was made of brass :

Ajuvasa padama pratima, sattotar sukhdai |
Ptalme shrivimaljinesar, vando man lay laai re ||bh.||5||

Subsequently, in the Patan Chaityaparipati written by Ladhashah in **samvat 1777**, a mention is made of the Shantinath Jinalay in **Ajuvasa ni Pol** :

Pole **ashai ganiya tane re, adishwar** arihant,
Pole ajuvasa tane re, **santinath** bhagwant. 5 so.

This Jinalay is mentioned in the Tirthamala Stavan written by Upadhyay Gyansagargani in **samvat 1821**. There is a mention having seen a metal idols in the Jinalay :

Khetalvasahi paasji, pase dehara doy;
Aduvasane dehare, dhatume prabhu joy. sa.11

Subsequently, in **samvat 1959**, the Shri Pattan Jinalay Stuti written by Pandit Hiralal mentions the Shantinath Jinalay in **Aduvasi na Pada** in the following lines :

Naumih shanti tvaduvassipade, nabhey- shanti ch vasakhyvade |
Panchotipade jinmadidevam, vagolpade vrushabham jinam ch ||34||

The Jain Shwetambar Directory of **samvat 1963** mentions a Shantinath Jinalay in Devasa na Pada. It is possible that this is the same Jinalay. Aduvasi na Pada is not mentioned in the list of Jinalays.

Aduvasi na Pada is mentioned in the list of House Jinalays. At that time, the Shantinath Jinalay in Devsa na Pada was described as having a flat terrace. The Jinalay had 5 marble idols and 55 metal idols. 2 pairs of footprints were also mentioned. Today, this Jinalay still contains a total of 5 marble idols and 2 pairs of footprints. Aduvasa na Pada is also mentioned in the list of House Jinalays of **samvat 1963**. At that time, there were 4 House Jinalays in this area, belonging to Sha. Dahyachand Bhavanchand, Sha. Poonamchand Nyalchand, Sha. Bhikhachand Mokomchand, and Sha. Nyalchand Hemchand.

Records from **samvat 2010** describe this Shantinath Jinalay as a domed structure. 5 marble idols and 56 metal idols were there. It also mentions 2 crystal idols and a beautiful statue of Goddess Chakreshwari. The administration was by Sha. Bhaichand Uttamchand. Moreover, there is a reference to 2 House Jinalays in this area : 1. Dharmanath (in the house of the Kantilal Poonamchand Nyalchand family). At that time, it was managed by Ramaniklal Poonamchand. An inscription dated samvat 1536 was noted on the idol of main deity. At that time, this House Jinalay was situated on the second floor. As previously mentioned, this House Jinalay is also recorded as existing in **samvat 1963**. 2. The House Jinalay of Suvidhinath (Palejwala family) was located on the third floor. In **samvat 2010**, it was under the management of Motilal Bhavanchand Palejwala, and the main deity had an inscription dated **samvat 1573**. In **samvat 1963**, the Jinalay was recorded under the name of Dahyabhai Bhavanchand. Today, this above House Jinalay is established in this Shantinath Jinalay, placed in a mini balcony of the colourful pavilion to the right of the main deity.

Presently, the administration of this Jinalay is by Mumbai residents Shri Sudhirbhai Kantilal Shah, Shri Vinodchandra Bhagwandas Shah, and Shri Mahasukhlal Popatlal Shah, along with Shri Dhirajlal Mohanlal Shah, who resides in Shantinath ni Pol.

The idol of the main deity is made of Saptadhatu (an alloy of 7 metals). The symbol of a deer is clearly visible on the idol. But the inscription mentions the name Neminath. There is no available explanation for this discrepancy.

This Jinalay date back to **before samvat 1729**.

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Khetarvasi

The Khetarvasi area is a very ancient part of Patan. Information regarding the Khetarvasi area is found in **Jain Parampara no Itihas** (History of Jain Tradition) (**Part 2**). The following note appears on page 52 of this book :

"In samvat 1295, Sheth Khetshi Parekh, a descendant of Sheth Sangha Porwad of Bhinnmal, had the estahlishment ceremony performed at the Jinalay of Prahhu Parshvnath in Patan by Aacharya Shri Punyatilak of the Valabhi Gachchh-Nadol Gachchh and established Khetalvasahi."

The earliest mention of this area in Chaityaparipatis is found in the Patan Chaityaparipati written by Siddhisuri in **samvat 1576**. At that time, a Jinalay dedicated to Shamala Parshvnath existed in this area.

Ati murti raliyamanie, harash na hiydai maai ta,
Saamlai dithai rati ghanir, **shetalvasahi** thai ta. 25

The Patan Chaityaparipati written by Sanghraj in **samvat 1613**, mentions 3 Jinalays, and 6 House Jinalays in **Khetalvasahi** : 1. Vasupujyaswami, 2. Shantinath, 3. Parshvnath, 4. Adeshvar (at the house of Sangha Parekh), 5. Unnamed Tirthankar (at the house of Parekh Natha), 6. Ajitnath (at the house of Seth Laka), 7. Vasupujyaswami (at the house of Vora Vachha), 8. Vimalnath (at the house of Seth Amipal), and 9. Chandraprabhuswami (at the house of Paresh Udikaran).

Tinha thi **khetalvasahi**, karasu paisatan sahi,
Pratima anth prakas, **vasipuju** e paas. 66

Sangha paarashi dhari dhinn, deharasur **aadi** jin,
Pratima chyar suchang, ful gulab su rang. 67

Rayanmai jinvar chyar, chumukh pujai saar,
Paarshi nathana gharma, chumukhsu anth ratima. 68
Bijai deharai **shanti**, bhaajai bhavani bhranti,
Chyar pratima gun gasu, trijei deharai jaasu. 69

Tinha achhai **paas** kumar, bimb panch jin saar,
Ajitnath jin bijao, **seth laka ghari** pujau. 70

Trini pratima tinha manohar, **vuhura vachha ghari** sundar,
Vaspujya jin jani, chyar pratima mani aani. 71

Vimal jinesar pratima, **seth amipal gharma,**
Navu deharasur saar, pratima anth udaar. 72

Ghari paarashi udikaran, chandprabh chandkiran,
Deharasur man mohai, triji bhui jin sohai. 73

Ratnamay bimbnai kalas, sadafkari kaam saras,
Trani pratim tinha bhaavi, **latkan saha padai** aavi. 74

The Patan Chaityaparipati written by Lalitprabhsuri in **samvat 1648**, mentions only a single Jinalay of Parshvnath in **Khetalvasahi**. Also, the area currently known as Siddhachakra ni Pol, BrahmanWado was referred to as the **Bambhanvada**. In this area, there were a total of 8 Jinalays, including 2 main Jinalays; one dedicated to Mahavir Swami and Shantinath, and another 6 House Jinalays : Vasupujya (at the house of Vora Virdas), Shantinath (at the house of Hira Visa), Shantinath (at the house of Sanghvi Sahisu), Shantinath (at the house of Hirji), an unnamed Tirthankar (at the house of Hirji), and Aadeshwar (at the house of Pua Paaresh). The BambhanWado area is mentioned prior to the Jinalays of Khetalvasahi.

Bambhanvadai aavii | vuhara virdasanai geh re |
Vasupujya jin pujai | jin chauvis sudeh re ||21||

Gavau ra jinvar guni bharaya | pamau ra sukh vishal re |
Manmohan jin dithadai | haidai harish rashal re ||ankani||
Rayanmay padima ik nami | **hira visa ghari** jeh re |
Shantijinesar das vali | dithai nirmal deh re ||22||gavu.||

Sahisu sanghvi ghari bhanau | **mruglanchhan** jinrai re |
Chh jinvar avar namya | hasti chitra suthay re ||23||gavu.||

Vir jinesar deharai | pujya trisala putra re |
Chyari padima avar nami | **hirji ghari pahut** re ||24||gavu.||
Achiranandan jinha achhai | das jinand udar re |
Shanti deharai te juharii | saat bimb chhai saar re ||25||gavu.||

Vimalsi sethinai ghari vali | anth bimb man mohai re |
Rayanmay jinvar bimb tinha | tejai ati ghanu sohai re ||26||gavu.||

Paarashi puaa ghari bhanau | **rushabhjinand** dayal re |
Rajatmay bimb j chyari achhai | igyar jin mayal re ||27||gavu.||

Shetalvasahi paasjinu | dipai punimchand re |
Bisay satalis bimb namu | pekhila paramanand re ||28||gavu.||

Puja kijai bhavsiu | jinvar angi suchang re |
Suriabhai jim pujia | sohamai manrangi re ||29||gavu.||

Subsequently, in the Patan Chaityaparipati written by Pandit Harshvijay in **samvat 1729**, a record is made of a total of 4 Jinalays in Khetalvasahi : the poet Ladhashah Shamala Parshvnath, Mahavir Swami, and 2 House Jinalays.

Khetalvasahi doy prasade, paas jinesar bhetya |
Sanmala paasni sundar murti | dekhat sab dukh metya re ||1||

Bhaviya bhave jinvar vando |
Shri jinvarne vandan karat, hove ati anando re ||bh.||2||

Transe athottar jinpratima, samalpaasni paase |
Shri mahavir paase byasi jinvarsu, vando man ullase re ||bh.||3||

Deharasar tinha doy anopam, roop sovanmay kaam |
Sovan roop rayanme pratima, dise ati Abhiram re ||bh.||4||

In the Tirthamala Stavan written by Upadhyay Gyansagargani in **samvat 1821**, a reference is given of a Jinalays in **Bambhanvada**, as well as a Parshvnath Jinalay in Khetalvasahi, and 2 other Jinalays :

Bhame pade bhabho paasji, sanghvino tinhai;
Jinmandir dug shobhata, **ek bambhanWado** jyay. sa.10

Khetalvasahi paasji, paase dahera doy;
Aduvasane dahere, dhatume prabhu joy. sa.11

According to a reference in the Shri Pattan Jinalay Stuti written by Pandit Hiralal in **samvat 1959**, 5 Jinalays existed in this area : 1. Mahadeva Parshvnath, 2. Shantinath, 3. Aadeshwar, 4. Shamla Parshvnath, and 5. Ajitnath.

Sansaraparvaramnidhigatjantatarane yanpatram ||32||

Bhaktyaham kshetravasyam jinpatimabhitah **shri mahadevparshv**,
Shanti sandheshchaityam **pratham jinvaram shamlakhyam** ch parshvam |
Sansarambhodhiyanam **tvajit jinpati** naumi yogindranatham,
Krodhadripaudhvairiprakarvidalane shurviravatansam ||33||

Records from the Jain Shwetambar Directory of **samvat 1963**, and the Jain Tirth Sarvasangrah of **samvat 2010** list 4 Jinalays, and 3 House Jinalays : 1. Mahadeva Parshvnath, 2. The joint Jinalay of Shamla Parshvnath, Ajitnath, and Aadeshwar, 3. Shantinath, 4. Aadeshwar (at the house of Sha. Nathmalji), 5. Aadeshwar (at the house of Umedchand Motichand), 6. Vimalnath (at the house of Sanghvi); and 7. Shantinath. Among these, the Aadeshwar House Jinalay of Sha. Nathmalji has since been relocated to the Shamla Parshvnath Jinalay.

Today, there are a total of 5 Jinalays in Khetarvasi : 1. Shantinath (Gandhi Lane or Pol ni Lane), 2. Mahadeva Parshvnath (Mahadeva ni Lane), 3. Vimalnath (at Sanghvi's house) (Sanghvi ni Lane), 4. Shantinath (Siddhchakra ni Pol, BrahmanWado), and 5. a joint Jinalay of Shamla Parshvnath, Aadeshwar, and Ajitnath (Shamlaji ni Lane).

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Gandhi Lane, Khetarvasi

Shantinath (Before Samvat 1777)

Gandhi Lane, located on the right side of the Khetarvasi area, was formerly known as Pol ni Lane. It had a domed Jinalay dedicated to Shantinath. Locals believe the Jinalay dates back a century. The entrance features a structure resembling a pinnacle positioned between 2 elephants, adorned with sculptures of small idols. The carved pillars at the entrance display lion figures and an archway featuring crocodile-head motifs.

The colourful pavilion is small. It features arches that connect the pillars. On the right wall of the colourful pavilion, there is a painted panel depicting the 160 Kalyanaks (auspicious events) of the 32 Vijaya regions, as well as a panel showing the 120 Tirthankars comprising the 24 Tirthankars of the 5 Bharatkshetra. On the left side, there is a panel painted in **samvat 1960** depicting the 4 eternal Tirthankars, the Vis Viharmans, and the Siddhashila. Also, there are panels depicting the Tirthankars of the 3 Chovisi, and a Shatrunjay.

There are 3 entrances to the inner chamber. A 23" tall idol of Shantinath is there as the main deity. The face of the idol is a reddish-yellow. Rest of the body is white. The idol radiates a divine aura. Idols of Shantinath and Mahavir Swami are in the left and right inner chambers respectively. There are 7 marble idols here, 2 of which are in the meditative posture. Moreover, there is a marble statue of a monk. There are 33 metal idols.

Historical Context

The first mention of this Shantinath Jinalay in Khetarvasi appears in the Patan Chaityaparipati written by Ladhashah in **samvat 1777**. Subsequently, consistent references to this Jinalay are found in the Shri Pattan Jinalay Stuti written by Pandit Hiralal in **samvat 1959**, the Jain Shwetambar Directory in **samvat 1963**, and the Jain Tirth Sarvasangrah in **samvat 2010**.

According to the Jain Shwetambar Directory **of samvat 1963**, there were 2 Shantinath Jinalays in the Khetarvasi na Pada. Both Jinalays had flate terrace. One of the Shantinath Jinalay had 4 marble idols and 7 metal idols. Its construction was recorded as **samvat 1856**. The condition of the Jinalay was good. The other Shantinath Jinalay contained 16 marble idols and 55 metal idols. The Jinalay was in good condition.

In the Jain Tirth Sarvasangrah of **samvat 2010**, this Shantinath Jinalay, located on Gandhi Lane in Khetarvasi, is depicted as having a dome. There were 11 marble idols and 57 metal idols. The condition of the Jinalay was good. Its administration was managed by Jesinglal Bhagwandas Zaveri.

Today, the administration of the Jinalay is by Mumbai-based Shri Vinodchandra Harilal Zaveri and Shri Ratilal Ambalal Shah, along with Shri Ramanikbhai Trikamlal Shah, who resides in Shantinath ni Pol.

This Jinalay date back **before samvat 1777.**

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Sanghvi ni Lane, Khetarvasi

Vimalnath (House Jinalay) (Before Samvat 1963)

A flat-roofed House Jinalay of Shri Vimalnath is located on Sanghvi ni Lane in the Khetarvasi area. It is known as the House Jinalay of Jesingbhai Dahyabhai Sanghvi.

The doorframe of the inner chamber is made of red marble and features intricate carvings. The upper section also displays colourful carvings. A painting depicting the Shatrunjay Mahatirth adorns the wall of the House Jinalay.

There are 5 metal idols here. The idol of the main deity Shri Vimalnath is 3" tall and bears the following inscription :

"samvat 1532 vaishakh sudi 10 shukre shri shri vanshe shri dungar bharya hiradeputra shre. viram su. shri chakren bharya rani bhatru sarang putra shre. kaduvaasahiten svashreyartham shri achalgachhesh shri jaykesarisurinamupdeshen shri vimalnath bimb kaaritam pratishthitam sanghen lolada grame"

(Lolada is a village near Shankheshwar.)

Members of the Sanghvi family were present at the site during the visit to the House Jinalay, and they shared the following details about the Jinalay :

Members of the Sanghvi family were present during the visit to the *Ghar-Derasar* (private household Jain temple) and shared the following details about it:

"The large Jinalay of Shri Mahadeva Parshvnath, located in Sanghvi ni Lane, originally belonged to their family many years ago. As family members settled elsewhere, the management of the Jinalay was handed over to the local neighbourhood community. It was at the time of this handover that they built this House Jinalay. 4 idols from the Shri Mahadeva Parshvnath Jinalay, and 1 Siddhachakra Yantra were brought to this House Jinalay, and established. This dates back approximately 100 years. The main deity Shri Vimalnath is one of them."

Another point mentioned was that :

"There used to be a well in the lower section of this House Jinalay, inhabited by a Yaksha. This Yaksha would harass the married women who visited the Jinalay, preventing them from coming there. However, this no longer happens, following the performance of a religious ritual by Pujya Shri Meruprabhsurishwarji about 30 years ago."

Historical Context

A reference to Shri Mahadeva Parshvnath is found in the Shri Pattan Jinalay Stuti written by Pandit Hiralal in **samvat 1959**.

The first mention of this House Jinalay of Vimalnath appears in **samvat 1963**. At that time, the Jinalay belonged to the Manekchand Jivandas family. There were 5 metal idols.

In **samvat 2010**, the Jain Tirth Sarvasangrah recorded that this House Jinalay belonged to the Sanghvi Girdharlal Dahyabhai family. It had 5 metal idols. Even today, there are 5 metal idols here.

Today, this House Jinalay is associated with the families of Jeshingbhai Dahyabhai Sanghvi and Girdharlal Dahyabhai Sanghvi.

This House Jinalay to the Sanghvi family dates back to before **samvat 1963**.

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Mahadeva ni Lane, Khetarvasi

Mahadeva Parshvnath (Before Samvat 1777)

The domed Jinalay of Shri Mahadeva Parshvnath is situated on Mahadev ni Lane in the Khetarvasi area. The Jinalay was in average condition. Upon entering, one first encounters a square. The entrance to the Jinalay is on the right side.

The flooring of the colourful pavilion is made of marble that resembles a beautiful carpet. The pillars of the colourful pavilion are made of stone and are painted. The walls feature embossed panels depicting Shatrunjay, and Girnar, adorned with beautiful dot-style painting work. Large mirrors are also installed here.

The inner chamber has 3 entrances. An inscription on the central (main) entrance states that it was commissioned by Sha. Mohanlal Uttamchand in **samvat 1993**. While inscriptions on the flanking entrances indicate they were constructed in **samvat 1995**. The main deity Shri Mahadeva Parshvnath does not have a backdrop or inscription. This 21" tall idol is beneath an artistic canopy. The black idol of Shri Neminath, and Shri Vasupujya are in the left and right of the inner chamber respectively. There are 5 marble idols in the inner chamber. Moreover, a marble idol of a Goddess and another idol depicted with a monastic whisk.

There are 29 metal idols here, among which the metal idol of Aadeshwar is with a backdrop.

In a small mini balcony in the corner of the square outside the Jinalay, there are 2 pairs of footprints. They bear the following inscription :

"samvat 1892 pravartmane masottam mase shravan mase shulka pakshe dvadasha tithau budhvasare shrimad tapagachh vayari shakhaya stave sanveg pakshe paduka karaapitam sakal sanghen muni shri kirtivijayji ni paduka, muni manikya vijayji ni paduka"

According to the family associated with the Vimalnath House Jinalay, this Jinalay belonged to them. A century ago, specifically in samvat 1955, 4 metal idols from here were established in their House Jinalay.

Historical Context

The first mention of the Mahadeva Parshvnath Jinalay in Khetarvasi appears in the Shri Pattan Jinalay Stuti written by Pandit Hiralal in **samvat 1959** :

Sansaaraparvanidhigatjantatarane yaanpatram ||32||
Bhaktyaham kshetravasyam jinpatimabhitah shri **mahadevparshv,**

However, a mention of a Parshvnath Jinalay in Surjimadhav ni Pol is found in the Patan Chaityaparipati written by Ladhashah in **samvat 1777** :

Pole surji madhav tane re, shoshallo prabhu paas,
Prasadme prabhu dipta re, jur avi kiran prakas. 10 so.

In the above Chaityaparipati, the area of Surjimadhav ni Pol appears to be located near Khetalvasahi. It is possible that this Jinalay subsequently became known as Mahadeva Parshvnath. Could there be a connection between the word Madhav in Surjimadhav ni Pol and the word Mahadeva ?

The Mahadeva Parshvnath Jinalay is mentioned in the Shri Pattan Jinalay Stuti written by Pandit Hiralal in **samvat 1959,** and in the Jain Shwetambar Directory of **samvat 1963**. The records from **samvat 1963** indicate that the Jinalay was **without a pinnacle** at that time. It had 6 marble idols and 30 metal idols. Also, there were 2 pairs of footprints. The condition of the Jinalay was good.

In the Jain Tirth Sarvasangrah of **samvat 2010,** this Jinalay is mentioned as a flat-terraced structure located in Mahadev ni Lane in Khetarvasi. Then, it had 5 marble idols and 34 metal idols. The condition of the Jinalay was good. It was managed by Shah Himmatlal Harchand.

Currently, the administration of the Jinalay is managed by Shri Jitubhai Chandulal Shah, and Shri Kirtibhai Valchand Shah, both residents of Khetarvasi, and Shri Ramanikbhai Trikamlal Shah, a resident of Shantinath ni Pol.

Based on our belief, it is likely that this Jinalay date back to before **samvat 1777**. However, further research is required in this regard.

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Shamlaji ni Lane, Khetarvasi

Shamla Parshvanath (Before Samvat 1576)

The street in Khetarvasi currently known as Shamlaji ni Lane was previously known as Nishal ni Lane.

Upon entering the street in Shamlaji, a sky-blue, two-storied, domed Jinalay adorned with diverse and beautiful sculptures can be seen. The Jinalay appears truly magnificent and unique from the outside. Its architectural style is quite distinct in Patan.

As one enters the Jinalay, a staircase leading down to the basement is immediately visible, flanked by steps on either side. The walls at the entrance to the basement feature exquisite carvings and arched designs. Inside the inner chamber, the black idol of the main deity Shri Shamla Parshvnath is there.

Steps arranged around the basement lead directly above the basement's colourful pavilion. Near these steps, on the left side, a metal idol of the main deity Shri Aadeshwar is in the inner chamber that features a small colourful pavilion.

As one ascends the steps, another inner chamber with a colourful pavilion can be seen on the left. Here also, a metal idol of Shri Aadeshwar is there as a main deity. Adjacent to this inner chamber, in another one, the main deity is Shri Ajitnath.

Thus, there are 4 inner chambers here : 1. Shamla Parshvnath (in the basement), 2. Aadeshwar (near the steps leading upwards on the left side upon entering the Jinalay), 3. Aadeshwar (the inner chamber directly ahead upon entering the upper floor), and 4. Ajitnath (the inner chamber next to the Aadeshwar inner chamber on the upper floor).

Exterior Appearance of the Jinalay :

Flanking the entrance of the Jinalay are figures of elephants adorned with Ambadi (Howdah). The exquisite painting on them inevitably captures the visitor's attention. The walls feature painted depictions of deer, elephants, and figures of lions in the corners. Small, beautifully crafted brackets are interspersed between them. The structure is topped with a terrace-like feature. Looking at such a structure, one could easily imagine the presence of a colourful pavilion or an inner chamber near the terrace !

Whereas, the Jinalay situated on the floor above the basement are located directly opposite this terrace.

Upon passing through the iron-grill gate, one reaches the entrance to the Jinalay. Observing the paintwork reveals that the Jinalay has undergone renovation. This restoration was carried out in **samvat 2026.**

1. Shamla Parshvnath :

Upon entering the Jinalay, an underground chamber can be seen. The entrance features attractive, intricately carved, colourful marble arches adorned with crocodile-head motifs along with sculptures of Goddesses, Indras, and Prabhu Parshvnath. (See photograph no. 20)

One can descend the steps to enter the colourful pavilion of the underground chamber. The colourful pavilion is spacious. It has marble flooring. A colourful ceiling is made of Plaster of Paris. Along the walls surrounding the ceiling, colourful mirror-work are embedded on thermocol cut-outs.

In the colourful pavilion, there are exquisite marble idols of Parshv-yaksha in one small balcony, and Goddess Padmavati in the mini balcony opposite it. Another mini balcony has a marble statue. A depiction of the Upasarg (affliction) caused by the serpent Chandkaushik to Prabhu Mahavir is displayed on the wall of the colourful pavilion.

In the inner chamber with 3 entrances, a 37" tall black idol of Shri Shamla Parshvnath with a backdrop is there as the main deity. It appears as though the Prabhu is smiling benevolently, gazing warmly at us !

As the main deity idol, and the surrounding 2 idols in a meditative posture underwent a coating process in **samvat 2026**, they appear new, as if recently crafted. There are 8 marble idols here, 2 of which are in the meditative posture. There is 1 metal idol. Idols of Neminath and Aadeshwar, accompanied by their respective backdrop, are in the right and left inner chambers respectively. The anniversary of Shri Shamla Parshvnath falls on Shravan Sud 9.

2. Aadeshwar :

As previously mentioned, upon entering the Jinalay, the inner chamber of Shri Aadeshwar with a colourful pavilion, is located near the steps on the left side, close to the basement area.

The colourful pavilion is small. Its dome features painted artwork in varying shades of light and dark colours. Here too, the walls are adorned with Ashtamangal (eight auspicious symbols), and lamp motifs made of thermocol.

A 3" tall metal Panchtirthi idol of Aadeshwar is in the inner chamber. It bears the following inscription :

"samvat 1558 varshe maha sud 6 shukrvasare pari. shiva pari. ratana pari. vidhyadhar samast kutumbe shri adinath bimb kaaritam |"

There are 20 metal idols in the inner chamber. Moreover, on the right side, there is a metal idol of Mahamaya Mataji seated on a silver throne. A single metal Yantra here incorporates the Vis Viharman, the 3 Chovisi, Navpad, Shashvata (eternal) idols, Siddhshila, and Panchaparameshthi. It bears an inscription dated samvat 1608. The flag is hoisted here on Shravan Vad 5.

3. Aadeshwar :

One can enter the colourful pavilion from the left side on the upper floor. Here, in the entrance square, a colourful marble panel depicting Raivatgiri, that is, Mount Girnar adorns the wall.

Upon entering the colourful pavilion, marble statues of Gurus are there in 3 domed Jinalays located to the right of the main deity. The sacred sandals of the respective Gurus are also established beneath their idols. Among these Jinalays, the central one has Guru Murti of Shri Rupvijayji Maharaj Saheb. This statue is flanked by small statues of Gurus in the gesture of folded hands. The inscription 'Panyas Shri Amivijayji' appears beneath the statue on the right. While 'Panyas Shri Saubhagyavijayji' appears beneath the statue on the left.

The statue of Panyas Ratnavijayji Maharaj Saheb is in the Jinalay located to the right of the statue of Shri Rupvijayji Maharaj Saheb. Below this statue, there are 2 small statues of Gurus with gesture of folded hands.

The idol of Panyas Mohanvijayji Maharaj Saheb is in the Jinalay to the left of Shri Rupvijayji Maharaj Saheb. Here too, at the base of the main statue, there are smaller idols of Muni Vimalvijayji on the left and Shri Dharmavijaygani on the right, both are with the gesture of folded hands.

The installation of the Guru Murtis, and sacred sandals in these Jinalays was carried out by Shah Lalluchand Nathuchand, belonging to the Dasha Shrimali community of Patan, on Saturday, Maha Vad 7, in samvat 1971. An inscription recording this event appears on each sacred sandals, and Guru Murti. The establishment ceremony was performed under the spiritual guidance of Shri Dharmavijaygani Maharaj.

There is an inscription on the left wall of the inner chamber of Aadeshwar. According to it, Sheth Nathmalji Anandji installed his House Jinalay here. The inscription reads as follows :

"The metal idols of Shri Rushabhdev and others in the House Jinalay of Sheth Nathmalji Anandji have been estabhlished. Jeth Sud Trij, Wednesday, samvat 2014"

There is another inscription on the side wall right next to this one. It reads as follows :

"Om Arham Namah || Shri Shamala Parshvanathaya Namah."

Under the auspicious guidance of Pujya Aacharya Shri Rajendrasurishwarji Maharaj, Pujya Upadhyay Shri Bhuvanvijayji Maharaj, and other revered monks, Shri Nanalal D. Pattani had the idols of Shri Chandraprabhu Swami (established for the spiritual benefit of his mother, Jiniben) and Prabhu Mahavir Swami (established for his own spiritual benefit) installed on Sunday, Vaishakh Sud 11, samvat 2026.

The establishment of the idol of Shri Sheetalnath Swami was performed by Nirmalaben Jayantilal Shah, and the establishment of the idol of Shri Shantinath Swami was performed by Hiraben Girdharlal Shah, wife of the late Shri Girdharlal Hemchandra, for his spiritual well-being. Shubham bhavatu shri sakal sanghasya |"

The inner chamber has 9" tall Panchtirthi metal idol of the main deity, Shri Aadeshwar. An inscription reading "Samvat 1587, Vaishakh Vad 7, Monday.... Adinath...." can be read on it. The idol of the main deity, and its backdrop are separate. There are 8 metal idols in the inner chamber, one of which is a four-sided idol. This four-sided idol features a pinnacle.

The sections for four-sided idol, and the pinnacle are distinct. The inscription "Samvat 1506 vai. su. 5 gurau Kharatargachch Shri Jinsagarsuri" can be read on it. Moreover, the inner chamber has idol of Goddess Chakreshvari, installed in samvat 2014 by Sheth Nathmalji Anandji as a Gotraj. The ritual flag-hoisting ceremony for the main deity takes place on Shravan Vad 5.

4. Ajitnath :

The inner chamber of Ajitnath is located next to the inner chamber of Aadeshwar.

A large photograph of Pandit Shri Dharmvijayji Maharaj Saheb is displayed on the wall of the colourful pavilion. Here too, the wall features beautiful decorative cut-outs made of thermocol in the shapes of peacocks and mangoes. The colourful pavilion is simple.

Inside the inner chamber, the idol of the main deity, Ajitnath, stands 21" tall. There are 3 marble idols and 33 metal idols. The Jinalay flag is hoisted on Shravan Vad 5.

Historical Context

The earliest mention of this Jinalay of Shamla Parshvnath is found in the Patan Chaityaparipati written by Siddhisuri in **samvat 1576**. Subsequently, in the Patan Chaityaparipati written by Sanghraj in **samvat 1613**, this Jinalay located in Khetalvasahi is identified as Parshvnath. A record of the Parshvnath Jinalay in Khetalvasahi also appears in the Patan Chaityaparipati written by Lalitprabhsuri in **samvat 1648**. The Patan Chaityaparipati written by Pandit Harshvijay in **samvat 1729** mentions the existence of a Shamala Parshvnath Jinalay in Khetalvasahi. Whereas, Ladhashah, in his own Patan Chaityaparipati written in **samvat 1777**, refers to the deity as Khetalo Parshvnath. It is possible that the deity was known as Khetalo Parshvnath due to its location in the Khetalvasahi area. A reference to the Parshvnath Jinalay in Khetalvasahi also appears in the Tirthamala Stavan written by Upadhyay Gyansagargani in **samvat 1821**. Subsequently, in samvat 1959, a mention of the joint Jinalay of Shamala Parshvnath, Aadeshwar, and Ajitnath is found in the Shri Pattan Jinalay Stuti written by Pandit Hiralal.

In **samvat 1963**, the Jain Shwetambar Directory listed this Jinalay as having a flat terrace. At that time, it had 12 marble idols and 48 metal idols. The Jinalay was in good condition. Moreover, the directory recorded a separate House Jinalay dedicated to Aadeshwar belonging to Ujamchand Motichand in the same area. It was dated to samvat 1925. It had 9 metal idols. Another House Jinalay of Aadeshwar, belonging to Nathmalji Anandji, had 7 metal idols.

In **samvat 1967**, a joint Jinalay of Shamla Parshvnath, Ajitnath, and Aadeshwar in the Khetarvasi na Pada is recorded. Moreover, a House Jinalay of Aadeshwar, belonging to Shah Nathmalji Anandji, is mentioned separately.

In **samvat 2010**, the Jain Tirth Sarvasangrah records this Jinalay of Shamla Parshvnath as being situated in a basement. There were 8 marble idols and 7 metal idols. There were 3 idols of Gurus in the Jinalay. The administration was by Shah Motilal Lalchand. Moreover, although they were part of a combined complex, the Jinalays of Aadeshwar and Ajitnath were mentioned separately. There were 9 metal idols in the Aadeshwar Jinalay. The inner chamber of Ajitnath had 3 marble idols and 33 metal idols. Also, the House Jinalay of Sheth Nathmalji Anandji was listed separately at that time. Subsequently, in samvat 2014, this House Jinalay was relocated to the Shamla Parshvnath Jinalay.

Presently, the main deity Shamla Parshvnath is in the basement. On the upper floor, there is the inner chamber of Ajitnath and a separate inner chamber for the House Jinalay of Aadeshwar, established by Shah Nathmalji Anandji. As previously mentioned, there are 3 Guru Murtis. Additionally, there is a separate inner chamber dedicated to Aadeshwar.

At present, the administrators of the Jinalay are Shri Ramanikbhai Motilal Shah (a resident of Khetarvasi), and Mumbai residents Shri Pramodbhai Manilal Shah, Shri Vijaykumar Harsukhlal Shah, and Shri Mahendrabhai Hiralal Shah.

This Jinalay of Shamla Parshvnath dates back to **before samvat 1576**. The first mention of the idol of Ajitnath, currently on the upper floor, appears in **samvat 1959**, implying that this part of the Jinalay predates that year. Meanwhile, the first reference to the idol of Aadeshwar in the inner chamber adjacent to Ajitnath dates to **samvat 1963**, when it was known as the House Jinalay of Sheth Nathmalji. However, this House Jinalay was incorporated into the main Jinalay in **samvat 2014**. Additionally, the first mention of the Aadeshwar idol in the inner chamber near the basement is found in **samvat 1959**, indicating that it predates that year.

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Siddhachakra ni Pol (Brahmanwado), Khetarvasi

Shantinath (Before Samvat 1821)

Upon entering Siddhachakra ni Pol in the Brahmanvada of the Khetarvasi area, one finds the domed Jinalay of Shri Shantinath on the left. The beautiful square features simple stone carvings, yet the painted artwork is exquisite.

An artistic colourful pavilion can be seen immediately upon entering the Jinalay. In this colourful pavilion, the pillars are interconnected by arches. There are 7 artistic arches. Each pillar features a large, beautiful, sculpted puppet. The dome of the colourful pavilion is also adorned with beautiful, artistic puppets. It is for this reason that this Jinalay in Patan is known as the Jinalay of Seven Arches.

Upon entering, one sees an idol of Eagle Yaksha carved in black marble in the mini balcony on the left. An idol of Nirvanidevi is in the mini balcony on the right. On the right and left walls of the colourful pavilion, there are embossed panels depicting Shatrunjay and Girnar. The use of gold colouring makes them appear exquisite. The design of the marble flooring in the colourful pavilion is beautiful.

The inner chamber has 3 entrances featuring exquisite carvings. Ganesh is depicted on the doorframe where an image for worship would typically be placed. Small elephants positioned above Him. The doorframe also displays elephant sculptures, the 14 Auspicious Dreams, and the Ashtamangal. And it has raised pinnacles. The use of gold paint in the decoration gives it a truly magnificent appearance.

In the inner chamber, the 17" tall idol of the main deity Shri Shantinath with a backdrop graces a marble canopy. To the right, an 11" tall idol of Shri Abhinandan Swami is there, while a 15" tall idol of Shri Aadeshwar is seated in the left inner chamber. There are 7 marble idols and 11 metal idols.

Historical Context

The Patan Chaityaparipati written by Lalitprabhsuri in **samvat 1648**, describes the **BambhanWado** area alongside the **Khetalvasahi** area. It mentions the existence of 6 House Jinalays as well as Jinalays dedicated to Mahavir Swami and Shantinath in that area.

Subsequently, there is no mention of the Bambhanvada area in the Patan Chaityaparipati written by Pandit Harshvijay in **samvat 1729** or in the one written by Ladhashah in **samvat 1777**. However, in the Tirthamala Stavan written by Upadhyay Gyansagargani in **samvat 1821**, Jinalays are mentioned in both the Khetalvasahi and **BammanWado** areas.

Subsequently, references to the Shantinath Jinalay are found in the Shri Pattan Jinalay Stuti written by Pandit Hiralal in **samvat 1959**, mentioning it in **Bamanvada**; in the Jain Shwetambar Directory of **samvat 1963**, mentioning it in **Khetalvasi no Pado** area; and in the Jain Tirth Sarvasangrah across **samvat 1967**, **samvat 1982**, **samvat 2008**, and **samvat 2010**, mentioning it in the **Brahmanvada** area.

According to the Jain Shwetambar Directory of **samvat 1963**, there were 2 Shantinath Jinalays in **Khetarvasi na Pada**. Both Jinalays are described as having flat terrace. One Shantinath Jinalay had 4 marble idols and 7 metal idols. The year of its construction is **samvat 1856**. The condition of the Jinalay was good. The other Shantinath Jinalay had 16 marble idols and 55 metal idols. The Jinalay was in good condition.

In the Jain Tirth Sarvasangrah of **samvat 2010**, this Shantinath Jinalay in the **Brahmanvada** area, was mentioned as having a flat terrace. 4 marble idols and 9 metal idols were there. The condition of the Jinalay was good. It was noted as featuring seven arches.

This Jinalay is popularly known as the Jinalay with 7 Arches. Presently, there are 7 marble idols and 11 metal idols. The administration is by Mumbai-based Shri Vinodchandra Harilal Zaveri and Shri Ratilal Ambalal Shah, along with Shri Ramanikbhai Trikamlal Shah, a resident of Shantinath ni Pol.

As per our belief, this Jinalay date back **prior to samvat 1821**. Further research and evidence are required to determine the exact timeframe prior to **samvat 1648**.

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Kanasha no Pado

Kanasha no Pado area has been well-known since ancient times. Previously, this area was known by various names with slight variations such as Sahkarna no Pado, Karanasaha no Pado, Karna no Pado, Karanasah ni Pol, and Kanashah no Pado. Today, it is popularly known as **Kanasha no Pado**.

In the Patan Chaityaparipati written by Siddhisuri in **samvat 1576**, a Jinalay of Sheetalnath is mentioned in the **Sahkarna na Pada** :

> **Padai sahkarna** tanai e, **sitalnath** juhari ta,
> Ati murti raliyamani e, harash na hiydai mai ta.

In the Patan Chaityaparipati written by Sanghraj in **samvat 1613**, 3 Jinalays were mentioned in this area : the Sheetalnath Jinalay and 2 House Jinalays; one dedicated to Sambhavnath (at the house of Saha Manji) and the other to Sumatinath (at the house of Sheth Paata).

Padai sahakarnanai, karisiu seva **sheetalnai.** 61

Trevis pratima pujijai, **saha manji ghari,**
Abhinav ratnmai bimb **sambhav.** 62

Pratima anth tinha vandu, mukh sohi punam chandu,
Dehrasur jagranjan, jota dariy nikandan. 63

Seth paata ghari sumati, dehrasur varu jugati,
Pratima panch tinha jugpati, daat tani tinha vatpati. 64

Daadim bajai putli yantra kalai,
Dhaj lahikai, sugandh vastu mahi mahikai. 65

The Patan Chaityaparipati written by Lalitprabhsuri in **samvat 1648,** mentions the existence of 8 House Jinalays in addition to the Sheetalnath Jinalay in the **Karanasah no Pado** area :

Karana saha paatki achhai e | **sheetal** jinvar dev tu |
Peshila ulat ati ghanai e | satsathi jinvar sev tu ||13||

Pujijai sheetal sundaru e | sundarmukh jisiu chand tu |
Te jin dipai dinkaru e ||aankani||

Dosi vir dehrasaru e | **shreyans** jinvar saar tu |
Ter pratima avar namu e | bhetu shetrunj avtar tu ||14||pu.||

dosi virpal ghari bhanau e | **rushabh** dayal jindev tu |
bimb adhar arachii e | **mahita samrath** ghari hev tu ||15||pu.||

Tinha namu **vamanandanu** e | satar bimb vali juhari tu |
Harichand ghari kunthu jinesaru e | saat padima manohari tu ||16||pu.||

Saha dharmsi dehrasari thunu e | **chandraprabha** jinvar swami tu |
Satalis padima vandai e | **shavji sanghvi** thami tu ||17||pu.||

Shivadevi nandan charchii e | padima chaud udar tu |
Rayanmay padima chyari bhanii e | tejtanau nahi paar tu ||18||pu.||

Paarshi sarang shantijinu e | athtalis bimb j hoi tu |
Saha kamaa ghari aavii e | **shanti jinesar** joi tu ||19||pu.||

Satalis padima juharii e | pat bi tinha vichari tu |
Rayanmay padima chyari kahi e | ruppmay ek j saar tu ||20||pu.||

In the Patan Chaityaparipati written by Pandit Harshvijay in **samvat 1729**, 2 Jinalays, and 1 House Jinalay are mentioned under the abbreviated name **Karane** :

Karane sheetaljin jaykari, pratima sat navaso tinha saari |
Janman mohangari to || jyo. Jyo. ||4||

Bimb satarsu **shanti** sohave, **hije dehare** muj man bbave |
Darisanthi dukh jay to || jyo. jyo. ||5||

Deharasar tinha dehra sarakhu, pantris pratima tinhakan nirakhu |
Dekhi muz man harakhyu to || jyo. Jyo. ||6||

In the Patan Chaityaparipati written by Ladhashah in **samvat 1777**, 2 House Jinalays, Sheetalnath and Shantinath, were there :

Pole karnasahane, **seetal** jin sukhkar,
Bije **santi** sohamana, bimb ratanmay saar. bhavi.13 paa.

In the Shri Tirthmala Stavan written by Upadhyay Gyansagargani in **samvat 1821**, there is a mention of 3 House Jinalays in **Karnasa ni Pol** :

Karnasani polma, sundar deval dith;
Trin manohar ek vali, limbadi pade garith san. 12

A mention of a total of 6 Jinalays in the **Kanasha na Pada** is also found in the Shri Pattan Jinalay Stuti written **Pandit** Hiralal in **samvat 1959** :

Prasade nirjareshaalaynibhakalkantau **kanashahyapade**,
Nana chitreyvirchitreyhartjanhradaye kalpsaundarykalpe |
Tirthesbam **shantinatham sfatikmanimayam** divyakantya sanatham,
Vande **shri shitlaakhyam** tvahamahmikyaaham jinam devsevyam ||30||

Tatrevaahamay pranaumi jinapam **shri shantinathabhidham**,
Praudhe jainaniketane sthitmaram deveshsanpujitam |
Parshve tasy namami **nabhitanayam** sansarsantarakam,
Shri viram ch namami bhaktibharatah karmagnidharadharam ||31||

The Jain Shwetambar Directory of **samvat 1963** mentions 10 House Jinalays in the **Kanasha na Pada** : 1. Sha. Navalchand Ratanchand, 2. Sha. Chunilal Manchand, 3. Sha. Ratanchand Jethachand, 4. Sha. Nyalchand Baheravdas, 5. Sha. Gaheluchand Ramchand, 6. Sha. Nagindas Lakhmichand, 7. Sha. Dahyachand Jetha, 8. Sha. Bhura Vakhatchand, 9. Sha. Nanchand Manilal, and 10. Patva Dolsha Magan.

References from samvat 1967 mention 4 Jinalays in the Kanasha na Pada : 1. Shantinath, 2. Sheetalnath, 3. Shantinath, and 4. Chintamani Parshvnath (at the house of Bahu Panalal).

References indicating the existence of 3 Jinalays, and 11 House Jinalays between **samvat 1963 - 1967** suggest that this area had become a significant centre of Jainism in Patan.

In **samvat 2010**, the following Jinalays existed in **Kanasha na Pada**, as recorded in the Jain Tirth Sarvasangrah : 1. Shantinath, 2. Sheetalnath, 3. A joint Jinalay of Shantinath, Mahavir Swami, and Aadeshwar, 4. Chintamani Parshvnath (Babu Panalal's House Jinalay), 7. Shantinath (Shah Sarupchand Gheluchand's House Jinalay), 6. Suvidhinath (Laxmichand Malukchand's House Jinalay), 8. Vimalnath (Shah Maganlal Bhurachand's House Jinalay), and 9. Shantinath (Shah Bhogilal Karamchand's House Jinalay).

Among the above Jinalays, the Jinalay of Shantinath and Sheetalnath are located on Ambli Lane in **Kanasha na Pada**. Other Jinalays are mentioned as being situated on Big Jinalay Lane in Kanasha no Pada.

Today, the Jinalays of Shantinath and Sheetalnath are located on Ambli Lane in Kanasha na Pada. While the Jinalay of Shantinath and the House Jinalay of Chintamani Parshvnath are situated on Big Jinalay Lane.

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Kanasa no Pado

Shantinath (Before Samvat 1821)

Upon entering the Kanasha na Pada, a magnificent, domed Jinalay stands on the right-hand side. It is known as the Shantinath Big Jinalay. Consequently, the street itself is called Big Jinalay Lane. The exterior of the Jinalay bears witness to its ancient grandeur and magnificence. The entrance to the Jinalay that was used years ago is no longer in use. There are beautiful sculptures surrounding this gateway. 2 Yakshas on both sides are surrounded by 6 Goddesses. Peacocks flanking the upper section. The ceiling features a small, beautiful, octagonal balcony adorned with charming decorative motifs of puppets, leaves, flowers, vines (climbers), and fruits. Sculptures of gatekeepers, and armed guards stand on the pillars flanking the balcony. An archway with crocodile-head arches connects the pillars. There is a parapet lined with pillars along the top. It has a sculpture of a doorkeeper on it. While the last 2 pillars feature lion sculptures. (See photographs no. 21 and 22)

Currently, the Jinalay can be entered from the right side of Kanasha no Pado. Upon viewing the Jinalay from the entrance, the stone carvings and the painting including gold colour work are so magnificent that one instinctively exclaims, "Oh ! How grand !" The pillars of the beautiful square at the three-gated entrance are exquisitely carved from top to bottom. At the very base of these pillars, one sees images of Goddesses on all sides, followed by figures of ascetics and sages above them. At the corners are 4 female puppets in various poses, flanked by sculptures of female dancers. Higher up, there is intricate carving followed by sculptures of small elephants on all sides. Connecting the pillars are crocodile-headed arches, topped by sculptures of female puppets playing various musical instruments. This sight so captivating that one never tires of gazing at it. Sculptures of seated and standing ascetics and fairies adorn the parapet surrounding the terrace of the Jinalay. There are lions at every corner of the parapet. Beautiful planters are placed at regular intervals along it. All of this further enhances the beauty of the Jinalay.

At the base of the main entrance, there are 2 small elephants. Above it is a beautiful sculpture of a Shreshthi (merchant) seated in a howdah, accompanied by a Mahavat. The pillars of the gateway and their crocodile-bead arches are also artistically crafted. The arches feature unique sculptures of 2 armed female figures on horseback. Below this, there are sculptures of 2 elephants and small puppets. Flanking the main entrance are 2 other gateways, which also feature sculptures of Goddesses, elephants, and peacocks, along with crocodile-faced arches.

Upon entering the Jinalay, one sees a large colourful pavilion adorned with hanging chandeliers. The intricately carved pillars and the paintings on the walls captivate the mind. Figures of 8 puppets, depicted with beautiful ornaments and elaborate hairstyles, grace the pillars. As one enters the colourful pavilion, 2 mini balconies are visible on either side. It has photographs. The mini balcony on the left displays framed photographs of Samet Shikhar and Girnar, while the one on the right features Shatrunjay. Beside the mini balcony on the left, there is a photograph of Aadeshwar from the Jinalay of Chembur, Mumbai. Next to it, a photograph of Parshvnath with Dharnendra and Padmavati is there. Beside that is a photograph of Kesariya Dada of Dhuleva with a backdrop. All these are pictorial representations.

There are 2 Devakulikas on either side of the colourful pavilion. Above them are crocodile-faced archway and large lion sculptures. These structures incorporate carvings of a merchant couple (Sheth and Shethani) mounted on 2 elephants, a pinnacle, and an impressive Jain idol. The pillars feature statues of deities standing in various poses. The use of gold-coloured accents gives the entire area a magnificent appearance.

The Devakulika on the right has a 39" tall marble idol of the main deity Shri Mahavir Swami. The idol appears to date back to the era of King Samprati. There are 5 marble idols here, 2 of which are in the meditative posture. There are 10 metal idols.

The Devakulika on the left has 31" tall idol of main deity Shri Aadeshwar. This idol appears to date back to the era of King Samprati. There are 3 marble idols and 16 metal idols. Among the metal idols, there is one 27" tall idol in the meditative posture !

In a mini balcony to the right, just outside the main inner chamber, stands a black marble idol of Eagle Yaksha, while a red marble image of Nirvanidevi is placed in a mini balcony to the left.

The inner chamber has 3 entrances. The pillars of the main entrance feature Yakshas and Yakshinis. While above them lies an arch with a crocodile-head design. This arch displays 2 large sculptures tiger, and within the arch itself, figures of 2 fairies seated on small elephants. The fairies are adorned with floral crowns and beautiful ornaments. A pinnacle rises from the centre of the arch, featuring a notable idol. A similar idol is also found on the doorframe.

Here is a 49" tall radiant main deity idol of Shri Shantinath with a backdrop instils a sense of peace in devotees. There are 10 marble idols including 2 large idols in a meditative posture. Among the 109 metal idols, one is a four-sided idol. A small crystal idol is also there. Also, there is a metal Parshv-Yaksha, and a marble Matrukapat. Mahavir Swami is in the left inner chamber, and Aadeshwar is in the right inner chamber.

Historical Context

The first explicit mention of this Shantinath Jinalay appears in the Shri Pattan Jinalay Stuti written by Pandit Hiralal in **samvat 1959**. However, the Tirthmala Stavan written by Upadhyay Gyansagarji in **samvat 1821** mentions 3 Jinalays in this area. This suggests the likely existence of one Sheetalnath Jinalay, and 2 Shantinath Jinalays at that time. Subsequently, clear references to 2 Shantinath Jinalays in this area are found in **samvat 1959**, the Jain Shwetambar Directory of **samvat 1963**, and the Jain Tirth Sarvasangrah of **samvat 2010**.

Records from **samvat 1959** mention this Jinalay together with Parshvnath, Aadeshwar, and Mahavir Swami. Among them, the idols of Mahavir Swami, and Aadeshwar are here as the main deities.

The Jain Shwetambar Directory of **samvat 1963** describes this Jinalay as having a flat terrace. At that time, 42 marble idols and 109 metal idols were there. The condition of the Jinalay was good.

In the Jain Tirth Sarvasangrah of **samvat 2010**, this Jinalay was recorded as having a dome structure. 8 marble idols and 126 metal idols were there. A large metal Samavsaran was also mentioned. The Jinalay was in good condition. Its administration was by Sha. Ratanchand Jethachand.

Currently, 18 marble idols and 135 metal idols are in the Jinalay. The administration is by residents of Kanasha na Pada Shri Ramanlal Nagardas Shah (Dera Lane), Shri Vikrambhai C. Shah (Dera Lane), and Shri Rasiklal Kantilal Shah (Modi Lane), along with Shri Sureshbhai Babulal Shah, a resident of Ashish Society.

As per our belief, this Jinalay date back to a period **prior to samvat 1821**.

Big Jinalay Lane, Kanasha no Pado

Chintamani Parshvnath (House Jinalay) (Samvat 1959)

The House Jinalay of Babusaheb Vijaykumar Bhagvanlalji is located in the innermost corner of the street leading to the large Shantinath Jinalay in the Kanasha na Pada.

The doorframe of the entrance has some colourful wood carving. Colourful tiles adorn both the exterior and interior walls. The House Jinalay has windows on either side, with colourful elephant sculptures. It has 15 idols. Among them, a 17" tall metal idol of Chintamani Parshvanath is there as the main deity.

Historical Context

The first mention of this House Jinalay appears in the Jain Shwetambar Directory of **samvat 1963**. At that time, it was known as 'Babu Panalal's House Jinalay'. It had 10 metal idols and 3 idols made of gems. The date of the Jinalay establishment is recorded as **samvat 1959**. Since this date is cited in the directory published in **samvat 1963**, it can be considered authentic.

Subsequently, according to the Jain Tirth Sarvasangrah of **samvat 2010**, 13 metal idols were there in this House Jinalay located on the Big Jinalay Lane in the Kanasha na Pada. The condition of this Jinalay, belonging to the family of Babu Panalal Poonamchand, was good.

Currently, the management of this Jinalay is by Sharadbhai Babulal Shah, a resident of the Kanasha na Pada, and Narendrakumar Vijaykumar, a resident of Mumbai.

This House Jinalay dates back to **samvat 1959**.

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Ambli Lane, Kanasha no Pado

Shantinath (Before Samvat 1729)

The Shri Shantinath Jinalay is situated right next to, and adjacent to the Sheetalnath Jinalay on Ambli Street in the Kanasha no Pado. Both Jinalays have separate entrances. They share a common dividing wall with a connecting doorway. This allows devotees to move from the colourful pavilion of one Jinalay to the other without having to step outside. Adorned with a distinctive round balcony draws attention like a magnet. This Jinalay is not only captivating from the outside but is also exceptionally beautiful on the inside.

As one ascends the steps of the Jinalay, a painting on the central wall, depicting an allegory that illustrates the transience of worldly life, helps turn the devotee's mind away from the material world and towards devotion. Elephants are depicted on the surrounding areas. A small mini balcony in the side wall has a painting of Shri Shantinath. Higher up on the wall, there is a circular balcony. The pillars of this balcony feature beautiful sculptures of female puppets. Nearby, there are windows with carved frames featuring motifs of elephants, parrots, and a pinnacle.

Upon entering the Jinalay, the dazzling gleam of the mirrors reflecting both the Jinalay itself and the devotees immediately captures the attention. Mirrors are inlaid on every pillar from top to bottom. Beautiful arches connect the pillars, creating an octagonal pattern that is truly pleasing to the eye.

In the open space adjacent to the colourful pavilion, there is a small room used for grinding saffron and sandalwood. The walls of this open area feature paintings depicting various significant events, such as the Prabhu's Snatra function and Diksha function, the ringing of the Sughosha bell, the 56 Dik Kumaris, the Prabhu's past life as King Meghrath, and the episode of Chandkaushik. Within the colourful pavilion, one can also view panel depicting Samet Shikhar, Girnar, Pavapuri, and Shatrunjay featuring its distinct dotted pattern.

Upon seeing the intricate inlay work on the walls and the doorways of the inner chamber with 3 entrances, one cannot help but exclaim, "Wow ! Magnificent !" Some of the inlay work has come loose in places (see photograph no. 24). According to the trustees, there are no longer any artisans capable of executing this kind of work. While a handful of Patan Patola weavers still remain, the artisans who performed this specific type of wall inlay work resembling the intricate setting found in jewellery have completely vanished ! This Jinalay is truly a site that must be visited as an exquisite example of such ancient artistry. The entrance to the inner chamber features 2 beautiful elephants and a pinnacle duly furnished adorned with intricate carvings.

Inside the inner chamber, a 21" tall idol of main deity Shri Shantinath is carved from pale pink crystal. Years ago, lightning struck the idol, causing a crack that runs from the left ear down to the right foot. This crack remains clearly visible today. The inner chamber has 5 marble idols and 78 metal idols. There are 2 large Yantras. One is the Siddhachakra Yantra and the other is the Rushimandal Yantra. At one time, there was likely an eleven-petaled Shatadal featuring 11 idols. Today, these petals are affixed to the wall of the inner chamber. Each of these petals bears an idol of the God. These idols are also worshipped.

Historical Context

The earliest mention of this Jinalay is found in the Patan Chaityaparipati written by Ladhashah in **samvat** 1777.

This Shantinath Jinalay is mentioned in the Patan Chaityaparipati written by Pandit Harshvijay in **samvat 1729**. Although the crystal idol is not mentioned in that record, only 1 Shantinath Jinalay existed in this area during both **samvat 1729** and **samvat 1777**. Therefore, the Shantinath Jinalay mentioned in **samvat 1729** is likely this very Jinalay.

Subsequently, in Tirthamala Stavan written by Upadhyay Gyansagargani in samvat 1821, it is mentioned that 3 Jinalays existed in this area : 1 dedicated to Sheetalnath and 2 dedicated to Shantinath.

References to a Jinalay of the main deity Shantinath featuring an idol made of crystal located in this area appear consistently in Shri Pattan Jinalay Stuti written by Pandit Hiralal in **samvat 1959**, the Jain Shwetambar Directory of **samvat 1963**, and Jain Tirth Sarvasangrah of **samvat 2010**.

In **samvat 1963**, the Jain Shwetambar Directory mentions this Jinalay as having a flat terrace. There were 15 marble idols and 84 metal idols. Also, there were 4 idols made of gems. The condition of the Jinalay was good.

In **samvat 2010**, the Jain Tirth Sarvasangrah mentioned this Jinalay in the Ambli Street in the Kanasha na Pada as having a flat terrace. There were 4 marble idols and 43 metal idols. There were also 4 crystal idols. The condition of the Jinalay was good. Its administration was by Shah Gabhrubhai Dahyabhai.

Currently, the administration of the Jinalay is by Shri Babubhai Keshavlal Shah and his son, Shri Sharadkumar Babulal Shah, both residents of Kanasha na Pada.

As per our belief, this Jinalay date back to a period **prior to samvat 1729**.

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Ambli Lane, Kanasha no Pado

Sheetalnath (Before Samvat 1576)

Upon entering Ambli Lane in the Kanasha no Pado, one finds the flat-terraced Jinalay of Shri Sheetalnath situated immediately adjacent to the Jinalay of Shri Shantinath on the left side. Both Jinalays have separate entrances. However, one can easily move from one Jinalay to the other through a doorway in the shared wall in the inner colourful pavilion.

Below the main entrance, there are 2 large sculptures of doorkeepers. On the upper section of the outer wall of the Jinalay, there is a square balcony flanked by carvings featuring figures such as elephants and parrots. Flanking the entrance are 2 windows with colourful frames. One mini balcony has an image of Prabhu Sheetalnath. There are beautiful archways connecting the pillars of the entrance. The pillars feature sculptures of female puppets, lions, and elephants.

Upon entering the colourful pavilion, one finds the idols of Manibhadra Vir and Gautam Swami in 2 separate mini balconies on the right side. The walls surrounding these mini balconies feature exquisite mirror work. Much like the colourful pavilion of the Shantinath Jinalay. Every pillar here is studded with mirrors from top to bottom which creates an octagonal effect that is truly a sight to behold. The colourful, intricately carved arches connecting the pillars are also visually delightful. The ceiling features a painting depicting women performing the dance. On one wall of the colourful pavilion, there is a colourful painted panel depicting Samet Shikhar, with a panel of Ashtaapad situated beneath it (see photograph no. 23). On the upper section of the wall, there are 16 wooden sculptures of Tirthankars. The gold paint used on them greatly enhances the beauty of the panel. Dating back 450 years, this panel is a magnificent example of Jain woodcraft. It serves as a distinctive feature of this Jinalay. The Rushimandal Yantra is drawn on the paper and encased in glass is mounted on another wall. A copper Yantra of identical design and size is installed in the adjacent Shantinath Jinalay. Also, a large copper Yantra depicting the 20 Sthanaks, consecrated by Vijaymahendrasuri in Madras in samvat 1998, is also here.

Among the 3 entrances to the inner chamber, the doorframes of the side entrances feature peacock motifs. While the main entrance features lion motifs and a puppet. The inner chamber has a 27" tall idol of Shri Sheetalnath. There are 11 other marble idols and 16 metal idols. There is a pair of footprints. A broken crystal backdrop is there.

Historical Context

This Jinalay is very ancient. Very few Jinalays dating back to the 16th century still exist in Patan today. Among them, the earliest mention of this Jinalay is found in the Patan Chaityaparipati written by Siddhisuri in **samvat 1576.**

Subsequently, this Jinalay has been consistently mentioned in the Patan Chaityaparipati by Sanghraj in **samvat 1613,** the Patan Chaityaparipati by Lalitprabhsuri in **samvat 1648,** the Patan Chaityaparipati by Pandit Harshvijay in **samvat 1729**, the Patan Chaityaparipati by Ladhashah in **samvat 1777**, the Tirthamala Stavan by Upadhyay Gyansagargani in **samvat 1821**, the Shri Pattan Jinalay Stuti by Pandit Hiralal in **samvat 1959**, and the Jain Tirth Sarvasangrah in **samvat 1967** and **samvat 2010**.

This Jinalay is not mentioned separately in the Jain Shwetambar Directory of **samvat 1963**. It is possible that it was counted together with the adjacent crystal Shantinath Jinalay.

Subsequently, in the Jain Tirth Sarvasangrah of **samvat 2010**, this Jinalay on Ambli Lane in the Kanasha na Pada is described as having a flat terrace.

There were 10 marble idols and 69 metal idols. The condition of the Jinalay was good. Its administration was by Shri Gabhrubhai Dahyabhai Shah.

Presently, the administration of the Jinalay is by Shri Babubhai Keshavlal Shah who resides in Kanasha na Pada, and his son, Shri Sharadkumar Babulal Shah.

This Jinalay date back to a time **prior to samvat 1576**.

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Limdi no Pado

Shantinath (About Samvat 1648)

Upon entering the Limdi no Pado area, one finds a domed Jinalay of Shantinath made of marble and stone situated in the innermost corner. The Jinalay underwent renovation and re-establishment in samvat 2052 under the guidance of Aacharya Shri Devsurishwarji, a disciple of Aacharya Nemisurishwarji. The Jinalay has been rebuilt entirely from the foundation up. The renovation work is still ongoing. 12 metal idols including the main deity Shri Vasupujya Swami from the House Jinalay of Sheth Shri Sarupchand Uttamchand were established in this Jinalay.

Upon glancing at the Jinalay, one immediately notices a depiction on its upper section illustrating the episode involving King Meghrath, a past incarnation of Shantinath, and the dove. Below, there are 2 pink stone sculptures of gatekeepers. There are 3 newly built wooden entrances. Doorways are also on both sides of the colourful pavilion.

Pink stones are used in the construction of the colourful pavilion. Its dome features sculptures of the 24 Tirthankars, Indra and Indrani, and birds. The flooring is made of marble. The pillars at the entranceway are adorned with carvings depicting the 14 auspicious dreams, the five Kalyanaks, and 20 Goddesses. There is an idol of a God in each of the 2 mini balconies in the colourful pavilion.

There are 3 entrances to the inner chamber. There is a path for walking in a circle around it. A 25" tall idol of Shantinath is there as the main deity. To the right of the inner chamber is Shri Stambhan Parshvnath, and to the left is Shri Shamla Parshvnath. The inner chamber has 13 marble idols, 67 metal idols, and 1 crystal idol. These idols include idols originally from the House Jinalay of Seth Sarupchand.

Historical Context

The earliest mention of this Jinalay appears in the Patan Chaityaparipati written by Lalitprabhsuri in **samvat 1648**. Also, 2 House Jinalays existed at that time : 1. Parshvnath (at the house of Sarang Dosi) and 2. Shantinath (at the house of Raichand Dosi).

Limbdi paatki aavii ji | **sarangdosi** geh ||9|| su.

Saptfanaamani paasji re | baar jinesar deshi |
Raichand dosi ghari vali ji | **shanti jinesar** peshi ||10|| su.

Sol pratima avar achhai ji | rayanmayi padima doi |
Shanti deharai hivai aavii ji | solam jinesar joi ||11||su.

Chaud pratima tinha vandai ji | lijai puji laah |
Navau prasad sohamanau ji | dithau mananai uchhah ||12||su.

In **samvat 1648**, this Shantinath Jinalay is mentioned as a **Navau Prasad Sohamanu**. This implies that the Jinalay must have been newly constructed at that time.

Subsequently, in the Patan Chaityaparipati written by Pandit Harshvijay in **samvat 1729**, this specific Shantinath Jinalay located in the **Limbdi na Pada** is mentioned :

Limbadii shrishanti jinand, transe saat tinha shri jinchand |
Dithai ati anand to || jyo. Jyo. ||3||

In the Patan Chaityaparipati written by Ladhashah in **samvat 1777**, it is mentioned that he had a daily habit of visiting the Shantinath Jinalay in Limbdi ni Pol for darshan :

Prasad limbdini pole, santi jineshwar dev, bh.
Kavi kahie muz sahbo, darisanni nitya tev bh. 14 paa.

In the Tirthamala Stavan written by Upadhyay Gyansagargani in **samvat 1821**, it mentions a Jinalay in the **Limbdi na Pada** :

Karnasani polma, sundar deval dith;
Trin manohar **ek** vali, **limbdi pade** garith sa.12

In the Shri Pattan Jinalay Stuti written by Pandit Hiralal in **samvat 1959**, there is a mention of a Shantinath Jinalay in the **Limbdi na Pada** :

Bhabhapade namami trijagaddhipati pujyahhabhakhy parshv,
Shantam shri **shantinatham** shamsukhsahitam **limbdipaatke** ch ||29||

The Jain Shwetambar Directory of **samvat 1963** mentions that this Shantinath Jinalay was **without a pinnacle**. 14 marble idols and 45 metal idols were there. The condition of the Jinalay was good. Also, 2 House Jinalays were there in the Limbdi na Pada at that time : 1. Shab Swarupchand Nanchand and 2. Shah Chhaganlal Alamchand.

In the Jain Tirth Sarvasangrah of **samvat 2010**, this Jinalay, in the Limbdi na Pada, is mentioned as having a flat terrace. 13 marble idols, 50 metal idols, and 1 crystal idol were there. Wood carvings were also mentioned. The Jinalay was in good condition. Its administration was by Shah Poonamchand Maganlal. A House Jinalay of Vasupujya is also mentioned in the Limbdi na Pada. This House Jinalay belonged to the family of Shah Sarupchand Uttamchand. 12 metal idols were there. In samvat 2052, the idols from this Jinalay were shifted to the Shantinath Jinalay.

Currently, the administrators are Shri Surendrabhai Sevantilal Shah (a resident of the Limdi na Pada) along with Mumbai residents Shri Mahendrabhai Kasturchand Shah, Shri Vinodchandra Manilal Sarkar, and Shri Vinubhai Kantilal Shah.

This Jinalay date back to **around samvat 1648.**

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Bhabha no Pado

Bhabha Parshvanath (Before Samvat 1576)

The domed Jinalay of Shri Bhabha Parshvnath is situated in the innermost part of Bhabha na Pada.

On the wall beneath the platform of this domed Jinalay, built from white marble and stone, there is a depiction of Goddess Lakshmi seated on a lotus, flanked by 2 elephants standing with lotuses held in their trunks. Another composition depicts a nobleman seated in a howdah, accompanied by a mahavat and an attendant waving a fly-whisk. On the outer side of 1 pillar on the platform, the Goddesses Ambika, Siddhayika, Chakreshvari, and Padmavati are carved. While the sculptures of Gomukh, Garud, Gomedh, and Parshvyaksha adorn the other pillar. The upper section features 8 Vidyadevis. An arch with a crocodile-head motif spans the space between the 2 pillars. Apsaras flank the section above this arch. At the very top, alongside an idol of Bahubali entwined with vines. There are sculptures of an elephant and the figures of Brahmi and Sundari on either side. There is a main entrance featuring a depiction of Goddess Saraswati above an artistically rendered peacock on its doorframe.

Upon entering the colourful pavilion, to our left, there are panels depicting Samet Shikhar and Girnar. On the facing wall, there are panels depicting Pavapuri and Shatrunjay, the Navkar Mantra in a small lotus, and the Yantradhiraj Rushimandal. Below these, in 3 mini balconies, are marble statues of Parshvyaksha in black marble, Gautam Swami, and Goddess Padmavati, respectively. On the opposite wall, there are 2 mini balconies. A window is there between them.

One mini balcony has the idol of Shri Nemnath, while another has a total of 5 metal idols : Neminath, Sambhavnath, Sheetalnath, Vimalnath, and Chandraprabhu. According to local information, these 5 idols originally belonged to the House Jinalay of Shri Laharubhai Ujamchand. Above these mini balconies, there is a panel depicting the 5 hills of Rajgiri. During the renovation of the Jinalay, radium highlights were applied to the above panels depicting Girnar, Samet Shikhar, Pavapuri, and Shatrunjay, causing them to glow in the dark.

There are 3 entrances to the inner chamber. Episodes from the 6th, 7th, and 8th incarnations of Parshvnath are carved above them. A panel depicting Taranga is situated above one of the entrances. The entrances feature normal carvings. Inside the inner chamber, 3 frontal idols are beneath a silver canopy. There are 14 marble idols and 32 metal idols. A 21" tall idol of Bhabha Parshvnath is there as the main deity. To the left of the main deity stands the idol of Mahavir Swami, and to the right, that of Aadeshwar. The latter bears an inscription dated samvat 2015. Shantinath is in the right inner chamber, while Mallinath is in the left. Dharmnath is seated to the right of Mallinath, and Chandraprabhu to his left. Similarly, Vasupujya is seated to the right of Shantinath, and Kunthunath to his left. In a mini balcony on the right-hand wall of the inner chamber, Padmaprabhu is in the center, flanked by Aadeshwar on his left and Munisuvrat Swami on his right. In a mini balcony on the left wall, there is a small idol of Vasupujyaswami with a backdrop and the Kalpavruksh. It bears an inscription dated samvat 1301. Inside the inner chamber, there is a marble Chovisi panel.

There is another inner chamber to the left of the main deity. An idol of Sheetalnath is there as the main deity. The idol of Vasupujyaswami is placed to its left, and that of Sumatinath to its right. There are 3 marble idols, 4 metal idols and a metal statue of a monk. These metal idols originate from the House Jinalay of the Punamchand Lalluchand family. Records indicate that this House Jinalay was installed here during the re-establishment ceremony in samvat 2015.

In the outer section of the colourful pavilion on the left side, and on the right side as one enters the Jinalay, there is a room known as the Guru Mandir. Inside, there are 11 pairs of footprints :

1. Samvat 1621 ..... shri vijaydansurishwaranam shri anhilpur pattane samipe deshe ..... paduka ..... sahita karita pratishthita bhattarak shri hirvijaysuribhih sahparivare

2. Panyas shri Pratapvimalji ni paduka, and 3. An inscription of samvat 1893 is on the sacred sandals of Ramvimalgani.

4. An inscription of samvat 1917 is on the sacred sandals of Pandit Amivijayji.

5. GachchAacharya Shri Gyanvimalsuri, and 6. An inscription of samvat 2015 is on the sacred sandals of Aacharya Shri Rangvimalsuri.

7. An inscription of samvat 1953 is on the sacred sandals of Hirvimalji.

8. An inscription of samvat 1962 is on the sacred sandals of Dayavimalji.

9. There is a small sacred sandal with a marble idol of the God.

10. Samvat 1963 can be read on another sacred sandals.

11. There are sacred sandals established by Vijaydevasuri in samvat 1673.
And there is a marble Gurumurti in this Gurumandir. Only samvat 1421 can be read on it.

The old anniversary of the Jinalay is Vaishakh Sud 3 and the new anniversary is Shravan Vad 1.

The foundation stone was laid on Magshar Sud 7 in samvat 2014 and the renovation work was started from Magshar Sud 8 in samvat 2016 under the patronage of Shri Vimalsurishwarji Maharaj Saheb which was completed on Shravan Sud 5, samvat 2016, on 7-8-1960, Sunday. At this time, all the idols except the original deity were moved and then re-established on Shravan Vad 1. As mentioned earlier, in this Jinalay of Bhabha Parshvnath, the House Jianaly of Shantinath of the Punamchand Lalluchand family and the House Jinalay of Dharmanath of the Laherubhai Ujmachand family have been installed. The radium plate of this Jinalay attracts attention due to its novelty.

Historical Reference

This area, known as Bhabha na Pada, was known as **Bhimshaddhi** in the Patan Chaityaparipati written by Siddhisuri in **samvat 1576.** The Jinalay of Bhabha Parshvnath was present in that area.

Bhimshaddhi bhansiu bhanau e, **bhabhau parasnath** t,
Kamthaman jinai malyu e, mugatipurinau sath t. 24

After that, in the Patan Chaityaparipati written by Sanghraj in **samvat 1613,** there is no mention of Bhabha no Pado area or the Jinalay of Bhabha Parshvnath.

In the Patan Chaityaparipati written by Lalitprabhsuri in **samvat 1648**, there is a mention of **Bhabha na Pada** in the Jinalay of Bhabha Parshvnath. Moreover, there is also a mention of 3 House Jinalays : Dharmanath (at Tejpal's house), Sumatinath (at Sahaskiran's house) and Shantinath (at Panchayan's house).

Chyari pratima vali tinha kahi ji, **paatak bhabhani paas.**
Ikavan padima pujai ji, purai vanchhit aas ||6|| su.

Tejpal sethi dehrasari ji, dharm jinesar swami,
Satar padima pujata ji, sizai vanchhit kaam ||7|| su.

Sahaskiran ghari nirashia ji, **sumati shri** jinrai.
Panchvis padima arachii ji, **panchayan ghari** aai ||8|| su.

Shantimurti nirashi kari ji, jinvar traisathi jeh.

In the Patan Chaityaparipati written by Pandit Harshvijay in **samvat 1729**, there is a mention of only one Jinalay, the Jinalay of Bhabha Parshvnath, in the **Bhabha na Pada** :

Bhahho bhabhamanhi biraje, charse ek pratima tinha chhaje
Mahima jagme gaajto || jyo.jyo. ||2||

Then in the Patan Chaityaparipati written by Ladhashah in samvat 1777, the poet records his visit to this Jinalay in **Bhabha ni Pol** :

Bhabhani pole jai, bhetya **bhabho paas,**
Naame navnidh sampjai, pragate lil vilas. 1

In the Tirthamala Stavan written by Upadhyay Gyansagargani in **samvat 1821**, Bhabha na Pada is referred to as **Bha no Pado**. At that time too, it is mentioned that the Jinalay of Bhabha Parshvnath was present here.

Bhame pade bhabho paasji, sanghvino tinhai;
Jinmandir dug shobhata, ek bambhanWado jyah. san.10

In **samvat 1959**, Pandit Hiralal also mentioned in the Shri Pattan Jinalay Stuti, the Jinalay of Bhabha Parshvnath existing in **Bhabha na Pada** :

Bhabhapade namami trijagadadhipati pujyabhabhakhyparshv,
Shantam shri shantinatham shamsukhsahitam limbdi paatke ch ||29||

The Jain Shwetambar Directory of **samvat 1963** describes the Jinalay of Bhabha Parshvnath **without a pinnacle**. The Jinalay had 37 marble idols and 38 metal idols. Moreover, 7 pairs of footprints are also mentioned. The Jinalay was in good condition. In **samvat 1963**, 4 House Jinalays were also present in Bhabha na Pada : 1. Sha Laherchand Ujamchand, 2. Sha Dahyabhai Ujamchand, 3. Sandesara Lallubhai Khushalchand and 4. Sha Nagarchand Dolachand.

In the Jain Tirth Sarvasangrah of samvat 2010, this Jinalay is mentioned as having a terrace. There were 14 marble idols, 44 metal idols and a Gurumurti in the Jinalay.

A library is also mentioned. The condition of the Jinalay was good. The administration was by Shah Mangalchand Lalluchand. Besides, at that time, there is a record of a House Jinalay of Suvidhinath of the Poonamchand Lalluchand Sandesara family in Bhabha na Pada.

Today, there are 18 marble idols in the Jinalay of Bhabha Parshvnath. The administration of the Jinalay is by Shri Bhanubhai Chimanlal Shah, who lives in this area, and Mumbai residents Shri Ashwinbhai Kirtibhai Shah, Shri Jitendrabhai Manilal Shah and Chandrakantbhai Amritlal Shah. There are 11 pairs of footprints in the Jinalay. Out of which some pairs seem to be very ancient. On one of these pairs, there is an inscription of samvat 1421. There are also sacred sandals from samvat 1621, samvat 1651 and samvat 1673.

This Jinalay date back **prior to samvat 1576.**

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Khajuri no Pado

Manmohan Parshvanath (Around Samvat 1664)

Entering the Khajuri na Pada, in the innermost part of a lane, there is a small, beautiful, domed [L] shaped Jinalay of Shri Manmohan Parshvnath.

On the outer wall of the Jinalay, a drawing of Madhubindu is painted. On it are 2 elephants with fly whisk and above it is a picture of Padmavati Devi. On the upper part, there are 2 lions at the corners and 5 ascetics and small puppets. On the porch, there is a design of 2 gatekeepers, one of whom has a gun in one hand and a parrot in the other. Between each pillar, there are crocodile-headed arches.

There are 4 sculptures in the upper part of the entrance, 2 Yakshas and a Goddess above them and 2 maids around them. In the middle of the doorframe, there is a small idol and a pinnacle on it. There are human statues lined up around the idol. The pinnacle has 2 elephants and crocodile-headed arches revolving around it. Above it is 2 peacocks with pearls in their beaks. On the left side is a small entrance. There are tiger-faced arches here.

There are 8 arches between the pillars in the small colourful pavilion. There are 2 mini balconies in the colourful pavilion.

Among the 3 inner chambers, the main inner chamber has a panel depicting Pavapuri. On the right side, there is an idol of Shri Mahavir Swami. There is an inscription of samvat 1664 on it. On the left side, there is an idol of Shri Shantinath. A 23" tall idol of Shri Manmohan Parshvnath is here as a main deity. The idol has the inscription of samvat 1664. There are 5 marble idols and 24 metal idols.

This Jinalay is mentioned in the Patan Chaityaparipati written by Pandit Harsbvijay in **samvat 1729**. Moreover, **samvat 1664** is clearly read in the inscription on the idol of Manmohan Parsbvnath. The mention of the **samvat 1664** can also be clearly seen in the inscription on the idol of Shri Mahavir Swami in the right inner chamber.

This Jinalay is mentioned in the following lines in the Patan Chaityaparipati written by Pandit Harshavijay in **samvat 1729** :

Khajuri manmohanpaas, ekso satavan shri jinpaas.
Vaandu man ulas to || jyo. Jyo. ||1||

Then in Patan Chaityaparipati of samvat 1777, the poet Ladhashah mentioned the experience the bliss of this Jinalay after worshipping.

Shajuripade achhe, mohan parasnath,
Bhav bhay bhaavath bhanjano, pranamu jodi hath. 2

In the Tirthamala Stavan written by Upadhyay Gyansagargani in **samvat 1821**, a Jinalay in **Khajuri na Pada** is mentioned :

Char deval ati sundaru, fofalipada manhi;
Khajuri pade vayjadkotdi, **ekek chaitya** uchhah. san. 9

In the Shri Pattan Jinalay Stuti written by Pandit Hiralal in **samvat 1959**, the following mention is made about this Jinalay of Manmohan Parshvnath in the **Khajuri na Pada** :

Kharjuri paatke chamarganmahitam **mohanamparshvnatham** |
Bhabhapade namami trijagadadhipati pujyabhabhakhyparshv,
Shantam shri shantinatham shamsukhsahitam limbdi paatke ch ||29||

In the Jain Shwetambar Directory of **samvat 1963** has shown this Jinalay of Manmohan Parshvanath as a terraced Jinalay. There were 6 marble idols and 31 metal idols. The condition of the Jinalay was good. Moreover, in **samvat 1963**, a House Jinalay of the family of Sha. Vadilal Hakemchand was also present in Khajuri na Pada.

In the Jain Tirth Sarvasangrah of **samvat 2010**, this Jinalay has been shown as a having a terrace. 6 marble idols and 24 metal idols were there which are still there today. The condition of the Jinalay was good. The administration was by Gokaldas Sandesara.

Today, the administration of the Jinalay is by Mumbai resident Shri Ravindrabhai Mohanlal Shah.

As per our belief, this Jinalay date back to **around samvat 1664**.

Vasupujya Lane, Near Fofaliyawada

Vasupujyaswami (Samvat 1937)

The domed Jinalay of Shri Vasupujya Swami is located in Vasupujya Lane, Fofliavada area.

Entering through the first main entrance, 2 gatekeepers are visible flanking on the outside. Next to it, where the Parshvyaksha was situated, the Parshvyaksha is painted on the wall at that very place. There is a compound and a wall around the Jinalay. There are marble steps that can be climbed from 2 places in the compound. The paintings and sculptures on the marble walls here captivate the mind. There is enough space in the compound from which the entire Jinalay can be walked in a circle. There are gatekeepers on the pillars of the entrance and behind them, sculptures of Yaksha, Yakshini and Goddesses are around the pillars. The painting of the crocodile-headed arches connecting the pillars of the inner chamber is beautiful. Display of peacocks fanning its feathers on the roof wall enhance the beauty of the Jinalay.

There is an entrance to the colourful pavilion. There are lattice windows all around. On the wall below it is a painting of a mahavat on a running elephant. The entrance to the colourful pavilion is carved with Ashtamangal. The colourful pavilion is simple, beautiful and clean. The panel on the right side near inner chamber is of Sametshikhar and on the left is the Shatrunjay.

There are 3 entrances to the inner chamber. In the inner chamber, a 13" tall idol of Shri Vasupujya is there as the main deity. On the wall behind the idol, a silver carved plate is embedded in glass. In the right inner chamber, an idol of Aadeshwar and in the left inner chamber, an idol of Mahavir Swami is there. Here is a marble Gurumurti of Shri Vinaychandrasuri. There are 5 marble idols in the inner chamber, of which 3 are in the meditative posture. And 9 metal idols are there.

There is a small inscription carved on marble in this Jinalay, from which it is clear that this Jinalay date back to the samvat 1937. The inscription is as follows :

'shri sharday namah || samvat 1937 na maha mase shukla pakshe 11 budhvashare udiyat ghati ru (tran na arthma) pal 36 shri vasupujji marajni pratishthayam aa nava prasadne vishe biraja chhe. Aa prasad vashpujini khadakiwala hastak thayu chhe. Aa prasadnu khatmurat samvat 1932 na vaishak sud 10 budhna divase karu hatu. Aa sarve murt gaam huzana modi jotaram mardasna apela te anandthi ochhavno lavo malo. Aa prasad sompura salat lalu mulchand itdev pratapthi kaam karu chhe.'

Historical Reference

This Jinalay is first mentioned in Shri Pattan Jinalay Stuti of **samvat 1959** written by Pandit Hiralal :

Bhaktyaham **vasupujyam** jitmadanmatho **vasupujyakhyvithyam,**

In the Jain Shwetambar Directory of samvat 1963, this Jinalay in Fofaliyavada is mentioned as being with a terrace. 6 marble idols and 6 metal idols were there. The condition of the Jinalay was good. At that time, the date of establishment of this Jinalay was given as samvat 1937.

In the Jain Tirth Sarvasangrah of **samvat 2010**, this Jinalay of Vasupujyaswami is shown as being with a terrace in the Lane of Fofaliyawado-Vasupujya. 5 marble idols and 7 metal idols were there along with 1 Gurumurti. The inscription of the main deity is shown as **samvat 1659**. The condition of the Jinalay was good. The administration was by Shah Nagindas Maganchand.

The administration of the Jinalay is by Shri Babubhai Dalpatchand Shah, who lives in Fofaliyavada, and Shri Bachubhai Popatlal Shah, Shri Arvindbhai Jayantilal Shah, who live in Mumbai.

As per the information available from the sources, this Jinalay can be considered to be from the time of **samvat 1937**.

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Sanghvi ni Pol

The area of Sanghvi ni Pol was earlier known as **Sanghvi no Pado, Malu Sanghvi no Pado, Sanghvi Pol** and **Sanghvi no Pado.**

In the Patan Chaityaparipati written by Sanghraj in **samvat 1613**, 3 House Jinalays and one jinalay are mentioned in **Sanghvi na Pada** : 1. Chandraprabhu (at the house of Sanghvi Vasta), 2. Chandraprabhu (at the house of Vora Sanghraj), 3. Ajitnath (at the house of Sanghvi Latkan) and 4. Jinalay of Aadeshwar.

Sanghvinai padai jai **sanghvi vasta ghari** sahi tinha kahi **chandprabh** dehrasaru e
Chh pratima ati sundaru sevaknai shivsukh karu sundaru jas surnar seva karu e 41

Vuhura sanghraj ghari bhanu deharasur raliamanu gun ghanu **chandprahh** jinvar tana e
Pratima chyarsu changi jota ulti angi e rangii e manmahi manav tana e 42

Sanghvi lattkan ghari bhani **ajitnath** pratima thuni jin tani murti ruliamani e
Deharai **aadi** jinesar bimb chyari ati sundar survar bhagati kariva bhaavi ghani e 43

After that, in the Patan Chaityapariparti written by Lalitprabhsuri in **samvat 1648**, this area was popularly known as the **Malusanghavi no Pado.**

At that time, this area was shown as part of the Rajkavada. In addition to a main Jinalay of Mohan Parshvnath, that area also had 2 other House Jinalays : Sumatinath (at Hemraj's house) and Vimalnath (at Rajdhar Sanghvi's house).

Mohan paas juharii ji, **malu sanghvi thaami.**
Chhavis padima vandi kari ji, kijai janam sukaam ||2||

Sugunanar bhetau shri jinrai, haidalai bhaav dhari ghanau ji. aanchali||

Hemraj deharasari bhanu ji, **sumati** jinesar dev.
Ik padima vali tinha achhai ji, tribhuvan saarai sev ||3|| su.

Rajdhar sanghvi ghari thunu ji, **vimal** jinesarswami.
Chyari pratimasyu sohati ji, jaii latkan thami ||4|| su.

In the Patan Chaityaparipati written by Pandit Harshvijay in **samvat 1729**, there is a mention of only 1 Jinalay of Parshvnath in **Sanghvi ni Pol** :

Sanghvipole paas jagdis, pratima ekso ogantris.
Purai manah jagis to || jyo. jyo. ||7||

Pitalme doy bimb visal, pratima tehni atisukamaal,
Dise zakzamal to || jyo. jyo. ||8||

The above lines mention 2 brass idols in the Parshvnath Jinalay.

In the Patan Chaityaparipati written by Ladhashah in **samvat 1777**, 4 Jinalays in **Sanghvi ni Pol** are mentioned : 1. Manmohan Parshvnath, 2. Aadeshwar, 3. Parshvnath (House Jinalay), and Suparshvnath (House Jinalay).

Pole sanghviniye bhetiya re, murti **mohan paas,**
Prasadme prabhu bhetiya re, aani man olaas. 7 so.

Dehare **shri adinath** re, nabi betha jinraj,
Dehrasarme bhetiya re, jinji garibnivaj. 8 so.

Dhatumay jinrajna re, bimb anopam doy,
Paas supaas virajta re, dehrasar manhi joy. 9 so.

In the Shri Pattan Jinalay Stuti written by Pandit Hiralal in **samvat 1959**, a total of 2 Jinalays, Manmohan Parshvnath and Vimalnath, are mentioned :

....., kil **shangheshakhy** pade sthitau,
Manmohabhidhparshvnath – vimalau nermalydan kshamau ||28||

In the Jain Shwetambar Directory of **samvat 1963**, the Jinalays of Manmohan Parshvnath and Vimalnath in Sanghvi na Pada are mentioned as being **without a pinnacle.**

References to the Jinalays of Vimalnath and Manmohan Parshvnath in Sanghvi na Pada also appear in the records of **samvat 2008** and **samvat 2018**

Even today, the above 2 Jinalays exist in Sanghvi na Pada.

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Sanghvi ni Pol

Manmohan Parshvanath (Before Samvat 1648)

Upon entering Sanghvi ni Pol, the flat-terraced Jinalay of Shri Manmohan Parshvnath is situated on the right-hand side. It is very simple and small.

As one enters the colourful pavilion, a colourful stone panel depicting Shatrunjay is found on the right wall. The ceiling has beautiful painted artwork.

There are 3 simple entrances to the inner chamber. A 13" tall idol of Manmohan Parshvnath is here as the main deity. There are 4 marble idols; among them, a four-sided idol is located in the left inner chamber. While a 31" tall idol of Aadeshwar, dating back to the era of King Samprati, is in the right inner chamber. There are 20 metal idols.

Historical Context

The first mention of this Jinalay appears in the Patan Chaityaparipati written by Lalitprabhsuri in **samvat 1648**. At that time, the area was known as **Malu Sanghvi no Pado**. A reference to the Manmohan Parshvnath Jinalay is found in it. Subsequently, in samvat 1729, this Jinalay is mentioned as a Parshvnath in the Patan Chaityaparipati written by Pandit Harshvijay. Ladhashah visited this Jinalay with great joy in **samvat 1777**. The Jinalay is also mentioned in the Shri Pattan Jinalay Stuti written by Pandit Hiralal in **samvat 1959**.

In the Jain Shwetambar Directory of **samvat 1963**, this Jinalay is mentioned **without a pinnacle**. 7 marble idols and 29 metal idols were there. The condition of the Jinalay was good.

This Jinalay is mentioned in records dating back to **samvat 2008** and **samvat 2018.**

Currently, the administration is by Shri Champaklal Vadilal Shah, Shri Rajendrabhai Bachubhai Shah, and Shri Rasiklal Jethalal Shah, who reside in the area.

This Jinalay date back **prior to samvat 1648.**

Sanghvi ni Pol

Vimalnath (Before Samvat 1959)

Upon entering Sanghvi ni Pol, the domed Jinalay of Shri Vimalnath can be seen, situated in the straight lane ahead. At the entrance of the Jinalay, one sees painted images of the doorkeeper and the deities associated with Shri Vimalnath. After crossing a small square and ascending the steps, one reaches the entrance leading to the colourful pavilion of the Jinalay. There is a painting of a doorkeeper on the entrance doorway. The colourful pavilion is in a ruined condition.

In the inner chamber with 3 entrances, a beautiful 21" tall metal idol of Shri Vimalnath is there as the main deity. The idol is adorned with a magnificent metal Panchtirthi backdrop. The backdrop features a canopy, figures in meditative posture, God with a fly whisk, in the upper section two small Gods with deities holding flower garlands and musical instruments. It also displays intricate sculptural details, celestial beings and Indra performing Prakshal above the canopy, surrounding deities, and exquisite carvings of Bakthar. A Prakshal Kunj is visible at the top centre of the backdrop.

On the throne of the idol of main deity, near the symbol, there is an inscription as follows :

"samvat 1581 varshe jyesht shu. 6 budhe praagvatagyaa. sanghvi prathama bharya palhande sut san. vaachha bharya lali sut san. mudha san. karman san. dharmanken bharya ahivade sahiten bhratruj san. vela jesing jaytadi kutumbken shri vima(l)nath bimb kaa. pra. "

The following inscription appears on the lower left side of the idol of the main deity Shri Vimalnath :

1. samvat 1581 varshe jyesht shu. 6 budhe shri anahilpur pattan vastavy praagvat gyatiy
2. samvat prathama bharya san. palhande putra san. mandan san. vaachha .....
3. san. narbada ..... san.vaachha bharya lali sut san. mudha.....
4. san. dharmanen ..... bharya ahivade
5. shreyase shri vimalnath bimb kaaritam pratishthitam |

The inscription on the main deity idol begins on the left side, extends to the back, and resumes on the left side. There is no inscription on the right side.

In the inner chamber to the right, there is a metal idol of Shri Sumatinath together with the Chovisi. This idol is of 15" in height without a Chovisi backdrop. Its 49" tall with a Chovisi. Like that of the main deity, the Chovisi backdrop of this idol is also exquisitely crafted. There is an inscription dated samvat 1520 on this idol.

The entire inscription cannot be read. However, the few words that could be readable match those found on the idol of the main deity. Thus, it is evident that both idols belong to the same century. The faces of both idols are beautiful, resembling the face of a child. In the inner chamber to the left, a magnificent 33" tall idol of Shri Aadeshwar dating back to the era of King Samprati is there. This idol also bears an inscription on only one side. An inscription on it can be read as '….. vastavy saha .. bh. ….. paalken shri adinath bimb kaarapitam …. pratishthitam | shri |' The inscription or the samvat cannot be read clearly. There are 4 marble idols and 8 metal idols.

This Jinalay requires maintenance and renovation.

Historical Context

As previously noted, the metal idol of main deity Vimalnath bears an inscription dated **samvat 1518**. There is also an inscription on the idol of Sumatinath. Although the specific samvat is illegible. But it is highly probable that it also dates to samvat 1518.

In the Patan Chaityaparipati written by Pandit Harshvijay in **samvat 1729**, a record is found regarding 2 brass idols in the Jinalay of Parshvnath :

Pitalme doy bimb visal, pratima tehni atisukmaal |
Dise zakzamal to || jyo. jyo. ||8||

It is possible that these 2 idols belong to Vimalnath and Sumatinath.

A reference to this Jinalay of Vimalnath is found in the Shri Pattan Jinalay Stuti written by Pandit Hiralal in **samvat 1959**. Subsequently, mentions of this Jinalay appear in the Jain Shwetambar Directory of **samvat 1963** and again in **samvat 2008**.

In the Jain Shwetambar Directory of **samvat 1963**, this Jinalay of Vimalnath is mentioned **without a pinnacle**. There are 4 marble idols and 9 metal idols. The condition of the Jinalay was good.

Today, 4 marble idols and 8 metal idols are there. The administration is by Shri Rajendrabhai Bachubhai Shah, who resides in the area.

This Jinalay date back to **before samvat 1959**. The idol of the main deity is ancient.

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Kasumbiyawado

Sheetalnath - Godi Parshvanath (Before Samvat 1613)

A joint, flat-terraced marble Jinalay of Shri Sheetalnath and Shri Godi Parshvnath is situated in the beart of the Kasumbiyavada area in Chanchariya. Upon entering Kasumbiyavada, one first encounters the rear section of the Jinalay (the wall behind the deity).

The sculptures adorning the parapet of the flat roof featuring female figures, Yakshas on the wall below, and further down, fairies depicted with outstretched wings and holding flower clusters in various poses, are particularly eye-catching. The Jinalay looks magnificent as it was painted 2 years ago. (See photograpb no. 25) The beautiful square, adorned with beautiful sculptures, features intricate carvings and arcbed designs. Sculptures of lions, ascetics, and other figures look striking along the parapet of the flat-terraced section. The entrance displays exceptional craftsmanship with its intricate carvings. The sculptures here depicting games, sports, and animals has novelty. Examples include a street performer performing with a bear, an elephant, wrestling matches, and a street performer with a monkey. Other notable carvings feature a Sarpchakra, a lion, an elephant, a parrot, a fruit basket, and a pineapple design with a central wheel surrounded by peacocks. The colour combinations applied to these carvings are exquisitc and truly captivating. On a partition near the entrance, there is a depiction of the episode involving Mahavir Swami and the serpent Chandkaushik. While another partition features a painting of God receiving his Paarna (breaking the fast) from Chandanbala. In the front section of the Jinalay, near the parapet of the roof, a Gomukh (cow-mouth shaped spout) has been installed to ensure rainwater drains off rather than accumulating on the terrace. Moreover, the upper walls feature sculptures of a woman playing the Veena (string instrument). There are sculptures of elephants in the corners.

There are 3 entrances to the colourful pavilion of the Jinalay. Flanking the central entrance are sculptures of doorkeepers, each holding a handkerchief in one hand and a bouquet in the other. Adjacent to the entrance, a small Devakulika has been constructed. It has 19" tall idol of Shri Godi Parshvnath as the main deity. There are 5 marble idols.

The colourful pavilion of the Jinalay is simple. Upon entering, an idol of Goraiya Veer Dada is found in a mini balcony on the right side. On the left side, there is a stone panel of the Shatrunjay Tirth.

There are 3 entrances to the inner chamber. The doorframes of these entrances feature intricate carvings and sculptures. The main deity in the inner chamber is a 31" tall idol of Shri Sheetalnath with a backdrop. The Jinalay has 10 marble idols including one in the meditative posture. There are 28 metal idols. Shri Shantinath is in the inner chamber to the right, and Shri Dharmanath is in the inner chamber to the left. The inscription "Samvat 1938, Shravan Vad 5" is carved on the upper section of the wall behind the main deity.

The sculptures depicting games, sports, and fairies in this Jinalay are distinctive.

Historical Context

The first mention of this joint Jinalay appears in the Patan Chaityaparipati written by Sanghraj in **samvat 1613**. At that time, the Kasumbiyavada situated in the Rajkavada is mentioned. A total of 5 Jinalays existed here : Sheetalnath, Parshvnath, and Mahavir Swami, Parshvnath (House Jinalay of Maham Jasvant), and House Jinalay of Baisaru.

Padai mahamn vidhyadhar shantinath sohakar sakhkar pratima trani tinha kharie,
Kasubiyapadai kahi **sheetal** jin bhavane e, saamhi nav pratima seva kari e 35
Biji deharai jaii paas jinesar dhyaii, gaii bimb ter nitu bhavsu e
Kothari mani aanii chyar pratima **vir** janii e gun ghani
Maham jasvant ghari aavsu e 36

Saamal vann shri **paas** e purai manani aas e paasai e trini pratima pital tanii
Aavya **ghari baisaru** e kasagiya be vaaru e dhaaru e
Nav pratima tinha gun ghuni e 37

The Patan Chaityaparipati written by Lalitprabhsuri in **samvat 1648**, mentions the existence of a 4 Jinalays in the **Kusumbhia Pado** : 2 Jinalays of Sheetalnath and Parshvnath, House Jinalay of Jagpal, and Manmohan Parshvnath (at the house of Vachha Dosi).

Kusumbhia paatki hivai, dithalaa **sheetal** dev re.
Uganis padima tinha juharii, vaarii durgati dev re ||95||

Peshau ra shri jinchadrma, pamau ra sukkh udar re.
Bhaviy chakor jinai dithai, ulhasai haii apar re. peshu 2 shri jin.aanchali||

Bijai deharai hivai vadii, **paasjin** pratima baar re.
Jagpal deharasari nami, padima vis j saar re || peshu. 96||

Vaachha dosi ghari hivaii pujaii, **mohanpaas** jindev re.
Sol j bimb avar namu, kijai ra bhagatai sev re || peshu. 97||

In the Patan Chaityaparipati written by Pandit Harshvijay in **samvat 1729**, the Jinalays of Sheetalnath and Parshvnath in **Kosambiyapada** are mentioned as follows :

Kosambiyapade sheetalbimb adhaar,
Shri paas jinesar bije dehare juhar ||

Subsequently, the Patan Chaityaparipati written by Ladhashah in **samvat 1777** mentions Pargat Parshvnath in the basement of the Sheetalnath Jinalay. This indicates that the Jinalay had a basement at that time. Earlier, both Jinalays were mentioned separately.

Kasumbiya vade namu re, sahib **seetalnath,**
Bbuyara mahe prabhu bhetiya re, **pargat parsbvnath.** 13 so.

In the Tirthamala Stavan written by Upadhyay Gyansagargani in **samvat 1821**, there is a mention of 2 Jinalays at **Kasumbiivade** :

Kasumbii vade doy vali, yogi ek dith;
Anupam pujaii janii, deval doy garith. san. 18

Today, an inscription dated 'Samvat 1938, Shravan Vad 5' exists on the wall behind the main deity in the Jinalay. It is possible that the Jinalay underwent renovation at that time, during which the underground chamber was closed, and the idol of Parshvnath originally in the underground chamber was established in a Devakulika.

In the Shri Pattan Jinalay Stuti written by Pandit Hiralal in **samvat 1959**, there is a mention of the Sheetalnath and Godi Parshvnath Jinalays in **Kasumbiyapada** :

Sadbhaktya pranamami **sbeetalmaham padebjimetabhidhe,**
Tirthesham ch **kasumbiyagambhito** vande sada **sheetalm** |
Godi parshvnathamtho namami kil sangheshakhypade sthitau,

The name Godi Parshvnath appears for the first time instead of Parshvanath in **samvat 1959.**

In the Jain Shwetambar Directory of **samvat 1963**, the Jinalays of Godi Parshvnath and Sheetalnath are mentioned separately. The Godi Parshvnath Jinalay is mentioned **without a pinnacle.** It had 5 marble idols and 9 metal idols. The Jinalay was in good condition. The Sheetalnath Jinalay is described as having a flat terrace.

Its date is indicated as samvat 1942. It is possible that the renovation took place in either samvat 1938 or samvat 1942. 12 marble idols and 18 metal idols were in the Sheetalnath Jinalay. The condition of the Jinalay was good. Moreover, in **samvat 1963**, a House Jinalay belonging to the family of Sha. Bulakhi Raichand also existed in **Kasumbi Pada.**

In the **samvat 2008** and **samvat 2018**, the Jinalays of Sheetalnath and Godi Parshvnath in Kasumbiapada were noted as a joint Jinalay.

The administration is by Shri Narenbhai Ishwarlal Sandesara and Shri Kalpeshbhai Shantilal Shah, who reside in the area, along with Mumbai resident Shri Rajnibhai Nagardas Shah.

This joint Jinalay of Sheetalnath and Godi Parshvnath dates back to **before samvat 1613.**

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Rajkawado

The earliest mention of the RajkaWado area by name is found in the Chaityaparipatis, specifically in the Patan Chaityaparipati written by Siddhisuri in **samvat 1576**. At that time, a Jinalay of Parshvnath existed in this area. RajkaWado is a vast area in Patan. It encompassed several localities that were known by their own distinct names. Some of these localities still exist today.

In the Patan Chaityaparipati written by Sanghraj in **samvat 1613**, the RajkaWado area was known as Raiyaseni. The localities of Maham Vidhyadhar no Pado, Kasumbiya Pado, Kovari Pado, and Sanghvi no Pado were situated in this area.

The name Rajkavada is not mentioned in the Patan Chaityaparipati written by Lalitprabhsuri in **samvat 1648**. However, areas that were previously part of it, but now exist as independent localities, are found to be mentioned as independent areas even at that time : 1. KasumbiyaWado and 2. Malusanghvi no Pado. Moreover, areas that are currently included within Rajkavada were also mentioned by their independent names at that time : 1. Mehta Abji no Pado, 2. Baliya no Pado, 3. Chokhavati no Pado, and 4. Mallinath no Pado.

