

ACKNOWLEDGEMENT

Initially, I would thank all the people, who in numerous ways have accompanied me on this journey towards an understanding of Buddhist art and Iconography of Western India. It has been an adventurous journey with stops and delays that have been welcomed and some that have been hard to accept. Thanks to all the friendly faces, I have come across during the work on this thesis. My guiding teacher, Very respected Dr. (Smt.) Preeti A. Panjawani of the Department for Archaeology and Ancient History, The Maharaja Sayajirao University Baroda, have patiently accompanied me since I started this Ph.D.journey where I have benefited from her knowledge and guidelines even if I at times must have led her to frustration during my stops at a “few” more harbours than recommended. Summing up, the time we have spent discussing Buddhist art and Iconography, She has been good sparring-partner. I thank to Dr. K. Krishnan, the Head of the Department of Archaeology and ancient History, Faculty of Arts, The Maharaja Sayajirao University of Baroda for the guidance for my work.

I am grateful to Dr. A. K. Jamkhedkar and Dr. Maheshwari Prasad for their help of the essential knowledge of Buddhist Art and Iconography, which has been inspirational for the manuscript of this thesis before I set out on the final writing of the thesis. I would also like to thank the readers, comments and friendly chats concerning my papers and presentations at workshops, seminars and conferences. Thanks to the many people at The Maharaja Sayajirao University that in various ways helped me on this long journey.

Special thanks to Sri Yadubir Singh Ravat, Director at State Archaeology Department, Gandhinagar, Dr.Srikant Jadhav of Deccan College, Pune, and Dr.Suraj Pandit of Sathye College, Mumbai for sharing their knowledge of Buddhist art research with me during friendly talks. Thanks to the librarians and curators of several museums, which I could always rely on when needed, to provide me literary sources and information of great importance for the research. The several rock-cut caves and and experiences achieved there will forever be part of my memory scape. During the fieldwork of this dissertation, I have spent a total of more than a year visiting the majority of the Buddhist sites in Gujarat and Maharashtra. I find these

travels and spending time at the key sites in this study important when studying Buddhist art and iconography. Experiencing first-hand the variation and characteristics of Buddhist rock-cut art has been important for my understanding of Buddhist art and iconography. I am thankful to the authorities of ASI, Aurangabad region. They gave me the opportunity to visit all concerned places, spending time at the rock art sites. Finally, but not the least, I would like to thank my true companion my husband Sri Pankaj Joshi who gave me full support in all respects and my son Yashasvi Joshi. Their patience has been extraordinary when my focus was on the research and fieldwork, conferences or after hours at home.

Thanking my parents Smt. Prabha Nailwal and Late Sri Keshab Datt Nailwal for their guidance, love, care and courage will not be enough to give them tribute. Therefore, I dedicate my research work to my Father.

Meenakshinailwal Joshi