PINK CONNEXION

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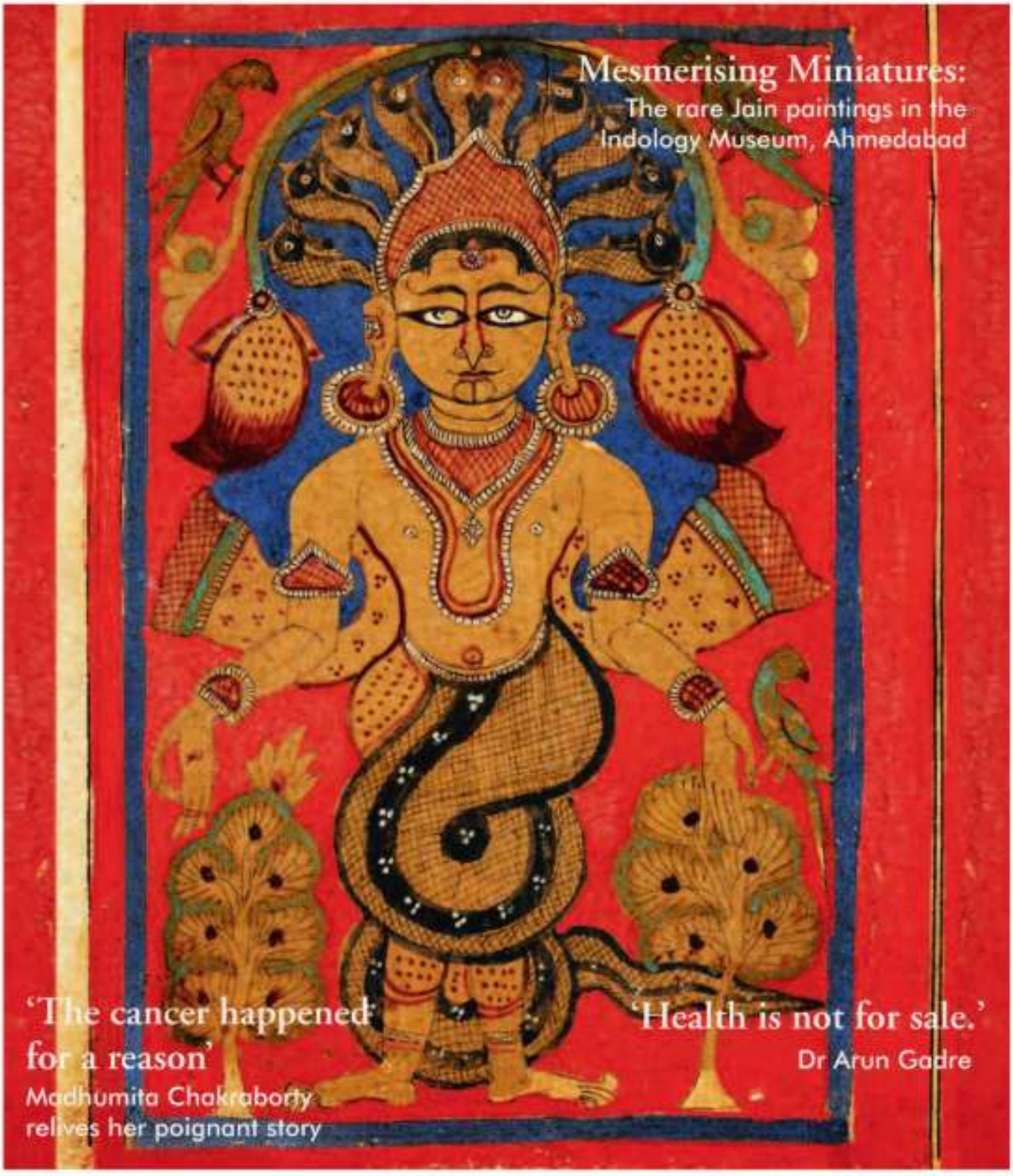

Mesmerising Miniatures:
The rare Jain paintings in the Indology Museum, Ahmedabad

'The cancer happened for a reason'
Madhumita Chakraborty relives her poignant story

'Health is not for sale.'
Dr Arun Gadre

UBF Diary

April 2016

Doctor Couple Inspired Bollywood Film 'Bhavishya' Turns 10!