Subsequently, in the Patan Chaityaparipati written by Pandit Harshvijay in **samvat 1729**, there is no mention of Rajkavada. However, just as in earlier records, Kosambiyapado and Sanghvi ni Pol are explicitly named as distinct areas in **samvat 1729**. Meanwhile, areas that are today part of Rajkavada are also mentioned as independent localities at that time : 1. Abji Mehta no Pado, 2. Sumbli no Pado, 3. Chokhavati no Pado, 4. LakhiyarWado, and 5. Mallinath no Pado.

In the Patan Chaityaparipati written by Ladhashah in **samvat 1777**, certain areas that were previously part of Rajkavada are mentioned independently, while others are shown as being in Rajkavada. KasumbiyaWado and Sanghvi ni Pol are mentioned separately. Whereas Abji Mehta no Pado, LakhiyarWado, and Mallinath ni Pol are mentioned as falling within the precincts of Rajkavada.

The name Rajkavada does not appear in the Shri Pattan Jinalay Stuti written by Hiralal in **samvat 1959**. Each area is mentioned separately. 1. Abji Mehta no Pado, 2. Baliyar Pado, 3. Chokhavattiy Pado, 4. Keshu Sheth no Pado, 5. Pathshala no Pado, 6. LakhiyarWado, and 7. Mallinath no Pado. Since then, these areas have continued to be referred to as independent regions.

Detailed accounts of the currently existing Jinalays located in distinct areas have been provided under their respective localities. Let us now look at the detailed records regarding the Jinalays situated in the Rajkavada, Jinalays that existed in the past but are no longer extant today :

A reference to a Parshvnath Jinalay in **Ratkavada** is found in the Patan Chaityaparipati written by Siddhisuri in **samvat 1576**.

Ratkavadai ratananidhi, **paas jinesar** dithth ta,

In the Patan Chaityaparipati written by Sanghraj in **samvat 1613**, a reference is found to the Shantinath Jinalay in the **Maham Vidhyadhar na Pada** :

Satarbhedsu vadhi sahi **raaiyaseni** maahi kahi aan vahi puja kidhai fal ghana e 34

Padai maham vidhyadhar shantinath sohkar sakhkar pratima trani tinha kharie
Kasubiapadai kahi **sheetal** jin bhavane e, saamhi nav pratima seva kari e 35

Moreover, the Jinalays of **Kovaripada** are mentioned under Rajkavada : 1. Parshvnath, 2. House Jinalay of Nakarmodi, 3. House Jinalay of Mantri Jeraj's Vasupujyaswami, and 4. House Jinalay of Parshvnath belong to Virsha.

Kovari padai harshii **paas** jinesar nirshii parkhii ekadash jin sundar e
Ghari nakar modi tanai chh pratima harashi ghani gun ghanai jehna devi survar e 38

Sahi **ghari mantri jeraj** e **vasupujya** tinha chhajai e vaajai e madal taal saghughrie
Jin pratima tinha chyar e pujit pamai paar e saar e puj karu bhaavi kari e 39

Virasha eshi ghar saar e **vamadevi malhar** e haar e champakmai sovyan tana e
Bimb anth tiha pujijai sattar bhed vadhisu kijai e janm safal manav tanu e 40

In the Patan Chaityaparipati written by Ladhashah in **samvat 1777**, the **Doshi Vachhamulji no Pado** is mentioned in the Rajkavada area, and the Sambhavnath Jinalay is mentioned therein :

Dosi vachha mulji tanai re, pada manhe jinraj,
Sambhavnath nihalta re, siddhi vanchhit kijo re. 1

Also, the House Jinalay of Chaarup Parshvnath in **Khimji Fadiya na Pada** is mentioned :

Shimji fadiyanai ache re, **pada** manhe jingeh,
Charupas juharie, darsan durlabh jeho re. 3 chai.

Among the areas of Kasumbiyapado, Sanghvi ni Pol, Abji Mehta no Pado, Baliyapado, Chokhavatiya ni Pol (Ajitnath ni Pol), Keshu Sheth ni Pol, Nishal no Pado, LakhiyarWado, and Malat no Pado, only Kasumbiyapado and Sanghvi ni Pol are recognized as independent areas today. Whereas the others are considered part of Rajkavada. Let us now look at the detailed information of the Jinalays in these areas :

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Abji Mehta no Pado, Rajkawado

Sheetalnath (Before Samvat 1648)

Upon entering Abji Mehta ni Pol in the Rajkavada area, the dome and entrance of the Jinalay can be seen immediately. The Jinalay is situated at a corner of the Pol. The entrance visible upon arrival opens towards the outside of the Pol and is currently kept closed. Another entrance located towards the interior is used.

Upon entering the square through the gateway and ascending 5 steps, one reaches the platform of the Jinalay. This beautiful square features 6 colourful, carved pillars and 3 wooden entrances. All adorned with designs of peacocks and Temple motifs. The colourful pavilion also has 2 additional entrances facing each other.

4 medium-sized wooden cabinets are set into the walls of the colourful pavilion. On the left side, there is a mini balcony of Goddess Chakreshwari. The dome of the colourful pavilion has rows of dancing puppets, eight at the top and eight at the bottom. Colourful, arched pillars form an octagonal layout. These too are decorated with puppets.

There are 3 entrances to the inner chamber. It has 7 marble idols; among them, the 25" tall idol of Shri Sheetalnath is there as the main deity. Right next to the main deity, a captivating 19" tall crystal idol of Shri Parshvnath is there. Moreover, there are 27 metal idols. 2 Goddesses are drawn on the wall behind the main deity. There is space available for walking in a circle.

Historical Context

The first mention of this Jinalay is found in the Patan Chaityaparipati written by Lalitprabhsuri in **samvat 1648**. At that time, 2 Jinalays existed in this area : 1. Sheetalnath and 2. Shantinath.

Mahita abji paatki jaanii e, **sheetal jinvar** dev ti, dhan 2 ||ji.||93||

Jinvar saat tinha arachia e, lahu deharai jin **shanti** tu, dhan 2 ||ji.||94||

A record found in the Patan Chaityaparipati written by Pandit Harshvijay in **samvat 1729**, also notes the existence of the above 2 Jinalays in **Abji Mehta na Pada** :

Abji mabetane pade sheetalnath,
Pratima sadtalis, pratima doe **shantinath**.

According to the Patan Chaityaparipati written by Ladhashah in **samvat 1777**, only 1 Jinalay of Sheetalnath existed in this area.

Abji mabetane jai **pada** manhe jinraj,
Seetalnath joharie, tarantaran jihaaj.

A mention of a Sheetalnath Jinalay in **Abji Mehta na Pada** is also found in the Shri Pattan Jinalay Stuti written by Pandit Hiralal in **samvat 1959** :

Sadbhaktya pranamami **sheetalmaham** padebjimetabhidhe,

The Jain Shwetambar Directory of **samvat 1963** records this Jinalay of Sheetalnath **without a pinnacle**. 7 marble idols and 28 metal idols were there. The Jinalay was in good condition. Moreoever, House Jinalay belonging to the family of Tribhuvandas Dipchand in Ravjimeta na Pada is mentioned from that period. It is possible that this reference actually pertains to the Abji Mehta na Pada.

The Sheetalnath Jinalay is mentioned in records dating back to **samvat 2008** and **samvat 2018**.

According to local information, the Jinalay has undergone renovation. Although details regarding the timing of this renovation are unavailable. Its administration is by Shri Vikrambhai Khodidas Sandesara (a resident of the area) and Shri Chandulal Lallubhai Sandesara (a resident of Mumbai).

This Jinalay predates **samvat 1648**.

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Baliyapado, Rajkawado

Aadeshwar (Before Samvat 1648)

Tucked away in a corner of Baliyapada in the Rajkavada area stands a small, solitary, flat-terraced Jinalay of Shri Aadeshwar. It resembles a House Jinalay and is built of marble and wood. Today, there is no Jain population in this area.

Peacocks are carved at the entrance of the Jinalay. The entire colourful pavilion is adorned with paintings depicting various narrative scenes. On the left wall, one can see depictions of Shatrunjay and Pavapuri, the Six karmic matters, the story of Gajsukumal Muni, and the episode involving God Mahavir and the serpent Chandakaushik.

The wall on the left features depictions of the Samet Shikhar landscape, Aadeshwar breaking his fast with sugarcane juice, a Tirthankar in a meditative posture, and the parable of Madhubindu. A painted image of Goddess Padmavati adorns the wall above the entrance of the Jinalay.

The tiles in the inner chamber draws the attention. The tiles featuring raised pink roses set against a turquoise background look truly beautiful. A 13" tall idol of Shri Aadeshwar is there as the main deity. There are 11 marble idols and 4 metal idols. Also, there is 1 four-sided idol of metal. A marble idol of Goddess Padmavati is also there on the left side.

Historical Context

This area in the Rajkavada was formerly known by names such as **Ballya no Pado, Sumbli no Pado, Ballya ni Pol,** and **Ballyarpado.** A reference to the Aadeshwar Jinalay in this area is found in the Patan Chaityaparipati written by Lalitprabhsuri in **samvat 1648** :

…….., **paatki baliaanai** bhaavi tu. dhan 2 ||ji.||91||

Risah jinvar pujia e, igyarnai pramani tu. dhan 2 ||ji.||92||

Subsequently, in **samvat 1729,** this Jinalay is mentioned in the Patan Chaityaparipati written by Pandit Harshvijay as being located in the **Sumbali no Pado.** This area is shown immediately after Chokhavati na Pada in the Chaityaparipati.

Chokhavatie shanti jinvar, chhetalis bimb alankarya.
Dodhso jin **sumblie pade, rishabhjin** jag jay varya ||8||

This Jinalay is mentioned in the Patan Chaityaparipati written by Ladhashah in **samvat 1777,** in the following lines :

Choshavti pole jai re, bheta **shri santinath,**
Baliyani pole bhala re, bhetya **shri adinatho re.** 2 chaitya.

This Jinalay is also mentioned in the Shri Pattan Jinalay Stuti written by Pandit Hiralal in **samvat 1959** :

Vrushabhvibhumpih svarnvarnadhy deham |
Sthitmabhinatlokam **paatke balliyale,**
Bhavikakamalbodhe lokbandhuam jinesham ||27||

In the Jain Shwetambar Directory of samvat 1963, this Jinalay of Aadeshwar was likely listed in the Lakhiyarvada area due to an omission. At that time, the Jinalay **did not have a pinnacle.** 11 marble idols and 8 metal idols were there. Jinalay was in good condition. Even today, 11 marble idols are in this Jinalay.

There are references to the Aadeshwar Jinalay in Baliyapada in **samvat 2008** and **samvat 2018.**

Currently, the administration is by Shri Jayantibhai Dalchhachand Mehta, a resident of Ajitnath ni Pol (Chokhavatiya ni Pol).

This Jinalay **predates samvat 1648.**

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Ajitnath ni Pol (Chokhavatiya ni Pol), Rajkawado

Ajitnath (Before Samvat 2008)

Shantinath (Before Samvat 1648)

The Ajitnath ni Pol, located in the Rajkavada area today, was formerly known as **Chokhavatiya ni Pol**. Currently, a two-storied, domed Jinalay of Shri Ajitnath is situated in this Pol.

There is a beautiful marble canopy set within the arch of the Jinalay entrance. However, it does not have an idol. The sculptures of 2 elephants depicted waving fly whisk are also exquisite. Beyond this lies a small square. Crossing it and ascending 4 steps leads to the beautiful square of the Jinalay. The wooden pillars here, along with their arches and the carvings on the brackets are truly delightful. Here, there is a depiction illustrating the Madhubindu parable. Nearby, in a mini balcony, there are 2 photographs; one of Nakoda Bhairav and the other of Manibhadra Vir. Below this, an idol of a deity is there in a mini balcony. Floral paintings adorn the frame of the entrance. While the intricate wood carving of leaves, flowers, and vines on the upper section captivates the mind. Photographs of Goddess Padmavati and Manibhadra Vir are on the adjacent wall.

The colourful pavilion features wooden pillars and intricately carved brackets. There is a latticed screen in the centre, surrounded by carvings. The ceiling and walls of the colourful pavilion are adorned with panels and paintings depicting various significant episodes. These include depictions of Girnar, Shatrunjay, and Pavapuri. The scenes from the life of Mahavir Swami such as the encounter with the serpent Chandakaushik, the removal of nails from his ears, the attainment of Keval Gyan (omniscience) while in the Godohan posture, and the offering of Baakula (a type of food) by Chandanbala. Moreover, the hall features paintings of Aadeshwar breaking his fast with sugarcane juice and his birth-anointment ceremony, as well as the episode of the ordeal inflicted upon Parshvnath by Kamath. The 14 auspicious dreams are depicted on the ceiling of the colourful pavilion.

The inner chamber with 3 entrance doorways, has 9 marble idols and 26 metal idols. Also, a statue of Ghoghabapji is here. A 15" tall idol of Shri Ajitnath is there as the main deity. The idol of Shri Aadeshwar is in the left inner chamber, and the idol of Shri Dharmanath is in the right inner chamber. The idol of the main deity bears an inscription dated samvat 1672.

In the small, inner chamber located on the upper floor, a 7" tall idol of Shri Shantinath is there as the main deity. Idols of Mahavir Swami and Shri Vasupujya Swami are in the inner chambers to the left and right, respectively. There are 9 marble idols and 34 metal idols here. There are 3 domes above the inner chamber.

Historical Context

A reference to the Shantinath Jinalay in Choshavatiya na Pada is found in the Patan Chaityaparipati written by Lalitprabhsuri in the **samvat 1648** :

Paatak choshavati aaviya e, shanti j jinvar bhaavi tu. dhan 2 ||ji.||89||
Das jinvar pujia e, ... ||ji.||90||

A mention of the Shantinath Jinalay in Chokhavatiya is also found in the Patan Chaityaparipati written by Pandit Harshvijay in **samvat 1729** :

Chokhavatie shantijinvar, chhentais bimb alankarya.
Dodhaso jin sumblie pade, rishabhjin jag jay varya ||8||

A reference to the Shantinath Jinalay in this area is also found in the Patan Chaityaparipati written by Ladhashah in **samvat 1777** :

Choshavati pole jai re, bheta **shri santinath,**
Baliyani pole bhala re, bhetya **shri adinatho** re. 2 chaitya.

Subsequently, in the Tirthamala Stavan written by Upadhyay Gyansagargani in **samvat 1821,** there is a mention of the existence of 2 Jinalays in **Chokhavati Pada** :

Chokhavati visha tane, pade doy ne ek;
Lakhiyarvade trin bhala, sevo dhariy vivek. san.17

In the Pattan Jinalay Stuti written by Pandit Hiralal in **samvat 1959,** a joint Jinalay of Aadeshwar, Shantinath, and Dharmanath located in the **Chokhavatti na Pada,** is mentioned :

Tamjitambhivande kesunamebhypade, **pratham** jinpati vai **chokhavattiypade,**
Surgananatpadam **shantinatham** jinendram, jinmatakajsury **dharmnatham** ch naumi

In the Jain Shwetambar Directory of samvat 1963, the Aadeshwar Jinalay in **Chokhavatiya ni Pol** is mentioned **without a pinnacle.** 21 marble idols and 66 metal idols were there. The condition of the Jinalay was good.

A reference to a joint Jinalay of Aadeshwar, Dharmanath, and Shantinath in the Chokhavatiya Pada is found dating back to **samvat 1967.**

In **samvat 2008**, the first mention of Ajitnath as the main deity in this area appears. At that time, a joint Jinalay of Ajitnath, Dharmanath, and Shantinath existed. This implies that the main deity of this Jinalay was changed sometime between **samvat 1967** and **samvat 2008.**

Today, 9 marble idols are in the inner chamber of Ajitnath. Another 9 marble idols are in the inner chamber of Shantinath located on the first floor. There are 60 metal idols in both inner chambers. The administration is by Shri Jayantibhai Dalchhachand Mehta, who resides in the area.

The idol of Shantinath, located on the first floor of this Jinalay, dates back to before **samvat 1648.** The idols of Aadeshwar and Dharmanath predate **samvat 1959**. While the idol of Ajitnath dates from the period between **samvat 1967** and **samvat 2008**. An inscription dated samvat 1672 appears on the Ajitnath idol. It can be inferred that the renovation of this Jinalay took place between **samvat 1967** and **samvat 2008.**

Based on the main deity Ajitnath, this Jinalay can be dated to before **samvat 2008** . However, considering the Shantinath Jinalay located on the first floor, this Jinalay date back to **before samvat 1648.**

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Keshusheth ni Pol, Rajkawado

Ajitnath (Before Samvat 1959)

In the innermost part of Keshusheth ni Pol in the Rajkavada area, situated at the corner of a large square, stands the Jinalay of Shri Ajitnath, featuring a duly furnished pinnacle. For protection, an iron grill has been installed along a parapet wall that encircles the raised platform at the base. Figures of elephants are arranged in a row at intervals along this structure.

Upon entering through the main iron-grill gate and ascending 4 steps, one reaches the beautiful square. Its stone pillars are colourful and feature simple carvings. The beautiful square has a small dome.

Above the entrance to the colourful pavilion, the deity Indra is depicted, while a doorkeeper is shown below. Figures of female puppets are placed on both sides of the doorframe. In the upper section, Goddess Lakshmi and elephants are depicted in the centre, flanked by a statue of the God and elephants on the sides.

The entire colourful pavilion is adorned with numerous hanging chandeliers. Figures of lions and female dancers playing musical instruments are on the upper section. The dome of the hall features various paintings illustrating episodes such as the ordeal caused by Chandkaushik, the act of charity by Chandanbala, the God standing in deep meditation, and the ordeal caused by Shulpani Yaksha. On the right-hand wall, there are pictorial panels depicting Samet Shikhar, Girnar, and Abu. The left-hand wall features panels and scenes depicting Mahavir Swami's Samavsaran and King Shrenik's procession, the Jal Mandir of Pavapuri, and the Tirth of Ashtaapad and Shatrunjay. Photographs set in beautiful frames are displayed on the upper section of the walls on all sides.

At the base of the 3 beautiful, silver-adorned entrances of inner chamber, figures of Indra waving a fly whisk and elephants accompanied by Goddess Lakshmi are depicted. There is a sculpture of the God. Inside the inner chamber, a 19" tall idol of Ajitnath is there as the main deity. The idol of Sambhavnath is in the inner chamber to the left, and that of Ajitnath in the inner chamber to the right. In front of the God, a stepped lotus-shaped seat (Pabasan) clad in German silver is placed.

Here, there are 3 silver canopies under which these idols are placed. Each canopy features a small balcony and a depiction of Indrani at the top. 3 marble idols and 12 metal idols are there. The idol of the main deity bears an inscription dated samvat 1663. The idols of Sambhavnath and Ajitnath in the inner chamber to the left and right bear inscriptions dated samvat 1903.

Historical Context

The first mention of this Ajitnath Jinalay is found in the Shri Pattan Jinalay Stuti written by Pandit Hiralal in **samvat 1959** :

Tamjitambhivande kesunamebhypade, pratham jinpati vai chokhavattiypade,

In **samvat 1963**, the Jain Shwetambar Directory mentioned the Ajitnath Jinalay, located in the centre of **Kesur Sheth na Maholla** as **without a pinnacle**. 3 marble idols and 12 metal idols were there. The Jinalay was in good condition.

References to the Ajitnath Jinalay in Keshu Sheth na Pada also appear in the **samvat 2008** and **samvat 2018.**

The idol of the main deity Ajitnath bears an inscription dated samvat 1663. The idols of Sambhavnath and Ajitnath, in the inner chamber to the left and right, bear an inscription dated samvat 1903. The administration is by Shri Nareshkumar Mafatlal Shah and Shri Navnitbhai Bhogilal Shah who reside in the area together with Mumbai-based Shri Arvindbhai J. Shah.

This Jinalay **predates samvat 1959.**

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Nishal no Pado, Rajkawado

Sumatinath (Before Samvat 1959)

Upon entering the Nishal na Pada in the RajkaWado area, one finds the domed marble Jinalay of Shri Sumatinath situated deep inside on the left-hand side.

The Jinalay has a single entrance. The beautiful square is simple. In the colourful pavilion, near the entrance on the left side, there is a mini balcony containing the statues of the Sheth and Shethani. 2 large iron cupboards stand against the walls of the colourful pavilion. There is a panel adjacent to it. There is a panel depicting Girnarji on the right and one depicting Shatrunjay on the left. Further along, large mirrors are mounted on these walls, facing each other. Of the 2 facing mini balconies, the one on the right has an idol of Goddess Mahakali, while the one on the left contains an idol of Tumbaruyaksha.

The inner chamber has a single entrance. There is a space around it to walk in a circle. Above the doorframe of the entrance, there is a panel depicting Shri Samet Shikhar. The inner chamber is small. A 21" tall idol of Shri Sumatinath, having a delicate face is there. An inscription on this idol reads "samvat 1505, varshe vai. shu. 5." The idol of the Shasandevi bears an inscription indicating the Veer samvat 2494. There are 7 marble idols and 11 metal idols here.

Historical Context

The Nishal no Pado in the Rajkavada was known as the **Pathshal na Pada** in the Shri Pattan Jinalay Stuti written by Pandit Hiralal in **samvat 1959**. The first mention of this Jinalay of Sumatinath appears in **samvat 1959** :

Sumatijinpadime **pathshalakhypade**,

Subsequently, in the **samvat 1963**, the Jain Shwetambar Directory listed this Sumatinath Jinalay in Nishal na Pada as **without a pinnacle**. 9 marble idols and 13 metal idols were there. The condition of the Jinalay was good. Moreover, records indicate the existence of 2 House Jinalays in the area at that time : 1. belonging to Shah Badhubhai Kevaldas, and 2. belonging to Shah Ghelabhai Chhaganlal.

The Sumatinath Jinalay in the Nishal na Pada is mentioned in records dating back to **samvat 2008** and **samvat 2008**.

The administration is by Mumbai residents Shri Pravinchandra Manilal Shah and Shri Kantilal Kalidas Shah.

A mention of the Sumatinath Jinalay in the area known as Nyayseth no Pado is found in the Patan Chaityaparipati written by Pandit Harshvijay in **samvat 1729**. Nyayseth no Pado is mentioned between LakhiyarWado and Chokhavatiya na Pada in the Chaityaparipati. Could there be a connection between the Sumatinath Jinalay in Nyayseth na Pada and the Sumatinath Jinalay in Nishal na Pada ?

We believe that this Jinalay **predates Samvat 1959**. Given that the idol of the main deity Shri Sumatinath bears an inscription dated samvat 1505, further research is required to determine the true antiquity of the Jinalay.

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Lakhiyarwado, Rajkawado

The first mention of the Jinalays of Mohan-Parshvnath, Simandhar Swami, and Sambhavnath in Lakhiyarwada is found in the Patan Chaityaparipati written by Pandit Harshvijay in **samvat 1729** :

Lakhiyarvade re mohanpaas mahima ghano,
Bimb transe re ekottar tinha kan gao,
Simandhar re swami prasad basanth jina,
Bimb tersu re, sambhav sevo ekamna ||6||

Subsequently, in **samvat 1777**, the Patan Chaityaparipati written by Ladhashah mentions 2 Jinalays - Mohan Parshvnath and Simandhar Swami :

lakhiyar vade vaandiye, sahib **mohan paas**,
bije swami shrimandaru re, videh kshetra jas vaaso re. 4 chai.

The Tirthmala Stavan written by Upadhyay Gyansagargani in **samvat 1821**, mentions the existence of 3 Jinalays in **Lakhiyarvada** :

Chokhavati visha tane, pade doy ne ek;
Lakhiyarvade trin bhala, sevo dhariy vivek. san.17

In addition to the 2 above Jinalays, there is a high possibility that a Jinalay of Munisuvrat Swami was in existence in **samvat 1821**.

The Shri Pattan Jinalay Stuti written by Pandit Hiralal in **samvat 1959**, mentions 3 Jinalays : Manmohan Parshvnath, Munisuvrat Swami, and Simandhar Swami.

Namami bhaktya **lakhiyarvade, parshv jinendra manmohanakhyam** |
Jinadhirajam **munisuvratam** ch, **simandharswami**nmaaptmukhyam ||25||

According to the Jain Shwetambar Directory of **samvat 1963**, there are 2 Jinalays - Simandhar Swami and Munisuvrat Swami in **Lakhiyarvada**. Over and above, at that time, there were 4 House Jinalays of Sha. Uttamchand Manchand and Sha. Dahyachand Mangaldas in Sutariya Lane; and the House Jinalays of Sha. Khubchand Gafurchand and Sha. Lalubhai Ujamdas in Big Lane.

A joint Jinalay of Simandhar Swami, Munisuvrat Swami, and Manmohan Parshvnath in Lakhiyarvada is mentioned in the **samvat 2008**.

Today, the Jinalays of Simandhar Swami and Munisuvrat Swami (with Manmohan Parshvnath in the basement) exist in Lakhiyarvada. Moreover, 2 House Jinalays were also present : one dedicated to Suvidhinath (House Jinalay of Bapulal Lalluchand Motiwala) and the other of Aadeshwar (House Jinalay of Chunilal Uttamchand Vora).

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Lakhiyarwado, Rajkawado

Shri Simandhar Swami (Around Samvat 1654)

As you proceed straight into Lakhiyarvada in the Rajkavada area, you will find the marble Jinalay of Shri Simandhar Swami situated at the corner on your right. It has a pinnacle and is duly furnished. This Jinalay underwent renovation in samvat 2017. The re-establishment ceremony was performed by Aacharya Shri Kirtisagarsuriji of the Sagar Gachch. The privilege of re-establishment ceremony was received by the family of Chunilal Uttamchand.

On the wall above the entrance of the Jinalay, sculptures of Bahubali and Brahmi-Sundari are there. Also, Goddess Padmavati is on the other side, sculptures waving fly whisk, and lion motifs, draws the visitor's attention. The walls flanking the latticed entrance feature sculptures of a Shreshthi riding in a howdah atop an elephant. The pillars of the entrance square are adorned with intricate carvings and sculptures of figures playing musical instruments. (See Photograph No. 27)

The colourful pavilion is medium-sized, beautiful, and clean. It features a stone panel mounted on the wall, depicting Girnar and Siddhgiri. The intricate carvings and colour scheme of the vast dome are striking.

In the dome, there are sculptures of armed female figures. Below them are carved female figures, followed by small images of Tirthankars and a line of swans. Further down, scenes from the worldly life of Mahavir Swami and the Ashtamangal are depicted. While near the crocodile-faced arches below, the arrangement of the Navagrahs (nine celestial bodies) is beautifully executed. Here, in the colourful pavilion near the entrance to the inner chamber, marble idols of Goddess Chakreshvari and Gomukh Yaksha are in mini balconies on the left and right sides, respectively.

There are 3 entrances to the inner chamber. Above the main entrance, a depiction of the God's birth-anointing ceremony is carved. The Samavsaran is depicted above the left entrance, and Ashtaapad is depicted in stone above the right entrance. These carvings have been painted.

A 17" tall idol of Shri Simandhar Swami is there as the main deity. There are 20 marble idols, including 1 four-sided idol, 1 idol in meditative posture, and a set of 4 idols with pinnacle in a mini balcony. Also, there are 37 metal idols, 1 of which is a four-sided idol.

Vasupujya is in the left inner chamber, and Parshvnath is in the right inner chamber. The samvat 1654 can be read in the inscription on the main deity idol.

Historical Context

The first mention of this Jinalay appears in the Patan Chaityaparipati written by Pandit Harshvijay in **samvat 1729**. Subsequently, it is mentioned in the Patan Chaityaparipati written by Ladhashah in **samvat 1777**, the Tirthamala Stavan written by Upadhyay Gyansagargani in **samvat 1821**, and the Shri Pattan Jinalay Stuti written by Pandit Hiralal in **samvat 1959**.

This Jinalay of Simandhar Swami was mentioned **without a pinnacle** in the Jain Shwetambar Directory of **samvat 1963**. 18 marble idols and 34 metal idols were there. The condition of the Jinalay was good.

A reference to the Simandhar Swami Jinalay in Lakhiyarvada is found in records of **samvat 2008**.

The administration is by Shri Rameshbhai Chinubhai Shah and Shri Manharbhai Keshavlal Shah, both residents of Mumbai.

An inscription dated samvat 1654 appears on the idol of the main deity. Based on this, the Jinalay can be considered to date back to **around samvat 1654**.

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Lakhiyarwado, Rajkawado

Munisuvrat Swami (Before Samvat 1959)

Manmohan Parshvnath (Before Samvat 1729)

Upon entering LakhiyarWado in the RajkaWado area one finds a two-storied, domed Jinalay of Shri Munisuvrat Swami, situated in the middle of the lane on the left. A mere glimpse of the exterior reveals that the sculpture and carving artistry here must be magnificent.

Standing outside the Jinalay and gazing at it, one's eyes are first drawn to the ornate balcony above. As the gaze descends, it falls upon the intricate carvings of the beautiful square. Then, upon opening the entrance and stepping down from the platform, the visitor's eyes inevitably land on the carvings depicting fruits, flowers, parrots, and dancing figures adorning the wall beside the 2 small steps.

The intricate carvings of the beautiful square featuring sculptures of doorkeepers and Yaksha-Yakshinis on the pillars, along with large sculptures of dancing maidens in the upper sections captivate the mind. One cannot help but bow in reverence to our ancient artistic heritage upon seeing the arches connecting the pillars, which include crocodile-faced arches and others formed by the bodies of elephants and lions. Finally, gazing upwards, one feels compelled to fully admire and savour the artistry of the balconies. Sculptures of tigers, lions, and elephants adorn the uppermost tier. The balcony features carved pillars, puppets playing musical instruments, and intricate arches. The carving on the pentagonal, dome-like section visible beneath the balcony is truly captivating. It depicts female dancers and floral motifs, flanked by tiger figures and fairies with outstretched wings. The entire carving is rendered in beautiful colours. (See Photograph No. 26)

If the Jinalay looks like this from the outside, what must it be like on the inside...? Upon opening the door and ascending 2 steps to stand in the beautiful square, one notices the main entrance flanked by intricately carved doorframes and latticework screens. Stepping inside through the plain wooden door, one encounters a flight of stairs that defies expectation. To one side lies the path leading to the basement. While directly opposite, a set of steps ascends to an open, room-like area. This space is situated behind the balcony.

Descending 8 steps leads to an underground chamber. Standing beneath its octagonal pavilion and beautiful dome, one can view the inner chamber accessed through a main doorway which has a 21" tall idol of the main deity, Shri Manmohan Parshvnath. There are 4 marble idols and 24 metal idols. There is also a marble Yaksha idol here that resembles God Ganesh. Even the handle of the inner chamber door is shaped like a peacock with its plumage spread out ! Inside the inner chamber, the pink floral design on the wall behind the idols is exquisite. There is a latticed window on the right side to admit light. As it is of blue glass, the basement is illuminated by a soft blue light. There is no inscription on the main deity.

After visiting the basement and returning upstairs, climb 8 steps to enter the upper Jinalay. On the entrance pillar, one can see 2 doorkeepers adorned in beautiful turbans and attire. Above them, figures of women holding floral garlands; and atop the crocodile-headed arch, a depiction of a peacock with its neck gracefully arched. If, instead of proceeding into the Jinalay, one looks straight ahead, the front section of the room (the colourful pavilion) behind the balcony reveals similar intricate carvings. Here, the pillars feature 2 women dressed in Marathi attire, standing with bouquets in their hands. Above them, seated on lotus-shaped brackets, are two Veena players.

Upon entering the Jinalay of Munisuvrat Swami, one sees figures of fairies carved on the pillars of the octagonal colourful pavilion. On the right-hand wall, there is a marble panel depicting Shatrunjay.

Inside the inner chamber with 3 entrances, there is a latticed window on the right side of the deity to admit light. Here, a 17" tall idol of the main deity Shri Munisuvrat Swami is beneath a silver canopy adorned with carvings of fairies playing musical instruments. There are 3 three marble idols and 19 metal idols. The inscription on the idol of the main deity reads : "samvat 1670 varshe vaishakh sud 3 kunverji namna shreyarth shri munisuvrat ..... vruddhashakhiy saa. paumati sut sa ..... shri vijaysensuribhih :"

Historical Context

Among this joint Jinalay, the Manmohan Parshvnath Jinalay is first mentioned in the Patan Chaityaparipati written by Pandit Harshvijay in **samvat 1729**. Subsequently, a reference to the Manmohan Parshvnath Jinalay also appears in the Patan Chaityaparipati written by Ladhashah in **samvat 1777**. This Jinalay is also included among the 3 Jinalays mentioned in the Tirthamala Stavan written by Upadhyay Gyansagargani in **samvat 1821**.

The first mention of the Munisuvrat Swami Jinalay with the Manmohan Parshvnath Jinalay, appears in the Shri Pattan Jinalay Stuti written by Pandit Hiralal in **samvat 1959**.

Subsequently, in the Jain Shwetambar Directory of **samvat 1963**, the Munisuvrat Swami Jinalay is mentioned **without a pinnacle**. 7 marble idols and 50 metal idols were there. The Jinalay was in good condition.

References to the joint Jinalay of Munisuvrat Swami and Manmohan Parshvnath are found in the **samvat 2008** and **samvat 2018**.

The administration is by Shri Rajendrabhai Ramanlal Shah, a resident of Rajmahal Road, and Rasiklal Ambalal Shah, a resident of Mumbai.

The idol of the main deity Munisuvrat Swami bears an inscription dated samvat 1670. The first mention of Manmohan Parshvnath located in the basement appears in **samvat 1729**. Whereas the first mention of Munisuvrat Swami appears in **samvat 1959**. In this context, the Jinalay of Munisuvrat Swami predates **samvat 1959**. And, Manmohan Parshvnath **predates samvat 1729**.

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Lakhiyarwado, Rajkawado

Suvidhinath (House Jinalay) (Before Samvat 1963)

This small Jinalay is located in a room on the third floor of the residence of Sheth Shri Bapulal Lalluchand Motiwala, situated in LakhiyarWado in the RajkaWado area. Intricate glasswork was done here 20 years ago.

Beautiful glass panels depicting scenes such as Pavapuri, the Chyavan Kalyanak of the God, and Shatrunjay adorn the walls of the room. Surrounding the area where the deity is there, the walls feature glass depictions of the 14 Dreams, the Kalash, elephants, and fairies.

In this House Jinalay, a 3" tall metal idol of Sumatinath with the 24 Tirthankars in its backdrop is there as the main deity. The idol of main deity of Sumatinath bears an inscription dated samvat 1543, which reads as follows.

"samvat 1543 varshe jeth sud 10 guru shrimaal gyatiy sugandhi popa bharya sut dedhar bharya ratne sut khima manika sut pethakattsahiten shri suvidhinathbimb chaturvishatipat kaarapitam pratishthitam shri suribhih pattanvastavya"

Moreover, there is another silver idol here. It is of Shri Munisuvrat Swami. Several Yantras are also there. A silver sheet is affixed to the back of the idol of the main deity. It features embossed depictions of 2 Indras waving fly whisk, 2 Goddesses, and the 14 Dreams.

Historical Context

According to the Jain Shwetambar Directory of **samvat 1963**, a House Jinalay belonging to the family of Lalubhai Ujamdas existed on Big Lane in Lakhiyarvada. 1 metal idol and 1 silver idol were there.

This House Jinalay predates **samvat 1963**.

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Lakhiyarwado, Rajkawado

Aadeshwar (House Jinalay) (Before Samvat 1963)

The House Jinalay belonging to the family of Shri Chunilal Uttamchand Vora is located in Lakhiyarvada in the Rajkavada area. A room has been constructed in a corner of the terrace on the third floor of their house situated at the corner of the lane. Within this room, a two-tiered silver lotus-shaped seat has been installed in the corner. A canopy with 4 small silver pillars has also been constructed over it. The canopy features designs of an elephant, a goddess, and a Kalash at the top. The room features mosaic.

A 3" tall metal idol of Shri Aadeshwar is there as the main deity. The words that could he read from the inscription on the main deity idol are as follows :

"samvat 1510 varshe fagun vadi …….. pattanvasi ma ….. ken bbarya varju putra shivraj bharya ……. adinath himb chaturvishtipat kaa. tapaagachhe shri ratnshekharsuribhih ……."

Historical Context

The Jain Shwetambar Directory of **samvat 1963** mentions the existence of a House Jinalay belonging to the Uttamchand Manchand family, located on Sutariya Lane in Lakhiyarvada. That House Jinalay had 1 marble idol and 5 metal idols.

Today, only 6 metal idols are in this House Jinalay. Information regarding whether this House Jinalay belongs to the Uttamchand Manchand family or another is unavailable. We believe this House Jinalay **predates samvat 1963.**

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Malaat no Pado, Rajkawado

Mallinath (Before Samvat 1648)

In the Malaat na Pada square in the Rajkavada area, there stands a charming, small, domed Jinalay of Shri Mallinath. The entrance features a small door with a lattice design. Beyond this lies a raised platform, with a boundary wall built along one side. The platform is supported by 4 simple pillars and topped by a dome. Further ahead is a beautifully carved entranceway clad in brass. A small, impressive statue of a deity is carved into the upper part of the doorway frame. Above this, there is a depiction of a king seated in a chariot.

The dome of the colourful pavilion features intricate wood carvings. It has scenes of Rajul's wedding pavilion and the wedding procession of Nemnath. A glass covering has been installed over it for preservation. The pillars of the colourful pavilion are simple yet painted. A stone panel carving on the walls depict embossed scenes of Shatrunjay, Ashtaapad, Samet Shikhar, and Girnar. Of the 2 mini balconies, one has a statue of Kuber Yaksha, while the other contains a statue of Vairotya Devi.

There are 3 entrances to the inner chamber. Depicted on the wall above them are scenes such as the Chyavan Kalyanak, Janmabhishek (birth anointment), the 5 forms of Indra, the celebration performed by the Dik Kumaris, and the Samavsaran. These depictions bave also been encased in glass.

The inner chamber has 8 marble idols and 29 metal idols. A 25" tall black idol of the main deity Shri Mallinath is made of touchstone. It bears no inscription. Near the idol, there is a lotus-shaped seat featuring a tiered structure of silver. Shri Mahavir Swami is in the left inner chamber, and Shri Dharmnath is in the right. Among the marble idols, 2 are depicted seated beneath a tree with a backdrop. In addition to the metal idols, there are 3 metal statues of Yakshas, one of which is of a unique type.

Historical Context

The area known today as Malaat no Pado in Rajkavada was formerly known as **Mallinath no Pado** and **Mallinath ni Pol**. The earliest mention of the Mallinath Jinalay in this area is found in the Patan Chaityaparipati written by Lalitprabhsuri in **samvat 1648** :

Paatki mallinath vandia e, ek sau chhuttari dev tu, dhan 2 ||ji.||85||

Subsequently, in the Patan Chaityaparipati written by Pandit Harshvijay in **samvat 1729**, a reference to this Jinalay in **Mallinath na Pada** is found. Moreover, another 52 Jinalay also existed at that time.

Base chhasath **mallijinvar**, **mallinathpade** mudaa,
Bavan jin ne bavan pratima, vandie te sarvada ||5||

In the Patan Chaityaparipati written by Ladhashah in **samvat 1777**, the poet feels blessed upon beholding the black idol of the main deity Shri Mallinath with a backdrop at this Jinalay.

Poli shri mallinathni re, bheta **shri mallinath**,
Saam varan prabhu sobhta re, parikarsu jagnatho re. 5 chai.

In the Tirthamala Stavan written by Upadhyay Gyansagargani in **samvat 1821**, there is a mention of the Jinalays of Mallinath and Parshvnath at **Mallipade** :

Dakaalkotdi ek dipatu, salvivade aath;
Mallipade mallipaasji, puja karo shubh th.th san.16

In the Shri Pattan Jinalay Stuti written by Pandit Hiralal in **samvat 1959**, there is a mention of the existence of only a Mallinath Jinalay in this area :

Shri yogivadeadbhutkantimurti, namami vai shyamalparshvnatham |
Shri mallipade kil **mallinatham** kashaymallam pratimallnatham ||24||

In the Jain Shwetambar Directory of samvat 1963, this Jinalay of Mallinath, in the **Malaat no Pado** area, is mentioned **without a pinnacle**. 7 marble idols and 22 metal idols were there.

The time mentioned of the Jinalay is samvat 1846. It is possible that the Jinalay underwent renovation at that time. An inscription regarding this might have been available in **samvat 1963**. Though no such evidence exists today. However, the Jinalay is even more ancient than that period. Moreover, at that time, 2 House Jinalays belonging to Sha. Bhikhalal Nathuchand and Sha. Bhikhalal Vadhuchand existed in the Malaat na Pada.

References to the Mallinath Jinalay in Malaat na Pada are found in the **samvat 2008** and **samvat 2018**.

Currently, Shri Chandulal Virchanddas Shah and his son, Shri Anilkumar Chandulal Shah, who reside in Malaat na Pada are administrators of the Jinalay.

This Jinalay **predates samvat 1648**.

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Jogiwado

Shamla Parshvnath (Before Samvat 1777)

"Jogivade jagto ne maato dhingadmall
Shamlo sohamano kai jitya aathe mall"

Hardly any Shravak would be unfamiliar with these lines from the Stavan. When performing Chaityavandan at a Jinalay of Parshvnath, these are often the very first words that come to the lips of the Shravak and Shravika. However, not all Shravaks may be aware that this Shamla Parshvnath of Jogivada actually comes from Patan ! A magnificent, marble, Jinalay with a pinnacle of Shri Shamla Parshvnath featuring a very high plinth reminiscent of the Simandhar Swami Jinalay in Mehsana can be seen. Its fluttering flag attracts devotees from afar, much like a magnet. Renovation work is currently underway. The re-establishment was performed by Aacharya Jayghoshsurishwarji on Maha Sud 15, samvat 2052.

Before the renovation, this Jinalay was neither as spacious nor as tall as it is now. Previously, it was a very small Jinalay situated at ground level. The Jinalay was formerly renowned for its glasswork, enamel artistry, and the grandeur and spiritually palpable presence of the idol. Its exterior appearance has now been transformed. Ascending about 20 steps leads to the beautiful square. At the time of the visit, work was underway on the inner colourful pavilion and its dome. There are 2 small balconies flanking the entrance square. The one on the left has the idol of Parshv-yaksha. While the one on the right contains the idol of Goddess Padmavati. The entrance features depictions of the Ashtamangal, and the windows display carvings of the 14 auspicious dreams.

The colourful pavilion is spacious. It has numerous pillars, and they feature carvings of Goddesses, Yakshas, and leaves.

The ceiling of the section known as Balanak near the inner chamber features carvings of Goddess Padmavati, a lotus pond, and Kalpavruksh leaves surrounded by square lotus-pond. On the wall above the doorway in the colourful pavilion, there are panels depicting various episodes, such as the past life of Shantinath as King Meghrath, the Panch Kalyanaks (5 auspicious events), and Aadeshwar breaking his fast with sugarcane juice. This work is currently ongoing. The bell in the colourful pavilion is beautiful and unique. This bell is a remarkable sight. Small bells adorn the beaks and wings of the beron sculptures in its chain, and another bell hangs from the garment-like sculpture. Also, it features a cluster of 5 bells, 4 held in the beaks of standing peacocks and one positioned centrally between their feet.

The renowned and magnificent black idol of Shamla Parshvnath with a backdrop, accompanied by attendant figures, is in the inner chamber as the main deity. The idol stands 35" tall, and 45" tall when including its 10" high hood. 5 marble idols and 1 metal idol are there. A sheet of embossed silver is affixed to the wall behind the idols.

Idols and Gurumurtis are in numerous mini balconies in the colourful pavilion. Outside the entrance of the inner chamber, in the section known as the Balanak, there are 2 facing mini balconies. The mini balcony on the right has Parshvnath. While the one on the left has Ajitnath.

In the colourful pavilion, there is a Devakulika to the right of the Shamla Parshvnath idol (facing the entrance of the Jinalay). A 51" tall idol of Aadeshwar is there. Idols of Shantinath and Vimalnath are placed on either side. When excavation for the foundation of this Jinalay was carried out, 3 idols were unearthed; 2 of these, both made of marble, have been established here. 5 marble idols in this Devakulika, one of which is a black idol. There are also 3 metal idols.

Similarly, there is a Devakulika on the left side. A 37" tall idol of Shri Shantinath is there as the main deity. Idols of Aadeshwar and Munisuvrat Swami are placed on either side of the main deity. There are 5 marble idols here; among them, 2 are depicted in a panel in the meditative posture, and one is an idol that was discovered during excavation. There are also 5 metal idols, 2 of which are very small. The backdrop of one metal idol of Parshvnath is artistically crafted.

To the left of the Devakulika on the right side, there is a mini balcony containing an established idol of Sumatinath. There are 3 other mini balconies on the wall of the colourful pavilion adjacent to the right side of this Devakulika. Among these, an idol of Vimalnath is established in the first mini balcony, and an idol of Shantinath is in the third. The central mini balcony has 2 idols of Gautam Swami, of which one is newly made. While the other carved from marble with a reddish hue originated from the old Jinalay.

Similarly, there is a mini balcony of Aadeshwar next to the Devakulika on the left side.

On the left wall of the colourful pavilion, there are 3 mini balconies, mirroring the arrangement on the right side. In the first mini balcony, an idol of Shri Nemnath is in an artistic marble canopy with arches. Shri Sheetalnath is in the third mini balcony, while the central mini balcony has a statue of Shri HemchandrAacharya. This statue is new.

All the idols in the mini balconies are 21" tall. The idols established in these 8 mini balconies (arranged in 2 facing rows of 4) represent, respectively, Parshvnath, Ajitnath, Sumatinath, Aadeshwar, Vimalnath, Nemnath, Shantinath, and Shantinath. These idols were previously in the Jinalays of Mahavir Swami, Chintamani Parshvnath, and Bhidbhanjan Parshvnath in the compound of the Panchasara Parshvnath Jinalay. They have now been re-installed here.

It is noteworthy that a single family has been serving here as priests for 6 generations.

This Jinalay is currently the tallest in Patan.

Historical Context

A Jinalay of Parshvnath in Jogivada is mentioned in the Patan Chaityaparipati written by Siddhisuri in **samvat 1576**. At that time, another Jinalay of Mahavir Swami also existed in the same area.

> **Jogivadai** jagta e, **paas anai mahavir** ta,
> Vanchhiy jan sukh aapta e, samrath saahasdhir ta.

Subsequently, the Patan Chaityaparipati written by Sanghraj in **samvat 1613** has no mention of a Parshvnath Jinalay. However, it does mention one Shantinath Jinalay and 3 House Jinalay : 1. Shantinath (at Dungar Sheth's house), 2. Dharmanath (at Dosi Bhoja's house), and 3. A House Jinalay of Soma Seth.

> **Modhmodhpadai** jai karu chaitya pravaadi
> Chh pratimasu puj kari aavya **jogivadai** 20
>
> Samal pratima **shantidev** pratima ekvis
> Murti ati ruliamani nitu nitu naamu sis 21
>
> **Dugar seth tanai ghari** shri **shanti** jinesar
> Bi pratima tinha jin tani sev saarai surnar 22
>
> **Dosi bhoja tanai ghari** deharasur vandu
> Pratima satsu **dharmnath** deshi anandu 23
>
> **Somaseth tanai ghari** deharasur bhavu
> Chh pratima puja kari **mafaltpuri** aavu 24

A mention of a Parshvnath Jinalay is found in the Patan Chaityaparipati written by Lalitprabhsuri in **samvat 1648**. Moreover, there is a mention of 2 House Jinalays :

Jogivadai aavia e, prabhu **paas jinesar** bhavia e.
Padima vis tinha vandai e, sayal paap nikandii e ||74||

Sethi vidhyadhar ghari bhani e, chautrisai padima jin tani e.
Dosi bhoja ghari bhanau e, shri paas jinesar hu thunau e ||75||

Das padima tinha sohati e, rayanmai ek j mohati e.
Mafalipuri vamatanu e, baarai pratima dhan dhanu e ||76||

The Patan Chaityaparipati written by Pandit Harshvijay in **samvat 1729**, has references to the Jinalays of Parshvnath and Aadeshwar :

Jogivade re, jaagat jin **trevismo.**
Athavan re, pratimasu bhavian namo ||4||

Namo **rushabh jinand bije**, dehare ati sundaru.
Chhatris pratima tinha vando, name jaas purandaru. |

The first mention of the Shamla Parshvnath Jinalay appears in the Patan Chaityaparipati written by Ladhashah in **samvat 1777**. Earlier Chaityaparipatis mention only a Parshvnath Jinalay. Moreover, in **samvat 1777**, this Jinalay featured an underground chamber where Shantinath was there.

Yogivade yugtasu pranamu **saamlo paas,**
Bhuyaramahi shri santiji re, nirashta adhik olaaso re. 6 chai.

A mention of a Jinalay in this area is found in the Tirthamala Stavan written by Upadhyay Gyansagargani in **samvat 1821** :

Kasumbii vade doy vali, **yogi ek** dith;
Anupam pujii janii, deval doy garith. san.18

A mention of the Shamla Parshvnath Jinalay in Yogivada is also found in the Shri Pattan Jinalay Stuti written by Pandit Hiralal in **samvat 1959** :

Shri yogivadeadbhutkantimurti, namami vai **shyamalparshvnatham** |
Shri mallipade kil mallinatham kashaymallam pratimallnatham ||24||

In the Jain Shwetambar Directory of **samvat 1963,** the Shamla Parshvnath Jinalay in Jogivada is mentioned **without a pinnacle**. 16 marble idols and 16 metal idols were there. The condition of the Jinalay was good.

This Jinalay of Shamla Parshvnath in Jogivada is mentioned in records dating back to **samvat 2008.**

Today, the idol of Shamla Parshvnath with a backdrop is in the central inner chamber. 5 marble idols are there. Moreover, as previously mentioned, Shantinath is there as the main deity in the Devakulika on the left side of the colourful pavilion. 5 marble idols and 5 metal idols are there. Also, 5 marble idols and 3 metal idols are in the Devakulika of Aadeshwar on the right side.

In **samvat 1729**, an Aadeshwar Jinalay existed alongside the Parshvnath Jinalay in Jogivada. It is possible that the idol of Aadeshwar was subsequently established in a Devakulika.

In **samvat 1777**, the idol of Shantinath was in the basement of the Jinalay. It is possible that the idol of Shantinath was subsequently established in a Devakulika.

In Shri 108 Parshvnath Tirth Darshan (Part 1), Muni Shri Jagvallabhvijayji Maharaj Saheb notes regarding this Jinalay : "Shamla Parshvnath of Jogivada is the very same Dhingdamall Parshvnath. In the Shri Shamla Parshvnath Stavan written by the poet Udayratna in the 18th century, Shri Shamla Parshvnath of Jogivada is referred to by the name Dhingadmall."

> Jogivade jagto ne maato dhingadmall.
> Shaamlo sohamano kai jitya aathe mall.
> Pyara parshvji ho laal, dindayal mujne nayane nihal.

However, further evidence and specific research are required regarding this matter.

As per our belief, this Jinalay can clearly be considered to **predate samvat 1777.** Further research and additional evidence are needed to determine whether it **predates samvat 1648** or **predates samvat 1576.**

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Fofaliya Wado

The FofaliyaWado area in Patan has been well-known since ancient times. Fofaliya is the name of a gotra (lineage). It is possible that families belonging to this lineage settled in Patan and the area came to be named after them. It would not be out of place to present here the information regarding the Fofaliyavada area found in **Jain Parampara no Itihas (History of Jain Tradition), (Part 2).** On page 397 of this book, while providing details about Nina Sheth of the Shrimal lineage, it is stated : 'Saring, the 24th descendant of Sheth Nina of the Shrimal lineage, settled with his wife Naringdevi in the Fofaliyavada area of Patan, his in-laws' hometown, in the samvat 1225.'

Shri Kanaiyalal Bhaishankar Dave holds a different view regarding this area in his article on the place names of Patan. While noting this area, he states, "Moving south from the market, one comes across a Pol known as Fofaliyavada. He suggests that it acquired this name because traders of Fofar (betel nuts) lived there. An ancient Jain genealogy reveals that a neighbourhood bearing this name existed in old Patan."

The **Fofaliyavada** area is mentioned in the Patan Chaityaparipati written by Siddhisuri in **samvat 1576**. 3 Jinalays existed at that area :

Fofaliyavadai nirashisu, jaai paatak naami ta. 21

Trihu bhuvane bhavthiharan, gungan mahi vikhyat ta,
madanmalan vanchhit karan, jasu adhika avdaat ta. 22

Subsequently, the Patan Chaityaparipati written by Sanghraj in **samvat 1613** mentions 5 House Jinalays out of the 7 Jinalays in **Fofaliyavada** : 1. Aadeshwar, 2. Parshvnath, 3. Seth Dhanadatta's House Jinalay, 4. Parshvnath (at Seth Patua's house), 5. Saha Madhav's House Jinalay, 6. Vasupujya (at Seth Vira's house), and 7. Vasupujya (belonging to the Punamiya Gachhchh).

Fofaliya vadai jaii, jinhar saat tinha kahii,
Adi jinesar nayak, man vanchhit fal daayak. 46

Chutris jin chaud pujau manihi anand,
Deharu navu sohakar **trevismu** sukhsagar. 47

Pratima satsu kahii, murti deshi gahgahii,
Sheth dhandatt ghari harashu, **patuana ghar** maahi parashu. 48

Dash pratimasu **paas**, puri man tania as,
Saha madhav ghari joi, pratima saat tinha hoi. 49

Barasamu jin bhavu, **sethi vira ghari** aavu,
Pratima ekadash janu, **vaspujya** mani aanu. 50

Punamiya deharai chaud, pratima dithai anand,
Valiarvadai deharu, **shanti** jinesar keru. 51

According to the Patan Chaityaparipati written by Lalitprabhsuri in **samvat 1648**, there were 8 House Jinalays among the 11 Jinalays in **Fofaliyavada**. At that time, this area must have been a significant centre of Jain influence.

Fofaliyavadai padham jin aththoter jinbimb. naa. ||60||
Biju deharu shantinu e, padima panchvis hoi. naa. ||61||
Deharai raja sethinai e, vandau **samhhav** dev. naa. ||62||
Padima vis tinha dipti e, **kachhelanai chaitya**. naa. ||63||
Munisuvrat jin pujaii e, padima baar vichari. naa. ||64||
Sethi virji deharasari e, pujau **paas** jinand. naa. ||65||
Padima chyari j sohati e, **thavar paarshi geh**. naa. ||66||
Chhayalis padima dipati e, **sethi mahula ghari** aavi. naa. ||67||
Munisuvrat jin vandia e, pratima pannar saar. naa. ||68||
Sethi kaku deharasaru e, chautris padima **paas**.naa. ||69||
Sethi raja deharasaru e, chhatris bimb j **nemi**. naa. ||70||
Dosi vachha ghari aaviya e, pujia paas jinand. naa. ||71||
Pannar padima vandai e, **panchmai deharai paas**. naa. ||72||
Pratima das tinha dipti e, vandi aani bhav. Naa. ||73||

In the Patan Chaityaparipati written by Pandit Harshvijay in **samvat 1729**, 3 Jinalays, Parsbvnath, Sambhavnath, and Shantinath, are mentioned in the **Fofaliya** :

Ullase vali **fofaliyama, paas jinesar** dekhu.
Ekvis pratima pase pekhi, paatik sayal uvekhu ||3||

Sambhavnath dehare, doy sat tranu pratima sohe.
Shanti jinesar dehare, ekso trepan jin man mohe ||4||

The Patan Chaityaparipati written by Ladhashah in **samvat** 1777 mentions 3 Jinalays and 1 House Jinalay in **Fofaliyavada** : 1. Shantinath, 2. Sambhavnath, 3. Parshvnath, and 4. Munisuvrat Swami (at the house of Velji Saha).

Fofaliya vade namu re, sahib **santi** jinand,
Chitrabhuvan ati korni re, nirshit nayananando re. 7 chai.

Bije bhuvan johariyai re, **shri sambhav** jinrai,
Trije bhuvane paasji, bheta bhagwant paayo re. 8 chai.

Velji sahanai mandarai re, deharasar manhi jeh,
Shri munisuvrat bhetiya, sundar murat eho re. 9 chai.

In the Tirthamala Stavan written by Upadhyay Gyansagargani in **samvat 1821**, there is a mention of the existence of 4 Jinalays in **Fofalipada** :

Chyar deval ati sundaru, **fofalipada** manhi;

In the Shri Pattan Jinalay Stuti written by Pandit Hiralal in **samvat 1959**, 6 Jinalays in Fofaliyavada are mentioned : 1. Shantinath, 2. Neminath (in Chaudhari Lane), 3. Manmohan Parshvnath, 4. Shankheshwar Parshvnath, 5. Sambhavnath (in Vakhatji Lane), and 6. Munisuvrat Swami (in Vakhatji Lane).

Shantisham chadhynithyam janganbhrut **fofaliyahye hi vade,**
Vithyam vai **chaudharinam** yadukultilakam **neminatham** namami |
Parshv manmohanakhyam tadbhidharvarvithyam gatam **shankh parshv,**
Vithingam **sambhavam vakhatjit** itah **suvratswaminam** ch ||32||

The Jain Shwetambar Directory of **samvat 1963** also mentions the existence of the above 6 Jinalays. Moreover, at that time, there were 27 House Jinalays in Fofaliyavada. One can only imagine how the triumphant sounds of the Jain faith must have resonated in this area !

Family Name	**Area**
1. Shah Halabhai Maganlal	FofaliyaWado
2. Shah Motilal Mokamchand	FofaliyaWado
3. Shah Dahyahhai Khemchand	FofaliyaWado, Front Lane
4. Shah Bogadchand Virchand	FofaliyaWado, Front Lane
5. Shah Hakamchand Fulchand	FofaliyaWado, Front Lane
6. Shah Talakchand Lalchand	FofaliyaWado, Manmohan Lane
7. Shah Dharamchand Chhaganlal	FofaliyaWado, Front Lane
8. Shah Surchand Jechand	FofaliyaWado, Manmohan Lane
9. Shah Naalchand Khemchand	FofaliyaWado, Manmohan Lane
10. Shah Ratanchand Vastachand	FofaliyaWado, Manmohan Lane
11. Shah Gabharubhai Gamanchand	FofaliyaWado, Manmohan Lane
12. Shah Lallubhai Bhukhandas	FofaliyaWado, Manmohan Lane
13. Shah Ghelabhai Khemchand	FofaliyaWado, Manmohan Lane
14. Shah Talakchand Sankalchand	FofaliyaWado, Chaudhari Lane
15. Shah Khodidas Dolachand	FofaliyaWado, Chaudhari Lane
16. Shah Chhotalal Aavji	FofaliyaWado, Chaudhari Lane

17. Shah Maniar Khubchand Kaudas	FofaliyaWado, Chaudhari Lane
18. Shah Chandulal Nanchand	FofaliyaWado, Chaudhari Lane
19. Shah Gabharuchand Talakchand	FofaliyaWado, Chaudhari Lane
20. Shah Vastabhai Khemchand	FofaliyaWado, Chaudhari Lane
21. Shah Maniar Sankalchand Dalchharam	FofaliyaWado, Chaudhari Lane
22. Shah Nagindas Gabalchand	FofaliyaWado, Chaudhari Lane
23. Shah Kidabhai Dahyachand	FofaliyaWado, Chaudhari Lane
24. Shah Manubhai Ratanchand	FofaliyaWado, Chaudhari Lane
25. Shah Raichand Ghelabhai	FofaliyaWado, Chaudhari Lane
26. Shah Ratanchand Ghaiyarchand	FofaliyaWado, Chaudhari Lane
27. Shah Laherchand Bhanachand	FofaliyaWado, Chaudhari Lane

According to the Jain Tirth Sarvasangrah of **samvat 2010**, out of 17 Jinalays in Fofaliyavada, 10 House Jinalays : 1. Shantinath, 2. Parshvnath (Motilal Mokamchand's House Jinalay), 3. Suvidhinath (Halabhai Maganlal's House Jinalay), 4. Shantinath (Nihalchand Gobarchand's House Jinalay), in Chaudhari Lane : 5. Neminath, 6. Kunthunath (Vastachand Khimchand's House Jinalay), 7. Shantinath (Manilal Ratanchand's House Jinalay), 8. Vimalnath (Bhaychand Khushalchand's House Jinalay), in Vasupujya Lane, 9. Vasupujyaswami, in Vakhatji Lane, 10. Sambhavnath, 11. Munisuvrat Swami, in Manmohan Lane, 12. Sumatinath (Hemchand Khemchand's House Jinalay), 13. Manmohan Parshvnath, 14. Aadeshwar (House Jinalay), 15. Shankheshwar Parshvnath, 16. Shantinath (Gabhruchand Gumanchand's House Jinalay), and 17. Shreyanshnath (small wooden House Jinalay).

The Vasupujya na Maholla, located near Fofliyavada and known today as an independent neighbourhood is mentioned in records of **samvat 1963** and **samvat 2010**.

The following Jinalays currently exist in Fofaliyavada :

In Pol Lane : 1. Shantinath, 2. Parshvnath (the Balubhai family's House Jinalay), in Manmohan Lane, 3. Manmohan Parshvnath, in Vakhatji Lane, 4. Sambhavnath, 5. Munisuvrat Swami, and in Chaudhari Lane, 6. Naminath.

Note : On Magshar Sud 5, samvat 2056, the House Jinalay of Parshvnath in Pol was established in the Shantinath Jinalay of Pol Lane.

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Pol Lane, Fofaliya Wado

Shantinath (Samvat 1664)

Upon entering the Pol known as Pol Lane or Front Lane in the Fofaliyavada area, one finds a marble Jinalay of Shri Shantinath on the left. It has a pinnacle and is duly furnished.

Entering the premises leads to a square paved with beautifully designed marble. The square is enclosed by a boundary wall topped with 10 lanterns. Ascending 4 steps brings to 3 entrances. There are 4 pillars. Each featuring the sculpted figure of a female dancer. At the very top of the main entrance, there are sculptures of Goddess Saraswati on the right and Goddess Lakshmi on the left. Also, there are sculptures of 2 other puppets. On the wall above the entrance, embossed elephants are depicted pouring water over Goddess Lakshmi. The area is painted in red and gold. An inscription reading as follows is found on the wall to the left of the entrance :

"An idol of Shantinath, originally obtained from the home of a non-Jain person 125 years ago, is established as the main deity in the Jinalay located in the Pol. The ritual for its Utthapan Vidhi was performed on Vaishakh Sud 11, Samvat 2039, dated 22-5-83. The re-establishment of the deity was performed on Saturday, Magshar Sud 6, Samvat 2043, dated 8-12-86 at the auspicious hands of Param Pujya Aacharya Shri Omkarsurishwarji Maharaj Saheb."

Moreover, on the right-hand wall, there is an inscription stating : "This Jinalay of Shantinath is owned by the members of Jain Shwetambar Murti Pujak of the Shri Pol Lane."

The spacious, square colourful pavilion has 8 pillars. The glasswork on the colourful pavilion dome is captivating. This glasswork was done just 2 years ago. A depiction of Samet Shikhar adorns the right wall of the colourful pavilion. While a depiction of Shatrunjay is found on the left wall. A novel creation draws the attention here, featuring a thermocol sheet that has been carved, painted, and adorned with small mirrors. There are also panels depicting Girnar and Ashtaapad. Sculptures of small female puppets playing musical instruments adorn the wall near the inner chamber. Marble idols of Eagle Yaksha and Nirvanidevi are in the mini balconies on the left and right sides, respectively. There is a passageway around the inner chamber to walk in a circle.

Beneath the doorframe of the colourfully carved wooden main entrance, there are figures of doorkeepers, and the upper section has a pinnacle-like structure. The doorway is adorned with figures of female attendants waving fly whisks. A 21" tall idol of Shantinath is there as the main deity. An inscription reading "Samvat 1664 Varshe Posh Vadi....." can be seen on it. It is understood that other idols established here were brought from Kadambagiri.

6 marble idols and 31 metal idols are there. Also, there is a crystal idol. Aadeshwar and Mallinath are to the right of the main deity. While Parshvnath and Dharmnath are to the left.

The House Jinalay belonging to Shri Halabhai Maganlal Shah of the Shakori family has been established here. Its main deity was Shri Shantinath, accompanied by idols of Shri Kunthunath and Shri Parshvnath. Records indicate that these idols from the House Jinalay were established in this Jinalay on the auspicious day of Vaishakh Sud 13, Samvat 2043, dated 29-7-88. Along with this House Jinalay, there are 2 silver plaques featuring an embossed image of the Shakori family's Kuldevi, accompanied by 2 silver-canopied pedestals for their placement. According to local information, a House Jianaly belonging to Shri Bobadchand Virchand Shah of Rajkot which originally had 13 metal idols, including Yantras and Ashtamangal has also been established here. Moreover, a House Jinalay of Parshvnath belonging to the family of Balubhai Popatlal and Shantilal Popatlal Shah, was established here on Magshar Sud 5 in the samvat 2056.

The Guru Mandir is located on the right side of the area outside the Jinalay in a duly furnished Devakulika. An impressive idol of Bhadrankarvijayji Maharaj Saheb is established here.

"In accordance with the guidance of the revered, highly influential Sanghsthavir, Gachhadhipati, and Vyakhyan Vachaspati Aacharyadev Shrimad Ramchandrasurishwarji Maharaj; and in connection with the peaceful passing of his influential and spiritually accomplished disciple, the late Panyaspravar Shri Bhadrankarvijayji Ganivarya, which occurred at night in Patan on Vaishakh Sud 14 in Samvat 2036, and utilizing the proceeds related to the cremation of his mortal remains performed on Vaishakh Sud 15 in his memory under the inspiration of his distinguished disciples, Pujya Aacharya Bhagwant Shri Pradyotansurishwarji Maharaj and Pujya Muni Shri Vajrasenvijayji Maharaj, a sum of ₹ 1,30,000 was received by the Shri Nagindas Karamchand Paushadhshala for the memorial of the revered late Maharaj Saheb, to be located in the Pol Lane where he was born. The remaining additional expenses are being covered by the residents of the Pol Lane."

The house where the late Shri Bhadrankarvijayjigani was born, located right opposite the Jinalay, has a kitchen run by local residents to provide maintenance for sadhu and sadhvi. Moreover, further along the street, a Pathshala (study center) operates to facilitate the study of these sadhu and sadhvi.

Historical Context

The idol of the main deity, Shri Shantinath, bears an inscription dated samvat 1664. However, the first mention of the Shantinath Jinalay appears in the Patan Chaityaparipati written by Lalitprabhsuri in **samvat 1648**. Subsequently, references to this Jinalay are found in the Patan Chaityaparipati written by Pandit Harshvijay in **samvat 1729**, Shri Pattan Jinalay Stuti by Pandit Hiralal in **samvat 1959**, the Jain Shwetambar Directory in **samvat 1963**, and the Jain Tirth Sarvasangrah in **samvat 2010**.

The Jain Shwetambar Directory of **samvat 1963** mentions the Shantinath Jinalay as having a flat terrace.

The Jinalay had 7 marble idols, 16 metal idols, and one gem-studded idol. The condition of the Jinalay was good.

In the Jain Tirth Sarvasangrah of samvat 2010, the Shantinath Jinalay located on the Front Lane is described as having a flat terrace. There were 7 marble idols, 22 metal idols, and 1 crystal idol. The date of the Jinalay's establishment is recorded as **samvat 1920.** It is possible that a renovation took place at that time. The administration was with Sheth Liherubhai Halabhai.

Currently, the administration is by Shri Shaileshbhai Babulal Shah (a resident of this area) along with Mumbai-based Shri Rasiklal Manilal Shah and Shri Dinesbbhai Ambalal Shah. 3 House Jinalays are established in this Jinalay.

This Jinalay date back to **samvat 1664.** Further authentic evidence is required to establish wbether it dates back to a period prior to **samvat 1648.**

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Pol Lane, Fofaliyawado

Parshvanath (House Jinalay) (Around Samvat 1875)

Upon entering the lane known as Pol Lane in the Fofaliyavada area, one finds the House Jinalay of Shri Parshvnath located on the third floor of Shri Balubhai's house on the left-hand side. This is the only House Jinalay in the lane.

All the idols are in a carved wooden cabinet fixed to the wall. There are 3 metal idols, a silver idol of a deity whom the family reveres as their family Goddess (kuldevi), and various Yantras.

A 3" tall Ektirthi metal idol of Shri Parshvnath is there as the main deity. The inscription upon it reads as follows :

"samvat 1826 vaishakh vadi 2 shri parshvnath bimb ....."

On the right side is a Panchtirthi metal idol of Shri Shantinath. The inscription on it reads as follows :

"samvat 1768 vaishakh sudi 5 budhvar pattan vastavy shri panaa bharya baai lavaam kaarapit shri shantinath panchtirthi shri katukmati gachhe pratishthitam |"

On the left side, the metal idol of Shri Suvidhinath bears the following inscription :

"samvat 1552 magh vad 12 budhvar praagvat gyatiy ma. vela bharya kami su. pa. manikaken bha. lakhi sut bhai abhaji .... pramukhkutumbyuten svashreyarth shri suvidhinath kaaritam pratishthitam shri bruhad tapaa. bha. shri udaysagarsuribhih shri pattan vastavyam ....."

Note : On Magshar Sud 5 in samvat 2056, this House Jinalay was established in the Shantinath Jinalay in Fofaliyavada.

Historical Context

The first mention of this House Jinalay appears in the Jain Shwetambar Directory of **samvat 1963**. At that time, it was listed as the House Jinalay belonging to the family of Motilal Mokamchand. 3 metal idols were there.

In samvat 2010, according to the Jain Tirth Sarvasangrah, this House Jinalayof Parshvnath belonging to the family of Motilal Mokamchand was located on the third floor. The date of the Jinalay's establishment is recorded as samvat 1875. Even at that time, 3 metal idols were there. To this day, 3 metal idols are there in this House Jinalay. In **samvat 2010**, the administration was with Shantilal Popatlal. The condition of the Jinalay was good.

The metal idol of the main deity Parshvnath bears an inscription dated samvat 1826. The Jain Tirth Sarvasangrah indicates the date of this House Jinalay as samvat 1875. This can be considered authoritative.

This Jinalay date back to **around samvat 1875.**

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Manmohan Lane, Fofaliyawado

Manmohan Parshvanath (Before Samvat 1613)

Upon entering Manmohan Lane in the Fofaliyavada area, the domed Jinalay of Shri Manmohan Parshvnath is situated on the left-hand side. The exterior appearance of the Jinalay is truly delightful. 11 exquisite, medium-sized marble puppets, depicted playing various musical instruments, adorn the wall of the entrance square. On the wall near the entrance of the Jinalay, a carving depicts a wealthy merchant seated in a howdah atop 2 elephants. Drawings portraying Prasannchandra Rajarshi and the continuous stream of Shantikalash are also featured. A sculpture of Goddess Saraswati adorns the upper part of the Jinalay (see photograph no. 28). Both inside and outside the Jinalay, beautiful, profound quotes and inscriptions rich in philosophical significance are carved.

As one ascends the entrance platform, the surrounding pillars feature a depiction of Goddess Saraswati holding the Siddhasen Vyakaran. An inscription providing a brief explanation of this grammar text is also found in the upper section here. Sculptures of Goddess Lakshmi, bestowing auspicious hlessings, adorn the pillars at both ends of the platform.

The upper section of the platform features arches adorned with figures of fairies. Within the arch on the right, Goddess Chakreshvari is depicted in the centre. While in the arch on the left, Parshvnath is shown in the centre being worshipped by 2 elephants offering lotuses. At the very top, there is a canopy-like arched mini balcony with Goddess Saraswati. The lower panels of the latticework on the platform depict the Navgrahs (nine celestial bodies) and the 16 Vidhyadevis (Goddesses of knowledge). Surrounding the upper part of the Jinalay are the 10 Dikpals (guardians of the ten directions).

Upon entering the colourful pavilion through one of the 3 beautifully carved wooden entrances, one can see 5 representations of Mount Meru on the domed ceiling above. A unique feature of this Jinalay is that detailed information regarding the sculptures is inscribed on the walls, making it easy to understand the artworks, such as details about the Meru peaks, the Devloks (celestial abodes), and the sculptures surrounding the exterior windows.

Similarly, the Devloks are depicted in the dome and ceiling section of the colourful pavilion. At the very top, there are the 12 Devloks, 9 Graiveyaks, and 5 Anuttak aeroplanes. Below them are the 4 Shashwat (eternal) Jineshwars : Rushabh, Chandranan, Vaarishen, and Vardhaman from Vyantar Jyotishi. Beneath them are the 24 Tirthankars of the current era. There are canopies above. Yakshas and Yakshinis on the sides, and their respective symbols below. Further down, there are Gajthar (row of elephants) and Hansthar (row of swans). The entire dome is designed to create the visual impression of being held aloft by 4 Gods. Thus, the concept of the Devloks is also illustrated here.

The 4 pillars of the colourful pavilion's main platform feature sculptures of 4 fairie each. Among the other 8 pillars, each bears a single fairy figure, totaling 8 fairie. Highly artistic small Jinalays are situated facing each other near the inner chamber in the colourful pavilion. Beneath the dome, canopy and mini balconies, there is a beautiful sculpture of an elephant with its mahavat, creating the impression that the Jinalay rests upon the elephant, and that a Yaksha and Yakshini are seated on it, going for a worship ! An idol of Parshv-Yaksha made of black marble is in the Jinalay on the right, and a marble idol of Goddess Padmavati is in the Jinalay on the left. Surrounding it are sculptures of Indras waving fly whisks and paintings of Indras paying homage.

Carved into the marble of the 4 walls of the colourful pavilion are panels and scenes depicting various pilgrimage sites and significant events. These include the ritual bathing (abhishek) of the God, the occasion of King Samprati distributing alms to those bringing news of the groundbreaking ceremony for a new Jinalay, the stories of Dhanna Anagar, incarnation of King Meghrath, Meghkumar, episodes from the lives of Sthulibhadra, the glory of Posh Dasham, Parshvnath including his worship with lotuses offered by 2 elepbants, the Janmabhishek (birth anointing), Diksha Kalyanak, Ashtaapad, the affliction caused by Meghmali, the incident of Gajsukumal, the breaking of the fast with sugarcane juice of Aadeshwar, the incident of Khandhakmuni, Shatrunjay, the episode of Sanatkumar Chakravarti, the incident where Chandanbala offered the breaking of the fast to Mahavir, the events in the life of King Samprati, spanning from his existence as a beggar to the moment he attained Jati Smaran Gyan (recollection of past lives), the episode of Dhannakumar receiving Diksha from Mahavir Swami.

There are 3 artistic entrances to the inner chamber. On the wall facing the entrance, there are beautiful Yantras crafted from marble and mother-of-pearl inlay. On the wall behind the main deity is the Siddhachakraji, on the wall behind the idol in the right inner chamber is the Nirgranth Omkarmala Granth, and on the wall behind the idol in the left inner chamber is the Rushimandal Yantra. Here, a 15" tall idol of Manmohan Parshvnath with a backdrop is there as a main deity. The backdrop of the main deity was donated by Champabai, wife of Sheth Vadilal Chunilal, on Wednesday, Maha Sudi 6 in samvat 2013. The inscription on the idol reads samvat 1469. Shankheshwar Parshvnath is in the inner chamber to the right, and Aadeshwar is to the left. These idols are with a backdrop. These backdrops were also made in samvat 2013, commissioned by Vimalaben, the daughter of Champabai. There are 8 marble idols and 86 metal idols, of which one metal four-sided idol. 4 pairs of metal footprints are on a small low table.

The renovation of this Jinalay began in samvat 2008 and was completed in samvat 2013, followed by its re-establisment. According to local information, the Jinalay of Shankheshwar Parshvnath which is currently situated in the inner chamber on the right was originally a separate structure located right next to this Jinalay. Its anniversary was on Shravan Vad 5. Driven by the desire of the local community members to merge the 2 Jinalays into one magnificent Jinalay, both Jinalays have now been integrated into this single Jinalay.

Residents of the Pol have mentioned that 3 or 4 other Jinalays were merged into this Jinalay. One of these was dedicated to Shantinath. Today, that Shantinath Jinalay, now integrated into the Manmohan Parshvnath Jinalay is situated at the rear of the main Jinalay, on the left side, in a structure resembling a separate Devakulika. It originally belonged to the Zaveri family. The idol was established on Friday, Vaishakh Vad 3 in samvat 2032.

The wooden doorway to the inner chamber of the Devkulika features marble doorkeepers and pillars with carved arches. The wooden entrance displays carvings of Indra and Indrani, as well as a depiction of a Goddess with a pair of scales, featuring a dove perched on one of the pans. A lattice screen on the doorway allows for a view of the idol even when the door is closed.

The following inscription appears on the wall of the Devakulika : "A new Jinalay was constructed here to replace the original House Jinalay. The establishment of Shantinath and other Jineshwars was performed in samvat 2493, on Friday, Vaishakh Vad 3, samvat 2023, dated 26-5-1967. The anniversary of the old Jinalay was observed on Vaishakh Vad 2."

All the idols are in the inner chamber in a structure resembling a small Jinalay topped by a canopy. There is a pinnacle structure above the main deity and a dome-like structure over the surrounding marble idols. There are 2 marble idols and two metal idols. A 3" tall metal idol of Shantinath is there as the main deity. The inscription on the idol reads as follows :

"samvat 1649 varsh magh vadi 2 pattan vastavy praagvat gyatiy saa. pujana svashreyarth shri shantinath bimb kaaritam pratishthitam tapagachch shri hirvijaysuribhih paatshah shri akbar vijaye |"

Historical Context

The first mention of the Parshvnath Jinalay in Fofaliyavada appears in the Patan Chaityaparipati written by Sanghraj in **samvat 1613**. Subsequently, references to the Parshvnath Jinalay are found in the Patan Chaityaparipati written by Lalitprabhsuri in **samvat 1648**, by Pandit Harshvijay in **samvat 1729**, and by Ladhashah in **samvat 1777**.

The first mention of this Jinalay by the name Manmohan Parshvnath Jinalay appears in the Shri Pattan Jinalay Stuti written by Pandit Hiralal in **samvat 1959**.

The Jain Shwetambar Directory of **samvat 1963** mentions this Jinalay **without a pinnacle**. There were 7 marble idols and 44 metal idols. Its administration was by Sha. Surchand Jechand. The House Jinalay of Shantinath, situated in a separate Devakulika in the Manmohan Parshvnath Jinalay, is mentioned in samvat 1963 as the House Jinalay of Sha. Gabhruchand Gamanchand, located on Manmohan Lane in Fofaliyavada. At that time, 2 marble idols and 3 metal idols were there in this House Jinalay.

In the Jain Tirth Sarvasangrah of **samvat 2010**, this Jinalay of Manmohan Parshvnath on Manmohan Lane in Fofaliyavada is described as having a flat terrace. 7 marble idols and 58 metal idols were in the Jinalay. The Jinalay was in good condition. Moreover, a House Jinalay of Shantinath in the same area is mentioned. At that time, there were 2 marble idols and 3 metal idols. The record also notes that the Jinalay was built by the ancestors of Shah Gabhruchand Gumanchand.

The administration of the Jinalay is by Shri Mananjaybhai Sevantilal Shah, Shri Ashokkumar Jayantilal Zaveri, and Shri Bhupendrabhai Jayantilal Shah, all residents of Fofaliyavada, along with Mumbai resident Shri Kanchanlal Vadilal Shah.

The idol of the main deity Shri Manmohan Parshvnath bears an inscription dated samvat 1469. As per our belief, this Jinalay date back to **prior to samvat 1613**. Also, the Shantinath House Jinalay was incorporated into this Jinalay in **samvat 2023**.

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Vakhatji Lane, Fofaliyawado

Sambhavnath (Bafore Samvat 1729)

Upon entering Vakhatji Lane in the Fofaliyavada area, one finds the domed Jinalay of Shri Sambhavnath situated on the left, directly opposite the Jinalay of Shri Munisuvrat Swami. The Jinalay presents a beautiful appearance from the outside.

The exterior walls, ceiling, and entrance square of the Jinalay are adorned with intricate carvings and a variety of sculptures sucb as : fruits and flowers, wrestlers engaged in combat, doorkeepers, ascetics in various postures, elephants, bears, monkeys, fairies, and more.

There is a single entrance. The colourful pavilion features 24 plain stone pillars adorned with arches. The intricate carving and painting on these arches draws the attention. Sculptures of lotuses hanging from the ceiling enhance the beauty of the space. There are 8 wooden cabinets inlaid with mirrors set into the walls on both sides of the colourful pavilion.

A 17" tall idol of Shri Sambhavnath is in the inner chamber as the main deity. To the right of the inner chamber, a red idol of Sambhavnath is there, while an idol of Mahavir Swami is to the left. There are 17 marble idols here, one of which is a black idol of Parshvanath. Another marble idol features the statue of a Goddess at its base. There are 47 metal idols. Among the 2 marble idols of Gurus, one idol is of Gautam Swami. The other is in the meditative posture.

Historical Context

The first mention of this Sambhavnath Jinalay appears in the Patan Chaityaparipati written by Pandit Harshvijay in **samvat 1729**. Subsequently, consistent references to this Jinalay are found in the Patan Chaityaparipati written by Ladhashah in **samvat 1777**, Shri Pattan Jinalay Stuti by Pandit Hiralal in **samvat 1959**, the Jain Shwetambar Directory of **samvat 1963**, and the Jain Tirth Sarvasangrah of **samvat 2010**.

In the Jain Shwetambar Directory of **samvat 1963**, this Jinalay is depicted as having a single pinnacle. 23 marble idols and 54 metal idols were there. The date of the Jinalay is recorded as samvat 1857. It is possible that the Jinalay underwent renovation in that year.

In the Jain Tirth Sarvasangrah of **samvat 2010**, this Jinalay is described as having a flat terrace.

21 marble idols and 49 metal idols were in the Jinalay. The date associated with the Jinalay is indicated as samvat 1937, Maha Sud 11. It is possible that the Jinalay underwent renovation in samvat 1937. In **samvat 2010**, the administration was by Raichand Ghelabhai. The condition of the Jinalay was good.

The administration is by Shri Prakashbhai Premchand Shah, a resident of this area, and Shri Sumatilal Bhogilal Shah, a resident of Mumbai.

As per our belief, this Jinalay **predates samvat 1729.**

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Vakhatji Lane, Fofaliyawado

Munisuvrat Swami (Samvat 1948)

A flat-terraced Jinalay of Shri Munisuvrat Swami is situated in Vakhatji Lane in the Fofaliyavada area, directly opposite the Jinalay of Shri Sambhavnath. The Jinalay's exterior appearance is beautiful.

There are figures of doorkeepers on the outer wall of the Jinalay. The walls and the area surrounding the main entrance feature sculptures of lions, peacocks, wrestlers, ascetics, and fairies. The painting work is exquisite, and the ceiling is adorned with beautiful floral paintings. The entrance square features arches with crocodile-head motifs and sculptures of lions and tigers.

The colourful pavilion is small. Apart from the inner chamber of the main deity, there is another small inner chamber there. A metal idol of Shri Sheetalnath is there as the main deity. There are 19 metal idols in this inner chamber. Also, there is a black marble idol here. The inscription on the idol of the main deity Sheetalnath reads as follows :

"samvat 1542 .... fagan vad 3 ..... praagvatgyati .... jabku ..... sheetalnath .... siddhantsuribhih :"

It can be guessed that a House Jinalay was once established here. However, local residents have been unable to provide any information regarding this, nor has any written record concerning it been found.

The main inner chamber has an entrance known as the inner door. A 17" tall idol of Shri Munisuvrat Swami is there as the main deity. There are 5 marble idols and 5 metal idols.

Historical Context

The earliest mention of this Jinalay located in Vakhatji Lane appears in the Shri Pattan Jinalay Stuti written by Shri Hiralal in **samvat 1959.**

Subsequently, in the Jain Shwetambar Directory of **samvat 1963**, this Jinalay is mentioned **without a pinnacle**. The year of its establishment is recorded as **samvat 1948**. The name of Sha. Sakarchand Umedchand is mentioned as the person who built the Jinalay.

The Jinalay had 4 marble idols and 13 metal idols. The condition of the Jinalay was good. Its administration was by Sheth Laherbhai Halabhai.

Today, the Jinalay contains 6 marble idols and 24 metal idols. The administration is by Shri Prakashbhai Premchand Shah, a resident of the area, and Shri Sumatilal Bhogilal Shah, a resident of Mumbai.

This Jinalay date back to **samvat 1948**.

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Chaudhary Lane, Fofaliyawado

Neminath (Samvat 1875)

Upon entering the Fofaliyavada area, one finds a large, square-like space to the right known as Chaudhary Lane. Here stands a two-storied, domed Jinalay of Shri Neminath.

The main entrance of the Jinalay and its doorframe feature exquisite, colourful carvings. The exterior is further beautified by colourful, crocodile-headed arches adorned with lion sculptures, pillars depicting God Krushna playing the flute, and figures alongside the Dharmchakra at the entrance.

The wooden entrance door to the colourful pavilion, along with its doorframe and brackets, features intricate, colourful carvings. Similarly, the 10 wooden pillars, brackets, and arches of the hall adorned with fine, colourful carvings and sculptures of puppets, peacocks, and more are truly captivating. Standing here and gazing at the walls and ceiling, one is left awestruck by the sheer density of the artwork. Not a single inch of space is left unadorned. Even the mini balconies in the walls feature exquisite stone carvings ! To top it all off, the large, colourful chandeliers add a magnificent touch of splendour to the Jinalay ! (Title no. 1)

The narrative panels depicted on the walls of the colourful pavilion are as follows : panels illustrating Shatrunjay, Ashtaapad, Pavapuri, Champapuri, and Rajgruhi, panel of Rajgruhi and scenes of God Mahavir's Vihar, Indra waving the fly-whisk, the episode of the serpent Chandkaushik, the God delivering a sermon in the Samavsaran, the Janma Mahotsav, Diksha Mahotsav, Parshvnath and affliction of Kamath, monk Karkandu who is weary of illness, the conqueror of passions Sthulibhadra, episodes from the lives of Monks Gajsukumar and Metarya, depictions of the Panchkalyanak, and the Siddhchakra Yantra.

There are carved doorposts, a doorframe, and 3 silver-clad inner doorways. The doorframe of the main inner doorway features depictions of the 14 dreams and 2 Indras arriving to see the God.

The 2 adjacent inner chambers entrances also feature depictions of 2 Indras and the Ashtamangal. The other colours used in the paintings here are enhanced by the presence of gold tones. The wall to the right of the main inner chamber entrance depicts 5 Tirthankars and the Navpadji panel. While the wall to the left depicts the 24 Tirthankars and the Navpadji panel. The ceiling inside the inner chamber is painted in gold, red, and green.

In the inner chamber, the beautiful and expressive 15" tall idol of the main deity Shri Neminath carved from marble with a faint pinkish hue is beneath a silver canopy. This idol dates back to the era of King Samprati. However, it bears no inscription. An inscription clearly indicating the samvat 1644 can be read on the idol of Sheetalnath, located right next to the main deity. The idols of Munisuvrat Swami and Chintamani Parshvanath are in the right and left inner chambers, respectively. There are mini balconies facing each other in the inner chamber, housing the idols of Mahavir Swami and Shankheshwar Parshvnath. There are 13 marble idols here, one of which is a small, dark idol of Parshvnath. There are 34 metal idols. Moreover, the family deity of the Chaudhary family is depicted on a silver sheet. To ensure better preservation, this sheet has been mounted onto a piece of wood.

This Jinalay has gained renown for the abundance of paintings depicting key events and for its vibrant colour palette. The golden hues in the paintings found in the inner chamber and on the doorway enhance its aesthetic appeal.

The upper floor consists of an open hall. In samvat 1945, Muni Hemprabh presided over the re-establishment of all the idols, with the exception of the main deity.

Historical Context

The first mention of this Jinalay appears in the Shri Pattan Jinalay Stuti written by Pandit Hiralal in **samvat 1959**.

Subsequently, the Jain Shwetambar Directory of **samvat 1963** mentions the existence of a Neminath Jinalay in Fofaliyavada. The Jinalay is described as **without a pinnacle**. 14 marble idols and 34 metal idols were there. The condition of the Jinalay was good.

The Jain Tirth Sarvasangrah of **samvat 2010** records that the Neminath Jinalay in Chaudhary Lane had a flat-terrace. 14 marble idols and 34 metal idols were there. The Jinalay was in good condition. The date of the Jinalay's establishment is recorded as samvat 1875. Its administration was by Sheth Manilal Ratanchand.

The administration was by Shri Ashokbhai Girdharlal Zaveri, a resident of Chaudhary Lane, and Navinbhai Chimanlal Maniar, a resident of Mumbai.

As mentioned in the Jain Tirth Sarvasangrah, this Jinalay is believed to date back to the **samvat 1875**.

Unchi Pol, Soniwado

The area popularly known today as SoniWado was formerly known as **SonarWado** or **Sonipado.**

In the Patan Chaityaparipati written by Sanghraj in **samvat 1613**, a joint Jinalay of Shantinath and Mahavir Swami are depicted as being located in **Sonarvada**. There is also a mention that this joint Jinalay was new at that time :

Shantisar mahavir namu nirantar dhir,
Sonarvadai vandan, **navu deharu** jagranjan. 53

Jota anopam disai, tiha pratima chhai trevisai,

Subsequently, the Patan Chaityaparipati written by Lalitprabhsuri in **samvat 1648** records the existence of 2 separate Jinalays of Shantinath and Mahavir Swami in the **Sonarvada** :

Sonarvadai shanti namu e | padima chaud udar | naring. ||58||
Bijai deharai virjanu e | podhi padima ek | naring. ||59||

In the Patan Chaityaparipati written by Pandit Harshvijay in **samvat 1729**, only the Jinalay of Mahavir Swami is mentioned in this area :

Sonarvade sukhdayak **shrimahavir**, chhetalis pratima paase gungambhir |

The Patan Chaityaparipati written by Ladhashah in **samvat 1777** mentions the existence of Jinalays of Shantinath and Mahavir Swami in this area :

Sonarvade nirashiye re, bhuvan yugal atisar,
Pratham namu **shri virji** re, surti ki balihari re. 10 chai.

Bije bhuvane santiji re, muz sahab sukhkaar,
Prabhu padkaj nitya pranamta, din din jay jaykaro re. 11 chai.

A mention of the existence of 2 Jinalays in this area of Sonivada is also found in the Tirthamala Stavan written by Upadhyay Gyansagargani in **samvat 1821** :

Sonivade doy chhe, nirakhata bhavpar. san.8

In the Shri Pattan Jinalay Stuti written by Pandit Hiralal in **samvat 1959**, a mention of the above 2 Jinalays is found in the Unchi Pol of the **Swarnakar no Pado** :

Uchhai pole namami tridashgannatam svarnkarasypade,
Shri viram shantinatham stutmavnitale naakinathesch vandhyam ||22||

The Jain Shwetambar Directory of **samvat 1963** mentions 2 Jinalays of Shantinath and Mahavir Swami in Sonivada.

References to these 2 jinalays in Sonivada also appear in the records of **samvat 2008** and **samvat 2018.**

Even today, the 2 Jinalays of Shantinath and Mahavir Swami exist in the Unchi Lane area of Sonivada.

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Unchi Lane, Soniwada

Shantinath (Before Samvat 1613)

In the Unchi Pol area of Sonivada, the domed Jinalay of Shri Shantinath and Mahavir Swami are situated in a corner.

There is a single entrance for accessing both Jinalays. However, the Jinalays face each other, with the entrance to the Shri Shantinath Jinalay located near the water tank on the right side of the main entrance.

The colourful pavilion of this Jinalay is spacious. Its pillars feature glasswork, and the lower sections are tiled. Marble and wood have been used in the construction of the Jinalay. There is a mini balcony in the colourful pavilion. It does not house an idol of the God. Glass mirrors are embedded in the walls. On the left wall of the colourful pavilion, there is a painted panel depicting Shri Shatrunjay. A 47" tall idol of the main deity Shri Shantinath is beneath an artistic silver canopy inside the inner chamber with 3 entrances. The sight of the God's divine and magnificent form captivates the mind. An artistic peacock figure adorns the centre of the canopy. Elephants are visible on the surrounding pillars, and the lower section features exquisite sculptural craftsmanship.

There are 12 marble idols, including one in a meditative posture and a four-sided idol. There are 10 metal idols. A marble Matrukapat is located on the left side of the inner chamber.

The anniversary of this Jinalay is on Maha Sud 5 and the anniversary of the Mahavir Swami Jinalay is on Vaishakh Sud 7. Apart from these 2 days, the deity is also adorned with Angi on Mahavir Jayanti and the New Year.

Historical Context

The earliest mention of the Shantinath Jinalay in this area is found in the Patan Chaityaparipati written by Sanghraj in **samvat 1613.**

Subsequently, it is found in the Patan Chaityaparipati written by Lalitprabhsuri in **samvat 1648**, the Patan Chaityaparipati by Pandit Harshvijay in **samvat 1729**, the Patan Chaityaparipati by Ladhashah in **samvat 1777**, the Shri Pattan Jinalay Stuti by Pandit Hiralal in **samvat 1959**, the Jain Shwetambar Directory of **samvat 1963** and in **samvat 2008**.

In the Jain Shwetambar Directory of **samvat 1963**, this Jinalay is mentioned without a pinnacle. 12 marble idols and 11 metal idols were there. The Jinalay was in good condition.

Today, the administration is with Shri Dharendrabhai Mahasukhlal Shah who resides in the local area along with Mumbai-based Shri Yogeshbhai Bhogilal Shah and Shri Hemantbhai Hasmukhlal Shah.

This Jinalay **predates samvat 1613**.

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Unchi Lane, Soniwado

Mahavir Swami (Before Samvat 1613)

A domed Jinalay of Shri Shantinath and Shri Mahavir Swami is situated in a corner of the Unchi Lane in the Sonivada area.

There is a single entrance for both Jinalays. Upon entering, the Jinalay of Shri Shantinath is on the left and the Jinalay of Shri Mahavir Swami is on the right. Accommodation for the priest is provided in a room situated next to the Jinalay and opposite the Shri Shantinath Jinalay.

Here is the main entrance to the colourful pavilion of the Jinalay. The colourful pavilion is simple. No elaborate craftsmanship is visible here.

Inside the small inner chamber with a single entrance, A 53" tall divine idol of Shri Mahavir Swami is there as the main deity. This idol dates back to the era of King Samprati. There are 7 marble idols, 4 of which are large meditative posture idols. There are 7 metal idols. The walls of the inner chamber feature beautiful enamel work.

The anniversary of the Shantinath Jinalay is on Maha Sud 5, and the anniversary of the Mahavir Swami Jinalay is on Vaishakh Sud 7. Apart from these 2 days, the deity is also adorned with Angi on Mahavir Jayanti and the New Year.

Historical Context

The earliest mention of this Jinalay in Chaityaparipatis is found in the Patan Chaityaparipati written by Sanghraj in **samvat 1613**.

Subsequently, this Jinalay has been consistently mentioned in the Patan Chaityaparipati written by Lalitprabhsuri in **samvat 1648**, the Patan Chaityaparipati by Pandit Harshvijay in **samvat 1729**, the Patan Chaityaparipati by Ladhashah in **samvat 1777**, the Shri Pattan Jinalay Stuti by Pandit Hiralal in **samvat 1959**, the Jain Shwetambar Directory in **samvat 1963**, and in **samvat 2008**.

In the Jain Shwetambar Directory of **samvat 1963**, this Jinalay is mentioned **without a pinnacle**. 7 marble idols and 4 metal idols and a gem-studded idol were there. A pair of footprints was also there. The condition of the Jinalay was good.

Currently, Shri Dharenndrabhai Mahasukhlal Sbah, a resident of the area and Mumbai residents Yogeshbhai Bhogilal Shah and Hemantbbai Harsukhbhai Shah are administrators of the Jinalay.

This Jinalay **predates samvat 1613**.

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Maniyati Pado

Maniyati Pado, located in the Ghivata area, was previously known by names such as **Cha(m)anhatdi**, **Manhattiya Pado**, and **Maniyati Pado**.

A reference to the existence of a Shantinath Jinalay in the **Cha(m)anhatdi** area is found in the Patan Chaityaparipati written by Siddhisuri in **samvat 1576** :

> **Chanhatadi santisar** e siri solmau jinand ta,
> Darsani dosbam bahu harakhe, nij kul kerau chand ta. 17

Subsequently, in **samvat 1613**, the Patan Chaityaparipati written by Sanghraj mentions a Mahavir Swami Jinalay located in **Manhattiyapada**. It is also noted that the Jinalay was new at that time :

> **Manhattiya pada** mahi **mahavir** vashanu,
> Tinha prasad navu kario pratima panch janu 93

In the Patan Chaityaparipati written by Lalitprabhsuri in **samvat 1648**, a Jinalay of Mahavir Swami and a House Jinalay belonging to Devadatt were recorded as existing in **Manhattiapada**.

> **Manihattnai** deharai re, **virjin** mahima mer e.
> Pratimapanch te janau re, **devdatt chaitya** vakhanau ||33||
>
> Ter jinesar bhavi re, manka mahitanai paatki aavi.

A mention of the Mahavir Swami Jinalay in **Manlyatipada** is found in the Patan Chaityaparipati written by Pandit Harshvijay in **samvat 1729** :

Maniyati mahavir, merutani pare dhir.
Chalis bimbsu e, pranamu bhavsu e ||7||

Tirth anopam eh, muj man adhik saneh.
Dithe upaje e, sampada sampje e ||8||

In the Patan Chaityaparipati written by Ladhashah in **samvat 1777**, a Sahasrakut Jinalay existed alongside the Jinalays of Mahavir Swami and Aadeshwar.

Maniyati pada manhi bbetiya **vir** jinand. la.
Prasad bije nirashiye, **adinath** mukhchand. la. 17 paa.

Duha

Chandrabhan dosi gruhe, sahaskot atisar,
Chomush pratima dhatumay, pranamu ek hajar. 1

In the Tirthamala Stavan written by Upadhyay Gyansagargani in **samvat 1821**, the poet identifies the Maniyatipado area as **Marethi Pada** and records having paid obeisance at 3 Jinalays in this locality.

Marethi pade nirkhii, **deval trani** udar;
Sonivade doy chhe, nirkhata bhavpar. san.8

In the Shri Pattan Jinalay Stuti written by Pandit Hiralal in **samvat 1959**, there is a mention of 2 Jinalays and a Sahasrakut House Jinalay in **Manyatipada** :

Shri viram vai jinesham **pratham jinpatim** chaatr **manyatipade**,
Kutam naamna **sahatram vartarnagar** shreshthinirmitam ch ||21||

According to the Jain Shwetambar Directory of **samvat 1963**, there were a total of 3 Jinalays in **Maniyati Pada** : the House Jinalay of Sahasrakut Parshvnath, and the Jinalays of Aadeshwar and Mahavir Swami. Moreover, there were 6 House Jinalays in this area belonging to : 1. Sha. Hirachand Gulabchand, 2. Sha. Nagindas Ujamchand, 3. Sha. Jeshingbhai Tribhovan, 4. Sha. Mangalchand Lalubhai, 5. Sha. Vastachand Malukchand, and 6. Kikabhai Lalchand.

In samvat 2010, according to the Jain Tirth Sarvasangrah, 5 Jinalays existed in **Maniyati Pada** : Aadeshwar, Aadeshwar (Danti's House Jinalay), Sahasrakut (Nagarsheth's House Jinalay), Mahavir Swami, and Aadeshwar (Kakaji's House Jinalay).

Even today, the above 5 Jinalays exist in Maniyati Pada, 3 of which are House Jinalays.

Maniyatipado

Mahavir Swami (Before Samvat 1613)

A Jinalay with a pinnacle of Shri Mahavir Swami is located in Maniyatipada. The Jinalay has 3 entrances. The marble features simple carvings. There are beautiful, colourful carvings on the doorframe. Figures of a Goddess and an elephant are depicted on the upper section. There are 2 latticed windows around the door. Here too, the upper section features depictions of a Goddess and an elephant.

The ceiling and pillars of the colourful pavilion feature carved figures. There are 2 mini balconies on either side. One has the idol of Manibhadra Vir, and the other has 2 marble statues of Gurus Shri Ravisagarji Maharaj Saheb and Shri Vijayanandsuri. Inscriptions on the statues record their establishment details. One notes establishment by 'Shri Vijaykamalsuri and Shri Nemivijaygani on samvat 1998, Shravan Sud 10'. The other indicates initial establishment in samvat 1960, followed by re-establishment by Shri Kantivijay Muni on Samvat 1987, Maha Sud 6. In the other 2 Devakulikas in the Jinalay, the symbols of the main deities have worn out, making it impossible to determine their names. However, in the Devakulika on the right, the inscription "Achyuta Devi" appears on the Shashvata Devi idol beneath the idol in the centre. Among the 3 marble idols here, 2 are red in colour. In the Devakulika on the left, a horse is near the Shashvata Devi idol. 3 marble idols and 2 metal idols are there.

There is a single entrance featuring a beautifully carved and colourful doorframe. A 21" tall idol of Shri Mahavir Swami is there as the main deity. There is no inscription on the idol. A mirror is embedded in the wall behind the idol. The inner chamber has 3 marble idols and 20 metal idols. Moreover, there is 1 metal idol of a monk and 2 idols of Goddesses. The idol situated to the right of the main deity has an inscription dated samvat 1903. The symbols of the surrounding idols have worn out, making it impossible to determine their names.

