

JAIN TEMPLE VISITATION GUIDE

India — The Path of Non-Violence and the Liberation of the Soul

Ahimsa paramo dharma:

Non-violence is the highest dharma.

*The Jain temple is the most exquisitely carved building in India —
and the most completely silent.*

No priest required. No divine mediator. No god who created the world.

*Only the soul — infinite, eternal, capable of liberation —
and the path that leads to it.*

Haligrlicity Temple Series • May 2026
Haligrlicity | I.Q. Productionz

CONTENTS

- Introduction — The Most Radical Ethical Tradition on Earth
- Part One — What Jainism Is: No Creator, Eternal Souls, and the Path
- Part Two — The Tirthankaras: The Ford-Makers
- Part Three — Mahavira: The 24th and Most Recent Tirthankara
- Part Four — The Two Sects: Digambara and Shvetambara
- Part Five — The Five Vows: Ahimsa, Satya, Asteya, Brahmacharya, Aparigraha
- Part Six — Ahimsa in Practice: The Radical Extent of Non-Violence
- Part Seven — Anekantavada: The Many-Sidedness of Truth
- Part Eight — The Jain Cosmology: The Soul and Its Layers
- Part Nine — The Jain Temple: Architecture as Sacred Map
- Part Ten — What You Will See Inside
- Part Eleven — The Tirthankara Images: How to Read Them
- Part Twelve — The Rituals of Puja: Worship in the Jain Temple
- Part Thirteen — The Major Jain Temples Open to Visitors
- Part Fourteen — Dilwara Temples: The Most Beautiful Jain Temples
- Part Fifteen — Ranakpur: The Thousand-Pillar Temple
- Part Sixteen — Shatrunjaya: The Sacred Hill of One Million Temples
- Part Seventeen — Shravanabelagola: The Colossal Gomateshwara
- Part Eighteen — How to Visit and Behave
- Part Nineteen — The Haligricity Lens: Jainism and the Sovereignty of the Soul

Introduction

Jainism is the most radically ethical religious tradition on earth — a path organized entirely around the conviction that every soul in the universe is equally worthy of liberation, that the primary obstacle to that liberation is violence (in its most expansive definition: physical, verbal, mental, intentional, accidental), and that the practitioner's path is the systematic reduction of every form of harm to every form of life until the soul achieves the perfect freedom that is its natural state.

With approximately 4-5 million practitioners worldwide (almost entirely in India, with diaspora communities globally), Jainism is a minority tradition in numerical terms. But its cultural influence in India — on Hinduism's ahimsa tradition, on Gandhi's philosophy of nonviolent resistance, on Indian business and merchant culture, and on the extraordinary temple architecture that the Jain community has produced — is entirely disproportionate to its numbers. The Jain temples at Dilwara, Ranakpur, and Shatrunjaya are among the most extraordinary examples of sacred architecture on earth.

For Haligrity, Jainism offers two specific and irreplaceable teachings: the doctrine of Anekantavada (the many-sidedness of truth — the recognition that every perspective captures some aspect of reality and that insisting on one's own perspective as the only truth is a form of violence) is the most rigorous ancient philosophical justification for the synthesis approach; and the Jain understanding of the soul as intrinsically infinite, intrinsically luminous, and intrinsically free — its current condition of suffering a temporary obscuration that can be systematically cleared — is the most completely optimistic anthropology in any tradition.

What Jainism Is

No Creator, Eternal Souls, and the Path

Jainism is one of the world's oldest religious traditions — its roots reaching back at least to the 9th century BCE (when Parshvanatha, the 23rd Tirthankara, is historically attested) and possibly much further. It shares its historical and cultural context with early Hinduism and early Buddhism, distinguishing itself sharply from both through several foundational positions.