At the inauguration

Deepti Reddy and others on the panel

Kingshuk Nag making a point

Indira and Subbarami Reddy

Doctors Vyjayanthi and Raghuram with Ramoji Rao

Dr Raghuram and his wife, Dr Vyjayanthi's courageous decision to relocate to India in 2007; to leave behind lucrative careers and a well-settled life in the UK, had inspired a Bollywood film, *Bhavishya*, starring the late Saeed Jaffrey. A decade after its release, the film-maker Dr Nikhil Kaushik, an ophthalmologist from the UK, shared his experience of making the film, at a red carpet evening at Marriott Convention Centre in April. This talk was followed by a panel discussion on 'Reverse Migration' led by Kingshuk Nag, editor, *The Times of India*, Telangana and Andhra Pradesh.

Eminent people, who have lived abroad and returned to make an impact in their respective professions in India, also shared their experiences. Rich tributes were paid to Dr Raghuram and his wife Dr Vyjayanthi, for achieving excellence in their work and for practising ethical medicine with patient's welfare as their highest priority.

"At a time when migration of talent from India was a great source of concern, Dr Raghuram & Dr Vyjayanthi chose to relocate to their motherland, leaving behind lucrative career and a settled status in the United Kingdom. It is indeed heartening to note that Bhavishya-the Future, a film that drew inspiration from their life has completed a decade after its release. My best wishes are with Vyjayanthi & Raghuram."

Ramoji Rao, Chairman, Ramoji Group

Bringing Best of British National Health Service to India

Dr Raghuram played a pivotal role in the meeting between the Indo-UK healthcare team from London and K Chandrashekar Rao, chief minister, Telangana. Nearly Rs 1,000 crores is expected to be invested in Telangana as the best of British National Health Service will be offered in India, in collaboration with the Oxford Medical School as the strategic clinical partner.

Screening Tool CBE Makes National Impact

Impressed with Dr Raghuram's strategic implemeniation of south Asia's largest breast cancer screening programme in the Telugu-speaking states, the government of India chose him (the only doctor from south India) as one of the three-member steering committee, formed by the Department of Health, to frame national guidelines for breast cancer screening.

In the Steering Committee meeting, the proposal to conduct population based breast cancer screening through Clinical Breast Examination (CBE) was approved unanimously. The national guidelines for breast cancer screening have also been recently approved by the health ministry and every state government will shortly be earmarked funds, with a request to implement CBE as a screening tool to detect cancers early.

May 2016

Adopting a Village

Believing in the adage that a man's true wealth is the good he does in the world, Dr Raghuram and his family have adopted Ibrahimpur, a remote village in Medak district. Harish Rao, minister for irrigation of Telangana accompanied Dr Raghuram to identify charitable projects to benefit the village.

A dining room, a library, study room with Internet facilities in the village school, and a modern crematorium which will also benefit the neighbouring villages will be constructed. Besides, a Health Centre, manned by an Auxiliary Nurse Mid-wife (ANM), will be set up in the future to provide basic healthcare and regular cancer detection camps.

June 2016

UBF Joins Hands with Telangana Government

Ushalakshmi Breast Cancer Foundation partnered with the Telangana government to train core healthcare workers in the state to perform Clinical Breast Examination (CBE), a screening method for early detection of breast cancer. The training programme launched by Rajeshwar Tiwari, principal secretary, Telangana department of health& family welfare, was held at the Indian Institute of Health & Family Welfare, Hyderabad.

A Felicitation

Dr Raghuram was felicitated by Kadiyam Srihari, deputy chief minister, Telangana at an event organised by RIDA (Returning Indian Doctors Association), the only organisation in India to represent doctors trained abroad and currently working in India.

The Forgotten
Jain Miniatures

While Mughal inspired miniatures are among India's most famous style of painting, the much older Jain miniature paintings from the Western India School are barely known. Preserved with devotion and care in ancient Jain libraries called bhandaras over centuries, some of these rare delicate paintings can now be viewed at The Indology Museum at Ahmedabad. This museum has an outstanding collection of Jain miniatures on display writes **Anil Mulchandani** after a visit

Photos: **Dinesh Shukla**

Ratan Parimoo, director of the Lalbhai Dalpatbhai Indology Museum, which has a rare collection of Jain sculptures, paintings and artifacts

Long before the Mughals brought their famous miniature paintings to India, it was Jain paintings which flourished in our country. In fact, painters of the Jain style of Gujarat were found in the Mughal emperor Akbar's court.

Jain miniatures are largely paintings of illustrations of the Jain religious texts of the 12th–16th century. Known as the Western India style, these miniatures, have unfortunately not received the attention they deserve, says Ratan Parimoo, the director of the Lalbhai Dalpatbhai (LD) Indology Museum and the N C Mehta Museum of Miniature Paintings in Ahmedabad.

