Vidya Dehejia introduced me to Indian art when I was a freshman at Barnard and, subsequently, as a mentor at the Smithsonian Institute. Since then, so many have guided my projects, and I am grateful to each of them. My senior thesis advisers, Rachel Fell McDermott and Benjamin Buchloh, as well as Keith Moxey, Nathalie Kampen, Barbara Novak, Mme Parlier-Renault (Paris IV), Joan Cummins, Peter Conor, M. Beguin and M. Maucuer (Musée Cernuschi), Paul (librarian at the Bibliothèque du Musée Guimet), Barbara Ford (Metropolitan Museum of Art), Vishakha Desai (Asia Society), Robert Thurman, Anne Boyman, and Gary Tubb played pivotal roles in my introduction to art history, French thought, linguistics, Sanskrit, Hinduism, Buddhism, and Asian Art in museums around the world. Angela Zito served as faculty adviser for the Religious Diversity Suite housing and outreach project that I started at Barnard and as a mentor in Religious Studies and Anthropology.

I would like to thank all those who guided the early stages of this project as a dissertation at Berkeley, including Joanna Williams, Greg Levine, Pat Berger, Darcy Grigsby, Margaretta Lovell, and all of my fellow founders and members of the Asian Art Working Group, founded in 1999 and supported to this day by the Townsend Center. Usha Jain, Ved Vatuk, Steven Goodman, Cynthia Col, and Sally and Bob Goldman taught me Hindi, Tibetan, and Sanskrit, without which none of this project could have been completed. In the later stages of the dissertation, many supported the anthropological and ethnohistorical methodologies of my work including my inspiration, Michael Meister, my posthumous mentor, Alan Dundes, and his faithful successor, Whitney Davis, as well as Lucinda Ramberg, Adheesh Sathaye, and all of my fellow graduate students in Alan Dundes’s Methods
and Theories Seminar. Priya Joshi, with her courses on Indian cinema, also had a significant influence on the postcolonial perspective of this work. I would also like to thank my fellow students and Tapati Guha-Thakurta for her insights during my last course at Berkeley. Kajri Jain and Tapati both inspired me with their talks at Stanford as well.

Friends and peers, including but not limited to, Alka Patel, Jinah Kim, Catherine Becker, Alka Hingorani, Kirtana Thangavelu, Soo Kim, Sharon Yamamoto, Orna Tsullem, Wenshing Chou, Sunglim Kim, Doryun Chong, Debra Diamond, Molly Aitkens, Joan Cummins, Rebecca Brown, Julie Romain, Sugata Ray, Aditi Chandra, Santhi Kavuri-Bauer, Atreyee Gupta and the younger generation of the Asian Art Working Group, including William Ma, Ryosuke Ueda, and Patricia Yu have stood by me over the past twenty years unwaveringly, regardless of my academic status as visiting assistant professor at Mills, adjunct lecturer in the UC system, visitor at SF State, or independent scholar. The generous group of South Asianists at the American Council of Southern Asian Art (ACSAA), including but not limited to, Rebecca Brown, Padma Kaimal, Darielle Mason, the Ashers, the Huntingtons, Walter Spink, Bob Brown, Janice Leoshko, Lisa Owen, Anna Seastrand, Subhashini Kaligotla, Ajay Sinha, Laura Weinstein, Mary-Beth Heston, Deepali Diwan, Melody Rodari, Gary Tartakov, Richard Davis, John Cort, and especially Pika Ghosh (who read and greatly influenced my work) have also provided support and encouragement over the past two decades at our biannual symposia. Deven Patel read drafts of the historical chapters, and Arjun Gupta intervened at critical moments with legal advice and moral support. Robin Tovey and Roger Snell also read and proofed earlier versions of this work. At Berkeley, Alex von Rospatt provided important discussions of pratiṣṭhā at key intervals; and from abroad, Sanjukta Gupta shared her Sanskrit knowledge of goddess texts and traditions. In the field, Tamara Sears and I accompanied each other to Terahi, Chittor, Jagat, Menal, Badoli, Bijolia, and many other sites in both Madhya Pradesh and Rajasthan, measuring monasteries, photographing architecture and iconography, and spending hours together in the back of the car traversing India, discussing ideas, sharing humor and even an occasional song.