WHAT MAKES JAINISM DISTINCTIVE

NO CREATOR GOD: Jainism holds that the universe is eternal and uncreated — it has always existed and will always exist in its cyclical form. There is no god who created it, no god who sustains it, and no god who will judge its inhabitants. The Tirthankaras (the liberated souls who serve as Jainism's sacred teachers) are not gods in the sense of being cosmic powers who intervene in human affairs; they are fully liberated souls who have achieved moksha (liberation) and who serve as models and inspirations for those still on the path. **ETERNAL SOULS (JIVAS):** Every living being — human, animal, plant, earth body, water body, fire body, air body, micro-organism — has a jiva (soul) that is intrinsically infinite in knowledge, bliss, and power. The soul's current limited and suffering condition is caused by the accumulation of karma — understood in Jainism not as a metaphysical principle but as a specific kind of fine matter that attaches to the soul and obscures its natural luminosity. **KARMA AS MATTER:** The Jain understanding of karma is unique — karma is literally a form of fine matter (paudgalic karma) that attaches to the soul through actions, thoughts, and speech that are motivated by passions (kashayas: anger, pride, deceit, greed). The accumulation of karmic matter is what keeps the soul bound in the cycle of rebirth; the systematic removal of karmic matter through ethical conduct, austerity, and meditation is the path to liberation. **MOKSHA (LIBERATION):** The fully liberated soul (siddha) ascends to the top of the universe (Siddhashila) and remains there in perfect, eternal knowledge, bliss, and power — no longer subject to rebirth, no longer accumulating karma, no longer experiencing suffering. This is the Jain goal: not union with a divine being, not heaven, not nirvana-as-cessation, but the full expression of what the soul always was — infinite, luminous, and free.

Part Two

The Tirthankaras The Ford-Makers

The Tirthankaras (literally 'ford-makers' or 'those who have made the crossing') are the 24 fully liberated souls of the current cosmic cycle who achieved moksha through their own effort and who, in the process, taught the path to others. The word 'tirtha' means a crossing point — a ford in a river, a place where one can cross from one bank to the other. The Tirthankaras are those who have found the crossing from samsara (the cycle of rebirth and suffering) to moksha (liberation) and who have left markers showing where the ford is.

The Tirthankaras are honored in Jain temples with specific images — seated in meditation (padmasana) or standing upright (kayotsarga) in poses of perfect stillness, their eyes downcast (not fully open, not fully closed — the meditative gaze), without ornaments (they renounced all possessions), their bodies perfectly proportioned. These images are not gods to be petitioned; they are models to be emulated and presences whose nearness inspires the devotee's own aspiration toward liberation.

THE FIRST AND THE MOST RECENT TIRTHANKARAS

RISHABHANATHA / ADINATHA (The First): The first Tirthankara of the current cosmic cycle — a figure of immense antiquity in Jain mythology, associated with the beginning of civilization. His son Bharata gave his name to India (Bharat). The bull is his symbol.

PARSHVANATHA (The 23rd): The first Tirthankara for whom there is specific historical evidence — attested around 877-777 BCE. He established the four-fold community (monks, nuns, laymen, laywomen) and taught a four-fold vow (non-violence, truth, non-theft, non-possession) that Mahavira later extended. The serpent hood above his head is his distinctive symbol — the snake Dharanendra protected him during a test of his spiritual resolve.

MAHAVIRA (The 24th and Most Recent): The Tirthankara who lived in the 6th century BCE — a contemporary of the Buddha. He systematized and expanded Parshvanatha's teaching, adding brahmacharya (celibacy) to the four vows to create the five vows. The lion is his symbol.

THE IMAGES: Each Tirthankara is represented in Jain temples with their specific symbol (lanchhan) at the base of the image — the only way to tell them apart, since all their bodies are identical in the perfection of the liberated state.

Mahavira

The 24th and Most Recent Tirthankara

Vardhamana Mahavira (599-527 BCE — traditional dates; some scholars prefer 549-477 BCE) was born into a royal family of the Kshatriya caste in what is now Bihar, India. At the age of 30, he renounced his family, his wealth, and his clothes — becoming a naked wandering ascetic who practiced absolute non-attachment. For 12 years he endured extraordinary physical austerities, meditated without shelter, ate minimally, and refused to harm any living being in any way.