But, a rare and unique feature observed here is that the head of the main deity is covered by a silver sheet resembling a cap. Marble idols of Goddess Siddhayika and Matang Yaksha are also there here.

Historical Context

The first mention of this Jinalay is found in the Patan Chaityaparipati written by Sanghraj in **samvat 1613**.

Subsequently, this Jinalay has been consistently mentioned in the Patan Chaityaparipati written by Lalitprabhsuri in **samvat 1648**, the Patan Chaityaparipati by Pandit Harshvijay in **samvat 1729**, the Patan Chaityaparipati by Ladhashah in **samvat 1777**, the Tirthamala Stavan by Upadhyay Gyansagargani in **samvat 1821**, the Shri Pattan Jinalay Stuti by Pandit Hiralal in **samvat 1959**, the Jain Shwetambar Directory in **samvat 1963**, and the Jain Tirth Sarvasangrah in **samvat 2010**.

In **samvat 1963**, the Jain Shwetambar Directory mentions this Jinalay of Mahavir Swami as **without a pinnacle**. 9 marble idols and 27 metal idols were there. The condition of the Jinalay was ordinary.

In **samvat 2010**, the Jain Tirth Sarvasangrah mentions this Jinalay as having a pinnacle. 9 marble idols and 23 metal idols were there. The condition of the Jinalay was good. Its administration was with Shah Manilal Gabhruchand.

In **samvat 1963**, this Jinalay was **without a pinnacle**, and records from **samvat 2010** indicate that the Jinalay was with a pinnacle. It is likely that a renovation took place during the intervening period. Today, the Jinalay has a pinnacle. A local resident, Kirtibhai Amrutlal Shah and Mumbai-based Shri Pravinbhai Sarabhai Nagarsheth and Shri Bhagwanlal Keshavlal Nagarsheth are administrators. 9 marble idols and 20 metal idols are there.

This Jinalay **predates samvat 1613.**

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Maniyatipado

Aadeshwar (Before Samvat 1777)

A domed Jinalay of Aadeshwar built of marble and stone is situated in Maniyati Pada at the corner of the Ghivata area. The Jinalay is simple in its interior and exterior. The colourful pavilion lacks carvings, sculptures, paintings, or panels.

There are 3 inner chamber entrances. A 33" tall idol of the main deity Shri Aadeshwar is in the inner chamber. The idol of Shri Vasupujya is in the left inner chamber and that of Shri Chandraprabhu Swami in the right inner chamber. There are 14 marble idols, 1 of which is in the meditative posture and 1 is a four-sided idol. The idol in the meditative posture bears an inscription dated samvat 1495. There are 26 metal idols, 1 of which is a statue of a Yaksha. A marble panel depicting the Chovisjinmatrukapat is also in the inner chamber.

In the colourful pavilion, an invitation letter written on cloth is displayed in a glass frame. According to the text, the renovation was carried out in samvat 2025 by Muni Shri Darshanvijayji. This was undertaken under the guidance of Shri Kantivijayji and Shri Punyavijayji Maharaj Saheb, and commenced at an auspicious moment determined by Shri Vijaynandansurishwarji.

Historical Context

This Jinalay is first mentioned in the Patan Chaityaparipati written by Ladhashah in **samvat 1777**,

Subsequently, consistent references to this Jinalay appear in the Tirthmala Stavan written by Upadhyay Gyansagargani in **samvat 1821**, the Shri Pattan Jinalay Stuti written by Hiralal in **samvat 1959**, the Jain Shwetambar Directory of **samvat 1963**, and the Jain Tirth Sarvasangrah of **samvat 2010**.

In **samvat 1963**, the Jain Shwetambar Directory mentioned this Jinalay as being **without a pinnacle.** 14 marble idols and 22 metal idols were there. The condition of the Jinalay was good.

In **samvat 2010**, the Jain Tirth Sarvasangrah mentioned this Jinalay as having a flat terrace. 18 marble idols and 25 metal idols were there. Moreover, the record mentions a panel depicting the 24 Jinmata and notes the fine quality of the wood carvings. The administration was by Manilal Gabhrucband. The condition of the Jinalay was good.

Currently, the administration is with Shri Kirtibhai Amrutlal Shah and Shri Bhagvanbhai Keshavlal Nagarsheth, who reside in this very area along with Mumbai-based Shri Pravinbhai Sarabhai Nagarsheth.

This Jinalay **predates samvat 1777.**

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Maniyati Pado

Padmaprabhu Swami (Kakaji's House Jinalay) (Before Samvat 1963)

A House Jinalay known as Kakaji's House Jinalay is situated on the first floor of a worn-out building located next to the domed Jinalay of Shri Aadeshwar in Maniyati Pada.

In a small room, there is a structure featuring a carved wooden canopy having 4 metal idols. Moreover, there are 2 metal idols of Goddesses and 1 idol of Gautam Swami. In the centre sits a 5" tall idol of the main deity Shri Padmaprabhu Swami. The main deity idol bears an inscription dated samvat 1654, which reads as follows :

"samvat 1654, magh vadi 1 ravau dau. gapuaaken shri padmprabhbimb kaa[ri]tam shri punimpakshe shri lailtprabhsuribhih pratishthitam shri |"

Also, in another brass clad mini balcony, a 9" tall metal idol of Kunthunath with a backdrop is there. The idol and the backdrop are separate. There is no inscription on the backdrop. The inscription on the idol of Kunthunath is as follows :

"samvat 1828 na varsh fagun sudi 2 shukr pattan shrimali gyatiy visa doshi laxmichand sut malukchand sut tusaalchanden shri kunthunath bimh kaarapitam shri ..... svashreyase pra."

This House Jinalay features decorative mosaic work and wall paintings. It is adorned with hanging chandeliers. The Snatra ritual is performed here on the anniversary on Kartak Vad 2.

It is understood that this House Jinalay has a connection to the Window of Sin and Virtue (Paap - Punya ni Bari) in Palitana.

Historical Context

The Jain Tirth Sarvasangrah of **samvat 2010** mentions that Adinath was the main deity of this House Jinalay. However, a metal idol of Padmaprabhu is currently in the centre of this Jinalay. It was popularly known as the House Jinalay of Shah Chimanlal Jeshingbhai. Records from that time mention a metal idol of Gautam Swami. Wood carving is also mentioned. 5 metal idols were in the House Jinalay.

The Jain Shwetambar Directory of **samvat 1963** mentions the House Jinalay belonging to the family of Sha. Jeshingbhai Tribhovandas in Maniyati Pada. 5 metal idols were there at that time, and they remain in place to this day. Currently, the administration is with Shri Navnitlal Manilal, a resident of Mumbai.

This House Jinalay **predates samvat 1963**.

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Maniyatipado

AAadeshwar (House Jinalay of the Danti Family) (Before Samvat 2010)

Located in the inner section of Maniyatipada is a wooden House Jinalay of Shri Aadeshwar, known as the House Jinalay of Danti family. Both the house and the Jinalay inside are in a highly worn-out state. As the family that once resided there is no longer present, the property is being looked after by others. According to information obtained from them, this House Jinalay is approximately 600 years old.

The House Jinalay has extensive woodwork. The inner chamber entrance, its doorframe, and the exterior pillars are all crafted from carved and painted wood. A 9" tall crystal idol of Shri Aadeshwar is here as the main deity. The idol is in a metal backdrop. This backdrop bears an inscription dated samvat 1683, which reads as follows :

"samvat 1683 varshe posh shukla panchami shukre shri pattan nagar vastavyen vruddhashakhayam shrimali gyatiy do. dhanji bharya marghaai sut do. santoshiken bharya sahajlade pramukhkutumbyuten svashreyase shri shubhdev parikar kaarit pratishtitasch tapagachhe bhattarak prurandar bhattarak shri hirvijaysurishwar shishy bhattarak shri vijaysensurishwar pattalankarhaaranukaari bhattarak shri vijaydevsurbhih riti bhadram ||"

Moreover, there are 2 other metal idols; among them, a small idol of Shri Parshvnath measuring only 1.5" is particularly noteworthy. The pedestal upon which the deity is seated is made of wood and is clad in a brass sheet.

The wood carving of this House Jinalay is considered exceptional. However, its paintwork has deteriorated significantly. The building is in a ruined state. The first floor housing the Jinalay also requires restoration. The observation that not only public Jinalays but also House Jinalays in Patan are unparalleled in terms of their craftsmanship is validated upon seeing this Jinalay. Therefore, it would be highly desirable if measures were taken to preserve this structure, which is rapidly falling into ruin.

Historical Context

The first mention of this House Jinalay now widely known as the House Jinalay of the family of Shri Jashvantlal Kasturchand Danti dates back to **samvat 2010**. In the Jain Tirth Sarvasangrah of samvat 2010, the Jinalay was listed under the name of the Shah Lallubhai Maganlal family. At that time, the intricate wood carving of the Jinalay was particularly noted. There were 1 metal idol in the House Jinalay.

Currently, the administration of this House Jinalay is with Shri Jasvantbhai Kasturchand Danti, a resident of Mumbai.

This House Jinalay **predates samvat 2010**. According to local information, it is very ancient.

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Maniyati Pado

Sahasrakut (House Jinalay of the Nagarsheth Family) (Samvat 1774)

The renowned stone-built Sahasrakut House Jinalay is located in the Nagarsheth na Vada in Maniyatipada situated at the entrance of the Ghivata area. It is known as the Nagarsheth na Derasar. Since 5 metal alloy Sahasrakut idols exist in only 1 or 2 places in India, this one is considered rare.

In a corner of this House Jinalay stands a metal idol of Goddess Ambika, who is revered as the family deity of the Nagarsheth family. Beside it is an idol of Goddess Mahalakshmi. There are 12 other metal idols here.

This Sahasrakut House Jinalay is ancient. An inscription on it records that the establishment was performed on the Jeth Sud 8 in the samvat 1774, at the behest of Shri Tejasi Jetsi Shah, by Shri Mahimaprabbsuri and Bhanuprabhsuri.

Historical Context

A detailed note regarding this Sahasrakut House Jinalay appears in the Patan Chaityaparipati written by Ladhashah in **samvat 1777**. This Jinalay is identified as the House Jinalay of Chandrabhan Dosi. The count of the Sahasrakut is also explained in the margin of the Chaityaparipati. "30 sets of 24 Jins = 720, 160 Batris Vijay, 120 Jin Kalyan, 20 Viharman, and 4 eternal ones making a total of 1,024 Jin idols."

Chandrbhan dosi gruhe, sahaskot atisar,
Chomush pratima dhatumay, pranamu ekhajar. 1

Subsequently, references to this House Jinalay are found in the Tirthamala Stavan written Upadhyay Gyansagargani in **samvat 1821**, the Shri Pattan Jinalay Stuti written by Pandit Hiralal in **samvat 1959**, the Jain Shwetambar Directory of **samvat 1963**, and again in **samvat 2010**.

According to the Jain Shwetambar Directory of **samvat 1963**, this Sahasrakut House Jinalay had 13 metal idols. The condition of the Jinalay was ordinary. Moreover, the presence of 2 pairs of footprints is also mentioned.

In samvat 2010, the Jain Tirth Sarvasangrah mentions 12 metal idols were in this House Jinalay. At that time, it was known as the House Jinalay belonging to the family of Nagarsheth Keshavlal Amarchand. Records from that period also mention the presence of a metal idol of Gautam Swami and 2 Guru Murti.

Even today, this jinalay is known as the House Jinalay of the Nagarsheth family. It has 12 metal idols and a pair of footprints. Also, the Kuldevi of the Nagarsheth family is there.

Muni Shri Deepchandji composed a Stavan (devotional hymn) for this Jinalay which is as follows :

Sahas kot jin pratima vandie, man dhari adhik jagis viveki
Sundar murti ati sohmani, ek sahas chovish viveski. sahas.

Atit anagat ne vartman ni, tran chovishi e saar viveki
Botter jinvar ek kshetrma, pranamije varamvar viveki. sahas.

Panch bharat vadi era vat paanchme, sarakhi rit samaj viveki
Dashkshetra kari saatsenvish, adhik jinraj viveki. sahas.

Panchvidehejinvar sath so, utkrushthi ehi j tev viveki
Jin saman jin pratima odakhi, bhakti kije ho sev viveki. sahas.

Pnchkalyanak jin chovishna, vish so tehi j thay viveki
Te kalyanak vidhi shu sachvo, labh ananto kahay viveki. sahas.

Panchvidehe hamana vicharta, vish chhe arihant viveki
Shashvataa prabhu rikhbhanand aadide, char anadi anat viveki sahas.

Ek sahas chovish jinandni, pratima ektta thaam viveki
Puja karta janam safad hove, kije vaanchhit kaam viveki. sahas.

Tran kaal adhai dvipma, keval naan pahan viveki
Kalyanak he prabhu anhi saamta, labhe gunmani khaan viveki. sahas.

Sahaskot siddhachal upare, tem hij dhar n vihant viveki
Evi adbhut sundar sthapna, patannagar mozar viveki. sahas.

Tirath sakalna vali tirath karu sahu ene puje pujay viveki
Ek jibhya thaki mahima ehno, kin bhante kahay viveki. sahas.

Shrimali kul Deepak jetshi, sheth sugun bhandar viveki
Tas satu sheth Shiromani tejshi, patan manhi datar viveki. sahas.

Tene eh bimb bharavya bhavshu, sahas adhik unchhay viveki
Samvat sattarsone chummottare, jesh masashu, jagis viveki. sahas.

Ujali pakshni antham shobhati, somvare shubh dis viveki
Kidhi pratishtha punamgachh guru, bhaavsurind surind viveki. sahas.

Sahas jineshwar vidhi shu pujshe, dhavy bhaav shuchisaar viveki
Eh bhav parbhav param sukhio hove, leshe navnidhi soy viveki. sahas.

Jinvar bhakti kare man rangshu, bhavijanani chhe eh rit viveki
Deepchandra muni jinrajthi, devchandrani preet viveki. sahas.

This House Jinalay boasting a tradition dating back approximately 300 years is rare and magnificent.

In short, it dates back to **samvat 1774.**

●●●

Dankmehta no Pado

Tankla Parshvanath (Before 1959)

Upon entering the area known as Dankmehta no Pado or Dankhmehta na Pada in the Ghivata area, there is the domed Jinalay of Shri Tankla Parshvnath, built of marble and stone, situated on the right-hand side.

The exterior appearance of the Jinalay is captivating. (See photograph no. 29) The painting work on both the interior and exterior enhances the beauty of the Jinalay. The composition featuring the Tirthankar flanked by 2 Sadhviji Maharaj Sahebs above the doorway, topped by an arch and flanked by sculptures of Yakshas and Yakshinis creates a truly magnificent visual. The pillars, adorned with figures of dancers and Goddesses. The arch's intricately carved and colourful designs, are truly enchanting.

Above the main entrance, there are 2 divine sculptures flanked by carvings of two colourful elephants. There are 2 windows on either side of the entrance. The frames of these windows and the doorway are intricately carved and painted in eye-catching colours. At the very top of the wall, on the terrace level, 2 small, balcony-like structures have been constructed at the corners. It is also painted in beautiful colours. The wooden entrance features a colourful Goddess like depiction on both sides.

The pillars of the colourful pavilion also feature colourful carvings, notably showcasing uniquely crafted puppets. The ceiling is adorned with painted artwork. The marble walls of the colourful pavilion are embellished with panels and Yantras representing sacred sites and Ashtaapad, Shatrunjay, Vis Sthanak Yantra, Rushiandal Yantra, Samet Shikhar, and Siddhachakr. A minin balcony has a pair of marble sacred sandals bearing an inscription dated samvat 1743. These footprints belong to Nayvijayji.

Above the inner chamber which features a colourful, carved doorframe there is a panel depicting the occasion of the God's ceremonial birth anointment. A path for a walking around a circle surrounds the inner chamber, featuring auspicious statues. 2 painted panels are situated above the entrances to this path. One depicts the affliction faced by the God, and the other portrays the embossed scene of Shri Parshvnath being worshipped with a lotus offered by an elephant.

The inner chamber has not been left out of the painting work. Its ceiling is colourful. It features a single entrance. 4 marble idols and 6 metal idols are there. The main deity is made of metal. A 21" tall idol of main deity of Shri Tankla Parshvnath is deeply expressive and spiritually uplifting.

A 15" high throne beneath this idol is distinctive. It is divided into 4 parts. The first features the Ashtamangal, the second and third depict Goddesses, and the last, lowermost part displays the mounts of these Goddesses.

To the right of the main deity are the idols of Mahavir Swami and Neminath, while to the left are of Munisuvrat Swami and Aadeshwar. On the backdrop of the idol of the main deity, the following text can be clearly read : "samvat 2022 varshe maha mase krushn pakshe dasami bruhaspativare maheta ….. paatak parivar …… shri punyvijayji dvara ……."

Historical Context

The first mention of this Jinalay appears in the Shri Pattan Jinalay Stuti written by Pandit Hiralal in samvat 1959. Moreover, the Patan Chaityaparipati written by Pandit Harshvijay in samvat 1729 mentions the Tankla Parshvnath Jinalay in Parekh Jagu na Pada :

Paarikhjaguna padamanhi, taanklo paas viraje ji |
Pratima chotris chatur tum vando, dalidra dukhne bhaje ji |
Mahima jagmani gaje ji ||1||

Moreover, the Patan Chaityaparipati written by Ladhashah in **samvat 1777** mentions the Jinalay of Tankla Parshvnath in Tanklavada :

Tankalvade bhetiya, jagjivan jinraj,
Tankal paas joharata, safal divas thayo aaj. 1

In the Shri Pattan Jinalay Stuti written by Hiralal in **samvat 1959,** a reference is found to the Tankla Parshvnath Jinalay in **Dankmehta na Pada** :

Shanti naumih bhaktya jinpatimamalam **dankmetahpade,**
Karmadhidhvansvir sakaljanhitam **tanklaparshvnatham** |

In **samvat 1963**, the Jain Shwetambar Directory mentioned the Tankla Parshvnath Jinalay as **without a pinnacle**. 4 marble idols and 5 metal idols were there. Also, there was a pair of footprints. The condition of the Jinalay was good.

In samvat 2010, the Jain Tirth Sarvasangrah mentioned that this Jinalay had a flat terrace. 4 marble idols and 5 metal idols were there. The Jinalay was in good condition. Mention was also made of basic glasswork and wooden pillars at that time. The administration was by Amrutlal Surajmal Zaveri.

The re-establishment took place in samvat 2022. The administration is with Jayrajbhai Kantilal Zaveri, a resident of this area.

The Parekh Jagu no Pado area mentioned in **samvat 1729** and the TankalWado mentioned in **samvat 1777** are distinct from the area of the present day Dankmehta na Pada.

Moreover, the name of Shri Tankla Parshvnath is mentioned in the '365 Shri Parshvnath Jin Nam Mala' written by the poet Premvijay in **samvat 1655**.

This Parshv Prabhu is also mentioned by name in the '108 Naam Garbhit Shri Parshvnath Stavan' written in **samvat 1689** by a disciple of Muni Gunvijay.

As per our belief, the Tankla Parshvnath Jinalay located in Dankmehta na Pada predates **samvat 1959**.

The idol of Tankla Parshvnath predates **samvat 1729**.

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Dankmehta no Pado
Shantinath (Before Samvat 1648)

Upon entering Dankmehta na Pada in the Ghivata area, the sub-shelter comes first on the left, and adjacent to it stands the domed Jinalay of Shri Shantinath.

A single path has a latticed gate and leads to both; the Jinalay and the sub-shelter. As one ascends the steps, an entrance appears on the left, providing access to the colourful pavilion of the Jinalay. The Jinalay's exterior pillars are colourful. They feature brackets emerging from the mouths of elephants, while the wooden entrance displays the Ashtamangal and depictions of doorkeepers at the base.

The walls, pillars, and ceiling of the colourful pavilion are adorned with paintings and decorative artwork. A latticework screen is situated in the upper central section of the hall. It has depiction of the Ashtamangal. Most of the walls are clad in marble and display large panels depicting the Siddhachakra and Mount Girnar, alongside smaller panels representing Nandishwar Dvip and Shankheshwar. In a cabinet to the right of the entrance, there are 2 pairs of marble sacred sandals. One pair bears an inscription 'samvat 1805 …….. lakshmisagarsuri shishy ravisagarganina paduka'. While the other belongs to Shri Pratapsagarganivar.

The inner chamber has only 1 entrance. There are 2 windows flanking the entrance. On the wall above the windows, there are embossed depicting the past lives of Shantinath.

The inner chamber has 3 marble idols and 15 metal idols. Moreover, there is a metal idol of the deity in the Namaskar Mudra (gesture of salutation). A 23" tall idol of the main deity Shri Shantinath has a backdrop and bears an inscription reading 'samvat 1482 varshe fagan sud 2 shanau ……. putra maalaken bhatru devraj shiva …… shri som suribhih :' The idol of Shashvata Devi bears an inscription dated samvat 2016. The idol of Aadeshwar is in the left inner chamber, while that of Mahavir Swami is in the right inner chamber. Both these idols bear inscriptions, but they cannot be read.

Historical Context

A mention of the Shantinath Jinalay in **Mahta ni Pol** is found in the Patan Chaityaparipati written by

Ladhashah in **samvat 1777** :

Kumbhariya pada manhi, **adi** jineshwar dev. la
Mahtani poli shantiji, jas kare surnar sev. la. 16 paa.

Maniyati pada manhi bbetiya **bir jinand.** la
Prasad bije nirashiye, adinath mukhchand la. 17 paa.

The Patan Chaityaparipati written by Lalitprabhsuri in **samvat 1648**, mentions a Shantinath Jinalay located in the Manka Mehta no Pado area. This area is indicated as being close to the Maniyati Pada locality. Even today, Dankmebta no Pado is situated near Maniyati Pado. This suggests that the area originally known as Manka Mehta no Pado likely came to be known as Dankmebta no Pada.

Manihattnai deharai re, **virjin** mahima mer e.
Pratima panch te janau re, **devdatt chaitya** vakhanau ||33||

Ter jinesar bhaavi re, **manka mahitanai paatki** avi.
Mruglanchhan jin rangai re, avar vis jin changai ||34||

Subsequently, in the Patan Chaityaparipati written by Pandit Harshvijay in **samvat 1729**, **Manka Mehta no Pado** and the Jinalay situated within it are mentioned alongside the Jinalays of Maniyati Pada :

Sol pratima sukhkand, **shantinath jinand**.
Manka mahita tane e, pade sohamane e ||6||

Maniyati mahavir, merutani pare dhir.

In the Shri Pattan Jinalay Stuti written by Pandit Hiralal in **samvat 1959**, a reference to this Jinalay of Shantinath is found in the following lines :

Shanti naumih bhaktya jinpatimamalam **dankmetabpade**,

In the Jain Shwetambar Directory of **samvat 1963**, this Shantinath Jinalay is mentioned **without a pinnacle**. 3 marble idols and 15 metal idols were there. The condition of the Jinalay was good.

In the Jain Tirth Sarvasangrah of samvat 2010, this Jinalay is described as having a flat terrace. At that time, 3 marble idols and 15 metal idols were there. Thus, the number of idols remained unchanged from **samvat 1963** to **samvat 2010**. The condition of the Jinalay was good. Its administration was by Sheth Surajmal Gabhruchand.

Even today, 3 marble idols and 15 metal idols are in the Jinalay.

Moreover, there are 2 pairs of marble footprints. The administration is with Shri Devdattbhai Babulal Jain and Shri Prakashbhai Kantilal Sbah, who reside in the same area.

As per our belief, this Jinalay **predates samvat 1648.**

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Kumbhariyapado

AAadeshwar (Around Samvat 1657)

A domed Jinalay of the main deity Shri Aadeshwar is situated in a corner of Kumbhariyapada in Ghivata.

The main entrance and its pillars feature figures of doorkeepers and female puppets. While the doorframe displays beautiful, colourful carvings. The colourful pavilion is quite simple and features marble pillars. However, the intricate wood carving on the domed ceiling at the centre of the colourful pavilion enhances the beauty of Jinalay (see photograph no. 30). The pillars also feature wooden carvings of female dancers. In a band across the upper section, the wedding procession of Shri Nemnath, the returning wedding party, and the occasion of the God taking initiation are carved in wood. Carvings of the 24 Tirthankars are depicted in a panel on the upper section, while figures of dancing maidens are visible at the very top. The carving features a monochromatic finish. Thus, the wood bears a brown polish. A conversation with a Shravak who looks after the Jinalay revealed that this carving is of great antiquity. The paint currently visible on it is also part of the original, historic work. Special care is taken to clean and maintain it periodically. This dedication to its preservation is truly commendable. Among the many pillars in the colourful pavilion, the spaces between pairs of pillars feature wooden brackets with monocbromatic carvings. These depict peacocks, elephants, and parrots crafted with exquisite artistry. (See photographs no. 31, 32, and 33.)

One of the mini balconies in the colourful pavilion has a panel featuring embossed silverwork. Its unique feature is the simultaneous depiction of 5 Tirths : Abu, Ashtaapad, Girnar, Shatrunjay, and Varkana.

There are 3 carved entrances to the inner chamber. Here, a 31" tall idol of Shri Aadeshwar is beneath a silver canopy. There are 9 marble idols and 25 metal idols here. Moreover, there is a marble Matrukpat and a marble Yantra. The idol of Parshvnath is in the left inner chamber, and the idol of Shantinath is in the right inner chamber. Among the metal idols, a Pancbtirthi metal idol is noteworthy due to its height of 25". Its backdrop is damaged.

In this backdrop is an idol of Sumatinath bearing an inscription dated samvat 1489 similar to the one found in the House Jinalay of Suparshvnath at Kumbhariyapada.

The idol and the backdrop are separate. The inscription on the backdrop reads as follows :

"samvat 1587 varshe vaishakh vadi 7 some adhyeh shri pattan madhye shri shrimali gyatiy bordiyavatke do. shri rahiya bha. champai sut do. deva bharya harshai sut do. raymall do. shri deva dhvitiy bharya laau svadharmshreyase shri sheetalnath bimb kaarapitam shri siddhantigachhe bhattarak shri jaysundarsuribhih pratishtitam shubham chirayu |"

Historical Context

The first mention of the Aadeshwar Jinalay in Kumbhariyapada appears in the Patan Chaityaparipati written by Pandit Harshvijay in **samvat 1729**. Before that, the Patan Chaityaparipati written by Lalitprabhsuri in **samvat 1648** mentions 2 House Jinalays in **Kumbhariyapada** : 1. Shantinath (at the house of Soni Amichand) and 2. The House Jinalay of Vachhu Zaveri.

Paatki kumbharii peshi re, **soni amichand ghari** jin nirshi.
Shantijan haii ghariu re, satar jinasyu parivariu ||35||

Vachhu javahiri ghari ditha re, chuvis jinvar baitha.
Jinpuja bhavai kijai re, samkit laahau lijai ||36||

A mention of this Jinalay is found in the Patan Chaityaparipati written by Pandit Harshvijay in **samvat 1729** in the following lines :

Kumabharie adinath, pratima ekashi sath.
Dehare koranie, tinha pratima ghani e ||5||

The artistic carvings of this Jinalay are mentioned even in records from that time.

A reference to the Aadeshwar Jinalay in this area is also found in the Patan Chaityaparipati written by Ladhashah in **samvat 1777** :

Kumbhariya pada manhi, **adi** jinesvar dev. la.
Mahatani poli shantiji, jas kare surnar sev. la. 16 paa.

In the Tirthamala Stavan written by Upadhyay Gyansagargani in **samvat 1821**, there is a mention of the existence of a Jinalay in Kumbharpada :

Ek gautampadetatha, doy saavade joy;
Maheta tamboli **kumbharne, pade ik** man aani san.7

Subsequently, in samvat 1959, the Shri Pattan Jinalay Stuti written by Pandit Hiralal mentions 2 Jinalays in **Kumbharpada** : Aadeshwar and Bhateva Parshvnath.

Tambolivade prabhumanamami shri vaddhmanam ch suparshvnatham |
Kumbharvade prabhumaadidevam, parshv bhatevabhidhmaaptmukhyam ||20||

In the Jain Shwetambar Directory of **samvat 1963**, the Aadeshwar Jinalay is mentioned **without a pinnacle**. The Jinalay had 8 marble idols and 33 metal idols. The condition of the Jinalay was good. A reference to the samvat 1657 is mentioned regarding the Jinalay's origin.

In the Jain Tirth Sarvasangrah of **samvat 2010**, this Jinalay is mentioned as having a flat terrace. 8 marble idols and 24 metal idols were there. The condition of the Jinalay was good. The administration was by Soni Kantilal Dahyabhai.

The current Jinalay has a dome structure. It is possible that the Jinalay underwent renovation after **samvat 2010**. The administration of the Jinalay is with Mumbai residents Shri Jayantilal Popatlal Shah, Shri Pravinchandra Mafatlal Shah, and Shri Sureshchandra Nemchand Shah.

A clear reference to this Jinalay is found dating back to **samvat 1729**. Moreover, the Jain Shwetambar Directory lists the date of the Jinalay as samvat 1657. Therefore, it can be inferred that the Jinalay dates back to around **samvat 1657**.

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Kumbhariyapado

Suparshvanath (House Jinalay) (Before Samvat 1959)

In Patan, every family has its own House Jinalay and these House Jinalays feature intricate carvings reminiscent of a full-fledged Jinalay ! One such House Jinalay is located in Kumbhariyapada. Viewed from the outside, it creates the illusion of being a large Jinalay. The exterior wall features sculptures of elephants and 2 doorkeepers on either side. There are sculptures of Goddesses. The main entrance, its doorframe, and its arches also display carvings of Goddesses and elephants. An inscription reading 'Bhateva Parshvanath Jain Derasar (Suparshvnath)' appears on the doorframe of the main entrance.

Large mirrors are mounted on the walls of the colourful pavilion. Also, there are painted panels depicting Girnar and Ashtaapad. Scenes illustrating the piereing of God Mahavir's ears, Gautam Swami breaking his fast on Mount Ashtaapad through his spiritual powers, and the episode involving Bahubali and Brahmi Sundari are also depicted.

This House Jinalay of Suparshvnath is also known as Bhateva Parshvnath. The symbol of the main deity idol is the Swastik. The idol is quite unique. It is designed to resemble a complete Jinalay in itself. A 7" tall idol features doors in front that can be opened and closed.

The idol features a Chovishi in its backdrop. Inscriptions are found on both the Chovishi backdrop and the back of the idol. The inscription on the Chovishi backdrop of the main deity reads as follows:

"samvat 1484 varshe jyest vadi 11 dine vya. pethaken shri suparshvchaturvishati pattakah kaa. pra. shri suribhih"

Also, there is an inscription on the back of the main deity idol which reads as follows :

"samvat 1484 varshe jyest vadi 11 dine praa. vya. paasvir tadbharya padamlade tatsut vya. paancha bha. kami tayo sut vya. pethaken bha. palhande bhagini zabku sut kaaj vadhu kamaldevyadi kutumbyuten nijshreyarth shri suparshvjinschturvishati pattakah kaarti pratishthitah tapogachhadhiraj shri somsundarsuribhih |"

Here, 4 metal idols, including the main deity are beneath a silver canopy. Among these metal idols, the images of Suvidhinath and Sumatinath bear inscriptions dated samvat 1489, while another idol of Sumatinath bears an inscription dated samvat 1518.

This House Jinalay is known as the House Jinalay of the Adhovaya.

Historical Context

The first mention of this House Jinalay appears in the Shri Pattan Jinalay Stuti written by Pandit Hiralal in **samvat 1959** :

Kumbharpade prabhumaadidevam, parshv bhatevaabhidhmaaptmukhyam ||20||

The Jain Shwetambar Directory of **samvat 1963** mentions the House Jinalay belonging to the Fulchand Khushalchand family in Kumbhariyapada. However, it mentions the name of Shri Sheetalnath. At that time, there were 5 metal idols.

In the Jain Tirth Sarvasangrah of **samvat 2010,** this House Jinalay is mentioned with Shri Suparshvnath. 8 metal idols were there. A special note regarding the Jinalay mentions that it is known as the Bhateva Parshvanath Jinalay. The Jinalay was in good condition. Its administration was by Jivachand Ratanchand.

Today, this House Jinalay is known as the House Jinalay of Adhovaya. It is also popularly known as Bhateva Parshvnath. Its administration is with Shri Mafatlal Keshavlal Shah, a resident of Mumbai.

This House Jinalay **predates samvat 1959.**

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Tamboliwado

The TamboliWado or Tambolipado area in Patan has been known since ancient times. This area is situated between Kumbhariyapado and Kapurmebta na Pada.

According to the Patan Chaityaparipati written by Sanghraj in **samvat 1613**, a Jinalay of Suparshvnath and 4 House Jinalays existed in **Tambolipada** : 1. Suparshvnath, 2. Aadeshwar (at the house of Bhanshali Sona), 3. Shantinath (at the house of Thavar Parekh), 4. Aadeshwar (at the house of Mandalik Parekh), and 5. the House Jinalay of Puna Parekh.

Tinha thaki havai chalia e, hiydai harash dhari jai,
Tamholi padai jai jin puja kijai 95

Chaud bimbsu shri **supaas** ati sundar sohai,
Bhansali sona tanai deharasur mohai **96**

Trani pratimasu **rushahhdev** vandu bhavi prani,
Thavar paarshinai gharie te ulat aani 97

Chyari pratimasu shri **shantidev** jin vandan kijaii,
Mandlik paarshi ghari deharasur trijai 98

Bimb tranisu **rushabhdev** puji fal lesu,
Puna paarshine ghari bimb trani namesu 99

According to the Patan Chaityaparipati written by Lalitprabhsuri in **samvat 1648**, in addition to the Suparshvnath Jinalay, there were 5 other House Jinlaays in **Tamholivada** : 1. Suparshvnath, 2. Unnamed Tirthankar, 3. Aadeshwar (at Vora Rupa's house), 4. Chandraprabhu (at Megha Parekh's house), 5. House Jinalay of Dhusi, and 6. Sambhavnath (at Shah Siraj's house).

Tamboivadai aaviya bhaviya **dev supaas**,
Pratima dipai trahuttari purai janman aas.
Bijai deharai jinvar saat namau te saar,
Vuhra rupa mandiri adi jinand udaar ||37||

Pratima dasb chhai manohar sur nar saarai sev,
Megha paarshi ghari achhai **chandraprabh** jin dev.
Panch j pratima pranamia aavya **dhusinai geh**,
Doi jinesar vandia kidha nirmal deh ||38||

Saha siraj deharasari sambhav jinvar hoi,
Pratima bisai pancbavan bhaaviyan bhavai joi.

In the Patan Chaityaparipati written by Pandit Harshvijay in **samvat 1729**, only the Suparshvnath Jinalay in **Tambolivada** is mentioned :

Tamboi vada mazar, **supaas** namu sukhkar.
Ekso tris sadaae, pranamu jin mudaae ||4||

In the Patan Chaityaparipati written by Ladhashah in **samvat 1777**, it is mentioned that 2 Jinalays of Suparshvnath and Mahavir Swami existed in **Tambolipada** :

Tamboli pada manhi, jagguru **shri mahavir,** la.
Pujie pranamie bhavsu mukhsodhan gachhe dhir. la. 14 paa.

Prasad saami **supaasno**, shisharbaddh shrikar, la.
Parato pragat dipto, bhavijanne sukhkar. la. 15 paa.

A mention of a Jinalay in **Tambolipada** is found in the Tirthamala Stavan written by Upadhyay Gyansagargani in **samvat 1821** :

Ek gautampade tatha, doy saavade joy;
Maheta **tamboli** kumbharne, **pade ik** man aani san.7

In the Shri Pattan Jinalay Stuti written by Pandit Hiralal in **samvat 1959**, 2 Jinalays, Suparshvnath and Mahavir Swami, are depicted in **Tambolivada** :

Tambolivade prabhumanmami **shri vaddhaanam** cb **suparshvnatham** |
Kumbharpade prabhumaadidevam, parshv bhatevaabhidhmaaptmuhyam ||20||

The Jain Sbwetambar Directory of **samvat 1963** mentions 2 Jinalays of Suparshvnath and Mahavir Swami in Tambolivada. Moreover, 4 House Jinalays existed at that time : 1. Sha. Manekchand Khemchand, 2. Sha. Punemchand Gulabchand, 3. Sha. Mohanlal Lallubhai, and 4. Sha. Sakalchand Tarachand.

The Jain Tirth Sarvasangrah of samvat 2010 mentions 3 Jinalays in Tambolivada. Those of Suparshvnath and Mahavir Swami, as well as that of Shreyanshnath (a House Jinalay of Talakchand Dahyabhai).

Even today, the Jinalays of Suparshvnath and Mahavir Swami exist in Tambolivada.

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Tamboliwado

Mahavir Swami (Before Samvat 1777)

A marble Jinalay of Mahavir Swami is situated in the Tambolivada area, near the sub-shelter of the Sadhviji Maharaj. Upon entering, one first arrives at a square. Among the 3 entrances, if one enters from the left, the Kesar room (saffron room) is the first area encountered.

Upon entering the colourful pavilion, one immediately beholds the idol of Shri Aadeshwar in a domed Jinalay directly ahead. The idol is ancient. The colourful pavilion is spacious. Its dome features beautiful pink coloured carvings. The pillars and arches are adorned with intricate carvings. Statues of Siddhayika Devi and Matang Yaksha are also there. Moreover, the walls have panels depicting Siddhachalji and Samet Shikhar.

On the ceiling near the inner chamber, there are sculptural figures of a puppet and a fly-whisk bearer. The wall above the entrance to the inner chamber features carvings of a Yaksha, a Yakshini, and a peacock. There is a space for walking in a circle around the inner chamber. Inside the inner chamber, a 27" tall idol with a backdrop of the main deity Shri Mahavir Swami is there. The marble of the backdrop differs in colour, suggesting it was made at a later stage. The idol features a carving of the Ashok tree. There is no inscription on the idol. There are 4 marble idols and 24 metal idols. Inside the inner chamber marble idols of Shantinath and Kunthunath are in mini balconies on the right and left walls, respectively.

Historical Context

This Jinalay is mentioned in the Patan Chaityaparipati written by Ladhashah in **samvat 1777**. Subsequently, references to this Jinalay appear in the Shri Pattan Jinalay Stuti written by Pandit Hiralal in **samvat 1959**, in the Jain Shwetambar Directory of **samvat 1963**, and also in **samvat 2010**.

In **samvat 1963**, the Jain Shwetambar Directory mentioned this Mahavir Swami Jinalay as having a flat terrace. 3 marble idols and 12 metal idols were there. The condition of the Jinalay was good.

In **samvat 2010**, the Jain Tirth Sarvasangrah listed this Mahavir Swami Jinalay in Tambolivada as having a flat terrace. At that time, 3 marble idols and 26 metal idols were there. The condition of the Jinalay was good. Its administration was by the firm of Sheth Dharamchand Abhechand.

Currently, the administration of the Jinalay is with Shri Chandulal Veerchand Shah, a resident of this area, and Mumbai residents Shri Devendrabhai Nanakchand Shah, Shri Hareshbhai Bhogilal Shah, and Shri Virendrabhai Jayantilal Shah. The Jinalay has 5 marble idols and 24 metal idols.

This Jinalay **predates samvat 1777**.

Tamboliwado

Suparshvanath (Before Samvat 1613)

The Jinalay of Shri Suparshvnath is located a short distance from the Shri Mahavir Swami Jinalay in Tambolivada. As the Jinlay had become extremely ruined, renovation work is currently underway.

The exterior of the Jinalay features beautifully carved brackets. The pillars are adorned with puppets. Access to the colourful pavilion is currently possible through 2 entrances. There are 2 colourful pavilions. One features latticework. The other is square-shaped. There are 5 carved marble mini balconies here, though they do not contain any idols or statues. One mini balcony has a photograph of Vijayvallabhsuri.

The following inscription is found on the wall to the left of the colourful pavilion :

"pratham pratishtha vikram samvat 1895 shravan vad 5 na dine thai. biji pratishtha pravartak shri kantivijay maharajna shishy maharaj shri chaturvijayji tatha Aacharya shri siddhisurishvarjina prashishy shri hemendravijayji e vikram samvat 1995 na vaishakh sud 10 shukrvarna divase shubh muhurte karavi."

Currently, glasswork is visible on the rear wall of the inner chamber and above the entrance to the inner chamber. It is understood that, many years ago, this Jinalay featured extensive glasswork. These are the few remaining traces of it. During the current renovation, the glasswork on the pillars was removed, so these remnants will not remain. Discussions revealed that some of the outer space will be incorporated into the colourful pavilion and a surrounding passageway will be constructed around it.

In the inner chamber, a 25" tall idol of Shri Suparshvnath with a backdrop is there as a main deity. There is no inscription on the idol. 5 marble idols and 50 metal idols are there. Moreover, there is a small metal idol of Gautam Swami. An idol of Chandraprabhu is in the right-side inner chamber, while the name of the Tirthankar in the left-side inner chamber is not inscribed. The symbol has worn out, making identification impossible. Both these idols bear inscriptions. Nothing but the samvat can be read. The inscription on the Chandraprabhu idol reads samvat 1471, and the one on the idol in the left inner chamber reads samvat 1440.

Historical Context

The first mention of this Jinalay appears in the Patan Chaityaparipati written by Sanghraj in **samvat 1613**. Subsequently, consistent references to this Jinalay are found in the Patan Chaityaparipati by Lalitprabhsuri in **samvat 1648**, Pandit Harsbvijay in **samvat 1729**, and Ladhashah in **samvat 1777**, in the Shri Pattan Jinalay Stuti by Pandit Hiralal in **samvat 1959**, in the Jain Shwetambar Directory in **samvat 1963**, and in the Jain Tirth Sarvasangrah in **samvat 2010**.

In samvat 1963, the Jain Shwetambar Directory mentions this Jinalay as having a flat terrace. At that time, there were 5 marble idols and 55 metal idols. The Jinalay was in good condition.

In samvat 2010, the Jain Tirth Sarvasangrah also listed this Jinalay as having a flat terrace. 5 marble idols and 50 metal idols were there. The Jinalay was in good condition. Its administration was by Talakchand Dahyabhai Shah.

Currently, the administration of the Jinalay is with Mumbai residents Shri Devendrabhai Nanakchand Shah, Shri Hareshbhai Bhogilal Shah, and Shri Virendrabhai Jayantilal Shah.

There is an inscription on the wall in the colourful pavilion of the Jinalay. The Jinalay underwent re-establishment in **samvat 1895** and again in **samvat 1959**. Implying that renovation work was carried out during this period. Renovation work is currently in progress.

This Jinalay **predates samvat 1613**.

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Kapur Mehta no Pado

AAadeshwar (Before Samvat 1821)

Kapur Mehta no Pado is an area located near Tamboli Pol. A domed Jinalay of Shri Aadeshwar is situated in its far corner. The sub-shelter for Sadhviji Maharaj is located right next to it.

Upon entering the colourful pavilion, one sees painted pillars featuring artistic sculptures of beautiful Goddesses playing musical instruments at their bases. While the arches above also display figures of beautiful puppets playing musical instruments. The dome of the colourful pavilion is adorned with colourful puppets, depictions of deities, the wedding ceremony and the wedding procession of Shri Neminath. Also, there are small balcony-style windows and beautiful sculptures of elephants and horses. The balcony windows themselves feature exquisite carvings. The colourful pavilion also contains a mini balcony but it is empty. The captivating woodcarving on the dome of the colourful pavilion is a distinctive feature of this Jinalay. (See photograph no. 34)

In the inner chamber, alongside the 23" tall red marble idol of the main deity Shri Aadeshwar, there is also a smaller red marble idol of Shri Aadeshwar in the corner. Shri Parshvnath is on the left side. Moreover, 2 distinct marble idols are visible in a throne featuring a pinnacle-like design, flanked by figures of shravak and shravika standing in reverence. The entire composition is exquisite. There are 6 marble idols and 9 metal idols. Moreover, the pedestal upon which the idols are seated is also red in colour.

The combination of this red-coloured ledge with the red colour of the main deity and other Aadeshwar idols looks truly magnificent.

Historical Context

Kapurmehta no Pado is an area situated near Kumbhariya Pado and Tambolivada. A record in the Tirthmala Stavan written by Upadhyay Gyansagargani in **samvat 1821** notes the existence of a Jinalay in each of these 3 areas : Mehta Pado, Tamboli Pado, and Kumbhariya Pada.

> **Mehta** tamboli kumbharne, **pade ek** man aani. san.7

It is evident from the above line that the Mehta Pado of that era is the same as the present-day Kapurmehta no Pado.

A reference to the Aadeshwar Jinalay in Kapurmehta na Pada is also found in the Shri Pattan Jinalay Stuti written by Pandit Hiralal in **samvat 1959** :

> **Karpurmetabhidhashasypade**, stuve jinesham **vrushabh**dhvajam ch |
> Karmagnidaahaikjalabhishekam, kashayvruksheshudavaagnitulyam ||19||

In samvat 1963, the Jain Shwetambar Directory mentioned this Jinalay as being **without a pinnacle.** There were 5 marble idols and 8 metal idols. The condition of the Jinalay was good. Moreover, at that time, 2 House Jinalays belonging to Sha. Mulchand Lallubhai existed in Kapurmehta na Pada. One of these House Jinalay had 1 marble idol and 9 metal idols, while the other House Jinalay had 16 metal idols.

In the Jain Tirth Sarvasangrah of **samvat 2010**, this Jinalay of Aadeshwar is described as having a flat terrace. 6 marble idols and 8 metal idols were there. The condition of the Jinalay was good. Its administration was by Sha. Mulchand Laherchand.

Currently, the administration of this Jinalay is with Shah Labhchandbhai Mulchand, who resides in Mumbai.

As per our belief, this Jinalay **predates samvat 1821.**

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Khijda no Pado

AAadeshwar (Samvat 1947 - 48)

In the far corner of Khijda na Pada stands a two-story Jinalay known as the Shri Rikhavdev Maharaj Prasad, which was constructed in the last century. A temple dedicated to Shri Ganpati Dada is situated near the main entrance of this shrine.

The Jinalay appears captivating from the outside. It features a spacious square. The exterior of the Jinalay is adorned with beautiful, colourful sculptures. Colourful stone carvings of men, women, and puppets on the outer pillars further enhance the Jinalay's artistry. In the square, there are 2 statues of a Shravak seated in the howdah of an elephant. The arches connecting the pillars feature carvings of peacocks and other intricate designs.

The other outer pillars feature sculptures of women and young girls playing musical instruments. Beautiful sculptures of men and women in various poses adorn the ceiling, further enhancing the Jinalay's beauty. The marble flooring is laid in such a way that it creates a beautiful artistic pattern ! In the outer section of the Jinalay, there is a mini balcony with a photograph of Shri Nakoda Bhairav. The canopy structure above this mini balcony displays colourful carvings. Flanking the main entrance of this Jinalay with 3 entrances are 2 large figures of doorkeepers. Sculptures of female dancers adorn the doorframes and arches surrounding the entrance.

The dome of the colourful pavilion is quite large. It features a design of simple coloured bands. The craftsmanship of the arches is captivating. The pillars are adorned with puppets playing musical instruments. These puppets are wearing modern attire. Artistic sculptures of female dancers and other women grace the walls. A painted mural depicting Shatrunjay adorns one of the walls in the colourful pavilion. The layout allows for walking in a circle around the inner chamber. Eye-catching carvings also adorn the arches of the inner chamber entrance, the doorframes, and the canopies above Gomukh Yaksha and Chakreshwari Devi which are in the mini balconies surrounding the colourful pavilion.

Although this Jinalay resembles an ordinary one, the sculptures and painted artwork enhance its simple beauty.

A 13" tall captivating black marble idol of Shri Rushabhdev is in the inner chamber. A backdrop of the God has done coating. Beneath the lotus-shaped seat, there is a statues of Shashvata Devi, flanked by figures of women waving fly-whisks. There are 5 marble idols and 11 metal idols. The inscription above the inner chamber's entrance reads : "Shri Rikhavdev Pratishtha Samvat 1947, Vaishakh Sud 10."

Historical Context

This area, known today as Khijda no Pado, was formerly known as **Khejda no Pado**.

A mention of a House Jinalay is found in the Patan Chaityaparipati written by Lalitprabhsuri in **samvat 1648** :

> **Shejadanai paatak sarang deharasar** teh |
> Nav pratima nami kari trambadavadau jeh ||39||

Subsequently, in the Patan Chaityaparipati written by Pandit Harshvijay in **samvat 1729**, a mention is made of the Shantinath Jinalay located in the **Khejda na Pada** :

Khejadane pade shantijinesar paase |
Ekso ne adtris pratima vandu ullase ||2||

Today, in the Aadeshwar Jinalay in Khijda na Pada, there is an inscription above the entrance of the inner chamber regarding the establishment of the Shri Rikhavdev 'Samvat 1947, Vaishakh Sud 10."

The first mention of the Aadeshwar Jinalay in **Khijda na Pada** appears in the Shri Pattan Jinalay Stuti written by Pandit Hiralal in **samvat 1959** :

Vande jinam **shri patimadidevam**, bhaktya yutah **khejadpad**sanstham |
Yasyopari prajaytaratpatram, raupyam ch mukatyastkatakshtulyam ||18||

In **samvat 1963**, the Jain Shwetambar Directory mentiones this Jinalay as having a flat terrace. 5 marble idols and 3 metal idols were there. The condition of the Jinalay was good. Its date of origin is recorded as samvat 1948.

In samvat 2010, the Jain Tirth Sarvasangrah also mentioned this Jinalay as having a flat terrace. 3 marble idols and 9 metal idols were there. The condition of the Jinalay was good. Its administration was by Sha. Popatlal Uttamchand.

Currently, the administration is with Shri Bharatkumar Gabhrubhai Shah, a resident of this area and Mumbai residents Shri Narendrakumar Mangaldas Shah and Babulal Chhotalal Shah.

As per our belief, this Jinalay dates back to the period of **samvat 1947–48**.

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Tarbhodapado

Shantinath (Before Samvat 1613)

A two-storied, flat-roofed Jinalay of Shri Shantinath is situated in the inner area of Tarbhodapada. The upper floor of the Jinalay is empty.

Upon ascending 4 steps and entering, one arrives at a large square. In the square, in a latticed structure opposite, there are fragmented idols and 8 pairs of footprints. Among these, 1 marble set features 4 pairs of footprints of Shri Jinkushalsuri, Shri Jinchandrasuri, Shri Jinlabhsuri, and Muni Shri Vardhaman and bears an inscription dated samvat 1841. There are also footprints of Shri Kumarsundargani bearing inscription of samvat 1660 and another set inscribed samvat 1673. The other 2 pairs of footprints bear no inscriptions.

Among the broken statues, there is one of a Shravika and another of a Yaksha. There are 3 broken statues of Tirthankars here, 2 of which are in the meditative posture. The lack of cleanliness in this area is immediately noticeable.

The colourful pavilion is of moderate size. There are 5 mini balconies. The mini balcony on the right has an idol of Bhairavji. The other mini balconies are empty.

In the inner chamber, a 25" tall idol of Shri Shantinath is there as the main deity. The symbol of the main deity has worn out. There are 11 marble idols and 9 metal idols there. Also, there is a marble panel of Chovisi. Shantinath is in the right inner chamber and Mahavir Swami in the left. The idol of Shantinath bears an inscription dated samvat 1505.

Historical Context

This area popularly known as Tarbhodapada was previously referred to by names such as **Trabaidapado**, **Trambadapado**, **TrabhedaWado**, **TarbhanWado**, **TarbhedaWado**, and **Tarbhodapado**.

A reference to the Shantinath Jinalay in Tarbhodapada is found in the Patan Chaityaparipati written by Sangharaj in samvat 1613 in the following lines :

Trabaidapada mahii tinha **shartar deharu**,
Mandap chuk vishal thambh jota nahi aneru 100

Solmu shri **shantidev** mulnayak naam,
Jinha pratima ekvis kahi vandi puhutta jam 1

At that time, this Shantinath Jinalay was known as a Kharatargachcha Jinalay. Subsequently, in the Patan Chaityaparipati written by Lalitprabbsuri in samvat 1648, a reference to the Shantinath Jinalay in the **Trambadavada** area is found in the following lines :

Shejadanai paatak sarang deharasar teh |
Nav pratima nami kari **trambadavadau** jeh ||39||

Vishvsen-nandan nirashiya parashiya navanau dev |
Mandap rachna chaukiy haidu harishyu e hev |
Vadi posalnai paatki sethi somanai geh |
Rushabhadik jin chautris dipai sundar deh ||40||

In the Patan Chaityaparipati written by Pandit Harshvijay in samvat 1729, the Shantinath Jinalay located in Trabhedavada is mentioned in the following lines :

Tranbheda vadamahi, **shanti** namu uchhahi |
Panchsat jinvarue, ekotrare upare e ||3||

Subsequently, in the Patan Chaityaparipati written by Ladhashah in samvat 1777, a reference to the Shantinath Jinalay in **Tarbhanvada** is found :

Tarbhanvade bhalo, prasad ek visal, la.
Solsama jin **shantiji**, bhetiya dev dayal. la. 13 paa.

The Shri Pattan Jinalay Stuti written by Pandit Hiralal in samvat 1959, mentions the Shantinath Jinalay located in **Tarbhedavada** :

Shri shantinatham namathsevyam, sanathata pranigane bhajtam |
Sthitam ch vande **tarbhedvade**, sansarrogavythnaikvaidhyam ||17||

The Jain Shwetambar Directory of samvat 1963 mentions the Shantinath Jinalay at **Tarbhodapada** as without a pinnacle. 35 marble idols and 25 metal idols were there. Moreover, the presence of 8 pairs of footprints is noted. The condition of the Jinalay was ordinary.

The Jain Tirth Sarvasangrah of samvat 2010 mentions the flat-terraced Shantinath Jinalay in **Tarbhedapada.** 11 marble idols and 17 metal idols were there. Moreover, special note was made of the presence of a Gurumurti and a standing statue of a Shravak and Shravika bearing an inscription dated samvat 1330. The Jinalay was in good condition. Its administration was by the firm of Sheth Dharamchand Udechand.

Currently, the administration is with the firm of Sheth Dharamchand Abhechand.

This Jinalay **predates samvat 1613.**

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Bhesatwado

Shantinath (Before Samvat 1613)

Upon entering Bhesatvada, one immediately spots the Jinalay of Shri Shantinath, a captivating two-story structure made of marble and stone, situated in the innermost section of the complex.

Flanking the Jinalay steps are damaged figures of doorkeepers, and as one ascends, sculptures of a Shreshthi (merchant) surrounded by lions come into view.

There are statues of Alexander and Queen Victoria here. On the left side of the small entrance wall is a statue of a native king.

From here, one cannot help but look at the terrace. There are colourful, beautiful carvings on the walls of the roof and on the roof above the inner chamber and the colourful pavilion, which have attractive designs of fairies and ascetic. Some parts of this place are broken. The attention of the visitor is focused on 2 beautiful small windows on the terrace and the design of ascetic and lions in them. There is another inner chamber on the terrace just above the inner chamber of the main deity. There are 3 domes on it and the 3 domes have flags which change every year on anniversay.

After taking a panoramic view of the Jinalay, when we reach the entrance, we can see beautiful wood-carved pillars with arches and sculptures of Indra-Indrani and Shikhar, peacock and lions on them. On the 2 latticed windows on both sides of the entrance, there are sculptures of monkeys and between the window and the pillar, there is a sculpture of a small Goddess in a carved balcony in which has a structure of a hand that can hold a lamp.

As soon as we enter the Jinalay, we are struck by the colourful carved pillars, colourful paintings of fruits and flowers on the ceiling, and the many paintings on the walls of the colourful pavilion, such as Girnar, Ashtaapad, Sametshikhar, Pavapuri, Abu, Achalgadh, Shankheshwar, Kesariaji, Shatrunjay. Various other scenes are also depicted such as the life of wedding procession of Neminath, the last days of Mahavir Swami at Pavapuri, the life of King Megrath, and the Navapadji Mahayantra, etc., and our attention draws to the inner chamber.

There is only 1 entrance to the inner chamber and its bracket has colourful wood carvings depicting 14 dreams. On the lower left side of the windows surrounding the entrance of the inner chamber has a panel depicting Gautam Swami, when he was Indrabhuti, comes to listen to Mahavir Swami's sermon with his disciples and bows down after his questions are resolved, and on the left side, there is a row of 11 Gandhars who were initiated along with Gautam Swami.

A 21" tall idol of the main deity Shantinath is located in the inner chamber. There are 9 marble idols. On the left inner chamber, Shri Mahavir Swami is located and on the right inner chamber, Shri Neminath is there. On the left, the black marble idol of Vasupujya Swami immediately draws the attention.

In the lower part of the main deity, there is a marble idol of Shri Gautam Swami, as if he is another main deity. This Jinalay is more commonly known as the Jinalay of Gautam Swami than the Jinalay of Shantinath. This idol of Gautam Swami can be clearly read as samvat 1433. The inscription is as follows :

"samvat 1433 varshe ashadhsudi 10 budhe shrinaankiygachhe shri siddhsensuriguromurti shri dharmeshwarsuribhih kaarapita shubham|"

In the context of this inscription, the **Prachin Jain Lekhsangrah (Part - 2)** contains the following text :

" ..... the text is engraved on the original idol in the famous Jinalay named after Gautam Swami in Bhespatvada. According to this text, the statue belongs to Aacharya Vijaysensuri of Nankiygachh and it was made by Dharme (ne?) shwarsuri in samvat 1433. But people, without understanding, just by seeing the statue of a saint, call it the statue of Gautam Swami and in that illusion alone, they have spent thousands of rupees to have a special new Jinalay built and established in the name of Gautam Swami !"

There are 16 metal idols. One of the metal idols, the ancient idol of Parshvnath attracts special attention. This idol has seven hoods. It is surrounded by Goddesses and Goddesses are waving fly-whisks on top of the idol.

There is another inner chamber on the upper floor of this Jinalay. In it is a 35" tall idol of Shri Chandraprabhuswami. There are 3 other marble idols in this inner chamber.

Historical Reference

The BhensatWado area was earlier known as **BhaisatWado, BhainsatWado,** and **BhasaatWado.**

This area was first mentioned in the Patan Chaityaparipati written by Sanghraj in **samvat 1613.** At that time, the Jinalay of Shantinath was mentioned in this area :

Bhaisaatvadai shantinath jinvandan karsu
Chupann pratima jin tani bhavi gun bhanasu 14

The Jinalay of Shantinath is also mentioned in the Patan Chaityaparipati written by Lalitprabhsuri in **samvat 1648**. Moreover, there is also a mention of the idol of Gautam Swami in this Jinalay :

Pratima bai nami bhavi | **bhainsaatvadai** e aavi |
Shanti jinadik chhatris | **goyamswami munish** ||48||

In the Patan Chaityaparipati written by Pandit Harshvijay in **samvat 1729**, the Jinalay of Shantinath at **Bhasaatvade** is mentioned :

Solsamo re shantijinesar jagjayo,
Bhasaatvade dekhi muz man sukh thayo |
Pansath jin re tim vali kalikund paasji,
Jiraaul re pure vanchhit aasji |

Aas pure **gautam swami,** labdhino bhandar e

In the Patan Chaityaparipati written by Ladhashah in **samvat 1777,** Shantinath and Gautam Swami are mentioned once again :

Bhensaatvade shantiji, paansi gautamswami. la. 12 paa.

In the Tirthamala Stavan written by Upadhyay Gyansagargani in **samvat 1821,** the poet mentions Gautampada instead of Bhensatvada and records a worshipping of a Jinalay there :

Ek gautampade tatha, doy saavade joy;

In the Shri Pattan Jinalay Stuti written by Pandit Hiralal in samvat 1959, Shantinath, Chandraprabbu and Gautam Swami are mentioned in **Bhensatvada** :

Vande shanti jinpatimatho shast **bhensatvade,**
Bhaktya yuaktah kavishisburaham **shantinatham** sanatham |
Nathen shrivarganbhrutam chaatr **chandrprabhen,**
Prasade vai surnargane sevitam **gautamiye** ||16||

Shantinath, Chandraprabbu and Gautam Swami are mentioned in Bbensatvada in **samvat 1967.**

The Jain Tirth Sarvasangrah of **samvat 2010** mentions the terraced Jinalay of Shantinath in Bhesatvada. 12 marble idols and 15 metal idols were there. Moreover, an ancient metal idol of Parshvnath is also mentioned. The Jinalay was in good condition. The administration was by Bapalal Ratanchand.

Currently, 9 marble idols are in the inner chamber of Shantinath. 3 marble idols are in the inner chamber of Chandraprabhu on the upper floor. There are 16 metal idols in the Jinalay. The administration is with Shri Bhagwanbhai Ramanlal Shah, a resident of Mumbai.

This Jinalay of Shantinath predates samvat 1613. And the mention of the main deity Chandraprabbu on the upper floor is found in samvat 1959. Therefore, its time can be said to be before samvat 1959.

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Shahwado

The ShahWado area has become popular with various names like **SahWado, SahaWado, SaWado, SahaWado, ShaWado.** Since almost all the houses in this area belonged to Jains, it was named ShahWado.

The wheel of time is mysterious ! Today, not a single house here belongs to a Jain !

In the Patan Chaityaparipati written by Siddhisuri in **samvat 1576**, the Jinalay of Munisuvrat Swami was mentioned in this area :

Sahvadai munisuvrat e, vismau purai aas ta,
Angihi dhari mahavrat e, jini kiu sidhi hi vaas ta.

In the Patan Chaityaparipati written by Sanghraj in samvat 1613, the Jinalay of Suparshvnath was mentioned in this area :

Sahavada bhani saAacharya, ati anad aani
Bavan bimbsu shri **supaas** vandu bhavi prani 15

Then in the Patan Chaityaparipati written by Lalit Prabhsuri in **samvat 1648**, 2 Jinalays of Suparsbvnath and Parshvnath were mentioned :

Sahavadai hivai aavii bhavii dev **supaas** |
Panchyasi padima nami aavii deharai **paas** |
Saptfanamanishobhit opit deh udar |
Chhasai barottar bhetii bhetii paap adhar ||49||

In the Patan Chaityaparipati written by Pandit Harshvijay in **samvat 1729**, the Jinalays of Suparshvnath and Shamla Parshvnath are mentioned :

Saavade re **sanmal paas** sohamana
Bimb panchse re paase shri jinvar tana ||1||

Jinvar tana te bimb janu, upar sattavan e.
Trevismo jinraj vandu, mohio muj mann re.
Saatmo jin prasad bije, vandie ulat dhari.
Chalis upare saat adhiki sohe tinha pratima bhali ||2||

In the Patan Chaityaparipati written by Ladhashah in **samvat 1777**, the poet mentions paying visits to the Jinalays of Suparshvnath and Shamla Parshvnath :

Sahavade jinmadire, bhetiya **sanmalpaas**. la.
Prasad satma jin tano, bhetiya swami **supaas**. la. 11 paa.

In the Tirthamala Stavan written by Upadhyay Gyansagargani in **samvat 1821**, 2 Jinalays are mentioned in this area :

Ek gautampande tatha, **doy savade** joy;

In the Shri Pattan Jinalay Stuti written by Pandit Hiralal in **samvat 1959**, it is mentioned that the poet paid homage at the Jinalays of Suparshvnath and Shamla Parshvnath in this area :

Shavadang jinpati pranamami bhaktya,
Bodhaikdanvibudh vibudhopsevyam ||14||
Jin **suparshvnatham** ch, **parshv** tu **shamlahyam** |
Bhavyabjprakare loko, bandhav lokbandhvam ||15||

The Jain Shwetambar Directory of **samvat 1963** also mentions the existence of the Jinalays of Suparshvnath and Shamla Parshvnath.

The Jain Tirth Sarvasangrah of **samvat 2010** also mentions the Jinalays of Suparshvnath and Shamla Parshvnath.

Even today, the above 2 Jinalays still exist in Shahvada.

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Shahwado

Suparshvanath (Before Samvat 1613)

Upon entering the Shahvada, the domed Jinalay of Shri Suparshvnath is located. Many years ago, the entire ShahWado was full of Jain houses, of whicb only 1 Jain bouse was there 40 years ago, but now there is no Jain population at all. There is no one left to offer rituals or service. It is a situation where someone comes to bow down on festivals like anniversary or Diwali. Adjacent to the Jinalay is the temple of Ghoghabapji (serpent God) where Hindus from all over Patan come for paying a homage with devotion.

After entering through the main entrance, there are 2 squares. After passing through them, there is a large square. On one side opposite the square, in a small Jinalay, there is a pair of marble footprints of Shri Ravisagarji Maharaj Saheb, on which there is an inscription which reads 'tapagachchiy Shri Mayasagarji tat shishy Nemsagarji tat Shishy Ravisagarji Maharaj ni paduka 1957 maha sudi 2 ne shukrvare sanghe mali pratishtha kari patan madhye.'

On the outside of the Jinalay, there is a sculpture of a tiger with one face and 2 bodies on the terrace parapet. There is a clock on the wall of the terrace which shows the time 5:05. Here, there is a beautiful arches with elephant faces on the pillars of the entrance, sculptures of ascetics and dolls. Also, there are sculptures of various forms of children such as crying children, children studying, children playing and children with musical instruments in their hands give an idea of the novelty and grandeur of the Jinalay.

The vast dome of the colourful pavilion features sculptures of colourful puppets. Sculptures of 2 doorkeepers and 2 small puppets adorn the doorframe of the inner chamber.

The inner chamber has a 21" tall magnificent idol of the main deity Shri Suparshvnath which dates back to the era of King Samprati. There are 10 marble idols and 4 metal idols. In the right-hand corner, there is a marble statue of Parshv Yaksha and a statue of Ambika Devi bearing an inscription dated samvat 1588. Also, a Kshetrapal has been installed here.

Historical Context

A reference to the Suparshvnath Jinalay is found in the Patan Chaityaparipati written by Sanghraj in **samvat 1613**.

Subsequently, this Jinalay has been consistently mentioned in the Patan Chaityaparipati written by Lalitprabhsuri in **samvat 1648**, the Patan Chaityaparipati by Pandit Harshvijay in **samvat 1729**, the Patan Chaityaparpati by Ladhashah in **samvat 1777**, the Tirthamala Stavan by Upadhyay Gyansagargani in **samvat 1821**, the Shri Pattan Jinalay Stuti by Pandit Hiralal in **samvat 1959**, the Jain Shwetambar Directory in **samvat 1963**, and the Jain Tirth Sarvasangrah **samvat 2010**.

In the Jain Shwetambar Directory of **samvat 1963** mentioned this Jinalay as having a flat terrace. There were 10 marble idols and 4 metal idols. The Jinalay was in good condition. A mention was also made of 5 pairs of footprints at that time.

In **samvat 2010**, the Jain Tirth Sarvasangrah mentioned the Jinalay as having a flat terrace. 10 marble idols and 4 metal idols were there. The Jinalay was in good condition. The administration was by the firm of Sheth Dharamchand Abhechand.

Even today, 10 marble idols and 4 metal idols are there. It means that there has been no change in the number of idols since **samvat 1963**. Currently, the footprints of Ravisagarji Maharaj Saheb are located in a small Jinalay in the outer square of the Jinalay. The administration is with Shri Mahendrabhai Sarabhai Ladiwala (TamboliWado), Shri Jayantibhai Poonamchand Shah (Bhadrankarnagar Society, Kalka Road), Shri Jivanlal Manilal Zaveri (ZaveriWado), and Mumbai residents Shri Jitubhai Sundarlal Shah and Shri Sevantilal Chhaganlal Shah.

This Jinalay predates **samvat 1613**.

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Shahwado

Shamla Parshvanath (Before Samvat 1648)

This Jinalay with a pinnacle known as the Shri Shamlaji Parshvnath Jain Derasar, commissioned by Sbeth Methachand Lodhachand and his family, is situated in the innermost corner of the Shahvada area. It has 3 pinnacles. It is enclosed by a large outer boundary wall. There is an entrance gate that leads into a small square. The stone carvings are simple. The paintwork has aged significantly.

The Jinalay has 3 entrances. The exterior of the entrance on the right side bears the following two inscriptions :

Inscription No.: 1

gautam swamine namah | shri shamla parsbvnath namah | namo namah guru shri nitisurye | anek jinalayothi sushobhit patan nagarini aa puny dhara par sv. sheth shri mithachand loghachand shahe svadravythi shahvada madhye bhavy jinmandirnu nirman aajthi 500 varsh pahela karavi kasotina arasna prachin chamtkarik mulnayak shri shamla parvnath bhagwan aadi prachin jinbimboni pratishtha bhavy mahotsavsar karavel. kadkrame aa jinalay jirn thai javathi jirnoddhar karavavo ati jaroori janavathi tena mate shubh prerana param pujya Aacharya shri vijayramchandrasurishwarji maharaj saheb (dahelawala) na shishy ratn param pujya muniraj shri ramchandrvijayji maharaj saheb (niralaji) tatha pujya sadhvi shri kanakprabhashrina shisbya amari kuldipika pujya sadhvi shri charushilashriji maharaj saheb (dahelawala) dhvara prapt thai. jarooriat pramane gabhara adino jirnoddhar shastrokt vidhithi karva mate mulnayak sahit sbubh muhurte sarve pratimano pravesh karavel hato.

Inscription No.: 2

nyayvisharad param pujy Aacharya shri bhuvanbhanusurishwarji maharaj sahebna pattvibhushak siddhant divakar gachhadhipati param pujya Aacharyadev shri vijayghoshsurishwarji maharaj saheb aadi parivar amari sau pratham vinanti svikari padharnar tirthoddhar param pujya Aacharyadev shri vijay nitisurishwarji maharaj sahebna prashishy prashantmurti param pujya Aacharyadev shri vijay mahendrasurishwarji maharaj sahebna shishyratn shasan prabhavak param pujya Aacharyadev shri vijay hemprabhsurishwarji maharaj saheb adi saparivarni shubh nishrama chaturvidh sanghni upasthitima shri jinendrabhakti mahotsavsar vir samvat 2521, vikram samvat 2051 magh sudi 13 somvar tarikh 13-2-1995 na roj sva. methachand lodhachandna parivare bhavya thathmathpurvak sollas pratishtha karavel chhe.

Shah Navinchandra Keshavlal Mulchand Family

Shah Kishorbhai Chimanlal Bapulal Family

Shah Anilbbai Bhogilal Ratanchand Family
Shah Narendrabhai Chimanll Bapulal Family

The renovation was carried out by Shri Vasudevbhai V. Sompura of Patan.

Above the main entrance, there is a depiction of Goddess Saraswati being anointed by 2 elephants. Upon entering the colourful pavilion, there is a small Jinalay on the left containing the footprints of Maharaj Saheb. Behind it, in a mini balcony, lies another pair of footprints, but as there is no inscription, their identity remains unknown. On the right, situated on a raised platform, is a marble Chovis Jin Matrukapat which bears an inscription stating it was created on the auspicious day of Wednesday, Maha Vad 8, in the samvat 1250. The panel is ruined. The colourful pavilion is spacious. There are painted arches spanning the spaces between the pillars. Cracks have appeared on the walls of the Jinalay, indicating a need for renovation. On the right side, there is an idol of Parshv Yaksha in a mini balcony, while a small marble idol of Goddess Padmavati is in a mini balcony on the left.

Facing the main entrance among the 3 entrances of the inner chamber, a 27" tall captivating idol of the main deity Shri Shamla Parshvnath carved from touchstone is beneath a silver canopy. This idol appears to date back to the era of King Samprati. The other 2 idols also appear to belong to the same period. Flanking the central area, beautiful 39" idols of Shri Aadeshwar are in the adjacent inner chamber. The hair arrangement is visible on both these idols. An Akhand Divo (perpetual lamp) burns on the right side in the inner chamber. There are 12 marble idols in total; 2 of which are in the meditative posture. Also, there are 37 metal idols, including a four-sided idol and a statue of a Goddess. It is a statue of Goddess Ambika. It is a beautiful statue of the Goddess seated on a lion-throne, with a child in her lap.

This is a very ancient Jinalay in Patan. According to local information, when Queen Udaymati arrived in Patan from Rajasthan with her entourage, she brought all these idols along with her. The firm of Mithachand Lodhachand handled all the construction work at that time.

Today, Shri Kshetrapal Dada resides in a small, domed Jinalay resembling a Devakulika and featuring a raised platform situated right next to the Jinalay beneath a large Peepal tree. A Yagya Kund (sacrificial fire pit) for performing a sacrificial fire ceremony (Havan) is also located opposite it.

There are smaller Jinalays adjacent to this Jinalay. It has statues of Shri Ram, Shri Bhairavdev, and Shri Vishnu. Moreover, near the tree, there are damaged statues of deities such as Ganesh, Shankar, Shivling, Saibaba, Ambikadevi, and Shrinathji. Beside these idols, a serpent God (Nagdevta) is there.

This site was also constructed by Sheth Shri Methachand Ladhachand Shah. The condition of the Jinalay has deteriorated so renovation work is currently underway.

Historical Context

The first mention of this Shamla Parshvnath Jinalay is found in the Patan Chaityaparipati written by Lalitprabhsuri in **samvat 1648**. Subsequently, this Jinalay is mentioned in the Patan Chaityaparipati written by Pandit Harshvijay in **samvat 1729**, the Patan Chaityaparipati written by Ladhashah in **samvat 1777**, the Tirthamala Stavan written by Upadhyay Gyansagargani in **samvat 1821**, the Shri Pattan Jinalay Stuti written by Pandit Hiralal in **samvat 1959**, the Jain Shwetambar Directory of **samvat 1963**, and the Jain Tirth Sarvasangrah of **samvat 2010**.

In **samvat 1963**, the Jain Shwetambar Directory mentioned this Jinalay as having a flat terrace. 16 marble idols and 16 metal idols were there. The condition of the Jinalay was good.

In samvat 2010, the Jain Tirth Sarvasangrah also mentioned this Jinalay as having a flat terrace. 16 marble idols and 44 metal idols were there. Moreover, there was a crystal idol and a marble Matrukapat dating back to samvat 1250. The administration was by the firm of Sheth Dharamchand Abhechand.

There are 12 marble idols and 37 metal idols. 2 pairs of marble footprints are there. The re-establishment of the Jinalay took place on the Magh Sud 13 in samvat 2051. The administration is with Shri Maheshbhai Ramaniklal Shah, a resident of Mumbai.

This Jinalay **predates samvat 1648**.

●●●

Shahpado

AAadeshwar (Before Samvat 1613)

Shantinath (Before Samvat 1777)

As one proceeds straight through Shah na Pada, the wall of a Jinalay adorned with a painting of a doorkeeper can be seen. Situated here in the corner is a two-storied, domed Jinalay of Shri Aadeshwar, constructed from marble and stone and featuring a main entrance.

The architecture of this Jinalay resembles a house. First there is a raised platform. Upon entering it, there is a room to the left. This room contained no idol or other objects. An inscription is carved into the marble wall of the raised platform, detailing the following information :

"param pujya muni maharaj shri devvimaljina sadupdeshthi patan na aradhak bhaio tarafthi dhajadand nimitte"

Upon entering the colourful pavilion, one feels a sense of joy while beholding a 39" tall ancient idol of main deity Shri Aadeshwar which appears to date back to the era of King Samprati. There are 10 small mini balconies in the colourful pavilion. The cleanliness of the Jinalay brings delight to the mind. In the colourful pavilion near the inner chamber, the first mini balcony on the left has a black marble idol of Shri Mammadevi, and the second contains a pair of stone footprints. An idol of Ambika Devi is in one mini balcony on the right side and a marble statue of a ruler from the Chavda dynasty in another.

The inner chamber has 8 marble idols and 15 metal idols. Among the metal idols, one statue depicts a figure mounted on a horse. To the left of the main deity stands a black marble panel featuring the 24 Tirthankars, bearing an inscription that reads 'samvat 1521 Posh Sud 13 Som.' There are also 3 marble Guru Murti, one of which dates back to the 13th century. Among the marble idols, 2 are in the meditative posture. Parshvnath is in the left inner chamber and Kunthunath is in the right inner chamber.

The anniversary of the Jinalay falls on Vaishakh Sud 13. Here, in the colourful pavilion, there is an inscription on each of the 2 walls flanking the main inner chamber. These inscriptions provide details regarding the renovation work. The text on the left-hand wall reads as follows :

"babu amichand panalal adishwar temple charitable trust Mumbai tarafthi aa daherasarma Rs. 17,500/- ekandare sattar hajar panchso pura jirnoddharna kharach karva mate madel chhe. samvat 2034 na ashadh sud 2 ne vaar shukr tarikh 7-7-1978"

The following text is inscribed on the wall on the right side :

"patan (marfatiya maheta na pada na) nivasi shri kasturchand sarupchandna vile parle (Mumbai) na shri neminath gruhmandirna devdravya khatamathi Rs. 9,800 na kharche sampurn jirnoddhar karavyo. 2amvat 2037."

Upon entering the colourful pavilion, there is a water tank to the right. Next to it, there is a staircase leading upwards. Ascending the steps brings one to a large terrace featuring a inner chamber. There are 3 domes above this inner chamber. Instead of being hoisted atop the domes, the flag is raised on the wall adjacent to the inner chamber. The flag is hoisted by the pujari.

In the inner chamber, one is mesmerized by the sight of the 19" tall white marble idol of Shri Shantinath, set against a black marble backdrop with a hood. An inscription reading something like "Samvat 1439, Magh Vad 9" is visible on this black backdrop. To the left stands a damaged touchstone black marble idol of Parshvnath. While the symbol on the idol on the right cannot be seen. There are 12 marble idols, 3 of which are in a meditative posture.

Historical Context

The Shah no Pado area has previously been known by various names, such as **Bharathsaha no Pado, Sahapado, Saah no Pado, ShaWado,** and **Sano Pado.**

The earliest mention of this Aadeshwar Jinalay is found in the Patan Chaityaparipati written by Sanghraj in **samvat 1613**. At that time, in addition to this Jinalay, 2 other House Jinalays existed : 1. House Jinalay of Thavarsah, and 2. House Jinalay of Singhraj.

Bharath saaha padal jai pujau paramesar
Nav pratimasu sohii tinha **aadi** jinesar 8

Thavarsaha tanai ghari pratima chyar joi
Saha singhraj tanaii ghari pratima panch hoi 9

In the Patan Chaityaparipati written by Lalitprabhasuri in **samvat 1648**, apart from this Jinalay, there existed another House Jinalay of Shantinath known as Raisangh :

Paatki sahanai e aavi, aadi jinand tinha bhavi.
Satyasi padima e deshi, **raising ghari shanti** nirashi ||43||

Sattari kandi bimb tinha vandi, paap adharai nikandi.
Kansarvadai e ditha, sheetal jinvar baitha ||44||

Subsequently, this Jinalay of Aadeshwar is also mentioned in the Patan Chaityaparipati written by Pandit Harshvijay in **samvat 1729** :

Sahana padamanhi, rushabh juharie re, rushabh ju,
Pratima dosat baasi, man sambharie re. ke man. ||8||

The Patan Chaityaparipati written by Ladhashah in **samvat 1777** contains a reference to the Aadeshwar Jinalay in **Saah ne Pade.** Moreover, a reference to the Shantinath Jinalay is found in the area known as **LaghusaWado** :

Saahne pade sobhata, pranamii **aadi** jinand, la.
Sundar murti nirashata, dur talya dukh dand. la 8 paa.

.....

Laghusavade bhetiya, shanti jinand abhiram. la.
Bhesatvade shantiji, paasi gautamswami. la. 12 paa.

Subsequently, in **samvat 1821**, a mention of the existence of 2 Jinalays is found in the Tirthamala Stavan written by Upadhyay Gyansagargani:

Trangdii pade ek deharo, **saane pade doy.** san.6

A reference to the Jinalays of Aadeshwar and Shantinath is also found in the Shri Pattan Jinalay Stuti written by Pandit Hiralal in **samvat 1959** :

Shavade pranamami bhaktibharato raktam ch mukti striyam,
Shrinabhey mameykitikalitam sansarsantarakam |
Maariyen nivaarita jinpati tam naumi muktya pati,
Shri shanti jagata janopkaranpravinybaddhaspruham ||13||

In **samvat 1967**, a joint Jinalay of Aadeshwar and Shantinath in the Saa no Pado area was mentioned.

In the Jain Tirth Sarvasangrah of **samvat 2010**, this Aadeshwar Jinalay in Shah no Pado is mentioned as having a flat terrace. The Jinalay had 19 marble idols and 9 metal idols. The administration was by the firm of Sheth Dharamchand Abhechand. Also, there is a mention of the presence of 3 Guru Murti that time.

Currently, 8 marble idols are in the Aadeshwar Jinalay and 12 marble idols are established in the Shantinath Jinalay on the first floor. The administration is with the firm of Sheth Dharamchand Abhechand. 3 marble Guru Murti still exist today. One of them appears to date back to the 13th century. The Jinalay underwent renovation in samvat 2034.

This Aadeshwar Jinalay **predates samvat 1613**. Whereas the Shantinath on the upper floor can be dated to a time prior to **samvat 1777**.

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Zaveriwado

The ZaveriWado area was previously known by the names **Posad no Pado** and **Vadiposad no Pado.**

The Patan Chaityaparipati written by Sanghraj in **samvat 1613** mentions the existence of 4 Jinalays in the Posala na Pada; 1 Jinalay of Aadeshwar, and 3 House Jinalays : the House Jinalay of Bhajbal Shreshthi, Suvidhinath (at the house of Zaveri Rupa), and Aadeshwar (at the house of Sheth Thakarsha).

Poshadna pada mahi deharai **rishesar,**
Tinha pratima patris chhai puji chandan kesar 3

Bhajbal shrethi tanai ghari deshi man rizai
Sisharbandh prasad jisu kun upam dijai 4

Anth bimb sevu sada aabharane sohai
Pargar vali rupa tani panch ratnmay sohai 5

Javhari rupa tanai ghari suvadhi sujan
Bimb panch tinha janii chitrami mandan 6

Sheth thakarsa **tanai bhavni** tinha vegi aavi
Anth pratimasu **rushabhdev** man siddhi bhavi 7

According to the Patan Chaityaparipati written by Lalitprabhasuri in **samvat 1648**, the Vadi Poshad no Pado had 2 Jinalays; Vadipurmandan Parshvnath and Aadeshwar as well as 3 House Jinalays : 1. Shreyansnath (at the house of Bhujbal Seth), 2. Aadeshwar (at the house of Seth Soma), and 3. Parshvnath (at the house of Sahasa Parekh).

Vishvsen-nandan nirshiya parashiya navanau dev,
Mandap rachna chaukiy haidu harishyu e hev.
Vadi **posalnai paatki sethi somanai geh,**
Rushabhadik jin chautris dipai sundar deh ||40||

Bhujbal sethi deharasari bimb shreyansswami,
Panchai padima rayanmai trani avar jin pami.
Vadi a purvarmandan nayane nirashya aaj,
Bija jinvar panch e sarai vanchhit kaaj ||41||

Sahasa paarshi ghari namau **paas jinesar** bhavi,
Ter pratima avar achhai **rushabhnai deharai** e aavi.
Ter jinand tinha nirashiya harshiya manav mann,
Bhavai puja je rachai tehna janam e dhann ||42||

According to the Patan Chaityaparipati written by Pandit Harshvijay in **samvat 1729**, a total of 3 Jinalays : Vadi Parshvnath (four-faced), Aadeshwar (Panchbandhav Jinalay), Naranga Parshvnath and house Jinalay of Seth Bhujbal existed in this area. The Chaityaparipati does not mention the name of the main deity of the House Jinalay but in **samvat 1648**, the main deity of this Jinalay was Shreyanshanath.

Vadipaas tano, mahima chhe ati ghano re, ke mahima.
Vadi posalna pada, manhi shravane suno re, manhi shr. ||9||

Ekso sadtalis, jinha pratimay chhe re, ke jinha prati.
Chomukh vandi jinraj, **rushabh** nami e pachhe re, rushabh nami. ||10||

Dosatne panyalis, jin pratima tinha re, ke jin prati
Panch bandhavnu deharu, lok kahe tinha re | ke lok. ||11||

Dhaal || 2|| deshi hadiyani ||

Deharasar tinha ek, daherasar suvishesh |
Sheth bhujbaltanu e, ke disai sohamanu e ||1||

Naringpur var paas, jagto mahima jaas |
Dosat bimb bhala e, panaylis gun nilae ||2||

According to the Patan Chaityaparipati written by Ladhashah in **samvat 1777**, the Vadi Parshvnath (four-sided) and a joint Jinalay of Aadeshwar and Naranga Parshvnath existed in this area :

Pole vadi posalnai, prasad doy utang. la.
Chaumukh vadipaasji, jinha nitnit ochhrang. la. 9 paa.

Bije jinmandir jai, rishabh jinad johar. la.
Paas narango nirashta, upno harash apar. la. 10 paa.

The Tirthamala Stavan written by Upadhyay Gyansagargani in **samvat 1821**, mentions 3 Jinalays in **Posalvada** :

Kharakotadii chyar chhe, **posalvade trin** joy;

The name **Zaverivad** for this area appears for the first time in the Shri Pattan Jinalay Stuti written by Pandit Hiralal in **samvat 1959**. It mentions the existence of 2 Jinalays there : a joint Jinalay of AAadeshwar, Vasupujya, Shantinath, Naranga Parshvnath, and the Vadi Parshvnath Jinalay.

Narangabhidhparshnath bhavanau naumi pramodpradam,
Zavehrityabhidhanvagmaham shrivasupujyaam tatha |
Naabheyam ch namami sarv jantasansartaapaapaham,
Shanti **shantikaram** tathaiv jinpam, **shri vadiparsvabhidham** ||12||

In the Jain Shwetambar Directory of samvat 1963 mentions the existence of 3 Jinalays : Aadeshwar and Naranga Parshvnath in Zaverivada. Moreover, 5 House Jinalays existed at that time : 1. Sha. Vadilal Hirachand, 2. Zaveri Motichand Badhuchand, 3. Modi Nyalchand Zumachand, 4. Modi Tarbhovan Ramchand, and 5. Zaveri Chunilal Bhikhabhai.

In the Jain Tirth Sarvasangrah of **samvat 2010**, 2 Jinalays, Vadi Parshvnath and Naranga Parshvnath, in Zaverivada are mentioned.

Records from **samvat 2008** and **samvat 2018** mention the existence of 2 Jinalays in this area known by the names Vadiposad no Pado and ZaveriWado namely, the joint Jinalay of Naranga Parshvnath, Vasupujyaswami, Aadeshwar, and Parshvnath, and the joint Jinalay of Vadi Parshvnath and Aadeshwar.

Even today, the above 2 Jinalays exist in the Zaverivad area.

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Zaveriwado

Naranga Parshvanath (Samvat 1655)

AAadeshwar (Before Samvat 1613)

Despite having 4 inner chambers and 4 distinct main deities, this domed Jinalay known as the Naranga Parshvnath Jinalay is situated in Zaverivada in the Ghivata area. Directly facing the entrance are 2 inner chambers; one has a 25" tall idol of Shri Naranga Parshvnath as the main deity. Other has a 29" tall idol of Shri Aadeshwar as the main deity. There are 2 more inner chambers in the side walls of the colourful pavilion. One has a 19" tall idol of Shri Shamla Parshvnath as the main deity. The other has a 9" tall idol of the main deity Shri Vasupujyaswami.

On the outer wall flanking the entrance to the Jinalay, there are depictions of 2 elephants, each carrying a howdah. The sculptures of 2 female dancers adorn the pillars. Above the doorway, there is a sculpture of Goddess Lakshmi seated on a lotus, flanked by 2 elephants. Upon entering, there is a spacious square. The walls of the Jinalay feature sculptures of deities, beautiful colourful carvings, and puppets. (See photograph no. 36)

The Jinalay has 2 main entrances. Both featuring colourfully carved doorframes. The surrounding windows are adorned with carvings of Goddesses. A mini balcony in the centre has Kshetrapal Dada. There is a carving of a Goddess above it. At the very top of the pillars, along the walls supporting the terrace, there are fairy-like sculpted figures. Surrounding them are figures of sages playing musical instruments, all beautifully painted. Thus, this beautiful square presents a magnificent appearance. Just before entering the Jinalay, a small metal idol of Goddess Ambika is in a room on the right.

The colourful pavilion of the Shri Naranga Parshvnath Jinalay features beautiful carvings on its pillars and ceiling.

Figures of female dancers are depicted on the ceiling. The doorframe of the inner chamber is adorned with colourful carvings.

In the inner chamber the main deity, a beautiful scene has been created on the wall behind the idol using mirror work and enamel artistry. In one corner of the inner chamber, there is a single marble slab bearing 3 pairs of footprints. Samvat 1890 can be read clearly on each of them. Another marble slab with 6 pairs of footprints is located in the opposite corner. The inscription indicates that these are the footprints of Shri Vijayshrigani, dating back to samvat 1792. There are 10 marble idols, 36 metal idols, and the 9 pairs of footprints mentioned above.

Moreover, there is a marble statue of a monk in the Navkar posture. The idol of Neminath is in the right inner chamber, and a marble idol (whose name could not be ascertained as the symbol on it has worn out) is in the left inner chamber. There is an inscription beneath the figure in a meditative posture on the right side of the backdrop of the main deity Shri Naranga Parshvnath. It can be read as follows :

1. samvat 1602 varshe vai. .....
2. 2 naringpur parshvnath
3. parikarahpattan vastavy pa.
4. sahasvirken kaa.pra.tapagachhe bha.

And below the figure in a meditative posture on the right side, there is an inscription, which is as follows :

1. shri hirvijaysuri pattalankar
2. shri vijaysensuribhi pattan nagare

The colourful pavilion of the Shri Aadeshwar Jinalay features carvings similar to those found in the adjacent colourful pavilion. Colourful carvings also adorn the doorframes and top of the entrance of the inner chamber. Inside the inner chamber, a mini balcony in one corner has 5 pairs of sacred sandals; 1 pair bears an inscription dated samvat 1890, and another has an inscription dated samvat 1842. There are 15 marble idols, 37 metal idols, and 5 pairs of footprints as mentioned above. Also, there is a marble panel of Chovish Jin Mata. There is an idol in a mini balcony in the colourful pavilion. In total, there are 35 marble idols and 73 metal idols. 14 pairs of footprints are there.

In the colourful pavilion, the black marble idol of Shamla Parshvnath is in a mini balcony structured like a Devakulika. It stands 19" tall. Also, in another inner chamber, a 9" tall idol of Vasupujyaswami is in the centre. There are 9 marble idols.

The Jinalay has a vast collection of paintings depicting significant events and pilgrimage sites such as panels of Girnar, Shatrunjay, Pavapuri, Champapuri, Ashtaapad, Samet Shikhar, Abu, and Ranakpur. Also, scenes illustrating episodes like Rushabhdev's breaking of the fast with sugarcane juice, Diksha Kalyanak, the vision of the 14 dreams seen by his mother, the affliction faced by the ascetic, Janma Kalyanak, and the God's divine sermons.

According to the trustee, the Jinalay remains exactly as it was in the past. The sculptures, pillars, arches, and carvings have been preserved in their original state. It means the craftsmanship is ancient. No alterations were made during the renovation.

Historical Context

A reference to the existence of a Parshvnath Jinalay in the area known as **Naringpur** is found in the Patan Chaityaparipati written by Siddhisuri in **samvat 1576** :

Naringpuri vanchhi karan, **charchisu** kusamah maal ta. 19

Subsequently, in the Patan Chaityaparipati written by Sanghraj in **samvat 1613**, a reference is found regarding a Parshvnath Jinalay in the **Naringpur** area :

Naringpur shri paasdev savi sankat churi
Vis bimb tinha bhavyo sevak sukh purai 17

Jinmandirni mandni sasha peshu saar
Nanavidh vursi tana chitraam apar 18

This indicates that extensive artwork had been done in this Jinalay at that time.

Subsequently, in **samvat 1648**, in the Patan Chaityaparipati written by Lalitprabhsuri, this Jinalay in the **Naranga no Pado** area is mentioned as Naranga Parshvnath. Moreover, a House Jinalay also existed at that time. Although its name is not mentioned but it is referred to as being located at the house of Shobhi :

Paatak narangai aavia e, bhavia **paas jinand**,
Naring prabhu bhetii e, bhetai mangal hoi. naring prabhu bheti. ||
Chandrvadan tuhy deshata e, hu u hraday ulhas. naring. ||53||
Surij kodi thaki ghanau e, dipaii tej prakash. naring. ||54||
Pujai padma pamii e, namai athai siddhi. naring. ||55||
Baiyalis padima pargadi e, aavya **shobhi gehi**. na. ||56||
Tris upari baisivali e, juhari mananai bhaavi. na. ||57||

Subsequently, while this area is not mentioned in the Patan Chaityaparipati written by Pandit Harshvijay in **samvat 1729**, a reference to the Naranga Parshvnath Jinalay is found in the **Vadiposhad na Pada**. This suggests the possibility that the Jinalay was relocated from the Narangpur area to Vadiposhad na Pada. It can be clearly inferred that the area known as Narangpur was part of Patan. As it is included in the Patan Chaityaparipati dating back to **samvat 1576, samvat 1613,** and **samvat 1648.**

Today, there is an inscribed stone slab in the joint Jinalay of Shri Naranga Parshvnath and Aadeshwar, dating back to the samvat 1961. It mentions the samvat 1655 and samvat 1656, marking the foundation-laying and establishment ceremonies of the Jinalay. It is possible that after **samvat 1648**, the Naranga Parshvnath Jinalay was relocated from the Narangpur area and reconstructed anew alongside the Aadeshwar Jinalay.

A reference to the Aadeshwar Jinalay is found in the Patan Chaityaparipati written by Sanghraj in **samvat 1613** in the Vadiposad na Pada locality. At that time, the area was known as **Posad no Pado**. Subsequently, mentions of the Aadeshwar Jinalay appear in the Patan Chaityaparipati written by Lalitprabhsuri in **samvat 1648** referring to **Vadiposad na Pada** and in the one written by Pandit Harshvijay in **samvat 1729**. This suggests that both these Jinalays were newly constructed side-by-side around samvat 1655.

Subsequently, a joint Jinalay of Aadeshwar and Naranga Parshvnath is mentioned in the Patan Chaityaparipati written by Ladhashah in **samvat 1777**. A joint Jinalay of Aadeshwar, Vasupujyaswami, Shantinath, and Naranga Parshvnath is mentioned in the Shri Pattan Jinalay Stuti written by Pandit Hiralal in **samvat 1959**. This implies that the establishment of the idol of Vasupujya in this Jinalay took place prior to **samvat 1959**.

Records indicate the presence of Naranga Parshvnath, Vasupujyaswami, Aadeshwar, and Parshvnath in this joint Jinalay during the **samvat 1967, samvat 1982, samvat 2008**, and **samvat 2018**.

Even today, the name Shamla Parshvnath is mentioned in the joint Jinalay of these 4 deities. The mention of Shantinath in the joint Jinalay in **samvat 1959** is likely an error. Shantinath was probably recorded by mistake instead of Parshvnath. However, further research is required on this matter.

There is an inscription on the wall of the Jinalay which reads as follows :

'shri Aadeshwar bhagwan tatha shri naranga parshvnathna banne jode jode dera navntal khodavi bandhavya chhe. teni tarikh vaarni ityadi niche lakhya pramane vigat :

miti vikram samvat 1655 na varashe vaishakh sudi 10 ne vaar sukarne divase khatmurat bhandari chunilal maganchand tatha javeri bhogilal lalubhai jan bena hathe thayelu chhe.

teni pratistanu murat : miti samvat 1656 na maha sudi 2 ne vaar sukarna divasna 11|| vagyana takhate birajman thaya chhe.

Shri adesar bhagwane takhat besadnar : sha. mulchand khemchand

Shri naranga parshvnathne takhate besadnar : sha. mansukhbhai delachand

Shri vasupujya sanmine takhate besadnar : bhandari chunilal maganlal

ani chare maharajni pratista : shri Aacharya munimaharaj kantivijyna upgaarthi shri Wadodarawala zaveri gokalbhai mulchandna hathe pratista thai chhe.

aa derasaro mini samvat 1661 ni saal sudhi sanma purankamna ekandar kharachna 31000/ rupiyana aasare thyu chhe. haji thodu kaam rupiya 15000/ na aasrenu baaki chhe.

aa kaam shri sanghni hemaat thi agar shri javerivadana hathe jaat menat thi sampuran kaam karu chhe. tamone sarve bhaione dhan chhe.

mistri salaat - ijanram vikamdas

aa lekh : samvat 1961 na fagan sudo 2 ne vaar budhe lakho chhe.'

The Jain Shwetambar Directory of samvat 1963 mentions the Aadeshwar Jinalay as having a flat terrace. 16 marble idols and 58 metal idols were there. Moreover, 5 pairs of footprints are mentioned. The Naranga Parshvnath Jinalay is also mentioned as having a flat terrace. It had 11 marble idols and 15 metal idols. There were 9 pairs of footprints. The condition of the Jinalay was good.

The Jain Tirth Sarvasangrah of **samvat 2010** mentions only the Naranga Parshvnath Jinalay. At that time, the Jinalay was mentioned as having a dome. 35 marble idols and 84 metal idols were there. It is possible that the count of idols of all the inner chambers of the joint Jinalay was made collectively. The Jinalay was in good condition. Its administration was by Zaveri Manilal Surajmal.

Currently, the administration is with local residents Shri Jivanbhai Manilal Zaveri and Shri Chetankumar Kantilal Zaveri, along with Mumbai-based Shri Vinodbhai Popatlal Shah and Shri Satishkumar Chandulal.

As per our belief, the Naranga Parshvnath Jinalay dates back to **samvat 1655**. Though the idol of Naranga Parshvnath **predates samvat 1576**. The Aadeshwar Jinalay **predates samvat 1613**, the Vasupujya Swami Jinalay **predates samvat 1959**, and the Shamla Parshvnath Jinalay **predates samvat 1967**.

