

**PUNYASHLOK AHILYADEVI HOLKAR, SOLAPUR UNIVERSITY, SOLAPUR**  
**SKILL Development Centre**  
**Department of A.I.H.C & Archaeology**  
**P.G. Diploma in Ancient Indian Art & Architecture,**  
**School of Social Sciences**  
**(According to NEP 2020) Choice Based Credit System**  
**SEMESTER –I (w.e.f. 2026-2027)**

LEVEL	SEMESTER	TITLE OF THE PAPER	SEMESTER EXAM			TOTAL CREDITS	
			UA THEORY	CA	TOTAL		
6.0	<b>Subject</b>	<b>Major-Mandatory (DSC)</b>					
	<b>DSC-I</b>	Art & Architecture in Ancient India (From 600 BCE to 600 CE)	<b>60</b>	<b>40</b>	<b>100</b>	<b>4</b>	
	<b>DSC II</b>	Ancient Indian Iconography	<b>60</b>	<b>40</b>	<b>100</b>	<b>4</b>	
	<b>DSC-III</b>	Religious Ideas & Philosophy in Ancient India	<b>60</b>	<b>40</b>	<b>100</b>	<b>4</b>	
	<b>DSC-IV</b>	Practical	<b>30</b>	<b>20</b>	<b>50</b>	<b>2</b>	
		<b>DSE- (Discipline Specific Elective) (Any One)</b>					
	<b>DSE-I</b>	Rock cut architecture in Ancient India	<b>60</b>	<b>40</b>	<b>100</b>	<b>4</b>	
	<b>DSE-II</b>	Temple & Ancient Water Management	<b>60</b>	<b>40</b>	<b>100</b>	<b>4</b>	
	<b>DSE-III</b>	Art ,Culture & Society	<b>60</b>	<b>40</b>	<b>100</b>	<b>4</b>	
	<b>DSE-IV</b>	Temple Management	<b>60</b>	<b>40</b>	<b>100</b>	<b>4</b>	
		<b>1. RM (Research Methodology)</b>					
	<b>RM</b>	Research Methodology in Art & Architecture	<b>60</b>	<b>40</b>	<b>100</b>	<b>4</b>	
		<b>Total Credits</b>					<b>22</b>

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**SEMESTER –II (w.e.f. 2026-2027)**

LEVEL	SEMESTER	TITLE OF THE PAPER	SEMESTER EXAM			TOTAL CREDITS
			UA THEORY	CA	TOTAL	
6.0	<b>Subject</b>	<b>Major-Mandatory (DSC)</b>				
	<b>DSC-V</b>	Temple Architecture in Ancient India	<b>60</b>	<b>40</b>	<b>100</b>	<b>4</b>
	<b>DSC VI</b>	Conservation & Preservation of Ancient Indian Art & Architecture	<b>60</b>	<b>40</b>	<b>100</b>	<b>4</b>
	<b>DSC-VII</b>	Heritage Tourism	<b>60</b>	<b>40</b>	<b>100</b>	<b>4</b>
	<b>DSC- VIII</b>	Practical	<b>30</b>	<b>20</b>	<b>50</b>	<b>2</b>
		<b>DSE- (Discipline Specific Elective) (Any One)</b>				
	<b>DSE-V</b>	<b>OJT/Internship</b> On job Training/Internship	<b>60</b>	<b>40</b>	<b>100</b>	<b>4</b>
	<b>DSE- VI</b>	Ritual & Cultural Management	<b>60</b>	<b>40</b>	<b>100</b>	<b>4</b>
	<b>DSE-VII</b>	Digital Temple Management	<b>60</b>	<b>40</b>	<b>100</b>	<b>4</b>
	<b>DSE-VIII</b>	Pilgrims Facilities Management	<b>60</b>	<b>40</b>	<b>100</b>	<b>4</b>
		<b>RP/Dissertation</b>				
	<b>DSE-IX</b>	Dissertation/ Field project	<b>60</b>	<b>40</b>	<b>100</b>	<b>4</b>
<b>Total Credits</b>						<b>22</b>

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**SEMESTER –I (w.e.f. 2026-2027)**

**DSC-I: Art and Architecture in Ancient India (From 600 BCE to 600 CE)**

**Marks: 100 (60+40)**

**Credits :4**

**Course Description :**

This course surveys the development of Indian art and architecture from the Harappan period to c. 600 CE. It traces the evolution of forms, styles, and meanings in sculpture, painting, and architecture across major cultural phases – Mauryan, Shunga, Satavahana, Kushana, Gupta, Vakataka. Key themes include Buddhist, Jaina, and Brahmanical art features, stupas, viharas, chaityas, and murals. Students examine materials, techniques, shilpa texts, regional styles, patronage, and the relationship between art, religion, and society. Case studies include Sanchi, Bharhut, Mathura, Amaravati, enabling students to analyze stylistic features and interpret art in its historical context.