At the age of 42, under a sala tree, Mahavira achieved kevala-jnana — omniscience, the complete knowledge of all things throughout all time. He spent the next 30 years teaching the path he had found, establishing the Jain community (the four-fold sangha), and demonstrating through his own life the complete practical possibility of the ahimsa commitment. At age 72, he achieved moksha through sallekhana (voluntary religious fasting) — the Jain sacred practice of consciously ending life by the most non-violent means possible.

The Two Sects

Digambara and Shvetambara

THE DIGAMBARA-SHVETAMBARA DISTINCTION

DIGAMBARA (Sky-Clad): The more austere sect — holding that complete liberation requires the renunciation of all possessions, including clothing. Digambara monks practice nudity as the final expression of non-attachment. Women cannot achieve moksha in this body (requiring rebirth as a male first). Digambara images of the Tirthankaras are completely unadorned.

SHVETAMBARA (White-Clad): The larger sect — holding that clothing does not prevent liberation, and that women can achieve moksha directly. Shvetambara monks and nuns wear simple white garments. Shvetambara temple images of the Tirthankaras often have glass eyes and are dressed in cloth and ornaments.

FOR TEMPLE VISITORS: The distinction affects what you will see in the temple. In a Digambara temple, the Tirthankara images are plain stone, without ornament, eyes open in the specific meditative gaze, the body completely unadorned. In a Shvetambara temple, the images may have silver or glass eyes, elaborate ornamental crowns, flower garlands, and specific ceremonial clothing placed on them during festival periods.

COMMON GROUND: Both sects share the core Jain theology, ethics, and cosmology. The Tirthankaras are the same, the five vows are the same, the goal of moksha is the same. The practical and organizational differences are significant but the foundational teaching is shared.

The Five Vows

The Ethical Foundation

THE PANCA MAHAVRATA — FIVE GREAT VOWS

AHIMSA (Non-Violence): The first and most fundamental vow — the commitment to avoid all harm to all living beings in all forms. For Jain monks and nuns, this extends to walking carefully to avoid stepping on insects, filtering water before drinking, wearing a mouth-covering (muhapatti) to prevent breathing in micro-organisms, and sweeping the path before walking. For Jain laypeople, ahimsa requires vegetarianism (and typically veganism), avoidance of certain root vegetables (whose harvesting kills the entire plant), and extreme care in all activities. **SATYA (Truth):** The commitment to truth in all speech — not merely avoiding lies but avoiding speech that, while technically true, is harmful, divisive, or disrespectful. Silence is preferred over speech that could cause harm. **ASTEYA (Non-Theft):** The commitment to taking nothing that is not freely given — not merely avoiding theft but avoiding the taking of anything beyond what is genuinely needed. **BRAHMACHARYA (Sexual Restraint / Celibacy):** For monks and nuns: complete celibacy. For laypeople: fidelity in marriage and avoidance of sexual excess. The energy conserved through brahmacharya is understood to support the soul's ascent toward liberation. **APARIGRAHA (Non-Possession):** The commitment to limiting possessions to what is genuinely necessary. For monks and nuns: absolute non-possession (the Digambara's nudity is the complete expression of this). For laypeople: voluntary limits on accumulation, regular giving, the cultivation of non-attachment to what one has.

Ahimsa in Practice

The Radical Extent of Non-Violence

The Jain understanding of ahimsa is the most extensive and most systematically developed non-violence ethics in any tradition — going far beyond the relatively simple prohibitions of most ethical systems to address violence at every level of intention, action, and life form.