●●●

Zaveriwado

Vadi Parshvnath - AAadeshwar (Samvat 1652)

A magnificent, domed Jinalay of Shri Vadi Parshvnath is situated in Zaverivada in the Ghivato area. Upon ascending the steps from the main entrance of the Jinalay, one finds an inscription carved in marble on the left side, detailing the renovation as follows :

"om arham shri vadi parshvnathay namah

shri vadi parshvnath jinalay chaturmukh prasad, zaveripado, patan. pratham prarambh karta mantri hhim santani oswal gyatiy sha. kuvarji amardatt samvat 1651 magshar sud 8 somvare purvabhadrapadnakshatre samvat 1652 vaishakh vadi 12 guruvare revati nakshatrama bruhatkhartargachhiy shri jinchandrasurina updeshthi pratishtha. multhi punruddhar prarambh samvat 1964 vaishakh sud 10 ravivare. pratishtha samvat 1974 vaishakh sud 3 somvare kriyoddhar panyas shri satyvijaygani santaniy pandit shri ratnavijayganina shishy pandit shri hhavvijaygani hastak vasnikshep. kul kharch rupiy 100000. shah popatlal hemchandna dharmpatni harkorbahen tarafthi arasni chorsina rupiya 4000 arpan. sha. chunilal nanchand tath motilal nanchand tarafthi gabharama toranna rupiya 2500. likhitang. shri sanghno sevak oswal gyatiy shah vadilal hirachand the. marfatiya mahetano pado, patan"

Moreover, there is an ancient marble inscription here. (See photograph no. 35) The following text can he read on it :

卐 Svasti Shri Vadipurparshvajinsanghchaityakaraya ॥ Lakshmiuday Shreyah । Pattan Sanstha Karotu Sada ॥ Shri Vadipurparshvanathchaitye Shri Bruhatkharataragurupattavali Lekhan Purva Prashasti Likhyate ॥ Arh Natva । Patisahi Shri Akbar Rajye Shri Vikram Nrup Samayati Sanvati 1651 Margashirsha Sit Navami Dine Somvare Purvabhadrapad Nakshatre Shubhvilayam Adi Prarambhah ॥ Shasanadhish Shri Mahavir Swami Pattavichchhinna Paramparya Udyat Viharo[dyoti] Shri Uddyotan Suri ॥ Tatpatta. Prabhakar Pravar Vimal Dandanayak Karitarbudachal Vasati Pratishthapak Shri Simandhar Swami Shodhit Surimantr Aradhak Shri Vardhaman Suri । Tatpatta. Prabhakar Anahillapattanadhish Durlabharaj Sansachitya Vasipaksha Vikshepa Ashityadhik Dashat Samvatsar Prapta Kharatar Birud Shri Jineshwar Suri ॥ Tatpatta । Shri Jinchandra Suri ॥ Tatpatta. Shasan Devyupadesh Prakatit Dusht Kusht Pramath Hetu Stambhan Parshvanath Navangi Vrityady Anek Shastra Karan Prapta Pratishtha Shri Abhaydev Suri ॥ Tatpatta. Lekh Rup Dash Kulak Preshan Pratibodhit Vagadh Deshiya Dash Sahastra Shravak Suvihit Hit Kathinakriya Karan Pind Vishuddhadi Prakaran Prarupan Jinshasan Prabhavak Shri Jinavallabh Suri ॥ Tatpatta. Swashakti Vash Krit Chatushashti Yogini Chakra Dvipanchashadhi Rasindhu Deshiya Pir Ambad Shravak Likhit Swarnakshar Vachanavibhuti Yug Pradhan Padavi Samalankrit Panchnadi Sadhak Shri Jinadatt Suri ॥ Tatpatta. Shrimala Ushvaladi Pradhan Shri Mahatiyana Pratibodhak Naramani Mandit Bhalasthal Shri Jinchandra Suri ॥

Tatpatta. Bhandari Nemichandra Parikshit Pratibodhodayadi Grantharup Shat Trishad Dvadashodhit Vidhipaksha Shri Jinapati Suri || Tatpatta. Ladul-Vijapur Pratishthit Shri Shantivir Vidhi Chaitya Shri Jineshwar Suri || Tatpatta. Shri Jinaprabodh Suri || Tatpatta. Rajchatushtay Pratibodhobuddharaj Gachchha Sanjna Shobhit Shri Jinchandra Suri || Tatpatta. Shri Shatrunjay Mandan Kharatar Vasati Pratishthapak Vikhyat Atishay Laksh Shri Jinkushal Suri || Tatpatta. Shri Jinapadma Suri | Tatpatta. | Shri Jinlabdhi Suri || Tatpatta. Shri Jinachandra Suri || Tatpatta | Devanganavsarvas Prakshep-odit Sanghapatidaghuday Shri Jinoday Suri || Tatpatta. Shri Jinraj Suri || Tatpatta. Sthan Sthan Sthapik Sarajnan Bhandagar Shri Jinchandra Suri Chhe Tatpatta. | Shri Jinabhadra Suri Tatpatta || Tatpatta. Panchayaksha Sadhak Vishisht Kriya Shri Jinsamudra Suri || Tatpatta. || Tapodhyana Vidhan Chamatkrit Shri Sikandar Patisahi Panchshat Vandi Mochan Sanmanit Shri Jinhans Suri || Tatpatta. Panchnadi Sadhak Adhik Dhyanbal Shakalīkṛta Yavanopadrav Atishay Virajman Shri Jinmanikya Suri || Tatpatta. Alankar Saradurvar Vadivijay Lakshmi Sharan Purva Kriya Samuddharan Sthan Sthan Prapta Jay Pratidin Vardhaman Uday Sada Sannaya Tribbuvan Vashikaran Pravan Pranav Dbyanopat Amit Pavitra Surimantra Vijit Bhay-Durikrit Sakal Vadi Smay Nij Pad Vihar Pavita Avanital Anukramena Samvat 1648 Shri Stambhatirth Chaturmasak Sthan Samudbhut Amit Mahim Shravan Darshanotsukthit Jalal Din Prabhu Patisahi Akbar-Samakaran Milanasy Gunban Tanmanonurajan Samashvasit Sakal Bhutal Akhil Jantu Sukhkari Ashadha-Rahikamarikurman Shri Stambhatirth Samudra Mina Rakshan Furman Tatpradatt Sattam Shri Yugpradhan Pad Dharakar-Tahechenen Cha Nayan Shar Samit Samvanti (1652) Magh Sit Dvadashi Shubh Tithau Apurva Purva Gurvamnaya Sadhit Panchnadi Prakatikrit Panchpir Prapta Paramvat Dadivisheshan Shri Sanghonnatikarak Vijayman-Guru Yugpradhan Shri 108 Shri Jinchandra Surishvaranam Shri Patisahi Samaksha Svahast Sthapit Aacharya Shri Jinsinh Suri-Saparikaranam Upadeshan Oswal Jnatiya Mantri Bhim Santane Mantri Champa Bharya Suhavade Tatputra Mantri Mahipati Tadbharya Amari Tatputra Mantri Vastupal Tadhharya Siriyade Tatputra Mantri Tejpal Tadbharya Shri Bhanu Tatkukshi Saromalaral Arthijan Manobhit Puran Devsaldev-Guru Param Bhakt Visheshato Jindharm Anurakt Svant Ukeshvansh Mandan Sah Amaradatt Bharya Ratanade Tatputraratna Kunvarji Tadbharya Sohhagade Bahini Bai Vachhi Putri Bai Jivani Pramukh Putra-Pautradi Sar Parivar Yuten Ten Shri Anahillapattan Shringar Sar Sur Nar Manonurajan Suragiri-Saman Chaturmukh Virajman Vidhi Chaitye Karitam || Shri Paushadhshala Patak Madhye | Tadanukar Karan-Kayakupranit (?) Samvat Alai 41 Varshe Vaishakh Vadi Dvadashi Vasare Guruvare Revatinakshatre Shubhvelayam Mahamaha Purva Pratima Vadiparshvanathasya Sthapita || Etat Sarva Dev Guru Gotraj Devi Prasadena Vandyamanam Pujyaman Samast Shri Sanghen Sahiten Chiram Jiyat || Kalyanamastu | Esha Pattika Pandit Udaysagar Ganina Lipikrita | Pandit Lakshmipramod-Munina Adarena Korita Gajadhar Gallaken || Shubham Bhavatu Nityam ||"

The walls of the colourful pavilion feature glass-paned windows. Figures of female dancers playing musical instruments are depicted on the vast dome. Similar sculptural figures also adorn the tops of the pillars. The colourful pavilion is very spacious.

There are 4 entrances to the inner chamber. The carvings on these entrances are beautiful. There is a passageway allowing for waking in a circle around the inner chamber. The main deity here is a 25" tall four-sided idol of Shri Vadi Parshvnath with a backdrop. The marble of the Vadi Parshvanath idol situated at the entrance facing one upon entering the Jinalay appears off-white in colour. The other 3 idols are made of white marble. The symbol of the first idol has worn out. Near the symbol of the idol situated to the right of this idol, the inscription "saa. amardatt Shri khartargachchh prati. shri somchintamani" can be read. On the adjacent idol (positioned behind the main idol), the text "ilahi 44 samvat. 16..." can be read. On the front of this idol, near the symbol, the word 'khartargachchhe' can be read. The remaining text is worn out. Also, the inscription 'amardatt ti... chintamani' can be read above the symbol of the idol on the left. The text '...alai samvat 44, samvat 1653' can be read clearly on the side of this idol. Near the thrones of all 4 deities, there are beautifully carved marble archways. These bear an inscription conveying the following meaning: "samvat 1951 magshar sud navami din somvare shri udghotansuri tena shishypravar vimal dandnayak kaaritam". Also, the following inscription appears on the pillar :

"samvat 1975 vaishakh sud trij patan na dasha porvad sheth chunilal nanchand, motilal nanchande shri parshvnathna chare dishana chare totano karavya."

There are 5 marble idols in the inner chamber, of which 4 idols are of the main deity. Among the 20 metal idols, there is 1 of Shri Jinchandrasuri bearing an inscription dated samvat 1439. Also, there is a crystal idol with a metal backdrop. Mini balconies have 2 marble Gurumurti and a marble idol of a Yaksha or deity.

On the upper floor of the Jinalay, in the pinnacle, there is another inner chamber featuring 4 doorways. A 23" idol of main deity Shri Aadeshwar is there. It bears an inscription dated samvat 1667. "samvat 1667 varshe magh shkla trutiya some shri oswal gyatiy sanghvi amardatt putr sanghvi kuarji bharya sobhagde shravikya shreyarth shri adinath bimb kaaritam pratishthitam shri bruhatkhartargachhadhishwar shri jinmanikysuri pattalankar shri paatisahi pratibodhak yugpradhan shri jinbhadrasuri .. pra. shri jinsinhsuribhih |" There are 10 marble idols and 5 metal idols. The marble idols are arranged in a circular formation, resembling a four-sided arrangement. An inscription reading "shri khartargachchhe shri ..... gani ..... amardatt" can be seen on another idol of Ajitnath located here.

Historical Context

The first mention of this Jinalay appears in the Patan Chaityaparipati written by Lalitprabhsuri in **samvat 1648**. Vadipurmandan is mentioned twice in this Chaityaparipati. First of all, in the 5th Dhal (stanzaic section), while describing the Jinalays located in the Vadiposal na Pada, a reference to this Jinalay is found in the following lines :

Vadi posalnai paatki ..... |
Vadiia pruvarmandan nayane nirashya aaj |
Bija jinvar pan e saarai vanchhit kaaj ||41||

Also, the 21st Dhal (stanzaic section) of this Chaityaparipati mentions the idol of Amizara Parshvnath in Vadipur, as well as another idol of Parshvnath :

Vadipurvar-mandanau e, pranamiy ra **amizarau paas** tu.
Aas purai sayaltani e, pujaii ra aani bhav tu ||

|| vadipurvar-mandanau e | trutak |

Vadi-mandan **vamanandan,** sayalbhuvanai deep e.
Namai amar narind aavi, sayal durjan jipe.

Today, the Vadi Parshvanth Jinalay is situated in Zaverivada. An inscription indicates that this Jinalay was built in samvat 1652 by Kunvarji, a descendant of Bhimmantri of the Kharatargachh. This inscription is carved onto a marble plaque, 16 ½" in width and 28" long, embedded in the wall facing the main deity.

A complete translation of this inscription is provided in the article titled **Patanma Vadi Parshvnathna Mandirno Shilalekh tatha Khartar-Gachchha ni Pattavali** by Bhogilal Sandesara. This article was published in the Dipotsavi issue (Samvat 2041-42) of the quarterly journal Swadhyay (Volume 23).

'May the builder of the Shri Vadi Parshvnath Chaitya be blessed ! May Shri Vadi Parshvanath residing in Patan, bestow prosperity, success, and well-being ! We are inscribing an appreciation in the Chaity, incorporating the Gurvavali (lineage of gurus) of the Shri Bruhad Kharatar Gachchh.

Bowing to Aarhat ! The construction of the Chaity was commenced during the reign of Emperor Akbar, on Monday, Magshar Sud 9 in Vikram Samvat 1652 in Purvbhadrapad Nakshatr.

(Gurvavali) Shri Udhyotansuri succeeded to the seat in the unbroken lineage since Shri Mahavir Swami. (1)

He was succeeded by Shri Vardhamansuri, the consecrator of the settlement built by Vimal Dandanayak on Mount Arbuda and a devout practitioner of the Surimantra revealed by Simandhar Swami. (2)

Succeeding him was Shri Jineshwarsuri, who earned the title 'Khartar' in Samvat 1080 after defeating the faction of the Chaityavasis in the court of Durlabhraja, the ruler of Anhillapatan. (3)

Shri Jinachandrsuri succeeded him in the lineage. (4)

Shri Abhaydevsuri succeeded him in the lineage. He was the one who manifested Stambhan Parshvanath to cure leprosy on advice of Shasandevi, and who earned renown by composing numerous scriptures, including the Navangivrutti. (5)

Succeeding him was the influential Shri Jinvallabhsuri, a strict observer of rigorous ascetic practices and the author of treatises such as 'Pindavishuddhi', who inspired ten thousand Shravakas in the Vagad region through his teachings based on the Dashkulak text. (6)

He was succeeded by Shri Jindattsuri, who subdued the 64 Joginis, the 52 Virs, and the Pir of the Sindh region. He was honoured with the title of 'Yugapradhan' upon the recitation of a text written in golden letters by the shravak follower Ambad, and he was an accomplished master of the Panchanadi Sadhak. (7)

Succeeding him was Shri Jinchandrasuri, the most revered and preacher of merchant communities such as the Shrimal and Oswal. (8)

Succeeding him was Shri Jinpatisuri, who through 36 philosophical arguments found in texts like Prabodhoday examined by Bhandari Nemichandra, purified and rectified the Vidhi Paksha. (9)

Succeeding him was Shri Jineshwarsuri, who established the Shri Shantivir-vidhichaitya in Ladol - Vijapur. (10)

Succeeding him was Shri Jinchandrasuri, who inspired 4 kings and earned the title 'Rajgachchh' (who start calling the Khartargachchh as Rajgachchh). (11)

Succeeding him was Shri Jinkushalsuri, who was the ornament of Shatrunjay, the consecrator of the Khartarvasati, and renowned for a hundred thousand miracles. (12)

Succeeding him was Shri Jinpadmasuri (13), succeeding him was Shri Jinlabdhisuri (14), succeeding him was Shri Jinchandrasuri (15), he was succeeded by Shri Jinodaysuri, who attained the status of Sanghpati through the ritual of Vasprakshep during a ceremonial dance performance by celestial maidens (16), he was succeeded by Shri Jinrajsuri (17), succeeding him was Shri Jinbhadrasuri, who established excellent repositories of knowledge in various places (18), succeeding him was Shri Jinchandrasuri (19), succeeding him was Shri Jinsamudrasuri, a distinguished practitioner of rituals and an adept in the Panch-Yakshsadhak (20).

Then came Shri Jinhansasuri, whom Emperor Alexander honoured by releasing 500 prisoners, influenced by the power of his penance and meditation. (21)

Succeeding him was the supremely radiant Shri Jinmanikyasuri, who quelled the menace of the Yavans through the power of deep meditation and the practice of Panchanadi Sadhak. (22)

An ornament to his pontifical seat; a refuge for the Goddess of Victory belonging to the proponents of the invincible doctrine; a restorer of ancient practices; a victor in debates across various regions; one whose glory and renown grow day by day; deeply engaged in the spiritual upliftment of the beings of the 3 worlds; one who attained the sacred Surimantra through meditation on the Pranav (Om); conqueror of fear; dispeller of the arrogance of all rival debaters; one who sanctifies the earth with his holy wanderings; he who captivated the Emperor Jalaluddin Akbar's mind with his virtues and whom the Emperor, eager for a meeting after hearing of his immense renown when he had observed Chaturmas in Stambhatirth, Khambhat in the Samvat 1648, invited to meet; he who brought solace and happiness to all living beings on earth; he who, during the Ashtahnika festival in the month of Ashadh, secured the issuance of an Amari-farman (a decree prohibiting animal slaughter) and an order protecting fish in the waters of Stambhatirth; who held the title of 'Yugpradhan' bestowed by the Emperor; who, at the Emperor's behest, accomplished a remarkable feat on the auspicious day of Magh Sud 12 in Samvat 1652, a deed unprecedented among the lineage of preceding Gurus; who was a practitioner of the Panchanadi Sadhak and recipient of supreme boons from the Panch Pirs; and who fostered the upliftment of the Sangh through special blessings; of the victorious Guru Yugpradhan Shri 108 Shri Jinchandrasuri; whom he himself installed as Aacharya with his own hands in the presence of the Emperor; inspired by the teachings of the eminent Shri Jinsinhsuri, and belonging to the lineage of the Oswal minister Bhim, Minister Champa and his wife Suvade; their son Minister Mahipati and his wife Amari; their son Minister Vastupal and his wife Siriyade; and their son Minister Tejpal and his wife Shri Bhanu, who was is like a swan in the lake of her womb; like a Kalpvruksh in granting desires of people; a supreme devotee of the divine Gurus; and specially, whose heart was deeply devoted to the Jain faith; Shah Amardatt, a jewel of the Okesh lineage, with his wife Ratnade; his son Kunarji, wife Sobhagde, sister Bai Vaachhi, daughter Bai Jivni, and the rest of the family, he created a structure that served as an adornment to Anahilpur Patan; delighted even the minds of the Gods; a Jinalay dedicated to the four-sided deity, like Mount Surgiri, was constructed, and a Paushadhashala (a hall for religious observance) was built in the neighborhood. In the year 41 of the Ilahi era, on Vaishakh Vad 12, Thursday in the Revati Nakshatra and at an auspicious moment, the idol of Shri Vadi Parshvnath was established with a grand festival. All of this has been made possible through the grace of the Deities, the Guru, and the ancestral Goddess (Gotraj Devi), and the idol is worthy of reverence and worship. May there be well-being for all living beings, including the entire Shri Sangh.

This inscription (of this text) was written by Pandit Udaysagargani. It was carved by Gajdhar Gallak at the behest, and upon the suggestion of Pandit Lakshmipramodmuni. May good always happen !"

Shri Kanaiyalal Bhaishankar Dave published an article titled **The Jain Temples of Anhilpur and Vadipur Parshvnath** in the Patan Golden Jubilee issue. In it, he provided the following note regarding this Jinalay :

"The Patan Chaityaparipati written by Lalitprabhsuri mentioned "Vadipur", where the renowned and celebrated idol of Amizara Parshvnath was located."

The exact location of the village of Vadipur remains unknown. However, based on the sequence presented by the Chaityaparipatikar, it appears to be situated to the south of Patan. A few years ago, I visited the village of Badipur, situated 2 miles from Patan. Seeing the elements from a Jinalay such as backdrops and a lotus-shaped seats had been used in a local Shiv temple, I guessed that an ancient Jinalay must have once existed in the area. In this Chaityaparipati, the places appear in the following sequence : Vadipur, followed by Dolatpur, Kupargiri, and Vavdi. The village of Dolatpur cannot be found today, it was likely situated between Kupargiri means Kungher and Badipur. Then comes the village of Vavdi, which still exists today. Based on the previously mentioned remains, it appears that the present-day village of Badipur, located south of Patan and near Anhilpur, is the ancient village of Vadipur. There appears to be nothing amiss in the name Vadipur evolving into Badipur through phonetic attrition. It is thus understood that the Vadipur mentioned by the Chaityaparipatikar corresponds to the present-day Badipur. By noting the settlements surrounding Anhilpur, where idols originating from Anhilpur itself were likely established, the Chaityaparipatikar has evoked the memory of those ancient, divine Jin idols. In other words, in **samvat 1648**, the present-day Badipur was known as Vadipur and likely had a significant Jain population. Thus, it is reasonable to guess that idols were transported there from Anhilpur during its decline and established in the local Jinalays..... thus, evidence indicates that this temple was built in samvat 1652. When Lalitprabhsuri mentioned the details of the Parshvnath Jinalay at Vadipur in the Patan Chaityaparipati in **samvat 1648**, he mentioned that the village of Vadipur was located a short distance from Patan. After presenting information about the temples of Patan across 20 Dhals (stanzaic sections), the description of the Jinalays at Vadipur appears in the 21st Dhal. Regarding the Parshvnath there, it states :

Vadipurvar-mandanau e, pranamiy ra **amizarau paas** tu.
Aas purai sayaltani e, pujai ra aani bhav tu ||

|| vadipurvar-mandanau e | trutak |

Vadi-mandan **vamanandan**, sayalbhuvanai deep e.
Namai amar narind aavi, sayal durjan jipae.

This fact pertains to the idol known as 'Amizara Parshvnath' in Vadipur. It appears that the idol of Amizara Parshvnath, originally established in Vadipur in **samvat 1648**, was brought to Patan for some reason just 4 years later and, as mentioned earlier, established in the Zaverivada Jinalay built by Sha. Kunvarji. Moreover, since this idol was brought from Vadipur, it was named "Vadi Parshvnath." Regardless of the exact circumstances, the idol and the Jinalay came to be known by that name in the community from that time onwards.

Lalitprabhsuri has stated in the Patan Chaityaparipati that the ancient name of this neighbourhood was Vadiposhad no Pado. There was a large sub-shelter there, which is why the neighbourhood was named Vadiposhad no Pado.

A record mentions that Kunvarji Shah, who also built the Vadi Parshvnath Jinalay, had this Paushadhshala newly built. An ancient library also existed here. It is currently preserved in the newly built HemchandrAacharya Gyanmandir".

Moreover, in the same article, Mr. Burgess has provided a detailed account of this Jinalay in the Archaeological Survey of Northern Gujarat. The reference is as follows :

"This was a magnificent Jinalay featuring exquisite craftsmanship. Its pavilion was made of wood and adorned with remarkable carvings executed in accordance with the principles the science of architecture and sculpture. The author has also provided 1 or 2 illustrations of this Jinalay. Based on these, it appears that the pavilion was built with a circumference of 11 feet and was supported by 12 pillars. As the entire pavilion was a work of woodcraft, the pillars featured elements carved according to classical norms such as the kumbhi, the shaft, the shiravati and kichako at the top. The pillars stood 11.25 feet tall, and the arches surrounding them were crafted from wood, resembling marble work, and featured artistic elements such as hindolak and madal. The ceiling canopy of the pavilion appeared to be an imitation of stone domes. In this canopy, adorned with kolkachla patterns, a karnadarika was built, topped by a rupakandh that depicted various episodes from the lives of the Tirthankars. The chandelier hanging in the centre of the pavilion was also made of wood. Carved with exquisite detail, in sculptural terminology known as Padmashila, it featured decorative motifs of flowers and foliage. Particularly noteworthy were the Kol, kachla and Hastitalu Gajtalu style carvings. 8 figures of Devanganas (celestial maidens) playing various musical instruments were sculpted upon 8 large, hanging brackets in the pavilion. Interspersed among them were the 8 Dikpals (Guardians of the Directions), depicted along with their respective mounts. Also, pairs of Vidhyadhars were portrayed in the Rupkanth section. In short, this wooden pavilion featuring 2 kols, 2 or 3 layers of Gajatalu, Lupas, and Padmashila gave the impression of being made of stone, consistent with its elaborate ceiling structure.

The pavilion featured exquisite sculptural elements. Aeroplanes and windows with balconies on all 4 sides, crafted according to the principles of artistic architecture. These designs incorporated motifs of foliage, vines, intricate lattice screens and depictions of couples. Beautiful friezes of Gandharvs playing musical instruments were carved into the pavilion walls, portraying them in various poses as they played. Also, the carvings depicted men and women engaged in dance, capturing their expressive movements. A frieze of swans was carved beneath this frieze of human figures. Observing the long rows, it appeared as though a unified sculptural and architectural design was being effortlessly brought to life in stone. Windows were placed above the aeroplane-shaped balconies. They featured exquisite carvings of Gajlakshmi. Surrounding these were depictions of dancing maidens and young women. They were shown with their hands linked together, reminiscent of the Hallisak dance. In short, the pavilion was crafted to resemble a magnificent exhibition of sculptural art.

According to Bhogilal Sandesara, this Jinalay was renowned for its artistic wooden dome, which is currently preserved in the Wadodara Museum. However, another view holds that this artistic wooden pavilion is in the Metropolitan Museum in New York.

References to this Jinalay are found in numerous works. Muni Shri Jagvallahhvijayji Maharaj Saheb has provided a detailed account of it in the book Shri 108 Parshvnath Jin Darshan (Vol. 1), as follows :

A mention of the name Shri Vadi Parshvnath is found in the '365 Shri Parshvjin Naam Mala' written by Shri Premvijay on Aso Sud 10 in **samvat 1655**.

In the 'Shri Shankheshwar Parshvnath Chhand' written by the poet Shri Naysundar on Tuesday, Aso Vad 9 in **samvat 1656**. In it, Shri Vadi Parshvnath is described as a dispeller of ailments.

In the **17th century**, Jinrajsuri written a stavan dedicated to Shri Vadipur Parshvnath.

The eminent poet Shantikushal of **samvat 1667** remembered Shri Vadi Parshvnath in the 'Shri Godi Parshvanath Stavan'.

Shri Vadi Parshvnath was also remembered in the 108 Naam Garbhit Shri Parshvnath Stavan' written by a disciple of Sadguru Shri Gunvijay on Posh Vad 10 in **samvat 1689**.

The name of Shri Vadi Parshvnath is also mentioned in the 'Shri Parshvanath Naam Mala' written by Upadhyay Shri Meghvijay in **samvat 1721**.

The Jinalay of four-sided Vadi Parshvnath is mentioned in the Patan Chaitya-paripati written by Pandit Harshvijay in **samvat 1729**.

The four-sided Vadi Parshvnath is also mentioned in the Patan Chaityaparipati written by Ladhashah in **samvat 1777**.

In the 'Shri Vruddhivijaygani Raas' written in the **18th century**, the poet Shri Sukhsagar offers salutations to Shri Vadi Parshvnath during the auspicious invocation (mangalacharan).

The Jain Shwetambar Directory of **samvat 1963** mentions the Vadi Parshvnath Jinalay in the Zaverivada as **without a pinnacle**. There were 14 marble idols and 29 metal idols. The Jinalay was in ruins. Subsequently, the renovation of the Jinalay began in samvat 1964, and its re-establishment was done in samvat 1974. Prior to the renovation, this Jinalay was a rare and exquisite example of wood carving.

The failure to preserve such exquisite wood craftsmanship during the renovation process is a sad and unfortunate episode in the history of Gujarat's Jain artistic tradition. A reproduction of pbotographs of this craftsmanship, preserved from that era, has been published in the book.

In the Jain Tirth Sarvasangrah of samvat 2010, this Jinalay was mentioned with a pinnacle. There were 14 marble idols and 28 metal idols. Its administration was by Shah Mohanlal Vadilal. The Jinalay was in good condition.

Currently, the administration is with the firm of Sbeth Dharamchand Abhechand. In the inner chamber of Vadi Parshvnath, near the God's throne, an inscription dated samvat 1651 is found on the lower section of the pillars supporting the carved arches. Also, one of the four-sided idols bears an inscription from samvat 1653. Moreover, the idol of the main deity Shri Aadeshwar, located on the upper floor, bears an inscription dated samvat 1667.

Muniraj Shri Kalyanvijayji Maharaj Saheb edited the Patan Chaityaparipati written by Lalitprabhsuri in **samvat 1648**. The manuscript used as the basis for this edition was also written in **samvat 1648**. As previously mentioned, this Chaityaparipati contains a reference to Vadipurmandan Parshvnath located in the Vadiposad na Pada. Moreover, a Jinalay of Amizara Parshvnath is also mentioned in the Vadipur suburb. This implies that Amizara Parshvnath and the Vadipurmandan located in Vadiposal existed at the same time. Therefore, it seems necessary to re-examine the view that Amizara Parshvnath of Vadipur came to be known as Vadi Parshvnath in Vadiposal. The Patan Chaityaparipati written by Siddhisuri dates back to **samvat 1576**. It mentions the Jinalays situated in the suburbs of the city of Patan.

> Vadi daulatpuri sahi saa bhamroli, bhaviyan saarai sev,
> Vadli, vavdi, kaungirai saa bham., namsiu sis namevi.
> Kataupuri panmau sada saa bham., mangalpuri jinchand ta,
> In pari chaitrpravadi kari saa bham., bhetya santi jinand ta.

Among the localities specified therein, Vadi, Dolatpur, and Kataupur do not exist today. Vadli and Vavdi are small villages situated to the west of present-day Patan. 'Kaungiri' corresponds to Kundher, located about 4 miles southwest of Patan. In Prabandhadi, it is referred to as 'Kumargiri'. A name derived from a temple built there by King Kumarpal.

Thus, based on the available sources, it is difficult to determine the exact date of the Jinalay. However, based on the inscription, the Jinalay dates back to the **samvat 1652**.

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Tangadiyawado

AAadeshwar - Padmaprabhu (Before Samvat 1576)

In Tangadiyavada, situated opposite the Sahasrafana Parshvnath Jinalay, lies a very ancient, joint, pinnacle-topped Jinalay of Shri Aadeshwar and Padmaprabhu, constructed from stone and marble. In ancient Chaityaparipatis, this Jinalay is referred with various names as Padmaprabhu Jinalay, Aadeshwar Jinalay, or a joint Jinalay. Today, the condition of this Jinalay is ordinary.

The doorframe and pillars of the entrance feature puppets with arches situated between them. Figures of 2 doorkeepers are depicted on the exterior. The carving and painting on the wall above the entrance are exquisite. Flanking the entrance are 2 windows, each featuring a sculpture of a snake charmer and a snake.

The colourful pavilion is simple. It features 2 mini balconies. One has a marble statue of the Sheth and Shethani, and the other contains a marble statue of Bhairav. To the right of the main deity in the colourful pavilion, there is a Devakulika containing a 49" tall idol of Padmaprabhu. Flanking this are 2 pairs of footprints of Rushabhdev, bearing the inscription 'Samvat 1888, Posh Vad 8'.

The inner chamber with 3 entrances has a 15" tall idol of Shri Aadeshwar as the main deity. There are 11 marble idols and 38 metal idols. There is a marble panel of Chovis Jin Mata. Also, there are a marble statue of Yaksha and 3 panels depicting 3 deities. 3 pairs of footprints are there.

Historical Context

This area was previously also known as **TrangadiyaWado**. A reference to the existence of a Jinalay of Padmaprabhu in this area is found in the Patan Chaityaparipati written by Siddhisuri in **samvat 1576** :

> **Trangadiyavada** bhani jin bhetan muz shanti. 16
> **Padamprabh** chhaththau namau e, parihari manah pramad ta,
> Kugati kumati durai gamau e, suniyai ghantahnad ta.

Subsequently, a mention of the Aadeshwar Jinalay is found in the Patan Chaityaparipati written by Sanghraj in **samvat 1613** :

> Aavya **paatki trangadii** re, **rushabhnai deharai** chadii.
> Jinha paap adharai nadii re, punyrayane tinha vali jadii ||31||
>
> **Jimnai padmprabh swami** re, paas purai vanchhit kaami.
> Tranisai panchyottari pratima re, nirupam jehnau mahima ||32||

A record of the above joint Jinalay in this area is found in the Patan Chaityaparipati written by Lalitprabhsuri in **samvat 1648** :

Trangadianai padai adi jinesar, athavis pratima kahi e
Padamprabh jin chhaththa vandan kijaie, sizai kaaj saghala sahi e 90

A mention of the Aadeshwar Jinalay is also found in the Patan Chaityaparipati written by Pandit Harshvijay in **samvat 1729** :

Trangadiya vadamanhi, **rushabb** sohamana re. rushabh so.
Bimb charse char ke, tinha jinvar tana re, tinha jin. ||5||

A mention of the joint Jinalay of Aadeshwar and Padmaprabhu is found in the Patan Chaityaparipati written by Ladhashah in **samvat** 1777 :

Trangadiyavade namu, **adi** jinesar dev,
Paase **padmprabhu** tana, paay pranamu nityamev. 2.

A mention of the existence of a Jinalay in this area is found in the Tirthamala Stavan written by Upadhyay Gyansagargani in **samvat 1821** :

Trangadil pade ek deharo, sane pade doy. san.6

In the Shri Pattan Jinalay Stuti written by Pandit Hiralal in **samvat 1959**, a reference to this Jinalay in Tangadiyavada is found as follows :

Aadishwaram ch kil **tangadiyakhyavade**, shanti namami viditakhilalokbodham |

The Jain Shwetambar Directory of **samvat 1963** mentions this Jinalay of Aadeshwar as having a pinnacle. There were 16 marble idols and 13 metal idols. 7 pairs of footprints are also mentioned. Sha. Maganlal Ghelachand was the administrator. The condition of the Jinalay was good.

In the Jain Tirth Sarvasangrah of **samvat 2010**, this Jinalay is mentioned as having a flat terrace. 12 marble idols and 40 metal idols were there. A marble statues of the Sheth and Shethani are also mentioned. The condition of the Jinalay was good. Its administration was by the firm of Sheth Dharamchand Udechand.

12 marble idols and 38 metal idols are there. Its administration is with the firm of Sheth Dharamchand Abhechand.

This Jinalay **predates samvat 1576.**

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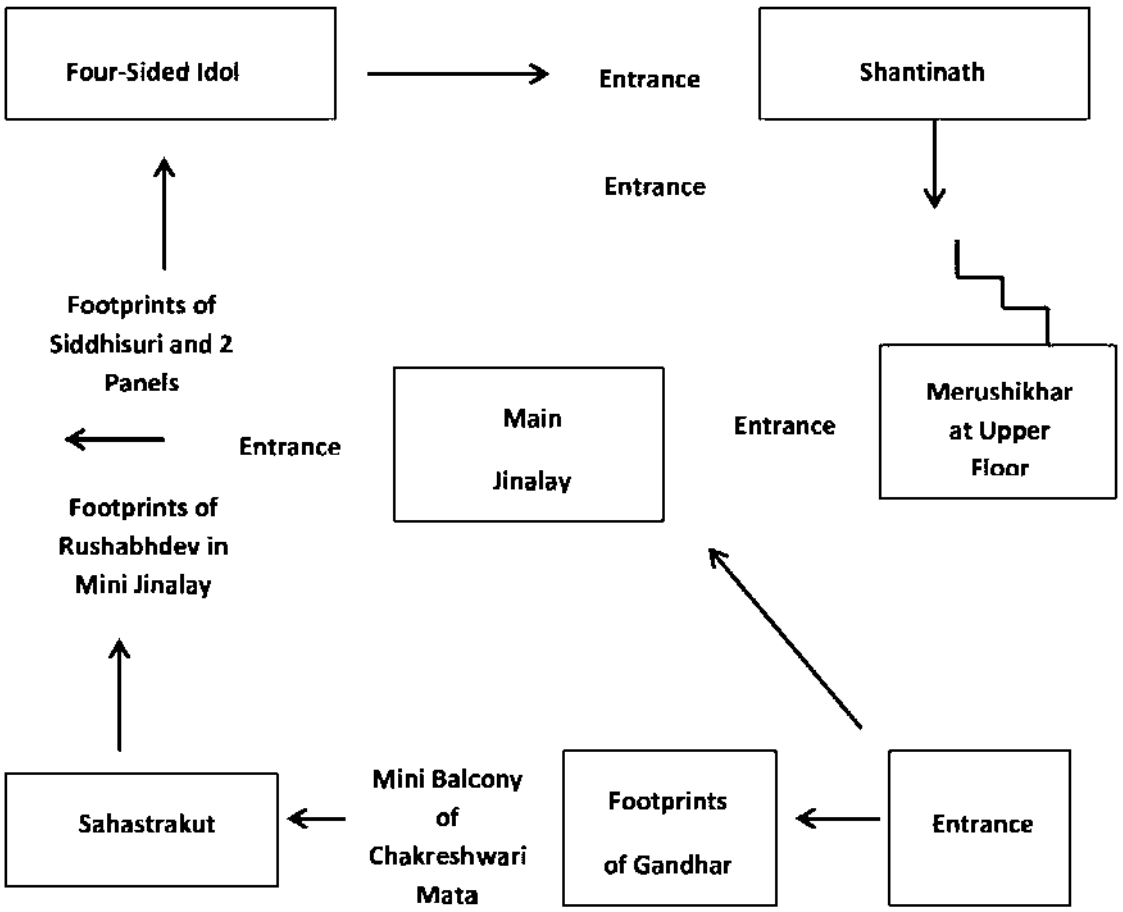
Tangadiyawado

Sheshfana Parshavnath (Around Samvat 1844)

In a large, square-like space situated behind and to the side of the dining hall (bhojanshala) in Tangadiyavada. There stands a two-storied stone and marble Jinalay featuring a pinnacle. It is known by 2 names : Shri Sheshfana Parshvnath and Sahasrafana Parshvnathan. The surrounding open area is quite vast as compared to the Jinalay. The main Jinalay stands in the centre, surrounded on all 4 sides by 4 Devakulikas containing panels, footprints, and Sahasrakut. This layout is illustrated in the diagram below :



From the entrance, one can proceed directly to the main Jinalay or simply bow to the deity there before visiting the surrounding Devakulikas. The Jinalay features entrances facing each other. The entrance square is adorned with painted pillars and arches. The inner chamber is quite small. It can only accommodate 1 or 2 people. A 15" tall idol of the main deity Shri Sahasrafana Parshvnath is there.

There is an inscription on the main deity but since the text has gone behind only the text "Samvat 1844 Varshe Vaishakh Vadi....." can be read. 3 marble idols, 2 metal idols, and 3 pairs of footprints are there. One of which bears the inscription "Samvat 1813 Vaishakh Sud 3."

After bowing to the deity in the main Jinalay, one can view the footprints of the Gandhar in the Devakulika located to the left of the main entrance. There are 1,452 pairs of Ganadhar footprints ! An inscription states that Vijay Tejendrasuri established them on Thursday, Vaishakh Sud 7. In another corner, there are 3 pairs of footprints bearing the inscription of samvat 1856. In a mini balcony in the opposite corner, there are small footprints representing 170 excellent Jins. There is also an inscription dated samvat 1856 on it. Moving further, one comes across the mini balcony of Goddess Chakreshwari. An inscription mentions that Shri Ratilal Lakshmichand Bhansali renovated it in samvat 2042. This Goddess is worshipped as the family deity of the Bhansali family. Proceeding further, in a Devakulika at the other corner, there is a marble Sahasrakut. The date samvat 1856 can be read on it.

Moving further to the right, one encounters the footprints and the panel of Rushabhdev and Siddhisuri. There is a pair of footprints in a small Jinalay. Nearby, on a raised platform, there are panels depicting Girnar and Shatrunjay, protected by a lattice screen. The inscription "Samvat 1954 Vaishakh Sud 6 Shri Vijay Rajendrasuri" can be read on them. The inscription 'Samvat 1955 Vaishakh Sud 3' appears on the footprints of Rushabhdev. Beyond the Girnar panel, there is another pair of footprints. These sacred sandals of Siddhisuri were established in samvat 1709.

Moving forward from there to the opposite side, one comes to the 3rd Devakulika. It has four-sided idol. It has a dome. In this four-sided idol, Chandraprabhu is seated, flanked by Shantinath on his right and Parshvnath on his left, with Dharmnath positioned at the back.

Proceeding straight ahead from there, one comes to the Devakulika of Shantinath. Opposite it, there are stairs leading up to a Devakulika on the upper level. It has a beautiful marble Merushikhar. Here too, an inscription dated samvat 1856 can be read on most of the idols. A lack of cleanliness is noticeable here.

Upon visiting this site, one can view the entire Jinalay. The Jinalay is distinguished by its vast collection of Jin idols, panels, Sahasrakuts, and the Merushikhar structure. At this single location, there are 43 marble idols, 2 marble four-sided idols, and a marble Sahasrakut featuring 1,024 idols. Moreover, idols made of Navdhatu (an alloy of 9 metals) can be seen. There are a total of 1,631 pairs of footprints of which 1,452 belonging to Ganadhars and 170 to Tirthankars. Also, in the Jinalay and Devakulikas, there are 9 additional pairs representing Tirthankars and sacred sandals of Guru. The anniversary of the Jinalay falls on Vaishakh Vad 10.

Historical Context

The earliest mention of this Jinalay is found in the Shri Pattan Jinalay Stuti written by Hiralal in **samvat 1959** :

..... **tangadiyakhyvade, shanti** namami vidtakhilalokbodham |
Vande **sahastrfanimanditparshvnatham**, sansartaap parikhed suvarivaham |

Shanti ch charu **girinar patam** namami, **shatrunjayasy patmatr sahastrakutam** |
Bimb chaturmukhjinasy giri ch meru, ratneshu dharmamitpaadganam ganinam

It means there is a mention of marble structures depicting Sahasrafana Parshvnath, Shantinath, Girnar, Shatrunjay, Sahasrakut, four-sided idol and Merushikhar in this Jinalay in **samvat 1959**.

Subsequently, in the Jain Shwetambar Directory of **samvat 1963**, this Sahasrafana Parshvnath Jinalay is depicted as having a single pinnacle. It had 1,075 marble idols (including the 1,024 idols of Sahasrakut) and 23 metal idols. There is also a mention of 1,458 pairs of footprints. The condition of the Jinalay was good.

The Jain Tirth Sarvasangrah of **samvat 2010** mentions that this Jinalay had a flat terrace. 10 marble idols and 13 metal idols were there. Also, there was a Gurumurti. The administration was by the firm of Sheth Dharamchand Udechand.

Today, the Jinalay has 43 marble idols, 9 metal idols, and a Sahasrakut. The administration is with the firm of the Sheth Dharamchand Abhechand Jain Sangh. The main deity idol bears an inscription dated samvat 1844. The Sahasrakut bears an inscription dated samvat 1856.

As per our belief, this Jinalay dates back to **around samvat 1844**.

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Kharakhotdi

AAadeshwar - Shantinath (Before Samvat 1613)

The 52 Jinalay is situated in a large, open area at the innermost part of the Kharakhotdi na Pada. Here, 3 separate Jinalays have been integrated into the one. Of these Jinalays, 1 was a House Jinalay and the other 2 Jinalays were nearby. Following a renovation in samvat 2011, it was re-established in samvat 2016. The administration of this Jinalay was previously with the firm of Shri Dharamchand Abhechand, located in the Doshivat market of Patan. However, over time, families from the neighbourhood came together, registered a trust, and took over the management. Here, the adjacent Jinalays of Shri Aadeshwar and Shri Shantinath have been merged into one. Yet, their inner chambers, colourful pavilions and entrances remain separate. There is no wall separating the 2 Jinalays in the colourful pavilion.

Shri Ghantakarn Vir is in a mini balcony outside the main entrance of the Jinalay of the main deity Shri Aadeshwar. It is a domed Jinalay. The ceiling of the colourful pavilion is adorned with beautiful paintings depicting women performing the dance. There is also a large panel of Shatrunjay.

The doorframes of the 3 carved doors of the inner chamber feature beautiful carvings. The painting work done on them is exquisite.

A 43" tall idol of Shri Aadeshwar with a backdrop is here as a main deity. The surrounding marble backdrops feature exquisite carvings. Also, the inner chamber has marble panels depicting the 24 Tirthankars and the 24 Jin Matas. Marble idols of Sthulibhadra and Gautam Swami are also there. There are 5 marble idols in the inner chamber, 2 of which are in the meditative posture. 2 metal idols are there. The idol of Parshvnath is in the left of the inner chamber and the idol of Chintamani Parshvnath is in the right.

This Jinalay is renowned by the name of the world-famous Sangram Soni. A popular legend about Sangram Soni recounts that whenever the word 'Goyama' was recited during the reading of the Bhagavati Sutra, he would place a gold coin as a mark of reverence !

There is a popular belief that the cross-legged idol of Shri Chintamani Parshvnath, established to the right of the main deity Aadeshwar, contains a hollow space capable of holding sava man of rice. To verify this, an event was organized in 1993; inspired by Pujya Sadhviji Maharaj Shri Saumyayashashriji of Aacharya Shri Sagaranandsurishwarji's lineage, the entire proceeding including the ritual offering and filling of rice was conducted on Bhadarva Vad Amas in the presence of the Chaturvidh Sangh. Indeed, the sava man of rice fit entirely in the hollow space in the idol of the deity ! The Shravaks were overjoyed, recognizing this as a miracle. At that time, a miraculous shower of nectar-like drops fell continuously for a day and a half upon this idol and 2 others, those of Kunthunath and Munisuvrat Swami. The entire Sangh had the opportunity to behold this wondrous sight.

The Shantinath Jinalay is situated next to the Aadeshwar Jinalay. Outside its entrance stands a small Jinalay with the idol of Shri Manibhadra Vir. The ceiling of the colourful pavilion features paintings of women performing the dance. The colourful pavilion also contains panels of Ashtaapad, Shatrunjay, and Samet Shikhar.

The doorframe of the 3 entrances of the inner chamber features colourful carvings. A 27" tall idol of Shantinath is there as the main deity. To the right of the main deity is the idol of Shamla Parshvnath. It has a hollow space within its crossed-leg posture. Currently, the marble idols of Kunthunath and Munisuvrat Swami are kept as a guest in this inner chamber. They are to be established in 2 mini balconies in the colourful pavilion of the adjacent Aadeshwar Jinalay. The samvat 2046 is inscribed on these statues. The inner chamber has marble statues of Gautam Swami and Pundarik Swami. Also, 4 pairs of marble footprints are there. Samvat 1766, samvat 1689, and samvat 1852 can be read on 3 of them. 12 marble idols and 38 metal idols are there. Suvidhinath is in the left inner chamber and Suparshvnath is in the right.

The Aadeshwar Jinalay, originally from the house of Shri Amrutlal Tribhovandas Raniwala, was established in the samvat 2000 in a mini balcony-like structure in the colourful pavilion of the Shantinath Jinalay. 12 metal idols are there. It also features 9 deities in the 9 petals of a lotus.

There is an inscription in the lower part of the mini balcony : This House Jinalay at Raniwala was built and dedicated to the Shri Sangh by the grandsons of Shah Umedchand Talakchand. Its establishment took place on the Fagan Sud 5 in samvat 2000."

In the samvat 2016, the 52 Jinalays surrounding the inner chambers of Shantinath and Aadeshwar were re-estahlished. Of which 51 Jinalays has 51 idols, and 11 of which are with the hackdrop. The Jinalay feature carved pinnacles shaped like inverted bowls, all painted in a uniform colour. In a corner near the entrance of the 52 Jinalays, there are 3 idols. Inscriptions on them reveal the names and dates : samvat 1438 – Shri Devpalsuri, samvat 1627 – Shri Shilsagarsuri, and samvat 1652 – Shri Jitchandrasuri. Also, there are 5 pairs of footprints bearing names and dates, but as these cannot be read clearly, they have not been mentioned here.

Historical Context

Previously, this area was known by the names **Sharakotdi, Sharakodi,** and **Kharakoti no Pado.**

A mention of the Vasupujya Swami Jinalay in Sharakotdi is found in the Patan Chaityaparipati written by Siddhisuri in **samvat 1576** :

Vaspujya pujau man bhavai jin sushasampad nij ghari aavai,
sharakotdi suhavai. 13

Subsequently, in **samvat 1613**, a House Jinalay of Parshvnath is mentioned in addition to the Jinalays of Shantinath and Aadeshwar. This House Jinalay is attributed to Saha Sadrath. Even at that time, this Jinalay had 52 mini Jinalays.

Sharakodi mazari **shanti** bhavani jai, bhavna tiha bhavsu e
Bavan dehari maahi dei, pradakshana **adi** bhavan mahi avsu e 78

Pratima eksu nav behu deharai thai, saha sadrath ghari sanchru e
Tiha chhai **parshvnath** chandvadan mukh bimb panch sheva karu e 79

In the Patan Chaityaparipati written by Lalitprabhsuri in **samvat 1648**, only 2 House Jinalays are mentioned in the Sharakotdi area : 1. Chandraprabhu (at the bouse of Aasdhir) and 2. Parshvnath (at the house of Sadayvachh). The adjacent Ashtaapad area is noted to contain Jinalays of Shantinath and Aadeshwar, as well as a Jinalay of Chandraprabhu and 2 House Jinalays : 1. Parshvnath (at the house of Soni Tejpal) and 2. Sumatinath (at the house of Tokar Soni). This suggests that the Kharakotdi and Ashtaapad areas had merged into one.

Satsathi jinvar hoi, pranami aavii **sharakotdi** jinha achhai e.
Aasdhir thakar deharai, chadrprabh jinvar bi pratima puji achhai e ||26||

Sadayvachh thakar deharai, paas jinesar bi pratimasyu parvarya e.
Asthapad avtar, deshi harshya e **chandraprabhjin** guni bharya e ||27||

Ogansathi jinbimb, thrumbb anopam bimb rayanmay ik bhanu.
Shartarnau vali chaitya, solam jinvar bavanjinalu teh tanu e ||28||

Juhari aavya **bijau, pratham jinesar** (a)dbhut murti pekhila e.
Chaitya bina melli, bisai bihuttari matpita jin nirshila e. ||29||

Soni tejpal ghari, paas jinesar ugantris pratima juharii e.
Tokar **sonigehi sumati jinandji** pratimachyari uddhaeai e ||30||

The Shantinath Jinalay located in the Ashtaapadji area has been identified as the Jinalay of the Kharatargachchh. Also, there are records referring to it as the 52 Jinalay.

In **samvat 1613**, this Jinalay was also mentioned as the 52 Jinalay.

In the Patan Chaityaparipati written by Pandit Harshvijay in **samvat 1729**, the Kharakotdi area is mentioned to have Jinalays of the Shantinath and Aadeshwar and Jinalays of Chandraprabhu, Chandraprabhu and Nagino Parshvnath of the Ashtaapad Jinalays :

Kharakotdimanhi prasad manoharu re. ke prasad mano.
Panchmeru sam pancb ke, bhaviyan bhavharu re. ke bhavi. ||1||

Ashtaapad prasad ke. **chandraprabh** lahi re. ke chandra.
Navsat upar saat ki, pratima tinha kahi re. te prati. ||

Chandraprabh prasad ke, ter jinesaru re. ke ter.
Paas nagino shat jin, sathe dinesaru re. sathe. ||2||

Shanti jinand prasad, dekhi manharkhie re. dekhi man. ||
Chorasi jin pratima, tinha kane nirakhie re. tinha kane. ||3||

Adinath jagnathni, murti atibhali re. murti. ||
Panchanu tinha pratima, vando manruli re. vando. ||4||

In the Patan Chaityaparipati written by Ladhashah in **samvat 1777**, a total of 6 Jinalays are mentioned in **Sharashotdi ni Pol** : 1. Aadeshwar, 2. Shantinath, 3. Parshvnath, 4. Chandraprabhu, 5. Nagina Parshvnath, and 6. Chandraprabhu.

Pole sharashotdi tane shat jinbhuvan vichari re
Naam tham kahi dashvu te sunayo narnari re

Patanme prabhu pranamie **adinath santinathna** bbuvan yugal manmohai re,
Paas bhuvan jai bhetiya **supaas** murti ati sohai re. ra paat.

Asthapad jinmandire, **chandraprabhu** sukhkari re,
Paas nagino pranamii, bhuvan bimb balihari re. 3 paa.

Murti **chandraprabhu** tani, nij svarup su nirsho re,
Jin pratima jin saarishi, aatam rati thai parasho re. 4 paa.

The Tirthamala Stavan written by Upadhyay Gyansagargani in **samvat 1821** mentions the existence of a Jinalays in **Kharakotdi**, whereas Ashtaapad is not mentioned separately.

Kharakotdi chyar chhe, posalvade trin joy;

In the Shri Pattan Jinalay Stuti written by Pandit Hiralal in **samvat 1959**, the Jinalays of Shantinath, Aadeshwar (52 Jinalay), and Vimalnath located in the **Kharakoti na Pada** are mentioned:

Khadakotlpade vimalmatitoham jinpati,
Stuve **shanti** shantipradamvanigana tanubhrutam |
Tathaiv vandeham **prathamjinanatham** tambhito,
Dhvipanchashjajaina layaklitjainayatnagam ||11||

In the Jain Shwetambar Directory of **samvat 1963**, the Aadeshwar Jinalay in Kharakotdi na Pada is described having a terrace. 68 marble idols and 13 metal idols were there. Also, 6 pairs of footprints were there. The condition of the Jinalay was good.

References to the Shantinath 52 Jinalay and Aadeshwar are also found in the records of **samvat 1967, samvat 1982, samvat 2008**, and **samvat 2018**.

According to the Jain Tirth Sarvasangrah of **samvat 2010**, 3 Jinalays , Shantinath, Aadeshwar, and Aadeshwar (a House Jinalay) existed in Kharakhotdi na Pada. Among these, the Shantinath Jinalay is mentioned as having a flat terrace. There were 9 marble idols and 15 metal idols. Also, the presence of 4 Gurumurtis is mentioned. The Aadeshwar Jinalay is also described as having a flat terrace. The Jinalay had 61 marble idols and 16 metal idols. Mention is made of 2 Gurumurtis and 1 idol of a Shravak and Shravika. It is also noted that the backdrops of the Jinalay featured beautiful carvings. The condition of both these Jinalays was good. Their administration was by the firm of Sheth Dharamchand Udechand. The House Jinalay of Aadeshwar had 15 metal idols. It is also noted that this Jinalay featured wood carvings. Its administration was by Sha. Amrutlal Tribhovandas.

The condition of all 3 of these Jinalays was good.

Today, a House Jinalay of Aadeshwar has been established in this Jinalay. The administration is with Shri Navinchandra Ratilal Shah and Shri Balubhai Chhotalal Shah, both residents of Mumbai.

This Jinalay **predates samvat 1613.**

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Ashish Society, Rajmahal Road

Shri Sahasrafana Chintamani Parshvnath (Samvat 2035)

Upon entering Ashish Society, a magnificent marble Jinalay featuring a pinnacle of Shri Sahastrafana Chintamani Parshvnath is situated right in the centre. The Jinalay was built in samvat 2035. Its establishement was performed under the spiritual guidance of Shrimad Vijay Omkarsurishwarji.

The outer enclosure features small marble pillars topped with structures resembling miniature pinnacles, spaced at regular intervals. The walls on either side display the Dharmachakra, elephant motifs and the arch above features a depiction of Goddess Lakshmi. Beneath this, there is an auspicious Kalash. There is a simple yet elegant iron gate.

Ascending 10 steps leads to a spacious marble square. There are 3 entrances. In the beautiful square, the pillars are crafted from coloured stone, and the area is adorned with sculptural figures of Vidhyadhar deities.

The colourful pavilion is small. There are 2 more entrances. Upon exiting, one finds mini balconies of Dharanendra and Goddess Padmavati on either side. The upper sections of the colourful pavilion walls feature numerous paintings. They are all executed with exquisite artistry. Also, there are marble panels depicting Shatrunjay and Samet Shikhar. Sculptures and depictions of the 14 dreams are embossed into the arches near the dome of the colourful pavilion.

An intricately carved inner doorway features figures of elephants and fairies at the top, with sculptures doorkeepers at the bottom. The inner chamber has a 25" tall idol of Shri Sahasrafana Chintamani Parshvnath as the main deity. The sons of the late Shri Bhagwandas Lallubhai Shah took the privilege of the establishment ceremony of this main deity. An idol of Shri Aadeshwar, discovered underground during the excavation for the Jinalay's construction, is also here.

On either side of the colourful pavilion, there is a Devakulika featuring a pinnacle adorned and duly furnished. The Jinalay on the left has the main deity Shri Sambhavnath. Above the idol is an Ashok tree, and below it, there is a depiction of Indra holding a Kalash. A canopy is beneath this. The idol has a serene and gentle countenance. There is an inscription on the interior wall of this Jinalay :

"sha.babulal mangalji umbariwala aa parivar tarafthi samvat 2049 magshar vad 4 gachhadhipati shrimad ramchandrasuriswarji maharaj sahebna updeshthi." On the archway above the entrance of the Devakulika, there is an idol of the Supreme God, flanked by figures of elephants waving fly-whisks.

The Devakulika on the right has the idol of the main deity Shri Naminath. 2 Indras are depicted on either side, waving fly-whisks. The beautiful backdrop in a new style was established on Maghshar Vad 4 by Shri Rajtilaksuri and Shri Mahodaysuri Maharaj. The design of the doorway and the depiction of the Ashok tree above the idol are identical to those of the Devakulika on the other side.

The Gurumandir is situated right next to the Jinalay. It features frieze of elephant (Gajthar) and frieze of swan (Hansthar) designs similar to those of the Jinalay. The Gurumandir has a pinnacle. It has beautiful carvings. An idol of Shrimad Vijayramchandrasurishwarji Maharaj Saheb is there, seated on a lotus.

The administration is with Shri Chhanalal Popatlal Shah, Shri Gokaldas Popatlal Shah, and Shri Hargovandas Chimanlal Shah, all residents of the society.

●●●

Bhadrankarnagar Society

Suvidhinath (Samvat 2045)

Upon entering Bhadrankarnagar Society, the pinnacle-topped Jinalay of Suvidhinath is situated at the far end on the right-hand side. There are entrances to the Jinalay with iron gates on both the right and left sides. One ascends 4 steps to enter the Jinalay.

On either side of the entrance, at the base, elephants are depicted standing with a Kalash held in their trunks. There are 3 entrances, above which the following text is inscribed :

"pujya mahopadhyay shri mahimavijayji ganivaryna sadupdeshthi shah rikhavchand mulchand parivar trust navnirmit shri suvidhinath jinalay vir samvat 2515 pratishtha din posh vad 5 shukrvar vikram samvat 2025"

The colourful pavilion is of medium size. It has more entrances on 2 sides. 2 marble idols are in the mini balconies on either side in a colourful pavilion.

The inner chamber, accessible via a single entrance, has a visually captivating a 27" tall white marble idol of Suvidhinath with a backdrop. 3 metal idols are there.

There is some open space surrounding the Jinalay. A saffron room is also located on one side. The establishment ceremony of the Jinalay took place on Friday, Vaishakh Sud 10, Vikram Samvat 2043, dated 8-5-1987.

The administration of the Jinalay is with Shri Jayantilal Punamchand Shah and Shri Mahendrabhai Jayantilal Shah, residents of this society, and Shri Hasmukhbhai Rikhavchand Shah, a resident of Mumbai.

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Bharati Society

Shankheshwar Parshvanath (Samvat 2023)

Upon entering Bharati Society, the domed Jinalay of Shri Shankheshwar Parshvnath is situated on the left, next to the sub-shelter for women. The sub-shelter for men is located on the opposite side. There is an iron lattice gate featuring a design of 2 elephants with Goddess Lakshmi positioned between them. Upon entering, one encounters a painted beautiful square made of plain stone.

Upon ascending 4 steps, there are 3 entrances leading into the colourful pavilion of the Jinalay. There is an open square, surrounded by a structure resembling a colonnade of beautiful marble pillars. The colourful pavilion is octagonal in shape. Upon entering, one sees beautiful decorative panels on the walls on both sides. Mini balconies on either side of the colourful pavilion has the Gurumurtis of Shri Dharmvijayji and Shri Surendrasurishwarji. 2 mini balconies near the inner chamber has small idols of Goddess Padmavati and Parshv Yaksha. There is a passageway allowing for walking in a circle around the inner chamber. A Mangalmurti (auspicious idol) is in the surrounding passageway.

There is a single entrance to the inner chamber. A 21" tall beautiful idol of Shri Shankheshwar Parshvnath is in the inner chamber. The establishment of the main deity was performed on Vir Samvat 2493, Vikram Samvat 2023, Jeth Sud 3, Sunday at the auspicious hands of Chandulal Uttamchand and under the spiritual guidance of Shrimad Vijayramchandra Surishwarji Maharaj Saheb. The inner chamber has 5 marble idols and 3 metal idols.

The administration of the Jinalay is by Shri Jivanbhai V. Shah, Shri Jayantilal Motilal Shah, and Shri Mangalbhai Fakirchand Shah, all residents of this society.

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Kumarpal Co-operative Housing Society

AAadeshwar (Samvat 2055)

A magnificent and spacious new pinnacle-topped Jinalay of Shri Aadeshwar is situated in the Kumarpal Co-operative Housing Society comprising 132 units located behind Sarvoday Hotel at the Chanasma crossroads. A 51" tall idol of Shri Aadeshwar was established as the main deity on Fagan Vad 3 in samvat 2055.

The families of Shri Ratanchand Maganlal Desai and Shri Sudhirbhai Keshavlal Bhansali have received the privilege of performing the establishment ceremony of the idol of the main deity Shri Aadeshwar.

The establishment of the Jinalay was performed under the auspicious guidance of Param Pujya Aacharya Shri Madhvijayhemprabhsurishwarji Maharaj Saheb, a distinguished disciple of Vijaymahendrasurishwarji Maharaj Saheb, who is a grand-disciple of the great restorer of pilgrimage sites, Param Pujya Aacharya Shri Vijaynitisurishwarji Maharaj Saheb, along with his accompanying monastic group.

The Jinalay area is vast. Mangalmurtis adorn the walls surrounding the Jinalay. The beautiful square and the colourful pavilion are also spacious. The carvings on the domes of the dance pavilion and colourful pavilion are reminiscent of the Jinalays at Mount Abu. The ceiling of the entrance square features a carving of the Kalpavruksh (a wish-fulfilling divine tree). Large, beautiful chandeliers hang in both the dance pavilion and the colourful pavilion. The chandelier in the dance pavilion is illuminated by electric lights. Whereas traditional lamps are placed in the chandelier of the colourful pavilion. Electricity is not used in the inner sections of the Jinalay (the colourful pavilion and the inner chamber).

In the beautiful square, a mini balcony to the right of the main deity has the idols of Shri HemchandrAacharya and King Kumarpal depicted paying obeisance to him. And a mini balcony to the left has the idol of Shri Vijaynitisurishwar.

There are 8 mini balconies in the colourful pavilion. Among them, the mini balcony to the right of the main deity has the marble idols of Simandhar Swami, Pundarik Swami, and Chakreshvari Devi. The mini balcony to the left has the marble idols of Subahu Swami, Gautam Swami, and Padmavati Devi. There are 2 more entrances on either side of the colourful pavilion. Inside the colourful pavilion, near the entrance to the inner chamber, the idol of Shankheshwar Parshvnath is in a mini balcony on the left, while the idol of Shantinath is in a mini balcony on the right.

Considering the vastness of the Jinalay, the inner chamber is relatively small. A 51" tall marble idol of Aadeshwar is there as the main deity. There are 2 metal idols. The entrance to the inner chamber features intricate wood carving and glass inlay work. This allows to see the deity even when the doors are closed.

The Jinalay has a basement that is currently being used as a storeroom. A sub-shelter for Sadhviji has also been made here. Also, there are plans to construct an Aayambil Shala and a Path Shala here in the future.

The administration of the Jinalay is with Shri Chinubhai Mansukhlal Shah, a resident of this society; Shri Kirtibhai Amrutlal Shah, residing in Maniyatipada; and Shri Dalpathhai Motilal Mehta, residing at Kankrej.

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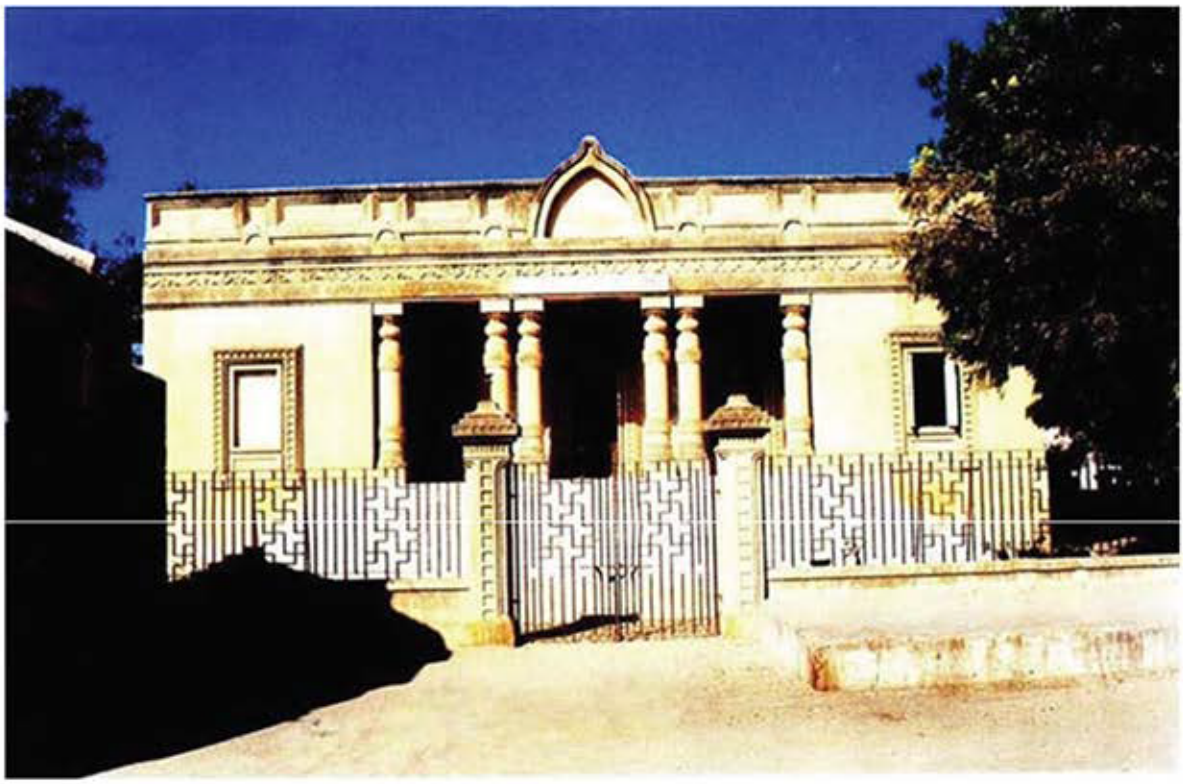


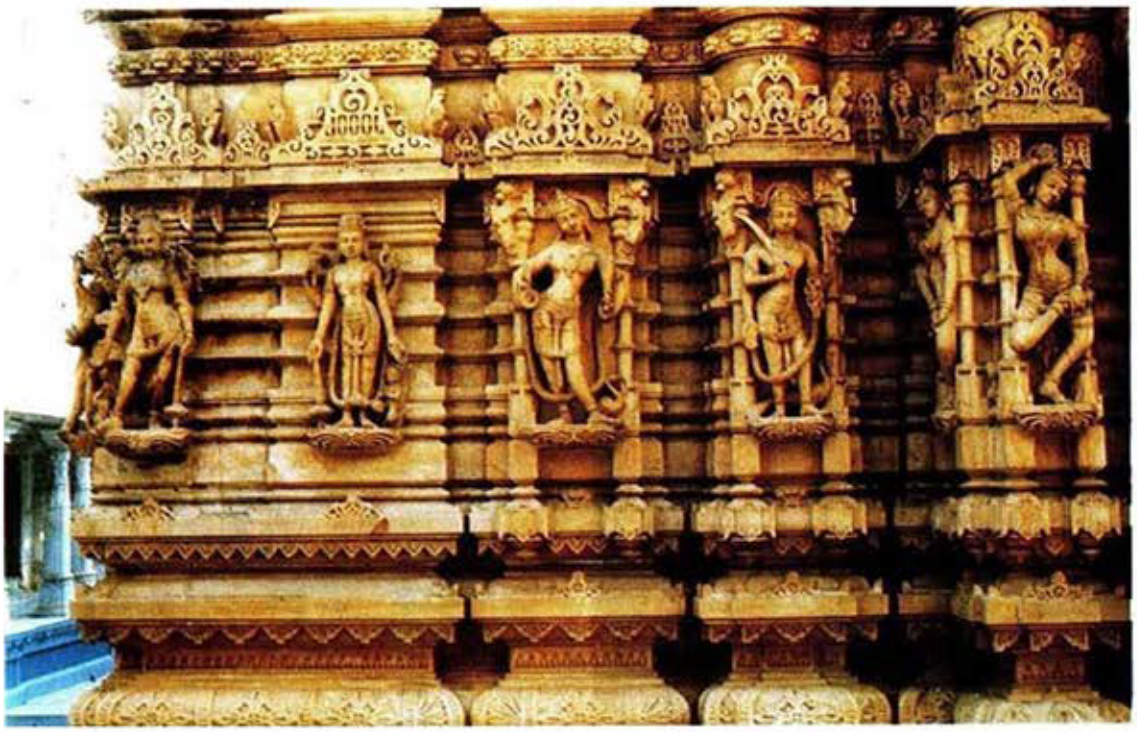
1. Shri HemchandrAacharya Jain Knowledge depository – Exterior view (Pipla Lane)



2. Panchasara Parshvanath Jinalay – Exterior view (Pipla Lane)

3. Panchasara Parshvanath Jinalay – Exterior view (Pipla Lane)





4. & 5. Panchasara Parshvanath Jinalay – Sculptures (Pipla Lane)

In Jinalay of Panchasara Parshvanath



6. Aacharya Shri Shilgunsuri Statue



7. Vanraj Chawda Statue having inscription in Samvat 1301



8. Aacharya Shri Kakksuri statue having Inscription in Samvat 1452



9. Aacharya Shri HemchandrAacharyasuri statue having Inscription in Samvat 1960



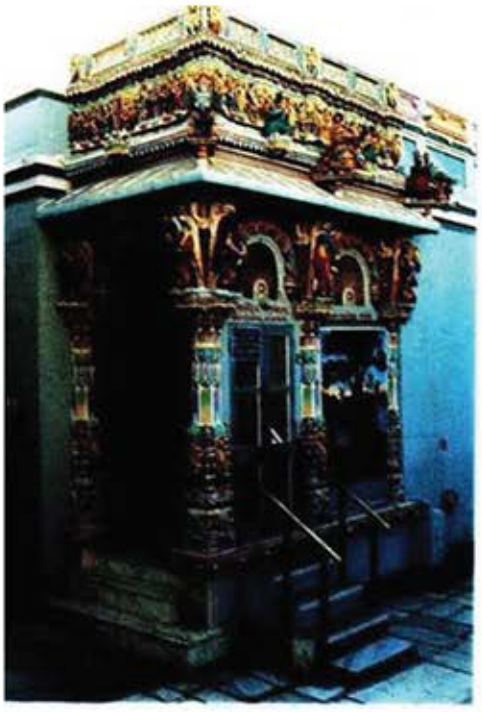
10. Ashtapad Jinalay Exterior View (Pipla Lane)

11. Statue of Demtigani Sadhviji (Pipla Lane) Having Inscription in Samvat 1255, in Guru Mandir Of Ashtapad Jinalaya.

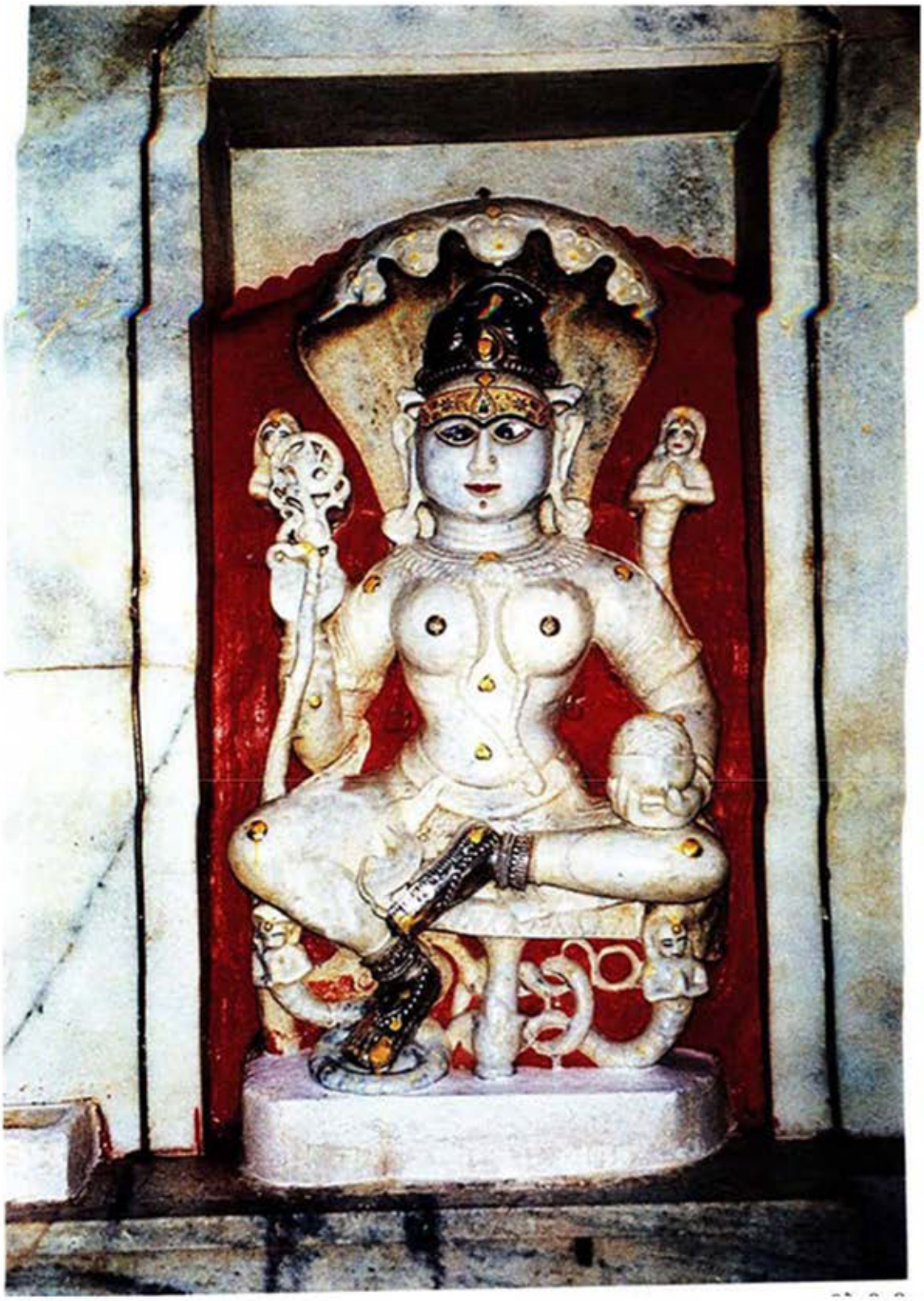




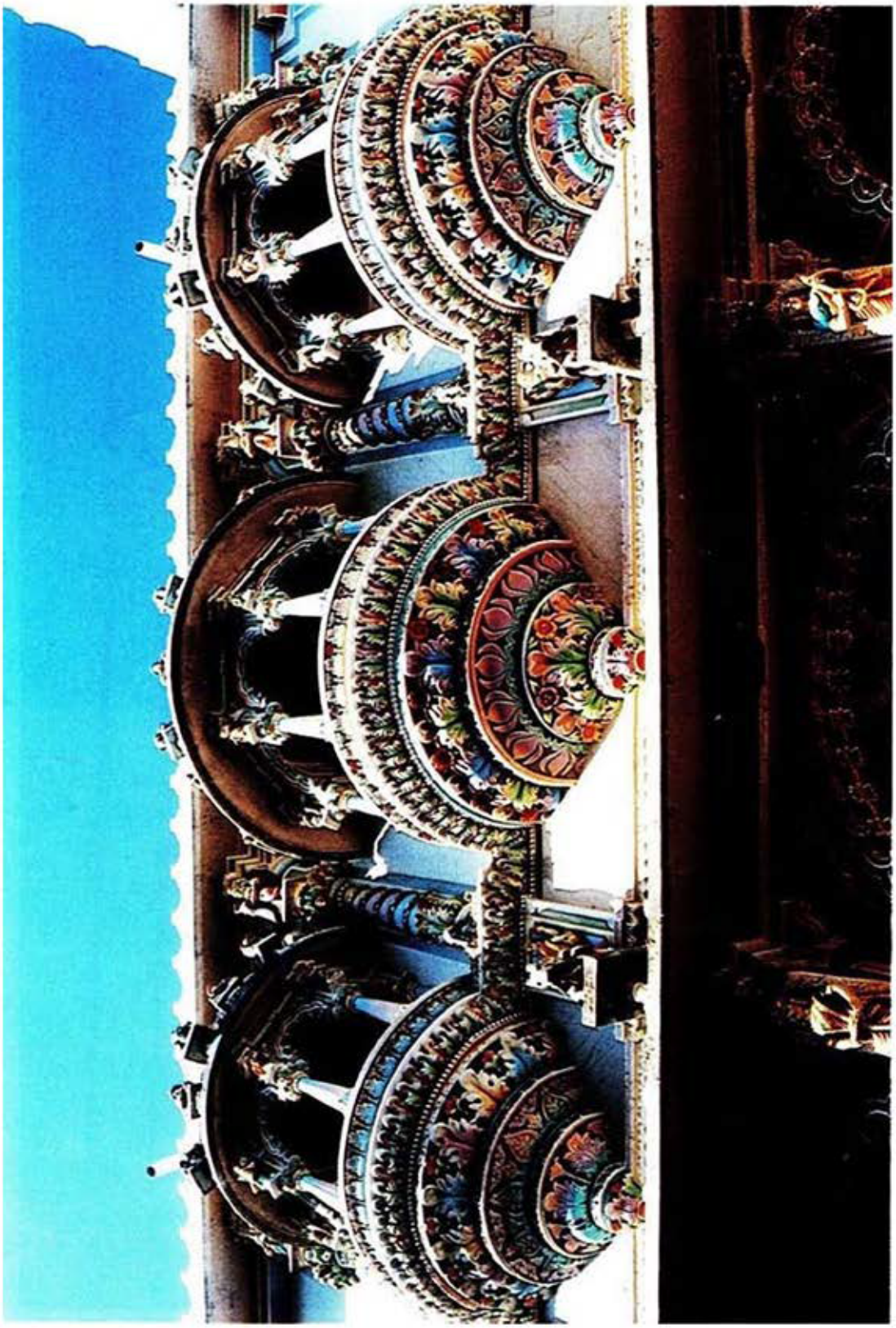
12. Koka Parshvanath-Abhinandanswami Jinalay – Exterior view (Kokano Pado)



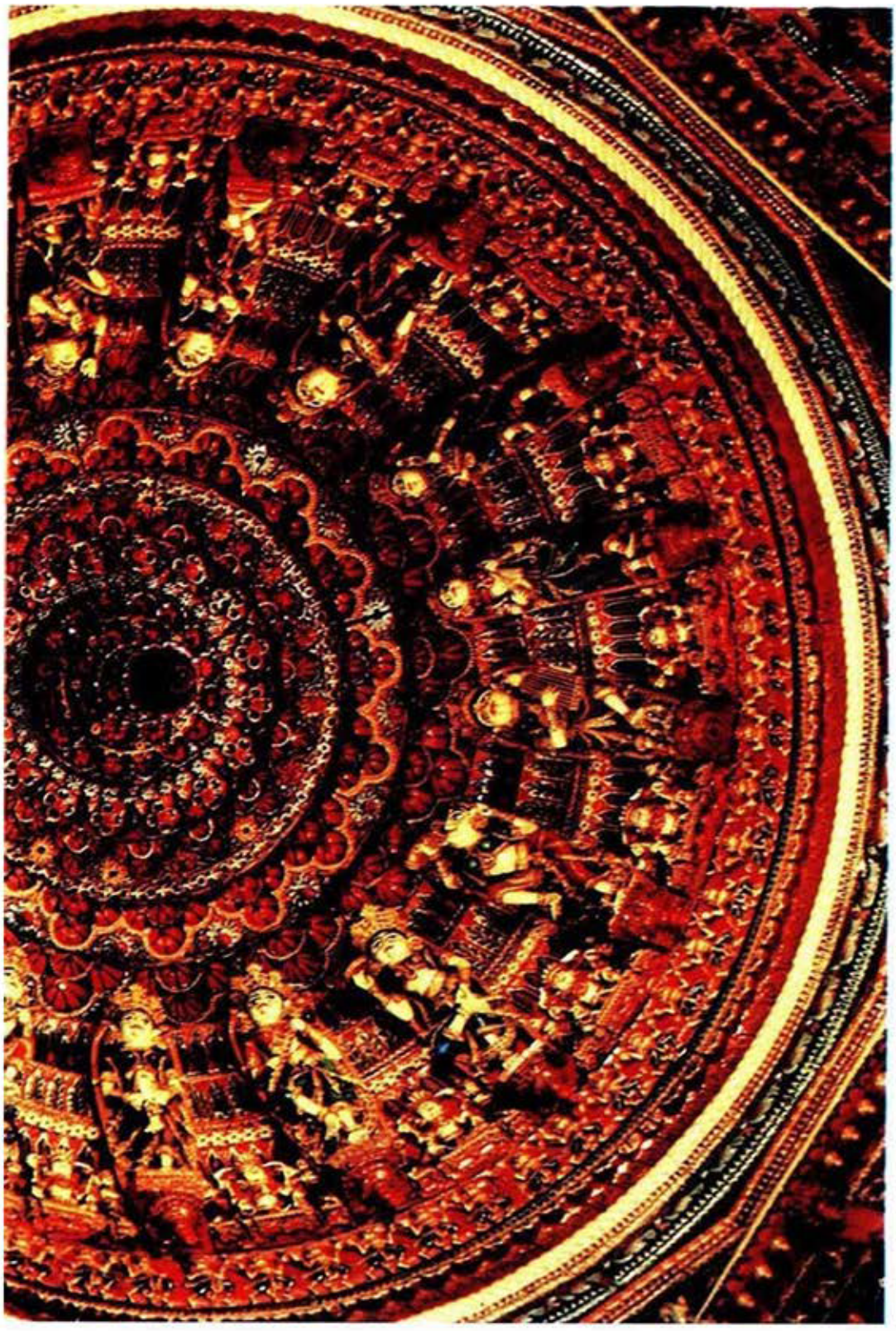
13. Kalikund Parshvanath Jinalay Exterior View (Dhadher Wado)



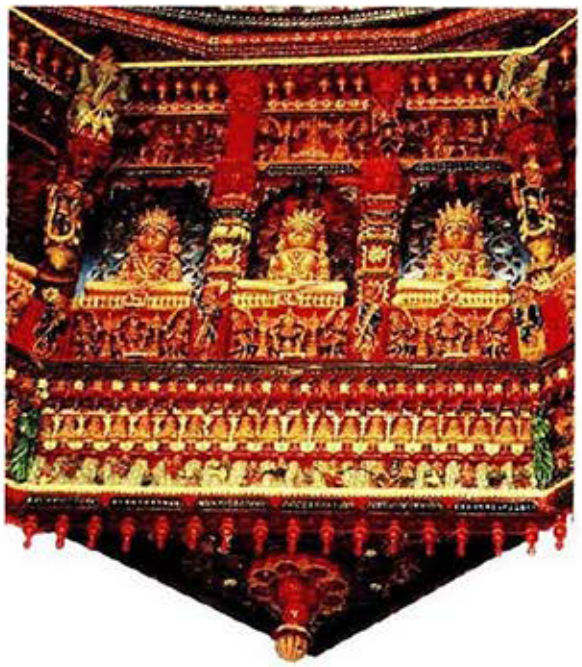
14. A Miracle Grand Statue of Padmavti Devi Situated in Shitalnath Jinalay.



15. Balcony of Shamla Parshrvanath Jinalay (Dhandher Wado)



16. Artistic Wooden Dome in Mahavir Swami Jinalay (Dhandher Wado)





17. Wooden Sculpture of Trithankar in Dome of Mahavir Swami Jinalay (Dhendher Wado)





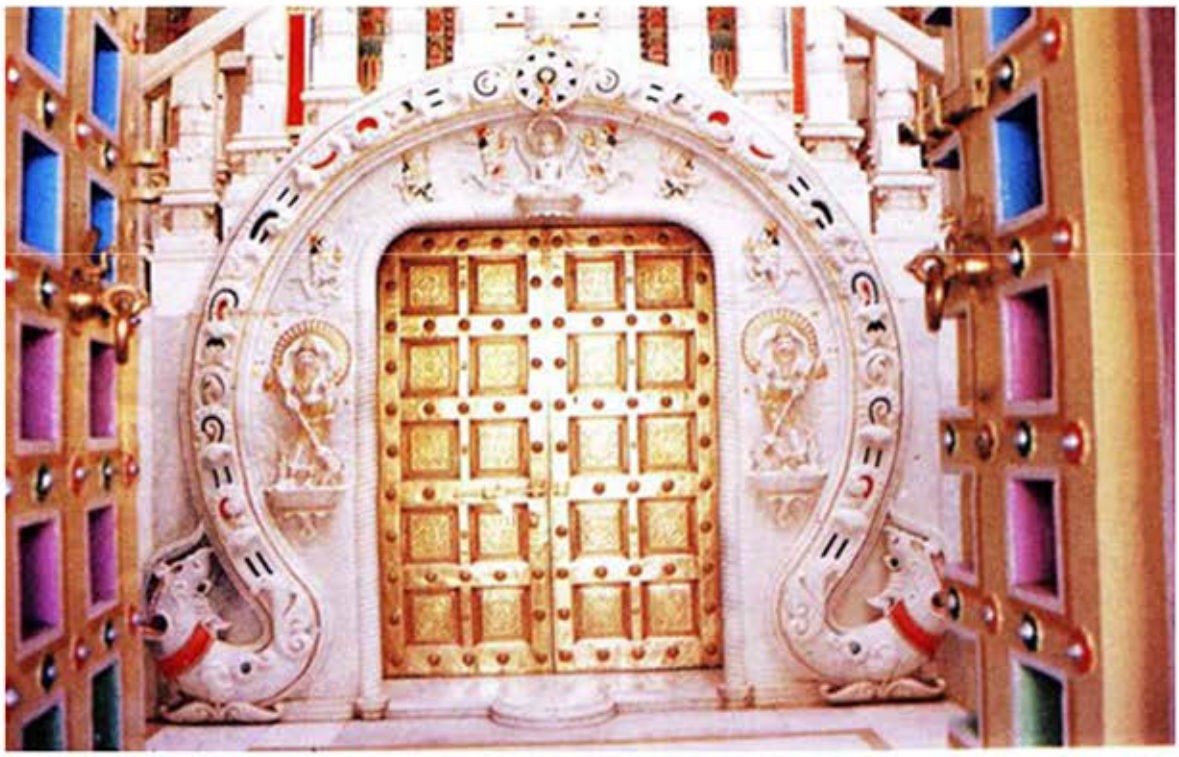
17. Wooden Sculpture of Trithankar in Dome of Mahavir Swami Jinalay (Dhendher Wado)



18. Artistic Wooden Dome in Mahavir Swami Jinalay (Dhandher Wado)



19. Exterior View of AAadeshwar Jinalay (Godad No Pado)



20. The Entrance of basement of Shamla Prashvanath Jinalay (Shamla Lane, Khetarvasi)



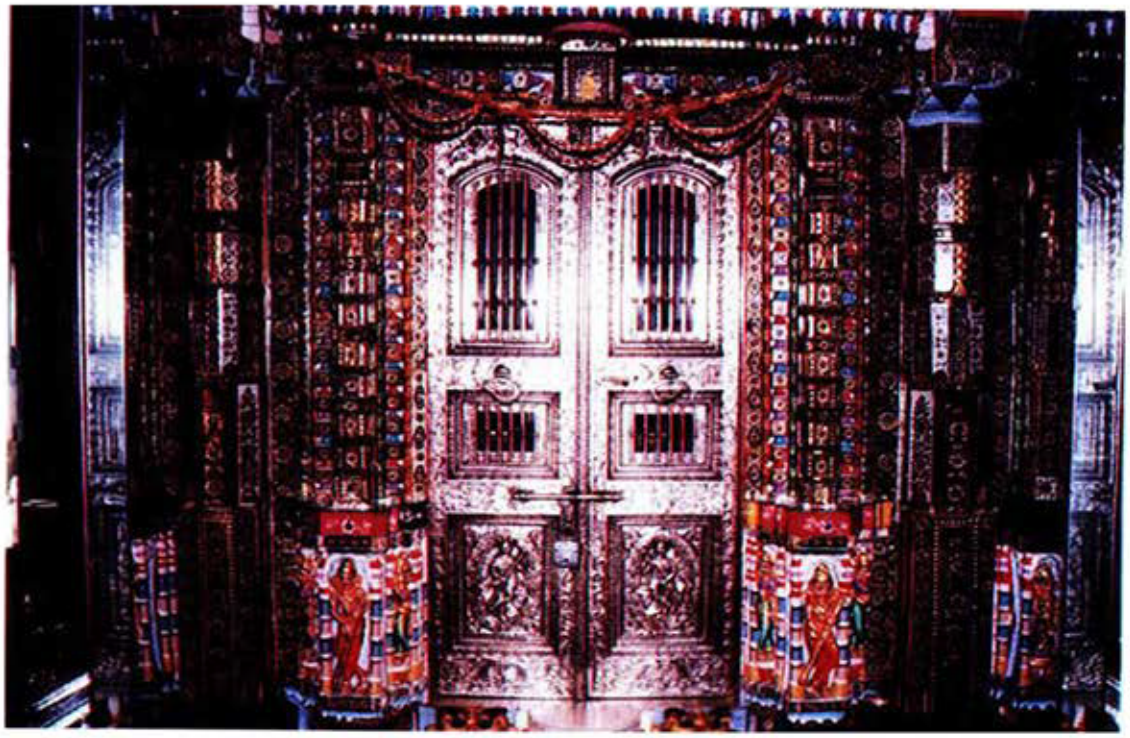
21. Dome of Shantinath Jinalay (Kanashno Pado)



22. Exterior View of Shantinath Jinalay (Kanashno Pado)



23. Wooden Pat of Samet Shikhar & Ashtapad in Shitalnath Jinalay (Ambli Lane, Kanashano Pado)



24. Enterence of Inner-chamber of Shantinath Jinalay (Ambali Lane, Kanashano Pado)



25. Exterior View of Shitalnath – Godi Prashvanat Jinalay (Kasumbiya Wado)



26. Exterior view of Munisuvrat Swami Jinalay (Lakhiyar Wado, Rajka Wado)



27. Exterior view of Simandhar Swami Jinalay (Lakhiyar Wado, Rajka Wado)

28. A Sculpture of Saraswatidevi in upper floor of manmohan Parshvanath (Manmohan Lane, Fofaliyawado)





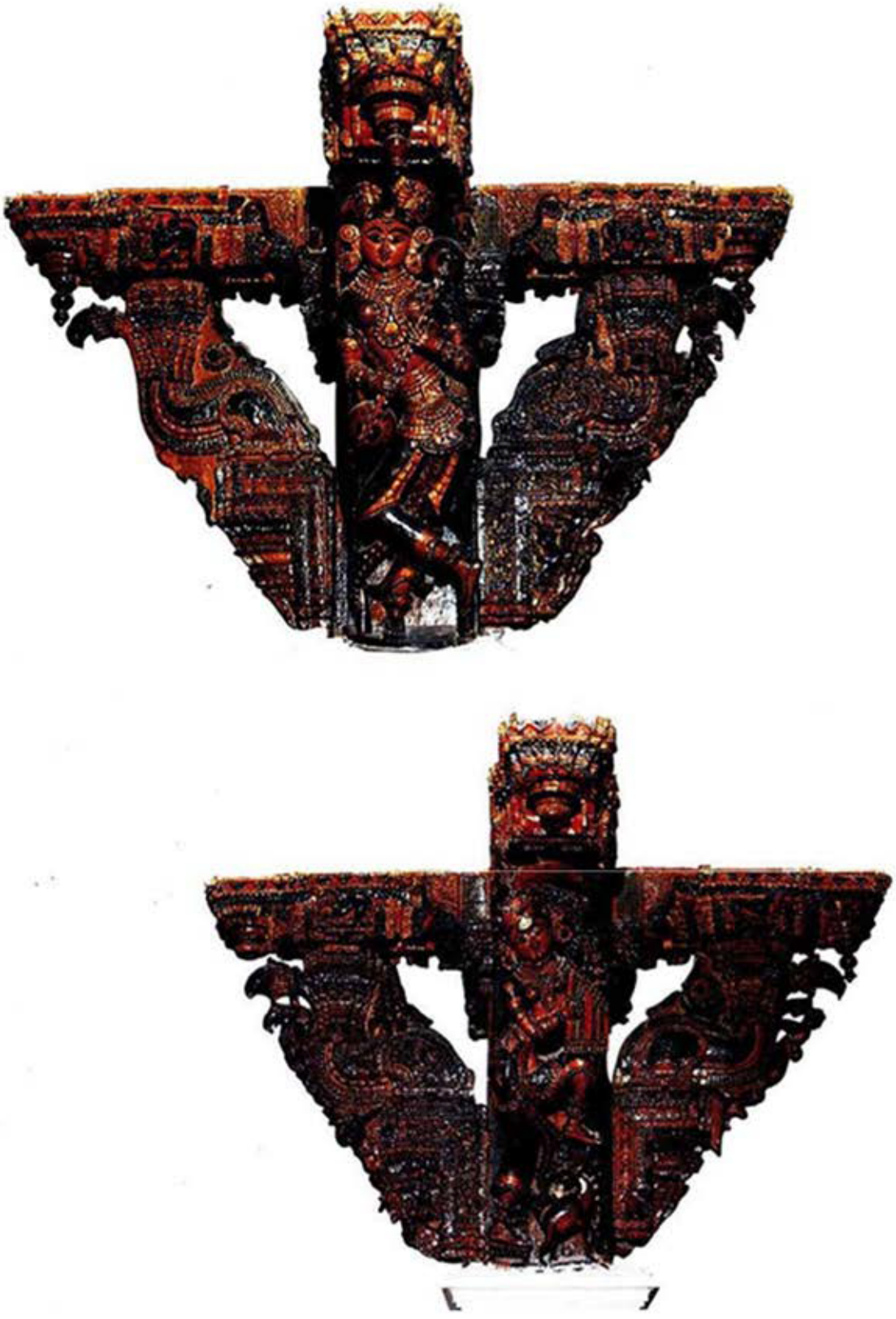
29. Exterior view of Tankala Parshvanath Jinalay (Dankhmahetano Pado)



30. Wooden Artistic Dome in colour pavilion of AAadeshwar Jinalay (Kumbhariya Pado)



31. A part of Wooden Carving in colour pavilion Dome of AAadeshwar Jinalay (Kumbhariya Pado)



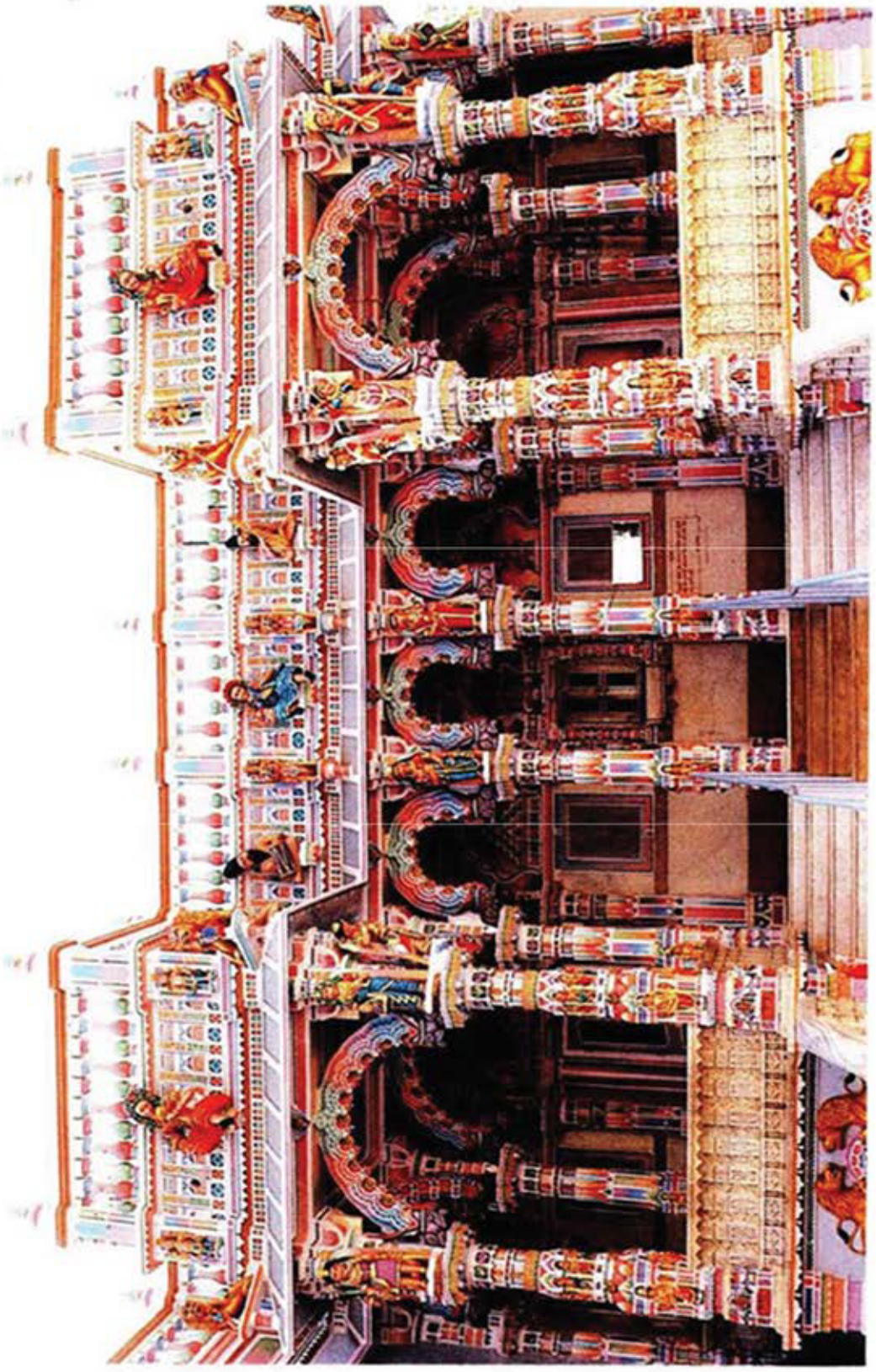
32, 33. Wooden Carving on pillars of Colour Pavilion of AAadeshwar Jinalay (Kumbhariya Pado)



34. Wooden Carving in Dome of Colour Pavilion of AAadeshwar Jinalay (Kapoor Mehatano Pado)



35. Ancient inscription in Wadi Parshvanath Jinalay (Zaveri Wado)



36. Exterior view of Naranga Parshvanath Jinalay (Zaveriwado)

Table of Jain Temples of Patan

1. Sr. No.	2 Address	3 Construction	4 Height of Main God	5 Numbers of Statue		6 Murti lekh Samvat	7 Anniversary Day
				Stone	Metal		
1.	Pipala Lane Aacharya Shri-HemchandrAacharya Road, Patan.	Pinnacle	Shri Panchasara Parshvanath 45"	238	36	-	Jeth Sud Pacham
2.	Pipala Lane Aacharya Shri-HemchandrAacharya Road, Patan	Pinnacle	Shri Bhidbhanjan Parshvanath 15"	13	50	-	Jeth Sud Pacham
3.	Pipala Lane Aacharya Shri-HemchandrAacharya Road, Patan	Dome	Shri Mahavirswami 19" Marble statue - Inside chambers Shri SuParshvanath - Inside chambers	3 5 2	28 11 15	-	Jeth Sud Pacham
4.	Pipala Lane Aacharya Shri-HemchandrAacharya Road, Patan	Dome	Shri Chintamani Parshvanath 19" Shri Shantinath 15' - inside chambers	5 6	26 16	-	Jeth Sud Pacham
5.	Pipala Lane Aacharya Shri-HemchandrAacharya Road, Patan	Dome	Shri Navkhanda Parshvanath 17"	5	51	-	Jeth Sud Pacham

8 **By whom and when? year of establishment**	9 **Name of the of the Aacharya Bhagwant who installed it**	10 **Name of the** (sacred figures) **Pat**	11 **Remark**
Babu Vijaykumar Bhagwanlal family Re-establishment Samvat 2011	AAacharya Shri Vijaysamudra-Suri Maharaj Saheb. Re-installation		Ancient pilgrimage. There are artistic sculptures on the outside of the Jinalay. There are marble statue of Shri Shilgunsuri and Shri Hem-chandrAacharya. There are marble idols of Vanaraj Chavda and Surpal.
Before Samvat 1777			There is an ancient marble idol of Saraswatidevi and a marble idol of Ambikadevi. The marble four-faced idol of this Jinalay has been installed during the re-installation in the Jinalay of Shamla Parshvanath of Jogiwada.
Before Samvat 1963 Before Samvat 1967			There are three separate inside chambers in the Jinalay in three directions.
Before Samvat 1576 Before Samvat 1576			There are two separate inside chambers in the Jinalay.
Before Samvat 1963			There is a small crystal Idol. There is a marble statue of Shravak Shravika with an inscription of Samvat 1430

1. Sr. No.	2 Address	3 Construction	4 Height of Main God	5 Numbers of Statue		6 Murti lekh Samvat	7 Anniversary Day
				Stone	Metal		
6.	Shri Chandraprabhuswami and Ashtapad Jain Derasar, Pipla Lane, Aacharya HemchandrAacharya Road, Patan.	Dome	Shri Chandraprabhu swami 21" Basement Shri Suparshvanath 55" –In the basement Shri Chandraprabhu swami 13" –Separate Inside Chamber Shri Aadeshwar -Separate Devkulika Shri Aadeshwar -Separate Devkulika Shri Ashtapad –Separate Inside Chamber	20 7 12 3 3 8	5 - - - - -	 Samvat 1659 Samvat 1994	Vaishakh Sud Chhath
7.	Kotawala Jain Inns. Azad Chowk, Near Panchasara Derasar, Patan.	Dome	Shri Sthamban Parshvanath 23"	4	20	Samvat 1664	Falgun Sud Trij
8.	Kokano Pado, Gol Lane, Patan.	Dome	Shri Koka Parshvanath 33"	23	63	-	Vaishakh Sud Pacham
9.	Kokano Pado, Gol Lane, Patan.	Dome	Shri Abhinandan Swami 23"	9	13	Samvat 1659	Falgun Sud Chauth

8 **By whom and when? year of establishment**	9 **Name of the of the Aacharya Bhagwant who installed it**	10 **Name of the** (sacred figures) **Pat**	11 **Remark**
Before Samvat 1576 Before Samvat 1777 Before Samvat 2018 Before Samvat 1967 Before Samvat 2018			Some of the idols in the Jinalay have been shifted to other places. A tiny temple of Manibbadravir is a there. There are 3 statues of Gurus in Guru mandir. There is a broken statue of female guru. There is a marble idol of Ambikadevi in the basement. There is a design of Mount Meru of the Ashtapada's inside chamber.
Samvat 1664			Renovation was done in Samvat 1982.
Before Samvat 1576		Girnar and Shatrunjaya	There is a five-inside chambered Jinalay. There is an idol of Bhairavji.
Samvat 1659 Re-installation Samvat 1984			

1. Sr. No.	2 Address	3 Construction	4 Height of Main God	5 Numbers of Statue		6 Murti lekh Samvat	7 Anniversary Day
				Stone	Metal		
10.	Khetarpalno Pado. Gol Lane, Patan.	With Terreace	Shri Sheetalnath 23"	14	18	-	Maha Sud Dasham
11.	Padigundino Pado, Gol Lane, Patan	Dome	Shri Sheetalnath 27"	4	19	Samvat 1670	Vaishakh Vad Chhath
12.	Dhandherwado, Gol Lane, Patan	Dome	Shri Kalikund Parshvanath 25"	15	45	-	Magshar Sud Bij
13.	Dhandherwado, Gol Lane, Patan	Dome	Shri Mahavirswami 39"	7	31	-	Magshar Sud Ekam
14.	Dhandherwado, Gol Lane, Patan	Dome	Shri Shamla Parshvanath 71"	10	40	-	Maha Sud Chhath

8 By whom and when? year of establishment	9 Name of the of the Aacharya Bhagwant who installed it	10 Name of the (sacred figures) Pat	11 Remark
Before Samvat 1613		Sametshikhar and Shatrunjay.	Kshetrapalveer is there. Padmavatidevi's magnificent and miraculous statue is there. Every year from Bhadarva Sud 13 to Bhadarva Vad 5, there is a grand celebration of Padmavati Devi. Manibhadraveer is there.
Before Samvat 1777			A statue of crystal. Manibhadraveer is there.
Around Samvat 1648			The original hero is also known as Vichhiya Parshvanath.
Before 16th century		Shatrunjay.	A statue of crystal is there. The dome of the Rangmandap with its intricate wooden craftsmanship has been brought from the ancient temple of Panchasara Parshvanath. It was renovated in Samvat 2016 and Samvat 2049. The dark marble idol of Shashana Devi is miraculous. There are marble idols of Shri HemchandrAacharya and Shri Hirvijayasuri.
Before Samvat 1613		Shatrunjay.	Restored in Samvat 2049. There is an ancient dark marble idol of Padmavati Devi. There is an idol of Ambika Devi.

