

ACKNOWLEDGEMENTS



The thesis could reach its final form with the cooperation and support of a number of people from diverse fields to whom I wish to extend my heartfelt thanks. The thesis demanded extensive documentation of the illustrated manuscripts and paintings housed in the various Digambara Jain bhandaras in Vidarbha, for which I would like to express my gratitude to several individuals of the Digambara Jain community of Karanja and Nagpur. The residents of Karanja, Smt. Pradnya Dongaonkar, Shri. Ashok Chawre, Shri. Popatlalji Jinturkar and Jeevan Jinturkar, have been cooperation personified right from the initial stages of the research to its finale. But for their implicit faith in the project, and the warmth and hospitality extended during the numerous visits to Karanja, it would have been impossible to get access to the manuscripts and paintings in the Karanja bhandaras and document them, for which I wish to thank Shri. Devkumar Chawre, President, and the trustees of the Sengana temple trust, Shri. Manohar Dakhore, President and the trustees of the Balatkara temple, as also the trustees of the Kashtha sangha temple. Thanks are also accorded to Shri. Prabhakar Johrapurkar and Smt. Pratibha Daryapurkar for their help.

The documentation work in Nagpur was aided by Smt. Kusum Sutaria, Shri. Kanhaiyalalji Khedkar, Shri. Sanat Jain, Shri. Vinod Johrapurkar, Mrunal Johrapurkar and Shri. Manohar Sawai Sangai. Sri. Sangai was kind enough to allow the documentation of the Adityavara vrata katha manuscript in his personal collection. I wish to express my thanks to all of them.

In Jamod, the Binayake family extended their cooperation in documentation of the murals in the Digambara temple for which I wish to thank them.

The Sangai family of Anjangaon also extended their help for which I am grateful to them.

I am immensely grateful to Dr. Vidyadhar Johrapurkar, Dr. Bhagchandra Jain, and Dr. Kusum Patoria for their scholarly insights on various cultural, sociological and historical issues pertaining to Jainism during the progress of

my work and for providing rare and valuable reference material. My thanks are also extended to Dr Chandrashekhar Gupta, Head, Dept of Archaeology, and to Dr B R Andhare, Historian, and ex-Head, Dept of History of Nagpur university, for their help.

My thanks are accorded to Shri Lalit Kumar, Director, L D Museum, Ahmedabad for his kind cooperation in allowing me to scrutinize the Surat manuscripts in the museum collection.

I wish to thank Dr Kalpana Desai, Director, Prince of Wales Museum, Mumbai, and Shri Dilip Ranade, Keeper and Smt Vaswani, Librarian of the same museum, for facilitating the research by allowing me to utilize the reference material in the museum library.

I am thankful also to Dr Siddharth Wakankar of Oriental Institute, Baroda for his kind help in locating books and periodicals in the institute library and to Shri Nishigandh Deshpande for reference material.

The documentation of Bhosala manuscripts was rendered possible due to the kind permission of the authorities Shri B R Gajbhiye, Director, Directorate of Archaeology and Museums, Mumbai, the staff of the Govt Central Museum, Nagpur, Shri R N Chaudhary, and Shri M Y Kathane, Curators and particularly Smt Kumudini Bhide, Smt Shobha Sambare, and Shri Sharad Bhope extended their wholehearted cooperation in documenting the Bhosala manuscripts in the museum collection for which I wish to express my deepest thanks. Thanks are also accorded to Shri David, Librarian, Archaeological Survey of India library, Nagpur.

I am immensely thankful to Smt Vijaya Shiraskar, librarian of our institute, Govt Chitrakala Mahavidyalaya, Nagpur, for her whole hearted cooperation and assistance with the reference material and to Rajendra Sonare, library assistant for his help.

The Dean of our institute, Govt Chitrakala Mahavidyalaya, Prof Hemant Nagdive was considerate enough to forward my study leave and lessen my load of lectures and I am extremely thankful to him and Shri M B Ingle Director, Directorate of Art, and the authorities of the Dept of Technical Education

Maharashtra, Mumbai who sanctioned the leave which enabled me to devote bulk time to my work. My colleagues at the institute provided the much needed behind the scenes support, for which I am grateful to them all. A special note of thanks to Shri Manukumar Srivastava, Collector, Nagpur and his wife Archana for their continual support.

I wish to express my deep gratitude to my guide, Prof Deepak H Kannal, whose profound scholarly inputs have helped in chiseling the documented material at my disposal to its present form. His observations/suggestions have facilitated me in addressing certain important socio cultural issues located within the premises of new art historical methodologies, while adhering to conventional approaches towards Art History which the thesis demanded. I am thankful to him for his patience and encouragement during the trying years that motivated me towards completing this thesis.

I wish to thank Dr Saryu Doshi, Dr Shridhar Andhare and Dr Usha Bhatia for their valuable suggestions during the course of my work.

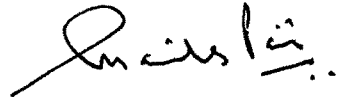
I wish to take this opportunity to express my heartfelt thanks to Dr Ratan Parmoo, who initiated me into the intricacies of the discipline of Art History almost two decades ago and has been a major source of inspiration. I am thankful to Dr Shivaji Pannikar, Dr Shailendra Khushwaha, Dr Vajayanti Shete, Dr Rita Sodha, Jayram Poduval, Abha Seth, and N Balamani of the Dept of Art History & Aesthetics for their support. I run short of words in expressing my gratitude to Dr Parul Dave Mukherji and her family for their loving support and care during my frequent and extended trips to Baroda. I am thankful to Shri Kadambhai, Harshad Padiya, Patel, Mukund Jethwa and to Ravi Kadam for their help and support in collecting and coordinating the visual material in the archives.

I also wish to express my gratitude to Umavahini, Aniruddha and Girija for their warmth and moral support during my visits to Baroda.

My thanks to my students Uttara Shrikhande and Vishakha Joshi for their help and to Gunwant Deghare, Shrikant Gadkar, Hemant Padhye, Ravi Gehlot,

Vikas Joshi and Deepali Vyawahare for coordinating the second volume 'Plates' of the thesis

My mother Smt. Kunda Joshi, as always, has been a pillar of strength and often admirably shared the responsibilities of my home and children during the arduous years of this research. My sister Manju, and other family members and friends have provided the cherished moral support for which I am extremely grateful to them.



Manisha Patil

To my family

I run out of words to express my gratitude to Prabhakar, my husband. Being an artist himself he not only shared my excitement and involvement with the works of art but from day one has been at my side, accompanying me on the innumerable visits to the Jain bhandaras and meticulously and painstakingly documenting the entire visual material on his lens, and finally, assisting in the preparation of the second volume - 'Plates'. I have scarcely any words to thank my children Vaidehi and Ameya for their support and patience and for bearing with my swaying moods and temperaments, I confess that occasionally, during their growing years, my research has encroached upon their time and my duties as a mother. All three of them are instrumental in the thesis reaching its final form.

A handwritten signature in black ink, appearing to read 'Smriti' with a stylized flourish at the end.