THE SCOPE OF JAIN AHIMSA

EVERY LIVING BEING HAS A SOUL: Jainism recognizes jivas (souls) in five categories based on the number of senses: • Ekendriya (one sense — touch only): plants, earth bodies, water bodies, fire bodies, air bodies • Dvindriya (two senses — touch and taste): worms, some parasites • Trindriya (three senses): ants, lice, some insects • Chaturindriya (four senses): flies, mosquitoes, most insects • Panchendriya (five senses): humans, animals, birds, fish Each category of soul deserves protection — the Jain monk who sweeps the path before walking, filters water before drinking, and covers their mouth to avoid inhaling micro-organisms is not being eccentric; they are taking seriously the recognition that harm to any soul, however simple, is harm. ROOT VEGETABLES: Strict Jain vegetarians avoid potatoes, onions, garlic, carrots, beets, and other root vegetables — because harvesting them kills the entire plant, while harvesting fruits and above-ground vegetables does not. This is the most commonly noted application of the one-sense jiva recognition. JAIN ANIMAL WELFARE: The Jain community has maintained animal shelters (panjrapoles) for sick and abandoned animals for centuries — one of the oldest institutional animal welfare traditions in the world.

Anekantavada

The Many-Sidedness of Truth

Anekantavada (many-sidedness or non-one-sidedness of reality) is the Jain philosophical doctrine that reality is too complex to be fully captured by any single perspective or any single verbal formulation. Every statement about reality captures one aspect of the truth — but every statement also excludes other aspects that are equally true from other perspectives. The insistence that one's own perspective is the only correct one is itself a form of violence (himsa) — the violence of forcing reality into a perspective too small to contain it.

Syadvada and the Seven Predicates

The Jain logical method of syadvada (conditional predication) expresses Anekantavada through a seven-fold framework of conditional statements. About any thing, seven types of statements can be made, each beginning with 'syat' (perhaps, in some way, from some perspective): perhaps it is; perhaps it is not; perhaps it is and is not; perhaps it is indescribable; perhaps it is and is indescribable; perhaps it is not and is indescribable; perhaps it is and is not and is indescribable. This is not relativism — it is the recognition that reality's complexity exceeds any single verbal formulation.

CONNECTION TO HALIGRICITY

Anekantavada — the Jain doctrine that every perspective captures some truth, that reality is too complex to be fully expressed from any single viewpoint, and that the insistence on one's own perspective as the only correct one is itself a form of violence — is the most rigorous ancient philosophical foundation for what Haligricity does with the world's sacred traditions. The synthesis approach is not the claim that all traditions say the same thing; it is the Anekantavada recognition that each tradition captures genuine aspects of the sacred truth, that the honoring of each tradition's specific insight enriches the practitioner's understanding without requiring the dismissal of any other. Anekantavada is the philosophy that makes Haligricity possible.

The Jain Temple

Architecture as Sacred Map

Jain temple architecture is among the most elaborately beautiful and most technically accomplished in the world — particularly the white marble temples of western India (Gujarat and Rajasthan), whose surfaces are covered with an extraordinary density of carved figures, decorative elements, and symbolic forms that make them the most ornate sacred buildings in any tradition. The paradox is complete: the tradition most committed to non-attachment produces the most lavishly ornamented temples. The resolution is that the temple's beauty is an offering to the Tirthankaras and a statement about the intrinsic beauty of the liberated soul — not a sign of the community's attachment but of its aspiration.

JAIN TEMPLE ARCHITECTURE ELEMENTS

THE SHIKHARA (Tower): The spire that rises above the main sanctuary — representing Mount Meru, the cosmic mountain at the center of the Jain universe, toward which the liberated souls ascend. **THE GARBHAGRIHA (Womb Chamber):** The innermost sanctuary where the principal Tirthankara image is installed — the most sacred space of the temple. **THE MANDAPA (Columned Hall):** The assembly hall in front of the garbhagriha — supported by carved columns whose capitals depict the celestial beings and auspicious forms of the Jain sacred universe. **THE TORANA (Decorative Gateway):** The elaborately carved archway marking the entrance to the main sanctuary — typically featuring the most elaborate sculptural work in the temple. **THE CIRCUMAMBULATORY PATH (PRADAKSHINA MARGA):** The path around the central sanctuary — walking it clockwise while contemplating the Tirthankara's presence is the primary physical sacred practice in the temple. **WHITE MARBLE:** Most of the greatest Jain temples of western India are constructed from white marble — the color of purity, renunciation, and the natural luminosity of the liberated soul.