1. No.	2 Address	3 Construction	4 Mulnayak-Height	5 Talent Number		6 Murti lekh Samvat	7 Anniversary Day
				Stone	Metal		
15.	Marfatiya Mehtano Pado. Gol Lane, Patan.	Duly Furnished	Shri Munisuvrat Swami 23"	11	90	Samvat 1505	Falgun Vad Chouth
		Duly Furnished	Shri Bhidbhanjan (Karmachinta maani) Parshvanath 23"(Metal) Separate Chamber and Colourful Pavilion	-	3	Samvat 1522	Magsar Sud Dasam
16.	Vakharno Pado, Gol Lane, Patan.	With Terrace	Shri Shantinath 17"	7	63	-	Magsar Vad Ekam
17.	Godadno Pado, Gol Lane, Patan	Dome	Shri Aadeshwar 21"	31	12	-	Maha Vad Pacham
			Shri Chandraprab huswami 23" -Separate Chamber and colourful pavilion	16	1	-	
			Shri Neminath 17" -1st floor	3	-	-	
18.	Mahalakshmi Matano Pado, Near Three Gates, Patan,	Pinnacle	Shri Munisuvrats wami 27"	25	65	-	Maha Sud Pacham

8 Name of the builder and year of establishment	9 Name of the Bhagwant of the Aacharya who installed it	10 Name of the Pat	11 Special note
Samvat 1622 Re-Installation Samvat 2046	Re-Installation AAacharya Shri Somchandra Suri		A House Jinalay is installed here. There is an ancient inscription. Re-established in Samvat 2049.
Before Samvat 1729		Girnar, Abu, Shankheshwar, Taranga, Ranakpur, Shatrunjay, Sametshikhar, Kesariya and Ashtapad.	The metal idol of Shri Chandraprabhuswami has been sitting as a guest for many years. There is a marble sadhu statue of Shri Prabhakarsuri.
Before Samvat 1613 Before Samvat 1967 Before Samvat 1959			Inscription of Samvat 1625. There is a marble 4 sides of the eternal Jain. There is a marble pat of twenty Viharman. There are two slabs of past and future twenty-four.
Samvat 1729 to During 1777		Bhadreshwar, Abu, Ashtapad, Girnar, Ranakpur, Sametshikhar Kolkata Dharmanathji Jinalay and Kulpakji	Renovated in 1973. Three house Jinalay are here.

1. No.	2 Address	3 Construction	4 Mulnayak-Height	5 Talent Numher		6 Murti lekh Samvat	7 Anniversary Day
				Stone	Metal		
19.	Golwad, Salviwado, Patan.	Dome	Shri Godi Parshvanath 21"	1	12	-	Vaishakh Sud Satam
20.	Golwad, Middle Lane, Salviwado, Patan.	Dome	Shri Champa Parshvanath 23"	12	28	-	Vaishakh Sud Trij
21.	Naranjino Pado, Salviwado, Patan.	Dome	Shri Aadeshwar 25"	12	4	-	Vaisakh Sud Trij
22.	Dhandhalni Lane Naranjino Pado, Salviwado, Patan.	Ghummatbandhi	Shri Sambhavanath 29"	8	12	-	Maha Sud Pacham
23.	Kalarwado, Salviwado, Patan	Duly Furnished	Shri Shantinath 15"	8	9	-	Magshar Sud Dasham
24.	Trisheriyu, Salviwado, Patan.	Dome	Shri Neminath 43" Shri Parshvanath 23" - Separate inside chamber Shri Mallinath 29" - Separate inside chamber	20 8 5	15 - -	- - -	Jeth Sud Chauth
25.	Trisheriyu Salviwado, Patan.	With Terrace	Shri Shantinath 27"	6	4	-	Vaishakh Sud Chauth

8 Name of the builder and year of establishment	9 Name of the Bhagwant of the Aacharya who installed it	10 Name of the Pat	11 Special note
Before Samvat 1959			There is only one marble idol in the Jinalay.
Before Samvat 1655		Sametshikhar	There is a marble statue of Guru of Shri Premvijayji Maharaj.
Before Samvat 1777			There is a marble pat of 24 Tirthankaras. The inscription on the statue of the original Nayaka is worn out.
Before Samvat 1729			There is a marble pat of 24 Tirthankaras.
Before Samvat 1613		Nandishwar Dweep and Shatrunjaya	There is Ghoraiyavir.
Before Samvat 1576 Before Samvat 1967 Before Samvat 1613		Shatrunjaya	Renovated between Samvat 2022 and Samvat 2036.
Before Samvat 1729			

1. No.	2 Address	3 Construction	4 Mulnayak-Height	5 Talent Numher		6 Murti lekh Samvat	7 Anniversary Day
				Stone	Metal		
26.	Jain Boarding, outside Fatipal Gates, Patan Jain Mandal Campus, Patan.	Dome	Shri Aadeshwar 25"	2	3	-	Vaishakh Sud Trij
27.	Dev Gurukripa Complex, outside Fatipal Gates, Karandiya Veer Campus, Patan.	Pinnacle	Shri Karadiya Parshvanath 21" (Metal)	-	3	-	Maha Sud Terash
28.	Katkiyawado, Madarsa, Patan.	Dome	Shri Aadeshwar 23"	6	8	-	Shravan Vad Ekam
29.	Ghiyano Pado, Madarsa, Patan.	Dome	Shri Shantinath 39"	3	47	-	Shravan Sud Chhath
30.	Ghiyano Pado. Madarsa, Patan.	Dome	Shri Kamboi Parshvanath 27"	7	-	-	Maha Sud Chhath
31.	Wagolno Pado, Madarsa, Patan.	Dome	Shri Aadeshwar 15"	4	10	-	Vaisakh Sud Terash
32.	Panchoti Pado, Madarsa, Patan.	Dome	Shri Aadeshwar 29"	4	20	-	Shravan Vad Nom
33.	VasaWado. Madarsa, Patan.	Duly Furnished	Shri Shantinath 19" Shri Aadeshwar 21" –Separate inside chamber	12 5	40 7	Samvat 1468	Vaishakh Vad Satam Ashadh Vad Chhath

8 Name of the builder and year of establishment	9 Name of the Bhagwant of the Aacharya who installed it	10 Name of the Pat	11 Special note
Samvat 1990		Shatrunjaya, Abu, Ashtapad, Pavapuri, Sametshikhar and Girnar.	The main deity idol was brought from Panchasara Parshvanath Jinalay
Samvat 2052			Around the Jinalay there is the temple of Nagdevta-, the temple of Ambikadevi, the temple of Mahadev and the temple of Karandiyavir-Dada. The compound has a separate structure with a Gurumandi of Himmatsagarji and a pair of feet.
Before Samvat 1613		Shatrunjaya	
Before Samvat 1613			Veer's Place. Rennovation was done in Samvat 1999.
Before Samvat 1576			Renovation was done in Samvat. 1999. There is a marble pat for 24 Tirthankaras.
Before Samvat 1777			Renovation done in Samvat 2010.
Before Samvat 1729			
Before Samvat 1729 Before Samvat 1729			There is a crystal idol. There is a damage to one of the coral statues. Rennovation work is in progress.

1. No.	2 Address	3 Construction	4 Mulnayak-Height	5 Talent Numher		6 Murti lekh Samvat	7 Anniversary Day
				Stone	Metal		
34.	Shri Narendrabhai J. Shah's house Jinalay, VasaWado, Madarsa, Patan.	House Jinalay	Shri Shantinath 5" (metal)	-	8	Samvat 1603	-
35.	Shantinathni pol, Aduvasino pado, Khetarvasi, Patan.	Duly Furnished	Shri Shantinath 25" (metal) –Ground floor Shri Shamla Parshvanath 21" -1st floor	2 3	21 30	- -	Jeth Sud Bij
36.	Gandhi Lane, Khetarvasi, Patan.	Dome	Shri Shantinath 23"	7	33	-	Sravan Sud Chhath
37.	Sanghvi family's house Jinalay, Sanghvi Lane, Khetarvasi.	House Jinalay	Shri Vimalnath 3" (Metal)	-	5	Samvat 1532	Sravan Sud Pacham
38.	Mahadevni Sheri, Khetarvasi, Patan.	Dome	Shri Mahadeva Parshvanath 21"	5	29	-	Vaishak Sud Dasam
39.	Shamlajini Sheri (Nishalni Sheri), Khetarvasi, Patan.	Dome	Shri Shamla Parshvanath 37" –Basement Shri Aadeshwar 3" (Metal) –Ground Floor	8 -	1 20	- Samvat 1558	Sravan Sud Nom Sravan Vad Pacham

8 Name of the builder and year of establishment	9 Name of the Bhagwant of the Aacharya who installed it	10 Name of the Pat	11 Special note
Before Samvat 1963			1st floor. There is a pair of marble feet. Now renovated.
Before Samvat 1729			A idol of crystal. A four-faced statue of crystal.
Before Samvat 1777		Shatrunjaya	
Before Samvat 1963		Shatrunjaya.	
Before Samvat 1777		Girnar, Shatrunjaya.	Information about the article is not available as the original idol has been covered.
Before Samvat 1576 Before Samvat 1959		Raivatgiri.	The renovated in Samvat 2026.

1. No.	2 Address	3 Construction	4 Mulnayak-Height	5 Talent Numher		6 Murti lekh Samvat	7 Anniversary Day
				Stone	Metal		
			Shri Aadeshwar 9" (Metal) -1st floor Shri Ajitnath 21" –1st floor	- 3	8 33	Samvat 1587 -	Shravan vad pacham Shravan vad Pacham
40.	Siddhchakrani Pol, Brahman wado, Khetarvasi, Patan.	Dome	Shri Shantinath 17"	7	11	-	Maha Sud Pacham
41.	Main Jinalay Lane, Kanasano Pado, next to the three gates, narrow Lane, Patan.	Dome	Shri Shantinath 49" Shri Mahavirswami 39" –Devkulika Shri Aadeshwar 31" –Devkulika	10 5 3	109 10 16	- - -	Fagan Sud Trij
42.	Babusaheb Vijaykumar Bhagwanlalji House Jinalay, Main Jinalay Lane Kanasano Pado, next to the three gates, narrow Lane, Patan.	House Jinalay	Shri Chintamani Parshvanath 17" (Metal)	-	15	-	Sravan Vad Agiarash

8 Name of the builder and year of establishment	9 Name of the Bhagwant of the Aacharya who installed it	10 Name of the Pat	11 Special note
Samvat 2014 Before Samvat 1959			Shri Nathmalji Anandji house Jinalay was brought in a separate inside chamber in Samvat 2014.
Before Samvat 1821		Shatrunjaya and Girnar	Since the original idol is covered, information about the inscription is not available. A seven-arched Jinalay.
Before Samvat 1821		Shatrunjaya, Girnar and Sametshikhar	There is a idol of crystal. The Jinalay is large and magnificent.
Samvat 1959			

1. No.	2 Address	3 Construction	4 Mulnayak-Height	5 Talent Numher		6 Murti lekh Samvat	7 Anniversary Day
				Stone	Metal		
43.	Ambaliwali Lane, Kanasano Pado, Besides Three Gates Narrow Lane, Patan.	Dome	Shri Shantinath 21" (Crystal)	5	78	-	Sravan Sud Satam
44.	Ambaliwali Lane, Kanasano Pado, Besides Three Gates Narrow Lane, Patan.	With Terrace	Shri Sheetalnath 27"	11	16	-	Sravan Sud Satam
45.	Limdino Pado, Lakhukhad, Patan.	Dome	Shri Shantinath 25"	13	67	-	Maha Sud Teras
46.	Bhabhano Pado, Lakhukhad, Patan.	Dome	Shri Bhabha Parshvanath 21"	18	41	-	Sravan Vad Ekam
47.	Khajurino Pado, Lakhukhad, Patan.	Dome	Shri Manmohan Parshvanath 23"	5	24	Samvat 1664	Maha Sud Pacham
48.	Vasupujayano Mohollo, Fofaliyawado, Patan.	Dome	Shri Vasupujya Swami 13"	5	9	-	Maha Sud Agiarash

8 Name of the builder and year of establishment	9 Name of the Bhagwant of the Aacharya who installed it	10 Name of the Pat	11 Special note
Before Samvat 1729		Sametshikhar, Pawapuri, Girnar, and Shatrunjaya.	The idol of the main deity is made of crystal. The glasswork in the Jinalay is beautiful. The enamel work on the inside chamber is worth seeing.
Before Samvat 1576		Sametshikhar and Ashtapad,	There are ancient wooden Sametshikhar and Ashtapad pats. The glasswork in the Jinalay is beautiful.
Around Samvat 1648			There is a idol of crystal.
Before Samvat 1576		Girnar, Pawapuri, Shatrunjaya, Taranga and Sametshikhar.	Radium is touched in various places. There is a Gurumandir here. Poonam Chand Lalluchand family and the house of Laheruchand Ujamchand family house Jinalay are here. Rennovation was done in Samvat 2015.
Around Samvat 1664			
Samvat 1937		Shatrunjaya and Sametshikhar	Inscription of Samvat 1937 is available. There is a Gurumurti of Shri Vinaya Chandrasuri.

1. No.	2 Address	3 Construction	4 Mulnayak-Height	5 Talent Numher		6 Murti lekh Samvat	7 Anniversary Day
				Stone	Metal		
49.	Sanghvini Pol, Chacharia, Patan.	With Terrace	Shri Manmohan Parshvanath 13"	4	20	-	Sravan Vad Dasam
50.	Sanghvino Pol, Chacharia, Patan.	Dome	Shri Vimalnath 21"	4	8	Samvat 1518	Maha Sud Teras
51.	Kasumbiawado, Chacharia, Patan.	With Terrace	Shri Sheetalnath 31" Shri Godi Parshvanath 19" –Separate inside chamber	10 5	28 -	- -	Shravan Vad Pacham Maha Sud Chhath
52.	Abji Mehtano-Pado, Rajkawado, Patan.	Dome	Shri Sheetlanath 25"	7	27	-	Maha Sud Chhath
53.	Baliya Pado, Rajkawado, Patan.	Dome	Shri Aadeshwar 13"	11	4	-	Vaisakh Vad Chhath
54.	Chokhavatiyani Pol Ajitnathni Pol, Rajkawado, Patan.	Dome	Shri Ajitnath 15" –Ground Floor Shri Shantinath 7" –First Floor	9 9	26 34	Samvat 1672 -	Shravan Vad Ekam
55.	Keshushethni Pol Rajkawado, Patan.	Duly Furnished	Shri Ajitnath 19"	3	12	Samvat 1663	Jeth Sud Trij

8 Name of the builder and year of establishment	9 Name of the Bhagwant of the Aacharya who installed it	10 Name of the Pat	11 Special note
Before Samvat 1648		Shatrunjaya.	
Before Samvat 1959			The large metal idol of Sumati Nath Bhagwan with Chovishi is unique.
Before Samvat 1613 Before Samvat 1613		Shatrunjaya	The painting of the Jinalay is beautiful. There is a statue of Goraiyaveer Dada.
Before Samvat 1648		Shatrunjaya	There is a large crystal idol of Parshvanath Bhagwan.
Before Samvat 1648		Shatrunjaya, Sametshikhar, and Pawapuri.	There is no Jain population in this area.
Before Samvat 2008 Before Samvat 1648		Pawapuri, Sametshikhar and Girnar	Earlier, a idol of Dharmanath was installed here as the main deity.
Before Samvat 1959		Shatrunjaya, Abu, Ashtapad, Taaranga, Pawapuri, Girnar and Sametshikhar.	

1. No.	2 Address	3 Construction	4 Mulnayak-Height	5 Talent Numher		6 Murti lekh Samvat	7 Anniversary Day
				Stone	Metal		
56.	Nishalno Pado, Rajkawado, Patan,	Dome	Shri Sumtinath 21"	7	11	-	Maha Vad Chhath
57.	Lakhiyar Wado, Rajkawado, Patan	Duly Furnished	Shri Simandhar Swami 17"	20	37	-	Vaishak Sud Poonam
58.	Main Lane, Lakhiyar Wado, Rajkawado, Patan,	Dome	Shri Munisuvrat Swami 17" -Ground Floor	3	19	Samvat 1670	Fagan Sud Chhouth
			Shri Manmohan Parshvanath 21" – in the basement	4	24	-	Kartak Sud Trij
59.	Bapulal Lalluchand Motiwala family house house. Lakhiyar Wado, Rajkawado, Patan.	House Jinalay	Shri Suvidhinath 3" (Metal)	-	2	Samvat 1543	-
60.	House Jinalay of Chunilal Uttam Chand Vora family, Lakhiyar Wado, Rajkawado, Patan.	House Jinalay	Shri Aadeshwar 3" (Metal)	-	6	Samvat 1510	-
61.	Malatno Pado, Rajkawado. Patan.	Dome	Shri Mallinath 25"	8	29	-	Shravan Vad Teras

8 Name of the builder and year of establishment	9 Name of the Bhagwant of the Aacharya who installed it	10 Name of the Pat	11 Special note
Before Samvat 1959		Girnar, Shatrunjaya and Sametshikhar	Here is the status of man of the house and Lady of the house.
Around Samvat 1654		Girnar, Siddhigiri.	There is a marble idol of Ghantakarnavir. Renovated in Samvat 2017.
Before Samvat 1959 Before Samvat 1729		Shatrunjaya	Artistically carved balcony.
Before Samvat 1963		Pawapuri and Shatrunjaya	The third floor is beautiful artistics glass work.
Before Samvat 1963			The 3rd floor.
Before Samvat 1648		Ashtapad, Shatrunjaya, Girnar and Sametshikhar.	The artistics of wooden colourful dome.

1. No.	2 Address	3 Construction	4 Mulnayak-Height	5 Talent Numher		6 Murti lekh Samvat	7 Anniversary Day
				Stone	Metal		
62.	Jogiwado, Patan	Pinnacle	Shri Shamla Parshvanath 45"	23	9	-	Maha Sud Chhath
63.	Polni Sheri, Fofliyawado, Patan	Duly Furnished	Shri Shantinath 21"	6	31	Samvat 1664	Magsar Sud Chhath
64.	Babubhai Popatlal Shah family House Jinalay, Polni Sheri, Fofliyawado, Patan.	House Jinalay	Shri Parshvanath 3 (Metal)	-	3	Samvat 1826	Sravan Vad Aagiyaras
65.	Manmohanni Lane, Fofliyawado, Patan	Dome	Shri Manmohan Parshvanath 15"	8	86	Samvat 1469	Maha Sud Chhath
			Shri Shantinath 3" (Metal) -Separate Inside Chamber	2	2	Samvat 1649	Vaishak Vad Trij

8 Name of the builder and year of establishment	9 Name of the Bhagwant of the Aacharya who installed it	10 Name of the Pat	11 Special note
Before Samvat 1777			There is an ancient marble statue of Gautamswami. There is a Gurumurti of Shri HemchandrAacharya. The rennovation work is going on. It was re-installation in samvat 2051. The original idol has been coated.
Samvat 1664		Sametshikhar, Shatrunjaya, Ashtspad and Girnar	There is a idol of crystal. It was re- installed in Samvat 2043. The houses of Halabhai Maganlal family, from Rajkot family and Bobadchand Virchand Shakori family are having house Jinalay. There is a Gurumandir of Bhadrankarvijay.
Around Samvat 1875			The 3rd Floor.
Before Samvat 1613 Samvat 2023		Girnar, Shatrunjaya and Ashtapad	Re-installed in Samvat 2013. The house Jinalay of Keshavlal Gabharuchand Zaveri family is housed in a separate inside chamber. Artistic marble Puppet in the colourful pavilion.

1. No.	2 Address	3 Construction	4 Mulnayak-Height	5 Talent Number		6 Murti lekh Samvat	7 Anniversary Day
				Stone	Metal		
66.	Vakhajini Lane, Fofliyawadi, Patan	Dome	Shri Sambhavanath 27"	17	47	-	Sravan Sud Dasham
67.	Vakhajini Lane, Fofliyawadi, Patan	With Terrace	Shri Munisuvrat Swami 17"	6	24	-	Maha Sud Teras
68.	Chowdhary Lane Fofliyawado, Patan.	Dome	Shri Neminath 15"	13	34	-	Sravan Vad Aatham
69.	Unchi Pol, Soniwado, Patan,	Dome	Shri Shantinath 47"	12	10	-	Maha Sud Pacham
70.	Unchi Pol, Soniwado, Patan,	Dome	Shri Mahavir Swami 53"	7	7	-	Vaishak Sud Satam
71.	Maniyatipado. Ghiwato. Patan.	Pinnacle	Shri Mahavir Swami 21"	9	20	-	Maha Sud Chhath
72.	Maniyatipado. Ghiwato. Patan.	Dome	Shri Aadeshwar 33"	14	26	-	Vaishak Vad Chhath
73.	Kakaji House Jinalay Maniyatipado. Ghiwato. Patan.	House Jinalay	Shri Padmaprabhuswami, 5" (Metal)	-	4	Samvat 1656	Kartak Vad Bij

8 Name of the builder and year of establishment	9 Name of the Bhagwant of the Aacharya who installed it	10 Name of the Pat	11 Special note
Before Samvat 1729			There is a marble statue of Gautamswami. There is a marble Gurumurti.
Samvat 1948			
Samvat 1875		Shatrunjaya and Ashtapad	Artistic wood carving.
Before Samvat 1613		Shatrunjaya	There is a marble Matruka pat.
Before Samvat 1613			There are four large Kaussaggia idols of marble.
Before Samvat 1613			There are marble Gurumurti of Shri Ravisagar Maharajsaheb and Shri Vijayanand Surishwarji.
Before Samvat 1777			Renovated in Samvat 2055. There is a marble Matruka pat. A marble statue of Gautamswami.
Before Samvat 1963			The 1st floor. The Jinalay is famous as the Jinalay of Kakasaheb.

1. No.	2 Address	3 Construction	4 Mulnayak-Height	5 Talent Numher		6 Murti lekh Samvat	7 Anniversary Day
				Stone	Metal		
74.	Jaswantbhai Kasturbhai Danti family house Jinalay, Maniatipado, Ghiwato, Patan.	House Jinalay	Shri Aadeshwar 9" (crystal)	-	2	-	Shravan Vad Aatham
75.	Bhagwandas Keshavlal Nagarsheth family House Jinalay Nagarshethno Wado, Maniatipado, Ghiwato, Patan. House Jinalay	House Jinalay	Shri Sahastrafoot 3" (metal)	-	12	Samvat 1774	Jeth Sud Pacham
76.	Dankamehtano Pado, Ghiwato, Patan.	Dome	Shri Tankla Parshvanath 21" (Metal)	4	6	-	Maha Vad Dasham
77.	Dankamehtano Pado, Ghiwato, Patan.	Dome	Shri Shantinath 23"	3	15	Samvat 1482	Vaishak Vad Dasham
78.	Kumbhariya Pado, Ghiwato, Patan.	Dome	Shri Aadeshwar 31"	8	25	-	Maha Sud Dasham
79.	Adhowaya House Jinalay Kumbhariya Pado, Ghiwato, Patan.	House Jinalay	Shri Suparshvanath 7" (Metal)	-	4	Samvat 1484	Maha Sud Chhath

8 Name of the builder and year of establishment	9 Name of the Bhagwant of the Aacharya who installed it	10 Name of the Pat	11 Special note
Before Samvat 2010			The idol of the main deity is of crystal. This house Jinalay seems to be very ancient. The 1st floor.
Samvat 1774			It is miraculous. It is the idol of the clan goddess of the head of the town.
Before Samvat 1959		Ashtapad, Shatrunjaya and Sametshikhar.	Re-installation in Samvat 2022. The colorful carvings are attractive.
Before Samvat 1648		Girnar, Nandishwar and Shankheshwar	
Around Samvat 1657		Ashtapad, Shatrunjaya, Abu, Varkana and Girnar.	Artistic wood carving.
Before Samvat 1959		Girnar and Ashtapad	Popular as the Jinalay of Bhatevaparshvanath.

1. No.	2 Address	3 Construction	4 Mulnayak-Height	5 Talent Number		6 Murti lekh Samvat	7 Anniversary Day
				Stone	Metal		
80.	Tamboliwado. Ghiwato, Patan.	Dome	Shri Mahavirswami 27"	4	24	-	Vaishakh Sud Chhath
81.	Tamboliwado. Ghiwato, Patan	-	Shri Suparshvanath 25"	5	50	-	Vaishakh Sud Dasam
82.	Kapoor Mehtano Pado Ghiwato, Patan.	Dome	Shri Aadeshwar 23"	6	9	-	Vaishakh Sud Chhath
83.	Khijdano Pado, Ghiwato, Patan.	Dome	Shri Aadeshwar 13"	5	11	-	Vaishakh Sud Dasham
84.	Tarbhoda Pado, Ghiwato, Patan,	With Terrace	Shri Shantinath 25"	11	9	-	-
85.	Bhensatwado, Ghiwato, Patan.	Dome	Shri Shantinath 21" –Basement Shri Chandraprabhuswami 35" -1st floor	9 3	16	-	Vaishakh Sud Dasham
86	Shahwado, Ghiwato, Patan.	Dome	Shri Suparshvanath 21"	10	4	-	Maha Sud Teras

8 Name of the builder and year of establishment	9 Name of the Bhagwant of the Aacharya who installed it	10 Name of the Pat	11 Special note
Before Samvat 1777		Siddhachal and Sametshikhar.	Ultra Large colourful pavilion
Samvat 1613, Re-installation before 1995	Re- installation by Shri Hemendravijayji		
Before Samvat 1821			The dome has beautiful sculptures, balcony and windows. There are artistic sculptures on the pillars of the colourful pavilion.
Samvat 1947-48		Shatrunjaya	Beautiful Jinalay.
Before Samvat 1613			There is a statue of Bhamiyavirdada. The Jain population is not there. There is a marble pat of twenty-four Tirthankaras.
Before Samvat 1613 Before Samvat 1959		Satrunjaya, Girnar, Ashtapad, Pawapuri, Sametshikhar, Abu, Achalgarh, Shankheshwar and Kesariaji.	Metal idol of Saatfanayukt Shri Parshvanath Bhagwan.
Before Samvat 1613			Shri Ravisagar Maharaj Saheb Pair of marble feet. The Jain population is not there. Ancient marble statue of Ambikadevi.

1. Sr. No.	2 Address	3 Construction	4 Height of Main God	5 Numbers of Statue		6 Murti lekh Samvat	7 Anniversary Day
				Stone	Metal		
87.	Shahwado, Ghiwato, Patan	Pinnacle	Shri Shamla Parshvanath 27"	12	37	-	Maha Sud Teras
88.	Shahno Pado, Ghiwato, Patan	Dome	Shri Aadeshwar 39" – Basement	8	15	-	Sravan Sud Teras
			Shri Shantinath 19" -1st Floor	12	-	Samvat 1439	
89.	Zaveriwado Ghiwato, Patan.	Dome	Shri Naranga Parshvanath 25"	10	36	-	Maha Sud Bij
			Shri Aadeshwar 29" -Separate Inside Chamber	15	37		
			Shri Shamla Parshvanath 19" -Separate Mini Balcony	1	-		
			Shri Vasupujyaswami 9" Separate Inside Chamber	9	-		
90.	Zaveriwado Ghiwato, Patan	Pinnacle	Shri Wadi Parshvanath 25" (4 faced) –Basemment	5	20	Samvat 1653	
			Shri Aadeshwar 23" 1st Floor	10	5	Samvat 1667	

8 By whom and when? year of establishment	9 Name of the of the Aacharya Bhagwant who installed it	10 Name of the (sacred figures) Pat	11 Remark
Methachand Ladhachand Shah family Before Samvat 1648 Re-installation			It was re-installed in Samvat 2051. The stone idol of the main diety is ancient and miraculous.
Before Samvat 1613 Before Samvat 1777			There is a marble pat of twenty-four Tirthankaras. It was renovated in Samvat 2037. There are three marble Gurumurtis.
Samvat 1655 Before Samvat 1613 Before Samvat 1967 Before Samvat 1959		Girnar, Abu, Shatrunjay, Champapuri, Ashtapad, Ranakpur and Sametshikhar.	This Jinalay is having 4 inner chambers. There are nine pairs of marble feets.
Before Samvat 1652			There is an inscription of Samvat 1652. It was renovated in Samvat 1974. There is a crystal idol. The main deity having 4 faces.

1. Sr. No.	2 Address	3 Construction	4 Height of Main God	5 Numbers of Statue		6 Murti lekh Samvat	7 Anniversary Day
				Stone	Metal		
91.	Tangadiyawado, Pipla Lane, Patan	Pinnacle	Shri Aadeshwar 15" Shri Padmaprabhu swami 49"	11 1	38 -	-	Maha Vad Satam
92.	Tangadiyawado, Pipla Lane, Patan	Pinnacle	Shri Sheshfala Parshvanath 15"	51	9	Samvat 1844	Vaishakh Vad Dasam
93.	Khadakhotdino Pado, Pipla Lane, Patan	Dome	Shri Aadeshwar 43" Shri Shantinath 27" -Separate Inside chamber	56 12	2 50	- -	Jeth Sud Bij
94.	Ashish Society, Rajmahal Road, Patan	Pinnacle	Shri Sahastrafana Chintamani Parshvanath 25"	13	8	Samvat 1653	Jeth Sud Pacham

8 By whom and when? year of establishment	9 Name of the of the Aacharya Bhagwant who installed it	10 Name of the (sacred figures) Pat	11 Remark
Before Samvat 1576 Before Samvat 1576			There is a marble statue of Man of the house and Lady of the house. It is popular as the Jinalay of Maganghela. There are three pairs of marble feets.
Around Samvat 1844		Shatrunjay and Girnar	It was renovated in the year 2042. There is a marble Sahastrakootji. There are 1452 Ganadhar feets, 170 best Tirthankara feets and nine other pairs of feets. On the first floor there is a marble Merushikhar. There is a mini balcony of the Bhansali family's Family Goddess Chakreshwari-Devi.
Before Samvat 1613 Before Samvat 1613		Shatrunjay and Ashtapad. Shatrunjay and Sametshikhar.	There are marble statues of Sthulibhadr, Gautamswami and Pundrikswami. There are three marble Gurumurtis. It was renovated in the samvat 2011. In the samvat 2016, it was re-installated. 52 Jinalay were made. There are mini temple of Ghantakarnaveer and Maanibhadraveer. The house and temple of Amritlal Tribhovandas Raniwala is here.
Samvat 2035 Sons of Late Sheth Shri Bhagwandas Lallubhai Shah	Param Pujya Shrimad Vijayshri omkarsuriswar	Shatrunjay and Sametshikhar.	It is the Gurumandir of Shrimad Vijayramchandrasurishwarji Maharaj Saheb.

1. Sr. No.	2 Address	3 Construction	4 Height of Main God	5 Numbers of Statue		6 Murti lekh Samvat	7 Anniversary Day
				Stone	Metal		
95.	Bhadrankarnagar Society, Kalka Road,Patan	Pinnacle	Shri Suvidhinath 27"	3	3	Samvat 2043	Posh Vad Pacham
96.	Bharti Society, Patan	Dome	Shri Shankheswar Parshvanath 21"	5	3	-	Jeth Sud Trij
97.	Shri Kumarpal Co. Op. Housing Society, Chanshama Square, Behind Sarvodaya Hotel, Patan	Pinnacle	Shri Aadeshwar 51"	5	2	-	Fagan Vad Trij

8 By whom and when? year of establishment	9 Name of the of the Aacharya Bhagwant who installed it	10 Name of the (sacred figures) Pat	11 Remark
Samvat 2045 Shah Rikhavchand Mulchand Family	Param Pujya Mahopadhyay Shri Mahimavijayji Ganivarya		
Samvat 2023 Shah Chandulal Utamchand Unwala Family	Param Pujya AAacharyashri Shrimad Vijayaramsuri Maharaj	Shatrunjay, Sametshikhar Ashtapad, Bhadreshwar, Nakoda, Nandiswardweep, Kumbhariyaji, Hastinapur, Talaja, Ranakpur, Guniyaji Girnar, Kadambagiri, Abu, Achalgadh, Abu, Pawapuri and Rajgrihi.	There are marble gurumurti of Shri dharmavijay maharaj saheb and Shri Surendrasurishwarji Maharaj Saheb. Spiritual Yogi Pujyapaad Panyas Pravar Shri Bhadrankarvijayji, Ganivarya Tomb Temple.
Samvat 2055	Param Pujya AAacharyashri Shri Hemprabhasuri.		A grand new Pinnacle Jinalay. Marble gurumurti of Shri Nitisurishwarji Maharaj Saheb and Kalikal Sarvagya Shri HemchandrAacharya Maharaj. Saheb. There is a marble statue of Gautamswami and Pundarik Swami.

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House Jinalays of Patan

The List of present House Jinalay of Patan in Samvat 1613
(Based on the Patan Chaityaparipati compiled by Sangharaja)

Sr. No.	Address	Main God	Name of the Person	Statue	Remark
1	Shantinathni Pol	Sitalnath	Vardhman	4	New House Jinalay.
2	Shantinathni Pol	Vasupujay	Son of Saha Ratna	3	
3	Katakia Wado	Vimalnath	Seth Meghraj	3	
4	Katakia Wado	Vimalnath	Vanayag Saharia	3	
5	Katakia Wado	Vasupujay	Sanghvi Atta	3	
6	Godadno Pado	Aadeshwar	Doshi Gunraj	8	
7	Godadno Pado	Aadeshwar	Visa Natha	4	Pinnacle house Jinalay.
8	Natha Sahano Pado	Chandraprabhu	Doshi Dama Rama	5	
9	Natha Sahano Pado	Chandraprabhu	Sheth Bhoja	4	
10	Mehtano Pado	Parshvanath	Saha Vachraj	5	Kaussaggia.
11	Mehtano Pado	Mahavirswami	Sarang Mehta	2	Unique necklace around the neck of the idol.
12	Dhandherwado	Parshvanath	Visa Mela	5	
13	Dhandherwado	-	Saha Sicha	11	New Jinalay
14	Dhandherwado	Sambhavnath	Saha Bhoja	2	Attractive ornaments.
15	Dhandherwado	Aadeshwar	Paresh Raichand	6	Parshvanath Idol.
16	Kokano Pado	Koka Parshvanath	Sheth Megha	3	
17	Khetrapalno Pado	Sheetlanath	Paresh Kika	9	4 faced
18	Khetrapalno Pado	-	Sanghavi Tokar	2	A Chovisi
19	Khetrapalno Pado	Mahavirswami	Mantri Vanaig	-	Brass idol.
20	Second Pado	Mahavir Swami	Saha Vidyadhar	7	

Sr. No.	Address	Main God	Name of the Person	Statue	Remark
21	Traseriyu	Aadeshwar	Varsa Sheth	8	
22	Golwad	Parshvanath	Lesi	-	
23	Uncho Pado	Shantinath	Sanghavi Nakar	7	A Chovisi
24	Sharakodi	Parshvanath	Saha Sadrath	5	
25	Ashtapad	Shantinath	Saha Megha	3	
26	Ashtapad	Chandraprabhu	Thakar Harsha	4	4 Crystal Idol
27	Ashtapad	Parshvanath	Narsanga Thakar	4	
28	Ashtapad	Chandraprabhu	Aasa Thakar	3	
29	Ashtapad	Parshvanath	Hansa Thakar	9	Blue colored idol, beautiful Jinalay.
30	Tamboli Pado	Aadeshwar	Bhanshali Sona	3	
31	Tamboli Pado	Shantinath	Thavar Paresh	4	
32	Tamboli Pado	Aadeshwar	Mandalik Paresh	3	
33	Tamboli Pado	-	Puna Paresh	3	
34	Posalno Pado	-	Bhajbal Shresthi	8	Pinnacle Jinalay, Silver Backdrop, 5 idol of gems.
35	Posalno Pado	Suvidhinath	Javeri Rupa	5	
36	Posalno Pado	Aadeshwar	Sheth Thakarsa	8	
37	Bharathsahno Pado	-	Thawrasaha	4	
38	Bharathsahno Pado	-	Saha Sinhgraj	5	
39	Kansarwado	Parshvanath	Vutha Paresh	8	
40	Dhalutarno Pado	Sumatinath	Sheth Tokar	40	
41	Jogiwado	Shantinath	Dungar Sheth	2	
42	Jogiwado	Dharmanath	Doshi Bhoja	7	

Sr. No.	Address	Main God	Name of the Person	Statue	Remark
43	Jogiwado	-	Soma Sheth	6	
44	Malipado	-	Sheth Mahipa	11	
45	Kasumbia Pado	Parshvanath	Mahm Jaswant	3	Black colored idol, brass idol
46	Kasumbia Pado	-	Baisaaru	9	
47	Kovari Pado	-	Nakar Modi	6	
48	Kovari Pado	Vasupujya	Mantri Jeraj	4	
49	Kovari Pado	Parshvanath	Virasha	8	
50	Sanghavino Pado	Chandraprabhu	Sanghavi Vasta	6	
51	Sanghavino Pado	Chandraprabhu	Vuhura Sanghraj	4	
52	Sanghavino Pado	Ajitnath	Sanghavi Latkan	-	
53	Fofliya Pado	-	Sheth Dhandatt	7	
54	Fofliya Pado	Parshvanath	Sheth Patua	10	
55	Fofliya Pado	-	Saha Madhav	7	
56	Fofliya Pado	Vasupujya	Sheth Veera		
57	Bhandari Pado	Shantinath	Saha Sadayvachh	2	A unique necklace on the neck.
58	Bhandari Pado	-	Doshi Kaman	44	1 Chovis Vato
59	Bhandari Pado	Vasupujya	Doshi Deva	6	Decorative door hanging and Pillar carving.
60	Bhandari Pado	Sheetalnath	Doshi Veera	7	
61	Bhandari Pado	Sheetalnath	Sheth Karamsi	4	
62	Bhandari Pado	Aadeshwar	Saha Manji	6	
63	Karnasahano Pado	Sambhavnath	Saha Manji	8	Gemstone Idol.
64	Karnasahano Pado	Sumatinath	Sheth Paata	5	Dancing Puppet and ivory work

Sr. No.	Address	Main God	Name of the Person	Statue	Remark
65	Khetlvasahi	Aadeshwar	Sangha Paresh	4	
66	Khetlvasahi	-	Paresh Natha	8	4 Idol of gems, four-faced.
67	Khetlvasahi	Ajitnath	Sheth Lka	3	
68	Khetlvasahi	Vasupujya	Vuhura Vaccha	4	
69	Khetlvasahi	Vimalnath	Sheth Amipal	8	New House Jinalay
70	Khetlvasahi	Chandraprabhu	Paresh Udikaran	3	Third floor, Enamel work, gem-studded image, gem-studded Kalash
71	Aannawado	Shantinath	Hadu Paresh	3	
72	Aannawado	Parshvanath	Mahita Hada-Kuarji	2	Idol of blue color.

Total House Jinalay: 72

List of existing Jinalay of Patan in Samvat 1648
(Based on the Patan Chaityaparipati compiled by Lalitprabhsuri)

Sr. No.	Address	Main God	Name of the Person	Statue	Remark
1	Dhandherwado	-	Gowal Zaveri	7	Gautam Swami statue.
2	Dhandherwado	-	Doshi Panna	14	1 Idol of the gem.
3	Dhandherwado	Aadeshwar	Raymal	36	1 idol of the gem.
4	Dhandherwado	Aadeshwar	Saha Dhanji	11	1 Twenty-four vato
5	Dhandherwado	Aadeshwar	Mela Visha	62	
6	Dhandherwado	-	Doshi Raju	28	
7	Dhandherwado	-	Ratan Sanghvi	25	
8	Kokano Pado	Aadeshwar	Kika Parekh	5	
9	Kokano Pado	Vasupujay	Doshi Shriwant	62	
10	Jagu Parekhno Pado	Shantinath	Jaywant Sheth	11	1 Idol of the gem.
11	Unchi Lane	Shantinath	Bhanshali	23	
12	Chintamanino Pado	Ajitnath	Shah Vachu	7	
13	Kharakotdi	Chandraprabhu	Aasadhir Thakar	2	
14	Kharakotdi	Parshvanath	Sadrathavacch Thakar	2	
15	Kharakotdi	Parshvanath	Soni Tejpal	29	
16	Kharakotdi	Sumatinath	Tokar Soni	4	
17	Malhatiya Pado	-	Devdatt	13	
18	Kumbhariyano Pado	Shantinath	Soni Amichand	17	
19	Kumbhariyano Pado	-	Vachhu Zaveri	24	
20	Tamboli Wado	Aadeshwar	Vuhra Rupa	10	
21	Tamboli Wado	Chandraprabhu	Megha Parekh	5	
22	Tamboli Wado	-	Ghushi	2	
23	Tamboli Wado	Sambhavnath	Saha Siraj	255	
24	Khejdano Pado	-	Sarang	9	

Sr. No.	Address	Main God	Name of the Person	Statue	Remark
25	Vadi Posalno Pado	Aadeshwar	Sheth Soma	34	
26	Vadi Posalno Pado	Shreyansnath	Bhujbal Sheth	5	3 idol of gems.
27	Vadi Posalno Pado	Parshvanath	Sahsa Parekh	14	
28	Saha Pado	Shantinath	Raisangh	70	
29	Kansarwado	-	Saha Champa	16	
30	Kansarwado	-	Chautha Saha	2	2 idol of gems.
31	Sagarkui	Aadeshwar	Sheth Poonja	30	
32	Sagarkui	Shantinath	Jaychand	33	
33	Narangno Pado	-	Shobhi	230	
34	Fofaliya Pado	Sambhavnath	Raja Sheth	20	
35	Fofaliya Pado	Munisuvrat	Kachhela	12	
36	Fofaliya Pado	Parshvanath	Veerji Sheth	4	
37	Fofaliya Pado	-	Thawar Parekh	46	
38	Fofaliya Pado	Munisuvrat	Sheth Mehula	15	
39	Fofaliya Pado	Parshvanath	Sheth Kaku	34	
40	Fofaliya Pado	Neminath	Sheth Raja	36	
41	Fofaliya Pado	Parshvanath	Doshi Vacha	15	
42	Jogiwado	-	Sheth Vidyadhar	7	
43	Jogiwado	Parshvanath	Doshi Bhoja	10	1 idol of gems.
44	Mandannmahitano Pado	Parshvanath	Dhanraj	44	1 idol of gems.
45	Mandannmahitano Pado	Shantinath	Sheth Kamalsi	36	
46	Gadavada Pado	Shantinath	Gala Jindatt	25	
47	Gadavada Pado	-	Dhupa Dhala	7	
48	Kashubhiya Pado	-	Jagpal	20	
49	Kashubhiya Pado	Mohan Parshvanath	Vachha Doshi	16	
50	Nakar Modino Pado	Vasupujya	Nanji Parekh	17	
51	Nakar Modino Pado	Shantinath	Dharmasi	31	
52	Nakar Modino Pado	Parshvanath	Sanda Parekh	33	1 idol of a gemstone, an image of a shell.

Sr. No.	Address	Main God	Name of the Person	Statue	Remark
53	Malu Sanghavino Pado	Sumtinath	Hemraj	2	
54	Malu Sanghavino Pado	Vimalnath	Rajdhar Sanghvi	4	
55	Bhabhano Pado	Dharmanath	Tejpal Sheth	17	
56	Bhabhano Pado	Sumatinath	Sahasrakiran	25	
57	Bhabhano Pado	Shantinath	Panchayan	63	
58	Limdino Pado	Parshvanath	Sarang Doshi	12	Saptaphana Mani idol
59	Limdino Pado	Shantinath	Raichand Doshi	17	2 idol of gems.
60	Karnasahano Pado	Shreyansnath	Doshi Veera	13	Shatrunjaya Avatar.
61	Karnasahano Pado	Aadeshwar	Doshi Virpal	18	
62	Karnasahano Pado	Parshvanath	Mehta Samarath	18	
63	Karnasahano Pado	Kunthunath	Harichand	7	
64	Karnasahano Pado	Chandraprabhu	Saha Dharmasi	47	
65	Karnasahano Pado	Neminath	Shavji Sanghvi	14	4 idol of gems.
66	Karnasahano Pado	Shantinath	Sarang Parekh	48	
67	Karnasahano Pado	Shantinath	Saha Kama	47	2 pat , 4 idol of gems, 1 silver idol
68	Babhanwado	Vasupujaya	Virdas	24	
69	Babhanwado	Shantinath	Hira Visha	10	1gem idol.
70	Babhanwado	Shantinath	Sahisu Sanghvi	6	
71	Babhanwado	Shantinath	Hirji	10	
72	Babhanwado	-	Vimalsi Sheth	8	1gem idol
73	Babhanwado	Aadeshwar	Parekh Puwa	11	4 gem idols
74	Latkanno Pado	Ajitnath	Doshi Gappu	11	
75	Latkanno Pado	Chandraprabhu	Saha Vaccha	51	6 gem idols
76	Latkanno Pado	Sambhavnath	Lalji	93	
77	Latkanno Pado	Shantinath	Veerji	22	
78	Kumpa Doshino Pado	Parshvanath	Doshi Ganiya	22	

Sr. No.	Address	Main God	Name of the Person	Statue	Remark
79	Vishawado	Parshvanath	Punja Seth	16	1 gem idol
80	Vishawado	Dharmanath	Soni Amardatt	11	
81	Vishawado	Parshvanath	Visa Vimu	19	1 gem idol
82	Vishawado	Ajitnath	Amarpal	3	1 gem idol
83	Doshiwado	Shantinath	Hatu	-	
84	Shantinath Lane	Shantinath	Likhmidas	12	
85	Shantinath Lane	Parshvanath	Sanghraj	15	
86	Shantinath Lane	Parshvanath	Hema Saharia	47	
87	Katikiya Wado	Ajitnath	Sheth Vimaldas	14	
88	Kaiyawado	Vasupujaya	Raichand Sanghvi	14	
89	Golahwado	Parshvanath	Thakar Saha	1	1 gem idol
90	Golahwado	Shantinath	Duda Parekh	5	
91	Golahwado	Chandraprabhu	Doshi Devdatt	47	
92	Golahwado	Parshvanath	Soni Rama	18	1 gem idol, 2 Pats
93	Godadno Pado	Aadeshwar	Visha Thavar	14	
94	Godadno Pado	Parshvanath	Doshi Hirji	-	
95	Godadno Pado	Aadeshwar	Udayakaran	52	
96	Natha Sahano Pado	Chandraprabhu	Doshi Vaccha	70	
97	Natha Sahano Pado	Chandraprabhu	Sheth Pachu	16	1 idol of a Seashells
98	Natha Sahano Pado	-	Surji Sheth	15	
99	Natha Sahano Pado	Chandraprabhu	Doshi Rama	49	
100	Natha Sahano Pado	Chandraprabhu	Doshi Rahiyya	29	
101	Mehtano Pado	Parshvanath	Saha Vacha	3	

Total House of Jinalays : 101

Existing Jinalay in Patan in Samvat 1963

(Based on Jain Shwetambar Directory)

Sr. No.	Family Name	Address	Statue	Remark
1	Shah Nagar Das Ravchand	Khadakhotdino Pado	16	
2	Pandey Hargovan Zumkhram	Khadakhotdino Pado	2	
3	Pandey Dosaji Dalchharam	Khadakhotdino Pado	17	1 marble Idol
4	Shah Tribhovan Jechand	Khadakhotdino Pado	12	
5	Shah Mansukhlal Surajmal	Khadakhotdino Pado	3	
6	Shah Wadilal Hirachand	Zaveriwado	3	
7	Zaveri Motichand Badhuchand	Zaveriwado	2	
8	Modi Nyalchand Zumachand	Zaveriwado	2	
9	Modi Tarbhovan Ramchandra	Zaveriwado	2	
10	Zaveri Chunilal Bhikhabhai	Zaveriwado	6	
11	Shah Swaroopchand Nanchand	Limdino Pado	1	
12	Shah Chhaganlal Alamchand	Limdino Pado	5	
13	Hirachand Sarupchand	Limdino Pado	7	
14	Sheth Ujamchand Jethachand	Limdino Pado	5	
15	Sheth Jivachand Ramchand	Limdino Pado	12	
16	Sheth Uttamchand Jethabhai	Limdino Pado	7	
17	Shah Bhulchand Lalubhai	Kapoor Mehtano Wado	9	1 marble Idol
18	Shah Bhulchand Lalubhai	Kapoor Mehtano Wado	16	
19	Shah Manekchand Khemchand	Tamboli Wado	10	
20	Shah Poonemchand Gulabchand	Tamboli Wado	4	
21	Shah Mohanlal Lalubhai	Tamboli Wado	2	

Sr. No.	Family Name	Address	Statue	Remark
22	Shah Sakadchand Tarachand	Tamboli Wado	13	
23	Shah Hirachand Gulabchand	Maniyati Wado	6	
24	Shah Nagindas Ujamchand	Maniyati Wado	2	
25	Shah Jesangbhai Tribhovan	Maniyati Wado	5	
26	Shah Mangalchand Lalubhai	Maniyati Wado	4	
27	Shah Vastachand Malukchand	Maniyati Wado	5	1 marble idol
28	Shah Kikabhai Lalchand	Maniyati Wado	1	
29	Shah Wadilal Dharamchand	3 Chitarani Khadki	4	
30	Shah Halabhai Maganlal	Fofaliya Wado	7	
31	Shah Motilal Mokamchand	Fofaliya Wado	3	
32	Shah Dhayachand Khemchand	Fofaliya Wado, Front Lane	4	
33	Shah Bodhadchand Virchand	Fofaliya Wado, Front Lane	3	
34	Shah Hakamchand Phulchand	Fofaliya Wado, Front Lane	4	
35	Shah Dharamchand Chhaganlal	Fofaliya Wado, Front Lane	4	
36	Shah Talakchand Lalchand	Fofaliya Wado, Manmohan Lane	9	
37	Shah Surchand Jechand		9	
38	Shah Nalchand Khemchand	Fofaliya Wado, Manmohan Lane	5	
39	Shah Ratanchand Vastachand	Fofaliya Wado, Manmohan Lane	15	
40	Sheth Gabharubhai Gamanchand		3	2 marble idol
41	Shah Lallubhai Bbukhandas	Fofaliya Wado, Manmohan Lane	3	
42	Shah Ghelabhai Khemchand	Fofaliya Wado, Manmohan Lane	12	1 marble idol
43	Shah Talakchand Sankalchand		3	
44	Shah Khodidas Dolachand	Fofaliya Wado, Manmohan Lane	3	
		Fofaliya Wado, Manmohan Lane		
		Fofaliya Wado, Choudhari Lane		
		Fofaliya Wado, Choudhari Lane		

Sr. No.	Family Name	Address	Statue	Remark
45	Shah Chhotalal Aawji	Fofaliya Wado, Choudhari Lane	1	
46	Shah Maniar Khubchand Kaudas	Fofaliya Wado, Choudhari Lane	7	
47	Shah Chandulal Nanchand	Fofaliya Wado, Choudhari Lane	8	
48	Shah Gabharuchand Talakchand	Fofaliya Wado, Choudhari Lane	4	
49	Shah Vastabhai Khemchand	Fofaliya Wado, Choudhari Lane	2	
50	Shah Maniar Sankalchand Dalchharam	Fofaliya Wado, Choudhari Lane	4	
51	Shah Nagindas Gabalchand	Fofaliya Wado, Choudhari Lane	8	
52	Shah Kikabhai Dahyachand	Fofaliya Wado, Choudhari Lane	1	
53	Shah Manubhai Ratanchand	Fofaliya Wado, Choudhari Lane	2	
54	Shah Raichand Ghelabhai	Fofaliya Wado, Choudhari Lane	2	
55	Shah Ratanchand Dhairachand	Fofaliya Wado, Choudhari Lane	2	
56	Shah Laherchand Bhanachand	Fofaliya Wado, Choudhari Lane	4	
57	Shah Bhaichand Khushalchand	Fofaliya Wado, Choudhari Lane	5	
58	Shah Phoolchand Khushalchand	Kumbhariya Wado	5	
59	Sheth Wadilal Hakemchand	Khajurino Pado	6	
60	Shah Chunilal Manekchand	Khajurino Pado	11	
61	Shah Nyalchand Alam	Ghiyano Pado	4	
62	Shah Chhotalal Chhaganlal	Vagodno Pado	6	
63	Shah Kalidas Daulatchand	Dasha Wado	11	
64	Shah Laherchand Ujamchand	Bhabhano Pado	5	
65	Shah Dahyachand Ujamchand	Bhabhano Pado	4	
66	Shah Sandesara Lallubhai Khushalchand	Bhabhano Pado	5	
67	Shah Nagarchand Dolachand	Bhabhano Pado	7	

Sr. No.	Family Name	Address	Statue	Remark
68	Shah Tribhuvandas Deepchand	Ravji Metano Pado	4	1 marble idol
69	Shah Vadubhai Kevaldas	Nishalno Pado	1	
70	Shah Ghelabhai Chhaganlal	Nishalno Pado	4	
71	Shah Vadilal Vanaravan	Vasawado	4	
72	Shah Bulakhi Raichand	Kasumhipado	7	
73	Shah Nawalchand Ratanchand	Kanasano Pado	4	
74	Shah Chunilal Manchand	Kanasano Pado	6	
75	Shah Ratanchand Jethachand	Kanasano Pado	16	
76	Shah Nyalchand Bahervadas	Kanasano Pado	9	
77	Shah Dhheluchand Ramchand	Kanasano Pado	9	
78	Shah Nagindas Lakhmichand	Kanasano Pado	1	
79	Shah Dahyachand Jetha	Kanasano Pado	1	
80	Shah Bhura Vakhatchand	Kanasano Pado	7	
81	Shah Nanchand Manilal	Kanasano Pado	5	
82	Shah Patwa Dolsha Magan	Kanasano Pado	2	
83	Shah Bhikha Nyalchand	Khetarvasiyano Pado	3	
84	Shah Vadilal Maganlal	Khetarvasiyano Pado	1	
85	Shah Dahyachand Bhawanchand	Aduvasano Pado	7	
86	Shah Punamchand Nyalchand	Aduvasano Pado	4	
87	Shah Bhikhachand Mokamchand	Aduvasano Pado	7	
88	Shah Nyalchand Hemchand	Aduvasano Pado	11	
89	Shah Bhikhalal Nathuchand	Malatno Pado	5	
90	Shah Bhikhalal Vaduchand	Malatno Pado	5	
91	Shah Uttamchand Manchand	Sutriya Lane in Lakhiyar Wado	5	1 marble idol

Sr. No.	Family Name	Address	Statue	Remark
92	Shah Dahyachand Mangaldas	Sutriya Lane in Lakhiyar Wado	5	
93	Shah Khubchand Gafur	Big Lane in Lakhiyar Wado	2	
94	Shah Lallubhai Ujjamdas	Big Lane in Lakhiyar Wado	1	
95	Shalvi Sankalchand Premchand	Kalaal Wado of Shaliwada	5	
96	Shalvi Alamchand Shivchand	Kalaal Wado of Shaliwada	6	
97	Shalvi Ranchhod Ramchand	Kalaal Wado of Shaliwada	6	
98	Shalvi Amichand Panachand	-	5	
99	Shalvi Ranchhod Devchand	Kuiwadi Lane, Shaliwada of Kalalwada	7	
100	Shalvi Nalchand Hirachand	Zaveri Lane, Shaliwada of Kalalwada	15	1 marble idol
101	Shalvi Godadchand Mulchand	Zaveri Lane, Shaliwada of Kalalwada	7	
102	Sheth Punamchand Rikhvchand	Kamboi Lane, Shaliwada of Golwad	3	
103	Shalvi Chunilal Tribhovan	Kamboi Lane, Shaliwada of Golwad	2	
104	Shalvi Purushottam Fattechand	Middle Lane, Shaliwada of Golwad	5	
105	Sheth Panachand Uttamchand		2	2 marble idol
106	Sheth Nagindas Bhaichand	Mahalaxmi Pado	2	
107	Sheth Ghahelabhai Sarupchand	Mahalaxmi Pado	6	
108	Shah Gamanchand Vithalbhai	Mahalaxmi Pado	1	1 marble idol
109	Shah Halabhai Chaganlal	Mahalaxmi Pado	3	
110	Shah Motichand Ramchand	Mahalaxmi Pado	11	
		Mahalaxmi Pado		

Sr. No.	Family Name	Address	Statue	Remark
111	Shah Hirachand Sakalchand	Mahalaxmi Pado	6	
112	Shah Motilal Nalchand	Vakharno pado	9	4 marble idols.
113	Shah Mohanlal Trikamlal	Vakharno Pado	6	
114	Shah Keelabhai Ranchhod	Vakharno pado	7	
115	Shah Dhahelabhai Chhaganlal	Mehtano Wado	2	
116	Shah Dolatchand Sakalchand	Mehtano Wado	3	
117	Shah Hemchand Gagalchand	Mehtano Wado	9	
118	Shah Gagalbhai Nanchand	Mehtano Wado	1	
119	Shah Manilal Maganlal	Dhandherwado	10	
120	Shah Tribhovan Vastachand	Dhandherwado	4	
121	Shah Khubchand Malukchand	Dhandherwado	9	
122	Shah Mokamchand Alamchand	Kokano Pado	2	
123	Shah Nagar Das Gulabchand	Kokano Pado	8	
124	Shah Surajmal Sarupchand	Kokano Pado	2	
125	Shah Ratanchand Ramchand	Khetarpalno Pado	9	
126	Shah Halachand Mokamchand	Khetarpalno Pado	2	
127	Shah Vastachand Ujamchand	Padigundi Pado	12	
		Total Jinalay: 127		

Existing Jinalay in Patan in Samvat 2010
(Based on Jain Tirtha Sarvasangrha Volume)

Sr. No.	Family Name	Address	Main Deity	Statue	Remark
1.	Shah Chimanlal Jeshingbhai-Administrator	Maniyati Pado	Aadinath	5	The statue of the original main deity is famous in the name of Kakaji. 1 metal statue of Gautamswami. Beautiful wood carving here.
2.	Shah Lallubhai Maganlal-Administrator	Maniyati Pado	Aadinath	1	1 crystal idol. This Jinalay is known as the Jinalay of the DANTI. The wood carving of this Jinalay is the best in Patan.
3.	Nagarsheth Keshavalal Amarchand-Administrator	Maniyati Pado	Sahasrakut metal	12	In Middle there is main deity of Sahasrakut made of 5 mixed metal. 1 metal statue of Gautamswami. 2 Gurumurtis
4.	Shah Rasiklal Ratanchand-Administrator	Tamboliwado	Shreyansnath	10	This Jinalay is popularly known as the Jinalay of Anantnath.
5.	Shah Amritlal Tribhovandas-Administrator	Khadakhotdi no Pado	Aadinath	15	Wood Carving
6.	Mohanlal Hemchand	Mehtano Pado	Aadinath	8	1 marble idol, 2 crystal Idol. It is on the 3rd floor.
7.	Marfatiya Anop-Chand Ratanchand	Mehtano Pado	Shantinath	2	3rd floor.
8.	Sheth Lakhmichand Khemchand	Mehtano Pado	Aadinath	3	
9.	Sheth Poonamchand Karamchand Kotawala	Mahalakshmi no Pado	Manmohan Parshvanath	3	2 marble idols. It is on the second floor.
10.	Shalvi Chhotalal Godadchand	Shalviwado Javariwali Lane	Parshvanath	7	2nd floor

Sr. No.	Family Name	Address	Main Deity	Statue	Remark
11.	Sheth Vitthaldas Kalidas	Dashawado	Shantinath	11	1 marble idol
12.	Elders of Shah Kantilal Poonamchand	Aduvasino Pado	Dharmanath	4	2nd floor.
13.	Motilal Bhawanchand Palejwala	Aduvasino Pado	Suvidhinath	7	3rd Floor
14.	Shah Motilal Lalchand-administrator	Khetarvasi	Aadinath	3	
15.	Sanghvi Girdharlal Dahyabhai-administrator	Khetarvasi Sanghvi Lane	Vimalnath	5	
16.	Babu Panaalal Poonamchand-administrator	Big House Jinalay Lane	Chintamani Parshvanath	13	
17.	Shah Laxmichand Malukchand	Kanasano Pado	Suvidhinath	1	3rd Floor
18.	Shah Sarupchand Gheluchand-Administrator	Kanasano Pado	Shantinath	9	A small wooden house Jinalay
19.	Shah Maganlal Bhurachand-Administrator	Kanasano Pado	Vimalnath	7	3rd Floor
20.	Shah Bhogilal Karamchand-Administrator	Kanasano Pado	Shantinath	5	3rd Floor
21.	Sheth Sarupchand Uttamchand	Limbdino Pado	Vasupujya	12	
22.	Shah Poonamchand Lalluchand Sandesra	Bhabhano Pado	Suvidhinath	4	3rd Floor. 1 metal statue of Gautamswami.
23.	Nihalchand Gobarchand	Fofaliya Wado Front Lane	Shantinath	3	3rd Floor
24.	Sheth Motilal Mokamchand	Fofaliya Wado Front Lane	Parshvanath	3	3rd Floor

Sr. No.	Family Name	Address	Main Deity	Statue	Remark
25.	Sheth Halabhai Maganlal	Fofaliya Wado Front Lane	Suvidhinath	8	3rd Floor
26.	Sheth Vastachand Khimchand	Fofaliya Wado Choudhari Lane	Kunthunath	3	2nd Floor
27.	Sheth Manilal Ratanchand	Fofaliya Wado Choudhari Lane	Shantinath	4	3rd Floor
28.	Sheth Bhaichand Khushalchand Jalgaonwala	Fofaliya Wado Choudhari Lane	Vimalnath	5	
29.	Sheth Hemchand Khemchand	Fofaliya Wado Manmohan Lane	Sumtinath	15	1st Floor
30.	Surchand Jechand-Administrator	Fofaliya Wado Manmohan Lane	Aadinath	9	Jinalay is on the next upper floor.
31.	Elders of Shah Gabharuchand Gumanchand	Fofaliya Wado	Shantinath	3	3 marble idols

Total House Jinalay : 31

In Patan in Samvat 2055

Sr. No.	Name of owner	Address	Name of administrator
1.	Shri Narendrabhai J. Shah Family and House Jinalay	Vasawado, Madarsa, Patan	Shri Narendrabhai J. Shah
2.	Shri Sanghvi Family and House Jinalay	Sanghvini Lane, Khetarvasi Patan	Shri Jaisingbhai Dahyabhai Sanghvi Shri Girdharlal Dahyabhai Sanghvi
3.	Shri Babusaheb Vijay-Kumar Bhagwanlalji Family	Big Jinalay Lane Kanasano Pado, Narrow Lane, Patan	Shri Narendrakumar Vijaykumar Shri Sharadbhai Babubhai Shah
4.	Shri Bapulal Lalluchand	Lakhiyarwado, Rajkawado Patan	Shri Mahendrabhai Bapulal Motiwala
5.	Shri Chunilal Uttamchand Vora family	Lakhiyarwado, Rajkawado, Patan	Shri Mahendrabhai Chunilal Vora
✦6.	Shri Balubhai Popatlal	Polni Lane, Foflaiyawado Patan	Shri Hasmukhbhai Balubhai Shah Shri Shantihhai Popatlal Shah
7.	Shri Kakaji house Jinalay	Maniyati Pado, Ghivato, Patan	Shri Navneetbhai Manilal Shah
8.	Shri Danti family house Jinalay	Maniyati Pado, Ghivato, Patan	Shri Jaswantbhai Kasturbhai Danti
9.	Shri Nagarsheth family house Jinalay	Maniyati Pado, Ghivato, Patan	Shri Bhagwandas Keshavalal Nagarsheth
10.	Shri Adhovaya House Jinalay	Kumbhariyapado, Ghivato, Patan	Shri Mafatlal Keshavlal Shah

✦ Parshvanath house Jinalay in Polni Lane, Fofaliyawado, Samvat 2056 Magsar Sud on the Pacham, it is offered at the Jinalay of Shantinath in the same area.

Existing House Jinalay

Main Deity & Height	Murti lekh Samvat	Establishment Samvat	Metal statue	Note
Shri Shantinath	Samvat 1603	Before Samvat 1963	8	1St Floor. There is a pair of marble foot. Currently renovated.
Shri Vimalnath 3"	Samvat 1532	Before Samvat 1963	3	
Shri Chintamani Parshvanath 13"		Samvat 1959	14	
Shri Suvidhinath 3"	Samvat 1543	Before Samvat 1963	2	3rd Floor. Beautiful glass artwork.
Shri Aadeshwar 3"	Samvat 1510	Before Samvat 1963	6	3rd Floor.
Shri Parshvanath 3"	Samvat 1826	Around Samvat 1875	3	3rd Floor.
Shri Padmaprabhu 7" (of crystal)	Samvat 1656	Before Samvat 1963	5	1st Floor. The Jinalay is known as Kakasaheb's Jinalay
Shri Aadeshwar 9"	Samvat 1683 (on the backdrop)	Before Samvat 2010	2	1st Floor. This house Jinalay seems to be very ancient.
Sahasrakut	Samvat 1774	Samvat 1774	12	Is miraculous. It is the statue of the Nagarsheth family's Kuldevi.
Shri Suparshvanath 7"	Samvat 1484	Before Samvat 1959	1	Also known as main Deity Bhateva Parshvanath.

List of Jinalay in order of Tirthankaras

List of Jinalays according to the order of Tirthankaras

Aadeshwar

Area	Samvat	Notes
Tangadiyawado	Before Samvat 1576	Joint Jinalay. Separate inside chamber
Godandno Pado	Before Samvat 1613	Joint Jinalay.
Katkiyawado	Before Samvat 1613	
Shahno Pado	Before Samvat 1613	Joint Jinalay. In the Basement
Khdakhotdino Pado	Before Samvat 1613	Joint Jinalay. Separate inside chamber
Zaveriwado	Before Samvat 1613	Joint Jinalay. Separate inside chamber
Baliyapado, Rajkawado	Before Samvat 1648	
Zaveriwado		Joint Jinalay. First floor
Kumbhariya Pado	Around Samvat 1657	
Vasawado	Before Samvat 1729	Joint Jinalay. Separate inside chamber
Panchoti Pado	Before Samvat 1729	
Naranjino Pado, Salviwado	Before Samvat 1777	
Wagolno Pado	Before Samvat 1777	
Maniyati Pado	Before Samvat 1777	
Kapoormehtano Pado	Before Samvat 1821	
Khijdano pado	Samvat 1947-48	
Shamlajini Lane,Khetarvasi	Before Samvat 1959	Joint Jinalay. Separate inside chamber
Lakhiyarwado, Rajkawado	Before Samvat 1963	House Jinalay. 3rd floor.
Jain boarding, Fatipal Gate	Samvat 1990	
Maniyati Pado	Before Samvat 2010	House Jinalay. 1st floor.

Shamlajini Lane,Khetarvasi	Samvat 2014	Joint Jinalay. Separate inside Chamber
Kumarpal Co. Op. Ho. Soc.	Samvat 2055	

Ajitnath

Area	Samvat	Notes
Keshu Shethni Pol, Rajkawado	Before Samvat 1959	
Shamlajini Lane, Khetarvasi	Before Samvat 1959	Joint Jinalay. Separate inside Chamber
Ajitnathni Pol, Rajkawado	Before Samvat 2008	Joint Jinalay. In the Basement.

Sambhavnath

Area	Samvat	Notes
Dhandhal, Salviwado	Before Samvat 1729	
Vakhtjini Lane, Fofaliyawado	Before Samvat 1729	

Abhinandanswami

Area	Samvat	Notes
Kokano Pado	Before Samvat 1659	

Sumatinath

Nishalno Pado, Rajkawado	Before Samvat 1959	

Padmaprabhuswami

Area	Samvat	Notes
Tangadiyawado	Before Samvat 1576	Joint Jinalay. Separate inside Chamber
Maniyatipado	Before Samvat 1963	House Jinalay. 1st floor

Suparshvanath

Area	Samvat	Notes
Tamboliwado	Before Samvat 1613	
Shahwado	Before Samvat 1613	
Ashtapad	Before Samvat 1777	Joint Jinalay. In the Basement
Kumbhariapado	Before Samvat 1959	House Jinalay
Panchasara Parshvanath Compund	Before Samvat 1967	Joint Jinalay. Separate inside Chamber

Chandraprabhuswami

Area	Samvat	Notes
Ashtapad	Before Samvat 1576	Joint Jinalay.
Bhensantwado	Before Samvat 1959	Joint Jinalay. upper floor.
Godadno Pado	Before Samvat 1967	Joint Jinalay. Separate inside Chamber
Ashtapad	Before Samvat 2018	Joint Jinalay. Above the Gurumandir.

Suvidhinath

Area	Samvat	Notes
Lakhiyarwado,Rajkawado	Before Samvat 1963	House Jinalay, 3rd floor.
Bhadrankarnagar Society	Before Samvat 2045	

Shitalnath

Area	Samvat	Notes
Kanasano Pado, Ambali Lane	Before Samvat 1576	
Khetarpalno Pado	Before Samvat 1613	
Kasumbiyawado	Before Samvat 1613	Joint Jinalay
Abji Mehtano Pado	Before Samvat 1648	
Padigundino Pado	Before Samvat 1777	

Vasupujyaswami

Area	Samvat	Notes
Vasupujyano Mahollo	Samvat 1937	
Zaveriwado	Before Samvat 1959	Joint Jinalay. Separate inside Chamber

Vimalnath

Area	Samvat	Notes
Sanghavini Pol,	Before Samvat 1959	
Sanghavini Lane, Khetarvasi	Before Samvat 1963	House Jinalay

Shantinath

Area	Samvat	Notes
Panchasara Parshvanath Compound	Before Samvat 1576	Joint Jinalay. Separate inside Chamber

Kalarwado, Salviwado	Before Samvat 1613	
Ghiyapado	Before Samvat 1613	
Soniwado	Before Samvat 1613	
Tarbboda Pado	Before Samvat 1613	
Bhensantwado	Before Samvat 1613	Joint Jinalay, Basement
Khdakhotdi Pado	Before Samvat 1613	Joint Jinalay
Dankmehta Pado	Before Samvat 1648	
Ajitnathni Pol, Rajkawado	Before Samvat 1648	Joint Jinalay. Upper Floor
Limdino Pado	Around 1648	
Polni Lane, Fofaliyawado	Samvat 1664	
Vakharno Pado	Before Samvat 1729	
Vasawado	Before Samvat 1729	Joint Jinalay.
Amli Lane, Kanasano Pado	Before Samvat 1729	
Shantinathni Pol	Before Samvat 1729	Joint Jinalay, Basement
Trisheriya, Salviwado	Before Samvat 1729	
Gandhi Lane, Khetarvasi	Before Samvat 1777	
Shahpado	Before Samvat 1777	Joint Jinalay. Upper Floor
Kanasano Pado	Before Samvat 1821	Big Jinalay
Siddhachakrani Pol, Brahmanwado	Before Samvat 1821	
Vasawado	Before Samvat 1963	House Jinalay, 1St floor
Manmohan Lane, Fofaliyawad	Samvat 2023	Joint Jinalay. Separate inside Chamber

Mallinath

Area	Samvat	Notes
Trisheriya, Salviwado	Before Samvat 1613	Joint Jinalay. Separate inside Chamber
Malatno Pado, Rajkawado	Before Samvat 1648	

Munisuvratswami

Area	Samvat	Notes
Marfatiya Mehtano Wado	Samvat 1622	Joint Jinalay
Mahalakshmi Matano Pado	During Samvat 1729 to Samvat 1777	

Vakhtjini Lane, Fofaliyawado	Samvat 1948	
Lakhiyawado, Rajkawado	Before Samvat 1959	Joint Jinalay, Basement

Neminath

Area	Samvat	Notes
Trisheriya, Salviwado	Before Samvat 1576	Joint Jinalay
Chaudharini Lane, Fofaliyawado	Samvat 1875	
Godandno Pado	Before Samvat 1959	Joint Jinalay. Upper Floor

Chintamani Parshvanath

Area	Samvat	Notes
Panchasara Parshvanath Compound	Before Samvat 1576	Joint Jinalay
Big Jinalay Lane, Kanashano Pado	Before Samvat 1959	House Jinalay

Parshvanath

Area	Samvat	Notes
Polni Lane, Fofaliyawado	Around Samvat 1875	House Jinalay 1st floor.
Trisheriya, Salviwado	Before Samvat 1967	Joint Jinalay. Separate inside Chamber

Panchasara Parshvanath

Area	Samvat	Notes
Piplasheri		

Bhidhhanjan Parshvanath

Area	Samvat	Notes
Panchasara Parshvanath Compound	Before Samvat 1777	
Marfatiya Mehtano Pado	Before1914	Joint Jinalay.

Navkhanda Parshvanath

Area	Samvat	Notes
Panchasara Parshvanath Compound	Before Samvat1963	

Kalikund Parshvanath

Area	Samvat	Notes
Dhandherwado	Around Samvat 1648	

Stambhan Parshvanath

Area	Samvat	Notes
Kotawala Jain Inns	Samvat 1664	

Koka Parshvanath

Area	Samvat	Notes
Kokano Pado	Before Samvat 1576	

Shamla Parshvanath

Area	Samvat	Notes
Shantinathni Pol		Joint Jinalay. Upper floor.
Shamlajini Lane, Khetarvasi	Before Samvat 1576	Joint Jinalay. Basement.
Dhandherwado	Before Samvat 1613	
Shahwado	Before Samvat 1648	
Jogiwado	Before Samvat 1777	
Zaveriwado	Before Samvat 1967	Joint Jinalay. Separate inside Chamber

Godi Parshvanath

Area	Samvat	Notes
Kasumbiyawado	Before Samvat 1613	Joint Jinalay. Separate inside Chamber
Golwad, Salviwado	Before Samvat 1959	

Champa Parshvanath

Area	Samvat	Notes
Golwad, Salviwado	Before Samvat 1655	

Karandia Parshvanath

Area	Samvat	Notes
Devgurukrupa Complex, Fatipal Outside Gate	Samvat 2052	

Kamboi Parshvanath

Area	Samvat	Notes
Ghiyano Pado	Before Samvat 1576	

Mahadeva Parshvanath

Area	Samvat	Notes
Mahadevni Lane, Khetarvasi	Before Samvat 1777	

Bhabha Parshvanath

Area	Samvat	Notes
Bhabhano Pado	Before Samvat 1576	

Manmohan Parshvanath

Area	Samvat	Notes
Manmohanni Lane, Fofaliyawado	Before Samvat 1613	Joint Jinalay.
Sanghvini Pol	Before Samvat 1648	
Khajurino Pado	Around Samvat 1664	
Lakhiyarwado, Rajkawado	Before Samvat 1729	Joint Jinalay. Under Ground

Tankala Parshvanath

Area	Samvat	Notes
Dankmehtano Pado	Before Samvat 1959	

Naranga Parshvanath

Area	Samvat	Notes
Zaveriwado	Samvat 1655	Joint Jinalay.

Wadi Parshvanath

Area	Samvat	Notes
Zaveriwado	Samvat 1652	Joint Jinalay.

Sheshafana Parshvanath (Sahastraphana Parshvanath)

Area	Samvat	Notes
Tangdiyawado	Around Samvat 1844	

Sahastraphana Chintamani Parshvanath

Area	Samvat	Notes
Ashish Society	Samvat 2035	

Shankeshwar Parshvanath

Area	Samvat	Notes
Bharati Society	Samvat 2023	

Mahavirswami

Area	Samvat	Notes
Dhandharwado	Before16th century	
Soniwado	Before Samvat 1613	
Maniyatipado	Before Samvat 1613	
Tamboliwado	Before Samvat 1777	
Panchasara Parshvanath compound	Before Samvat 1963	Joint Jinalay.

Simandharswami

Area	Samvat	Notes
Lakhiyarwado, Rajkawado	Around Samvat 1654	

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List of Jinalays according to Samvat Year

List of Jinalays according to Samvat Year

Sr.	Samvat	Main Deity	Area
1		Panchasara Parshvanath	Pipla Lane
2	Before 16th Century	Mahavirswami	Dhandherwado
3	Before Samvat 1576	Shamla Parshvanath(Under ground)	Shamlajini Lane, Khetarvasi
4	Before Samvat 1576	Chintamani Parshvanath	Panchasara Compound, Pipla Lane
5	Before Samvat 1576	Chandraprabhu	Ashtapad, Pipla Lane
6	Before Samvat 1576	Koka Parshvanath	Kokano Pado
7	Before Samvat 1576	Neminath	Trisheriyu, Salviwado
8	Before Samvat 1576	Kamboi Parshvanath	Ghiyano Pado
9	Before Samvat 1576	Shantinath (separate inside chamber)	Panchasara Compound, Pipla Lane
10	Before Samvat 1576	Shitalnath	Ambli Lane, Kanasano Pado
11	Before Samvat 1576	Bhabha Parshvanath	Bhabhano Pado
12	Before Samvat 1576	Aadeshwar-Padmaprabhu	Tangdiyawado
13	Before Samvat 1613	Shitalnath	Khetarpalno Pado
14	Before Samvat 1613	Mallinath(separate storeroom)	Trisheriyu, Salviwado
15	Before Samvat 1613	Shamla Parshvanath	Dhandherwado
16	Before Samvat 1613	Aadeshwar	Godadno Pado
17	Before Samvat 1613	Shantinath	Kalarwado, Salviwado
18	Before Samvat 1613	Aadeshwar	Katkia Wado
19	Before Samvat 1613	Shantinath	Ghiyano Pado
20	Before Samvat 1613	Shitalnath	Kasumbiyawado
21	Before Samvat 1613	Godi Parshvanath (Separate inside chamber)	Kasumbiyawado
22	Before Samvat 1613	Manmohan Parshvanath	Manmohanni Lane, Fofaliyawado
23	Before Samvat 1613	Shantinath	Soniwado
24	Before Samvat 1613	Mahavirswami	Soniwado
25	Before Samvat 1613	Mahavirswami	Manyati Pado

Sr.	Samvat	Main Deity	Area
26	Before Samvat 1613	Suparshvanath	Tamboliwado
27	Before Samvat 1613	Shantinath	Tarhhoda Pado
28	Before Samvat 1613	Shantinath	Bhensantwado
29	Before Samvat 1613	Suparshvanath	Shahwado
30	Before Samvat 1613	Aadeshwar	Shah Pado
31	Before Samvat 1613	Aadeshwar – Shantinath	Khadakhotdino Pado
32	Before Samvat 1613	Aadeshwar (Separate inside chamber)	Zaveriwado
33	Samvat 1622	Munisuvratswami	Marfatiya Mehtano Pado
34	Before Samvat 1648	Aadeshwar	Baliyapado, Rajkawado
35	Before Samvat 1648	Manmohan Parshvanath	Shanghavini Pol
36	Before Samvat 1648	Shitalnath	Abjimehtano pado, Rajkawado
37	Before Samvat 1648	Shantinath (upper floor)	Ajitnathni Pol, Rajkawado
38	Before Samvat 1648	Mallinath	Malatno Pado, Rajkawado
39	Before Samvat 1648	Shamla Parshvanath	Shahwado
40	Samvat 1648	Shantinath	Dankmehtano Pado
41	Around Samvat 1648	Kalikund Parshvanath	Dhandherwado
42	Around Samvat 1648	Shantinath	Limdino pado
43	Samvat 1652	Wadi Parshvanath- 4 Side faced Aadeshwar (Upper Floor)	Zaveriwado Zaveriwado
44	Around Samvat 1654	Simandharswami	Lakhiyarwado, Rajkawado
45	Samvat 1655	Naranga Parshvanath	Zaveriwado
46	Before Samvat1655	Champa Parshvanath	Middle Lane, Golwad
47	Around Samvat 1657	Aadeshwar	Kumbhariya Pado
48	Samvat 1659	Abhinandanswami	Kokano Pado
49	Samvat 1664	Sthamban Parshvanath	Kotawala Jain Inns
50	Samvat 1664	Shantinath	Polni Lane, Fofaliyawado
51	Around Samvat 1664	Manmohan Parshvanath	Khajurino Pado
52	Before Samvat 1729	Manmohan Parshvanath (Under Ground)	Lakhiyarwado, Rajkawado
53	Before Samvat 1729	Shantinath	Vakharno Pado
54	Before Samvat 1729	Sambhavnath	Dhandhal. Salviwado
55	Before Samvat 1729	Shantinath	Trisheriyu, Salviwado
56	Before Samvat 1729	Aadeshwar	Panchoti Pado
57	Before Samvat 1729	Shantinath	Vasawado
58	Before Samvat 1729	Aadeshwar (Separate inside chamber)	Vasawado

59 Before Samvat 1729	Shantinath Shamla Parshvanath (Upper Floor)	Shantinathni Pol (Aduvasino Pado)
60 Before Samvat 1729	Shantinath	Amblini Lane, Kanasano Pado
61 Before Samvat 1729	Sambhavnath	Vakhatjini Lane, Fofaliyawado
62 During Samvat 1729 To Samvat1777	Munisruvatswami	Mahalaxmimatano Pado
63 Samvat 1774	Sahasrakut-House Jinalay	Maniyati Pado
64 Before Samvat 1777	Suparshvanath (Under Ground)	Ashtapad, Pipalalane
65 Before Samvat 1777	Shantinath (Upper floor)	Shahpado
66 Before Samvat 1777	Bhidbhanjan Parshvanath	Panchasara Compound, Pipla lane
67 Before Samvat 1777	Shitalnath	Padi-Gundino Pado
68 Before Samvat 1777	Aadeshwar	Naranjino Pado, Salviwado
69 Before Samvat 1777	Aadeshwar	Wagolno Pado
70 Before Samvat 1777	Shantinath	Gandhi Lane, Khetarvasi
71 Before Samvat 1777	Mahadeva Parshvanath	Mahadevani Lane, Khetarvasi
72 Before Samvat 1777	Shamla Parshvanath	Jogiwado
73 Before Samvat 1777	Aadeshwar	Maniyati Pado
75 Before Samvat 1777	Mahaviraswami	Tamboliwado
76 Before Samvat 1821	Shantinath-Big Jinalay	Kanasano Pado
77 Before Samvat 1821	Shantinath	Siddhchakrani Pol, Khetarvasi
78 Before Samvat 1821	Aadeshwar	Kapoor Mehtano Pado
79 Around Samvat 1844	Sheshafana Parshvanath	Tangdiyawado
80 Samvat 1875	Neminath	Choudharini Lane, Fofaliyawado
81 Around Samvat 1875	Parshvanath-House Jinalay	Polni Lane, Fofaliyawado
82 Samvat 1914	Bhidbhanjan Parshvanath	Marfatiya Mehtano Pado
83 Samvat 1937	Vasupujayaswami	Vasupujayno Maholla
84 Samvat 1947-48	Aadeshwar	Khijdano Pado
85 Samvat 1948	Munisuvratswami	Vakhtjini Lane, Fofaliyawado
86 Samvat 1959	Chintamani Parshvanath-House Jinalay	Big Jinalay Lane, Kanasano Pado
87 Before Samvat 1959	Aadeshwar (Separate inside chamber)	Shamlajini Lane, Khetarvasi
88 Before Samvat 1959	Ajitnath (Upper floor)	Shamlajini Lane, Khetarvasi
89 Before Samvat 1959	Neminath (Upper floor)	Godadno Pado
90 Before Samvat 1959	Chandraprabhu (Upper Floor)	Bhensantwado

91	Before Samvat 1959	Vasupujaya (separate inside chamber)	Zaveriwado
92	Before Samvat 1959	Munisuvrat Swami	Big Lane, Lakhyawardo
93	Before Samvat 1959	Godi Parshvanath	Golwad, Salviwado
94	Before Samvat 1959	Vimalnath	Sanghvini Pol
95	Before Samvat 1959	Ajitnath	Keshu Shethni Pol, Rajkawado
96	Before Samvat 1959	Sumatinath	Nishalno Pado, Rajkawado
97	Before Samvat 1959	Tankala Parshvanath	Dankmehtanno Pado
98	Before Samvat 1959	Suparshvanath-House Jinalay	Kumbhariya Pado
99	Before Samvat 1963	Padmaprabhu-House Jinalay	Maniyati Pado
100	Before Samvat 1963	Mahavirswami	Panchasara Compound, Pipla Lane
101	Before Samvat 1963	Navkhanda Parshvanath	Panchasara Compound, Pipla Lane
102	Before Samvat 1963	Shantinath-House Jinalay	Vasawado
103	Before Samvat 1963	Vimalnath-House Jinalay	Sanghvini Lane, Khetarvasi
104	Before Samvat 1963	Suvidhinath-House Jinalay	Lakhiyarwado, Rajkawado
105	Before Samvat 1963	Aadeshwar-House Jinalay	Lakhiyarwado, Rajkawado
106	Before Samvat 1967	Suparshvanath (separate inside chamber)	Panchasara Compound, Pipla Lane
107	Before Samvat 1967	Parshvanath (separate inside chamber)	Trisheriyu, Salviwado
108	Before Samvat 1967	Chandraprabhu (separate inside chamber)	Godadno Pado
109	Before Samvat 1967	Shamalparshvanath (separate inside chamber)	Zaveriwado
110	Samvat 1990	Aadeshwar	Jain Boarding, Fatipal Gates
111	Before Samvat 2008	Ajitnath	Ajitnathni Pol, Rajkawado
112	Before Samvat 2010	Aadeshwar-House Jinalay	Maniyati Pado
113	Samvat 2014	Aadeshwar(upper floor)	Shamlajini Lane, Khetarvasi
114	Before Samvat 2018	Chandraprabhu (separate inside chamber)	Ashtapad, Pipla Lane
115	Samvat 2023	Shantinath (separate inside chamber)	Manmohanni Lane, Fofaliyawado
116	Samvat 2023	Shankeshwar Parshvanath	Bharti Society
117	Samvat 2035	Sahastrafana Chintamani Parshvanath	Ashish Society, Rajmahal Road
118	Samvat 2045	Suvidhinath	Bhadrankarnagar Society
119	Samvat 2052	Karandia Parshvanath	Devgurukripa Complex, Fatipal Outside the Gates
120	Samvat 2055	Aadeshwar	Kumarpal Co.Op.Hsg Soc.

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Aacharya Shri HemchandrAacharya Jain Gyan Jinalay

Aacharya Shri Hemchandracharya Jain Gyan Mandir

Patan city was adorned with a great scholar and capable Aacharya like Kalikal Sarvagnya Shrimad HemchandrAacharya. He taught Siddharaj and Kumarpal and spread the influence of Jain rule not only in Gujarat but also in many regions outside Gujarat.They wrote many volumes. While living in this city the worship of knowledge continued for centuries.

Priceless literature was preserved in the ancient libraries of Patan. However, due to the lack of protection system for many of these manuscripts on palm leaves and paper, they started getting destroyed. Many of the volumes were torn to pieces and were thrown into the river during the monsoon. Many of the volumes were stolen and even sold. During the Muslim era, the cleaver Jains of Patan hide as many volumes as they could. They sent some volumes to other libraries like at Jaisalmer.

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Shrimanmuni Maharaj Shri Kantivijayji Maharaj stayed in Patan for several years during the monsoons. They worked continuously and hard, re-wrote the worn-out books of these libraries. They organized the libraries as much as possible. It is very important that an independent book be prepared on these rare efforts to save books by them.

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The fact that there is invaluable literature in the libraries of Patan came to the knowledge of scholars from Mumbai, Wadodara, Pune and Europe. They started taking more and more interest in the literature of the libraries of Patan. Sayajirao, The King of Wadodara sent Sanskrit scholar Shri C. D. Dalal to Patan in A.D 1914. He made a list of volumes and got got some of them printed. The work remained incomplete due to the sudden death of Shri Dalal.

The founder of all these treasures of Patan was Shri Kanti Vijayji Maharaj, his disciple

Munishri Chaturvijayji Maharaj and his disciple Agamprabhakar Shri Punyavijayji Maharaj had been organizing it for years in Patan.

Maharaj Shri Kantivijayji and the Shri Sangh of Patan were concerned about the systematic preservation of the literature of the Patan library. For this, a plan was made in the year 1933 to accumulate all the libraries. this plan could not go ahead. This work is important for Patan, it came to the attention of Seth Shri Hemchand Mohanlal Zaveri and his brothers Shri Bhogilal Mohanlal, Shri Manilal Mohanlal and Shri Chandulal Mohanlal and they took a place from the Shri Sangh of Patan for Rs. 2100/- in memory of their father Shri Sheth Shri Mohanlal Motichand. This Gyan Mandir was built at a cost of Rs. 51000/- and dedicated to Shri Sangh. Rs. 10,000/- was given for its maintenance.

The architecture of this Gyan Mandir is something new, a combination of East and West. The reason for this is that its plan was made by Mr. Gaspar, a famous architect from Belgium. (Mr. Gaspar was specially called by the Nizam of Hyderabad for the university.) Shri Hemchandbhai and his brothers had done a lot of research for the architecture, but since they could not think of a magnificent architecture that would befit the Gyan Bhandar, they got the plan made by Mr. Gaspar. The Gyan Mandir has been made strong and fireproof so that it can last for hundreds of years. This Gyan Mandir was inaugurated in Samvat 1995 on 7 April 1939 by Home Minister of Mumbai State, Shri Kanaiyalal Maneklal Munshi. This was declared as Kalikalsarvagyna Shri HemchandrAacharya Jain Gyan Mandir.

At that time, in this Gyan Mandir, except for three libraries (Sanghvino Pado, Bhabhano Pado and Khetarvashino Pad), the volumes of all the libraries were kept in 40 strong iron cabinets with the names of different libraries. Out of them, the Gyan Library of Sanghvino Pado was dedicated to the Shri HemchandrAacharya Jain Gyan Mandir by its administrator around Samvat 1982, at the inspiration of Pujyapad Munibhagwant Shri Jambuvijayji Maharaj. These volumes have been made into wooden boxes and numbered. After the inauguration of the Gyan Library, many volumes were purchased by Shri Hemchand Mohanlal and his brothers. There are about 230 palm leaves, 20,000 handwritten and 2000 printed volumes in this Library. The volumes are from about the 11th century to the present, some of which are written in gold and silver ink and also have pictures

These libraries in this Gyan Mandir are owned by the Shri Jain Sangh of Patan and their management is done through a committee appointed by Shri Sangh.

Kalika Sarvagyana Shri HemchandrAacharya has immortal the name of Patan by writing a lot of literature. The progress of this knowledge repository of Patan is due to him. He has given invaluable

The Jinalays of Patan have been handed down as a legacy. The name of such a world-famous man has been associated with this Gyan mandir and some debt has been paid to him. Even today, 1200 years after the establishment of Patan, the people of Patan are proud of these knowledge stores.

The list of important and necessary details of such 24,000 volumes written on palm leaves and paper at different times was prepared by Param Pujya prabhavak Muniraj Shri Punyavijayji Maharaj with the help of many collaborators and informants under his supervision.

The book of the list of handwritten volumes in Shri HemchandrAacharya Jain Gyan Mandir and other knowledge stores of Patan has been edited by this Shri Jambuvijayji. Catalogue of Manuscripts of Patan Jain Bhandara Part 1, 2, 3 and 4 is a valuable book providing information about the library of Patan.

Shri HemchandrAacharya Jain Gyan Mandir is a symbol of the greatness of the worship of knowledge in the Jain tradition of Patan.

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Upashrayas (Sub-Shelters), Inns, Dining Halls and aaymbilshalas of Patan

List of Upashrayas (Sub-Shelters) in Patan

Name Address of Upashrayas

1 Shri Naginbhai Poushdhashala (Upashray of Mandap)
Opposite Shri Panchasara Parshvanath Jain Jinalay

2 Chanchalben Chotalal Poushadhalay Pipla Lane,
Opposite B. M High School

3 Shri Rukshmanibai Jain Shravik Poushdhalay Pipla Lane,
Opposite B. M High School

4 Virchand Jeshinglal Kotawala Jain Upashray
Near Window, Kokano Pado

5 Big Upashray, Kokano Pado

6 Vimalgachha Jain Upashray, Vakhar no Pado

7 Samratben Popatlal Poushadhalay, Mahalakshmi Mata Pado

8 Shwetambar Murti Pujak Jain Upashray, Khetarvasi

9 Shwetambar Murti Pujak Jain Upashray, Khetarvasi

10 Diwalibai Laherchand Uttamchand Poushadhashala, Kanasha no Pado

11 Shri Ajitnathni Pol-Sadhviji Upashray , Rajkawado

12 Shri Rajkawado Jain Upashray, Nishalno Pado, Rajkawado

13 Shri Sagar Jain Upashray, Maniyati Pado, Ghiwato

14 Motiben Manilal Wadilal Zaveri Jain Upashray, Zaveriwado

15 Chimanlal Valamji Choksi Jain Upashray, Zaveriwado

16 Polio Upashray, Gorji Upashray

17 Dank mehata no Pado-Sadhviji Upashray

18 Sadhviji Upashray of Tamboli Pado

19 Dining Hall Upashray

20 Khada Khotdi no Pado - Upashray

21 Khetarpalno Pado - Upashray

22 Godadno Pado - Upashray

23 Ghaiya no Pado - Vimal Gachha Upashray

24 Salviwado - Upashray

25 Vasawado - Upashray

26 Limdino Pado - Upashray

27 Bhabhano Pado - Upashray

28 Fofaliyawado, Chaudhary Lane - Upashray

29 Polni Lane of Fofaliyawado - Upashray

30 Kasumbiawado - Upashray

31 Keshushethno Pado - Upashray

32 Lakhyarwado - Upashray

33 Bhadrankar nagar Society

34 Ashish Society

35 Bharati Society

36 Kumarpal Society

Inns of Patan

Sr. No.	Inns	Number of rooms	Special Note
1.	Sheth Shri Keshavlal Jeshangalal Jain Inns	20	with modern facilities.
2.	Shri Ashtapadji Jain Inns	15	-
3.	Mohanlal Uttamchand Jain Inns	8	-
4.	Sheth Panachand Uttamchand Kotawala Inns	21	out of which 10 rooms are available for pilgrims.
5.	Shah Pramodkumar Keshavlal Jain Guest House	19	With modern facilities.

Dining Hall of Patan

Sethani Hiralakshmi Punamchand Kotawala Jain Dining hall, run by Shri Patan Jain Panchayat Fund, has a large hall where 60 people can sit for meals at a time. On an average 250 people-pilgrims take advantage of the dining hall every day. This is the only dining hall in Patan which is a blessing for the pilgrims.

Ayambilshala of Patan

Shri Vardhman Tap Ayambil Sanstha was started on 3rd Aaso Sud, Smavat 1981. This ayambisala was situated in Inns of Seth Karamchand Punjachand near Shri Panchasara Parshvanath Jain Jinalay. In Samvat 2007, this organization became constitutional and its office is kept in Mumbai. At present, 12,000 (twelve thousand) Ayambils are held in this organization every year. And five to six thousand Sadhu Sadhviji also take the benefit. Since Patan city is an excellent place for Sadhu Sadhviji to study religiously, there is a constant presence of about 100 Sadhu Sadhviji every year. Complete facilities of boiled water are also kept for them.