In India, people across academic, domestic, and intellectual spheres adopted me and supported this project with love, generosity, intellect, and goodwill. Narendra Dashora spent hours poring over the Puja Paddhati with me, and his family who taught me family recipes, included me in every holiday and fed, housed, and loved me like their own daughter. In Udaipur, Anique Prunet graciously offered a francophone home base and a lively interlocutor with whom I could discuss all aspects of fieldwork and who made the most wonderful whiskey sours. In Jagat, I would like to thank the Chauhan family, who housed me, kept safe with a brother, entertained with a sister, well-fed with a mother, and historically informed with a father. I would also like to thank the priest Shankar Giri, who welcomed me at every ritual and was so patient until my Hindi improved enough to joke around with him properly.
At the American Institute of Indian Studies (AIIS) in Delhi, Dr. Mehendiratta and Purnima helped with all administrative aspects of visas and kept me safe and comfortable during my fieldwork in 2002. M. A. Dhaky, Vandana Sinha, and Mr. Yadav were helpful at AIIS in Gurgaon, sharing ideas over lunch, navigating the photo archives, and discovering that library. At the Archaeological Survey of India (ASI), the director and Mr. Bakshi ensured that my photography and research permissions were granted quickly. The Jaipur director of the Rajasthan State Archeological Department granted all permissions and gave full archival and archaeological access. R. C. Agrawala invited me to his home on a moment’s notice and shared the wealth of his personal library and archives. In Jodhpur, Bhavana and Chandrashekar provided a wonderful place to stay, and the staff of the Rajasthan State Archives in Bikaner provided full access to manuscripts. In Udaipur, the palace architect, Batul Raaj, provided endless comradery. She introduced me to Shriji, who gave permissions for photography at Eklingji and invited me for a memorable evening at the palace with Batul. Since then HRH Śriji Arvind Singh Mewār, as well as his daughter and son in law in the United States, have lent unwavering encouragement and administrative support for this project over the past decade. In Dūṅgarpur, the mahārawal and his family introduced me to their state historian, Mr. Purohit, and gave me full permission to photograph in the old palace and to access their archives. This project could not have been completed without the help of Vanita Ojha, Atulya Vyas, R. K. Purohit, Manish Bharadwaj, and my Mohan Lal Sukhadia University sponsor, Professor Meena Gaur. In the Udaipur Devasthan Department, Director/Ms. Poonam Sagar kept feminism, caste, and class on the radar in important ways. On a return trip in 2009, Santosh Sadanandan, and Shivaji Panikkar and many others joined in fruitful collaborations on the idea of an Archive. I could not have safely reached the many sites photographed in this book without my driver Jagadish and would also like to thank Dadaji for taking me to Eklingji for Monday bhajans whenever I wanted to tag along.

Financially, this project could not have been completed without US government support in Hindi through a Foreign Language and Area Studies (FLAS) grant from the state department, multiple years of graduate fellowship and teaching assistantships at the University of California, Berkeley, as well as editorial support from the South Asia Across the Disciplines (SAAD) series collaboration of Columbia, University of Chicago, and University of California Presses for first-time authors of South Asia monographs. After writing and research was completed entirely thanks to these public grants and funds, this project could not have come to press without the generous book subvention from the Maharana Mewār Charitable Foundation, which allowed me to give back as an author by making this research open access and available as a free e-book. Reed Malcolm, my editor at UC Press, made this open access collaboration with Luminos possible, and Zuha Khan, with the help of her interns, shepherded through an art history monograph with twice the number of images normally included in a single book. I would like
to thank Sheldon Pollock, who first encouraged me to submit my manuscript to the SAAD series, and everyone at Columbia and the University of California Press who helped me bring this work to press in print and digitally. My two anonymous readers gave helpful feedback and helped me to advocate for this book’s topic and perspective with their own astute observations about the work in relation to our field. Joe Abbott has served as a dedicated copyeditor, attuned with Indian dia-critical spelling and culture, and Francisco Reinking lent his expert hand during production. I would also like to thank Paige MacKay at Ubiquity Press, as well as Bipin Shah and Neha Manke at Mapin Press for the indexing, as well as Mayank Gupta and Śrīji Arvind Singh Mewār in India.

No project authored by a mother could be completed without a transparent nod to those who sustained me in every way with childcare, love, and support as I first wrote drafts while breastfeeding and completing graduate school. My husband took our first son to the market every Saturday as I wrote my dissertation, accompanied me and our babies on lectures and job talks all over the country, and stood ready to move at a moment’s notice for years on end. My father, Dr. Eugene J. Stein, raised me with lovingkindness to be his feminist daughter and took care of my young son while I taught at Berkeley and Mills. Carole Rathfon, Jo Boyer, and Karen Seidman also watched my children when I wrote and when I taught at Mills and when a caregiver called in sick. In particular, I would like to thank Kavita Singh, Saloni Mathur, Saira Wasim, Suzanne Preston Blier, Steven Nelson, Judith Rodenbeck, Jaleh Mansoor, T’ai Smith, Carole Birkan, Stephane Kerber, Jackie Jung, Stephen Campbell, Danijel Benjamin Ćubelić, Leyla Jagniella, Shivaji Panikkar, Shuddhabrata Sengupta, and Muhammad Salman Khan, along with too many more to name here who provided me with an imaginary art history department on Facebook during my difficult years as an independent scholar, and Mary Ann Milford, who has always been a delightful mentor and colleague over many years at Mills College.

Finally, I would like to thank my mother, Dr. Diane C. Stein, for reading to me, taking me to the library, and buying me books, and both my parents for lively dinner conversation, dragging me to too many museums and archaeological sites as a reluctant child and enthusiastic teen, and giving me the gift of a Barnard education. My husband, Laurent Goldsztejn, contributed a levelheaded stability and much of the financial support over the many years it took to sustain this work. Through couvade, one might imagine, he even authored his own work of French fiction becoming a fellow published author during this long writing process. This book is dedicated to our two sons, Ariel and Aiden Goldsztejn, who are also authors, and whose lively minds and loving souls inspire me to be my best in every aspect of my life. Lastly, I would like to thank Wanda Chan, Megan Rathfon, Meriem Curti, Mariel Vazquez, and many more close women friends who have seen me through thick and thin over the years with love and intellect.