What You Will See Inside

Entering a Jain temple is entering one of the most serene, most atmospherically complete sacred spaces in the world. Unlike the crowded, fragrant, music-filled spaces of a Hindu temple or the incense-hazy intensity of a Vodou peristyle, the Jain temple maintains a quality of profound stillness — because the Tirthankaras are in a state of perfect liberation beyond all interaction with the world, and the appropriate human response to their presence is a corresponding stillness and inward orientation.

ELEMENTS YOU WILL ENCOUNTER

THE TIRTHANKARA IMAGES: Typically multiple images of different Tirthankaras in different parts of the temple — seated in padmasana (cross-legged meditation) or standing in kayotsarga (upright, arms slightly away from the body, perfectly still). Each is identified by their specific symbol at the base. **THE ANOINTING VESSELS:** Jain puja (worship) involves the ritual anointing of the Tirthankara image with water, sandalwood paste, saffron, and other substances. The vessels and implements for this anointing are typically arranged before the main image. **THE FLOWERS AND RICE:** Offerings of flowers, rice, and sweets before the images — placed with specific gestures during the puja sequence. **THE SILENCE:** The silence of a Jain temple is not the forced hush of a library but the organic stillness of a space in which the primary activity is internal. The Tirthankaras are in the silence of perfect liberation; the devotees who come to their presence enter the silence in aspiration. **THE ABSENCE OF PRIESTS:** Unlike Hindu temples where priests perform specific rituals on behalf of the devotees, Jain puja is typically performed by the devotees themselves. The priest (pujari) who maintains the temple assists with specific rituals but is not the primary intermediary between the devotee and the Tirthankara.

The Rituals of Puja Worship in the Jain Temple

Jain puja (worship) takes two primary forms — ashtaparakari puja (eight-fold worship, involving physical offerings) and bhavpuja (devotional meditation without physical substances). Both are genuine forms of worship; the tradition values the inner orientation above the outer form.

THE EIGHT-FOLD PUJA — WHAT EACH OFFERING MEANS

1. JALA (Water): Water is used to anoint the Tirthankara image, washing away the dust of ordinary life and symbolizing the purification of the soul. 2. CHANDAN (Sandalwood Paste): Applied to the Tirthankara's forehead, throat, and specific body points — representing the cooling of the passions and the application of spiritual knowledge. 3. PUSHPA (Flowers): Offered before the image — representing the full blooming of spiritual virtues. 4. DHUPA (Incense): Burned before the image — representing the burning away of karmic matter through austerity. 5. DEEPA (Lamp): A flame waved before the image — representing the light of knowledge dispelling the darkness of ignorance. 6. AKSHATA (Rice): Unbroken grains of rice — representing the Tirthankara's state of liberation from the cycle of rebirth. 7. NAIVEDYA (Food): Sweets or fruit offered — representing the abandonment of attachment to food. 8. PHALA (Fruit): Fruit offered last — representing the ultimate fruit of spiritual practice: moksha. FOR VISITORS: Most Jain temples welcome sincere outside visitors to observe puja. In some temples, outside visitors may be invited to participate in specific elements. If offered the opportunity, accept gracefully and follow the example of the devotees around you.