Schools for teaching jainisam (Pathsala) in Patan

1. Shri Ratnavijayji Jain Pathsala
   Shri Mahadevani Lane, Khetarvasi

2. Param Pujya Aacharya Shrimad Vijaybhuvanchandrasuri Jain Tattvagyan Pathsala
   Siddhchakni Pol, Brahmanwado, Khetarvasi

3. Shrimati Ujambai Jain Pathsala
   Naginbhai Poushadhashala (Opposite Panchasara Parshvanath Jinalay)

4. Shrimati Champabai Jain Pathsala
   Nishalno Pado, Rajkawado

5. Shri Adinath Jin Pathsala
   Kumarpal Society, Near Chanasma Highway

6. Kamalprem Pathsala Manmohanni Lane, Fofaliyawado

7. Shri Siddhahem Gyanpeeth
   Gol Lane

8. Shri Nitisurishwarji Jain Philosophy Pathsala
   Opposite Dankhmehta Pado, Ghiwato

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List of Sanghs of Patan

List of Sanghs of Patan

Sr. No.	Name and Address of Trust	Main Deity	Name and Address of Trustees	Phone Number
1.	Shri Panchasara Parshvanath Jinalay Trust Pipla Lane, Aacharya Shri HemchandrAacharya Square, Patan	Panchasara Parshvanath	(1) Babulal Keshavlal Shah Kanasano Pado, Narrow Lane, Patan (2) Bhanubhai Chimanlal Shah Bhabhano Pado, Lakhukhad, Patan (3) Bhupendrabhai Jayantilal Shah Polni Lane, Fofaliyawado, Patan	30196 22663 (P.P) 20677
2.	Shri Panchasara Parshvanath Jinayala Trust Pipla Lane, Aacharyashri HemchandrAacharya Square, Patan	Bhidbhanjan Parshvanath	(1) Babulal Keshavlal Shah Kanasano Pado, Near Three Gates, Narrow Lane, Patan (2) Bhanubhai Chimanlal Shah Bhabhano Pado, Lakhukhad, Patan (3) Bhupendrabhai Jayantilal Shah Polni Lane, Fofaliyawado, Patan	30196 22663 (P.P) 20677
3.	Shri Panchasara Parshvanath Jinayala Trust Pipla Lane, Aacharyashri HemchandrAacharya Square, Patan	Mahavir Swami	(1) Babulal Keshavlal Shah Kanasano Pado, Near Three Gates, Narrow Lane, Patan (2) Bhanubhai Chimanlal Shah Bhabhano Pado, Lakhukhad, Patan (3) Bhupendrabhai Jayantilal Shah Polni Lane, Fofaliyawado, Patan	30196 22663 (P.P) 20677
4.	Shri Panchasara Parshvanath Jinayala Trust Pipla Lane, Aacharyashri HemchandrAacharya Square, Patan	Chintamani Parshvanath	(1) Babulal Keshavlal Shah Kanasano Pado, Near Three Gates, Narrow Lane, Patan (2) Bhanubhai Chimanlal Shah Bhabhano Pado, Lakhukhad, Patan (3) Bhupendrabhai Jayantilal Shah Polni Lane, Fofaliyawado, Patan	30196 22663 (P.P) 20677
5.	Shri Panchasara Parshvanath Jinayala Trust Pipla Lane, Aacharyashri HemchandrAacharya Square, Patan	Navkhanda Parshvanath	(1) Babulal Keshavlal Shah Kanasano Pado, Near Three Gates, Narrow Lane, Patan (2) Bhanubhai Chimanlal Shah Bhabhano Pado, Lakhukhad, Patan (3) Bhupendrabhai Jayantilal Shah Polni Lane, Fofaliyawado, Patan	30196 22663 (P.P) 20677

Sr. No.	Name and Address of Trust	Main Deity	Name and Address of Trustees	Phone Number
6.	Shri Panchasara Parshvanath Jinalay Trust Ashtapada and Shri Chandraprabhaswami Jain Jinalay Pipla Lane, Patan	Chandraprabh swami	(1) Babulal Keshavlal Shah Kanasano Pado, Near Three Gates, Narrow Lane, Patan (2) Bhanubhai Chimanlal Shah Bhabhano Pado, Lakhukhad, Patan (3) Bhupendrabhai Jayantilal Shah Polni Lane, Fofaliyawado, Patan	30196 22663 (P.P) 20677
7.	Shri Sthamban Parshvanath Trust Kotawala Jain Inns Azad Sqaure, Patan	Sthamban Parshvanath	(1) Rameshbhai Gajendrakumar Kotawala 93, Sherman Building, 22, Narayan Dabholkar Road, Mumbai-400 006.	362445
8.	Shri Kokano Pado Mohalla Jain Sangh Kokano Pado, Gol Lane, Patan	Koka Parshvanath	(1) Shashikant Bhogilal Shah Kokano Pado, Gol Lane, Patan (2) Nathalal Vadilal Shah Gol Lane, Kokano Pado, Patan (3) Narottam Das Motilal Shah Gol Lane, Kokano Pado, Patan	31457
9.	Shri Kokano Pado Mohalla Jain Sangh Kokano Pado, Gol Lane, Patan	Abhinandan Swami	(1) Shashikant Bhogilal Shah Kokano Pado, Gol Lane, Patan (2) Nathalal Vadilal Shah Gol Lane, Kokano Pado, Patan (3) Narottam Das Motilal Shah Golsheri, Kokano Pado, Patan	31457
10.	Shri Sheetalnath Jain Jinalay Khetarpalno Pado. Gol Lane, Patan	Shitalnath	(1) Jitendrakumar Rasiklal Shah Tower Bungalow, Malabar Hill near Reservoir, B. G. Kher Marg, Mumbai-400 006. (2) Ramanlal Manilal Shah Jagdishvilla, Block No. 2, Nanda Patkar Lane, Vileparla (East) Mumbai-400 057.	3675447 6110997
11.	Shri Sheetlanathji Maharaj Jain Jinalay Trust Padigundino Pado, Gol Lane, Patan	Shitalnath	(1) Bhagwandas Laherchand Mashruwala Padigundino Pado, Gol Lane, Patan (2) Devendrabhai Kasturchand Shah Preeti Building, 379, Swami Vivekananda Road, Vileparla (West), Mumbai-400 056.	31416 6114893

Sr. No.	Name and Address of Trust	Main Deity	Name and Address of Trustees	Phone Number
12.	Shri Dhandherwado Moholla Property Trust Dhandherwado, Gol Lane, Patan	Kalikund Parshvanath	(1) Bhupendrabhai Popatlal Shah 305, Chandralok-A, 97,Nepaency Road, Mumbai-6. (2) Ashwinbhai Amichand Shah 349, Ashwinvilla, Telang Road, Matunga. Mumbai-400 019. (3) Nemchand Khemchand Shah 1st Floor, Queen's Court, 74, Jawaharnagar, Goregaon (West), Mumbai-400 062.	3695153 4165935 8738357
13.	Shri Dhandherwado Moholla Property Trust Dhandherwado, Gol Lane, Patan	Mahavir Swami	(1) Bhupendrabhai Popatlal Shah 305, Chandralok-A, 97,Nepaency Road, Mumbai-6. (2) Ashwinbhai Amichand Shah 349, Ashwinvilla, Telang Road, Matunga. Mumbai-400 019. (3) Nemchand Khemchand Shah 1st Floor, Queen's Court, 74, Jawaharnagar, Goregaon (West), Mumbai-400 062.	3695153 4165935 8738357
14.	Shri Dhandherwado Moholla Property Trust Dhandherwado, Gol Lane, Patan	Shamla Parshvanath	(1) Bhupendrabhai Popatlal Shah 305, Chandralok-A, 97,Nepaency Road, Mumbai-6. (2) Ashwinbhai Amichand Shah 349, Ashwinvilla, Telang Road, Matunga. Mumbai-400 019. (3) Nemchand Khemchand Shah 1st Floor, Queen's Court, 74, Jawaharnagar, Goregaon (West), Mumbai-400 062.	3695153 4165935 8738357
15.	Shri Munisuvratswamy Jain Jinalay Trust Marfatiya Mehtano Pado, Gol Lane, Patan	Munisuvrat Swami	(1) Amitkumar Jayantilal Shah Marfatiya Mehtano Pado, Gol Lane, Patan (2) Sarabhai Rikhvachand Shah Marfatiya Mehtano Pado, Gol Lane, Patan (3) Prakashkumar Jayantilal Shah Marfatiya Mehtano Pado, Gol Lane, Patan	- 20733 -
16.	Shri Shantinath Jain Jinalay Trust, Vakharno Pado, Gol Lane, Patan	Shantinath	(1) Babulal Laherchand Shah 50/5, Jawaharnagar, Goregaon (West), Mumbai-400 062.	8722708

Sr. No.	Name and Address of Trust	Main Deity	Name and Address of Trustees	Phone Number
17.	Shri Aadeshwar Jain Jinalay Godadno Pado, Gol Lane, Patan	Aadeshwar	(1) Shaileshbhai Kantilal Safri Godadno Pado, Gol Lane, Patan (2) Rajendrabhai Hiralal Safri Block No. 15, 2nd Floor, 28/30, H. G. Road, Sugan Sadan, Gamdevi, Mumbai-7. (3) Atulbhai Jayantilal Safri 3/18, New Sarvotam Sosa., 201, Irla Bridge, Andheri (West), Mumbai-400 058. (4) Rameshbhai Parasottamdas Safri 2nd Floor, Kamalram Building, 59/67, . Mirza Street, Mumbai-400 003.	30154 3889759 6251050 3342080
18.	Munisuvrat Swami Jinalay Mahalakshmi Mata quarters, near Three gates, Patan	Munisuvrat Swami	(1) Kanubhai Shivlal Shah Mahalakshmi no Pado, Near Three Gates, Patan (2) Jitendra Kumar Rasiklal Shah Mahalakshmi no Pado, Near Three Gates, Patan (3) Hemantbhai Maneklal Shah 611, "Pagarav", Next to Patkar College, S.V. Road, Goregaon (West), Mumbai-62. (4) Dineshchandra Ratilal Shah 3/107, Samrat Ashok Sosa, Building-3, 1st Floor, 7, Ratilal Thakkar Marg, Walkeshwar, Mumbai-400006.	22902 21310 8726803 3628774
19.	Shri Godi Parshvanath Jain Jinalay Middle Lane, Golwad, Salviwado, Patan	Godi Parshvanath	(1) Natwarlal Chunilal Salvi Naranjino Pado, Golwad, Salviwado, Patan (2) Pratapchand Bhaichand Salvi Naranjino Pado, Golwad, Salviwado, Patan (3) Mahendrabhai Gopaldas Salvi Naranjino Pado Golwad, Salviwado, Patan	(P.P.) 22958 21846 32976
20.	Shri Champa Parshvanath Jain Jinalay Middle Lane, Golwad, Salviwado, Patan	Champa Parshvanath	(1) Natwarlal Chunilal Salvi Naranjino Pado, Golwad, Salviwado, Patan (2) Pratap Chand Bhaichand Salvi Naranjino Pado, Golwad, Salviwado, Patan (3) Mahendrabhai Gopaldas Salvi Naranjino Pado, Golwad, Salviwad, Patan	(P.P.) 22958 21846 32976

Sr. No.	Name and Address of Trust	Main Deity	Name and Address of Trustees	Phone Number
21	Shri Aadeshwar Jain Jinalay Naranjino Pado, SalviWado, Patan	Aadeshwar	(1) Deepakbhai Ishwarlal Salvi F-602, Vishal Apart, Kurla Road, Andheri (East), Mumbai-400 069.	8350624
22	Shri Sambhavnath Jain Jinalay Trust, Dhandhal, Naranjino Pado, Salviwado, Patan	Sambhavnath	(1) Chimanlal Poonam Chand Salvi Middle Lane, Naranjino Pado, Salviwado, Patan (2) Bipin Chandra Ambalal Salvi Trisheriyu, Salviwado, Patan (3) Mangaldas Madhavlal Salvi A-201, Ratannagar, Deepnarayan Dubey Marg, Dahisar (East), Mumbai-400 068.	- 20346 8936477
23	Shri Shantinath Jain Jinalay Trust, Kalarwado, Salviwado, Patan	Shantinath	(1) Champaklal Nahalchand Salvi Kalarwado, SalviWado, Patan	
24	Shri Neminath Jin Jinalay Trisheriya, Salviwado Patan	Neminath	(1) Champaklal Ambalal Salvi Trisheriya, SalviWado, Patan (2) Ketanbhai Navin Chandra Shah Trisheriya, SalviWado, Patan	20346 32011
25	Shri Salvivada Jain Sangh, Trisheriya, Salviwado, Patan	Shantinath	(1) Arvindbhai Dhirajlal Shah Ghatkopar, Mumbai (2) Bipinbhai A. Salvi Trisheriya, Salviwado, Patan	30583
26	Shri Patan Jain Mandal Outside Fatipal Darwaza, Patan Jain Mandal Campus, Patan	Aadeshwar	(1) J. K. Shah J.K.Shah & Co., 3rd Floor, Alkarim Manzil, 15, Paltan Road, Mumbai-400009. (2) Kirtibhai Babulal Shah 42-A, Savitri Appartment, Behind Vora Colony, M.G. Road, Kandivali (West), Mumbai-400 067. (3) Jayantilal Fatechand Shah 203, Opposite Shri G. Darshan Prasad Chamber, Opera House, Mumbai-400 004.	2615581 8014385
27	Shri Himmatsagar Gurukripa Trust, Shri Kardia Parshvanath Gurukripa Complex, Outside Fatipal gates, Patan	Karandia Parshvanath	(1) Jayadevprasad Pathak Gol Lane, Dhandherwado, Patan	32478

Sr. No.	Name and Address of Trust	Main Deity	Name and Address of Trustees	Phone Number
28	Sethshri Dharamchand Abhechand Firm, KatakiyaWado, Madarsa, Patan	Aadeshwar	1) Bhanubhai Chimanlal Shah Bhabhano Pado, Lakhukhad, Patan (2) Bhupendrabhai Jayantilal Shah Polni Lane, Fofliya Wado, Patan (3) Kirtibhai Gabharuchand Shah Bhagyoday-A, Sarojini Road, Block-207/208, Inside Gurudev Hotel Lane, Vile Parla (East), Mumbai - 400056	22663 (P.P.) 20677 6184125
29	Shri Shantinath Jain Jinalay Ghiyano Pado, Madarsa, Patan	Shantinath	(1) Mahendrabhai Gabharuchand Shah 603, Parle Pearl Co.Op Ha. Society, G. B. Indulkar Marg, Subhash Road, Vileparla (East), Mumbai-400 057. (2) Ambalal Poonam Chand Shah 3rd Floor, Room No. 83, Shrinathji Building, 142, Gulalwadi, Mumbai-400 004.	8381874 387005
30	Shri Kamboi Parshvanath Jain Jinalay, Ghiano Pado, Madarsa, Patan	Kamboi Parshvanath	(1) Mahendrabhai Gabharuchand Shah 603, Parle Pearl Co.Op Ha. Society, G. B. Indulkar Marg, Subhash Road, Vileparla (East), Mumbai-400 057. (2) Ambalal Poonam Chand Shah 3rd Floor, Room No. 83, Shrinathji Building, 142, Gulalwadi, Mumbai-400 004.	8381874 387005
31	Shri Rishabhdevji Jain Jinalay Trust, Wagolno Pado, Madarsa, Patan	Aadeshwar	(1) Rasiklal Hiralal Bhojak Wagolno Pado, Madarsa, Patan	-
32	Shri Aadeshwar Jain Jinalay Trust, Panchoti Pado, Madarsa, Patan	Aadeshwar	(1) Priyavadan Chandulal Sanghvi Room No. 6, 1st Floor, 109,117, C. P. Tank Road, Motisha Jain Chal, Mumbai-4. (2) Jayantilal Vitthaldas Shah Block No. 68, 7th Floor, Prem Milan, 87-B, Nepeancy Road, Mumbai-400 006. (3) Harshadbhai Mahasukhlal Shah Panchoti Pado, Madarsa, Patan	3751818 3621749 (P.P.) 21776

Sr. No.	Name and Address of Trust	Main Deity	Name and Address of Trustees	Phone Number
33	Shri Shantinath Jain Jinalay, VasaWado, Madrsa, Patan	Shantinath	(1) Narendra Kumar Jamnadas Shah VasaWado, Madarsa, Patan (2) Rajendra Kumar Jayantilal Shah VasaWado, Madarsa, Patan (3) Ramesh Chandra Somalal Shah VasaWado, Madarsa, Patan (4) Vanrajbhai Pratapbhai Dalal E-102, Shimla House, Nepeancy Road, Mum-39	30824 20314 32654 3629417
34	Shri Shantinath Jain Jinalay Trust, Shantinathni Pol Madarsa, Patan	Shantinath	(1) Sudhirbhai Kantilal Shah New Sion CHS (Sindhi Colony), 17/B/1, Opposite S. I. E.S. College, Sion (West), Mumbai-400 022. (2) Vinodbhai Bhagwandas Shah 2, Aashirvaad Building, Aadmar Math Lane, S.V. Road, Irla Bridge, Andheri (West), Mumbai-58. (3) Mahasukhlal Popatlal Shah 26-D, Navneet Nagar, M.G. Road, Ghatkopar (East), Mumbai-400 007. (4) Dhirajlal Mohanlal Shah Block No. 61,62, 6th Floor, B Wing, 4, Jamnadas Mehta Marg, Walkeshwar, Mumbai-6.	4077317 6205857 5128441 3693577
35	Shri Khetarvasi Shantinath Jinalya Trust Khetarvasi, Patan	Shantinath	(1) Vinodchandra Harilal Zaveri 6, Vallabhnagar Sos, 1, Nimish Apart, Gr. F. N. S. Road, Juhu Scheme, Parla (West) (2) Ratilal Ambalal Shah 2/18, Sriniketan, Chowpatty, Band Stand, Mumbai-6 (3) Ramaniklal Trikamlal Shah Shantinathni Lane, Patan	6183209 3614998 21904
36	Shri Mahadeva Parshvanath Mahadevni Sheri, Khetarvasi, Patan	Jain Mahadeva	(1) Ramanikbhai Trikamlal Shah Shantinathni Pol, Patan (2) Jitubhai Chandulal Shah Khetarvasi, Patan (3) Kirtibhai Walchand Shah Khetarvasi, Patan	21804 - 21831

Sr. No.	Name and Address of Trust	Main Deity	Name and Address of Trustees	Phone Number
37	Shri Khetarvasi Shamla Parshvanath Jain Jinalay Trust Shamlajini Lane, Khetarvasi, Patan	Shamla Parshvanath	(1) Pramodbhai Manilal Shah 5/11, Kailasnagar, 658, Tardev Road, M-7. (2) Anilbhai Manilal Shah 6/161, Sahakar Niwas, 20, Tardev Road, Mumbai-400 034. (3) Vijaybhai Harsukhlal Shah D-77, Gr. F, Patan Jain Mandal Marg, Marine Drive, Mumbai-400 020. (4) Mahendrabhai Hiralal Shah Block No. 39, 5th Floor, 77, Patan. Jain Mandal Marg, Marine Drive, Mumbai-20. (5) Ramaniklal Motilal Shah Shamlajini Sheri, Khetarvasi, Patan	4944535 4940504 2057710 2816051 22290
38	Shri Brahmanwada Shantinath Jain Jinalay Brahmanwado , Siddhchakrani Pol, Near Khetarvasi, Patan	Shantinath	(1) Vinodbhai Harilal Zaveri 6, Vallabhnagar Soc., 1, Nimish Apartment, Gr. F, N. S. Road, Juhu Scheme, Parla (West) (2) Dilipbhai Shantilal Shah Siddhchakrani Pol, Patan (3) Ramanikbhai Trikamlal Shah Shantinathni Pol, Patan	6183209 30868 21904
39	Shri Shantinath Big Jinalay, Big Jinalay Lane, Kanasano Pado, Next to Three Gates, Narrow Lane, Patan	Shantinath	(1) Ramanlal Nagardas Shah Kanasano Pado, Narrow Lane, Patan (2) Vikrambhai C. Shah Kanasano Pado, Narrow Street, Patan (3) Rasiklal Kantilal Shah Modi Lane, Kanasano Pado, Patan (4) Sureshkumar Babulal Shah 33, Aashirvaad, Ashish Society, Rajmahal Road, Patan	31176 31682 - 30767
40	Shri Shantinath Jinalay, Anibali Lane Sangh, Ambali Lane, Kanasano Pado, Patan	Shantinath	(1) Babulal Keshavlal Shah Kanasano Pado, Narrow Lane, Patan (2) Sharadbhai Babulal Shah Kanasano Pado, Narrow Lane, Patan	30196 30196

Sr. No.	Name and Address of Trust	Main Deity	Name and Address of Trustees	Phone Number
41	Shri Shantinath Jinalay Ambli Lane Sangh, Ambli Lane, Kanasano Pado, Patan	Shitalnath	(1) Babulal Keshavlal Shah Kanasano Pado, Narrow Lane, Patan (2) Sharadbhai Babulal Shah Kanasano Pado Narrow Lane, Patan	30196 30196
42	Shri Limda Pada Jain Jinalay Trust, Limdano Pado, Lakhukhad, Patan	Shantinath	(1) Mahendrabhai Kasturchand Shah 204-B, Parekh Plaza, Opposite Nanavati School, 90-A,V- P. Road, Vileparla (West), M-56 (2) Surendrabhai Sevantilal Shah 1/3444, Kadarshahni Naal, Near Madhuvan Society, Opposite Shalibhadra Complex, Nanpura, Surat - 395 001. (3) Vinubhai Kantilal Shah 10, Labhnivas, 4th Labe, Khetwadi, S. P. Road, Mumbai-400 004. (4) Bipinbhai Jayantilal Shah 12/C, Newtara Apartment, 2nd Floor, Next to Jain Jinalay, Sainath Nagar, Lal Bahadur Shastri Marg, Ghatkopar (West), M-86.	6100297 473808 3822853 5150467
43	Shri Bhabha Parshvanath Jain Jinalay and Vimalagachha Aradhak Trust Bhabhano Pado, Lakhukhad, Patan	Bhabha Parshvanath	(1) Jitendrabhai Manilal Shah Flat No.-9, Nalanda-A,62, Peddar Road, M-26, (2) Bhanubhai Chimanlal Shah Bhabhano Pado, Lakhukhad, Patan (3) Ashwinbhai Kirtilal Shah 20-B, Shirwai Building, Girton School Compound, Slater Road, Mumbai-400 007. (4) Chandrakanthhai Amritlal Shah 13th Floor, 131/A, Rajul Apart, Nepeancy Road, Mumbai-400 006.	3869207 22663 3060228 3681574
44	Shri Manmohan Parshvanath Jain Murti Pujak Association Khajurino Pado, Lakhukhad, Patan	Manmohan Parshvanath	(1) Rabindrabhai Mohanlal Shah Block No. 47, 5th Floor, Panchasar, 76, Patan Jain Mandal Marg, Marine Drive, Mumbai-400 020.	2016505

Sr. No.	Name and Address of Trust	Main Deity	Name and Address of Trustees	Phone Number
45	Shri Vasupujyaswami Jain Jinalay Vasupujyano Moholla, Near Fofaliyawada, Patan	Vasupujya Swami	(1) Arvidbhai Jayantilal Shah 4th Floor, 13/15, Madanji Monji Building, Anantwadi, Bhuleshwar-400 002. (1) Babubhai Dalpatchand Shah Polni Lane, Foliyawado, Patan	2084705 22455
46	Shri Manmohan Parshvanath Sanghvini Polno Sangh, Sanghvini Pol, Chancharia, Patan	Manmohan Parshvanath	(1) Rajendrabhai Bachubhai Shah Sanghvino Pado, Opposite Babu Bungalow, Patan (2) Rasikbhai Jethalal Shah 1st Floor, Block No.2, Suraj, 37, Lakshmi Co. Op. Ho. Soc, 10th Road, Juhu, Vileparle (West), Mumbai-400 049. (3) Champakbhai Vadilal Shah Sanghvini Pol, Chancharia, Patan	20756 6206047
47	Shri Vimalnathji Jain Swetambar Sangh, Sanghvino Pado, Chancharia, Patan	Vimalnath	(1) Rajendrabhai Bachubhai Shah Sanghvino Pado, Opposite Babu Bungalow, Patan	20756
48	Shri Sheetalnath Jain Jinalay Kasumbiya Pado, Chancharia Patan	Sheetalnath	(1) Rajnibhai Nagardas Shah 302, Kush Apart, Veera Desai Road, Adheri (West), Mumbai-400 053. (2) Narenbhai Ishwarlal Sandesara Kasumbiya Pado, Chancharia, Patan (3) Kalpeshbhai Shantilal Shah Kasumbiya Pado, Chancharia, Patan	62 70554 21522
49	Shri Sheetalnathji Jain Jinalay Trust Abji Mehtano Pado. Rajkawado, Patan	Shitalnath	(1) Chandulal Lallubhai Sandesara 6/A, Shripat Bhuvan, 1st Floor, Chowpatty, Mumbai-400 007. (2) Vikrambhai Khodidas Sandesara Abji Mehtano Pado, Rajkawado, Patan	3995395 32763
50	Shri Aadeshwar Jain Jinalay Baliyapado, Rajkawado	Aadeshwar	(1) Jayantibhai Dalchachand Mehta Ajitnathni Pol, Rajkawado, Patan	33196
51	Shri Ajitnath Jain Jinalay Ajitnathni Pol, Rajkawado, Patan	Ajitnath	(1) Jayantibhai Dalchachand Mehta Ajitnathni Pol, Rajkawado, Patan	33196

Sr. No.	Name and Address of Trust	Main Deity	Name and Address of Trustees	Phone Number
52	Shri Ajitnath Jain Jinalay Keshushethni Pol, Rajkawado, Patan	Ajitnath	(1) Shri Arvindbhai J. Shah 76, Marine Drive, Block No. 13, Mumbai-400 020.	2818308
53	Shri Sumatinath Jain Jinalay Nishalno Pado, Rajkawado, Patan	Sumatinath	(1) Pravinchandra Manilal Shah 702, Mamta, St. Andrews Road, Santacruz (West), Mumbai-400 054.	6040432
54	Shri Simandhar Swami Jain Jinalay Trust Lakhyarwado, Rajkawado, Patan	Simandhar Swami	(1) Rameshbhai Chinubhai Shah Kebrin Building, Manav Mandir Road, Walkeshwar, Mumbai (2) Manharbhai Keshavlal Shah 1301, Girnar Building, Taddeo, Mumbai	3698323 4950771
55	Shri Munisuvrat Swami Jain Jinalay Trust Big Lane, Lakhyarwado Rajkawado, Patan	Munisuvrat Swami	(1) Rajendrabhai Ramanlal Shah Sarina, Bungalow No-1/1/70/1, Rajmahal Road, Patan (2) Rasiklal Ambalal Shah Block-26, 4th Floor, Shri Patan Jain Mandal, Building No. 2, Marine Drive, Mumbai-20.	31434 2816765
56	Shri Mallinath Jain Jinalay Trust Malatno Pado, Rajkawado, Patan	Mallinath	(1) Anilkumar Chandulal Shah Malatno Pado, Rajkawado, Patan (2) Chandulal Virchand Shah Malatno Pado, Rajkawado, Patan	31903
57	Shri Jogiwada Shamla Parshvanath Jain Jinalay Trust Jogiwada, Patan	Shamla Parshvanath	(1) Kanchanlal Wadilal Shah 6-B, Tulsi Niwas, 61, D Road, Churchgate, Mumbai-400 020. (2) Prafulbhai Jayantilal Shah Block No. B/5/1, Sea Lord, Cuffe Parade, G. D. Somani Marg, Colaba, Mumbai-400 005. (2) Dilipkumar Sevantilal Shah 13, Kalaniketan, Bharati Soc., Patan	2055307 2185218 30793
58	Shri Shantinath Jain Jinalay Shwetambar. Murti Pujak Trust Polni Lane, Fofliyawado, Patan	Shantinath	(1) Rasiklal Manilal Shah Room No. 25, 3rd Floor, 59, Nakhoda Street, Mumbai-400 003. (2) Shaileshbhai Babubhai Shah Polni Lane, Fofaliyawado, Patan	3424099 22455

Sr. No.	Name and Address of Trust	Main Deity	Name and Address of Trustees	Phone Number
59	Shri Manmohan Parshvanath Jain Shwetamber Murti Pujak Trust Manmohanni Lane, Fofaliyawado, Patan	Manmohan Parshvanath	(1) Kanchanlal Vadilal Shah 6-B, Tulsinivas, 61, D Road, Churchgate, Mumbai-400 020. (2) Mananjay Sevantilal Zaveri Manmohanjini Lane, Fofaliyawado, Patan (3) Ashokkumar Jayantilal Shah Manmohanjini Lane, Fofaliyawado, Patan (4) Bhupendrabhai Jayantilal Shah Polni Lane, Fofaliyawado, Patan	2055307 32530 21136 -
60	Shri Sambhavanath Jain Jinalay Trust, Vakajini Lane, Fofaliyawado, Patan	Sambhavnath	(1) Sumtilal Bhogilal Shah A/801, Chandanbala, R. R. Thakkar Marg, Ridge Road, Mumbai-400 006. (2) Prakashbhai Premchand Shah Vakhatjini Lane, Fofaliyawado, Patan	3637944 32758
61	Shri Munisuvratswami Jain Jinalay Vakhatjini Lane, Fofaliyawado, Patan	Munisuvrat Swami	(1) Sumtilal Bhogilal Shah A/801, Chandanbala, R. R. Thakkar Marg, Ridge Road, Mumbai-400 006. (2) Prakashbhai Premchand Shah Vakhatjini Lane, Fofaliyawado, Patan	3622088 32758
62	Shri Naminath Jain Shwetember Murti Sangh, Chaudharini Lane, Fofliyawado, Patan	Patan Naminath	(1) Ashokbhai Girdharlal Zaveri Chaudharini Lane, Fofaliyawado, Patan (2) Navinchandra Chimanlal Maniar 5/53, Suraj, Bolton CHS, 278, J. D. Road, Opposite Bhatia Hospital, Mumbai-400 007.	21945 3870394
63	Shri Shantinathji and Shri Mahavir Jain Jinalay Soniwado, Unchipol, Patan	Mahavir Swami	(1) Dharanendrabhai Mahasukhlal Shah Unchipol, Soniwado, Patan (2) Yogeshbhai Bhogilal Shah Flat No. 3, 1st Floor, Deeptijyot Building, 218, Sir P M Road, Vileparla (East), Mumbai-400 057. (3) Hemantbhai Harsukhbhai Shah Room-83, 4th Floor, Krishna Niwas, Paydhuni, 305, Yusuf Mehraali Road, Mumbai-3.	22002 6145360 3424886

Sr. No.	Name and Address of Trust	Main Deity	Name and Address of Trustees	Phone Number
64	Shri Shantinathji and Shri Mahavir Jain Jinalay Soniwado, Unchipol, Patan	Shantinath	(1) Dharanendrabhai Mahasukhlal Shah Unchi, Soniwado, Patan (2) Yogeshbhai Bhogilal Shah Flat No. 3, 1st Floor, Deeptijyot Building, 218, Sir P M Road, Vileparla (East), Mumbai-400 057. (3) Hemantbhai Harsukhbhai Shah Room-83, 4th Floor, Krishna Niwas, Paydhuni, 305, Yusuf Mehraali Road, Mumbai-3.	22002 6145360 3424886
65	Shri Maniyati Pado Jain Jinalay Trust Maniyati Pado, Ghivato Patan	Mahavir Swami	(1) Praveen Chandra Saralal Nagarsheth 12, Firdos, 56, Netaji Subhash Road. Marine Drive, Mumbai-400 020. (2) Bhagwandas Keshavlal Nagarsheth Room No. 57, 58, 66, 5th Floor, Devji-Premji Building, 16/18, Dariyasthan Street, Masjid Bandar, Mumbai-400 003. (3) Kirtibhai Amritlal Shah Maniyatipado, Ghivato, Patan	2030958 3420411
66	Shri Maniyati Pado Jain Jinalay Trust Maniyati Pado, Ghivato Patan	Aadeshwar	(1) Pravin Chandra Saralal Nagarsheth 12, Firdos, 59, Netaji Subhash Road, Marine Drive, Mumbai-400 020. (2) Bhagwandas Keshavlal Nagarsheth Room No. 57.58.66, 5th Floor, Devji-Premji Building, 16/18, Daryasthan Street, Masjid Bandar, Mumbai-400 003. (3) Kirtibhai Amritlal Shah Maniyatipado, Ghivato, Patan	2030958 3420411
67	Shri Tankla Parshvanath Jain Jinalay, Dunk Mehtano Pado, Ghivato, Patan	Tankla Parshvanath	(1) Jayrajbhai Kantilal Zaveri Dunk Mehtano Pado, Ghivato, Patan	30981
68	Shri Shantinath Jain Jinalay Dunk Mehtano Pado, Ghivato, Patan	Shantinath	(1) Devdattabhai Babulal Jain Dunk Mehtano Pado, Ghivato, Patan (2) Prakashbhai Kantilal Shah Dunk Mehtano Pado, Ghivato, Patan	30207 22415

Sr. No.	Name and Address of Trust	Main Deity	Name and Address of Trustees	Phone Number
69	Kumbhariyapada Aadeshwar Jain Jinalay Trust Kumbhariyapado, Ghivato, Patan	Aadeshwar	(1) Jayantilal Popatlal Shah 18/3, Rekha No. 1, 46, Ridge Road, Teen Batti, Malabar Hill, Mumbai-6. (2) Sureshchandra Nemchand Shah Block No. 23, Panchasar, 2Nd floor 76, Patan Jain Mandal Marg, Marine Drive, M-20.	3623904 2015631
70	Shri Mahavirswami Jain Jinalay Tamboli Wado, Ghivato, Patan	Mahavir Swami	(1) Chandulal Virchand Shah Tamboli Wado, Ghivato, Patan (2) Devendrabhai Nanakchand Shah Block No. 9, 2nD floor, Rekha Building No. 1,46, Ridge Road, B. G Kher Marg, Walkeshwar, Mumbai-400 006. (3) Hareshbhai Bhogilal Shah Block No. 24, 4th Floor, Rekha No. 1,46, Ridge Road, B. G. Kher Marg, Walkeshwar, Mumbai-400 006. (4) Virendrabhai Jayantilal Shah 3rd Floor, Badrikeshwar, Flat No. 15, 82. Marine Drive, Mumbai-400 020.	- 3680712 3680712 2032524
71	Shri SuParshvanath Jain Jinalay Tamboli Wado, Ghivato, Patan	Suparshvanath	(1) Devendrabhai Nanakchand Shah Block No. 9, 2nD floor, Rekha Building No. 1,46, Ridge Road, B. G Kher Marg, Walkeshwar, Mumbai-400 006. (2) Hareshbhai Bhogilal Shah Block No. 24, 4th Floor, Rekha No. 1,46, Ridge Road, B. G. Kher Marg, Walkeshwar, Mumbai-400 006. (3) Virendrabhai Jayantilal Shah 3rd Floor, Badrikeshwar, Flat No. 15, 82. Marine Drive, Mumbai-400 020	3680712 3680712 2032524
72	Shri Aadeshwar Jain Jinalay Kapoor Mehtano Pado, Ghivato, Patan	Aadeshwar	(1) Labhchand Mulchand Shah 268/6, Jawahar Nagar, Road No. 12, Goregaon (West), Mumbai-400 062 (2) Praveenaben Lalbhai Bapulal Block C-201, Shimla House, Nepeancy Road, Mumbai-400 036.	8720666 3628216

Sr. No.	Name and Address of Trust	Main Deity	Name and Address of Trustees	Phone Number
73	Shri Khijda Na Pada Jain Jinalay Khijda No Pado, Ghivato, Patan	Aadeshwar	(1) Bharatbhai Gabharuchand Shah Khijda No Pado, Ghivato, Patan (2) Babubhai Chhotalal Shah Block No. 4, 2nd Floor, Labh Niwas, Khetwadi, 4th Lane, Mumbai-400 004.	32406 3828276
74	Shri Sambhavanath Jain Jinalay Shri Dharamchand Abhechand Firm, Tarbhoda Pado, Ghivato, Patan	Sambhavnath	(1) Bhanubhai Chimanlal Shah Bhabhano Pado, Lakhukhad, Patan (2) Bhupendrabhai Jayantilal Shah Polni Lane, Fofaliya Wado, Patan (3) Kirtibhai Gabharuchand Shah Bhagyoday-A, Sarojini Road, Block 207/208, In the lane of Gurudev Hotel, Vileparla (East), Mumbai-400 056.	22663 (P.P.) 20677 6184125
75	Shri Shantinath Jain Jinalay, Bhensatwado, Patan	Shantinath	(1) Bhagwandas Ramanlal Shah 35, Mint Road, 2ND Floor, Opposite G.P.O., Fort, Mumbai-400 001.	2610091
76	Shri Shahwado Suparshvanath Jain Jinalay Trust Shahwado, Ghivato, Patan	Suparshvanath	(1) Jayantilal Poonam Chand Shah 7, Bhadrankarnagar Soc, Kalka Road, Patan (2) Jivanlal Manilal Zaveri Zaveriwado, Ghivato, Patan (3) Mahendrabhai Sarabhai Ladiwala Tamboliwado, Ghivato, Patan	30967 30189
77	Shri Shamla Parshvanath Jain Jinalay, Shahwado, Ghivato, Patan	Shamla Parshvanath	(1) Maheshbhai Ramaniklal Shah 2/12, Stardust, 80-A, Nepeancy Road, Mumbai-400 006.	3628821
78	Shethshri Dharamchand Abhechand Firm Katkiyawado, Madarsa, Patan	Aadeshwar	(1) Bhanubhai Chimanlal Shah Bhabhano Pado, Lakhukhad, Patan (2) Bhupendrabhai Jayantilal Shah Polni Lane, Fofaliya Wado, Patan (3) Kirtibhai Gabharuchand Shah Bhagyoday-A, Sarojini Road, Block-207/208, Gurudev Hotel Ni Gali, Vileparla (East), Mumbai-400 056	22663 (P.P.) 20677 6184125

Sr. No.	Name and Address of Trust	Main Deity	Name and Address of Trustees	Phone Number
79	Shri Narangaji and Aadeshwarji Jain Jinalay Zaveriwado, Ghivato, Patan	Naranga Parshvanath	(1) Jivanlal Manilal Zaveri Zaveriwado, Ghivato, Patan (2) Vinodchandra Popatlal Shah Building No. 28, 4th Floor, 2nd Bhattwadi, Girgaum Road, Opera House, Mumbai-62. (3) Satishkumar Chandulal Shah Room No. 25, 1st Floor, Sheetalchhaya, 29/A, Jawaharnagar, Goregaon (West), Mumbai-62. (4) Chetankumar Kantilal Zaveri Zaveriwado, Ghivato, Patan	30189 3826769 8734466
80	Shethshree Dharamchand Abhechand Firm, Zaveriwado Ghivato, Patan	Wadi Parshvanath	(1) Bhanubhai Chimanlal Shah Bhabhano Pado, Lakhukhad, Patan (2) Bhupendrabhai Jayantilal Shah Polni Lane, Fofaliya Wado, Patan (3) Kirtibhai Gabharuchand Shah Bhagyoday-A, Sarojini Road, Block 207/208, In the lane of Gurudev Hotel, Vileparla (East), Mumbai-400 056.	22663 (P.P.) 20677 6184125
81	Sheth Shri Dharamchand Abhechand Firm, Tangdiyawado, Ghivato, Patan	Aadeshwar	(1) Bhanubhai Chimanlal Shah Bhabhano Pado, Lakhukhad, Patan (2) Bhupendrabhai Jayantilal Shah Polni Lane, Fofaliya Wado, Patan (3) Kirtibhai Gabharuchand Shah Bhagyoday-A, Sarojini Road, Block 207/208, In the lane of Gurudev Hotel, Vileparla (East), Mumbai-400 056.	22663 (P.P.) 20677 6184125
82	Sheth Shri Dharamchand Abhechand Firm, Tangdiyawado, Ghivato, Patan	Sheshfana Parshvanath	(1) Bhanubhai Chimanlal Shah Bhabhano Pado, Lakhukhad, Patan (2) Bhupendrabhai Jayantilal Shah Polni Lane, Fofaliya Wado, Patan (3) Kirtibhai Gabharuchand Shab Bhagyoday-A, Sarojini Road, Block 207/208, In the lane of Gurudev Hotel, Vileparla (East), Mumbai-400 056.	22663 (P.P.) 20677 6184125

Sr. No.	Name and Address of Trust	Main Deity	Name and Address of Trustees	Phone Number
83	Shri Patan Khadakhotdi Aadeshwar Jain Jinalay Trust, Khadakhotdino Pado, Patan	Aadeshwar	(1) Navinchandra Ratilal Shah 15/1, Tejkiran, Dadi Seth 2nd Lane, Chowpatty, Mumbai-400 007. (2) Balubhai Chhotalal Shah Vipul-A, Ridge Road, Walkeshwar, Mumbai-6. (3) Vadilal Ghelabhai Vaidya Pipla Lane, Aacharya HemchandrAacharya Road, Patan	3641866 3691759 -
84	Shri Sahastraphana Chintamani Parshvanath Jain Jinalay Ashish Society Rajmahal Road, Patan	Sahastraphana Chintamani Parshvanath	(1) Gokaldas Popatlal Shah Ashish Soc., Bunglow 16, Rajmahal Road, Patan (2) Chhanalal Popatlal Shah Ashish Soc Bunglow No. 16, Rajmahal Road, Patan (3) Hargovandas Chimanlal Shah Ashish Society, Rajmahal Road, Patan	22339 22339
85	Shri Suvidhinath Murti Pujak Jain Trust Bhadrankarnagar Society, Kalka Road, Patan	Suvidhinath	(1) Jayantilal Poonam Chand Shah 7, Bhadrankarnagar Soc, Kalka Road, Patan (2) Mahendrabhai Jayantilal Shah Bhadrankarnagar Society, Kalka Road, Patan (3) Hasmukhbhai Rikhvachand Shah Mumbai.	30967 30210 3622056
86	Shri Bharati Society Shankheshwara Parshvanath Jain Jinalay Trust Bharati Society, Patan	Shankheshwara Parshvanath	(1) Jivanbhai V. Shah Bharati Society, Patan (2) Mangalbhai Fakirchand Shah Shivpark, 3-B, Behind Gurjari Hotel, Sardarganj Road, Patan (3) Jayantilal Motilal Shah Bharati Society, Patan	30204 30348 -
87	Shri Adinath Jain Charitable Trust Kumarpal Co. Op. Hsg. Soc. Haspur Marg, Chanasma Road, Patan	Aadeshwar	(1) Chinubhai Mansukhlal Shah 3, Kumarpal Society, Behind Chansma Crossroads, Patan (2) Dalpathbhai Motilal Mehta At Post Kankrej, Kankrej Dist. Banaskantha-385560 (3) Kirtilal Amrutlal Shah Maniyati Pado, Ghivato, Patan	31831 (02747) 6427 33047

Appendix

Appendix –1

Chronology of Jain Events in Patan

Vikram Samvat	Events
752	- Vanraj Chavda was born on the 15th day of Vaishakh Sud.
802	- Vanraj Chavda laid the foundation stone of Anhillapur Patan on the 2nd day of Vaishakh Sud, laying the foundation of the great empire of Gujarat.
802 Around	- Vanraj Chavda built 'Vanraj Vihar' and installed Lord Parshvanath in it, brought from Panchasar.
821 After	- Ninasheth, a disciple of Vidyadhargachha, built a large temple of Lord Rishabhdev In Patan.
From 802 Around 821	- Vanraj made Neena Seth the Commander of Patan.
821	- Vanaraj got himself crowned with scared sandalwood powder in Panchasar after the death of Aacharya Shilgunasuri and Aacharya Devachandrasuri.
After 826 Before 890	- Aacharya Bappabhattasuri had established magnificent images of Lord Mahavira in Patan and had Jinas established.
836	- Nina Seth established Narangpur in the memory of his mother Narangdevi and had a Jinalay of Lord Parshvanath built and established in it by Aacharya Dharmasuri of Nadolgachchh.
998	- Mulraj got crowned in Patan. He built a Jinalay called "Mulrajvasati", "Mulrajswami" temple and Tripurushprasad.
1050 around	- 1. Aacharya Vardhmansuri gave the position of Aacharya in Patan to Aacharya Virmishragani, who became famous as Leader of the Era Jayeshtagagani. 2. On the occasion of the Yatra Mahotsav of Lord Adinath in Patan, "Karnasundari drama" by the Kashmiri poet Bilhan was performed in Shanti Utsav Griha. In it, Minister Shantu is compared to Mahamatya Yogandharayan of King Vatsaraj.

Mid of 11th Century - With the advice of Aacharya Udyotanasuri, Chanakshreshti continued the recitation of 'Bhaktamar Stotra'. He built the Jinalay of Adishwar. He renovated the temple of Lakshmidevi. He has taken many people for pilgrimage.

1072 - In the 47th of Upkeshagachha, Aacharya Siddhsuri (tenth) installed Mahavir Swami made of gold-mixed brass in the Jinalay built by Sheth Kapardi Shah in Patan. The eyes of that statue were made of two emeralds worth lakhs of rupees. The rest of the work was completed by Brahmadev of the Vappanag Lineage.

1073 - DevaguptAacharya composed the chapters 'Navpad Laghuvrtti' and 'Navtattva' in Patan.

1080 - Patan became a suitable sub shelter for the monks.

1081 - Muhammad Ghiznavi invaded India and sacked and plundered Patan.

1088 - Vimalmantri built the Vimalvasahi temple in Patan.

1090 - SurAacharya composed the prose-poem "Neminath Charitra" in Patan.

1094 - Aacharya Munichandrasuri came to Patan with his Gurudev Yashobhadrasuri for Chaityaparipati.

1102 - Munitilake himself adopted the status of Aacharya. His disciples were known as Tilak Family.

11th century (1155?). - Srichandramuni composed a Kathakosha in the corrupt language in Patan during the time of Mulraj King.

1101 - Aacharya Dinasekhare preached to the Maheshwari Baniyas and converted into Jains.

Later period

1128 - Abhaydev composed the Samavaya and Bhagavati.

1129 - 1. Sheth Dohdi has written this Nemichandrasuri composed the first copy of the "Uttarajaya Sutta-Mini Edition" was written by his own hand.
2. Nemichandrasuri composed a Vritti called 'Sukhbodha' on the Uttaradhyayan Sutra.

1139 - Nemichandrasuri composed works such as Mahavirchariya, Ratnachudtilayasundarikaha and Akhayan Manikosh.

1126 From 1236 - Samay Shree (Somai), the daughter of Sheth Kapardi, a millionaire from Benapa, took initiation along with her friends, under the preaches of Aacharya Aryarakshitsuri.

1146 - 1. Aacharya Shalibhadrasuri had researched d he "Mulshuddhi-Tika".
2. Minister Munjal built the Munjalvasahi temple. Here 'Yogdrashtisamucchay' was written on a palm leaf. Munjal had built a sub-shelter.

1150 - Shantu, the minister of King Siddhraj, built the Shantuvasahi Temple.

From 1150 to 1199 - Siddaraj ruled from Samvat 1150 to Samvat 1199. He built "Rai Vihara" Jain temple in Patan

1155 - 1. With the teachings of Aacharya Devachandrasuri, the Porwad Sheth Sajjan of Patan got the Shankheshwar pilgrimage restored.
2. Kakkasuri stayed in Patan for some time.

1159 - Aacharya Devsuri gave the position of Aacharya to Aryarakshit.

1160 - Aacharya Nemichandrasuri researched the philosophy of the VachanAacharya Veeragani of Chandrakulin Sarvalgachchha called "Pindanijajuti".

1162 - Aacharya Devsuri composed the philosophy of self-realization on "Jivanusasanaya" in a month.

1164 - Maldhar Hemachandrasuri composed the 'Jivsamas Vivaran'.

1164 - With the teachings of Aacharya Hemachandra, a group of pilgrims set out from Patan to visit Girnar Tirtha and Shatrunjaya Tirtha.

1165 - Yashodevasuri composed a large edition from the mini edition of the "Navpada Chapters" composed by the Aacharya Devgupt.

1168 - 1. Munichandrasuri composed a Vritti on the 'Devendranarakendra' chapters composed by the ChirantanAacharya.
2. Aacharya Abhayadevasuri fasted for 47 days and passed away in meditative state.

1171 - Jindattasuri's disciple Brahmachandra Gani wrote "Jindattasuri Stuti" on palm leaves.

1174 - 1. Yashodevasuri composed a Vritti on the "Navtattva Chapters".
2. Munichandrasuri completed the Vritti on the "Haribhadriya Upadespad" in Patan.

1178 - 1. Yashodevasuri completed the Chandraprabh life sketch in Prakrut lanaguage in Patan.
2. Aacharya Munichandrasuri passed away on the 5th day of Kartik Vad after doing a fast.

1179 - Aacharya Vadidevsuri performed the Anjanshalaka and Establishment of Mahavirswami in the Jinalay of Sheth Thahad.

1180 - 1. Aacharya Chandrasuri composed Pakhisutt Vritti (Granth 3100) in the Soni Nemichand sub-shelter.
2. Aadh Yashodevsuri composed Khamna-Avachhuri (Granth 3100) in Patan in the Soni Nemichand sub-shelter.

3. Yashodevasuri composed a 2700 verse poem named Sukhavibodha on the fortnightly sutra in the of Soni Nemichand sub-shelter.

1181 - Devasuri had a debate with DigambarAacharya Kumudchandra.

1182 - Yashodevasuri composed "Pachchakhansaruv" in the sub-shelter of Soni Nemichand.

1183 - Siddharaj built the 'Rajvihar' Jinalay and on the 12th day of Vaishak Sudh, the four Aacharyas of the four Gachhas got together and installed Bhagwan Rishabhdev.

1184 - Aacharya Chakreswarsuri wrote four books like "Gyantadharm Kathang" etc. on the 11th day of the Maha Sudh, Sunday.

1185 - Sheth Kapardi Shah (2) built a Jinalay and got it installed by Aacharya Jai Singh.

1186 - Aacharya Bhadreshwar composed the book 'Savyavayapariggah parimaan' (Gatha. 94).

1187 - 1. Sheth Siddharaj Porwal and his wife Rajimati wrote the books of Agam, Niryukti, Churnhi, Bhashya etc on Kartik Sudi 2.

2. On Kartik Sud 2, the book with the attitude of Bhagavati Sutra was presented to Aacharya Samvigynvihari this ChakreshwarAacharya.

1193 - Siddharaj entered Patan with great celebration after conquering Malwa. Aacharya Veersuri, Aacharya Hemchandasuri and other Aacharyas and scholars welcomed the king with many blessings.

During the Period of 1193 - HemchandrAacharya composed the grammar volume of 1,25,000 Shloks named Praman Siddhahaeem. King Siddhraj brought this volume to the royal court on an elephant and after proper worship, installed it in the political Saraswati Treasure.

1197 - Minister Shantu spent 84 thousand gold coins and made his house the main Sub shelter and first invited Vadidevsuri to enter it.

1199 - 1. Pandit Laksmangani fasted for seven days and went to heaven.
2. Siddhraj died on Kartik Sud 3.
3. Kumarpal came to Patan after getting the blessings of Hemchandrasuri and became the king of Gujarat.

1199 After - 1. During Kumarpal's time, Aacharya Aryarakshitsuri came to Patan.
2. King Kumarpal invited the weavers of Mungani Pattan to settle in Siddhpur Patan. He also gave them some facilities from the state. In this way, the Salvi caste settled in Patan. It is still famous as 'Salvi Wada'.

1204 - There was a gem-studded House Jinalay in the house of the sea merchant Kuherdatt. The floor was studded with gems. The Jin idol was also made of Chandrakantmani.

After 1206 - Kumarapal's great mother Prithvipal had a colourful pavilion built in the temple of God Rishabhdev built by Sheth Nina of Vidyadhargachh. He also had a built colourful pavilion in the temple of Panchasara Parshvanath for the welfare of her mother.

1207 - Aacharya Hemchandrasuri came to Patan. At that time, his mother Pujya Pravartini Pahiniji expired in Patan.

1208 to 1240 - Aacharya Somprabhasuri composed 'Sumatinahachariya' (Gr. 9500) in the style of Mahamatya Siddhapal in sub shelter.

1211 - Mahamatya Bahade have taken a large group of people to Shatrunjaya from Patan. He built the main temple of Shatrunjaya with solid stone. It was installed by Aacharya Sri Hemchandrasuri. One crore and sixty lakh rupees were spent on it.

After 1212 - Aacharya Kakksuri installed Devguptasuri in his place and went to heaven.

1213 - Anchalgachh was established.

Between 1213 and 1216 – Aacharya Sri Chandrasuri, at the request of his minister Prithvipal, composed the biographies of twenty-four Jain Tirthankaras in the Prakrit Apahhramshadi language.

Around 1216 - 1. King Kumarpal built 'Kumarvihar'. In it, he installed 21 Finger Size of Chandrakantmani, ordered from Nepal, as the original main diety.
2. King Kumarpal got the 'Tribhuvanpalvihar' established.

1216-17 - 1. Sheth Chhidak (Chhada) of the lineage was a wealthy merchant of the Visha Porwad caste. He installed the miraculous statue of God Ajitnath, which was established by Hemchandrasuri in the eighth century, in a mini balcony of the temple of Mantri Vahd.

2. Aacharya Haribhadrasuri composed the "Neminath Chariya" in the corrupted language in Patan on Monday, Kartik Sud 13.

1217 – Around 1. Shri Jaysinghsuri defeated DigambarAacharya Chhatrasen in a debate. Chhatrasen became a disciple of Shri Jaysinghsuri along with his Bhattarak disciples. All the salvi also became Shwetambars. His Digambar idol of Shri Neminathji was made into Shwetambar and placed in the Jinalay of Triseri. That Jinalay still exists today.

2. King Kumarpal also made Shri Jaysinhsuriji perform Chaturmas in Patan with great insistence.

1218 - Aacharya Jinbhadrasuri wrote 'Kalpchurni' on a palm leaf during ministership Yashodhaval.

1222 - In the reign of Kumarpal, the copy of "Pushpamala" was written on a palm leaf.

1225 - 1. Minister Ambade installed a magnificent silver idol of Shri Rishabhdev in Kumarvihar.

2. During the time of Mahamatya Kumarsih, the Shantisuri-written Pra. 'Prithvichandracharitra' was composed.

1227 - 1. Big consecration function was celebrated by the Aacharya Hemachandrasuri. King Kumarpal took great advantage of it.
2. Rahade wrote "Shantinathcharitra" written by Aacharya Devachandrasuri.

1228 - Aacharya Hemchandrasuri got the Anjanshalaka and Consecration done. These Consecration done by his hands was the last.

1229 Around - Aacharya Hemchandrasuri handed over their legacy to Aacharya Ramachandra and remained in meditative state. He breathed his last breath and went to heaven. In the same year, six months later, King Kumarpal also went to heaven.

1230 Around - Kumarpal built a beautiful 24 Jinalay similar to eight steps. A golden flagpole, a crescent-shaped Parshvanath idol, and many other idols of gold, silver, and brass, a large temple named "Tribhuvanvihar" with 72 Jinalay in memory of his father Tribhuvanpal, and 24 different temples of 24 Tirthankaras and many other temples headed by the "Trivihar" in Patan alone.

1231 - Mallavadi Aacharya composed the Dharmottar Tippanaka.

1232 - During the reign of Ajaypal, Narapati of Dharanagari composed the "Narapati Jaycharya" (Svaraday). It talks about seeing omens from vowels and especially seeing omens for victory in war with the help of Matrik Yantras.

1236 - Aacharya Sumatisinhasuri of Poonamiyagachchh came to Patan. From this came "Sardha Poonamiyagachchh".

1241 - Aacharya Somprabhsuri composed "Kumarpalpadiboh" while staying in the shelter arranged by the poet Siddhpal. He also composed "Sumatinahachariyun", "Sindoorprakar" and "Shringarvairagyatarangini" etc.

1242 - Aacharya Devbhadrasuri wrote the Pravachansarodwar Tika, Tattvabinduprakran, and Pramanprakash. He also wrote "Sijajasachariyya" with the help of Pandit Jinchandramani.

1250 - Aacharya Haribhadra of Nagendragacha composed the "Chandraprabh charitra" at the request of Dhanpal, son of Mahamatya Prithvipal.

1252 - At the request of the Child poet Jagdev, the Aacharya Muniratnasuri of Rajgachh composed the "Amma Charitra". He red it out in the sub shelter of the Jinalay of Shri Shantinath.

1254 - This disciple of Vadidevsuri of Rajgachh got the 'Panchatantra' volume renovated by Aacharya Purnabhadra.

1255 - In the Jinalay of Ashtapadji, there is an statue of Sadhviji Dematiganini.

1257 - Abhad Sheth spent a lot of money on the devotion of the Aacharyas staying in sub shelter.

1258 - Ajitsundariganini wrote the 'Trishashti Bhashya' on Monday, Sravan Sud 7.

1264 - In the kingdom of Bhimdev, a menu script of the Prakrut 'Rishidatta' character was written by Gunpal.

1278 - Feudal Jaisingh Solanki overthrew King Bhimdev and became the king of Patan.

1295 - 1. During the reign of King Bhimdev (II), Sheth Vira Dishapal of the Disawal caste wrote 'Nyay dhammakahao' etc. with commentary on Tuesday, Chaitra Sud.
2. During the time of the great Punyatilak of Nadolgachchh, Sheth Khetshi Parekh installed Parshvanath in the Jinalay and established Khetlavasahi.

1299 - The Aacharya Vardhamansuri of Nagendragachchh gave sermons to Dandnayak Ahladan of Gallkul and renovated the Jinalay of Nargedragachchh Bhagwan Vasupujya Swami. Staying in the same sub-shelter near the Jinalay, he wrote the "Shrivasupujyacharit" (Sarg: 4, Granthagr) : 5494). Dandnayak Ahaladan composed Parshvanath Stotra in Sanskrit.

1299 Around - A large library was built in Patan due to the teachings of Aacharya Devendrasuri, Aacharya Vijayachandrasuri and Maho. Devbhadragani etc. Also various Agamgranth texts were written.

In the 13th century - The temple of Panchasara Parshvanath of Vanraj was renovated.

1301 - Gunsamudra of Tapagachchha of Nagpur was given the position of Aacharya.

1303 - During the time of Mahamatya Tejpal of Visaldev state, Shilank Acharangvrtti was written on palm leaf.

1312 - Aacharya Bhavdevsuri composed "Parshvanath charitra' (poetry), Yatidincharya and 'Kalaksurikaha'.

1314 - Ajit Singh of Vallabhisakha of Anchalgacbcha received the position. He gave the position to fifteen disciples.

1327 Around - The minister of Mandavgarh, Pethadkumar, bad built 84 Jinalay in different places. Pethad was a devotee of Aacharya Dharmadghoshsuri. His disciple Somprabhasuri's disciple Aacharya Somtilaksuri has composed the 'Prithvidhar Sadhupratisthit Jinstotra' as a description of all these Jinalay. In the 68th note, it is described as 'Bhagwan Parshvanath in Gujarat-Patan'.

1339 - 1. The death of Aacharya Ajit Sinhsuri.
2. Shri Devendra Sinh of Vallabhisakha received the Gachches Position.

After 1341 - Aacharya Jinprabhasuri of Khartargachha descended in the sub shelter of Tapagachha. there he had lovely discussion with Somprabhasuri of Tapagachha.

1349 - The idol of Amarchandra was installed on Saturday, Chaitra Vadi 6, by Pandit Madanchandra, a disciple of Pandit Mahendra, which is located in the temple of Tangdiyawada.

1354 - Alak Khan, the general of Emperor Alauddin Khilji, invaded Patan in Gujarat and killed Karnadev Waghela.

1356 - Madhav, the Nagar Minister of Waghela Karanghela, allowed Alauddin Emperor's army to enter Patan. The Hindu kingdom came to an end in Gujarat. The last chapter of the glory and grandeur of ancient Gujarat was completed.

1360 - Pandjit Vinaysagargani has composed 'Gurjar Deshrajavali' in Sanskrit, in which it is stated that Suba Alka Khan built the fort of Patan.

1371 - 1. The Shah of Patan, Sodagar Samrashah Oswal, got the 15th major renovation of Shatrunjay Mahatirth done.

2. Sanghvi Deshal, taking the Guru's orders, seeing good moment of time, sent invitations to all the countries. He took out the Sangh observing religious rituls from Patan to Shatrunjaya. Suba Alak Khan of Gujarat sent a large army to protect the Sangh.

3. Devendra Sinh of Vallabhisakha passed away at the age of 72.

4. Aacharya Dharmaprabh of Vallabhisakha received the Gachchnayak Position.

1376 - Siddhsuri came to Patan along with the Sangh. When he had eight days left to live, he left the Sangh, fasted and went to beaven on the 13th of Chaitra Sud. People celebrated his death as festival. A Aeroplain with twenty-one pavilions was built and his body was kept in it. The Aeroplain was taken out with musical instruments, and cremated with sandalwood and camphor.

1377 - 1. In the Dharmkalash composed by Jinkushalsuri, there is a story of the Sangha's from different countries meeting in Anhilpur in Pattabhishek Raas.

2. Jinkushalsuri received the Aacharya Position on the 5th of Jheth Vadi at the hands of RajendrAacharya.

After 1390 -1. Aacharya Jinpadmasuri composed the Arhanto Bhagavant Shlokin Patan.

1393 - 1. Aacharya Sinhatilaksuri received the Gachchnayak Position

2. Mahendraprabhasuri was given the Aacharya Position.

3. Samrashah died.

4. Aacharya Kakkasuri composed the 'Nabhinandanjinodwar Prabandh'. He composed the 'Shatrunjayuddhar Prabandh' (Granth 2243).

1400 - 1. Aacharya Jinapadmasuri died.

2. Aacharya Jinlabdhisuri received the Aacharya position from Tarunprabhasuri on the 1st of Ashad Sud. He was an Ashtavadhani. The festival was performed by Navlakh-Gotriya Saha Ishwar.

1411 - 1. Aacharya Tarunprabhasuri composed the 'Sadavashayak Balavbodh'.
2. Upadhayay Chandratilak wrote an independent Panjika-Panchang (Hindu Calender) in Patan.

1416 (32)? - Mahendraprabh gave the Aacharya position to Bhalan (Vastig).

1420 - 1. Sinhak celebrated the Aacharya position of Tapagachchiya Jayanandsuri and Devasundarsuri on the 10th of Chaitra Sud in the festival of Paliwal.

2. On Ashadh Sud-5, Shri Mahendraprabhasuri adorned his six disciples with the title of Suripad. (1) Dharmatilaksuri (2) Somatilaksuri (3) Munishekharsuri (4) Munichandrasuri (5) Abhayatilaksuri (6) Jayashekharsuri.

3. Shri Jayashekharsuri received the title of Suri(Aacharya) position on Ashadh Sud-5. On this occasion, Shresthi Shri Vora performed the Ashtanika celebration in the Jinalay of Shri Rishabhdev.

1420 to 1495 - Sanghapati Ashadhar, wife Raju built a Jinalay in Anhilpur Patan on the advice of Devsundarsuri of Tapagachch.

1422 - Upadhyay of the Vegad branch of the Chhajeth gotra. Dharmavallabh received the position of Aacharya in Patan.

1426 - Shri Merutungsuri got the title of Aacharya.

1429 - Aacharya Jindevasuri got the Gurumurti installed. That statue is in the Ashtapada Jinalay.

1432 - 1. On the advice of Aacharya Abhay Singh, Shah Kheta Toda Mithdiya installed the idol of Parshvanath. It is famous as Godi Parshvanath.

2. In the poem 'Shri Jinodayasuri Vivahal U' composed by Merunandangani, there is a mention of Jinodayasuri passing away in Patan. This work is useful for the language of the 15th century.

3. Jinraj got the title of Aacharya Suripad on the 6th of Falgun Vad. He performed the Suripad-Nandi-Mahotsav with a dharan. He had 1,25,000 Praman of Nyaygranth by heart.

4. Megha Shah of Mithadiya got the magnificent image of Shri Godi Parshvanath installed on 2nd Friday.

1433 - Aacharya Jinrajsuri got the Aacharya Position in Patan on 6th Falgun Vad.

1436 - 1. Karan Singh got 'Shri Parshvanath charitra' (Granth 6074) written on Thursday 6th Posh Sudi and dedicated it to the Sanghapati Somarshi and Seth Pratham etc. of Patan.

2. Shri Jayasekharsuri composed a Prakrut verse book called "Shri Upadesh Chintamani".

1441 - Petha's daughter Puji wrote a question-and-answer 'Ratnamalavritti' on Thursday, Chaitra Vadi 4, based on the teachings of Aacharya Jayanandasuri.

1443 - The vritti of this Granth, composed by Rasadhyaya Vritti Kankalay, was composed by Shri Merutungsuri at the request of Bhading's son Raul Champak. Beautiful guidance is found in this Vedic granth and vritti.

1444 - The expired of Shri Mahendraprabhasuri.

1445 - 1. On the 11th of Falgun Vadi, Guru Maharaj gave the post of Gachchanayak to Aacharya Merutungsuri and gave the post of Yuvraj to Aacharya Ratnshekhar.

2. With the teachings of Shri Rangratnsuri, Devashi Shresthi of Patan has taken sangh to Shri Shatrunjay Tirth.

1446 - With the teachings of Shri Somatilaksuri, Shrimali Shri Vora Sheth built a sub-shelter (Pausadh Sala) in Fofaliyawado.

1449 - On Saturday, Kartak Vad 13th wrote 'Shri Shabd anushasan' in the sub-shelter of Veerampada.

1452 - Vijaysinhasuri installed Parshvanath at Randagachchh (possibly Rajgachh) which is in the Jinalay of Maniyati Pada.

1456 - He shifted the capital of Gujarat from Patan.

1457 - In the festival of Sheth Narsinh Oshwal, Somsundarsuri received the Aacharya position from the hands of Aacharya Devsundarsuri.

After 1457 - With the teachings of Aacharya Somsundarsuri, Ashadhar and Rajimati built Jinalays. wrote many new texts.

1458 59 - Vayja's daughter Rupalsundari got 'Paumchariya' (Granth. 10500) written on the 8th of Bhadarva Sudi, the first month of Samvat 1458, with the teachings of Aacharya Jayanandasuri. In 1459, it was placed in the Saraswati Liabrary (Granthabhandar).

1465 - Hussain Khan Sardar conquered Patan.

1467 - Jayanandasuri initiated Devratna along with his parents on the 5th day of Mahasud.

1470 - Munisundarsuri initiated 6-year-old Devraj in Umta, Agar, Patan, after obtaining the permission of his mother. He named him Munilakshmisagar.

1471 - Shri Merutungsuri expired.

1473 - Aacharya Jaykirtisuri received the Gachchanayak position.

1474 From 1481 - Sheth Dharamshi Porwad established a large library with the teachings of Aacharya Somsundarsuri. For this, by the 6th of Magshar Sud of Samvat 1474, one lakh verse-long introductory texts were written. By 1481, two lakh verse texts were written.

1475 - 1. A palm leaf copy of 'Kumarpal Pratibodh Prabandh' was written, which is in the Jain library of Sanghvipada, Patan.

2. Aacharya Siddhsuri received the Suri Position.

1478 - Mahoday Jaysagargani, a disciple of Aacharya Jinrajsuri, composed 'Parvaratnavali' (Granth 621).

1479 - Aacharya Somsundarsuri, Aacharya Munisundarsuri, Krishnasaraswati, Aacharya Jayanandasuri, Mahavidyavidambankar, Aacharya Bhuvansundarsuri, 11 Angapathis, Aacharya Jinsundarsuri family were residing in Patan, when the sons of Sheth Udayraj, descendants of Sheth Karmasinh Shrimali of Patan—Dhankuber, Maldev, Govind and Nagraj—wrote the Agam granth on palm leaves.

1489 - With the teachings of Aacharya Somsundarsuri, Sheth Govind's wife Gangadevi, son Nagraj got it written 'Nandisuttika'.

1491 - Aacharya Jaykirti's disciple (3) Shilratn wrote a commentary on the Aacharya Merutunga's "Meghdoot" on Wednesday, Chaitra Vadi 5.

1493 - Jayanandasuri gave Devratnasuri the title of Suri position on Wednesday, Vaishakh Sud 5 and established him on his throne.

1499 - Pujya Devsundar got it written 'Vardhaman Vidyakalp' on Saturday, Kartik Sud 9.

1500 - Aacharya Jayakirtisur passed away.

1501 - Shri Jaykesarisuri received the Gachchanayak position.

1502 - With the teachings of Aacharya Jaychandrasuri, Parvat Shrimali established a large library and wrote lakhs of verses of Jain and non-Jain texts.

1506 - Sonpal (Siddhantsagar) was born to Oswal Soni Javad father - Purlade mother at Patan city.

1512 - Initiation of Siddhant Sagar.

Before 1515 - Aacharya Lakshmisagarsuri gave Aacharya Jinsomsuri the Upadhyay Position.

1524 - Kadua/Kadwa of Kadvagachchh, a Jalhira caste, a Surtranmanya, a householder of the Ashwapramukh family, taught Limba.

1525 Around - Dhanyaraj and Nagraj, both brothers, came to Patan in Chaturmas and satisfied the Sangh there in many ways. They gave the suri position to Somjay Vachak. They gave his Upadhyay Position to the disciple of Jinsom Pandit in Patan.

1529 - On the 10th day of Jheth Sudi during the Lavanya period, Tapgachchhapati Lakshmisagarsuri performed jain initiation in Patan at Palanpuri sub-shelter. This Initiation with great ceremony.

1530 - Pandit Gyandhirgani's disciple wrote 'Shilopadesmala Balavabodh' in Pattan Mahanagar.

1540 - Khima, son of Visa Pragvat Karmachand father and Kamadi mother, was buried near Kadua at the age of the 16.

1548 - Sonpal (Gunanidhan) of Anchalgachch was born in Patan city.

1554 - Sumati Sagarsuri, disciple of Bhavasagarsuri, became an influential Aacharya. He was born in Patan.

1558 - Aacharya Indranandsuri gave the Aacharya position to his disciple in Katpar (Kutubpura) near Patan and established the Gadipati and ran the new Kutubpura Gachch. From this later came the Nigammat.

1560 - 1. Siddhant Sagar passed away in Patan.
2. Shri Bhavasagarsuri received the Gachchesha position.
3. Shri Gunnidhansuri was initiated.

1562 - In the Salvi Wada of Siddhant Gachche, Patan, Devsundersuri's disciple Kirtisundar got 'Yoga Shastra Balavbodh' written on Saturday, Bhadarva Sudi 1.

1564 - Mahan Limba passed away.

1567 - In the Salvi Wada of Patan, Devsundersuri wrote '18 Natra Sambandh Ga 25' Falgun Vadi 10 on Sunday, in order to recite the soul of Muni Jayamar.

1568 - Oswal Rupchandji of the Veda Gotra of Patan, himself donned the robe of a monk and sat at the side of Rishi Jagmalji. From this, Gujarati 'Lonkagachcha' started.

1570 - 1. With the teachings of Aacharya Kamalsayyam, 'Sthanangvrutti' was written in the kingdom of Jinchandrasuri, the successor of Jinharshsuri.
2. Aacharya Anandvimal of Tapa. got the Aacharya position.
3. Sumatisadhusuri himself gave the Aacharya position to Upadhyay Amritmeru on his behalf and established him as head of the Gachch by naming him Anandvimalsuri.

1571 - Visa Pragvat Khima of Patan followed the initiation for 24 years and after 7 years of Patan, he passed away at the age of 47 in Patan.

1575 - Bhavasagarsuri's disciple Aacharya Siddhantsagarsuri composed the 'Nav tattva Chopai' in Patan.

1576 - Siddhsuri created the Patan Chityaparipati (Gadha 64).

1578 - 1. (T) Hemvimal was in patan during the monsoon.

2. Aacharya Shri Hemvimalsuri installed the Jinn idols on Sunday, Mahavadi 8.

1579 - Gajsare Jinhanssuri Rajye, a disciple of Kh. Matisagar-Dhawalchandra, composed a self-knowledgeable commentary on "Vicharshtrinshika" (Dandak Chaturvirsati).

1581 - Kirtiratnasuri, a disciple of Tejaratnasuri, composed 'Atiit Anagat Vartman Jin Geet 6 Dhaal'.

1582 - (Kh) Jinhans passed away in Patan.

1583 - 1. Published an article on the rules of 35 words for the monks.
2. Shri Bhavsagarsuri's ascension to heaven.

1591 - 1. Anand Pramod (later Charan Pramod-Harsha Pramod Shi.) composed the 'Shantijin Vivah Prabandh'.

2. Bhatta. Anand Vimalsuri gave the position of Aacharya to Pandit Rajvijaygani in the Maniyati Pada sub shelter. He was named as Vijayrajsuri, establishing him as the 57th head of Gachch. He was succeeded Vijaydansuri as 58th head of Gachch

1592 - AAacharya Jinmanikyasuri received the position of AAacharya from AAacharya Jinhans

on Bhadarva Vid 9 (Maha Sudi 5?).

1593 - Rupnagar came into existence near Patan.

1594 - Agamagachha's Gunmeru Shi. Matisagar has composed a choupai on 'Laghu Kshetra Samas' related to Jain universe knowledge.

1596 - 1. At the age of 13, Hira, son of Oswal Kumra and mother Nathibai of Palanpur, listened to the teachings of Vijaydansuri of Tapagachchh and took initiation from him in Patan on Kartik Vadi 2.

2. Gajraj Pandit composed 'Hiravijaysurina Barmas'.

1599 - Somvimal of Tapagachchh was in patan during the monsoon.

1600 - Kartik Sud 1, Somvimal of Patan went on a pilgrimage to Shatrunjay and Raivatachal with the Sangh of Pattan.

1602 - The ascension of Shri Gunnidhansuri.

1608 - Shrey. Limba's son Meghraj Hira wrote 'Dharmbuddhi Paapbuddhi Chopai' on the Bhadarva Vad 8.

1610 - Somvimal of Tapagachchh was in patan during the monsoon. Then on the Vaishakh Sud 3, the idols made by Chithia Amipal were installed there.

1611 - Pandit Vimalsagar wrote Kumatikandkudal On the Aaso Sudh Teras 13,

1613 - 1. Vijaydevasuri, the disciple of Vijaysensuri, on Friday, Posh Vadi 5, installed the back drop of the crystal Jin idol of Rishabhdev made by Visha Shrimali Dhanji's wife Charan's son Santoshi in the Jinalay. These house Jinalay of Ujmachand, Moolchand, Lalluchand and Maganchand inManiyati Pada.

2. Sanghraj created the Patan Chaityaparipati.

1617 - 1. (Kh.) Labdhikallol was in patan during the monsoon.

2. Jinchandrasuri, the disciples of Jinmanikyasuri, composed a Poushad Vidhi of Jinvallabhkrut. The research work for the same was done by Punyasagar, Dhanraj Pathak and Sadhukirtigani.

3. Vivekvimalgani wrote the second copy of "Utsutrakandkudal".

4. Mahoday Dharmasagarganivar composed two books on the basis of "Utsutrakandkudal" called "Austikamatotsutro-Dghatanakulak" . Its commentary called "Dipika" and "Satiktattvataragini". Based on the said book, he added a new section called 'Sabhyasadkanira-Karanvad' in Tattvatarangini.

5. Jinachandrasuri of Khartargachha stayed during the monsoon.

1618 - Sadhukirti composed the 'Sattarbhedi Puja' on the day of Shrvan Sud 5.

1618 ? (37 years ago) - Somvimalsuri composed "Amardatt Mitrananda Ras 402 verse" in the month of Maha Sud 5.

1621 - T. Hirvijaysuri Shi. Rangvimal Kartak Sud 11, composed "Draupadi Chopai 367 verse" on Wednesday.

1621 22 - Bhattarak Shri Vijaydansurishwarji passed away in Vadali village near Patan with great devotion.

1625 - In the Sanghvi Dev(Ra)jakrut festival, on Vaishak Sud 5. Shri Somvimalsuri gave the Suri position to Anandsoma of the Laghu Paushalik Tapagachcha.

1626 - 1. Somvimalsuri Bhavan composed "Vankchul Raas 483 verse".
2. Head of Tapagachcha Somvimalsuri Hanssomgani Muni Shavhans stayed in Patan during the monsoon. Here he wrote the Shantijin Vivah essay by Anand Pramod.

1630 - AAacharya Vijayhirsuri gave AAacharya Vijayasensuri the position of Bhattarak position in Patan on Posh Vad 14 (Sud. 4) and established him as the head of Gachch of his own place, and a Vandana festival was celebrated there.

After 1634 - There was a resident of Patan named Shresthi Sanghji. He took initiation at the hands of AAacharya Vijayasensuri. He was named Muni Sanghvijay. He became disciple of Pandit Gunvijayagani. In his initiation festival, 7 brothers and sisters were initiated in Patan.

1638 - Head of Gachchh AAacharya Vijaysensuri, Mahoday, Kalyanvijaygani, Pandit Dhanvijaygani etc. After the monsoon, They proceeded further from Patan.

1640 - Pandit Vinaysagargani created "Desharajavali' in Sanskrit. He created "Hingulprakar'.

1642 - AAacharya Vijaysensuri was here during the monsoon. The people of Khartargachchh called AAacharya Vijaysensuris to a large meeting in that monsoon for the purpose of teaching the scriptures. Shastraearth was held for the book "Pravachanpariksha" of Mohoday Dharmasagar Gani. In this Shastraearth that lasted for 14 days, AAacharya Vijay Sensuri won.

1644 - T. Vijay Sensuri and S Nayvijay composed "Sadhu Vandana (Big)" on Aaso Sud 10.

1645 - Hirsuri was here during the monsoon.

1646 - 1. Tejpal of Kadvagachcha passed away at the age of 36.

2. The Jagatguru AAacharya where Hirsuri gathered the Chaturvigh Sangh of Tapagachch on Friday, Posh Sud 1. For the sake of the unity of the Jain Sangh, a new memorandum of 12 clauses was made that memorandum was sent to all places. In it, Pandit also took the signature of Sahajsagar Gani among the signatures of the Geetars.

1648 - Lalit Prabhasuri performed the Aso Sudha on 4 Sundays "Patan Chaityaparipati 23 Dhal" was composed.

1652 - 1. Poonja Rishi disciple of Harshchandra of Parshavachandragachha composed "Aram Shobha Charitra 332 verse" on Wednesday, Aaso Sud 15.

2. AAacharya Vijaysensuri reached Patan on the morning of Bhadarva Sudi 14 to meet Jagadguru Aacharya Vijayhirsuri.

1654 - Sumatimandangani's disciple Pandit Sahajvimalgani wrote "Shraddh Pratikraman-Sutra" to teach his disciple Pandit Vijayvimalgani.

1655 - Lalit Prabhasuri composed "Chand Rajano Ras 4 Paat" on Thursday, Maha Sud 10.

1656 - AAacharya Shri Vijaydevsuri arrived in Patan.

1657 - 1. Bhadarva Vad 2 Sunday in Patan in the middle of Salviwada Padukaiaawada Sravika Naku wrote "Kuldhwajkumar Ras Gatha 375'.

2. AAacharya Shri Vidyavijaygani Bhatta At the hands of Vijaysensuri, Posh Sudi 6 was given the title of Bhattarak in the Vandana festival performed by Parekh Sahastravir in Patan on Sunday. He established him as head of Gachcha in his own path, and gave him the permission of Gachcha.

3. Shravan disciple of Parshvachandra wrote 'Rishidatta Ras' on Posh Sud. 5.

1658 - AAacharya Vijaydevsuri became the head of Gachcha of Tapagachcha at the hands of AAacharya Vijaysensuri. His "Vijaysensuri Sangh" Shraman Tradition continued.

1660 - Rushi Keshavji of Lokagachchha accepted initiation from Pandit Kripa Vijaygani of the family of AAacharya Vijaysensuri. He was named Muni Meghvijay. He later became famous as a great writer, Meghvijaygani.

1661 - Parekh Sahasvir of Patan spent five thousand and celebrated the Ganagyan of Nandi festival on Sunday, Posh Vadi 6.

1662 - Bh. Vijaysensuri and Mahoday Somvijaygani etc. installed the idol of Bh. Hirvijaysuri made by Vahali, the wife of Doshi Shankar Visha Porwad, on Monday, Vaishak Sudh 15.

1664 - 1. Bh. Vijaydevsuri installed the idol of Bh. Vijaysensuri made by Shravika Vahali on Saturday, Falgun Sudh 8.

2. The Gitarthas of Tapagachchha installed the idol of AAacharya Vijaydevsuri made by Shravika Vahali on Saturday, Falgun Sudh 8.

3. Lalitprabhe of Dhandheriya branch installed Shantinath in the Kanasha na pada.

1665 - Gyanmeru disciple of Kh. Sadhukirti – Mahimsundar composed 'Vijaysheth Vijaya Sambandha verse 37' on Falgun. Sud. 10.

1668 69 - Upadhaya Bhanuchandragani stayed in Patan during the monsoon. He installed a big Jin Idol in Patan.

1670 - 1. The 63rd Pattadhar Dharmamurtisuri of Anchalgachchha's Pattavali passed away.

2. Sah Nanji, living in the middle of Khetlavsahi, Gunvijaygani disciples Near Sindhvijayagani, Sanghvijay (Sinhavijaya?) wrote 'Rishbhdevadhideva Jinraj Stvan 71 verse'.

3. According to "Veeravanshavali", T. Vijayanand received the Pandit position from Shri Panchasara Parshvanath Prasad of Patan.

4. Anchalagachchiya Dharmamurti passed away in Patan at the age of 85.

5. Kalyansagar received the Gachchesh position in Patan on the Posh Vad 11. He Stayed patan in monsoon.

1671 - AAacharya Vijaydevsuri became the head of Gachcha-Bhattarak on the Jeth Sudi 11.

From 1672 Around 1713 - AAacharya Vijaydevsuri got 4 Jinalay establishment done in Patan. The Jain Sangh spent half a lakh rupees on it.

1673 - 1. (Kh) Harshnandangani, a disciple of Samaysundar, composed the 'Madhyahan Vyakhyan'.

2. Vijaydevsuri gave the position of Upadhyay to Tapa Vijaysinh during the installation ceremony conducted by Shravika Lali.
3. Bh. Vijaydevsuri gave the position of Upadhyay to pandit Kanakvijaygani during the installation ceremony of the crystal Jin idol of Bh Adinath made by Sheth Santoshi on Friday, Posh Vad 5.

1687 - Samaysundar Upadhyay composed a Vritti on Jayatihuan Stotra.

1688 - Yashovijayji took initiation in Patan under the teachings of Panditvarya Nayvijay.

1699 - AAacharya Jinrajsuri passed away on the Ashad Sudhi 9.

In the 17th century - Shri Sangh of Patan renovated Kamboi Tirtha.

1701 - (An) Gyansagar created Sukraj Raas.

1705 - AAacharya Vijaydevasuri, AAacharya Vijaysihasuri and Mahoday, Bhavvijaygani Patan
along with the pilgrim group 6 rituals , came on a pilgrimage to Antarikshaji Tirtha.

1706 (11)? -1. AAacharya Vijaysihasuri made a 45-words (8-words)? Pattak for the sadhu-sadhvi on Thursday, Maha Sudi 13.
2. AAacharya Vijayasihasuri and AAacharya Vijaydevsuri stayed here in monsoon.

1707 - Upadhyay Shantisagargani disciple of Srutsagargani wrote the "Kalpkaumudi" book.

1709 - Oshwaal Jain Sangh made AAacharya Shri Vijaysinhasuri's sacred feet on Sunday Falgun Sud 3.Pandit Vivek Chandragani installed it on the orders of Bh. Vijaydevsuri.

1711 - 1. Pandit Satyavijayganivar was the disciple of Bh. Vijaysinhasuri the 61 Head of Gachch of the great Vijaydevsuri. He performed the Kriyodhar in Patan on the orders of Dada Gurudev. From him, the "Samvegi Vijayshakha" of Tapagachcha Vijaydevasurigachcha emerged.
2. Veervijaygani accepted the Kriyodhar of Samvegi Panu Thursday Maha Sud 13.

1715 - The establishment of Shri Kalyansagarsuri's scared feet was performed in Patan by Salvi Padani. It was held in the Jinalay of Shri Nemnath Prabhu in Trisheriyu.

1720 - 1. Kapoorvijaygani took initiation from Satyavijaygani.

2. Gyansagar disciple of AAacharya Manikyasagar wrote “Shantinath Raas” on Sunday, Kartak vad. 11.

1721 - Padmachandrasuri disciple of V.T. Jayachandrasuri's wrote “Shalibhadra Chodhaliyun”.

1725 - Kh. Dharmamandirgani wrote 'Munipati Charitra'.

1728 - Veerji-Veerchand wrote "Karmavipak or Jambuprchha Raas".

1729 - Harshavijay wrote "Patan Chaityaparipati".

1736 - 1. Jinharsha-Jasraj wrote "Gyansutra Svadhyay" on the falgun vad 7.
2. Jinharsha-Jasraj wrote "Samkit Sittari Stavan" on Bhadarva Sud 10.

1737 - Jinharsha-Jasraj wrote "Sukraj Raas" on magsar Sud. 4.

1740 - Jinharsh-Jasraj wrote Rass of King on Monday Chaitra Sud. 7.

1741 - 1. Jinharsha-Jasraj wrote "Ratnasinh Rajarshi-Raas" on Posh Vad 11.
2. Pragji (Bhima Shitra) wrote "Bahubal Sajai" on Vijayadashami.

1742 - 1. Jinharsh-Jasraj wrote Shripal Raas (Small) on Chaitra Vad. 13.
2. Jinharsh-Jasraj wrote "Kumarpal Raas" on Aaso Sud 10.

1743 - Poet Udayratna wrote "Sukraj Raas" in the sub-shelter of Fofaliyawada on Wednesday, Posh Vad 9.

1744 - 1.Jinharsh-Jasraj wrote 'Amarsen Vairsen Raas' on Wednesday, Falgun Sud 2.
2. Jinharsh-Jasraj wrote "Chandan Malayagiri Raas" on Thursday, Sravan, Sud 6.
3. Jinharsh-Jasraj wrote "Harishchandra Raas" on Aaso Sud. 5.

1745 - 1. Jinharsha-Jasraj wrote Jheth Sud 15 "Upmit Bhavaprapancha Raas" on Jeth Sudh Poonam.
2. Jinharsha-Jasraj wrote Aaso Sud 5 "Uttamcharitrakumar".

1745 - Upadhayay Kantivijay Gani wrote "Sujashaveli Bhas" Dhal.
Around 1745(?)

1749 - 1. Jinharsha-Jasraj wrote "Amardatta Mitranand Raas" on Monday, Falgun Vad 2.
2. Jinharsha-Jasraj wrote "Rishidatta Raas" on Wednesday, Falgun Vad 12.
3. AAacharya Gyanvimalsuri accepted Samvegi Munipanu as outline shown by Mahoday, Yashovijayji,
4. Jinharsha-Jasraj wrote the "Sudarshan Sheth Raas" on Friday, Bhadarva Sud 12.

1751 - Jinharsha-Jasraj wrote the "Gunkarand Gunavali Raas" on Aaso Vad 2.

1752 - Vinaychandra wrote the "Uttamkumar Raas" on Thursday, Falgun Sud 5.

1754 - Jinharsha wrote the "Munipati Charitra" on Falgun Sud 11.

1755 - 1. Jinharsha-Jasraj wrote the "Shatrunjay Mahatmya Raas" on Wednesday, Ashadhi Vad 5.
2. Udayratna wrote Ashtaprakari Puja Raas on the Posh Sud 10.
3. Pandit Satyavijaygani was in patan during the monsoon.

1756 - Pandit Satyavijaygani expired. Jinharsha-Jayraj of Khartargachha have composed a raas for his Nirvana (death).

1757 - Jinharsha-Jasraj wrote the "Ratnachud Raas" on Friday, Aaso Sud13.

1758 - 1. Jinharsha-Jasraj wrote the "Abhaykumar (Srenik) Raas" on Monday, Sravan Sud 5.
- 2. Jinharsha-Jasraj wrote the "Shilvati Raas" on Bhadarva Sud 8.

1759 - 1. Jinharsha-Jasraj wrote the "Ratribhojan Pariharak (Amarsen Jaysen) Raas" on Ashadh Vad 1.
2. Jinharsha-Jasraj wrote the "Ratnasar Rasa" on Monday, Sravan Vad 11.
3. Jinharsha-Jasraj wrote 'Sthulabhadra Swadhyay' on Tuesday, Aaso Sud 5.

From 1730 to - Jinaharsha-Jasraj wrote "Wadi Parshvanath Bruhtst".
During 1760

1760 - 1. Mohanvijay wrote 'Mantung Maanvati no Raas' on Wednesday, Adhik Mas Sud 8.
2. Mohanvijay wrote 'Ratnapal no Raas' on Thursday, Magsar Sud 5.
3. Jinharsha-Jasraj wrote 'Jambuswami Raas' on Wednesday, Jeth vad 10.

1761 - 1. Mahoday Udayratnagani wrote "Raj Sinhras (Navkar)" on Friday, Falgun Vad 11.
2. Jinharsha-Jasraj wrote 'Shrimati Raas (on Navkar)' on Magh Sud 10.
3. Jinharsha-Jasraj wrote "Narmadasundari Swadhyay.' on Monday, Chaitra Vad 4.
4. Jinaharsha-Jasraj wrote "Aramshobha Raas" on Jyestha Sud 3.
5. Udayaratna Wrote 'Munipati Raas' on Friday, Falgun Vad 11.
6. Vivekvijay wrote 'Ripumardan Raas' in Vadavali on Friday, Vaishak Sud 11.

1762 - Jinaharsha-Jasraj wrote 'Vasudev Raas' on Sunday, Aaso Sud 2.

1763 - Mohanvijay wrote 'Punyapal Gunsundari Raas'.

1764 - Gyanvimalsuri-Nayvimal wrote 'Shatrunjaymandan Yugadidev Stavan' in Patan (Piran Pattan).

1766 - T Bhagvijay stayed in Patan during the monsoon. He wrote 'Navtattva Chopai' here.

1767 - 1. T. Udayratna wrote 'Lilavati Sumati Vilas Raas' on Monday, Aaso vad 6 in Unnao of Patan.

- 2. On Thursday, Posh Sud 5 , T. Udayratna wrote "Yashodhar Raas" in Patan's Umakpur.

1768 - On Sunday, Magsar Sud 11, T. Udayratna wrote "Dharmabudi Mantri and Paapbuddhi Rajano Raas".

1769 - 1. T. Udayratna wrote "Bhuvanbhanu Kevalino Raas or Raslahari Raas" on Tuesday, Posh Vad 13, in Unau, Patan.
2. Bhatta, Vijayprabhasuri stayed during the monsoon.
3. Bhatta Vijayprabhasuri, seeing the merit of Muni Vriddhivijay, gave him the Position of Pannyas.

1770 - 1. Bhatta. Vijayprabhasuri expired on the first new moon day. Pandit Jinvijayagani had written his biography.
2. Kapurchand Bhansali, a Jain from Patan, who came from Ahmedabad Joined the Sangh.

1774 - 1. Kapurvijaygani went to Patan.
2. Pandit Karpurvijay gave the Pannyas position to Kshamavijay.
3. Mahoday Devchandraganivar, a powerful scholar of Khartargachchh, came to Patan.
4. Sheth Tejasi built the Jinalay of Sahastrakut, which is famous as the Jinalay of Nagarsbeth. Sheth Tejasi built a triple kotha of Sahastrakut with thousands of brass statues of Parshvanath etc. it installed on Monday, Jheth Sud 8, by Bhatta Bhavprabhasuri.

1775 - 1. Pandit Kapoorvijaygani passed away on Monday, Sravan Vad 14.
2. Bhavaratna-Bhavprabhasuri wrote "Ambad Raas" on Sunday, Jheth Vad 2.
3. Kantivijayagani wrote Vaishakh Sud 3 "Mahabal Malayasundarino Raas".

1777 - Mahoday Devachandragani accepted the Samvegi Muni position by performing the Kriyodwar.

1778 - Kantivijayagani wrote 'Chauvishi or Chouvish Jin Stavan' before Magsar Sud. 1.

1779 - T. Udayratna wrote Bhabha Parasnathnu Stavan on Bhadarva Sud 15.

1782. - 1. Premratna, a disciple of Bhavbhavprabhasuri of the main linage of Purnimapaksha, wrote 'Saar Shikhaman Raas' on Wednesday, Jayest Vad 5 in Dhandherwada.
2. Bhavaratna-Bhavprabhasuri wrotw "Mahimaprabhasuri Nirvana Kalyanaka Raas" on Posh Sud 10.

After 1782 - A group of pilgrims from Patan to Abu emerged, and Pandit Jinvijayji was the main one.

1783 - 1. Pandit Jinvijayji wrote 'Gyanpanchami Stavan', 'Mahavratni 25 Bhavanani Sajjjay Dhal 5', 'Main to Aanna Vahasyanji' and 'Paryushan Parvani Stuti' etc.

2. Muni Khimavijay stayed during the monsoon.

1784 - 1. Mohanvimalgani-Krishnavimalgani wrote "Nandishen Raas" by Panchasara Parshav Prasad.
2. Bhatt Bhavprabbasuri made Anhilpur Pattan in the shelter of Dhandherwada during the monsoon.

1785 - Sheth Manekchand, son of Sheth Vallabhdas of the Maha Chahil Linage performed installation by the hand of Bh. Vidyasagarji on Magsar Sud 5 by doing Chovishwatta of Chovishwajin

1787 - T. Santsoubhagya wrote "Agaddatt Rushini Chopai".

1793 - T. Jinvijay wrote the "Panchami Stavan" on the Magsar vad 10 which is birthday of Parshwa Prabhu.

1797 - 1. Bh. Vidyasagar expired on the Kartik Sudi 5.
2. Bh. Bhavaratnasuri-Bhavprabhasuri wrote the "Subhadrasati Raas".

1799 - Bh. Bhavaratnasuri-Bhavprabhasuri wrote the "Buddhi Vilasamati Raas".

1821 - Sinharatnasuri was in the Sangh for Shatrunjaya, which was organised by Sheth Kachra-Kika of Patan.

1836 - At the request of the Sangh of Patan, Pandit Padmavijayji stayed during the monsoon. There, he gave the country the "Anuyogdwarsutra" and distributed the offerings.

1837 - T. Padmavijay wrote the "24 Jinna Kalyanaka Stavan" on the Saturday of Maha Vad 2.

1844 - Pandit Padmavijayaji stayed during the monsoon. He lectured on the Acharang Sutra.

1851 - Muni Motivijay wrote 'Ashtaprakari Pooja' wrote by T. Devvijay on Maha Sud 1.

1852 - T. Kshemvardhan wrote "Sursundari Amarkumar Raas".

1857 - T. Vijayjinendra installed two thousand idols such as Sahastrakut.

1861 - Khusalchand Malukchand wrote the Siddhchakraraas or Sripalraas wrote by Gyansagar in Kurna Sahani Pol (today's Kanashano Pado).

1862 - 1. On Tuesday, Posh Vadi 7, in Chintamani Parshvanathji Prasad of Patan, Tuljaram's son Sakarram wrote 'Jayananda Kevali Raas' wrote by Padma Vijay.
2. On Vaishakh Sud 3, Padma Vijaya's disciple Rupvijayagani wrote "Padma Vijay Nirvana Raas".

1868 - On Saturday, Jheth Sud 2, Panchasar Parshvanath Prasad wrote "Jayananda Kevali Raas" wrote by Padma Vijay.

1870 - The expired of Punyasagarsuri.

1873 - Saubhagyasagar, a disciple of Mahimasagar, wrote "Jambukumar Chodhaliyu".

1875 - Rishabhdas (Sravak) wrote 'Srenik Raas' and Rishabhvijaygani wrote it on the Ashadh Vad, 9 by Panchasara Parshvanath Prasad.

1879 - 1. Labhvardhan Pandit Lalchand wrote "Vikramaditya Navsen Kanya Haran Khapra Chorno Raas" and Muni Motisagar wrote it completely on the Ashadh Vad, 7 in Fofaliyawada.
2. T. Kshemvardhan wrote "Sripalaraas".

1881 - Pandjit Krishnavijaygani's disciple Pandit Deepvijaygani wrote "Balavabodh par Laghu aur Vriddhi Chanakyaniti" on Monday, Madha Sud 13.

1892 - In the festival of Sheth Nathu Gokalji, Muktisagar received the Aacharya and Gachchesha position on Vaishakh Sud 12.

1910 - Thakor Narbheram Amulkhen wrote the complete "Chidananda Bahotri Shri Anubhavvilas" wrote by Chidananda-Kapurchand of Patan.

1914 - Devachandragani wrote 'Chowshi Svopagnya Balavabodh sahit' Written by Sadhu Madhavdas Ajodhyadasji on Sunday, Vaishakh Vad 5.

1926 - Dipvijay Kaviraj wrote "Mahavir's Panchkalyankna Panch Vadhava" written on the Kartik Vad 14 by Bhabha Parshvanath Prasad.

1929 - Gyansagar wrote 'Ilachikumar Chopai' written on the Falgun Sud 6 by Rishabh Prasad of Vagal Pada to Jagjivan.

1930 - Mayaram (Bhojak) wrote 'Pradhumkumar Raas' written on the magsar Sud 12 by Rishabh Devji Prasad of Vagul Pada to Jagjivan Panachand on his own.

1932 - T. Kshemvardhan wrote 'Shripal Raas' written on the magsar Vadi 7 by Bhojak Thakor Narbheram Amulkh Shri Sahasrakoot Prasad.

1937 - T. Padmavijay wrote "(Shatiparvi Mahimadhikar garbhit) Mahavir Stavan' Pansyamji's Pada on Ashad Sud 6, Tuesday written by Shrimali Brahmin Ayachi Jaishankar Mulji.

1972 - Pujya AAacharya Sagarnandasuri started the Aagam recitation from the Chaturmas of Patan to impart the knowledge of Aagam to the sages.

●●●

Appendix–2

Siddhisurikrut

Patan Chaityaparipati (Samvat 1576)

Niy Guru Pay Panamevi, Sarasati Samini Mani Dhariy,
Hiedai Harrash Dharevi, Goyam Ganahar Anusariy,
Pabhanisu Chetpravadi Anhilpur Pattan Taniy,
Muz Mani Shariya Rahadi, Diu Mati Nirmal Atighaniy 1

Desh Sharomani Desh, Gujjardhar Jagi Janiye,
Vavi Sarovar Koov Vansai Vivih Vakhaniyae,
Nayanand Suchang Narasamudra Pattanagar,
Gadh Madh Poli Utang, Jasu Sam Mahiyali Navi Avar. 2

Dharmavant bahu loi nivasai jattha dayasahit,
Uvayari sahu koi, vinay vivek gune bharit,
Dan punyani vaat karai jiha ati... radiya,
Punya purush vikhyaat vasai ti uchi serdiya. 3

Mani dhari avichal bhav, tihan pranamun jil solamau ea,
tribhuvan keru rau, bhaviya bhagatiee nitu namau ea,
ashta karam dal bhanji savar mani sayvar variu ea,
moh mayan mad ganji upasmaras jini adaryau ea. 4

Dithai paramanand, angihi atighan upajye,
vandisu pujisu chang, bhavbhaythi navi dhujiyae,
santikaran jagdev, seva sarai indra save,
munivar tu mahadev dai darishan muz bhavah bhave. 5

Vast

Santi Jinavar Santi Jinavar Bhavi Vandevi,
Shakrastava Thuti Tavan Bhani, Doori Karavi Aasayan Niratihin,
Bhavasaya Sanchiy Pap Savi, Talai Soodhai Dhyani,
Unchi Seri Vali Supari Metya Shrivardhaman. 6

Hiv Bhash

Hiv Saookai Panamisu Paso, Samarath Swami Lilvilaso, Dithai Mati Ulhaso,
Trevisama Jina Pavavihandana,Dusth Maharipu Doori Vihandan, Mandan Sukkhanivaso. 7

Agar Kapur Anai Kastoori, Poojai Chandani Kesar Choori, Poori Man Aanand
Atihi Manohar Jasu Prasad, Gavain Gaayan Jina Jasavad, Suniyai Nav Nav Naad. 8

Ini Pari Utsav Uttim Karta, Supari Supuny Bhandar Subharata, Sarata Bhetayau Naimi,
Mahukar Manah Manorath Poorai, Paas Panchasarai Bhava Vichoorai, Saar Sansarai Lemi 9

Chammah Bhuvani Santi Jin Guruu, Jaai Sevanti Damanau Maruu, Poojau Mana Ulhase.
Vasupoojya Vandau Bahu Bhavai, Jasu Darata Bhaya Mooli Na Aavai, Rahai Nit Ashay Nivase. 10

Siri Desalahar Tanai Prasadai, Bhetisu Paas Manah Avasadain, Poorai Pratyasar,
Palivalau Shriadijinesar, Aambiliu Swami Nemisar, Nagmadhi Nami Suvihar, 11

Shantinath Bokadiyan Bhuvanai, Thaisu Nirmal Arihat Thunanain, Gun Gaisu Suvichar.
Mahavir Bhavabhavathi Bhanjai, Bhavahadau Tribhuvan Man Ranjai, Pipalai Pratyasar. 12

Koratvalai Shantijinando, Chintamani Aapai Aanando, Chintamani Paas Jinando,
Vasapoojya Poojau Man Bhavai Jin Sushsampad Nij Dhari Aavai, Paar Kotadi Suhavai. 13

Ashtapadi Chandraprabh Dev, Nar Narapati Bahu Sarayu Sev, Oopanau Oolat Hev,
Ashtkkarma Choorai Aththam Jin, Dithau Nayane Dhanna Ti Amah Din, Jagbandhav Jagadev. 14

Vajai Madal Atihin Rasal, Tivali Taal Anai Kansal, Gavai Apachhar Bal.
Aarti Mangal Uzamaal, Charchai Chandani Gune Visal, Prabhutanu Ati Sukamal. 15

Vast

Em Suparai Em Suparai Namo Jinarai,
Chandraprabh Chandan Samau, Bhavah Paap Santapaharan,
Trikaran Suddhe Je Namai Taha Eha Aanandakaran,
Sharatar Pipaliyan Bhavani Panamiu Swami Santi,
Trangadiyavada Bhali Jin Bhetan Muzapanti. 16

Bhahs

Padamprabh chhattheu namau e, Parihari manah pramad ta,
Kugati kumati durairn gamau e, Suniyai ghantah nad ta,
Chanhatdi Santisar e, Siri Solamau Jinand ta,
Darasani dosam bahu haraea, Nij kul kerau chand ta. 17

Bhanasolya[1] Sharatar tanau e, Siri Santisar sami,
Patuavadad[2] Jin namiu e, Jai paap sunami ta.
Sagar kui sampai karae, Paas pragat avatar ta,
Bijai bhavani sukrut bharae, Kansarvadai Gunasaar ta. 18

Sahavadai Muni Suvrat e, Visamau purai as ta,
Angihim dhari Mahavrat e, Jini kiu siddhihi vas ta,
Babarkotihim namisu Jin, Pas gune suvisal ta,
Naringapuri vanchhi karan, Charachisu kusamah mal ta. 19

Jogivadai jagta e, Pas anai Mahavir ta,
Vanchhiya jan sukh apta e, Samarath sahasdhir ta,
Jalachaukai jagi janiyai e, Mallinath Jasavant,
Jiravalu vasaniyae, Jini namai hui santi. 20

Ratakavadai Ratananidhi, Paas Jinesar ditta ta,
Palhanpurvadai namau e, Jasu darasan gun ithth ta,
Viramvadai vandisu e, Jinvar guni abhiram ta,
Phophaliyavadai nirasisu, Jai patak nami ta. 21

Trihum bhuvane bhavathi-haran, Gunagan mahi vikhyat ta,
Madan-malan vanchhit-karan, Jasu adhika avadaat ta. 22

Vivandanikavadavadai bhanau e, Dharm payasanhar,
Lahudpana lagi gun-nilau e, Nij-kul-tanau singar ta. 23

Bhimshaddhi[3] bhanasium bhal e, Bhabhau Parasnath ta,
Kamathaman jinaim malyu e, Mugatipurinau sath ta.

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1. This place cannot be determined at present.
2. The late Aacharya Vijaymedhsuriji had said in a conversation that there was a PatvaWado earlier near the Chitara Lane in the Patan market.
3. From the context, this place is likely to be the present Bhabha no Pado.

Kumarpanai Navkar kahi, Thapiu jini Dharanind ta,
Dish lei upasagga sahi, Pahutau Siddhi Jinand ta. 24

Man anandai apanai e, Alas angi nivari ta,
Padai sah karana tanai e, Sitalnath juhari ta.
Ati murati raliyamani e, Haras na hiyadai mai ta,
Samalai dithai rati ghani e, Petal vasahi thai ta. 25

Vast

Pas Jinvar, Pas Jinvar, Nayani maim dithth
Kiri jane surataru phaliu, Kamveli maim vegi Pamiy,
bhuvan vichitra sohamanau, Namiu bhavi maim sis namiy,
Asasen rayah kumar, Vammadevi malhar,
Jasu mahima jagai jagati, Vams Ikhag singar. 26

Bhavan bhavai changi, Basi ati navrangi,
Chamar dhalai pakhali, Nachaim chhandihim agali. 27

Vajai vajitra saar, Gavai gun suvichar,
Ik nar charchai chandni, Ik nar sachavai majjan. 28

Im lei phulah mal, Karami ik dip jhamal,
Ik phul dhovai agali, Ik dharai dhup anaggal. 29

Chavali chauka puravai, Nevaj vegi anavai,
Dhovai jal puni ani, Nij nij bhavihi jani. 30

Ghani vidhi nirasiya puy, Shanti bhetan saj hua,
Surahiyavadai suhanau, Karma-hanan sapranau. 31

Bijai bhuvanai Paas, Namisu dhari ullas,
Katakiyavadai kautig, Murati dithi e zigmig. 32

Kamboyu Paas Jinand, Nav nav karai anand,
Dhavali parva sudhanna, Bhetisu gunihi sampunna. 33

Jinvar sarai kaj, Saphal janam muj aj,
Dhandhervadai Punamiya, Vir Jinesar namiya. 34

Kokavaadai paas, nav nav puurai aas,
Khetrapaalavaadai diithaa, lochani amiya paitha.
Taalai sagalaai dukkha, aapai savpada sukkh,
Shaari vaavi suhaani, sambhalu bolau vaani,
Veer Jinesar saar, paamiu bhavanau paar. 35

Sovanvan sohaavau, Bhaviyan nit mani dhyaavau,
Satkar jasu chhai deh, Karam nivaaran eha. 36

Vast

Veer vandi Veer vandi charam Jinaraai,
Jasu maanai suraraai savi, Nar narind bahu sev saarayi,
Dhamm payaasan dayaapar, Kugai kumai michchhitt vaarayi,
Tattva trini payaas kar, Gun gaavyaa sankhevi,
Namisu dev mani bhaav dhari, Salavivadai hev. 37

Bhash

Triserii tribhuvan kau raau, Namisu Nemi mani dhaare bahu bhaau,
Yaadav vansh vibhushan saami, Jasu aagali bal chhadiu kaami. 38

Kaamveli sarisi kaamini, Nav yauvan gajagati gaamini,
Chandravadani ratiruup samaan, Kamalanayan tan champakvaani,
Chhandi Raajmati nei nivari, Dei daan pahutau Girnaari,
Raivatakaachali sada sohanti, Diithau swami man mohanti. 39

Biijai bhuvani Jinesar nami, Kumati kadaagrah sada avagami,
Kalharvaadai panamaudev, Chhandi paap nirmal thiu hev. 40

Dinaakarvaadai dev Jugaadi, Trodai kodhaa karma anadi,
Aadi karan nai samarath dhiir, Dhaandhalvaadai panamisu dhiir. 41

Satragvaadai Risahesar saami, Karau vinanti hiv shar naami,
Punavaadai paragat Mall, Hiyaatanaa jini taalyaa salya. 42

Aadi Jinand namau kar jodi, Jehanai naami na aavai shodi,
Hiv aavi panamisu Golvaadi, Sagala kaaj siraadai chadi. 43

Mulnayak savi supanau saathe, Pakhali vandau Parasanath,
Karm Chintamani chinta harai, Paap pank savi duurai karai. 44

Pitalinau deesai ruydau, Bhagyavishaal gune garuydau,
Bhagati karai tihaan shraavak bhalaa, Dayaavant deesai gunaneela. 45

Navai gharei nirashaun nayane vali, Ditthai darasan poojai rali, 46
Jai e moorati taahari mili, Doorai natha jaai ali.