Parimoo goes on to add, in a candid chat, that the L D Indology Museum indeed houses one of the finest collections of these Jain miniature paintings. The museum, which is a part of the Lalbhai Dalpatbhai Institute of Indology set up in 1957, was specially designed by the master architect Balkrishna Doshi much later in the 80s. He built two galleries – the Smt Madhuri Desai Gallery on the ground floor exhibiting a stunning collection of sculptures and woodwork donated by Madhuri Desai and the Muni Punyavijayji Gallery on the first floor.

This first floor gallery houses the rare illustrated manuscript collections of the visionaries – Jain scholar Muni Punyavijayji (who was responsible for cataloguing and preserving these ancient handwritten manuscripts from different bhandaras) and Jain industrialist Sheth Kasturbhai Lalbhai, one of the post-independence institution builders of Ahmedabad and a follower of the Muni.

> One of the reasons, we can enjoy these precious Jain manuscripts today is because they were meticulously preserved in bhandaras or libraries maintained by the Jain communities

The Jaina miniature paintings are a special style of painting done on manuscripts. These manuscripts were first written on palm leaves and later, on paper sheets that were rectangular and horizontal and narrow in width. The miniature artists were assigned to depict the Jain sacred texts like the *Kalpasutra*, episodes from *Kalkacharya Katha* and from the lives of the Jain Tirthankars, on these manuscripts.

Parimoo is unstinting in his praise for this form of art. "It is fascinating to see the flow of lines and the fluent calligraphic quality achieved by the artists in these Jain miniatures," explains Parimoo. Moreover, the space given to these artists in the manuscripts was just three to four inches, he points out.

These miniatures are painted in colours of red, blue, green, gold and silver. The early manuscripts of the Jain canonical texts were written on palm leaf. From about the 14th century AD, the manuscripts began to be written on paper but the same oblong format was continued with a horizontal orientation.

Typically, a small space three to four inches high on each leaf of the manuscript was occupied by the painting but sometimes an entire horizontal area was illustrated. The

Cloth paintings on Jain cosmology at the Indology Museum at Ahmedabad

The miniature painting of Lord Mahavir's enlightenment

manuscripts had painted illustrations on both the folios and on the wooden cover. The painters preferred simplified forms, characterised by simple, bright colours, highly conventionalised figures, and wiry, angular drawing. The style, fairly well established by the end of the 13th century, changed little over the next 250 years. Figures are shown for the most part from a frontal view, with the head in profile with a pointed nose.

The Jain manuscripts were largely made in Ahmedabad and Patan in Gujarat, as well as Rajasthan and central India.

The Jain art got a lot of patronage when the Solanki Rajputs ruled Gujarat, and the neighbouring areas of Rajasthan and Madhya Pradesh, from the 10th to the late 13th century. The spectacular Jain temples of Dilwara, Taranga, Kumbhariyaji, Palitana and Girnar were built during the reign of the Solanki rulers like Kumarapala, in the 12th century. It is recorded that Kumarapala distributed hundreds of copies of the sacred text of *Kalpasutra*.

After the Islamic invasions, the building of temples was reduced, and instead manuscripts were commissioned by pious Jain merchants and traders. Some of the earliest palm leaf manuscripts were preserved in the Jaisalmer bhandar.

One of the reasons, we can enjoy these precious Jain manuscripts today is because they were meticulously preserved in bhandaras or libraries maintained by the Jain communities. It was believed that a pious Jain gains religious merit by commissioning religious works, and the worship of the books of wisdom called *pustapuja* was a central activity in the Jaina temple ritual. The recitation and worship of the *Kalpasutra* texts continue even today during the sacred Paryushana Jain festival.

The museum has one of the earliest painted book covers (called patli), the Jinadatta Suri, which dates back to the 12th century. "The painting of Vidyadevis or goddess of wisdom on the cover of a 5.8 x 7.8 cm size palm leaf is important in the chronology of Jain painting," says Parimoo, elaborating on the distinctive features of the Jain paintings in their care.

> Jain miniatures are largely paintings of illustrations of the Jain religious texts of the 12th–16th century. Known as the Western India style, these miniatures, have unfortunately not received the attention they deserve

Another of the earliest works in the museum is the Shantinatha Charitra, a Sanskrit text that describes the life of the 16th Jain Tirthankara Shantinatha. Written in 1397 CE, this text has been declared as a global treasure by UNESCO, Parimoo reveals.

Apart from these valuable gems of art, Parimoo says the Jain pilgrimage paintings of 1433 AD from Champaner in Gujarat area are among the early examples of Jain painting on cloth.