The Major Jain Temples Open to Visitors

THE MOST SIGNIFICANT ACCESSIBLE JAIN TEMPLES

DILWARA TEMPLES (Mount Abu, Rajasthan): The most exquisitely carved marble temples in the world — five temples built between the 11th and 16th centuries CE, with marble carving of such extraordinary delicacy that the stone appears translucent. The Vimal Vasahi Temple (1031 CE, dedicated to Adinatha) and the Luna Vasahi Temple (1231 CE, dedicated to Neminatha) are the most celebrated. Photography inside is typically not permitted, as no image can capture what is actually there. **RANAKPUR** (Rajasthan): The Chaturmukha Dharana Vihara — the four-faced temple of Adinatha, built 1437-1458 CE. 1,444 uniquely carved marble columns, not one of which is repeated. The light through the white marble creates an extraordinary quality of sacred illumination. Open to visitors (entry fee; leather items must be left outside). **SHATRUNJAYA HILL** (Palitana, Gujarat): The most important Jain pilgrimage site in India — a hill covered with over 900 temple shrines, climbed by pilgrims via 3,800 steps. The entire hill is dedicated to Adinatha, the first Tirthankara, and has been a pilgrimage site for over 2,000 years. The view from the summit — the horizon filled with white marble temples in every direction — is one of the most extraordinary views available at any sacred site anywhere. **SHRAVANABELAGOLA** (Karnataka): The site of the massive 18-meter Gomateshwara (Bahubali) statue — the largest free-standing stone sculpture in the world, carved from a single rock in 983 CE. Every 12 years, the Mahamastakabhisheka ceremony anoints the statue with milk, saffron, and precious substances — a ceremony attended by millions.

Dilwara Temples

The Most Beautiful Jain Temples

The five Dilwara temples on Mount Abu in Rajasthan are widely considered the most exquisitely carved buildings in the world — five white marble temples whose surfaces are covered with an extraordinary density and delicacy of sculptural work that has taken visitors' breath away for a thousand years. The story is told that when a carver reached the level of delicacy where the filigree was so thin that a single touch would break it, the master carvers would hire blind carvers to finish the work — the reasoning being that only someone who could not see the result and therefore could not be afraid of destroying it could work with the required complete freedom.

The Vimal Vasahi Temple

Built in 1031 CE by Vimal Shah, a minister of the Solanki king of Gujarat. Dedicated to Adinatha (the first Tirthankara). The entrance ceiling — the Rangamandapa — features a pendant lotus of extraordinary delicacy carved from a single block of marble. The surrounding chapels contain 52 cells, each with a Tirthankara image and each with ceiling carvings that are considered the finest surviving examples of their craft.

VISITING DILWARA

TIMING: The temples are open to non-Jain visitors from 12 PM to 5 PM (mornings are reserved for Jain worshippers). This restriction exists to allow the early morning puja to proceed without tourist presence. **DRESS:** Remove shoes before entering. Leather items (belts, bags, watch straps) must be left outside. Photography is NOT permitted inside the temples — the prohibition is absolute and enforced. Put the camera away before entering and leave it away. **SILENCE:** The quality of silence in the Dilwara temples is among the most complete available anywhere. The acoustic properties of the marble construction, combined with the tradition of silent puja, create a quality of stillness that is immediately perceptible. Honor it completely. **WHAT TO DO:** Walk slowly. Look up. The ceilings are where the most extraordinary carving is concentrated. Allow your eyes to follow a single carved figure or a single medallion through its full elaboration — the detail in every square inch of surface is astonishing. Stand before the main Tirthankara image in genuine stillness for at least five minutes. The carving will communicate its teaching through the sustained attention you give it.

Ranakpur

The Thousand-Pillar Temple

The Chaturmukha Dharana Vihara at Ranakpur in Rajasthan is one of the most architecturally extraordinary buildings on earth — a temple of 1,444 uniquely carved marble columns, each different from every other, built between 1437 and 1458 CE under the patronage of a wealthy Jain merchant named Dharna Shah. The temple is four-faced (chaturmukha) — with four identical faces oriented to the four cardinal directions, so that Adinatha, the central Tirthankara, can be seen from any direction by pilgrims approaching from any point of the compass.

The Light at Ranakpur

Ranakpur is visited throughout the day, but the quality of the light changes dramatically. At mid-morning, when the sun is at the right angle to penetrate the marble's slight translucency, the entire interior of the temple glows — the white marble becomes luminous, the carved columns casting complex shadows on the floors and walls, the 29 halls and 80 dome-covered cells creating a labyrinthine experience of sacred space that no photograph has ever successfully captured.