Vast

Em nirshyaa em nirashyaa sayal prasaad,
Ati sachitra sohaamanaa surviman samavadai sohai,
Chandrovaa pahiravani kari apuv torane mohai,
Nav nav kavilaai sahit bhetyaa Shree Jinaraai,
Ghar devaalaa motakaa bhetan oolat thai. 47

(Bhash)

Paarishi vansh vibhooshan, saa bhamaroli, Devaalau atichang ta,
Namata naavai dooshan saa bham., Nav nav thaai rang ta. 48

Korani kari atiruyadau, saa bham. Bhamari dantah saar ta,
Deevai sohai suydau, saa bham., Mohai man moti haar ta. 49

Jhoomana jhaanjhaa bolii-e, saa bham., Ghantah tanaa ninaad ta,
Amar vimaan kia hinavaun, saa bham.,Ditthai amrut savaad ta. 50

Dhan Vijau Paarishi, saa bham., Jeni karaavyu eh,
Nami aanandai aapanai, saa bham., Nirashi shravanau geh. 51

Ditthau ati raliyaamanau, saa bham., Swami ati dhan dhann ta,
Namiu Jinesar man shuddhai, saa bham., Narasingh narah ratann. 52

Tasu ghari pratimaa ruyadi, saa bham., Alvesar daataar ta,
Bhansaali Mahipati gharahi, saa bham., Namiu Jinesar saar ta. 53

Atihin apurav deesatau, saa bham., Sakal Jinesar saami ta,
Thaakursi ghari sush karaitau, saa bham., Ditthau atihin rasaal ta,
Dhaapoonai ghari dhyaavisyaun, saa bham., Paas gune suvisaal ta. 54

Be kar jodi veenavaun, saa bham., Bhari sukrut bhandaar ta,
Devdayaa paragun nidhi, saa bham., Swami tun daataar ta. 55

Tai toothai sush sampajai, saa bham., Tain toothai navi rog,
Mahiyali jas nit vistarai, saa bham., Paamai sayal sanyog. 56

Vaadi Daulatpuri sahi, saa bham., Bhaviyan saarayi sev,
Vadali, Vavadi, Kaunirai, saa bham., Namasiun sees namevi. 57

Kataupuri panamaun sadaa, saa bham., Magalipuri Jinachand ta,
In pari Chaitrapavaadi kari, saa bham., Bhetyaa Santi Jinand ta. 58

Sharanaaitau samarath, saa bham., Tuj namain Ind Narind ta,
Chauvih Sanghah kaarani, saa bham., Dini din diu aanand ta. 59

Pattan prasiddhi, harashi kiddhi, Chetrapravaadi suhaamani,
Bhanataa gunataa shravani sunataa, Atihin chhai raliyaamani.

Pabhanayaa ji kei namau, Tai avar je chhain te sahi,
Chhihuttarai varasai, Manah harisai Siddhasuridai kahi. 60

Iti Shri Pattan Chetra-Pravaadi Samapt.

●●●

Appendix–3

Sanghraj Krit Patan ni Chaityaparipati (Samvat 1613)

|| Bhale Mindu ||

|| Shri Gurubhyo Namah ||

Sarasati Samini Samari Maay, Nirmal Mati Pami Sahiguru Pasay,
Chaitya Pravadi Shri Patan Tani, Karva santi Bhavanni Ghani. ||1||

Pahilum Shri Chauvis Jinand, Puji Pranami Te Jinchand,
Suguru Vachan Man Mahi Dhari, Charan Sada Tehna Ansari. ||2||

Te Guru-Jinai Chalan Prasad, Gun Gaun Hun Man Ulhadi,
Vali Visheshi Rishabh Jineshy, Pahilum Puj Kari Vandes. ||3||

Pas Jinand Vighan Upsamie, Anandai Bhaviyan Je Namai,
Samvat Sol Terotare Varshayi, Pratham Jyeshtha Shudi Punam Pushp. ||4||

Guruvasari Gaun Jin Dhani, Arambhi Puja Jin Tani,
Savdhan Thai Sahu Sambhalu, Jim Sukh Sampatti Hela Milao. ||5||

Shanti Karan Solasma Rai, Nishi Din Pranamun Tehna Pay,
Shantinath Pramukh Jagdish, Traisath Pratima Namu Sis. ||6||

Vardhaman Ghari Vandu Dev, Dashma Jinani Kijai Sev,
Navum Dehrasur Pratima Chyari, Gun Gata Mani Harsha Apar. ||7||

Saha Ratna Sut Ghari Udar, Trani Pratima Vandu Sukhkaar,
Vasupuj Paas Chandraprabh Vand, Pujau Bhaviya Mani Anand. ||8||

Shri Kamboiyu Karai Kalyan, Nav Pratima Vandu Nit Jan,
Katakiya Vadai Anand, Chha Pratimasun Rishabh Jinand. ||9||

Seth Meghraj Tanai Ghari Joy, Vimal Sahit Trani Pratima Hoy,
Seth Vanayag Sahariya Tanai, Joi Shri Jin Ulat Ghani. ||10||

Tiha Pranami Jai Shri Jin Vimal, Champak Ketaki Lijai Kamal,
Trani Pratima Pujijai Sahi, Vadhi Sahit Jim Sutrin Kahi. 11

Dhuli Parvi Munisuvrat Swami, Dariy Panasai Jehnai Nami,
Tiha Pratima Pranamun Chhattis, Dhyan Karun Tehnum Nis Dis. 12

Sanghvi Attaghari Ansaru, Vasupujya Jin Puja Karu,
Trani Pratima Tiha Kani Bhavie, Godadnai Padai Avie. 13

Dosi Gunraj Deharai Saar, Mulnayak Shri Nabhi Malhar,
Pratima Ath Tiha Je Kahi, Visa Natha Ghari Avya Sahi. 14

Tiha Pranamun Shri Rishabh Jinand, Sisharbandh Dehrasur Chand,
Bimb Chyar Jin Murti Saar, Nathasaha Padai Uddhar. 15

Mulnayak Pranamun Shri Shanti, Bhajai Bhavik Tani Bhay Bhranti,
Tiha Pratima Chhai Baitalis, Chovisvatta Sahit Kahis. 16

Dosi Dama Rama Ghari Dhinn, Chandraprabh Dehrasur Jin,
Pratima Panch Achhai Tiha Sahi, Vandan Kijai Vadhisu Rahi. 17

Seth Bhoja Dehrasur Joi, Chandraprabh Jinvar Tiha Hoi,
Bimb Chyari Nitu Vandan Kari, Pranamanta Pamai Shivpuri. 18

Mahitanai Padai Joi, Saha Vachhraj Ghari Jin Chahie,
Bimb Pachasun Paas Jinand, Kasgiya Ditthai Anand. 19

Sundar Ghar Mahita Sarang Vivahar, Siddh Mani Jaanai Rangi,
Mahavirsun Bi Jin Saar, Aangi Kanthi Anopam Har. 20

Dhandhervadai Pahuta Jam, Pratham Deharai Shri Samal Naam,
Chyalis Pratima Tiha Vaandai, Darshan Dithai Anandie. 21

Mahavir Bijai Sukh Karai, Pratima Dekhi Hiyadun Tharai,
Bi Pratima Nit Kijai Sev, Trijai Deharai Samal Dev. 22

Udbhatt Murti Sevu Pay, Bheti Bhavathi Duri Palay,
Puja Karta Harsh Apar, Satar Bhed Vadhi Kijai Saar. 23

Nav Pratima Namie Bbavasun, Visa Melanai Ghari Avasun,
Tiha Tirthankar Trevisamun, Bimb Panch Jin Bhavie Namu. 24

Saha Sicha Ghari Harsh Apar, Navu Dehrasur Sohi Saar,
Tiha Pratima Pramush Agiyar, Pranamanta Pamu Bhavpar. 25

Dehrasar Depi Harpiin, Saha Bhojanai Ghari Nirashiin,
Sambhav Shital Be Jin Kahun, Abharanai Man Mohi Rahyu. 26

Chhatratrai Mastaki Mohain, Jadat Haar Aangi Sohiin,
Navkamale Jinvar Pag Thavain, Jadyan Jadit Hire Navnavain. 27

Ghari Puhutta Parshi Raichand, Mulnayak Shri Adi Jinand,
Bijai Pasai Parshvanath, Chha Pratima Nit Karu Sanath. 28

Koko Dehra Mahi Joi, Kasgiya Be Udbhatt Hoi,
Murti Dekhi Man Ulhasai, Pujai Tasu Ghari Kamala Vasai. 29

Pratima Satar Achhi Mahavir, Pranamanta Pamin Bhavtaar,
Kokapasaisun Be Hoi, Seth Meghan Gharmam Joi. 30

Pada Khetrapalman Hev, Shital Swami Dasama Dev,
Shital Nir Bhari Bhungar, Sital Chandan Kesar Saar. 31

Pratima Baitalis Bhavie, Parshi Kika Ghari Avie,
Tri Gadhai Samosaran Mandaan, Chubare Shri Shital Jaan. 32

Sishar Kalas Dhaj Upai Saar, Ghant Tal ghughur Jhamkar,
Satar Bhed Puja Kijie, Nav Pratima Nav Ang Pujie. 33

Sanghavi Tokar Ghari Janie, Dehrasursun Man Anie,
Be Pratima Ek Jin Chovis, Kar Jodi Nit Namu Sis. 34

Pitalmai Pratima Mani Ani, Mantra Vanayganai Ghari Jani,
Charm Tirthankar Sevu Sada, Dalid Dohag Navain Kada. 35

Tiha Thiki Havai Parivavi, Pratima Chyari Bhali Tiha Bhavi,
Adinath Mulnayak Nami, Pasai Chhai Be Gautam Swami. 36

Bijai Padai Dehra Doi, Mahavir Sevai Sukh Hoi,
Pratima Sat Tanum Mandan, Dehrum Dipai Tribhuvan Bhan. 37

Bijai Dehrai Trevisam, Saprabhat Uthinai Namu,
Bimb Chyarni Puja Karu, Saha Vidhyadhar Ghari Sicharu. 38

Mahavir Mulnayak Dev, Pratima Sat Tani Karu Sev,
Murti Dekhi Harsha Jaam, Salivadai Puchhta Tam. 39

Huya Dehra Chau dah Sohamana, Dehrasur Uganiis,
Bhavik Jiv Bhavai Namu, Eni Dhali Tetriis. 40

Tranisaie Uganuttari Namu, Pratima Bhaviyan Loy
Havai Salivada Tana, Sambhalyo Sahu Koi. 41

Dhaal – Jin Tu

Traseriee Havai Puhata Jam, Mallinath Mulnayak Naam,
Pratima Panch Pradhan, Jin Tu. 42

Nemnath Dehrai Bijai, Doi Pratimasun Vandan Kijai,
Sijai Saghla Kaj, Jin Tu. 43

Varasa Sheth Tanai Dehrasari, Mulnayak Shri Adi Jinesar,
Kesari Charchu Angi, Jin Tu. 44

Pratima Aath Vali Tiha Janu, Vijavadai Vali Vashanu
Janu Shri Jin Pas, Jin Tu. 45

Kursipadai Achiranandan, Chha Pratima Sun Kijai Vandan,
Chandan Kusami Puji, Jin Tu. 46

Kalharvadai Shanti Jinesar, Pratima Chhappan Param Jogishvar,
Nandishar Avatar, Jin Tu. 47

Kaiyavadai Mahin Pradhan, Aath Pratimasun Mahavir Nidhan,
Gyan Tanu Datar, Jin Tu. 48

Danayagvadai Rishabh Nami Jai, Uganasi Pratima Puji Jai,
Lijai Bhavanu Lahanu, Jin Tu. 49

Dhandhulipadai Suvadhi Sujan, Tritalis Pratima Mandan,
Aan Vahun Nij Chitt, Jin Tu. 50

Golvadi Man Harshh Dharijai, Sat Pratimasun Pas Pujijai,
Kijai Safal Sansar, Jin Tu. 51

Bijai Dehrai Pratima Chaud Pujaun, Bhaviyan Mami Anand,
Chandvadan Mukh Joi, Jin Tu. 52

Pas Jinand Lesi Ghari Kahie, Puji Puna-vadai Jai Rahie,
Shri Jin Pas, Jin Tu. 53

Chyalis Pratima Tiha Pujesun, Baduyavadai Adi Namesun
Kahisun, Doi Bimb Sar, Jin Tu. 54

Satrakvadai Sat Fanu Jin, Aath Pratima Vandu Bhaviyan Jin,
Dhin Te Jin Nit Vand, Jin Tu. 55

Uchapada Mahi Jinesar, Sanghavi Nakar Dehrasur,
Harsh Dharu Jin Deshi, Jin Tu. 56

Chha Pratima Ek Jin Chauvisai, Jam Lai Pratima Sat Kahisai,
Disai Shri Jin Shanti, Jin Tu. 57

Navum Dehrum Ati Sundar Sohai, Pas Jinand Mulnayak Mohai,
Joi Das Bimb Sar, Jin Tu. 58

In the present Dhaal–2, "Jin Tu" is used as the refrain (Aankani), but here in some places only "Ji" is written, in some places only "Jin" is written, and in some places "Tu Jin" is written. To maintain uniformity throughout, it has been corrected here to "Jin Tu" at the end.

Duha

Dehrasur Trani Janie, Anai Vali Dehra Chaud,
Em Sattare Puja Kari, Namarina Vrund. 59

Basai Sattanun Bimbni Puja Kijai Sar,
Nave Ghare Aaviya, Aani Harsh Apar. 60

Dhaal: Salunintu

Nave Ghare Aavi Bhavi Bhavana, Ati Uchchhav Rangi Kariye,
Pujya Pas Jinand Chandan Kusami E, Bimb Aath Bhavai Dhariye E. 61

Panchasar Shri Pas Ashyapuran, Jin Pratima Nav Vandi E,
Harshya Hiya Majari, Harshh Bhavani Jai Jin Dekhi Anandia E. 62

Mulnayak Shri Adi Pratham Tirthankar, Esi Pratima Bhavie E,
Bhamti Mahi Dehri Ruyadi Nirshhi, Trijai Dehrai Aaviya E. 63

Tiha Pratima Pantris,Chuvisvattasun Vasupuj Nayak Dhani E,
Chuthai Jin Uganiis Pratima Pujie, Mulnayak Mahavir Tani E. 64

Posal Mahi Dehrum Panchmun, Joi Nai Narshie Nemisiru E,
Ter Pratima Tiha Vandi, Paap Nikandine Sevie Raj Livaru E. 65

Unchi Seri mahi deharu narshhtan, harshi haidu ulsai re,
Thambha-gushhchitram chhoh ati jhalahalai e, pratibimb roop mahi vasai e. 66

Nandisar avatar Shanti pramukh, Jin bimb tris tiha bhavayo e,
Bijai dehare Shanti pratima baar e, Poshal mahi jaanjyo e. 67

Pratima chhai agyar trijai dehare e, Chandraprabh Jinvar tani e,
Trini pratima Shri Paas vandi urdi e, Bhansali Samarth tani e. 68

Saauku Parasynath deharie paachmai e, pratima panchavan bhanun e,
Chandraprabh Jinraj jimanai paase e, pitalmai pratima ghanu e. 69

Sampratirai bharavia, je Suhastisuri te Guru updeshi lahi e,
Varas bisai ekanun antar etalu, Shri Mahavir pachhi kahi e. 70

Pratima achhai adyo varas satar sai e, Upari ekanun tani e,
dhin te avatar dhin narnariyana tana karai Yatra Jinvar tani e. 71

Suriaabhi Sur* pujii tim Jin pujijayo, bhavik jeev bhavi nami e,
Talu manni bhranti Gandhar bhasai e, Jin pratima Shri Jin sami e. 72

Trikaran siddhi je pujayi tasu sankat nasai, durgati te na vasahi e,
Nagman-pada mahi dehara be chhai, Poshalmahi te kahi e. 73

Ekai Shri Jin Shanti Nemisar tani e, chhah pratima sukh sagaru e,
Chovis Jin Supaas bijai dehare e, pujit savi sankat haru e. 74

Pipal padai Shanti ekadash pratima, murti mohan-veldi e,
Bijai padai paanch pratima pujii, Ajitnath Jin keradi e. 75

Puj rachii tihaan angi rangi aavia, Chintamani pada bhani e,
Tihaan pratima Jin tris Dharanendapasai e, puja sarai Jin tani e. 76

Sanghvi Arjanpadai solamu, Jin Mrig-lanchhan Jin-nai bhanun e,
Pratima dashniter sev karun, sada kar jodi nit gun ghanu e. 77

Shharakodi mazahari Shanti Bhavni jai, bhavna tiha bhavasu e,
Bavan dehri mahi dei, pradakshna aadi bhavan mahi aavasu e. 78

Pratima eksu nav behu dehare thai, Saha Sadarth ghari saancharu e,
Tiha chhai Parshvanath Chandvadan mukh bimb, paanch sheva karu e. 79

★ It has been noted that Jambu Pragyapti aagam and Bhagwati Churnima had worshipped Lord Bhagwan named Suryabh.

Janma karu sapavitra bhavna bhavii e, Ashtapad bhani saancharaya e,
Pratima eksu saathi saat upari kahi, Chandraprabhu tihaan paravarya e. 80

Toran tanu mandaan thambhe koraniya, Patthar jaamali putali e,
Karati naat-aarambh Jinvar, Aagali dithai mani poogi rali e. 81

Saha Megha gharmahi Shanti Jinesar,Trani pratima manasun dhari e,
Magtaafalmai haar puji disai e, Sovanimai phulai kari e. 82

Thakar Harsha ghari fatik ratna pratima, Chandraprabh Jinvar tani e,
Tihaan pratima Jin chyar vandi aaviya, Narsingh Thakar gharbhani e. 83

Vandya Paas Jinand pratima chyar e, Deh kaanti sovan tani e,
Chhatra bhala siri sohai, Deshi mohi e dehari Jin dipai ghani e. 84

Aanandiu man mahi dehara-sur deshi, Ghari aasa Thakar tanai e,
Sishhrbadhh avatar trani pratima vandi, Chand lanchhan je Jin tanai e. 85

Vama Devi Malhar nilvaran kaanti, Haansa Thakar ghari kahii e,
Nav pratima nav angi puji changi e, Sinhasani baithi sahi e. 86

Deharu sundar sohai, suranar mohai e, Chitt ditt tihaan disai ghani e,
Pratima Chandraprabh Swami mohan murti jota, Ati raliyaamani e. 87

Thakar Shri Aasdhir bimb bharavio, Upam kaanti rupa tani e,
Pujau te Bhagvant pujya aapai e, Thakar padvi aapani e, 88

Aabharane ati dipai moti manik, Joti jisi suray tani e,
Nav pratima tihaan jaani, Aani man mahi sev karun Tribhovan dhani e. 89

Trangadiyani padai aadi Jinesar, Atthavis pratima kahi e,
Padmaprabh Jin chhatha vandan kijai e, Sijai kaaj saghala sahi e. 90

Duha

Chha dehara jaanajyo, anai dehara baavis,
Sangh sahu harashi kari, Nitu nitu naamu sis. 91

Atthavis Jinbhavanni sankhya Trijai dhaali
adhaar upari Saatsei Jinpratima nihali. 92

Dhaal

Manhattia pada mahi Mahavir vasaana,
Tihaan prasad navu kario, pratima paanch jaanu. 93

Padai Mahamaiya tanai pratima agyar,
Charam Tirthankar pujii, Tribhovan shrangar. 94

Tihaan thaki havai chaalia e, hiyadai harashh dhari jai,
Tamboli padai jai Jin puja kijai. 95

Chaud bimbasu Shri Supaas ati sundar sohai,
Bhanasali sona tanai deharasur mohai. 96

Trani pratimasu Rishabhdev vandu bhavi praani,
Thaavar Parashhini ghari e te ulat aani. 97

Chyari pratimasu Shri Shantidev Jin vandan kijai,
Mandalik Parashi ghari deharasur trijai. 98

Bimb tranisu Rishabhdev puji phal lesu\,
Poona Parshi ne ghari bimb trani namesu. 99

Trabaidapada mahi tihaan Shhartar deharu,
Mandap chuk vishaal thambh jota nahi aneru. 100

Solmu Shri Shantidev Moolnayak naam,
Jihaan pratima ekvis kahi vandi puhutta jaam. 1

Vaidya tana pada mahi navu deharu sohai,
Dash pratimasu Chandraprabh jota man mohai. 2

Poshaalna pada mahi deharai Rishesr,
Tihaan pratima paatrish chhai, puji chandan kesar. 3

Bhajbal Shrethi tanai ghari deshi man rijai,
Sishhrbandhh prasad jisu kun upam dijai. 4

Aath bimb sevu sada aabharane sohai,
Pargar vali rupa taniya, paanch ratnamai sohai. 5

Javhari rupa tanai ghari suvadh sujaan,
Bimb paanch tihaan jaanii, chitramai mandaan. 6

Seth Thakarsa tanai bhavani, tihan vegi aavi,
Aath pratimasun Rushabhdev man siddhi bhavi. 7

Bharath Saha padai jai, pujau Paramesar,
Nav pratimasun sohii tihan, Aadi Jinesar. 8

Thavarsaha tanai ghari, pratima chyar joi,
Saha Singhraj tanai ghari, pratima panch hoi. 9

Kansarvada mahi navu prasad manohar,
Bhamari nakhas chhajai bhali, deshi mohai sur. 10

Mul gabharai Aadi Dev, tribhovan Jin vandan,
Bimb sol tihan pujii lei, kunkum chandan. 11

Dehrasar sohamaṇu, vutha Parshi ghari pas,
Jinesar sahit aath pujiji, vadhi kari. 12

Padai dhal utaranai, Seth Tokar jaanu,
Sumatinath chovis-su, biju sol vashannu. 13

Bhaisatvadai Shantinath, Jin-vandan karsu,
Chupann pratima Jin tani, bhavi gun bhansu. 14

Sahavada bhani sAacharya, ati anand aani,
Bavan bimsun Shri Supas, vandu bhavi prani. 15

Sagarkuyapadai kahu, Jinhar ek saar,
Panar bimb tihan jani, Vama Devi Malhar. 16

Naringpur Shri Pasdev, savi sankat churi,
Vis bimb tihan bhavyo, sevak sukh purai. 17

Jinmandirni mandani, sasha peshu sar,
Nanavidh vurasi tana, chitram apar. 18

Habdapur harshai jai, Nemisar narashun,
Viharman Jin vis, navvasi parashun. 19

Modh Modh padai jai, karu Chaitya pravadi,
Chha pratimasun puja kari, avya Jogivadai. 20

Samal pratima Shantidev, pratima ekvis,
Murti ati ruliamani, nitu nitu naamu sis. 21

Dungar Seth tanai ghari Shri Shanti Jinesar,
be pratima tihan Jin tani, sev sarai suranar 22

Dosi Bhoja tanai ghari Dehrasar vandu,
pratima satasun Dharmanath, deshi anandu 23

Somaseth tanai ghari Dehrasar bhavun,
chha pratibha puja kari, Maflipuri aavun 24

Shanti Jinesar solma, en nashi din dhyaun,
bimb panch puji kari, Jin na gun gaun 25

Duha

Chaud Dehrasur vandiya, Jinhar dipai sol,
em tise Jin pujiya, bhagatisun rang rol 26

Chusay bimb navyasi, chuthi dhali vichar,
harsh dhari sahu aaviyo, Manikchuk mazari 27

Dhal - Jiravulu Jaganayak, sev karai sukhdayak,

Trayakpanaganai padvi dhariye, varas sahassa basi,
Tani lok prasiddh te suni, te dhani vandan kijai e dhari e 28

Malipadain vakhaniai Seth Mahipa ghari janiai aaniai bimb agyar tihan vali e,
Mandannapadain jai jai bimb bar tihan gaiai dhyaiai Mahavir Jin manirali e 29

Seth Malhar padai bhanu Shantinath gun ghanu tihan sunu pratima sat sohamani e,
Mallinath bhani aaviai esi pratima tihan bhavi i,
pujavi tihan trani Chuvishi Jin tani e 30

Bhana Parshi padai kahun, navun dehrun dipai bahu, tiha sahu puj rachun vividha kari e,
Pas Jinesar vandun bimb ter tihan vandun e nandu e avidhi asatan je kari ae 31

Dhin te nar avatar, dehra kiyan uddhar, ae saar samakit ni dipti ghani ae,
vegi gulal guthaviai, champak ketaki lyaviai, aaviai padai Visa Bhojalashai ae 32

Bimb chyar puja karun Viram vadai ansarun mani dharun Shantinath sukh sagaru ae,
bimb satavis puja kari padai balai harsh kari mani dhari bimb adhar vandan karun ae 33

Sanisar mahi janiai Munisuvrat mani aaniai bimb chyar Jinvar tana ae,
satarbbedsun vidhi sahi Raiyasenima kahi aane vahi puja kidhai fal Ghana e 34

Padai mah Vidyadhar Shantinath sohakar sukhkar pratima trani tihan khariae,
Kasubia-padai kahi Shital Jin Bhavan ae Samahi nav pratima seva kari ae 35

Bijai Dehrai jai ei Pas Jinesar dhyai ei gai ei bimb ter nitu bhavasun ae,
Kothari ma ni aani chyar pratima Vir janiy ei
gun ghani mah Jasvant ghari aavasun ae 36

Samalvant shri pas ae purai manni aas ae
Pas e trani pratima pital taniye
aavya ghari besaru e Kasgiya be varu ae,
dharu ae nav pratima tihan gun dhuni ae 37

Kovari padai harshai Pas Jinesar nirushai parakhi e ekadash Jin sundaru ae,
ghari Nakar Modi tanai chha pratima harshai ghani gun ghane jehna devi survaru ae 38

Sahi ghari Mantri Jeraj Vasupujya tihan chhajai ae vajai ae maddal taal saghugari ae,
Jin pratima tihan chyar ae, pujit pame par sar ae puja karu bhavi kari ae 39

Virasha eshi ghar sar ae Vamadevi Malhar ae haar ae Champakmai sovyan tana ae,
bimb aath tiha pujijai satar bhed vadhisun kijai ae janm safal manav tanu ae 40

Sanghvinai padai jai Sanghvi Vasta ghari sahi tiha kahi Chandprabh Dehrasaru ae,
chha pratima ati sundaru sevaknai shivsukh karu sundaru jas suranar seva karu ae 41

Vuhura Sanghraj ghari bhanu Dehrasarur raliamanu gun ghanu Chandraprabh Jinvar tana ae,
pratima chyarsu changi, jota ulati angi rangiei ae manmahi manav tana ae 42

Sanghvi Lattakan ghari bhani Ajitnath pratima thuni Jin tani murti ruliamani ae,
Dehrai Aadi Jinesar bimb chyari ati sundar survar bhagati kariva bhavi ghani ae 43

Duha

Nav Dehrasar narashiai, Dehra ter udar,
e sankhya bavisini, bhaviyan janao saar. 44

Panchme dhal prakasai, pratima Jin ni sar,
ungansathi upari bisai, Tribhovan Taranhar. 45

Dhal - Ulalu

Phophaliya vadai jaiei, Jinhar saat tiha kahie,
Aadi Jinesar Nayak, man vanchhit fal dayak. 46

Chutris Jin chaud pujau, manihim anand,
Dehru navu sohakar trevisamu sukhsagar. 47

Pratima satsun kahii, murati deshi gahgahii,
Sheth Dhandatt ghari harshau, Patuana ghar mahi parshau. 48

Dash pratimasu Pas, purai man tani aas,
Saha Madhav ghari joi, pratima sat tihan hoi. 49

Barasamu Jin bhavun, Sethi Vira ghari aavun,
Pratima ekadash janun, Vasupujya mani aanun. 50

Punamiya Dehrai chaud, pratima dithai anand,
Valiarvadai dehru, Shanti Jinesar keru. 51

Ekadash pratima sar, jota harsh apar,
Madali madali baitha suyada, chhajai disai ruyada. 52

Shantisar Mahavir namun nirantar dhir,
Sonarvadai vandan, navu dehru jagaranjan. 53

Jota anopam disai, tiha pratima chhai trevisai,
Bhandari padai bhagati, Jin puja kijai jugati. 54

Vamadevi Malhar, bimb aath Jin sar,
Shantijinand apar, kanthi anopamhar. 55

Saha Sadayvachhanai ae, gharma puj rachi jai,
be pratima bhavi bhavai sar, pratima chyalis nichyar. 56

Chuvisavattasun vandu, darashin dithai anandu,
ghari aavya Dosi Kamal, Dehrasur bhavu bhaviyan. 57

Vasupujya vandu sar, chha pratima dipai har,
Nashas kari atisar, toran thambh apar. 58

Dosi Deva ghari jaiei, Shital Jinvar kahiei,
pratima saat sohakar, Dosi Vira ghari Jinhar. 59

Pratima chyar juhari, Shital Jin sukhkari,
Sheth Karamsi ghari vandu, Aadi Jinesar vandu. 60

Chha pratimasu sohahi, Saha Manjia ghari mohai,
padai Sahakarananai, karisiyu seva Shitalnai. 61

Trevis pratima pujijai Saha Manji ghari,
abhinav ratnamai bimb sambhav. 62

Pratima aath tihan vandu, mukh sohi punam chandu,
Dehrasur jagaranjan, jota dariy nikandan. 63

Seth Pata ghari Sumati Dehrasur varu jugati,
Pratima panch tihan jugapati,dant tani tihan vatapati. 64

Dadim bajai putali yantra kalai,
dhaj lahikai, sugandh vastu mahi mahikai. 65

Tihan thi Khetalvasahi karasu paisatan sahi,
Pratima aath prakas, Vasipuju e Pasamb. 66

Sangha Parshai ghari dhinn Dehrasur Aadi Jin,
Pratima chyar suchang, ful gulal su rang. 67

Rayanamai Jinvar chyar chumukh pujii sar,
Parshai Nathana gharma, chumukhsun aath pratima. 68

Bijai Dehrai Shanti bhajai bhavni bhranti,
Chyar pratima gun gasun, trijai Dehrai jasun. 69

Tihan achhai Pas Kumar bimb panch Jin sar,
Ajitnath Jin bijao, Seth Laka ghari pujau. 70

Trini pratima tihan manohar Vuhura Vachha ghari sundar,
Vasupujya Jin jani, chyar pratima mani aani. 71

Vimal Jinesar pratima Seth Amipal gharma,
Navu Dehrasuar sar, pratima aath udar. 72

Ghari Parshi Udikaran Chandraprabh Chandkiran,
Dehrasur man mohai, triji bhui Jin sohai. 73

Ratnamay bimbnai kalas, sadaf kari kam saras,
trani pratima tihan bhavi, Latakan Saha padai aavi. 74

Pitalmai Shri Jin Shanti, deh sovyan jisi kanti,
chha pratima gun gaun, jim avichal pad paun. 75

Aannavadai jasun, puj kari gun gasun,
pratima satasun sohahi, trevisamu Jin mohi 76

Hadu Parshi ghari bhanii, trani pratima tihan thunie,
Shantinath puja karai, sayal siddhi susha bharie. 77

Mahita Hada Kuvarji, tasu ghari be pratima puji,
Nil varan sirai Pas, vanchhit purai aas. 78

Puj rachi jai tihan changi, sangh sahu mili rangi,
bhagati jugati bahu vistar, manorath purai Jinesar. 79

Duha

Adhar Dehrasur ati bhala Dehra ter vashani,
chhathi dhal prakasiya em ektrisai jani. 80

Trantrisai chha pratima sahi puji anandpuri,
je man mahi samrasai tehnai durgati duri. 81

Chhatris satar bhedsun puja kidhi changi,
panchshabd nirghosun, nitu navu uchchhav rangi. 82

Dhal

Patan nagar vakhaniaie ae, Jinvandan avar na biju koi,
Jin bhavan ruliamanu ae, Jin atih anopam hoi. 83

Baanu Dehra dipta ae, Jin nirakhanta ati anand,
Dehrasur ati sobhta ae, Jin sol kala jim chand. 84

Uganhuttari vadya sahiy, hiyadai dhariy vivek,
Sarv thai sankhya sanu ae, Jin eksu sathinai ek. 85

Pratimani sankhya kahi ae, Jin chuvis saim adatris,
puja kijai harshsun ae, nashi dan namu sis. 86

Prasiddh Dehrasur je sunya ae, Jin te sankhya ae sar,
ghari ghari Jin pratima bhali ae, vandan kahituhun na lahu par. 87

Nashi din te vandan karu ae, Jin valiy gamagar dev,
sasay asasay je padima, bhavi bhavi deyo sev. 88

Vinatadi Prabhu hun karu ae, maya karu Bhagvant,
karma vashi bahu parabhamiu ae, taran tu Arihant. 89

Vidhapaksh gachchh guru jaykaru ae, Shri Dharmamurti Suri,
Guru prasadie Chaityapravadi kidhai Anand puri. 90

Samvat solterotare ae, mas Asadh te rang,
Punyam var Shin thir rahu ae, Patan nayar abhang. 91

Kalas

Anhalvadai nayar Patani, chuvisai Jin Jagaguru ae,
Shanti Jinvar Shantikarak, sayal sangh sukhakaru. 92

Jan duy Sagar Chand Tara, Suri Meru Mahidharu,
Tan Chaitya avichal kahai, Sevak Sanghraj sukhakaru. 93

Iti Shri Chaityapravadi sampurnah: ॥ ॥ Shri ॥

●●●

Appendix – 4

By Shri Lalitprabhsuri
Patan Chaitya Paripati (Samvat. 1648)

‖ Chaupai ‖

Sayal Jinesar pranami pay | Sarasati sahguru haidai dhyai |
Patan-Chaitya-Parivadi kahun | Jinbimb namtan punya j lahun ‖1‖

Pahilu Dhandhervadai nami | Samala Pas karun pranam |
Jimanai Paasie Kalikund pas | manvanchhit savi purai aas ‖2‖

Iktris pratima biji hoi | Bijai Dehrai Vir Jin joi,
Trisala nandanag bbetaya sahi | Sangh sahu aavya gahgahi ‖3‖

Davai Paasie Chandraprabb Swami | Jimanai Paasie Laghu Vir tham,
Bisai satris karun juhar | Gautam bimb ek chhai sar ‖4‖

Goval Javahiri Dehrasari | sat pratimanai ulat bhari,
vandi pratima ratnamai ek | Dosi Panna ghari suvivek ‖5‖

Chaud pratima tihan vandi kari | Raymal Dehrasar haiai dhari,
Rushabhadik Jin chhattis tihan | ek ratnamay vali chhai jihan ‖6‖

Trijai Dehrai aavya Jam | Pas Jinesar bbetaya tam,
Anjangiri kai Meru sudhir | jane unnat jaldhar khir ‖7‖

Sattar bhed puja suvisal | kijai bhavaim rang rasal.
Rushabhadik Jin trettalis | bhagtai bhavai namu sis ‖8‖

Saha Dhanji Dehrasarr dith | nayane amiy rasayan paeit,
Rushabhadik pratima ingyar | Chuvisvattu chhai ek udar ‖9‖

Melavisa Dehrasari aavi | Rushabhadik basasathi namu bhavi,
Visa Bhima Dehrasar sar | Rushabhadik Jin tris vichari ‖10‖

Dosi raju dehrasar desbi | athavis Jinvar harshai peshi,
Ratan Sanghvi Dehrasar Jinand | panchvis Jin dithai anand ‖11‖

॥ Vastu Chhand ॥

Sakal Jinavar r paay panamevi । Sarasati Saamini mani dhari,
Suguru paay panamevi bhattii । Chaityaparivaadi Pattanah karun kavit navnavi
Juttiin । Dhanravaadai juhariyaa sakal Jinesar dev । Panch saya chhappannayaa
tihuan sarai sev r ॥12॥

॥ Veer-Jineshar Charaj. ae Dhaal ॥1॥

Kika Paarshai dehraasari ae । aavyaa manarrangai ।
Vandi pratimaa panch tihan Rishabhaadik changai,
Dehrarei Koka Paasanah । Bhetyaa jin hoi ।
Shat upari saatris tihan । Kaausagiyaa soi. ॥13॥

Dosi Shrivant ghari achhai ae । Vasupujay Jinand ।
Ikasathi jin bija achhai ae । diipai dinand ।
Paatak Khetrapalaie ae । Jin Sheetalnath ।
Satasathi shat upari vali ae । bhetai sanath ॥14॥

Paarishi Jagu Paadalai ae । Nemipratimaa jaanau ।
Be bimb avar achhai ae । bhaviyaan mani aanau ।
Jayvant Shethi dehraasari ae । Shanti padimaa joi ।
Pranavanta te hridayheji । sabho sukh hoi. ॥15॥

Ekadash chhai avar bimb । rayanamay ik saar ।
Shaari Vaavai Rishabhji ae । Jin padimaa chyaari ।
Gautam Ganandhar doi bimb । biji Paarivaavi ।
Siddhthnandan bheyiaa ae । ter pratimaa bhaavi ॥16॥

॥ Tau Chadhiu Dhamman. ae Dhaal ॥2॥

Naagmadhai harvi aavyaa ae । dithaa Nemi Jinand tu ।
Pratimaa nav tin diipti ae । abhinav jaani Dinand tu ॥17॥

Panchasarai Paataki achhai ae । ghur Vir Jinavar saar tu ।
Nav pratimaa vandi kari ae । Vasupujya juhari tu ॥18॥

Sataavis bimb tihan nami ae । Panchasar Prabhu paase tu ।
Avar saat Jinavar namun ae । vanchhit rai aas tu ॥19॥

Rishabh Dehrai hivain Jin namun ae । dash vali bhamti hoi tu ।
Navai ghare chhai Paas Jin । trihtaalis bimb joi tu ॥20॥

Unchi Seri Shanti Jin । Bhansaalinai naami tu ।
Arihant trevis bun namun ae । Usvaalanai thaami tu ॥21॥

Solam jin chha bimbusyun ae । namtaan bui premi tu ।
Chandraprabh Bhiladitana ae । ik namtaan hui shaem tu॥22॥

Saavaku Paasjin pujanta ae । haidai harish apaar tu ।
Avar baavisai jin namun ae । paamu sukh apaar tu॥23॥

॥ Dhaal Gaudinau ॥3॥

Paatak Pimpala naami । Shanti Jinesar chyaari pratimaa avar namun ae ।
Ajitaadik Jin saat । Chintamani e saah Vachhu dehraasar namun ae ॥24॥

Vishwasen kulmaahin Chand । Nand anopam Achiraa Raani teh tanun ae ।
Avar vees Jin puji । Aavyaa Vijai ae Paas Chintamani ae bhanu ae ॥25॥

Satsathi Jinavar hoi । Pranami aavii Sharakotadi jihann achhai ae ।
Aasdhir Thaakar dehrarai । Chandraprabh vi pratimaa puji achhai ae ॥26॥

Sadayvachh Thaakar dehrarai । Paas Jinesar vi pratimaasyun par vasyaa ae ।
Ashtapad-Avataaraa deshi harshyaa ae । Chandraprabh Jin guni bharyaa ae ॥27॥

Oganasathi Jinbimb । Thambh anopam bimb rayanamay ik bhanu ae ।
Paratarnaun vali Chaitya । Solam Jinavar baavan Jinaalun teh tanun ae ॥28॥

Juhari aavyaa bijau । Pratham Jinesar adbhut murati pekhila ae ।
Chaitya bina meli । Bisai bihuttari maataapita Jin nirshailaa ae ॥29॥

Soni Tejpaal dhari । Paas Jinesar ugantris pratimaa juhaarii ae ।
Tokar Sonigehi Sumati Jinandji pratimaa chyaari uddhaaraai ae ॥30॥

॥ Dhaal Saameri ॥4॥

Aavyaa Paataki Traangadi re । Rishabhnai dehrai chadie re ।
Jihan paap adhaarai nadi re । Punyarayane tihan vali jadi ॥31॥

Jimanai Padmaprabhu Swami re । Paas purai vanchhit kami ।
Trani sain panchyottari pratimaa re । Nirupam jehannau mahimaa ॥32॥

Manihattinai dehrai re । Veer Jinmahimaa meri re ।
Pratimaa panch te jaanau re । Devdatt Chaitya vakhaanau॥33॥

Ter Jinesar bhaavi re । Maanka Mahitanaai Paatki aavi ।
Mriglaanchhan Jin range re । Avar vees Jin changai॥34॥

Paataki Kumbhaari e Poshi re । Soni Amichand ghari Jin nirashahar ।
Shantijin haie dhariyu re । Satar Jinasyu parivariyu ॥35॥

Vachhu Javahari dhari dithaa re । Chuvis Jinavar baithaa ।
Jinpuja bhaaveen kijai re । Samkit laahu lijai ॥36॥

॥ Dhaal Jalahinau ॥5॥ Trini Palyom Bhogavi ae Dhaal ॥

Tambolivaadai aaviyaa bhaaviyaa Dev Supaas ।
Pratimaa dipak trihuttari purai gan-man aas ।
Bijai dehrai Jinavar saat namau te saar ।
Vuharaa Rupaa Mandir aadi Jinand udaar ॥37॥

Pratimaa dash chhai manohar, sur nar saare sev ।
Meghaa Paarshi dhari achhai Chandraprabh Jin Dev ।
Paanchaj pranamiyaa aavyaa Ghusinai geh ।
Doi Jinesar vandiaa kidhaa nirmal deh ॥38॥

Sahaasiraaj dehraasari Sambhav Jinavar hoi ।
Pratimaa bisai panchavan bhaviyan bhaaveen joi ।
Shajadaanai Paatak Saarang dehraasar teh ।
Nav pratimaa nami kari Trambadavaadu jeh ॥39॥

Vishwasen-Nandan nirashiaa parashiaa navanau Dev ।
Mandap rachanaa raukie kaidun harishayu ae hev ।
Vadaa Posalanai Paataki Sheth Somanai geh ।
Rishabhaadik Jin chautris dipak sundar deh ॥40॥

Bhujbal Sheth dehraasari bimb Shreyans Swami ।
Panchai padimaa rayanamai, trani avar Jin paami ।
Vaadia Purvarmandan nayane nirakhyaa aaj ।
Bija Jinavar panch e saarain vanchhit kaaj ॥41॥

Sahasa Paarshi dhari namau Paas Jinesar bhaavi ।
Ter pratimaa avar achhai Rishabhanai dehrai ae aavi ।
Ter Jinand tihan nirashiaa harashiaa maanav man ।
Bhaave puja je rachai tehana janam e dhann ॥42॥

॥ Dhaal Ulaalnau ॥6॥

Paataki Sahaanaai ae aavi । Aadi Jinand tihan bhaavi Satyaasi padimaa ae deshai ।
Raaysingh dhari Shanti nirshai ॥43॥

Sattari kandi bimb tihan vandi । Paap adhaararei nikandi ।
Kansaar vaadai ae dithaa । Sheetal Jinavar baithaa ॥44॥

Dyadash bimb e namiyaa । Aath mahaabhay ae shamiyaa ।
Bijai Shantijin pujayaa । Baavis padimaa ae buzya ॥45॥

Saha Champaanai dhari । Bimb sol dehraasari ।
Rayanamai bimb bai thaviyaan । Chautha Saha dhari namiyaan ॥46॥

Vandyaa Paase Jinand । Cbuvis dipai Dinand ।
Bhalaa Vaidyanai Paataki । Chandraprabh dipai Haatak ॥47॥

Pratimaa bai nami bhaavi । Bhaisaatvaadai ae aavi ।
Shanti Jinadik chhattis । Goyamswaami Muni sh ॥48॥

॥ Dhaal Faagnu ॥7॥

Sahaavaadai hivai aavii bhaavii Dev Supaas ।
Panchyaasi padimaa nami aavii dehrai Paas ।
Sapta-fanaamani-shobhita opita deh udaar ।
Chhasai baarottar bheti paap adhaar ॥49॥

Sagarkui havae juhaarii saarii pujaa Paas ।
Padimaa vees vandi karo Sheth Punjaanai vaasi ।
Rishabhaadik Jin trisai ae disai mahimaanidhaan ।
Jaychand Shethinai mandiri sundar Shanti pradhan ॥50॥

Tetris Jinavar nirashiaa harashiaa bhaavaan saar ।
Hibadpurai havai jaaii Gaishat udaar ।
Upari panch sohai vali, melo sayal Jinesh ।
Paatak Modh Ranai ae sohai chyaari Dinesh ॥

॥ Kanak Kamal Paglaa e Dhaal ॥8॥

Paatak Narangai aaviyaa ae । Bhaaviyaa Paas Jinand ।
Naaring Prabhu bheti ae । Bhetaiye mangal hoi । Naaring Prabhu bheti ।
Chandravadan tuhm Devtaa ae । Hau hriday ullaas । Naaring ॥53॥

Suraj kodi thaki ghanau ae । Deep tej prakaash । Naaring ॥54॥
Pujain Padmaa paai ae । Naamai aathai siddhi । Naaring ॥55॥
Baiyaalis padimaa pargadi ae । Aavyaa shobhi gehi । Naaring ॥56॥
Tris upari bai sain vali ae । Juhaari mananai bhaavi । Naaring ॥57॥

Sonarvade Shanti namun ae | Padima chaud udar Naring. ||58||

Beejai dehare Virjinu ae | Podhi padima ek. Naring. ||59||

Fofaliawade Padham Jin atthottar Jinbimb | Na. ||60||

Vijun deharun Shantinu ae | Padima panchvis hoi | Na. ||61||

Dehare Raja Sethinai ae | Vandau Sambhav Dev | Na. ||62||

Padimavis tihan dipati ae | Kachelanai Chaitya | Na.. ||63||

Munisuvrat Jin pujiai ae | Padikama bar vichari | Na. ||64||

Shethi Virji Dehrasari ae | Pujau Pas Jinand | Na. ||65||

Padima chyari ja sohati ae | Thavar Parshi geh | Na. ||66||

Chhayalis padimadipati ae | Shethi Mahula dhari aavi | Na. ||67||

Munisuvrat Jin vandia ae | Pratima Khannar sar | Na. ||68||

Shethi Kaku Dehrasaru ae | Chautris padima Pas | Na. ||69||

Shethi Raja Dehrasaru ae | Chhattis bimbaj Nemi | Na. ||70||

Dosi Vachha ghari aavia ae | Pujia Pas Jinand | Na. ||71||

Khannar padima vandiai ae | Panchamai dehare Pas | Na. ||72||

Pratima das tihan dipati ae | Vandi aani bhav | Na. ||73||

|| Dhaal || Vairasenrai vrat lium ae. ||9||

Jogiwade aavia ae | Prabhu Pasjinesar bhavia ae |
Pahima vis tihan vasandiai ae | Sayal pap nikandiai ae ||74||

Shethi Vidhyadhar ghari bhani ae | Chautrisai padima Jintani ae |
Dosi Bhoja ghari bhanau ae | Shripas Jinesar hun thunau ||75||

Das padima tihan sohati ae | Rayanmai ek ja mohati ae |
Maflipuri Vamatanu ae | Barai pratimo dhan dhanu ae ||76||

Maliawade dithada ae | Pas Jirаul baithada ae |
Bimb chauvisai Jintana ae | Purai vanchhit kamna ae ||77||

Patak Mandan mahitala ae | Sambhav Jinvar dithala ae |
Nav padima tihan guni bhari ae | Sayal lokanai jaykari ae ||78||

Dhanraj Dehrasar lahi ae | Paspratima vali tihan kahi ae |
Chiuvalis pathidma mili ae | Rayanmai ek ja tihan vali ae ||79||

Shethi Kamalsi Dehrasaru ae । Shanti Jinesar manharu ae ।
Chhattis padima sundaru ae । Bhavian jananai sukhkaru ae ||80||

|| Indrani Jin punshia ae Dhol ||10||

Gadavadi Pataki aavia ae । Bhetia Shanti Jinand tu ।
Dhan dhan Jinvaru ae । Peshatai paramanand tu । Bhavian jaykaru ae ||81||

Athavan Jinvar vandia ae । Gala Jindat gehi tu । Dhan R || Ji. ||82||

Achiranandan nirshaia ae । Padima panchvis joi tu । Dhan R || Ji. ||83||

Dhupa Dhala ghari havai aaviai ae । Parashia sat Jinand tu । Dhan R || Ji. ||84||

Pataki Mallinath vandia ae । Ek sau chhiuttari dev tu । Dhan R || Ji.||85||

Patak Bhananai aavia ae । Sevia Pas Jin Swami tu । Dhan R || Ji.||86||

Athanu Jinvar sundaru ae । Samuday Fadianai thami tu । Dhan R || Ji.||87||

Vishwasen Nandan vandia ae । Padima avar adhar tu । Dhan R || Ji.||88||

Patak Choshavati aavia ae । Shanti ja Jinvar bhavi tu । Dhan R || Ji.||89||

Das Jinvar pujia ae । Sanesar vandiva aavi tu । Dhan R || Ji.||90||

Rishabhadik aath Jin peshia ae । Pataki Baliyanai bhavi tu । Dhan R || Ji.||91||

Risah Jinvar pujia ae । Igyaranai pramani tu । Dhan R || Ji.||92||

Mahita Abaji Pataki janie ae । Shital Jinvar Dev tu । Dhan R || Ji. ||93||

Jinvar sat tihan arachia ae । Lahu dehare Jin Shanti tu । Dhan R || Ji. ||94||

|| Dhaal || — Bahubali Ranani. ||11||

Kusumbhiya Pataki hive । dithala Shil Dev re ।
Ugannis padima tihan juhariai । variai durgati Dev re ||95||

Peshu re Shrijinchandrama । Pamu re sukkh udar re ।
Avia chakor Jinai dithadai । ullasai haiyai apar re । Peshu re Shri Jin. aanchali ||96||

Beejai dehare hivan vandiai । Pas Jin pratima bar re ।
Jagpal Dehrasari name । padima vis ja sar re । Peshu re ||96||

Vachha Dosi dhari hivai pujiai । Mohan Pas Jindev re ।
Sol ja bimb avar namu । kijai re pase Bhagvatain sev re । Peshu re ||97||

Nakarmodi nai Pataki । pujau r Pas Jin Swami re ।
Pratima shat vali bar bhamu । pujau r vanchhit kam re । Peshu. ||98||

Nanji Parshi ghari vali । Puju re Vasupujya Jindev re ।
Pratim sol avar a chhai । Dharmsi ghari Shanti Dev re || Peshu. ||99||

Ektris Jinbimb bhav siun । vandiai harshi ulhasi re ।
Sanda Parshi Dehrasarain । vandau re Shri Jin Pas re || Peshu. ||100||

Tettris pratima avar bhani । Ratnamay chhai vali ek re ।
Sipnu bimb vali juhariai । arachiai pushpi vivek re || Peshu. ||1||

|| Taruttali Narapati Chhahadi e Dhaal. ||12||

Mohan Pas juhariai ji । Galun Sanghvi thami ।
Chhavis padima vandi kari ji । Kijai re ghanam sukham. ||2||

Sugunanar bhetau Shri Jinray ।
haiyalai bhav dhari ghanau ji । Aanchali, (pujau Tribhuvanray||

Hemraj Dehrasari bhanun ji । Sumati Jinesar Dev ।
Eik padima vali tihan achhai ji । Tribhuvan sarai sev. ||3|| Su.

Rajdhar Sanghvi ghari thunun ji । Vimal Jinesar Swami ।
Chyari pratimasyun sohati ji । Jaii Latkan tham. ||4|| Su.

Shanti Jinand tihan peshia ji । Bar pratima vali hoi ।
Bhandari Pataki hun namun ji । Pas padima tihan joi. ||5|| Su.

Ari pratima vali tihan kahi ji । Patak Bhabhanipas ।
Ikaavan padima pujiai ji । Purai vanchhit aas. ||6|| Su.

Tejpal Sethi Dehrasari ji । Dharm Jinesar Swami ।
Satar padima pujta ji । Sijai vanchhit kam. ||7|| Su.

Sahaskiran ghari nirapia ji । Sumati Shri Jinray ।
Panchvis padima arachiai ji । Panchayan ri aai. ||8|| Su.

Shantimurti nirakhi kari ji । Jinvar treisath jeh ।
Limbadi Pataki aaviai ji । Sarang Dosi geh. ||9|| Su.

Saptfanamani masji re । Bar Jinesar dekhi ।
Raychand Dosi ghari vali ji । Shanti Jinesar peshi. ||10|| Su.

Sol pratima avar achhai ji । Rayanmayi padima doi ।
Shanti Dehare hivan aaviai ji । Solam Jinesar joi. ||11|| Su.

Chaud pratima tihan vandiai ji । Leejai puji lah ।
Navau prasad sohamanu ji । Dithau puji lah. ||12|| Su.

|| Veer Jinesar diae deshna Dhaal ||13||

Karana Saha Pataki achhai ae । Shital Jinvar Dev tu ।
Peshila ulat ati ghanai ae । Satsathi nivar sev tu ||13||
Pujijai Shital sundaru ae । Sundarmukh jisiun Chand tu । Teji dipai Dinakaru ae.

|| Aakani ||

Dosi Vira Dehrasaru e । Shreyans Jinvar sar tu ।
Ter pratima avar namu ae - Bhetun Shetrunj-avatar tu ||14|| Pu. ||

Tiha namun Vamanandan ae । Satar bimb vali juhari tu ।
Harichand ghari Kunthu Jinesaru ae । Sat padima manohari tu ||16|| Pu. ||

Saha Dharmsi Dehrasari shunun ae । Chandraprabh Jinvar Swami tu ।
Satalis padima vandiai ae । Shivji Sanghvi thami tu ||17|| Pu. ||

Shivadevi Nandan charachiai ae । Padima chaud udar tu ।
Rayanmay padima chyari bhaniai ae । Tetanu nahi par tu. ||18|| Pu. ||

Parshi Sarange Shantijinu ae । Athtalis bimb ja hoi tu ।
Saha Kama ghari aaviai ae । Shanti Jinesar joi tu. ||19|| Pu. ||

Satalis padima juhariai ae । Pat bi tihan vichari tu ।
Rayanmay padima chyari kahi e । Ruppamay ek ja sar tu. ||20|| Pu. ||

|| Nachai Indra Anandsyun Dhaal ||14||

Bambhanvadie aaviai । Vuhra Virdasnai geh re ।
Vasupujya Jin pujiai । Jin chauvis sudehare ||21||

Gavau Jinvar guni marun । pamun re sukkh vishal re ।
Manmohan Jin dithadai । haiday harish rasal re । Aankani!

Rayanmay padima iek nami । Hira Visa ghari jeh re ।
Shanti Jinesar das vali । dithai nirmal deh re ||22|| Gavu. ||

Sahisu Sanghvi ghari bhanun । Mriglanchhan Jinray re ।
Chh Jinvar avar namya । Hasti chitra suthay re ||23|| Gavu. ||

Veer Jinesar Deharai । pujya Trisala putra re ।
Chyari padima avar nami । Hirji ghari pahut re ||24|| Gavu. ||

Achiranandan jihan achhai । das Jinand udar re ।
Shanti Dehare te juhariai । saat bimb chhai sar re ||25|| Gavu. ||

Vimalsi Sethinai dhari vali । Aath bimb man mohai re ।
Syanmay Jinavar bimb tihan । Jetai atighanum sohai re ||26|| Gavu. ||

Parshi Punoa gharari manau । Rishabh Jinand dayal re ।
Rajatmay bimb j chyari achhai । Agiyar Jin mayal re ||27|| Gavu. ||

Shatalvasahi Pasjinu । Dipai punimchand re ।
Bisay sataliis bimb namu । Pekhila paramanand re ||28|| Gavu. ||

Puja kijai bhavasium । Jinavar angi suchang re ।
Suribhai jim pujia । Sohamai manrangi re ||29|| Gavu. ||

|| Dhan 2 sadhu je bani rahai e dhal ||15||

Patak latkan via । Dosi Gapu ghari ।
Ajit igyar dima vali । Rachu puju supari||3.||

Suni re bhaviyan pranian । Laghaun Jin dharm ।
Puja bhavna bhavii । E kahiu marm. || Ankani ||

Saha vachha dhari hun bhanu । Chandraprabh Swami ।
Ekavan Jinavar nirashia । Chha rayanmay pami||31 Su.||

Lalji dhari sundaru । Sambhav Jin Dev ।
Tranau bimb tihan dithalan । Kijai Jinsav ||32 Su.||

Dehrai Shanti Jin nirashia । Bavisai panti ।
Virji ghari solam Jinu । Bavosai panti ||33 Su.||

Kupa Dosi Pataki avia । Risah Jin bhavau ।
Aath pratima tihan vandii । Bhavna bhavau ||34 Su.||

Dosi Gania ghari havai । Pas padima hoi ।
Ba vis Jinavar parapia । Pandit jan joi ||35 Su.||

Satar bhed Jin pujii । Jnata Sutrai bhashi ।
Jinvachan haidai dhari । Drupadi sakshi ||36 Su.||

|| Raag Mewadu e dhal ||16||

Visavadai Punja Sethi dharai । Pas Jin nirashya re aaj ।
Sol pratima rayanmay ik vali । Dithai sariyan re kaj ||37||

Murti nishu re Jinni bhavasium । Te nar nari dhanna ।
Je nijbhavai puja aria । Te nar lahai bahu punya||

|| Aanchali || Soni Amar Datt dharari Dharmjin । Padima igyar jeh ।
Visa vimunai Dehrasari । Jin trevisamu vali teh ||38|| Mu.

Avar adharai Jin tih vandii । Ratnamay ek j saar ।
Amarpal Dehrasar bhanau । Ajitah rayan udar ||39|| Mu.

Pratima trani vali jihan achhai । Dehrai puhuta re jam ।
Solam Jinavar nirashya bhavasium । Panchas padima re tham ||40|| Mu.

Sarhia Vadai Rishabh Jinesaru । Trevis Jinavar juhar ।
Dosi Vadaim Hatunai dhari । Shanti Jin dith re sar ||41|| Mu.

Shantinathanai Pataki । Laxmidas Dehrasari Jinshanti ।
Pratima barai pujahi bhavasium । Talai bhavni bhranti ||42|| Mu.

Sanghrajna ghari Vamanandan । Pannar padima re tanhi ।
Hema Sarhia ghari hivai avii । Trevisamu Jine drayai ||43|| Mu.

Chhiyalis padima avar juhari । Lijai bhavanu re tanhi ।
Shashantimurti syalis vali achhai । Talai bhavanu re dah ||44|| Mu.

Pas Kamboiu te vaval juharii । Sat j padima re sar ।
Katkiavadai Risai j pujii । Panchavan Jin udar ||45|| Mu.

Sethi Vimaldas ghari Ajit Jinesaru । Chaudah Jin dhan dhant ।
Nirashau Jinji haie ie Haripasium । Tasu vali Vagh i vann ||46|| Mu.

Anavadai rangei avii । Dithla Shri Jin Nemi ।
Pratima chutris bhavei pujii । Jim pamau savi shaem ||47|| Mu.

|| Rishabh ghari avei chhai e dhal ||17||

Aa ae Salvivadai avi ei । Treseria vali mahi ।
Nemi Jin juharuji । Raniraymai vallahu । Jivdaya pratipal. || Nemi. 48||
|| Aanchali || Satyasi Jin pujii । Dehrai Shri Jinmali || Nemi. 49||
Panchyottari bimb nirashyan । Kursivadai avi || Nemi. 50||
Shanti Jin tihan parashiya । Avar bimb tihan ter|| Nemi. 51||
Kaiavadai Virji । Pratima pancb udar || Nemi. 52 ||
Raichand Sanghvi Vasupujya । Bimb chaudah vichari || Nemi. 53||
Kalharvadai Shantiji । Bimb panchavan hoi || Nemi. 54||
Danayagvadai Padham Jin । Sattari Jinavar joi || Nemi. 55||

Dhadhuli Pataki Suvidhi Jin । Ekottari Jin Sar || Nemi. 56 ||

Unchai Pataki Pasji । Jin namuntranai tanhi|| Nemi. 57 ||

Satragvadai juharii । Bimb nav tihan Pas || Nemi. 58 ||

★ *(There is no matter of this number)* || Nemi. 59 ||

Punagvadai avii । Das bimb Passasyu hoi || Nemi. 60 ||

Golhavadai Shri Pasji । Padima panch tihan dith || Nemi. 61 ||

Bijai Dehrai travisamu । Padima shat oganis || Nemi. 62 ||

Rayanmay padima ek vuli । Thakarsahna gehi || Nemi. 63 ||

Pas Jinand tihan dithda । Pugi manni aas || Nemi. 64 ||

|| Dhal Mai Dhanna Supant ||18||

Peshau Dhauli Parvai । Munisuvrat Jin Dev ।
Bavan Jin Padima । Su nar saraei sev ।
Duda Parshi ghari chhai । Shanti Jinesar Ray ।
Panchai Jin namtan । Sukh sampad savi thay. ||65||

Dosi Devdatt dhari chhai । Chandraprabh Jin Swami.
Sattalis Jinavar । Pujtan Shiv Tham.
Soni Rama ghari chhai । Pase Jinand juharau.
Atharai Jinavar puji । Bhavbhay varau. ||66||

Bimb rayanmai vandu । Tihan chhai ek j sar.
Bai patt anopam dithai Savi sukhkaar.
Godadnai Pataki । Pujau Rishabh dayal.
Jin sarisha varanai । Peshau rang rashal. ||67||

Eksau chiuottari । Pranamanta bui prem ।
Visa Thavar Gbatar chhai । Rishabh karai te prem ।
Chaudah Jin pujya । Tihan nij uttam bhavi ।
Dosi Hirji Dehrasari । Haidaai harashai avi ||68||

Pasah Jin nirashya । Tihan vali ulat ani ।
Udaykaranai ghari । Rishabh Jin amrit vani ।
Bavan chhai Jinavar । Pujau harashi apar.
Jinavar gun ganta । Sukh pamau bahuvar. ||69||

|| Kunkum Tilak e Dhal ||19||

Pataki Natha Sahanaie avau । Shanti Jinesar bhavau.
Eksau navanau dev harpiu । Haidai hev. ||70||

Doshi Vasanaie ghari । Chandraprabh Dehrasari.
Satti Jinbimb namii । Sansar manhan na bhamii. ||71||

Sethi Pachu Dehrasari । Chandraprabh Jin sukhkar.
Sol bimb tihan sohai । Sipmay ik man mohai. ||72||

Suraj Sethi ghari avya । Pannar Jinbimb bhavya.
Doshi Ramanaie dhari । Oganpanchas Jinavar. ||73||

Doshi Rahia ghari dev । Ogantris kijai sev.
Mahita Pataki nirashau । Munisuvrat Jin parashau. ||74||

Vis Jinand tihan juharau । Puji samkit dharau.
Saha vachha dhari Pas । Trani Jin puji ae aas. ||75||

Jin sarishan bimb janau । Peshi bhav manan anau.
Niyam vrat sudhau ae palau । Samkit rayan ajuualau. ||76||

|| Dhal Bhamaruli ||20||

Jin chaitya im juharii Tu ri Bhamaruli । Ek sau ek vashani Tu ।
Anhall Patani etla Tu ri Bhamaruli । Dehrasar vali jani Tu ||77||

Navannu te Ruada Tu ri Bhamaruli । Pranamau bhagatin soi tu ।
Paap adharai chhutii Tu ri Bhamaruli । Sukh sampad savi hoi Tu||78||

Vidrumamay bimb ek bhanau Tu ri Bhamaruli । Sipmay bimb be hoi Tu ।
Rayanmay Jin padima thunau Tu ri Bhamaruli । Adatris te vali joi Tu ||79||

Dehra bimb juharii Tu ri Bhamaruli । Sahas panch vichari Tu ।
Shat chyar upar vali Tu ri Bhamaruli । Sattanau vali sar Tu ||80||

Dehrasar Jin pujii Tu ri Bhamaruli । Sahas bi Jin Swami Tu ।
Shat aath adhik bhanya Tu ri Bhamaruli । Athsathi purai kam Tu ||81||

Aath sahas trani shat vali Tu ri Bhamaruli । Chauranau Jin joi Tu ।
Gautam bimb chyar namu Tu ri Bhamaruli । Chyar j pattaj hoi Tu ||82||

|| Dhal Vir Jinesar Vandie ||21||

Vadipurvar-mandanau ae । Pranami re Amijarau Pas tu ।
Aas purai sayaltani ae । Pujii re ani bhav tu ।

|| Vadipurvar-Mandanau ae || Trutak ||

Vadi-Mandan Vamanandan । Sayal bhuvanai dip ae ।
Namai Amar Narind avi । Sayal durjan jip ae ।
Avar bibah ek namtan । Bhagat sankat chur ae.
Dulatpuri Jin ek namtan । Sayal vinchhit pur ae ||83||

Kumargiri Jin Shanti namu ae ।
Mahima par Jintanau hoi tu । Vani ie amritsam bhani ae sharatar re chitya vishal tu ।

|| Kumargiri Jin Shanti Namu ae trutak ||

Namu Shanti Navaiji Jinavar । Bhamatin panchas thunau ।
Posalmanhi Chaitya nirupam । Shanti Jinavar tihan bhanau ।
Chhattis bib avar namii । Gabharaie te sukh karau ।
Pital-padima chyari sani vali । Chhanu upari manharau ||84||

Solam Jinavar vandii ae । Vavadi 22 baavis Jinavar sar tu ।
Adharai padima sundaru ae । Vadliya re sharatar Chaitya tu ।

|| Solam Jinavar Vandie ae trutak ||

Vandii te solam nivar । Chyalis padima jani ।
Shri Jinadatt Suri mahima purai । Jagatamanhi vashanii ।
Shri Vir Chaitya vandau nityain । Murti ati sohamani ।
Naginanaie Chaitya avi । Parshva Jin sat j bhani. ||85||

Navai Naginai avii ae । Poshi ie r Shri Jinshanti tu ।
Panchatalis murti puji ie ae । Pujtan re anand hoi tu ।

|| Navai Naginai Avii ae trutak ||

Naginai te navai avi । Bahottari Jinalun nirashaii ।
Tran murti avar pekhi । Sudhau samkit parashii ।
Avar thame jeh dehra । Dehrasar paar j nahi ।
Bhagvati bhavai ulat ani । Aadar kari vandau sahi. ||86||

|| Guruji Re Vadhhamandau ae Dhal ||22||

Katpuri Dehai dithda tu । Shanti Jinesar bhavai re ।
Ek Jinavar tihan vandia tu । Samosaran hivai avi re ||87||

Jinji re tumh gun dhanana tu । Gata navay par re ।
Chandra kiran jim nirala tu । Multafal jim sar re ।

|| Aanchali || Padham Jinesar pujii tu । Saat Jinesar changai re ।
Ruppuri rangai avi tu । Paas bhetaya bhanrangai ||88 Jin. ||

Jiuttari rangai avi tu । Bhamatin Jin chauvis re ।
Bijai Dehrai Rishabh Jin tu । Bah padima namau shis re ||89 Jin. ||

Mahita Dungari ghari bhanau tu । Ajit Jinesar Dev re ।
Chhasath Jinand archii tu । Sethi Bodha ghari hev re ||90 Jin. ||

Chuvis Jinand nirashia tu । Sethi Ganraj ghari avau re ।
Treisath Jinavar tihan achhai । Sethi Vasta ghari bhavau re ||91Jin.||

Shanti Jinesar pujii tu । Igyar Jinavar saar re ।
Sethi Jagu Dehrasari tu । Chutris Jin udar re ||92 Jin. ||

Vuhra Sanda Dehrasari tu । Paas Jinesar Dev re ।
Oganchyalis sai Jinavara tu । Gautam kijai sev re ||93-1 Jin. ||

Ranga Kothari ghari bhanau tu । Solam Jinesar Swami re.
Chaudah Jinavar tihan bhavia tu । Sethi Kunarji ghari pami re ||93-2 Jin. ||

Vishvasen kul mahai nikaru tu । Chaudah padima tihan bhavi re ।
Anant gun chhai Jin jina tu । Vyane amrit shravi re ||94 Jin. ||

Chanasamai te pujaitu । Bhattevu Shri Paas re ।
Chautris pratima nirashtan tu । Pugi manni aas re ||95 Jin. ||

Kamboii Shri Pasji tu । Padima panch vichar re ।
Bhamatin sol bimb achhai tu । Munjpari trani Jin saar re ||96 Jin. ||

|| **Ehavu Ruadu Re Naringpur** || **ae Dhal** || **23** ||

Mai bhetu re Sankhesar Shri Pasji re । Dhyayau haida manhi ।
Gunsagar re bhavian janane sukhkar re ।

Jas namai re Navnidhi ghari savi sampajai re ।
Avai varan adhar vandai re Bhavai dharanad Purandaru re ||97||

Im Swami re Savijanane chhai hitkaru re ।
Jota anand hui । Mukh sohai re r, nirupam Punim Chand Ji-|| Aanchali ||

Sau re || Im.

Jas mahima re Tribhuvanmanhi vyapiu re । Namai Amarind ।

Pujai re Vyantar Jyotish Divakaru re ।
Jin dhyata re margi shankat savi talai re ।
Dukhda nasai duri । Pamai re sukhipad savi suhakaru re ||98|| Im. ||

Gachhi Punim re, Shakha Chandr vashanni e re । Shri Bhuvan Prabh Suri ।
Gun rayane re, r jalnidhi jim hui gajatu re ।
Tim sohai re, Kamalprabh Suri saru re ।
Tasu pati Punyaprabh Suri । Dipai re r teje Jinkar rajatu re. ||99|| Im. ||

Tasu patain re, Shri Vidyaprabh Suri saru re । Jehavu Punim Chand ।
Nandan re r garim mata teh tanu re ।
Jim gaganain re taragan chheh nahi re । Ganga vilu na par ।
Gunpurain re r dehbhario Shri Gurutanau re. ||200|| Im. ||

Gyanain re hhariu jim hui Jalnidhi re ।
Ksham dam madresar । Kirti re r bhumandalmanhi vistari re ।
Tasu shish j re Lalitprabh Suri im bhanai re Dhan dhan Chaitya pravadi ।
Patani re r manohar Chaitya j chiti dhari re. ||1|| Im. ||

Samvat sol vali aththaladai re ।
Aaso mas vichari । Bahul pakhi re r, chauthi tithi vali janii re ।
Adit re va anopam te kahiu re ।
Tini din aadar ani । Bhavai re r Jinana gun vakhanii re. || Im. Swami. ||

Jin bimb j re juharya nav sahas sundaru re ।
Rat panchai vichari Athaun re r upari te vali hun bhanau re । E sarv j re ।
Gram nagar pur je kahya re । Dharia sankhya mani ।
Arachau re r anand ani mani ghanu re. ||203||

|| **Kalash** ||

Im Chaitya-pravadi mani ruhadi Rachi ati sohamani ।
Shri Pas pasai chitti dhyai Anhall Patan tehtani ।
Sadguru pami dharau dhami Stavan rupi suhakaro ।
Sankhesar Shri Pas Swami Sayal bhuvanai jay karo. ||204||

Iti Shri Bhattarak Shri Shri 4 Shri Lalitprabh Suri krut
Samast Chaitya Prapatika sampurn.

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Appendix – 5

Pandit Harshvijay krut
Patan Chaitya-Paripati. (Samvat. 1729)

Samariy Sarasati Saamniye, pranami Gurupaay ।
Patan Chaitya Pravadi, stavan karta sukh khaay ॥1॥

Patan punya prasiddh kshetra, punyanu ahinthaan ।
Jin prasad jihan ghana e, motai mandaan ॥2॥

Mujh man ati umaahalo ae, Jinvandan kero ।
Patan Chaitya Pravadi, karta harakhyo man mero ॥3॥

Pratham Panchasare jaaiye ae, tihan prasad chyar ।
Panchasar Jinvar tano ae, dekho didar ॥4॥

Chopan bimb tihan atibhalaaye, vali Hirvihar ।
Pratima trin sai guru taniye, murati manohar ॥5॥

TihanthI Rishabh Jinand namu ae, bimb pannar gambharai ।
Ekso bimb atibhalaaye, bhamtiye juharai ॥6॥

Vasupujyane dehare ae, bimb tran vakhanun ।
Mahavir pase vali ae, bimb charaj jaanun. ॥7॥

Unchi Seri Shantinath, pratima panchas ।
Ek upar namta thakan, pohanche man aas ॥8॥

Pipale Savako Parshvanath, sadsath pratima sahe ।
Sadtalis bimb Shantinath, bhaviyan man mohe ॥9॥

Chintamani Pada maahin, Shantinath viraaje ।
Pachvis pratima tihan bhalie, dekhi dukh prabhajai ॥10॥

Bije dehare Chaneaprabhu, tihan pratima vandun ।
Dosat sadsath upar, pranami paap nikandun ॥11॥

Sugal Kotadi Prasad ek, Thambhano Parshvanath ।
Dharmanath nai Shantinath, Shivpurino saath ॥12॥

Dhaal ॥1॥ – Desi Vahaan-ni । Raag Malhar ॥

Kharakotadimaahin Prasad Manoharu re । Ke Prasad mano. ।
Panchameru sam panch ke, bhaviyan bhayharu re । Ke bhavi ॥1॥

Ashtapad Prasadke-Chandra Prabh lahi re । Ke Chandra ।
Navsat upar saat ki, pratima tihan kahi re । Ke prati. ॥

Chandraprabh Prasadke, ter Jinesare । Ke ter. ।
Paas nagino shat jin । saathe Dinesaru re॥ Saathe. ॥ 2॥

Shantijinand Prasad । dekhi mahaharkhie re । Dekhi man. ।
Choryasi jin pratima । tihan kane nirakhie re । Tihan kane. ॥3॥

Adinath Jaganathni । Murati atibhali re । Murati. ।
Panchanu tihan pratima । vando manruli re ॥ Vando. ॥4॥

Trangadiya Vaadamaahin । Rishabh sohamaṇa re । Rishabh so. ।
Bimb chaarse chaar ke । tihan Jinvar tana re । Tihan Jin. ॥5॥

Doy Prasad Kansarvaade have vaadie re । Vaade ha. ।
Shital Rishabh nami sab । dukh nikandie re ॥ Ke dukhni. ॥6॥

Pratima ter athasi । behu dehra tani re । Ke behu ।
Jin namta ghare । Lakhmi hoy ati ghani re ॥ Ke Lakhmi. ॥7॥

Sahana Padamaahin । Rishabh juharie re । Rishabh ju. ।
Pratima dosat baasi । man sambharie re । Ke man. ॥8॥

Vadipasatano । mahima chhe ati ghano re Ke mahima ।
Vadi Posalna Pada । maahin, shravne suno re ॥ Maahin Shri. ॥9॥

Ekso sadtalis । jihan pratimaay chhe re । Ke jiha prati ।
Chomukh vandi Jinraj । Rishabh namie pachhere । Rishabh nami. ॥10॥

Dosatne panyalis । jin pratima tihare । Ke jin prati ।
Panch bandhavnun dehru । lok kahe tihare ॥ Ke lok. ॥11॥

Dhaal ॥2॥ Desi Hadiyani ॥

Dehrasar tihan ek, Dehrasar suvisesh ।
Sheth Bhujbal tanu ae, ke disai sohamanu ae ॥1॥

Naringpur var paas, jagto mahima jaas ।
Dosat bimb bhalaaye, panyalis gun nilaaye ॥2॥

Tribheda Vaadamaahin, Shanti namu uchhaahin ।
Panchsat Jinvarue, ekotrare upare ae ॥3॥

Tamboli Vaada mazar, Supaas namu sukhkaar ।
Ekso tris sadaaye, pranamu Jin mudaaye ॥4॥

Kumbhariye Adinath, pratima ekaashi saath ।
Dehre Koraniye, tihan pratima ghani ae ॥5॥

Krup sol pratima sukhkand, Shantinath Jinand ।
Maanka mahita tane ae, paade sohamane ae ॥6॥

Maniyati Mahavir, Merutani pare dhir ।
Chaalis bimsu ae, pranamu bhaavsu ae ॥7॥

Tirth anopam eh, muj man adhik sneh ।
Dithe upaje ae, sampaje ae. ॥8॥

Dhaal ॥3॥

Pakhaaliye re sevo Shri Shantinath re ।
Hu vandun re pratima taatris saath re ।
Savade re Samal paase sohamana ।
Bimb paanchse re paase Shri Jinvar tana ॥1॥

Jinvar tana te bimb jaanu । Upar sattavan ae
trevisamo Jinraj vandu । Mohiyo muj man re ।

Saatamo Jin Prasad bije, vandie ulat dhari ।
Chaalis upare saat adhiki sohe tihan pratima bhali ॥2॥

Solasamo re Shantijinesar Jagjayo ।
Bhasatvaade dekhi, muj man sukh thayo ।
Pansath Jin re, tim vali Kalikund paaseji,
Jiraul re pure vanchhit aasji ।
Jiraul re pure vachhit aasji ।

Aas pure Gautam Swami, ladhino bhandaar ae
Sagarkui paantris Jinvar, Parshvanath juhar ae ।
Habdapurmahin thum vardu, jaas mahima atighano,
Ekman je sev saare, pure manorath teh tano ॥3॥

Valiyarvaade re, pratima sohe saat re ।
Moolnayak, Shantijinand vikhyat re ।
Jigivaade re, bhaagto Jin trevisamo ।
Athaavan re, pratimasun bhavian namo ॥4॥

Namo Rishabh Jinand bije, dehre ati sundaru ।
Chhattis pratima tihan vando, name jaas Purandaru ।
Base chhaasath Mallijinvar, Mallinathpaade muda ।
Baavan Jin ne baavan pratima, vandie te sarvada ॥5॥

Lakhiarvaade re Mohanpaas mahima ghano ।
Bimb transe re ekotter tihan kan gano ।
Simandhar ke Swami prasad baasath Jina ।
Bimb tersun re, Sambhav sevo ekmana ॥6॥

Ekmana sevo Sumati Jinvar, saath pratima sohati ।
Aath upare Nyayshethne paade janman mohati ॥7॥

Chokhaavatie Shantijinvar, chetalis bimb alankarya ।
Dodso Jin sumbalie Rishabhjin Jagjay varya ॥8॥

Dhaal ॥4॥

Abji Mehtane paade Shitalnath,
pratima sandtalis । Doye Shantinath ।
Kosambiyapaade Shitalbimb adhaar,
Shripa Jinesar bije dehre juhar ॥

Juharie Jinvarni pratima chhaasath manane range ।
So pratima Vayudevna paadama, Dharmajinesar sange ।
Chachariyama Paijinesar se nav tihan pratima ।
Parekh Padma Pole batris Jin, Fofaliya no mahima. ॥1॥

Sonarvaade sukhdayak Shri Mahavir, chetalis pratima paase gun gambhir ।
Khejdane paade Shantijinesar paase ।
Ekso ne adtris pratima vandu ullase ॥2॥

Ullase vali Fofaliyama, Paas Jinesar dekhu ।
Ekvis pratima paase pekhi, patik sayal uvekhu ॥3॥

Sambhavnathne dehre, doysut traanu pratima sohe ।
Shanti Jinesar dehre, eksi trepan Jin man mohe ॥4॥

Dhaal ॥5॥

Khajuri Manmohanpaas, ekso satavan Shri Jinpaas ।
Vandu man ulas to ॥ Jayo. Jayo. 1॥

Bhabho Bhabhamaahin biraaje, chaarse ek pratima tihan chhaaje ।
Mahima jagme gaajto ॥Jayo. Jayo. 2॥

Limbadi Shri Shanti Jinand, transe saat tihan Shri Jinchand ।
Dithai ati aanand to ॥ Jayo. Jayo. 3॥

Karane Shital Jin Jaykaari, pratima sat navso tihan saari ।
Chha janman mohangari to ॥Jayo. Jayo. 4॥

Bimb satrasu Shanti sohave, bije dehre muj man bhaave ।
Darisanthi dukh jaay to ॥Jayo. Jayo. 5॥

Dehrasar tihan dehra sarkhu, pantris pratima tihan kan nirakhu ।
Dekhi muj man harakhyu to ॥Jayo. Jayo. 6॥

Sanghvipole Paas Jagdis, pratima ekso ogantris ।
Purai manah Jagis to ॥Jayo. Jayo. 7॥

Pitalme doy bimb visaal, pratima tehni atisukmaal ।
Dise jhaakajhamaal to ॥Jayo. Jayo. 8॥

Dhaal ॥6॥

Bhavi tame vando re Shankheshwar Jinraya ॥ ae Desi ॥

Khetalvasahi doy prasaade, Paas Jinesar bbetaya ।
Saamla Paasni sundar murati, dekhat sab dukh bhetaya re ॥1॥

Bhaviyaan bhaave Jinvar vando ।
Shri Jinvarne vandan karta, bove ati aanando re ॥ Bb. 2॥

Transe athotter Jinpratima, Saamla Paasni paase ।
Shri Mahavir paase byaasi Jinvarsun, vando man ullase re ॥ Bh. 3॥

Dehrasar tihan doy anopam, roop sovanmay kaam ।
Sovan roop rayamane pratima, dise ati abhiram re ॥ Bh. 4॥

Ajuvasa Paadama pratima, sattotar sukhdaai ।
Pitalme Shri Vimal Jinesar, vando man lay laai re ॥ Bh. 5॥

Dosikumpana Paadamaahin, Rishabh Jinesar sohe ।
Sukhdayak Jin sol hai sugunnar, dekhi jan maahe re ॥ Bh. 6॥

Vasavaade doy shat athaavis, Shantijinesar saami ।
Ognis Jinsun Dosivaade, Rishabh namu sir naami re ॥ Bh. 7॥

Ambadosina Paadamaahin, Munisuvrat Jin sol ।
Panchhatie ekso trevis, Rishabh Jinand rangrol re ॥ Bh. 8॥

Ghiyapaadama doy dehra, Shantinath Parshvanath ।
Ekso trevis ter pratima, Muktipurino saath ॥ Bh. 9॥

Ekso chhanu Rishabh Jinandsun, pratima Katkiye vandi ।
Dholipurvam Rishabh Munisuvrat, chetalis chir nandi re ॥Bh. 10॥

Dhaal ॥7॥

Avinaashini Sejadiye rang laagyo re. ae Desi ॥

Parikhjaguna Paadamaahin, Taankalo Paas viraaje ji ।
Pratima chotris chatur tumvano, daaridra dukhne bhaaje ji ।
Mahima jagmaahin gaaje ji ॥1॥

Kiya Voharana Paadama, Shital pratima tim panchvis ji ।
Kshetrapalna Paadamaahin, Shitalnath namu nisdis ji ॥2॥

Jihan Jinvar chhe base ekanu, tihanthi koko jaiye ji ।
Transe nev pratimasu koko, Parasnath aaradhun ji ॥3॥

Abhinandan dehre chyaar pratima, doy prasad tiha vaangha ji ।
Dhandher Saamal Kalikund Paasji । Namta paap nikandhya ji ॥4॥

Ekso tryasi pratima rudi, trysi Jin Vardhaman ji ।
Mehtane paade Munisuvrat, sittar Jin pradhan ji ॥5॥

Base choraanu bimb sahit, Shri Shantinath Prasad ji ।
Vakhartanana Paadama vando, muki man vikhvaad ji ॥6॥

Dosat sattari Jinpratimaal, vaandi men abhiram ji ।
Godadpaade Rishabhne dehre, chhantu bimb in thaam ji. ॥7॥

Dhaal ‖8‖

Have Shukra Sughosha hajaave ‖ ae Desi ‖

Salivaade Triseriyamaahin, Nemi Malli Rishabh namu tyanhi ।
Navpallav namu uchhunhi, Jinesar tahara gun gaau ‖
Jim manvanchhit sukh paau ‖Jin. 1‖

Saath upar sat tim chaar । Bije dehre Shri Shanti juhar ।
Bimb ogansaath udaar ‖Jin. 2‖

Kalarvaade dehra doy, Shanti bimb ekaavan hoy ।
Baavan Jinalay joy ‖Jin. 3‖

Pitalmay bimb sohave, Vimalnath bhavik man bhaave ।
Chaum uttar chatura Jin gun gaave ‖Jin. 4‖

Tin ekso chopan Jinraya, Rishabhdevna pranamu paaya ।
Danayvaade Shiv sukhdaaya ‖Jin. 5‖

Dhandholiye Sambhavjine saacho, vandi trepan Jin manmaahin macho ।
Tunhi Jin janmaahin saacho‖Jin. 6‖

Golvaade Shri Mahavir, sovan vaan jaas sharir ।
Saat pratiksha gun gambhir ‖Jin. 7‖

Doy shat das pratima Paas, Shri Shatfano Jinpaas ।
Pure man keri aas ‖Jin. 8‖

Kharivaave Shri Jin Vardhaman, ter pratima gunah nidhaan ।
Jinname kod kalyaan ‖Jin. 9‖

Tihanthi Shri Panchasaro Paas, vandya man dhari adhik ullaas ।
Pohati man keri aas ‖Jin. 10‖

Kidhi Chaitya-Pravaadi men saar, manmaahin dhari harsh apaar ।
Jin namta jayjaykaar ‖Jin. 11‖

Dhaal ‖9‖

Jinji dhan dhan din muj aajno ‖
Vandya Shri Jinraj ho Jinji,
kaaj sarya savi maahra, paamyu avichal raaj ho. ‖Jin. 1‖

Jinji panchaanunai maajane, Shri Jinvar prasad ho ।
Jinji bhaav dhari bhavi vandie, muki man vikhvaad ho. ‖Jin. 2‖

Jinji bibatani sankhya suno, maajane ter hajaar ho ।
Jinji paanchse trahotar vandie, sukhsampatti daataar ho ॥Jin. 3॥

Dehrasar shravne sunya panchsaya sukhkaar ho ।
Jinji tihan pratima raliyaamani, maajane ter hajaar bo ॥Jin. 4॥

Samvat satar ogantrise, Patan kidh chomaas ho ।
Jinji Vaachak Saubhagyavijay Guru, Sanghni pohati aas ho ॥Jin. 5॥

Jinji saahve Sua-sut sundaru ।
sa Ramji suvichaar ho । Jinji sudho samakit jehno ।
vinayvant daataar ho ॥Jin. 6॥

Jinji dharamdhurandhar vratdhari, pragatmal Porvaad ho ।
Jinji teh tane udyame kari,
kidhi men Chaitya-Pravaad ho. ॥Jin. 7॥

Jinji tattva Tirthmaal ghani, kidhi men ati chang bo ।
Jinji Saah Ramjina aagrahe,
man dhari ati uchharang ho ॥Jin. 8॥

Jinji tavan Tirthmaalatanu, bhane sune vali jeh ho ।
Jinji yaatratanu fal te lahe, vaadhe dharmsneh ho ॥Jin. 9॥

Jinji Shri Vijaydevsurisna, paat Prabhakar Sur ho ।
Jinji Shri Vijayprabhasuri jag jyo ।
din din chadhte noor ho ॥Jin.10॥

Jinji Shri Vijaydevsurindna, Sadhuvijay Budh sis ho ।
Jinji sevak Harshvijayatani, puro manah Jagis bo ॥11॥

॥ Kalash ॥

Im Tirthmaala gunvisaala, pravar Patan pur tani ।
Men bhagati aani laabh jaani, thuni Yaatraafal tani ।
Tapgachchhnayak saukhya-daayak, Vijaydevsurisaro ।
Sadhuvijay Pandit charansevak, Harshvijay mangal karo ॥1॥

॥ Iti Patan Chaitya-Pravaadi Sampurn ॥

●●●

Appendix-6

Shri Ladhashah Krut Patan Chaitya-Paripati (Sam. 1777)

Bhale Mindu ‖ Shri Gurubhyo Namah ‖

Duha

Pranami paase Jinesharu, Sadguru Saaradmaay.
Rachna Chaitya Pravad ni, rachisu jan sushadaay. 1

Poli poli je achhe, Patanme prasad.
Naam thaam kahi varnavu, suniyo chitt aahlaad. 2

Dhaal – Lalaanaani Paheli

Patanme Prabhu pranamii, **Shri Panchasaro Paas.** Lalana
Pole Prema Dosi tane, pratarpe tej prakaas. 3 La. Patan

Prasad **Ajit** Jinandno, **chomukh** pratima chyar. Lalana
Sundar vruksh sani tale, bahu Jin pratima saar. Lalana 4 Paa.

Laghu Prasad Shri Shantji, bhetata bhaavath jaay. **La.**
Chandraprahhu Shri Paasji Prasad doy suhaay. **La.** 5 Paa.

Chintamani Pada maahin, bhetaya **Chintamani Paas.** La.
Rangmandap bhali Korani, ati uncho Jin aavaas. La. 6 Paa.

Kansarvaade bhetia, Prasad **pratham Jinand.** La.
Prasad **hije** sobhata, **Sital** Jin sukhkand. La. 7 Paa.

Sahane Paade sobhata, pranamii **Aadi** Jinand. La
Sundar murati nirakshata, dur talya dukh dand. La 8 Paa.

Pole Vadi Posalnai, Prasad doy utang. La
Choumukh Vaadi Paasji, jihan nit nit ucharang. La 9 Paa.

Bije Jinmandir jai, Rishabh Jinand johar. La
Paas Narango nirashata, upano harsh apaar. La 10 Paa.

Sahavaade Jinmandire, bhetia **Saamla Paas.** La
Prasad saatma Jin tano, bhetia Swami **Supaas.** La 11 Paa.

Laghu Savade Bhetiya, Shanti Jinand Abhiram, La.
Bhensatvade Shantiji, Pasin Gautamswami. La 12 Paa.

Tarbhanevade Bhalo, Prasad Ek Visal, La.
Solasma Jin Shantiji, Bhetiya Dev Dayal. La 13 Paa.

Tamboli Pada Mahin, Jagaguru Shri Mahavir, La
Pujijem Pranami Bhavsun, Mukhsodhan Gachhe Dhir. La 14 Paa.

Prasad Sami Supasano, Shisharbaddh Shrikar, La
Parato Pargat Dipato, Bhavijanane Sukhakar. La 15 Paa.

Kumbhariya Pada Mahin, Adi Jineshwar Dev. La
Mahtani Polin Shantiji, Jas Kare Suranar Sev. La 16 Paa.

Maniyati Pada Mahin Bhetiya Vir Jinand, La
Prasad Bije Nirishiye, Adinath Mukhchand. La 17 Paa.

Duha

Chandrabhan Doshi Grihe, Sahasakot* Atisar,
Chomush Pratima Dhatumay, Pranamu Ek Hajar. 1.

Trangadiyavade Namu, Adi Jinesar Dev,
Pase Padmaprabhu Tana, Pay Pranamu Nityamev. 2.

Dhaal 2nd

Siyal Kahai Jag Hun Wado – E Desi
Pole sharashotadi Tane Shat Jinbhuvan Vichari Re
Naam Thaam Kahi Dashavun Te Sunayo Narnari Re. 1.

Patanmen Prabhu Pranami Adinath Shantinathna Bhuvan Yugala Manmohai Re.
Paas Bhuvan Jai Bhetiya Supas Murti Ati Sohai Re. 2 Paa.

Ashtapad Jinmandire, Chandraprabhu Sukhkari Re,
Paas Nagino Pranamie, Bhuvan Bimb Balihari Re. 3 Paa.

Murti Chandraprabhu Tani, Nij Swarup Sun Nirish Re,
Jin Pratima Jin Sarishai, Aatam Rati Thai Parashao Re. 4 Paa.

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* Sahasrakot is explained in the margin of the present Prat as follows:

30 Twenty-four Jin 720 Jin 160 Thirty-two Vijay 120 Jin Kalyanakan 20 Viharman 4 Eternal Survey Hoi 1024 Jin idols

Polin Sugalakotdi Tane Shri Thambban Pas Virajen Re,
Kali Kale Mahima Ghano shanbhanayar Manhe Chhajen Re. 5 Paa.

Pipaliya Pada Manhi, Shri Shanti Jineshwar Bhetya Re,
Mohan Murati Nirarsatan, Dukh Dalidra Savi Metya Re. 6 Paa

Unchi Seriye Nirapiye, Shri Shantinath Avaso Re,
Patan Nagar Tano Dhani, Vanraj Chavdo Pase Re. 7 Paa

Bhunyren Shri Bhagvantji Shantinath Ati Dipeie Re,
Bimb Anopam Nirashiye, Ju Mugta Fal Sipe Re. 8 Paa

Sobhag Jechandne Gbare, Dehrasar Manhen Ditha Re,
Chandraprabhu Jine Pasne, Pranamta Patak Nitha Re. 9 Paa

Panch Prasad Sohamana, Sundar Salvivaade Re,
Vigatsun Haven Sambhalo Naamtham Jene Pade Re. 10 Paa

Golwade Pasji Trevisma Jin Vando Re,
Pole Dhandhulniye Bhetya, Sambhavnath Jinando Re. 11 Paa

Pole Narayan Tane, Rishabh Dev Juharo Re,
Bhavsayar Manhin Budta Utare Bhav Paro Re. 12 Paa

Pole Jai Tarseriye Nemanath Nitya Vando Re,
Pase Adi Jinesaru Mallinath Sukhkando Re. 13 Paa

Debare Paratargachh Tanen, Shantinath Bhagvanto Re,
Shubh Yogai Kari Vandana, Ashubh Kam Kaya Anto Re. 14 Paa

Dhaal Biji Puri Thai, Thaya Prasad Chalisco Re,
Sah Ladho Kahe Bhavsun, Bhetya Shri Jagdiso Re. 15 Paa

Duha

Tankalwade Bhetya, Jagjivan Jinraj,
Tankal Pas Joharta, Safal Divas Thayo Aaj. 1

Pole Padigundi Tane, Samaru Sitalnath,
Bhav Bhram Bhula Jantunen, Aape Sivpuri Sath. 2

Dhaal – 3rd

Desi – Nanadli Ni Ho Bhaviyan

Pole Jai Kshetrapalnai Pranamu Sitaldev, Ho Bhavi,
Pase Rahi Padmavati Devi Kare Jinsev. 1 Ho Bhavi.

Patanmen Prabhu Pranami, Tham Tham Jinraj,	Bha.
Bimb Anopam Nirashata, Ajab Tharan Labu Aaj.	2 Bha. Paa.
Pole Kokanai Bhala, Prasad Doy Jinand,	Bha.
Koko Pas Joharie, Jem Talen Dukh Dand.	3 Bha. Paa
Prasad Bije Nirashiye, Abhinandan Jinray,	Bha.
Murati Surati Nirashata Nayanen Tripti Na Thay.	4 Bha. Paa Hobhvi.
Dhandherwade Dhalakto Uncho Jin Aavas,	Bha.
Motun Bimb Virajatun, Bhetya Samal Pas.	Bha. 5 Paa. Ho. Bha.
Prasad Bije Virji, Charan Namu Nis Dis,	Bha.
Sasan Jehnu Vartasai, Varas Sahas Ekvis.	Bhvi 6 Paa.
Prasad Trijei Pasji, Kalikund Jinray,	Bha.
Ahi Vrushchikna Bhay Talen, Samarta Sukh Thaie.	Bha. 7 Paa.
Pranamu Mahtani Poli, Munisuvrat Jaganath,	Bha.
Ashva Tani Parei Odharai, Aape Sivpuri Sath.	Bha. 8 Paat.
Tihan Thaki Jamani Disain, Chalo Chatur Man Lay,	Bha.
Varu Vashar Tane Pade, Solasamo Jinray.	Bha. 9 Paa.
Pade Godadane Namu, Aadishwar Jin Geh,	Ho. Bha.
Vicharmi Chomukh Nirashiye, Moti Yatra Eh.	Bha. 10
Pole Shri Ambavinai, Ditho Santi Didar,	
Santi Sudharas Varsato, Bhavijan Tharanhar.	Bha. 11 Paa.
Munisuvrat Jin Bhetiya, Mahalashamine Kshetra,	Ho. Bha
Prasad Chitra Nihalata, Harshit Thaya Doy Netra.	Bha. 12 Paa
Pole Karnasahne, Sital Jin Sukhkar,	
Bije Santi Sohamana, Bimb Ratanmay Sar.	Bhvi 13 Paa.
Prasad Limbdini Pole, Santi Jineshwar Dev,	Bha.
Kavi Kahiye Muj Sahabo, Darisan Ni Nitya Tev.	Bha. 14 Paa
Tran Dhal, Aathe Duhe, Athavan Prasad,	
Sah Ladho Kahi Nitya, Pratain Ranzhane Ghantanad.	15 Paa.

Duha

Bhabhani Pole Jai, Bhetya Bhabho Pas,	
Name Navanidh Sampajai, Pragate Lil Vilas.	1

Shajuripade achhe, **Mohan Parasnath,**
Bhav bhay bhavath bhanjano, pranamu jodi hath. 2

Dhal – 4th

Kapur hoi ati ujalu re - ae deshi

Pratham Jinand pranami kari re, Chaitya joharu ek,
Kutakiyavade jai re, anni hriday vivek. 1
Sobhagi prani vando Shri Jinray, Patanmen man lay,
Pabhu puje patik jay, Prabhu namen navanidh thay. So.

Ankani

Polen Ghiyanlnye bhetiya re, **Santinath** sukumal,
Prasad bije dipta re, **Parshvanath** dayal. 2 Sobha.

Pole Vagolne bhetiya re, **Nabhinrind Malhar,**
Pole Kan Reva tane re, **Munisuvrat** suvichar. 3 Sobha.

Panchotari pole jai re, Pratham namu **Adinath,**
Vasavade bhetiya re, Solasma **Sbantinath.** 4 So.

Pole Ashai ganiya **tane** re, **Adishwar** Arihant,
Pole Ajuvasa tane re, **Shantinath** Bhagvant. 5 So.

Shaetal Vasahi bhetiya re, **Shetalo Parshvanath,**
Bije Shri Mahavirji re, **Trije Shri Sbantinath.** 6 So.

Pole Sanghvinie bhetiya re, Murati **Mohan pas,**
Prasadmen Prabhu bhetiya re, Aani man olas. 7 So.

Dehare **Shri Adinath re**, Nabi betha Jinraj,
Deharasarmen bhetiya re, Jinji Garibnivaj. 8 So.

Dhatumay Jinrajna re, Bimb anopam doy,
Pase Supas virajta re, Deharasar manhi joy. 9 So.

Pole Surji Madhav tane re, **Shoshalio Prabhu pas,**
Prasadmen Prabhu dipta re, Ju Ravi kiran prakas. 10 So.

Chachariya vade bhala re, **Prasad doy** Jinand,
Vijaychintamani Pasji re, **Shanti** Jin Sukhkand. 11 So.

Pol bhali Lalbaini re, **prasad ek** odar,
Dharm Jinesar bhetiya re, Dharm tano datar. 12 So.

Kasumbiya vade namu re, Sahib **Sitalnath,**
Bhunyra mahe Prabhu bhetiya re, **pargat Parshvanath.** 13 So.

Dhal chothi puri thai re, ugannasi prasad,
Sah Ladho kahe pranamta re, dur tale vishvad. 14 Sobhagi.

Duha

Have vandu man modasu, Shri Jin bhuvan muzar,
Ratikavade je achhe, te sunyo narnari(2). 1
Abji Mahtane jai **pada** mahe Jinraj,
Sitalnath johariye, Tarantaran Jihaj. 2

Dhal – 5th

Ashrav bhavan satmi re – ae desi

Dosi Vachha Mulji tane re, **pada** mahe Jinraj,
Sambhavnath nihalta re, Siddha vanchhit kajo re. 1

Chaitya juhariye, Shri Patan nagar muzaro re, Ashubh nivariye - aa.

