

ACKNOWLEDGEMENTS

I vividly remember my first visit to Ellora. Being a practicing sculptor, I certainly was aware of the sculptural tradition of this country and the significance of Ellora sculpture but was totally ignorant about the complexities of an art-historical study of a monument. I realize today how stimulating and hence how pleasant it can be. I feel grateful to my teacher and guide Professor Ratan Parimoo who introduced me these pleasures. He not only suggested this topic to me, but it was his article in the Pupul Jaykar Felicitation Volume that initiated this study. I may not conform to some of his observations today, but the methodology of this compendium was inspired by that article.

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