How to Visit and Behave

JAIN TEMPLE VISITOR PROTOCOLS

BEFORE ENTERING: Remove shoes — always. Leather items (belts, wallets, watch straps) must be left outside at most Jain temples; leather is associated with animal harm. **DRESS:** Modest, clean clothing. Some temples require white clothing — particularly during the morning puja period. Check the specific temple's requirements. **WOMEN DURING MENSTRUATION:** Some strictly traditional Jain temples have restrictions for women during menstruation, similar to restrictions in some Hindu temples. Check with the specific temple. **FOOD AND DRINK:** Do not bring any animal products into the temple precinct. **PHOTOGRAPHY:** Permission varies by temple and by time of day. Ask explicitly before photographing inside. At Dilwara, photography is absolutely prohibited inside. At Ranakpur and Shatrunjaya, photography is generally permitted in outdoor areas. **THE SILENCE:** Honor the temple's silence. Jain temples are among the most completely silent sacred spaces in the world; the silence is the primary quality that distinguishes the Jain temple experience. Arrive with the intention to be silent and remain silent throughout your visit. **THE CIRCUMAMBULATION:** Walk clockwise around the main Tirthankara image — the pradakshina (circumambulation). Three clockwise circuits, walking slowly and keeping your attention on the image at the center, is the basic Jain meditative practice available to any visitor. **DO NOT TOUCH THE IMAGES:** The Tirthankara images are sacred objects treated with specific ritual care. Do not touch them.

The Haligricity Lens

Jainism and the Sovereignty of the Soul

Jainism's specific gifts to Haligricity operate through three channels: Anekantavada as the philosophical foundation of synthesis, Ahimsa as the most radical ancient expression of the living earth's interconnectedness, and the Jain understanding of the soul as intrinsically luminous and intrinsically free as the most completely optimistic anthropology available.

Anekantavada and Haligric Synthesis

The Jain doctrine of Anekantavada — that every perspective captures some aspect of reality, that reality is too complex to be fully expressed from any single viewpoint, and that the insistence on one's own perspective as the only correct one is itself a form of violence — is the most rigorous ancient philosophical justification for what Haligricity does. The synthesis of traditions is not the claim that all traditions say the same thing. It is the Anekantavada recognition that each tradition, from its specific position in the human experience of the sacred, has seen something real — and that honoring what each has seen, without requiring any to abandon its specific insight, builds a more complete picture of the sacred reality than any single tradition can achieve alone.

The Soul's Natural State

The Jain teaching that the soul's natural state is infinite knowledge, infinite bliss, and infinite power — and that its current limitation is a temporary accumulation of karmic matter that can be systematically cleared — is the most optimistic anthropology in any tradition. The practitioner is not fundamentally broken, not fundamentally in need of divine rescue, not fundamentally incapable of liberation. The soul is intrinsically luminous. It is covered, not corrupted. The path is clearing, not acquiring.

CONNECTION TO HALIGRICITY

Stand in the nave of the Ranakpur temple — surrounded by 1,444 uniquely carved columns, the marble glowing in the morning light, the silence complete. There are no priests here to intercede between you and the sacred. There are no gods to petition. There are only the Tirthankaras — the souls who have already crossed the ford — sitting in their perfect stillness as models of what is possible for any soul that undertakes the path with sufficient dedication. The silence is the teaching. The marble is the offering. The path is available. Grand Rising.

*"Parasparopagraho jivanam.
Souls render service to one another."*

— Tattvartha Sutra 5.21 — the Jain motto, inscribed on the official emblem of Jainism

The marble is carved with such delicacy that in some places it is translucent. The 1,444 columns of Ranakpur — not one repeated, each unique in its elaborate decoration — are the Jain community's offering to the liberated souls who no longer need offerings. The tradition that most insists on non-attachment produced the most elaborately adorned temples in the world. This is not contradiction; it is the most precise possible statement of what the offering is for. Grand Rising.

Haligrlicity Temple Series | Haligrlicity | I.Q. Productionz | May 2026