The museum also displays the Vijnaptipatra, a rare scroll painted at Agra by the Mughal painter, Ustad Salivahana in 1610 AD, which illustrates the Mughal emperor Jahangir's *farmān* (a royal order bearing the seal of the emperor) prohibiting the killing of animals in his empire during the Jain festival of Paryushana. "This painting is generating much interest after recent bans on slaughter during festivals," observes Parimoo.

"The museum also has one of the earliest painted paper manuscripts dated 1396 AD. The illustrated 15th century manuscripts of Kalakacharya Katha in the Malwa style from Mandu, the Sangrahan Sutra painted by the Gujarat artist Govinda dating 1583 AD, and 15th century cosmological diagrams are among the outstanding pieces in the museum," adds Parimoo.

Besides these mesmerising miniatures, the museum also exhibits some rare Jain bronzes, Jain cloth paintings and stone sculptures from Jain archaeological sites. After a substantial grant by the Ministry of Culture in 2012, the museum authorities are reorganising their precious collections to make it a place of "national importance" for those interested in Jain art and Indian miniature paintings.

This effort, according to Parimoo, will help propel the Jain art school of Gujarat into the limelight. And, give these forgotten, ancient Jain miniatures the place they deserve in this world. ■

Reshaping the Breast:

Oncoplastic Breast Conserving Surgery

In his column this month, **Dr P Raghuram** throws light on a relatively new medical concept – Oncoplastic Breast Conserving Surgery for breast cancer patients

Dr P Raghuram

A 35-year-old breast cancer patient, Lakshmi (name changed) has been advised breast conserving surgery, which involves the removal of a large chunk of breast tissue. The anxious patient is keen to know if there is any medical technology to reshape her breast to look better after the surgery.

Lakshmi: What is Oncoplastic Breast Conserving Surgery?

Dr Raghuram: Oncoplastic Breast Surgery is one of the most interesting and challenging new developments which has evolved over the past 20 years. This surgery involves a wide local excision of the cancer from the breast followed with a partial reconstruction of that portion of the breast to achieve a cosmetic result. The principal goals behind developing multiple oncoplastic breast conserving techniques are to avoid mastectomy, reduce psychological stress and morbidity, and gain patient satisfaction. In oncoplastic surgery, large areas of the breast can be removed in carefully selected patients without having to undergo a mastectomy.

Lakshmi: Is breast reconstruction and Oncoplastic Breast Conserving Surgery the same?

Dr Raghuram: Oncoplastic Breast Conserving Surgery should not be confused with breast reconstruction, which is usually conducted after mastectomy. While it is possible for a surgeon to perform a mastectomy and then allow the plastic surgeon to work on the reconstruction, this is not possible in this breast conserving surgery. This is because a doctor needs to be an expert in both surgical oncology and plastic surgery to achieve a good oncological and cosmetic outcome.

Conclusion

In this era of Oncoplastic Breast Surgery, it would be unreasonable to remove a breast lesion and leave the breast with a subsequent deformity. There is clearly a growing demand for cosmetically acceptable breast conserving surgery the world over. In this day and age, breast cancer surgery must be conducted giving due consideration to the cosmetic outcome without oncological compromise. I strongly believe that disfiguring and mutilating excisions are neither justified nor acceptable today.

Basics of Oncoplastic Breast Surgery

- Many women chose mastectomy over breast conserving surgery fearing the risk of recurrence. It is now well-known from various trials over the past two decades that mastectomy and breast conserving surgery are on an equal plane in terms of survival. However, the surgeon should be skilled enough to ensure that the local recurrence rate after the breast conserving surgery is kept low (around 1 per cent per annum). This can be achieved by excising the lesion with a clear normal margin all around the cancer. If the surgeon leaves cancer tissue behind or if the excision margin still contains cancer tissue in it, there is a high risk of local recurrence after this surgery.
- The concept of the oncoplastic breast surgeon is a new one that requires the doctor to have a combination of knowledge in three different specialties: surgical oncology, plastic surgery and breast radiology. The Oncoplastic Breast Conserving Surgery is an innovative and sophisticated sub-specialty within breast surgery and an essential skill for the dedicated breast specialist.
- The indications for cosmetically acceptable breast conserving surgery can be safely extended to cancers involving all the breast quadrants in carefully selected patients thus expanding the armamentarium of oncoplastic surgery.

KARVY
KEEP GROWING

Happiness is a choice, with or without cancer.

Karvy salutes the survivors and a million other battling with breast cancer.