Chosavati pole jai re, bheta **Shri Santinath,**
Baliyani pole bhala re, bhetaya **Shri Adinatho re.** 2 Chaitya.

Shimji Fadiyanai achhe re, **pada** mahen Jingeh,
Charu pas juhariye, darasan durlabh jeho re. 3 Chai.

Lashiyar vade vandi, Sahib **Mohan pas,**
Bije Swami Shrimandaru re, Videh kshetra jas vaso re. 4 Chai.

Poli Shri Mallinathni re, bheta **Shri Mallinath,**
Sam varan Prabhu sobhta re, Parikarsun Jaganatho re. 5 Chai.

Yogivade yugtasun pranamu **Samlo pas,**
Bhunyaramahi Shri Santiji re, nirshata adhik olaso re. 6 Chai.

Fofaliya vade namu re, Sahib **Santi** Jinand,
Chitrabhuvan ati korani re, nirashit nayananando re. 7 Chai.

Bije bhuvan johariyai re, **Shri Sambhav** Jinray,
Trije bhuvane Pasji, bheta Bhagvant payo re. 8 Chai.

Velji Sahanai Mandarei re, Deharasar mahe jeh,
Shri Munisuvrat bhetiya, sundar murat eho re. 9 Chai.

Sonarvade nirashiye re, bhuvan yugal atisar,
Pratham namu **Shri Virji** re, surati ki balihari re. 10 Chai.

Bije bhuvane Santiji re, muj Sahib sukhkar,
Prabhu padkaj nitya pranamta, din din jay jaykaro re. 11 Chaitya.

Patanmen **trnny bhunyra, sapt dehra dev,**
Panchyasi Jin dehran, pranamijen nitya mevo re. 12 Chai

Panchanu sarve thai re, Patan nagar mazar,
Bhuvan bimb joharta, upno harsh aparo re. 13 Chai

Prasade Jinvar tana, bimb sankhya navi thay,
Tin karan mulnayako re, vandu Shri Jinray re. 14 Chai

Ghar ghar derasar ghana, Patanmen suvisal,
Bhav thaki mahari hojyo, vandan karu trinya kal re.

Dhal – Dhanyasi [6th]

Ditho ditho re vanman ko Nandan ditho – ae desi

Vando vando re, bhavi Patanmen Jin vando,
Chaityapravada kari, man modain, dalidra dush nikando re. 1 Bhavi Patanme.

Jin pratima Jinvar Sarishai, bhashi Vir Jinando,
Jain bhavain dhari je Jin puje, te na lahe bhavfando re. 2 Bhavi.

Jin darasanti lahen bhavi prani samkit sivasukhkando,
Je jan bhav dhari Jin samare te prani chiranando re. 3 Bhavi.

Sanvat sattar chhiutra varse, rahi **chomas** anando,
Shri Jinvarni yatra kari tihan, natik navnav chhando re. 4 Bhavi.

Katuk gachh mahe adhikari **Sah Kalyan** Kavi indo,
Taas pati Lahuji ati sobhit **Sah Thobhan** gun chando re. 5 Bhavi

Taas shishya Shri Jingun ragi pati prabhavik chando,
Sahji Ladho kahe, Shri Jinna gun, samare ind narindo re. 6 Bhavi

Satar sityotara, Magsar mase vadi satam var mando,
Vohora Tilak tane, aagrahthi rachiyo, stavan Jinando re. 7 Bh.

|| Iti Shri Chaityapravadi Stavanam ||

Appendix-7

Upa. Gyansagargani Krut
Tirthamala Stavan (Samvat. 1821)

(Nandlani Deshi.)

Pur **Patan**ma Pasji, **Panchasaro** prasiddh, Sanghvi chalone;
te Prabhu vandien sangh sarve man kidh, Chalon ne thalpati bhetva. 1

Tarachand Shethji, aavyo Patanmahi;
Maheta **Panachand** harshiyo, vali **Ichhachand** tyanhi. Sa. 2

Babine jai vinavyo, samayiu kare sar;
Dhol nagara gadgade, mahajan lok apar. Sa. 3

Bahu aadar kari tediya, Sanghvi Shrisangh sath;
Ghar ghar harsh vadhamana, aaj thaya re sanath. Sa. 4

Sanghvi padharya dehar, bhetya **Panchasar Pas**;
Dehra tran bija tihan, pujta poogi aash. Sa. 5

Khara Kotadie chyar chhe, Posalvade trin joy;
Trangadai pade ek dehro, Sanen pade doy. Sa. 6

Ek Gautam pade tatha, doy Sa vade joy;
Maheta Tamboli Kubharne, pade ik man aani. Sa. 7

Marethi pade nirakhien, Devali trin udar;
Soni vade doy chhe, nirakhanta bhavpar. Sa. 8

Dhal 8 [1] Thalpati = Sthalpati-Lord-King of the land. Just as the Jin temples of different districts of Ahmedabad are described in the 15th to 30th Gatha of the third Dhal, the Jin temples of different districts of Patan are shown in this entire eighth Dhal. In this way, this Dhal is very useful for the student of the history of Patan. [11] Dhatumen Dhatumaya-Dhatuni.

Chyar deval ati sundaru, Fofli pada mahi;
Khajuri pade Vayjad Kotdi, ekek Chaitya uchhah. Sa. 9

Bhamen pade Bhabho Pasji, Sanghvinno tihai;
Jinmandir dug shobhata, ek BambhanWado jyanh. Sa. 10

Khetalvasahi Pasji, pase dehra doy;
Aduvasane dehre, Dhatumen Prabhu joy. Sa. 11

Karnnasani polma, sundar deval dith;
Trin manohar ek vali, Limbdi pade garith. Sa. 11

Mahalakshmi Godad tano, Nisalno pado jani;
Chintya ekek Ghiya tane, deval doy vakhan. Sa. 13

Kutakio Mathuradasno, vakharno pado jeh;
Mehtane pade vali, ekek pranamu teh. Sa. 14

Have Dhandhervarde pekhian, manohar dehra chyar;
Vadgundie ae chaitya chhe, Kokade pade doy sar. Sa. 15

Dakal Kotdi ek diptun, Salvi vade ath;
Malli padi (pade) Malli Pasji, puja karo shubh thath. Sa. 16

Chokhavati Visha tane, pade doy ne ek;
Lakhiyarvade trin bhala, sevo dhariy vivek. Sa. 17

Kasumbie vade doy vali, Yogi ek dith;
Anupam punjien janiien, deval doy garith. Sa. 18

Modino pado Kalbi tano, ekek Prabhunu Chaitya;
Sarv Panchasi janiien, pranamu bhav sahit. Sa. 19

Jindharmi Shravak gharen, Prabhuder asar;
Basen sahottar sevata, pamije bhavpar. Sa. 20

Patan hethe janiien, **Ruppur** gam vishal;
Ek Jinmandir sevata, tale bhav janjal. Sa. 21

Chanasama ek deharo, Prabhu bhatevo **Pas;**
Bhav bhagti syun sevata, pahonche manni aas. Sa. 22

Iniparen **Patannayrni**, Chaitya Paripati kidhdh;
Laheni karen nij gyatma, khand rupaiyo prasiddh. Sa. 23

Appendix-8

Pandit Hiralal Nirmit
Shri Pattan Jinalay Stuti
Rachna Vikram Samvat 1959

Natva"did evam Vrishabhadhvajam cha, Kalyanavallipravarambuvaham ।
Kurve stuti sarva Jinalaynanam, Muktipradam Pattanpu sthitinaam. || 1 ||

Pade Marfatiyale Munisuvratavibhum Bhuminnathah susevya,
Vande Vrindarakendrah stutam avanitale mokshadanaikadaksham ।
Vameyam Parshvanath Shathakamathagajagarvabhedaikasimham,
Namna Shri Bheedbhanjam Muniganamahitam Tirthanath Namami. || 2 ||

Vande Dhandheravade jagati janagano shreyasam arpanotkam,
Parshva Shri Kankanahya prakatamahamth shreyase gyataputram ।
Evam Parshva cha Naimi tridasapatiganaih sevitam Shamalakhyam,
Bimbam yasyasita tungam bhavikajanagunalhadadam bhavabhaktya. || 3 ||

Vayam namamo Padigundipade, Shri Shitalam Tirthakar subhaktya,
Surasurendra parisevyamanam, Mokshashriyah kelivilasageham. || 4 ||

Samsaraginipratapapramathanasabalam Shital Shitalakhyam,
Moksharth mokshamargapradamaham adhuna Tirthanatham namami ।
Bhaktya Prasadasanstha suravaramahitam Kshetrapalakhyapole,
Bhavyanandapradanapravanmath sada sarvalokaikabandhum. || 5 ||

Kokapade namami shrutabalakalitair bhavyaloka susevyam,
Kokaparshvabhidhanam sakalasuraganaih sevyamanakrambajam ।
Praudha Tirthadhirajam bhavajalatarane yanapatra gunadhyam,
Bhaktya vandedabhinand Jinapatim akhilapranisaukalakshanam. || 6 ||

Namami Kotapuravasidharmashalasthitam Sthambhan Parshvanatham ।
Shyamachchhavi Meghamivatra Bhavyakalapanam Manasamodadam Cha ||7||

Vande Panchasar Vai Sumati Jinapatimatraham Auchityayuktah ।
Naimi Shri Dharmanath Vartanavalakshabhidhanam Cha Parshva,
Chaturmukhya Sthitam Chamar Naranikareh Sevyamanam Jinendram ||8||

Shri Hirasurer Jayadevasurer, Shrisenasurer Shilagunasurer ।
Namami Bimbani Gatani Tatra, Sasaravaranidhanounibhani ||9||

Ashtapadakhyedatha Jinalayeham, Suparshvanath Pranamami Bhaktya ।
Chandraprabham Chandranibham Jananam, Manogatanandsuvardhivrddhau ||10||

Khadakotipade Vimalamatitoham Jinapati,
Stuve Shanti Shantipradam Avaniganam Tanubhrutam ।
Tatheevm vadeavam Prathamajinanatham Tamabhito,
DvipanchashajJinalaykalita Jainayatanagam ||11||

Narangabhidha Parshvanathabhavanau Naimi Pramodapradam,
Jhaverityabhidhanavadagam Aham Shri Vasupujya Tatha ।
Nabheyam Cha Namami Sarvajanatasansaratapapaham,
Shanti Shantikaram Tathaiva Jinapam, Shri Vadiparshvabhidham ||12||

Shavade Pranamami Bhaktibharto Rakta Cha Muktisrtiyam,
Shri Nabheyamameyakirtikalitam Sansarasantarakam ।
Mari Yena Nivarita Jinapati Te Naimi Muktyah Pati,
Shri Shanti Jagatam Janopakaran Pravinayabaddhaspriham ||13||

Bhaktyanvitasu Janatasu Natasu Tasu,
Karunyabhavakalitam Kalita Subodhaih ।
Shavadagam Jinapati Pranamami Bhaktya,
Bodhakadanavibudha Vibudhopasevyam ||14||

Jinam Suparshvanath Cha, Parshva Tu Shamalakhyayam ।
Bhavyaj Prakare Loke, Bandhavam Lokabandhavam ||15||

Vande Shanti Jinapatimatho Shastabhemsatavade,
Bhaktya Yuktah Kavishishurah Shantinath Sanatham ।
Nathen Shri Varganabhutan Chatra Chandraprabhena,
Prasade Vai Suranaraganaih Sevitam Gautami ||16||

Shri Shantinatham Naranathasevyam, Sanathatam Pranigane Bhajantam ।
Sthitam Cha Vande Tarabhedavade, Sansararogavyathanaikavaidyam ||17||

Vande Jinam Shripatimadidevam, Bhaktya Yutah Khejadapadasamstham ।
Yasyopari Prajayataratapatra, Raopym Cha Muktyastakatakshatulyam ||18||

Karpurametadhishasyapade, Stuve Jinesham Vrishabhadhvaje Cha ।
Karmadignidahaikajalabhisbekam, Kashayavriksheshu Davagnitulyam ||19||

Tambolivade Prabhumanamami, Shrivardhamanam Cha Suparshvanatham ।
Kumbharapade Prabhumadideva, Parshva Bhatevabhidhamaptamukhyam ||20||

Shanti Naimiha Bhaktya Jinapatimamalam Dankametahyapade,
Karmaridhvansavira Sakalajanahitam Tankalaparshvanatham ।
Shriviram Vai Jinesham Prathamajinapati Chatra Manyatipade,
Kuta Namana Sahastr Vatarnagar shreshthisanirmitam cha ||21||

Karmaramapraharapravaragajapati Moksharamabhilasha,
Sansaraparavarani-dhigalanavidhau Kumbhajatam Jinesham ।
Ucchah Pole Namami Tridashagananatam Svarnakarasya Pade,
Shrivira Shantinatha Stutamavanitale Nakinarthashcha Vadhgam ||22||

Shantisham chadhvithyam Janaganabhutafofaliyahya Hi Vade,
Vithyam Vai Chodharinam Yadukulatilakam Neminatham Namami ।
Parshva Manamohanakhyam Tadabhidhavaravithyam Gatam Shankhaparshva,
Vithigam Sambhavam Vakhatajit Itah Suvratasvaminam Cha ||23||

Shriyogivadedbhutakantimurtim Namami Vai Shyamala-parshvanatham ।
Shrimallipade Kila Mallinatham Kashayamalla Pratimallanatham ||24||

Namami Bhaktya Lakhiaravade, Parshva Jinendram Manamohanakhyam ।
Jinadhiraja Munisuvratam Cha, Simandharasvaminamaptamukhyam ||25||

Tamajitamabhivande Kesunamembhyapade, Prathamajinapati Vai Chokhavattiyapade ।
Suragananatapada Shantinath Jinendra,
Jinamatakajasuryadharmanatham Cha
Naimisumatijinapamride Pathashalakhyapade, Vrishabhavibhumapih
Svarnavarnayadeham ।
Sthitamabhinatalokam Lokabandhu Jinesham ||27||

Sadbhatya Pranamami Shitalamaham Padedabjimetabhidhe,
Tirthesha Cha Kasumbiyagamabhito Vande Sada Shitalam ।
Godiparshvamatho Namami Kila Sandeshakhyapade Sthitau,
Shantam Shri Shantinath Shamasukhasahitam Limbadipatake Cha ||29||

Prasade Nirjarashalayanibhakalakanta Kanashahyapade,
Nanachitravichitraihuryatajanahrihaye Kalpasaundaryakalpe ।
Tirthesham Shantinatham Sfatikamanimayam Divyakantya Sanarth,
Vande Shri Shitalakhyam Tvahamahamikyahm Jinam Devashevyam ||30||

Trtyevahamatha Pranaumi Jinapam Shri Shantinathabhidham,
Proudhe Jainaniketane Sthitam Dev eshasampujitam ।
Parshva Tasya Namami Nabhitanayam Sansarasantarakam,
Shriviram Cha Namami Bhaktiratah Karmagnidharadharam ||31||

Namana Shri Shantinath Samudahamatho Bamanakhye Hi Vade,
Tirthesham Praudhabhaktya Sakalasuranaradhishasevyam Jinendram ।
Karmaramagnituly e Jitamadanamaram Sarvalokaikabandhum,
Sansaraparavararnidhigatajanatanarane yanpatram ||32||

Bhaktyaham Kshetravasya Jinapatimabhitah Shri Mahadevaparshva,
Shanti Sandeshachaityam Prathamajinavaram Shamalakhya Cha Parshvam ।
Sansarambhodhiyanam Tvajitajinapatim Naumi Yogindranatham,
Krodhadripraudavairiprakaravidalane Shuraviravatamsam ||33||

Naumih Shanti Tvaduvasisipade,
NameyaShanti Cha Tatraiva Jinam Namami ।
Adishvaram Vai Gatakiyapade,
Mokshaprada Mokshagatam Jinesham ||35||

Mahalakshmipade Munisuvrataratirtheshamadhuna,
Tatha Kotavasipravadhanagaramilitam ।
Jinam Shanti Vande Sakalasurasanghatamahitam,
Tathaiva Vameyam Shathakamathasantapaharam ||36||

Adishvaram Godapatakeham Ganadhinatha Kila Pundarikam ।
Bhaktya Namamiha Cha Neminatham,
Chaturmukham Tirthakarendrabimbam ||37||

Vaksharapade Prabhushantinatham,
Chandraprabham Tirthakare Namami | ।
Dava Prabham Tajijinamandirasya,
Chitra Janaughodanimibhishatvama ||38||

Vande Shri Neminatham Yadukulatilakam Shanti-Dharmo Cha Malli,
Vadedaham Shalavinaam Jinapativarashanti Cha Kallaravade ।
Vade Narayane Vai Prathamajinapati Dhandhale Sambhavam Cha,
Golavade Cha Parshva Suranaramahitam Champakakhya Cha Parshvam ||39||

Adishvar Cha Kila Tangadiyakhyavade,
Shanti Namami Viditakhilalokabodham ।
Vande Sahasraphanimanditaparshvanatham,
Sansaratapaparikhedasuvarivaham ||40||

Shanti Cha Charugirinarapatam Namami,
Shatrunjayasya Patamatra Sahasrakuta ।
Bimba Chaturmukhajinasya Giri Cha Merum,
Ratneshu Dharmamitapadaganam Gananam ||41||

Evam Namanti Jagatiha Cha Ye Manushya,
Jainalayanashcha Varapattanasamsthitan Shva ।
Nanagrihasthagrihaganshcha Tatha Hyanekaan,
Jainalayan iha Hi Te Kila Muktibhajah ||42||

Praudham Pravartakapadam Parito Gatanam,
Prapyashu Kantivijayakhyamahamuninam ।
Anandasuriparivarakajarkabhanam,
Adeshamatra Kila Hamsasutena Bhavyam ||43||

Jineshanamevam Stutiriha Maya Pattanapure,
Gatanam Chaityeshu Svahitakritaye Samvirachita ।
Hiralalaghena Graha-Vishikha-Nishyabjamilite,
Shubhe Varshe Shasye Sapadi Vasata Jamnagare ||44||

Iti Shri Pattanajinalay-Stuti

●●●

Existence of Jinalay from time to time

Siddhisuri Krut Patan Chaityaparipati (Samvat 1576)	**Sanghraj Krut Patan Chaityaparipati (Samvat 1613)**	**Lalitprabhasuri Krut Patan Chaityaparipati (Samvat 1648)**	**Pandit Harshvijay Krut Patan Chaityapariyati (Samvat 1729)**	**Ladhashah Krut Patan Chaityaparipati (Samvat 1777)**
Unchi Lane 1. Shantinath 2. Mahaviraswami 3. Parshvanath (Sauku) 4. Neminath	Unchi Lane 1. Shantinath 2. Shantinath 3. Chandraprabhu 4. Parthnath 5. Parshvanath (Sauku)	Unchi Lane 1. Shantinath (Bhanshalinu Mini Jinalay)	Unchi Lane 1. Shantinath	Unchi Lane 1. Shantinath (Under Ground Shantinath) 2. Chandraprabhu (Saobhag Jechand)
Panchasar 5. Panchasar Parshvanath	**Panchasar** 6. Parshvanath 7. Aadeshwar 8. Mahavirswami 9. VasuPujya 10. Neminath	**Panchasara Pado** 2. Panchasara Parshvanath 3. Aadeshwar 4. Mahavirswami 5. VasuPujya	**Panchasar** 2. Panchasar Parshvanath 3. Aadeshwar 4. VasuPujya 5. Mahavirswami	**Premadosini Pol** 3. Panchasara Parshvanath 4. Ajitnath (4 faced) 5. Shantinath 6. Chandraprabhu 7. Parshvanath
Chammah Bhuvane 6. Shantinath 7. Vasupujya				
Deslaharna Jinalay 8. Parshvanath				
Pallival 9. Aadeshwar				
Nagmadhi 10. Neminath 11. Naminath	**Nagmanpado** 11. Shantinath Neminath (Combind) 12. Suparshvanath	**Nagamadhi** 6. Neminath		
Bokadiya Bhavne 12. Shantinath				
Piplai 13. Mahaviraswami				
Koratval 14. Shantinath				

Existence of Jinalay from time to time

Pandit Hiralal Krut Patan Chaityaparipati (Samvat 1959)	Jain Shwetambar Directory (Samvat 1963)	List based on Samvat 1967 Samvat 1982	List based on Samvat 2008 Samvat 2010	List of Contemporary Jinalays (Samvat 2055)
Panchasar 1. Godi Parshvanath 2. Mahavirswami Sumtinath 3. Ajitnath 4. Chintamani Parshvanath 5. Dharmanath 6. Parshvanath (4 faced)	**Panchasara** 1. Panchasara Parshvanath 2. Godi Parshvanath 3. Mahavirswami 4. Sumatinath 5. Ajitnath 6. Chintamani Parshvanath 7. Shantinath 8. Shantinath 9. Navkhanda Parshvanath	**Panchasara** 1. Panchasar Parshvanath Godi Parshvanath 2. Mahavirswami Sumatinath 3. Ajitnath 4 faced 4. Chintamani Parshvanath Shantinath 5. Mahavirswami Dharmanath-Suparshvanath 6. Navkhanda Parshvanath	**Panchasara** 1. Panchasar Parshvanath Godi Parshvanath 2. Mahavirswami Sumatinath 3. Parshvanath 4 faced (Bhidbhanjan) 4. Chintamani Parshvanath 5. Mahavirswami Dharmanath-Suparshvanath 6. Navkhanda Parshvanath	**Panchasara** 1. Panchasara Parshvanath 2. Bhidbhanjan Parshvanath 3. Chintamani Parshvanath Shantinath 4. Mahavirswami Dharmanath-Suparshvanath 5. Navkhanda Parshvanath

Siddhisuri Krut Patan Chaityaparipati (Samvat 1576)	Sanghraj Krut Patan Chaityaparipati (Samvat 1613)	Lalitprabhasuri Krut Patan Chaityaparipati (Samvat 1648)	Pandit Harshvijay Krut Patan Chaityapariyati (Samvat 1729)	Ladhashah Krut Patan Chaityaparipati (Samvat 1777)
Chintamanino Pado 15. Chintamani Parshvanath	**Chintamani Pado** 13. Dharendra Parshvanath	**Chintamani Pado** 7. Chintamani Parshvanath 8. Ajitnath 9. Shantinath (Sah Vacchu)	**Chintamani Pado** 6. Shantinath 7. Chandraprabhu	**Chintamani Pado** 8. Chintamani Parshvanath
Sarakotadi 16. Vasupujya	**Sarakodi** 14. Shantinath 15. Parshvanath (Saha Sadarth) 16. Adeshvar	**Sarkotadi** 10. Chandraprabhu (Aasdhir) 11. Parshvanath (Sadayvachh)	**Kharakotadi** 8. Chandraprabhu (Ashtapad) 9. Chandraprabhu 10. Nagino Parshvanath 11. Shantinath 12. Adeshvar	**Sarakotadi** 9. Adinath 10. Shantinath 11. Parshvanath Suparshvanath
Ashtapad 17. Chandraprabhu	**Ashtapad** 17. Chandraprabhu 18. Shantinath (Saha Megha) 19. Chandraprabhu (Thakar Harsha) 20. Parshvanath (Narsang Thakar) 21. Chandraprabhu (Asha Thakar) 22. Parshvanath (Hansa Thakar) 23. Chandraprabhu	**Ashtapad** 12. Chandraprabhu 13. Shantinath (Khartargachh) 14. Adeshvar 15. Parshvanath (Soni Tejpal) 16. Sumatinath (Tokar Soni)		**Ashtapad** 12. Chandraprabhu 13. Nagino Parshvanath 14. Chandraprabhu
Khartar Piple 18. Shantinath	**Pipalpado** 24. Shantinath	**Piplaapado** 17. Shantinath	**Piple** 13. Shantinath 14. Savako Parshvanath	**Pipaliyapado** 15. Shantinath
Trangadiyawado 19. Padmaprabhu	**Trangadiyano Pado** 25. Adeshvar Padmaprabhu (Combind)	**Trangadiyapado** 18. Adeshvar Padmaprabhu (combind)	**Trangadiyawado** 15. Adeshvar	**Trangadiyawado** 16. Adeshvar Padmaprabhu

Pandit Hiralal Krut Patan Chaityaparipati (Samvat 1959)	Jain Shwetambar Directory (Samvat 1963)	List based on Samvat 1967 Samvat 1982	List based on Samvat 2008 Samvat 2010	List of Contemporary Jinalays (Samvat 2055)
Khadakotino Pado 7. Shantinath 8. Adeshvar (52 Jinalay) 9. Vimalnath	**Khadakhotdino Pado** 10. Adeshvar	**Khadakhotdino Pado** 7. Shantinath 52 Mini Jinalay 8. Adeshvar	**Khadakhotdino Pado** 7. Shantinath 52 Mini Jinalay 8. Adeshvar 9. Adeshvar (House Jinalay)	**Khadakhotdino Pado** 6. Shantinath Adeshvar
Ashtapad 10. Chandraprabhu Suparshvanath		**Ashtapadni Narrow Lane** 9. Chandraprabhu Suparshvanath (Under Ground) Ashtapad, Adeshvar, Panchmeru	**Ashtapad Inns** 10. Chandraprabhu Suparshvanath Ashtapad, Adeshvar, Panchmeru, Dadana Stup	**Ashtapad** 7. Chandraprabhu Suparshvanath (Under Ground) Chandraprabhu Adeshvar- Adeshvar Ashtapad, Merushikhar
Tangadiyawado 11. Adeshvar 12. Shantinath 13.Sahastraphanaparshva Shantinath Girnar, Shatrunjay, Sahastrakut, 4 faced, Merushikharni Replica	**Tangadiyawado** 11. Adeshvar 12. Sahastraphana Parshvanath	**Tangadiyawado** 10. Adeshvar Padmaprabhu 11. Sahasrta Phana Parshva-Shantinath, Siddhachal, Girnar, Sahastrakut, 4 faced, Merushikhar, Gandhar feets	**Tangadiyawado** 10. Adeshvar Padmaprabhu 11. Sahastra Phana Parshva-Shantinath, Siddhachal, Girnar, Sahastrakut, 4 face, Merushikhar, Gandhar feets	**Tangadiyawado** 8. Adeshvar Padmaprabhu 9. Sahastraphanaparshvanath

Siddhisuri Krut Patan Chaityaparipati (Samvat 1576)	Sanghraj Krut Patan Chaityaparipati (Samvat 1613)	Lalitprabhasuri Krut Patan Chaityaparipati (Samvat 1648)	Pandit Harshvijay Krut Patan Chaityapariyati (Samvat 1729)	Ladhashah Krut Patan Chaityaparipati (Samvat 1777)
Cha(m)n hatadi 20. Shantinath	**Manhattiaapado** 26. Mahaviraswami	**Manihatti** 19. Mahaviraswami 20. No Name Divadatt Jinalay)	**Maniyaatipado** 16. Mahaviraswami	Maniyatipado 17. Mahaviraswami 18. Adinath 19. Sahastrakot (Chandrabhan Dosi)
Bhansolya 21. Shantinath				
Patuawado 22. Naminath				
Sagarkui 23. Parshvanath	**Sagarkyano Pado** 27. Parshvanath	**Sagarkui** 21. Parshvanath 22. Aadeshwar (Poonja Sheth) 23. Aadeshwar (Jaychand Sheth)	**Sagarkui** 17. Parshvanath	
Kansarwado 24. Parshvanath	**Kansarwado** 28. Aadeshwar 29. Parshvanath (Vrutha Paaresh)	**Kansarwado** 24. Shitalnath 25. No Name (Saha Champa) 26. No Name (Chautha Saha) 27. Parshvanath 28. Shantinath	**Kansarwado** 18. Shitalnath 19. Aadeshwar	**Kansarwado** 20. Shitalnath 21. Aadeshwar
Sahawado 25. Munisuvrat	**Sahawado** 30. Suparshvanath	**Sahawado** 29. Suparshvanath 30. Parshvanath (Saptaphana)	**Sawado** 20. Suparshvanath 21. Samla Parshvanath	**Sahawado** 22. Suparshvanath 23. Samla Parshvanath
Babarkoti 26. Naminath				
Naringpuri 27. Parshvanath	**Naringpur** 31. Parshvanath	**Narangapado** 31. Naranga Parshvanath 32 No Name (Shobhi)		

Pandit Hiralal Krut Patan Chaityaparipati (Samvat 1959)	Jain Shwetambar Directory (Samvat 1963)	List based on Samvat 1967 Samvat 1982	List based on Samvat 2008 Samvat 2010	List of Contemporary Jinalays (Samvat 2055)
Maniyatipado 14. Mahaviraswami 15. Aadeshwar 16. Sahastrakot (House Jinalay)	**Maniyatipado** 13. Mahaviraswami 14. Aadeshwar 15. Sahastrakut (Sheth Tejsi Jetsi)	**Maniatipado** 12. Mahaviraswami 13. Aadeshwar 14. Sahastrakut (Sheth Jinalay)	**Maniyatipado** 13. Mahaviraswami 14. Aadeshwar 15. Sahasrakut (Nagarsheth) 16. Aadeshwar (Kakaji) 17. Aadeshwar (Daati)	**Maniyatipado** 10. Mahaviraswami 11. Aadeshwar 12. Sahastra Kut (Nagarsheth) 13. Padmaprahhu (Kakaji) 14. Aadeshwar (Daati)
Sahawado 17. Suparshavnath 18. Shamalaparshvanath 19. Shantinath	**Shahwado** 16. Suparshvanath 17. Shamala Parshvanath	**Shahwado** 15. Suparshvanath 16. Shamala Parshvanath	**Shahwado** 18. Suparshvanath 19. Shamala Parshvanath	**Shahwado** 15. Suparshvanath 16. Shamala Parshvanath

Siddhisuri Krut Patan Chaityaparipati (Samvat 1576)	Sanghraj Krut Patan Chaityaparipati (Samvat 1613)	Lalitprabhasuri Krut Patan Chaityaparipati (Samvat 1648)	Pandit Harshvijay Krut Patan Chaityapariyati (Samvat 1729)	Ladhashah Krut Patan Chaityaparipati (Samvat 1777)
Jogiwado 28. Parshvanath 29. Mahaviraswami	**Jogiwado** 32. Shantinath 33. Shantinath (Dungar Sheth) 34. Dharmanath (Dosi Bhoja) 35. No Name (Soma Seth)	**Jogiwado** 33. Parshvanath 34. No name (Sheth Vidhyadhar) 35. Parshvanath (Dosi Bhoja)	**Jogiwado** 22. Parshvanath 23. Aadeshwar	**Yogiwado** 24. Samalo Parshvana (Underground Shantinath)
Jalchauki 30. Mallinath 31. Jiravalaparshvanath				
Raatkawado 32. Parshvanath	**Mahvidhyadharno Pado (Raiyaseni)** 36. Shantinath			
	Kasumbiya Pado (Raiyaseni) 37. Shitalnath 38. Parshvanath 39. Mahaviraswami 40. Parshvanath (Mahan Jasvant) 41. No Name (Baisaru)	**Kusumbhia pado** 36. Shitalnath 37. Parshvanath 38. No Name (Jagpal) 39. Mohan Parshvanath (Vachha Dosi)	**Kosambiya Pado** 24. Shitalnath 25. Parshvanath	**Ksumbiya wado** 25. Shitalnath (Under ground Pragat Parshvanath)
	Kovaripado (Raiyaseni) 42. Parshvanath 43. No Name (Nakarmodi) 44. Vasupujya (Mantri Jeraj) 45. Parshvanath (Virasha)			

Pandit Hiralal Krut Patan Chaityaparipati (Samvat 1959)	Jain Shwetambar Directory (Samvat 1963)	List based on Samvat 1967 Samvat 1982	List based on Samvat 2008 Samvat 2010	List of Contemporary Jinalays (Samvat 2055)
Yogiwado 20. Shamala Parshvanath	**Jogiwado** 18. Shamala Parshvanath	**Jogiwado** (Shamalaji) 17. Shamala Parshvanath	**Jogiwado** (Shamalaji) 17. Shamala Parshvanath	Jogiwado 17. Shamala Parshvanath Mahaviraswami Aadeshwar
Rajkawado				
Kasumbiya wado 21. Shitalnath Godi Parshvanath	**Kasumbi wado** 19. Shitalnath 20. Godi Parshvanath	**Kasumbia wado** 18. Shitalnath Godi Parshvanath	**Kasumbiya wado** 21. Shitalnath Godi Parshvanath	**Kasumbia wado** 18. Shitalnath Godi Parshvanath

Siddhisuri Krut Patan Chaityaparipati (Samvat 1576)	Sanghraj Krut Patan Chaityaparipati (Samvat 1613)	Lalitprabhasuri Krut Patan Chaityaparipati (Samvat 1648)	Pandit Harsbvijay Krut Patan Chaityapariyati (Samvat 1729)	Ladhashali Krut Patan Chaityaparipati (Samvat 1777)
	Sanghvino Pado (Raiyaseshi) 46. Chandraprabhu (Sanghvi Vasta) 47. Aadeshwar 48. Chandraprabhu (Vuhura Sanghraj) 49. Ajitnath (Sanghvi Latkan)	**Malu Sanghvi no Pado** 40. Mohan Parshvanath 41. Sumatinath (Hemraj) 42. Vimalnath (Rajdhar Sanghvi)	**Sanghvi ni Pol** 26. Parshvanath	**Sanghvi ni Pol** 26. Mohan Parshvanath 27. Aadeshwar 28. Parshvanath (House Jinalay) 29. Suparshvanath (House Jinalay)
		Mehta Abjino Pado 43. Shitalnath 44. Shantinath	**Abji Mehta no Pado** 27. Shitalnath 28. Shantinath	**Abjimehta no Pado (Ratikawado)** 30. Shitalnath
		Baliano Pado 45. Aadeshwar	**Sumblino Pado** 29. Aadeshwar	**Baliyani Pol (Ratikawado)** 31. Aadeshwar
		Chokhavatino Pado 46. Shantinath	**Chokhavatino Pado** 30. Shantinath	**Choshavatini Pol (Ratikawado)** 32. Shantinath
				Dosivachhamuljino Pado (RajkaWado) 33. Sambhavnath
				Shimjiphadiyani Pol 34. Charup Parshvanath

Pandit Hiralal Krut Patan Chaityaparipati (Samvat 1959)	Jain Shwetambar Directory (Samvat 1963)	List based on Samvat 1967 Samvat 1982	List based on Samvat 2008 Samvat 2010	List of Contemporary Jinalays (Samvat 2055)
Sanghvino Pado 22. Manmohan Parshvanath 23. Vimalnath	**Sanghvino Pado** 21. Manmohan Parshvanath 22. Vimalnath	**Sanghvino Pado** 19. Manmohan Parshvanath 20. Vimalnath	**Sanghvino Pado** 22. Manmohan Parshvanath 23. Vimalnath	**Sanghvini Pol** 19. Manmohan Parshvanath 20. Vimalnath
Abjimetano Pado 24. Shitalnath	**Abjimetano Pado** 23. Shitalnath	**Abjimetano Pado** 21. Shitalnath	**Abjimetano Pado** 24. Shitalnath	**Abjimetano Pado** (Rajkawado) 21. Shitalnath
Baliyarpado 25. Adashwar	**Lakhiyarpado** 24. Adashwar	**Baliyapado** 22. Adashwar	**Baliyapado** 25. Adashwar	**Baliyapado** (Rajkawado) 22. Adashwar
Chokhavatiy Pado 26. Aadeshwar Dharmanath-Shantinath	**Chokhavatiaani Pol** 25. Aadeshwar	**Chokhavatiyano Pado** 23. Aadeshwar Dharmanath-Shantinath	**Chokhavatiyano Pado** 26. Ajitnath Dharmanath-Shantinath	**Ajitnathni Pol (Chokhavatiyani Pol) (Rajkawado)** 23. Ajitnath Shantinath
	Devsano Pado 26. Shantinath			
Keshushethno Pado 27. Ajitnath	**Kesur Sheth no Mahollo** 27. Ajitnath	**Keshushethno Pado** 24. Ajitnath	**Keshushethno Pado** 27. Ajitnath	**Keshushethni Pol (Rajkawado)** 24. Ajitnath
Pathshalano Pado 28. Sumatinath	**Nishal no Pado** 28. Sumatinath	**Nishal no Pado** 25. Sumatinath	**Nishal no Pado** 28. Sumatinath	**Nishal no Pado (Rajkawado)** 25. Sumatinath

Siddhisuri Krut Patan Chaityaparipati (Samvat 1576)	Sanghraj Krut Patan Chaityaparipati (Samvat 1613)	Lalitprabhasuri Krut Patan Chaityaparipati (Samvat 1648)	Pandit Harshvijay Krut Patan Chaityapariyati (Samvat 1729)	Ladhashah Krut Patan Chaityaparipati (Samvat 1777)
			Lakhiyarwado 31. Mohan Parshvanath 32. Simandhar Swami 33. Sabhavanath	**Lashiyarwado (Ratikawado)** 35. Mohan Parshvanath 36. Simandhar Swami
		Mallinathno Pado 47. Mallinath	**Mallinathno Pado** 34. Mallinath 35. No Name	**Mallinathni Pol (Ratikawado)** 37. Mallinath
Palhanpurwado 33. No Name				
Viramwado 34. No Name	**Viramwado** 50. Shantinath			
Fofaliyawado 35. No Name 36. No Name 37. No Name	**Fofaliyawado** 51. Aadeshwar 52. No Name (Sheth Dhandatt) 53. Parshvanath (Sheth Patua) 54. Vasupujya Sheth Vira) 55. Parshvanath 56. No Name (Saha Madhav)	**Fofaliyawado** 48. Shantinath 49. Aadeshwar 50. Sambhavanath (Raja Sheth) 51. Munisuvrat (Kachela) 52. Parshvanath (Sheth Virji) 53. Parshvanath 54. No Name (Thavar Paaresh) 55. Parshvanath (Sheth Kakku) 56. Neminath (Sheth Raja) 57. Parshvanath (Dosi Vachha)	**Fofaliyawado** 36. Shantinath 37. Parshvanath	**Fofaliyawado** 38. Shantinath 39. Munisuvrat (Veljishah) 40. Parshvanath

Pandit Hiralal Krut Patan Chaityaparipati (Samvat 1959)	Jain Shwetambar Directory (Samvat 1963)	List based on Samvat 1967 Samvat 1982	List based on Samvat 2008 Samvat 2010	List of Contemporary Jinalays (Samvat 2055)
Lakhiyarwado 29. Munisuvrat Manmohan Parshvanath 30. Simandharswami	**Lakhiyarpado** 29. Munisuvrat 30. Simandharswami	**Lakhiyarwado** 26. Munisuvrat Manmohan Parshvanath 27. Simandharswami	**Lakhiyarwado** 29. Munisuvrat Manmohan Parshvanath 30. Simandharswami	**Lakhiyarwado** (Rajkawado) 26. Munisuvrat Manmohan Parshvanath 27. Simandharswami 28. Suvidhinath (House Jinalay) 29. Aadeshwar (House Jinalay)
Mallinathpado 31. Mallinath	**Mallatno Pado** 31. Mallinath	**Malyatno Pado** 28. Mallinath	**Mallatno Pado** 31. Mallinath	**Mallatno Pado** (Rajkawado) 30. Mallinath
Fofaliyawado 32. Shantinath 33. Manmohan Parshvanath 34. Shankheswar Parshvanath	**Fofaliaswado** 32. Shantinath 33. Manmohan Parshvanath 34. Shankheswar Parshvanath	**Fofaliyawado** 29. Shantinath 30. Manmohan Parshvanath 31. Shankheswar Parshvanath	**Fofaliyawado** **Front Lane** 32. Shantinath 33. Parshvanath (Motilal Mokamchand) 34. Suvidhinath (Halabhaimaganlal) 35. Shantinath (Nihalchand Gobarchand) **Manmohanni Lane** 36. Manmohan Parshvanath 37. Shankheswar Parshvanath 38.Sumatinath (Hemchand Khemchand) 39. Aadeshwar (House Jinalay) 40. Shantinath (Gabharuchand Gumanchand) 41. Shreyansnath	**Fofaliyawado** **Polni Lane** 31. Shantinath 32. Parshvanath (House Jinalay) **Manmobanni Lane** 33. Manmohan Parshvanath. Shantinath

Siddhisuri Krut Patan Chaityaparipati (Samvat 1576)	Sanghraj Krut Patan Chaityaparipati (Samvat 1613)	Lalitprabhasuri Krut Patan Chaityaparipati (Samvat 1648)	Pandit Harshvijay Krut Patan Chaityapariyati (Samvat 1729)	Ladhashah Krut Patan Chaityaparipati (Samvat 1777)
	57. Vasupujya (Punamiya Gachchh)	58. Munisruvat (Sheth Mehula)	38. Sambhavnath	41. Sambhavnath
Vivndanikwado 38. Dharmanath				
Bhimsashthi 39. Bhabho Parshvanath		**Bhabhano pado** 59. Parshvanath 60. Dharmanath (Sheth Tejpal) 61. Sumtinath (Sahaskiran) 62. Shantinath (Panchayan)	**Bhabhano pado** 39. Bhahha Parshvanath	**Bhabhani Pol** 42. Bhabha Parshvanath
Sahkarnano Pado 40. Sheetalnath	**Sahkarnano Pado** 58. Sheetalnath 59. Sambhavnath (Saha Manji) 60. Sumatinath (Sheth Pata)	**Karnasahano Pado** 63. Sheetalnath 64. Shreyansnath (Dosi Vira) 65. Aadeshwar (Dosi Virpal)	**Karnasahano Pado** 40. Shantinath 41. Sheetalnath 42. No Name (House Jinalay)	**Karnasahani Pol** 43. Shantinath 44. Sheetalnath

Pandit Hiralal Krut Patan Chaityaparipati (Samvat 1959)	Jain Shwetambar Directory (Samvat 1963)	List based on Samvat 1967 Samvat 1982	List based on Samvat 2008 Samvat 2010	List of Contemporary Jinalays (Samvat 2055)
Vakhatjini Lane 35. Sabhavnath 36. Munisuvrat **Chowdharyni Lane** 37. Neminath **Vasupujyani Lane** 38. Vasupujya	 35. Sambhavanath 36. Munisuvrat 37. Neminath 38. Vasupujya	 32. Sambhavanath 33. Munisuvrat 34. Neminath **Vasupujyani Mini Balcony** 35. Vasupujyaswami	**Vakhatjini Lane** 42. Sambhavanath 43. Munisuvrat **Chowdharyni Lane** 44. Neminath 45. Kunthunath (Vastachand Khimchand) 46. Shantinath (Manilal Ratanchand) 47. Vimalnath (Bhaychand Khushalchand) **Vasupujyani Lane** 48. Vasupujyaswami	**Vakhatjini Lane** 34. Sabhavnath 35. Munisuvrat **Chowdharyni Lane** 36. Neminath **Vasupujyani Lane** 37. Vasupujyaswami
Bhabhano Pado 39. Bhabha Parshvanath	**Bhabhano Pado** 39. Bhabha Parshvanath	**Bhabhano Pado** 36. Bhabha Parshvanath	**Bhabhano Pado** 49. Bhabha Parshvanath 50. Suvidhinath (Poonamchand Lalluchand)	**Bhabhano Pado** 38. Bhabha Parshvanath
Kanashahno Pado 40. Shantinath 41. Sheetalnath 42. Shantinath Parshvanath Aadeshwar Mahavirswami	**Kanasano Pado** 40. Shantinath 41. Shantinath	**Kanasano Pado** 37. Shantinath 38. Sheetalnath 39. Shantinath	**Kanasano Pado** **Ambali Lane** 51. Shantinath 52. Sheetalnath 53. Shantinath	**Kanasano Pado** **Ambaliwali Lane** 39. Shantinath 40. Sheetalnath 41. Shantinath

Siddhisuri Krut Patan Chaityaparipati (Samvat 1576)	Sanghraj Krut Patan Chaityaparipati (Samvat 1613)	Lalitprabhasuri Krut Patan Chaityaparipati (Samvat 1648)	Pandit Harshvijay Krut Patan Chaityapariyati (Samvat 1729)	Ladhashah Krut Patan Chaityaparipati (Samvat 1777)
		66. Parshvanath (Samarath Mehta) 67. Kunthunath (Harichand) 68. Chandraprabhu (Saha Dharmasi) 69. Neminath (Shavji Sanghvi) 70. Shantinath (Paaresh Sarang) 71. Shantinath (Saha Karna)		
Khetlavsahi 41. Shamla Parshvanath	**Khetlavsahi** 61. Parshvanath 62. Adinath (Sangha Paaresh) 63. No Name (Paaresh Natha) 64. Shantinath 65. Vasupujaya 66. Ajitnath (Sheth Laka) 67. Vasupujaya (Vuhura Vachha) 68. Vimalnath (Sheth Amipal) 69. Chandraprabhu (by Paaresh Udikaran)	**Khetlavsahi** 72. Parshvanath	**Khetlavsahi** 43. Shamla Parthnath 44. Mahaviraswami 45. No Name (House Jinalay) 46. No Name (House Jinalay)	**Shetalvsahi** 45. Khetloparshvanath 46. Mahavirswami 47. Shantinath
		Bambhanwado 73. Vasupujaya (by Vuhra Virdas)		

Pandit Hiralal Krut Patan Chaityaparipati (Samvat 1959)	Jain Shwetambar Directory (Samvat 1963)	List based on Samvat 1967 Samvat 1982	List based on Samvat 2008 Samvat 2010	List of Contemporary Jinalays (Samvat 2055)
	42. Chintamani Parshav. (Babu Panalal)	40. Chintamani Parshav (Babu Panalal)	**Big Jinalay Lane** 54. Chintamani Parshav (Babu Panalal) 55. Mahavirswami (House Jinalay) 56. Aadeshwar (House Jinalay) 57. Suvidhinath (Laxmichand Malukchand) 58. Shantinath (Sarupchand Ramchand) 59. Vimalnath (Magnalal Bhurachand) 60. Shantinath (Bhogilal Karamchand)	**Big Jinalay Lane** 42. Chintamani Parshav (Babu Panalal)
Khetalvasahi 43. Shamala Parshvanath Aadeshwar Ajitnath	**Khetarvasi no Pado** 43. Shamala Parshvanath 44. Aadeshwar (Shah Nathmalji) 45. Aadeshwar (Ujamchand Motichand) 46. Mahadeva Parshvanath 47. Vimalnath (Manekchand jivandas) 48. Shantinath	**Khetarvasi no Pado** 41. Shamala Parshvanath Aadeshwar Ajitnath 42. Aadeshwar (Shah Nathmalji) 43. Mahadeva Parshvanath 44. Vimalnath (Sanghavi) 45. Shantinath	**Khetalvasahi** **Nishaalni Lane** 61. Shamala Parshvanath Aadeshwar Ajitnath 62. Aadeshwar (Sheth Nathmalji) 63. Aadeshwar (Motilal Lalchand) **Mahadevni Lane** 64. Mahadeva Parshvanath **Sanghavini Lane** 65. Vimalnath (Sanghavi) **Gandhi Lane** 66. Shantinath	**Khetarvasi** **Shamalajini Lane** 43. Shamala Parshvanath Aadeshwar Ajitnath Aadeshwar (Nathmalji) **Mahadevni Lane** 44. Mahadeva Parshvanath **Sanghavini Lane** 45. Vimalnath (Sanghavi) **Polni Lane** 46. Shantinath
Bamanwada 46. Shantinath	**Khetarvasi no Pado** 49. Shantinath	**Brahmanwado** 46. Shantinath	**Brahmanwado** 67. Shantinath	**Brahmanwado Siddhchakra ni Pol** 47. Shantinath

Siddhisuri Krut Patan Chaityaparipati (Samvat 1576)	Sanghraj Krut Patan Chaityaparipati (Samvat 1613)	Lalitprabhasuri Krut Patan Chaityaparipati (Samvat 1648)	Pandit Harshvijay Krut Patan Chaityapariyati (Samvat 1729)	Ladhashah Krut Patan Chaityaparipati (Samvat 1777)
		74. Shantinath (Hira Visa) 75. Shantinath (Sahisu Sanghvi) 76. Mahavirswami 77. Shantinath (Hirji) 79. Shantinath 79. No Name (Vimalsi Sheth) 80. Aadeshwar (Puaa Paaresha)		
				Surjimadhavni Pol 48. Poshaliya Paa.
Surhiyawado 42. Shantinath 43. Parshvanath		**Sahariaawado** 81. Aadeshwar		
Katkiyawado 44. Kamboyu Parshvanath	**Katkiaawado** 70. Aadeshwar 71. Vimalnath (Sheth Meghraj) 72. Vimalnath (Vanayag Sahariya) 73. Munisuvrat 74. Vasupujya (Sanghvi Atta)	**Katkiaawado** 82. Aadeshwar 83. Ajitnath (Seth Vimaldas)	**Katkiyawado** 47. Aadeshwar	Kutkiyawado 49. Aadeshwar
Dhandherwado 45. Mahavirswami (Punamiya)	**Dhandherwado** 75. Shamala Parshvanath 76. Mahavirswami 77. Shamala Parshvanath 78. Parshvanath (Visa Mela) 79. No Name (Saha Shicha) 80. Sambhavnath, Shitalnath (Saha Bhoja)	**Dhandherwado** 84. Parshvanath 85. Mahavirswami 86. Shamala Parshvanath 87. Aadeshwar (Mela Visa) 88. No Name (Dosi Panna) 89. Aadeshwar (Raymal)	**Dhandherwado** 48. Kalikund Parshvanath 49. Mahavirswami 50. Shamal Parshvanath	**Dhandherwado** 50. Kalikund Parshvanath 51. Mahavirswami 52. Shamal Parshvanath

Pandit Hiralal Krut Patan Chaityaparipati (Samvat 1959)	Jain Shwetambar Directory (Samvat 1963)	List based on Samvat 1967 Samvat 1982	List based on Samvat 2008 Samvat 2010	List of Contemporary Jinalays (Samvat 2055)
Katkiyapado 47. Aadeshwar	**Katkiyapado** 50. Aadeshwar	**Katkiyapado** 47. Aadeshwar	**Katkiyapado** 68. Aadeshwar	**Katkiyapado** 48. Aadeshwar
Dhandherwado 48. Kankan Parshvanath 49. Mahavirswami 50. Shamala Parshvanath	**Dhandherwado** 51. Kalikund Parshvanath 52. Mahavirswami 53. Shamala Parshvanath	**Dhandherwado** 48. Kalikund Parshvanath 49. Mahavirswami 50. Shamala Parshvanath	**Dhandherwado** 69. Kalikund Parshvanath 70. Mahavirswami 71. Shamala Parshvanath	**Dhandherwado** 49. Kalikund Parshvanath 50. Mahavirswami 51. Shamala Parshvanath

Siddhisuri Krut Patan Chaityaparipati (Samvat 1576)	Sanghraj Krut Patan Chaityaparipati (Samvat 1613)	Lalitprabhasuri Krut Patan Chaityaparipati (Samvat 1648)	Pandit Harshvijay Krut Patan Chaityapariyati (Samvat 1729)	Ladhashah Krut Patan Chaityaparipati (Samvat 1777)
	81. Aadeshwar (Paaresh Raichand)	90. Aadeshwar (Saha dhanji) 91. No Name (Gowal Jawahiri) 92. Aadeshwar (Visa Bhima) 93. No Name (Dosi Raju) 94. No Name (Ratan Sanghvi)		
Kokawado 46. Parshvanath	**Koko** 82. Koka Parshvanath 83. Mahavirswami (Sheth Megha)	**Kokano Pado** 95. Koka Parshvanath 96. Aadeshwar (Kika Paaresh) 97. Vasupujya (Dosi Shrivant)	**Kokano Pado** 51. Koka Parshvanath 52. Abhinandan	**Kokano Pado** 53. Koka Parshvanath 54. Abhinandan
Khetrapalwado 7. No Name	**Khetrapalno pado** 84. Shitalnath 85. Shitalnath (Paaresh Kika) 86. No Name (Sanghavi Tokar) 87. Mahaviraswami (Mantri Vanaiga)	**Khetrapalno pado** 98. Shitalnath	**Shetrapalno Pado** 53. Shitalnath	**Shetrapalno Pado** 55. Shitalnath
Sharivavi 48. Mahaviraswami	**Sharivavi** 88. Aadeshwar	**Sharivavai** 99. Aadeshwar	**Kharivav** 54. Mahaviraswami	
		Second Sharivavi 100. Mahaviraswami		
Salviwado **Triseriee** 49. Neminath 50. No Name	**Saaliwado** **Triseriee** 89. Neminath 90. Mallinath 91. Aadeshwar (Varsa Sheth)	**Salviwado** **Triseriyo** 101. Neminath 102. Mallinath	**Salviwado** **Triseriyu** 55. Neminath Mallinath-Aadeshwar Navapallav Parshvanath 56. Shantinath	**Salviwad** **Tarseriyu** 56. Neminath Mallinath-Aadeshwar 57. Shantinath(Kh.)

Pandit Hiralal Krut Patan Chaityaparipati (Samvat 1959)	Jain Shwetambar Directory (Samvat 1963)	List based on Samvat 1967 Samvat 1982	List based on Samvat 2008 Samvat 2010	List of Contemporary Jinalays (Samvat 2055)
Kokano Pado 51. Koka Parshvanath 52. Abhinandan	**Kokano Pado** 54. Koka Parshvanath 55. Abhinandan	**Kokano Pado** 51. Koka Parshvanath 52. Abhinandan	**Kokano Pado** 72. Koka Parshvanath 73. Abhinandan	**Kokano Pado** 52. Koka Parshvanath 53. Abhinandan
Kshetrapalni Pol 53. Sheetalnath	**Khetarpalno Pado** 50. Sheetalnath	**Khetarpalno Pado** 53. Sheetalnath	**Khetarpalno Pado** 74. Sheetalnath	**Khetarpalno Pado** 54. Sheetalnath
Shalviwado 54. Neminath Mallinath-Dharmanath 55. Shantinath	**Saliwado Nemishwarni Lane** 57. Neminath **Tarsheliyani Lane** 58. Shantinath	**Shaliwado Tarseriyano Pado** 54. Neminath Mallinath-Parshvanath 55. Shantinath	**Salviwado Tarseriyu** 75. Neminath Mallinath-Parshvanath 76. Shantinath	**SalviWado Triseriyu** 55. Neminath Mallinath-Parshvanath 56. Shantinath

Siddhisuri Krut Patan Chaityaparipati (Samvat 1576)	Sanghraj Krut Patan Chaityaparipati (Samvat 1613)	Lalitprabhasuri Krut Patan Chaityaparipati (Samvat 1648)	Pandit Harshvijay Krut Patan Chaityapariyati (Samvat 1729)	Ladhashah Krut Patan Chaityaparipati (Samvat 1777)
Kalharwado 51. No Name	**Kalharwado** 92. Shantinath	**Kalharwado** 103. Shantinath	**Kalarwado** 57. Shantinath 58. Vimalnath	
Dinakarwado 52. Aadeshwar	**Danayagwado** 93. Aadeshwar	**Danayagwado** 104. Aadeshwar	**Danayagwado** 59. Aadeshwar	
Dhandhalwado 53. Aadeshwar	**Dhandhulipado** 94. Suvidhinath	**Dhandhulipado** 105. Suvidhinath	**Dhandholi** 60. Sambhavanath	**Dhandhul** 58. Sambhavanath
Satragwado 54. Aadeshwar	**Satrakwado** 95. Parshvanath (Satfanu)	**Satragwado** 106. Parshvanath		
Punawado 55. Aadeshwar	**Punawado** 96. Parshvanath	**Punnagwado** 107. Parshvanath		
Golwad 56. Parshvanath 57. Karma Chintamani Parshvanath	**Golwad** 97. Parshvanath 98. Chandraprabhu 99. Parshvanath (Lesi) **Vijawado** 100. Parshvanath **Kursipado** 101. Shantinath Kaiawado 102. Mahavirswami	**Golwad** 108. Parshvanath 109. Parshvanath 110, Parshvanath (Thakar Saha) 111. Munisuvrat (important of Dhuli Purve) 112. Shantinath (Duda Paaresh) 113. Chandraprabhu (Dosi Devdatt) 114. Parshvanath (Soni Rama) **Kursipado** 115. Shantinath Kaiawado 116. Mahavirswami 117. Vasupujay (Raichand Sanghvi)	**Golwad** 61. Mahavirswami 62. Saptafano Parshvanath	**Golwad** 59. Parshvanath

Pandit Hiralal Krut Patan Chaityaparipati (Samvat 1959)	Jain Shwetamhar Directory (Samvat 1963)	List based on Samvat 1967 Samvat 1982	List based on Samvat 2008 Samvat 2010	List of Contemporary Jinalays (Samvat 2055)
Kalarwado 56. Shantinath	**Kalarwado** 59. Shantinath	**Kalarwado** 56. Shantinath	**Kalarwado** 77. Shantinath 78. Parshvanath (Godadchand Mulchand)	**Kalarwado** 57. Shantinath
Dhandhal 57. Sambhavanath	**Salviwado** 60. Sambhavanath	**Dhandhal** 57. Sambhavanath	**Dhandhal** 79. Sambhavanath	**Dhandhal ni Lane** 58. Sambhavanath
Golwad 58. Parshvanath 59. Champa Parshvanath	**Golwad** 61. Godi Parshvanath 62. Champa Parshvanath	**Golwadni Lane** 58. Godi Parshvanath 59. Champa Parshvanath	**Golwad** 80. Godi Parshvanath 81. Champa Parshvanath	**Golwad** 59. Godi Parshvanath 60. Champa Parshvanath

Siddhisuri Krut Patan Chaityaparipati (Samvat 1576)	Sanghraj Krut Patan Chaityaparipati (Samvat 1613)	Lalitprabhasuri Krut Patan Chaityaparipati (Samvat 1648)	Pandit Harshvijay Krut Patan Chaityapariyati (Samvat 1729)	Ladhashah Krut Patan Chaityaparipati (Samvat 1777)
	Baduyawado 103. Aadeshwar **Unchopado** 104. Parshvanath 105. Shantinath (Sanghvi Nakar)	**Uchopado** 118. Parshvanath		**Narayanni Pol** 60. Aadeshwar
Navghari 58 No name	**Navghare** 106. Parshvanath	**Navghare** 119. Parshvanath		
59. Sa Bhamroli **60. Vijay Parekh** **61. Narsingh** **62. Bha. Mahipati** **63. Thakursi** **64. Dhapu** **65. Dolatpur** **66. Vadli** **67. Vavdi** **68. Kaunpirai** **69. Kataupuri**				
70. Magalipuri	**Mafalipuri** 107. Shantinath	**Mafalipuri** 120. Parshvanath		
	Shantinathni Pol 108. Shantinath 109. Kamboi Parshvanath 110. Vasupujya Parshvanath-Chandraprabhu (son of Saharatan) 111. Sheetalnath (at Vardhaman house)	**Shantinathno pado** 121. Shantinath 122. Kamboi Parshvan 123. Parshvanath (Sangharaj) 124. Shantinath (Lishmidas)	**Ghiyapado** 63. Shantinath 64. Parshvanath	**Ghiyani Pol** 61. Shantinath 62. Parshvanath

Pandit Hiralal Krut Patan Chaityaparipati (Samvat 1959)	Jain Shwetambar Directory (Samvat 1963)	List based on Samvat 1967 Samvat 1982	List based on Samvat 2008 Samvat 2010	List of Contemporary Jinalays (Samvat 2055)
Narayanwado 60. Aadeshwar	**Narayanji no Pado** 63. Aadeshwar	**Narayanji no Pado** 60. Aadeshwar	**Narayanji no Pado** 82. Aadeshwar	**Narayanji no Pado** 61. Aadeshwar
Ghiyapado 61. Shantinath 62. Kamboi Parshvanath	**Ghiyano Pado** 64. Shantinath 65. Parshvanath	**Ghiyano Pado** 61. Shantinath 62. Kamboi Parshvanath	**Ghiyano Pado** 83. Shantinath 84. Kamboi Parshvanath	**Ghiyano Pado** 62. Shantinath 63. Kamboi Parshvanath

Siddhisuri Krut Patan Chaityaparipati (Samvat 1576)	Sanghraj Krut Patan Chaityaparipati (Samvat 1613)	Lalitprabhasuri Krut Patan Chaityaparipati (Samvat 1648)	Pandit Harshvijay Krut Patan Chaityapariyati (Samvat 1729)	Ladhashah Krut Patan Chaityaparipati (Samvat 1777)
		125. Parshvanath (Hem Saharia)		
	Godadno Pado 112. Aadeshwar (Dosi Gunaraj) 113. Aadeshwar (Visa Natha)	**Godadno Pado** 126. Aadeshwar 127. Aadeshwar (Visa Thavar) 128. Parshvanath (Dosi Hirji) 129. Aadeshwar (Udayakaran)	**Godadno Pado** 65. Aadeshwar	**Godadno Pado** 63. Aadeshwar (4 faced in the middle)
	Nathasahano Pado 114. Shantinath 115. Chandraprabhu (Dosi Damarama) 116. Chandraprabhu (Sheth Bhoja)	**Nathasahano Pado** 130. Shantinath 131. Chandraprabhu (Dosi Vachha) 132. Chandraprabhu (Sheth Pachu) 133. No Name (Surji Sheth) 134. No Name (Dosi Rama) 135. No Name (Dosi Rahiya)		
	Mahitano Pado 117. Parshvanath (Saha Vachraj) 118. Mahavirswami (Mahita Sarang)	**Mehtano Pado** 136. Munisuvrat 137. Parshvanath (Saha Vachha)	**Mehtano Pado** 66. Munisuvrat	**Mahtani Pol** 64. Munisuvrat
	Second Pado 119. Mahavirswami 120. Parshvanath 121. Mahavirswami (Saha Vidyadhar)			

Pandit Hiralal Krut Patan Chaityaparipati (Samvat 1959)	Jain Shwetambar Directory (Samvat 1963)	List based on Samvat 1967 Samvat 1982	List based on Samvat 2008 Samvat 2010	List of Contemporary Jinalays (Samvat 2055)
Godadno Pado 63. Aadeshwar Pundarikswamy Neminath 4 faced	**Godadshano Pado** 66. Aadeshwar	**Godadno Pado** 63. Aadeshwar Chandraprabhu Neminath 4 faced	**Godadno Pado** 85. Aadeshwar Chandraprabhu Neminath 4 faced	**Godadno Pado** 64. Aadeshwar Chandraprabhu Neminath
300Marfatiyapado 64. Munisuvrat 65. Bhidbhanjan Parsvanath	**Marfatia Metano Pado** 67. Munisuvrat 68. Parsvanath	**Marfatiya Mehtano Pado** 64. Munisuvrat 65. Bhidbhanjan Parsvanath	**Marfatiya Mehtano Pado** 86. Munisuvrat 87. Bhidbhanjan Parsvanath 88. Adinath (Mohanlal Hemchand) 89. Shantinath (Anopachand Ratanchand) 90. Aadeshwar (Laxmichhand Khemchand)	**Mehtano Pado** 65. Munisuvrat Bhidbhanjan Parshvanath

Siddhisuri Krut Patan Chaityaparipati (Samvat 1576)	Sanghraj Krut Patan Chaityaparipati (Samvat 1613)	Lalitprabhasuri Krut Patan Chaityaparipati (Samvat 1648)	Pandit Harshvijay Krut Patan Chaityapariyati (Samvat 1729)	Ladhashah Krut Patan Chaityaparipati (Samvat 1777)
	Second Pado 122. Ajitnath			
	Sanghvi Arjanno Pado 123. Shantinath			
	Mahamaiya Pado 124. Mahavirswami			
	Tambolipado 125. Suparshvanath 126. Aadeshwar (Bhansali Sona) 127. Shantinath (Thavar Paaresh) 128. Aadeshwar (Mandalik Paaresh) 129. No name (Poona Paaresh)	**Tambolipado** 138. Suparshvanath 139. Aadeshwar (Vuhra Rupa) 140. No Name 141. No Name (Dhushi) 142. Chandraprabbu (Megha Paaresh) 143. Sambhavnath (Saha Siraj)	**Tambolipado** 67. Suparshvanath	**Tambolipado** 65. Suparthnath 66. Mahavirswami
	Trabaidapado 130. Shantinath(Kh)	**Trambadawado** 144. Shantinath	**Trabhedawado** 68. Shantinath	**Tarbhannwado** 67. Shantinath
	Vaidyano Pado 131. Chandraprabhu	**Bhalavaidhno Pado** 145. Chandraprahhu		
	Posalno Pado 132. Aadeshwar 133. Aadeshwar (Sheth Thakar) 134. No Name (Bhajahal Shresthi) 135. Suvidhinath (Javhari Rupa)	**Vadiposalno Pado** 146. Vadipurmandan Parsvanath 147 Aadeshwar (Sheth Soma) 148.Shreyansnath (Bhujabal Sheth) 149. Parshvanath (Sahasa Paaresh) 150. Aadeshwar	**Vadiposalno Pado** 69. Wadi Parshvanath (4 faced) 70. Aadeshwar (Panchbandhav) 71. No Name (Sheth Bhujabal) 72. Naranga Parshvanath	**Vadiposalno Pado** 69. Wadi Parshvanath (4 faced) 70. Aadeshwar Naranga Parshvanath
	Bharatha Saha Pado 136. Aadeshwar 137. No Name (Thavar Saha)	**Saha Pado** 151. Aadeshwar 152, Shantinath (Raisingh)	**Saha no Pado** 73. Aadeshwar	**Saha no Pado** 70. Aadeshwar **Laghusawado** 71. Shantinath

Pandit Hiralal Krut Patan Chaityaparipati (Samvat 1959)	Jain Shwetambar Directory (Samvat 1963)	List based on Samvat 1967 Samvat 1982	List based on Samvat 2008 Samvat 2010	List of Contemporary Jinalays (Samvat 2055)
Tamboliwado 66. Suparshvanath 67. Mahavirswami	**Tamboliwado** 69. Suparshvanath 70. Mahavirswami	**Tamboliwado** 66. Suparshvanath 67. Mahavirswami	**Tamboliwado** 91. Suparshvanath 92. Mahavirswami 93.Shreyansnath (House Jinalay)	**Tamboliwado** 66. Suparshvanath 67. Mahavirswami
Tarbhedawado 68. Shantinath	**Tarbhodawado** 71. Shantinath	**Tarbhedawado** 68. Shantinath	**Tarbhedawado** 94. Shantinath	**Tarbhodawado** 68. Shantinath
Zaveriwado 69. Naranga Parshvanath Vasupujyaswami Aadeshwar Shantinath 70. Wadi Parshvanath	**Zaveriwado** 72. Naranga Parshvanath 73. Aadeshwar 74. Wadi Parshvanath	**Vadiposalno Pado (Zaveriwado)** 69. Naranga Parshvanath Vasupujyaswami Aadeshwar Parshvanath 70. Wadi Parshvanath Aadeshwar	**Vadiposalno Pado (Zaveriwado)** 95. Naranga Parshvanath Vasupujyaswami Aadeshwar Parshvanath 96. Wadi Parshvanath Aadeshwar	**Zaveriwado** 69. Naranga Parshvanath Vasupujyaswami Aadeshwar Shamla Parshvanath 70. Wadi Parshvanath (4 faced) Aadeshwar (4 faced)
Shawado 71. Aadeshwar Shantinath		**Sano Pado** 71. Aadeshwar Shantinath	**Sahano Pado** 97. Aadeshwar Shantinath	**Sahapado** 71. Aadeshwar Shantinath

Siddhisuri Krut Patan Chaityaparipati (Samvat 1576)	Sanghraj Krut Patan Chaityaparipati (Samvat 1613)	Lalitprabhasuri Krut Patan Chaityaparipati (Samvat 1648)	Pandit Harshvijay Krut Patan Chaityapariyati (Samvat 1729)	Ladhashah Krut Patan Chaityaparipati (Samvat 1777)
	138. No Name (Saha Singhraj)			
	Dhal Utarno Pado 139. Sumatinath (Sheth Tokar)			
	Bhaisatwado 140. Shantinath	**Bhaisantwado** 153. Shantinath	**Bhasatwado** 74. Shantinath	**Bhesantwado** 72. Shantinath (Near Gautamswami)
	Habadpur 141. Neminath	**Hibadpur** 154. No Name		
	Modh Modh Pado 142. No Name Manekchok	**Modhrno Pado** 155. No Name		
	Malipado 143. No Name (Sheth Mahipa) **Mandanpado** 144. Mahavirswami **Sheth Malharno Pado** 145. Shantinath 146. Mallinath **Bhana Paareshno Pado** 147. Parshvanath **Visabhojalakhino Pado** 148. No Name **Balaii Pado** 149. No Name **Sanisar** 150. Munisuvrat	**Maliwado** 156. Jirawala Parshvanath **Mandhan-Mahitano Pado** 157. Sambhavnath 158. Parshvanath (Dhanraj) 159. Shantinath (Sheth Kamalsi) **Bhana no Pado** 160. Parshvanath **Sanesar** 161. Aadeshwar		

Pandit Hiralal Krut Patan Chaityaparipati (Samvat 1959)	Jain Shwetambar Directory (Samvat 1963)	List based on Samvat 1967 Samvat 1982	List based on Samvat 2008 Samvat 2010	List of Contemporary Jinalays (Samvat 2055)
Bhesantwado 72. Shantinath Chandraprabhu		**Bhesantwado** 72. Shantinath Gautamswami-Chandraprabhu	**Bhesantwado** 98. Shantinath Gautamswami-Chandraprabhu	**Bhesantwado** 72. Shantinath Chandraprabhu

Siddhisuri Krut Patan Chaityaparipati (Samvat 1576)	Sanghraj Krut Patan Chaityaparipati (Samvat 1613)	Lalitprabhasuri Krut Patan Chaityaparipati (Samvat 1648)	Pandit Harshvijay Krut Patan Chaityapariyati (Samvat 1729)	Ladhashah Krut Patan Chaityaparipati (Samvat 1777)
	Valiyarwado 151. Shantinath		**Valiyarwado** 75. Shantinath	
	Sonarwado 152. Shantinath Mahavirswami	**Sonarwado** 162. Shantinath 163. Mahavirswami	**Sonarwado** 76. Mahavirswami	**Sonarwado** 73. Mahavirswami 74. Shantinath
	Bhandaripado 153. Parshvanath 154. Shantinath (Saha Sadvacch) 155. No Name (Dosi Kaman) 156. Vasupujya (Dosi Deva) 157. Sheetalnath (Dosi Veera) 158. Sheetalnath (Sheth Karamsi) 159. Aadeshwar (Saha Manji)	**Bhandaripado** 164. Parshvanath		
	Latkan Shahno Pado 160. Shantinath	**Latkanno Pado** 165. Shantinath		
		Latkan Pado 166. Ajitnath (Dosi gapu) 167. Chandraprabhu (Saha Vachanu) 168. Sambhavanath (Lalji) 169. Shantinath 170. Shantinath (Veerji)		
	Annawado 161. Parshvanath 162. Shantinath (Hadu paaresh) 163. Parshvanath Mahitahadakuarji	**Aanawado** 171. Neminath		

Pandit Hiralal Krut Patan Chaityaparipati (Samvat 1959)	Jain Shwetambar Directory (Samvat 1963)	List based on Samvat 1967 Samvat 1982	List based on Samvat 2008 Samvat 2010	List of Contemporary Jinalays (Samvat 2055)
Suvarnakarno Pado 73. Mahavirswami 74. Shantinath	**Soniwado** 75. Mahavirswami 76. Shantinath	**Soniwado** 73. Mahavirswami 74. Shantinath	**Soniwado** 99. Mahavirswami 100. Shantinath	**Soniwado (Unchi Pol)** 73. Mahavirswami 74. Shantinath
	Latkan Shahno Pado 160. Shantinath	**Latkanno Pado** 165. Shantinath		

Siddhisuri Krut Patan Chaityaparipati (Samvat 1576)	Sanghraj Krut Patan Chaityaparipati (Samvat 1613)	Lalitprabhasuri Krut Patan Chaityaparipati (Samvat 1648)	Pandit Harshvijay Krut Patan Chaityapariyati (Samvat 1729)	Ladhashah Krut Patan Chaityaparipati (Samvat 1777)
		Jagupaareshno Pado 172. Neminath 173. Shantinath (Jaywant Sheth)	**Paaresh Jaggu** 77. Tankla Parshvanath	**Tankalwado** 75. Tankla Parshvanath **Mehtani Pol** 76. Shantinath
		Oshwalno Mahollo 174. Shantinath 175.Chandraprabhu (Bhildijewa) 176. Savku Parshvanath		
		Manka Mahitano Pado 177. Shantinath	**Manka Mehtano Pado** 78. Shantinath	
		Kumbhariyapado 178. Shantinath (Soni Amichand) 179. No Name (Vachhu Zaveri)	**Kumbhariyawado** 79. Aadeshwar	**Kumbhariyapado** 77. Aadeshwar
		Khejdano Pado 180. No Name (Sarang)	**Khejdapado** 80. Shantinath	
		Gadavadano Pado 181. Shantinath 182. Shantinath (Gala Jindatt) 183. No Name (Dhupa Dhala)		
		Samudraphadia 184. Shantinath		
		Nakar Modino Pado 185. Parshvanath 186. Vasupujya (Nanji Paaresh) 187. Shantinath (Dharmasi)		

Pandit Hiralal Krut Patan Chaityaparipati (Samvat 1959)	Jain Shwetambar Directory (Samvat 1963)	List based on Samvat 1967 Samvat 1982	List based on Samvat 2008 Samvat 2010	List of Contemporary Jinalays (Samvat 2055)
Dankmehtano Pado 75. Shantinath 76. Tankla Parshvanath	**Dankmetano Pado** 77. Shantinath 78. Tankla Parshvanath	**Dankmehtano Pado** 75. Shantinath 76. Tankla Parshvanath	**Dankh mehtano Pado** 101. Shantinath 102. Tankla Parshvanath	**Dank mehtano Pado** 75. Shantinath 76. Tankla Parshvanath
Kumbharwado 77. Aadeshwar 78. Bhateva Parshvanath	**Kumbhariapado** 79. Aadeshwar 80. Sitalnath (House Jinalay)	**Kumbhariyapado** 77. Aadeshwar 78. Bhateva Parshvanath	**Kumbhariyapado** 103. Aadeshwar 104. Suparshvanath	**Kumbhariyapado** 77. Aadeshwar 78. Suparshvanath (Adhowaya)
Khejdano Pado 79. Aadeshwar	**Khejdano Pado** 81. Aadeshwar	**Khejdano Pado** 79. Aadeshwar	**Khijdano Pado** 105. Aadeshwar	**Khijdano Pado** 79. Aadeshwar
Kapoor Mehtano Pado 80. Aadeshwar	**Kapoor Metano Pado** 82. Aadeshwar	**Kapoor Metano Pado** 80. Aadeshwar	**Kapoor Metano Pado** 106. Aadeshwar	**Kapoor Metano Pado** 80. Aadeshwar

Siddhisuri Krut Patan Chaityaparipati (Samvat 1576)	Sanghraj Krut Patan Chaityaparipati (Samvat 1613)	Lalitprabhasuri Krut Patan Chaityaparipati (Samvat 1648)	Pandit Harshvijay Krut Patan Chaityapariyati (Samvat 1729)	Ladhashah Krut Patan Chaityaparipati (Samvat 1777)
		188. Parshvanath (Sanda Paaresh)		
		Limbdipado 189. Saptafana Parshvanath (Sarang Dosi) 190. Shantinath (Raichand Dosi) 191. Shantinath	**Limbdipado** 81. Shantinath	**Limbdipado** 78. Shantinath
		Kumpa Dosino Pado 192. Aadeshwar 193. Parshvanath (Dosi Ganiya)	**Dosi Kumpa no Pado** 82. Aadeshwar	
		Visawado 194. Parshvanath (Punja Sheth) 195. Dharmanath (Soni Amardatt) 196. Parshvanath (Visa Vimu) 197. Ajitnath (Amarpal) 198. Shantinath		
		Dosiwado 199. Shantinath (Hatu)	**Dosiwado** 83. Aadeshwar	
			Vakharno Pado 84. Shantinath	**Vasharno Pado** 79. Shantinath
			Kia Vohrano Pado 85. Sheetalnath 86. Aadeshwar Munisuvrat	
			Panchhati 87. Aadeshwar	**Panchotri Pol** 80. Aadeshwar
			Ambadosino Pado 88. Munisuvrat	

Pandit Hiralal Krut Patan Chaityaparipati (Samvat 1959)	Jain Shwetambar Directory (Samvat 1963)	List based on Samvat 1967 Samvat 1982	List based on Samvat 2008 Samvat 2010	List of Contemporary Jinalays (Samvat 2055)
Limbdipado 81. Shantinath	**Limbdino pado** 83. Shantinath	**Limbdino pado** 81. Shantinath	**Limbdino pado** 107. Shantinath 108. Vasupujay (Sarupchand Uttamchand)	**Limbdino pado** 81. Shantinath
Vakharno Pado 82. Shantinath Chandraprabhu	**Vakharno Pado** 84. Shantinath	**Vakharno Pado** 82. Shantinath Chandraprabhu	**Vakharno Pado** 109. Shantinath Chandraprabhu	**Vakharno Pado** 82. Shantinath Chandraprabhu
Panchotipado 83. Aadeshwar	**Panchotipado** 85. Aadeshwar	**Panchotinopado** 83. Aadeshwar	**Panchotipado** 110. Aadeshwar	**Panchotipado** 83. Aadeshwar

Siddhisuri Krut Patan Chaityaparipati (Samvat 1576)	Sanghraj Krut Patan Chaityaparipati (Samvat 1613)	Lalitprabhasuri Krut Patan Chaityaparipati (Samvat 1648)	Pandit Harshvijay Krut Patan Chaityapariyati (Samvat 1729)	Ladhashah Krut Patan Chaityaparipati (Samvat 1777)
			Vasawado 89. Shantinath	**Vasawado** 81. Shantinath
				Ashiganiyani Pol 82. Aadeshwar
			Khajurino Pado 90. Manmohan Parshvanath	**Khajurino Pado** 83. Mohan Parshvanath
			Paaresh Padmani Pol 91. No name	
			Chachariya 92. Parthanath	**Chachariyawado** 84. Vi. Chinta. Paa 85. Shantinath
			Vayudevno Pado 93. Dharmanath	
			Nyayshethno Pado 94. Sumatinath	
			Pakhali 95. Shantinath	
			Sugaalkotdi 96. Sthamban Parshvanath	**Sugaalkotdi** 86. Sthamban Parshvanath
				Padigundini Pol 87. Shitalnath
				Ambavini Pol 88. Shantinath
				Mahalakshmini Pol 89. Munisuvrat
				Vagol ni Pol 90. Aadeshwar

Pandit Hiralal Krut Patan Chaityaparipati (Samvat 1959)	Jain Shwetambar Directory (Samvat 1963)	List based on Samvat 1967 Samvat 1982	List based on Samvat 2008 Samvat 2010	List of Contemporary Jinalays (Samvat 2055)
Vasawado 84. Shantinath Aadeshwar	**Vasawado** 86. Shantinath	**Vasawado** 84. Shantinath Aadeshwar	**Vasawado** 111. Shantinath Aadeshwar 112. Parshvanath (Viththaldas Kalidas)	**Vasawado** 84. Shantinath Aadeshwar 85. Shantinath (Narendra Shah)
Khajurino Pado 85. Mohan Parshvanath	**Khajurino Pado** 87. Mohan Parshvanath	**Khajurino Pado** 85. Mohan Parshvanath	**Khajurino Pado** 113. Mohan Parshvanath	**Khajurino Pado** 86. Mohan Parshvanath
Kotapurvasi Dharmshala 86. Stambhan Parshvanath	**Thamnajini Dharmshala** 88. Stambhan Parshvanath	**Kotawalani Dharmshala** 86. Stambhan Parshvanath	**Kotawalani Dharmshala** 114. Stambhan Parshvanath	**Kotawalani Dharmshala** 87. Stambhan Parshvanath
Padigundino Pado 87. Shitalnath	**Padigundino Pado** 89. Shitalnath	**Padigundino Pado** 87. Shitalnath	**Padigundino Pado** 115. Shitalnath	**Padigundino Pado** 88. Shitalnath
Mahalakshmino Pado 88. Munisuvrat 89. Shantinath (Kotawala) 90. Parshvanath	**Mahalakshmino Pado** 90. Munisuvrat	**Mahalakshmino Pado** 88. Munisuvrat Sumatinath	**Mahalakshmino Pado** 116. Munisuvrat Mahavirswami Aadeshwar 117. Manmohan Parshvanath (Kotawala)	**Mahalakshmimatno Pado** 88. Munisuvrat Mahavirswami Aadeshwar
Vagolno Pado 91. Aadeshwar	**Vagolno Pado** 91. Aadeshwar	**Vagolno Pado** 89. Aadeshwar	**Vagolno Pado** 118. Aadeshwar	**Vagolno Pado** 90. Aadeshwar

Siddhisuri Krut Patan Chaityaparipati (Samvat 1576)	Sanghraj Krut Patan Chaityaparipati (Samvat 1613)	Lalitprabhasuri Krut Patan Chaityaparipati (Samvat 1648)	Pandit Harshvijay Krut Patan Chaityapariyati (Samvat 1729)	Ladhashah Krut Patan Chaityaparipati (Samvat 1777)
				Kanrevani Pol 91. Munisuvrat
				Bhalilalbaini Pol 92. Dharmanath
			Ajuvasino Pado 97. Vimalnath	**Ajuvasani Pol** 93. Shantinath
Total Jinalays : 70	Total Jinalays : 163	Total Jinalays : 199	Total Jinalays : 97	Total Jinalays : 93

Pandit Hiralal Krut Patan Chaityaparipati (Samvat 1959)	Jain Shwetambar Directory (Samvat 1963)	List based on Samvat 1967 Samvat 1982	List based on Samvat 2008 Samvat 2010	List of Contemporary Jinalays (Samvat 2055)
Aduvasino Pado 92. Shantinath		**Aduvasano Pado** 90. Shantinath	**Aduvasino Pado** 119. Shantinath 120. Dharmnath (Punamchand Nyalchand) 121. Suvidhinath (Palejwala)	**Shantinathni Pol (Ajuvasino Pado)** 91. Shantinath Shamlaparshvanath
			Outside Fatipal Gates 122. Aadeshwar	**Outside Fatipal Gates** **Jain Boarding** 92. Aadeshwar **Karandiavir Campus** 93. Karnadia Parshvanath
				Ashish Society 94. Sahastrafana Chintamaniparshvanath
				Bhadrankarnagar Society 95. Suvidhinath
				Bharti Society 96. Sankheshwara Parshvanath
				Kumarpal Society 97. Aadeshwar
Total Jinalays : 92	Total Jinalays : 91	Total Jinalays : 90	Total Jinalays in Samvat 2008 : 91 Total Jinalays in Samvat 2010 : 106	Total Jinalays : 97

List of Book References

List of Book References

	Name of the Book	Author
1.	Patan Chaitya-Paripati (1982)	Editor – Kalyanvijayji
2.	Name of the Places in Patan	Kanaiyalal Bhaishankar Dave
3.	Patan Pilgrimage Visit and History of Pilgrimage Sites of North Gujarat	Editor – Fulchand Harichand Doshi (Mahuvakar)
4.	Jain Shwetambar Directory (1963)	
5.	Jain Tirth Sarvsangrah (Part-1) (Volume-1) (2010)	Sheth Anandji Kalyanji (Publisher)
6.	List of Jinalays of Shri Patan (1967)	
7.	List of Jinalays of Shri Anhilpur Patan (2008)	Firm of Sheth Dharamchand Abhechand Jain Sangh
8.	List of Jinalays of Shri Anhilpur Patan and History of Patan & Panchasaraji (2018)	Firm of Sheth Dharamchand Abhechand Jain Sangh
9.	History of Jain Tradition (Part-1)	Triputi Maharaj
10.	History of Jain Tradition (Part-2)	Triputi Maharaj
11.	History of Jain Tradition (Part-3)	Triputi Maharaj
12.	Jain Gurjar Poets Part - 1 to 10	Enhanced Edition – Jayant Kothari
13.	Brief History of Jain Literature (1989)	Mohanlal Dalichand Desai
14.	Collection of Ancient Jain Text (Part-2) (1978)	Editor – Jinvijay
15.	Viewing of Shri 108 Parshvnath (Part-1) (2043)	Editor – Muni Shri Jagvallabh Vijayji
16.	Guide of Patan	
17.	Patan Jain Mandal – Silver Anniversary Edition	

18.	Sunset of Anhilpur Patan	
19.	Shri Patan Jain Mandal Golden Jubilee Edition (2020)	
20.	Patan Chaityaparipati by Siddhisuri from Sambodhi (Volume 4)(1975-76)	Editor – Bhogilal Sandesara
21.	Jain Satya Prakash (Year-8)(Edition 10) from Tirthmala Stavan from Upadhyay Shri Gyansagargani	Editor – Munimaharaj Shri Jayantvijayji
22.	Shri Patan Jain Gyanmandir Opening Ceremony from Shri Atmanand Prakash (Page 36) (Edition-10) and Shri HemchandrAacharya Saraswat Festival of Literary Conference	
23.	Inscription of Wadi Parshvnath Jinalay of Patan and Khartargachh Pattavali from Swaddhyay - Quarterly (Page 23)(Edition -1)	Editor – Bhogilal Sandesara
24.	Gazal of Patan by Devharsh from Farbes – Quarterly (1948)	
25.	Two Unpublished Chaityaparipatis from Sambodhi (Volume 21)(1998-99)	Editor – Rasila Kadia, Sheetal Shah

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About the Project on History of Jinalays of Gujarat

As per the suggested project, information on all the Jinalays of Gujarat is being collected. A detailed History of ancient Jain pilgrimage sites will be made. As per the project, the volumes are planned to be written as follows :

Volume Number 1 – Jinalays of Khambhat
Volume Number 2 – Jinalays of Patan
Volume Number 3 – Jinalays of Surat City & District and Valsad, Navsari Districts
Volume Number 4 – Jinalays of Ahmedabad, Kheda (Kaira), Wadodra, Bharuch Districts
Volume Number 5 – Jinalays of Mahesana and Patan Districts
Volume Number 6 – Jinalays of Sabarkantha, Banaskantha and Kutch Districts
Volume Number 7 – Jinalays of Bhavnagar, Junagadh, Jamnagar, Rajkot, Surendranagar Districts

About 84 pilgrimage places of Guajarat are mentioned in the Jain Tirth Sarvasangrah. More Pilgrimage places will be added apart from the above mentioned pilgrimage places. The information will be included in 4 volumes.

Volume Number 8

1. Pansar	2. Sherisa	3. Vamaj	4. Mahesana
5. Ganbhu	6. Kamboi	7. Modhera	8. Sander
9. Chanasma	10. Siddhapur	11. Unjha	12. Vadnagar
13. Taranga	14. Charup	15. Metrana	16. Vijapur
17. Harij	18. Rantej	19. Palanpur	20. Sarotra
21. Dantivada	22. Bhiladiya	23. Ramsen	24. Mahudi

Volume Number 9

1. Matar	2. Khambhat	3. Wadodara	4. Akota
5. Pavagadh	6. Champaner	7. Dabhoi	8. Kaavi
9. Gandhar	10. Bharuch	11. Zagadiya	12. Surat
13. Naroda	14. Davad	15. Idar	16. Khedbramha
17. Vadali	18. Mota Poshina	19. Nana Poshina	20. Kumbhariaji

Volume Number 10

1. Tharad	2. Vav	3. Bhorol	4. Shankheshwar
5. Mujpur	6. Panchasar	7. Shankhalpur	8. Upariada
9. Zinzuvada	10. Vadgam	11. Jamanpur	12. Bhadreshwar
13. Suthari	14. Jakhau	15. Naliya	16. Tera
17. Kothara	18. Kataria	19. Gedi-Kanthkot-Sikra	

Volume Number 11

1. Dholka	2. Dhandhuka	3. Vadhwan	4. Jamnagar
5. Shatrunjay	6. Talaja	7. Mahuva	8. Ghogha
9. Pirambet	10. Valabhipur	11. Girnar	12. Junagadh
13. Dwarka	14. Dhank	15. Vanthali	16. Prabhaspatan
17. Una	18. Diu	19. Delwada	20. Ajara

Entire project is expected to be completed by April 2003. However, change in a schedule is possible.

Opinions on Volume of Jinalays of Khambhat

Aacharyashri Jambuvijayji Maharaj :-

"I am very glad to read the book of Jinalays of Khambhat. I immediately felt that this kind of books on different sites and pilgrimage places should get published."

Aacharyashri Vijayjayghoshsurishwarji Maharaj :-

"A good analysis of ancient/modern information has been done in the book. In this comparative manner, it is very important to get published separate books on big cities like Patan/Surat.

Many thanks for your efforts for the book."

Aacharyashri Praddhumansurishwarji Maharaj :-

"..... received book of 'Jinalays of Khambhat'. A successful work has been done. There is no comparison for the utility. Thank you !"

Aacharyashri Shilchandrasurishwarji Maharaj :-

"Received volume of 'Jinalays of Khambhat. Very good printing, attractive lay out and rich writing made an excellent volume. Good photos are given and printed. The angles of the photographs are very good."

Shri H.C. Bhayani :-

"An author has presented very useful information on Jain tradition and history in the book of Jinalays of Khabhat. Thanks to the author for this research book wih big efforts and to Sheth Anandji Kalyanji for keeping a high standard in the publication."

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Shabd Suchi Page No. 513 – 523

Sr. No.	Gujarati	In the book	We used
1	અધ્યાપિપર્યંત	Adhyapiparyat	To the Present Day
2	અખંડ દીવો	Akhand Divo	Perpetual Lamp
3	અંબાડી	Ambadi	Howdah
4	અમીઝરણા	Amizarana	Nectar-like Drops
5	અભિષેક	Abhishek	Anointment
6	અંગુલીપ્રમાણ	Angulipraman	Finger Size
7	અપભ્રંશ	Apbhransh	Corrupted
8	અંજનશલાકા	Anjanshalaka	Anjanshalaka
9	એ	E	Ae
10	બાલાનક	Balanak	Balanak
11	બારસાખ	Barsakh	Doorframe
12	બૃહદ આવૃત્તિ	Bruhad Avrutti	Large Edition
13	બાળ કવિ	Bal Kavi	Child Poet
14	ભવ	Bhav	Incarnation
15	ભવ્યતા/ભવ્ય	Bhavyata	Grandeur
16	ભોજનશાળા/ભોજનાલય	Bhojanshala	Dining Hall
17	ભોમતી	Bhomati	Surrounding Passageway
18	ભોંયતળિયે	Bhoytadiye	Basement
19	ભોંયરામાં	Bhonyarama	Underground
20	ભંડારા	Bhandara	Libraries
21	ભૃગુવાર	Bhruguvar	Friday
22	બિંબ	Bimb	Idol
23	ચામર	Chamar	Fly-Whisk
24	છત્ર	Chhatra	Canopy
25	છત્રી	Chhatri	Canopy
26	ચૌમુખી	Chaumukhi	Four-Sided
27	છંદ	Chhand	Chhand
28	છીપલાં	Chhipla	Seashells
29	છ' રી	Chh' Ri	6 Rituals
30	ચોક	Chok	Square
31	ચોકી	Choki	Square
32	ચોવીસવટો	Chovisvato	A panel depicting the group of 24 Tirthankars
33	ચાર રસ્તા	Char Rasta	Square (Crossroad)
34	ચોવીસી	Chovisi	Chovisi (Set of 24)

35	ચૈત્ય	Chaitya	Jinalay
36	ચિત્ર	Chitr	Illustration/Picture
37	ચરણ પાદુકા	Charan Paduka	Sacred Sandal
38	દહેલો	Dahelo	Courtyard
39	દહેલું	Dahelu	Courtyard
40	દરવાજા	Darwaja	Gates
41	દાસી	Dasi	Maid
42	ઉલ્લેખ	Ullekh	Mentioned
43	દેવલોક	Devlok	Devlok (Celestial Abodes)
44	ધાબાબંધી	Dhababandhi	With Terrace
45	ધર્મચક્ર	Dharmchakr	Religious Wheel
46	ધર્મશાળા	Dharmshala	Inn
47	ધ્વજદંડ	Dhwajdand	Flagpole
48	દિક્ષા	Diksha	Initiation
49	દુહા	Duha	Verse (Duha)
50	દેરી	Deri	Mini Jinalay
51	દંડનાયક	Dandnayak	Commander
52	ફાગણ	Fagan	Falgun
53	ગભારો	Gabharo	Inner Chamber
54	ગજતાલુ	Gajtalu	Gajtalu (Elephant-shaped Carving)
55	ગર્ભગૃહ	Garbhgruh	Inner Chamber
56	ગૌમુખ	Gaumukh	Cow-mouth Shaped Spout
57	ઘર દેરાસર	Ghar Derasar	House Jinalay
58	ગોખ	Ghokh	Mini Balcony
59	ઘુમ્મટબંધ	Ghummatbandh	Dome
60	ઘુમ્મટબંધી	Ghummatbandhi	Domed
61	ગ્રેવ્યક	Grevyak	Graiveyak (Urdhv Lok)
62	ગૂઢમંડપ	Gudhmandap	Deep Pavilion
63	ગુરુમૂર્તિ	Gurumurti	Gurumurti
64	ગોખ	Gokh	Mini Balcony
65	ગચ્છ	Gachchh	Monastic Lineage
66	ગણધર	Gandhar	Gandhar
67	ગ્રંથ	Granth	Volume (Book)
68	જ્ઞાનભંડાર	Gyanbhandar	Repository/Knowledge Store
69	જ્ઞાન મંદિર	Gyan Mandir	Gyan Mandir
70	હાંડી	Handi	Pot-shaped Chandelier
71	હવન	Havan	Sacrificial Fire Ceremony
72	ઈક્ષુરસ	Ikshuras	Sugarcane Juice

73	જન્મ અભિષેક	Janm Abhishek	Birth Anointing
74	જીર્ણોદ્ધાર	Jirnoddhar	Renovation
75	જુહાર	Juhar	Worshipping
76	જુહારવું	Juharvu	Worshipping
77	જિનાલય	Jinalay	Jinalay (Shrine)
78	કાફલો	Kaflo	Entourage (Group)
79	કપચીકામ	Kapchikaam	Mosaic
80	કસોટી પથ્થર	Kasoti Paththar	Touchstone
81	કટાર	Katar	Knief
82	કાઉસગ્ગ	Kausagg	Meditative Posture
83	કાઉસગ્ગ મુદ્રા	Kausagg Mudra	Meditative Posture
84	કાઉસગ્ગીયા	Kausaggia	Meditative Posture
85	કાચકામ	Kach Kaam	Glass Work
86	કુળદેવી	Kuldevi	Family Goddess
87	કળશ	Kalash	Ritual Pot
88	કુળ	Kul	Lineage
89	કોષ	Kosh	Treasure
90	ખડકી	Khadki	Narrow Lane
91	લબ્ધી	Labdhi	Spiritual Power
92	લાભ લેવો	Labh Levo	To Take Privilege
93	લાંછન	Lanchhan	Symbol
94	લેક્ષ્યા	Lekshya	Karmic Matter
95	લેપ	Lep	Coating
96	લુપા	Lupa	Lupa
97	લેખ	Lekh	Inscription
98	લઘુ આવૃત્તિ	Laghu Avrutti	Mini Edition
99	મગરમુખી	Magarmukhi	Crocodile-head
100	મહાવત	Mahavat	Mahavat (Elephant Guide)
101	મહોત્સવ	Mahotsav	Function
102	મગરમુખ	Makarmukh	Crocodile-head
103	મંદિર	Mandir	Temple
104	મંગલાચરણ	Manglacharan	Auspicious Involation
105	મીનાકારી	Minakari	Enamel Work
106	મુહૂર્ત	Muhurt	Auspicious Moment
107	મૂળનાયક	Mulnayak	Main Deity
108	મૂર્તિ	Murti	Statue
109	મહામાત્ય	Mahamaty	Mahamaty
110	નવગ્રહ	Navgrah	Nine Celestial Bodies

111	નવકાર મુદ્રા	Navkar Mudra	Navkar Posture
112	નિશ્રા	Nishra	Patronage
113	નૃત્યમંડપ	Nrutymandap	Dance Pavilion
114	નગરશેઠ	Nagarsheth	Head of the Town
115	નૃપતિ	Nrupati	King
116	ઓઘો	Ogho	Monastic Whisk
117	ઓટલો	Otlo	Raised Platform
118	પાપ પુણ્ય	Paap Punya	Sin and Virtue
119	પબાસણ	Pabasan	Lotus-shaped Seat
120	પાડા/પાડો	Pada	Locality
121	પલાંઠી	Palanthi	Cross-legged Position
122	પાંચમ	Pancham	Pancham
123	પરિકર/પૃષ્ઠભૂમિ	Parikar	Backdrop
124	પારણાં	Parna	Parna (Breaking the Fast)
125	પટ	Pat	Panel
126	પોળ	Pol	Traditional Residential Cluster
127	પ્રાચીનતા	Prachinta	Antiquity
128	પ્રદક્ષિણા	Pradaksina	Walking in a Circle
129	પ્રક્ષાલ	Prakshal	Prakshal
130	પ્રશસ્તિ	Prashasti	Appreciation
131	પ્રતિહાર	Pratihar	Soldier
132	પ્રતિમા	Pratima	Idol
133	પ્રવર્તક	Pravartak	Propagator
134	પૂજારી	Pujari	Pujari (Hindu Priest)
135	પ્રતિષ્ઠા	Pratishtha	Re-establishment
136	પ્રાસાદ	Prasad	Jinalay
137	પગલાં	Pagla	Foot (Steps)
138	પાદુકા	Paduka	Sacred Sandal
139	પૂતળી	Putli	Puppet
140	પોષાળ	Poshad	Sub-shelter (Upashray)
141	પ્રકરણ	Prakaran	Chapter
142	પ્રત	Prat	Manuscript
143	પ્રધાન	Pradhan	Minister
144	પદ	Pad	Position (Title)
145	પંજીકા	Panjika	Panchang (Hindu Calendar)
146	પ્રતિબોધ	Pratibodh	Taught
147	પરંપરા	Parampara	Tradition
148	રચિત	Rachit	Written

149	રંગમંડપ	Rangmandap	Colourful Pavilion
150	સમવસરણ	Samavsaran	Samavsaran
151	સામરણયુક્ત	Samranyukt	Duly Furnished
152	સમુદાય	Samuday	Lineage (Community)
153	સમવર્ણ	Samvarna	Samvarna
154	શાંતમૂર્તિ	Shantmurti	Serenity
155	શાશ્વત	Shashwat	Eternal
156	શિખર	Shikhar	Pinnacle
157	શિખા	Shikha	Tuft of Hair
158	શિખરબંધી	Shikharbandhi	Pinnacle
159	શ્રાવક	Shravak	Shravak
160	શ્રાવિકા	Shravika	Shravika
161	શૃંગાર ચોકી	Shrungar Choki	Beautiful Square
162	સ્નાત્ર	Snatr	Snatr
163	સ્તવન	Stavan	Stavan
164	સુપન	Supan	Auspicious Dreams
165	સ્થાનક	Sthanak	Place
166	શેરી	Sheri	Street/Lane
167	શિલાલેખ	Shilalekh	Inscription
168	શેઠ	Sheth	Man of the House
169	શેઠાણી	Shethani	Lady of the House
170	સમાધિ	Samadhi	Tomb
171	સદફકારી	Sadafkari	Enamel Work (Mother of Pearl Work)
172	શાળા	Shada	School
173	સંઘ	Sangh	Sangh
174	સાંકડી	Sankdi	Narrow
175	સંકુલ	Sankul	Complex
176	સમાધિ	Samadhi	Meditative State
177	સામંત	Samant	Feudal
178	સુરીપદ	Suripad	Aacharya Position
179	સ્તૂપ	Stup	Stup
180	તકતી	Takti	Plaque
181	તાપસ	Tapas	Ascetic
182	તાપસી	Tapasi	Ascetic
183	ટિકા	Tika	Mark
184	ટિપકી	Tipki	Dot-style
185	તીર્થ	Tirth	Pilgrimage Place

186	તીર્થોધ્ધારક	Tirthoddhvarak	Great Restorer of Pilgrimage Sites
187	ટોડલા	Todla	Bracket
188	તોરણ/કમાન	Toran	Arches
189	તોરણ	Toran	Decorative Door Hanging
190	ઉપસર્ગ	Upsarg	Affliction
191	ઉત્કૃષ્ટ	Utkrusth	The Excellent
192	ઉપાશ્રય	Upashray	Sub-shelter (Poshad)
193	વારક	Vaarak	Dispeller
194	વાડા/વાડો	Vada	Neighbourhood
195	વાહન	Vahan	Mount (Vehicle for human)
196	વર્ષગાંઠ	Varshganth	Anniversary
197	વિહારમાન	Viharman	Viharman (Traveller)
198	વ્યાધિ	Vyadhi	Ailment
199	વહીવટકાર	Vahivatkar	Administrator
200	વિધ્યમાન	Vidhyman	Present
201	વિસા/વિશા	Visa/Visha	Visa Gyati
202	વાસક્ષેપ	Vaskshep	Sacred Sandalwood Powder
203	વોરાવ્યા	Voravya	Offerings
204	યજ્ઞકુંડ	Yagnkund	Sacrificial Fire Pit
205	યંત્ર	Yantra	Yantra
206	યુગપ્રધાન	Yugpradhan	Leader of the Era
207	ઝરૂખો	Zarukho	Balcony

The End