**Course Objectives**

1. To trace the origin and development of Indian art and architecture from the 2nd Urbanization to Gupta-Vakataka period.
2. To understand stylistic, technical, and iconographic evolution in sculpture, painting, terracotta, and architecture.
3. To examine religious and political patronage under Mauryas, Sungas, Satavahanas, Kushanas, Guptas, and Vakatakas.
4. To analyze regional schools and interactions: Gandhara, Mathura, Amaravati, Sarnath, Ajanta.
5. To develop skills in visual analysis, dating, and interpretation of monuments, sculpture, and paintings.
6. To examine regional variations and syncretic forms across North, Central, East, Deccan, and South India.

**Course Outcomes:**

After completing the course, students will be able to:

1. Establish a chronological framework of Indian art from 600 BCE to 600 CE with key dynasties.
2. Differentiate architectural forms: Stupa, Chaitya, Vihara, Temple – and their evolution.
3. Identify major sculptural schools and explain Gandhara-Mathura-Amaravati interactions.

4. Interpret Buddhist, Jaina, and Brahmanical iconography and narrative art.
5. Assess Gupta art as “Classical” and its pan-Indian impact on later styles.
6. Distinguish architectural plans of structures, Viharas, and cave-temples with examples.

**Unit 1: - Introduction to Art.**

**(Credit :1) (Lectures :15)**

- A) Definition of Art
- B) Different forms of Art
  - a) Two dimensional and three-dimensional figures
  - b) Drawing
  - c) Engraving and pecking
  - d) Relief
  - e) Painting
  - f) Different contents of ancient Indian art.
  - g) Religious art.
  - h) Secular art.

**Unit 2:- Introduction to Art and Architecture in Historic India. (Credit :1) (Lectures :15)**

- A) Art of Pre Mauryan period
- B) Art and Architecture of Mauryan Period- Pillars, Caves, Stone Sculpture, Wooden Palace
- C) Origin of Stupa Architecture
- D) Stupa Architecture- Pre- Mauryan, Mauryan and Post Mauryan Period

**Unit 3:- Emergence & Development of Rock Cut Architecture & Sculptural Art (Credit :1) (Lectures :15)**

- A) Origin, Technique and Characteristics of Rock-Cut Architecture
- B) Eastern India, Western Deccan, Eastern Deccan, Central India
  - **Sculptural Art- Emergence and Development**
- C) Shung-Kanva, Bharhut, Bodhagaya-Sculptures
- D) Kushan Art – Gandhar, Mathura and Andhra School of Art.
- E) Art during Gupta- Vakataka Period.
- F) Terracotta, Ivories and Bronzes

G) Paintings- Bagh, Ajanta, Badami, Sittanvasal

**Unit 4 :- Emergence & Development of Temple Architecture (Credit :1) (Lectures :15)**

- A) Concept & Symbolism of Temple
- B) Origin of Temple Architecture
- C) Temple Architecture during the Gupta period
- D) Temple Architecture during the Vakataka period
- E) Temple at Ter - Trivikram

**Note:- 60 Marks for theory paper & 40 Marks on Class room Seminars/ Study Tour/ Tutorials/ Field Work/ Project.**

**Recommended Reading**

1. Agrawal.V.S. 1940. Terracotta Figurines of Ahichhatra. Varanasi: Prithvi Prakashan.
2. Agrawal, V.S. 1972. Indian Art. Varanasi: Prithvi Prakashan.
3. Bacchofer, Ludwig 1974. Early Indian Sculpture (2 Vols). New Delhi: Munshiram Manoharlal Pvt.Ltd.
4. Barrett, Douglas 1954. Sculptures from the Amravati in the British Museum. London: British Museum Press.
5. Behrend, Kurt A.2004. The Buddhist Architecture of Gandhara. Leiden: Brill.
6. Brown, Percy 1940. Indian Architecture (Buddhist and Hindu Periods). Bombay:  
D.B. Taraporevala Sons and Co.
7. Chakravarti, K.K.1997. Early Buddhist Art of Bodhgaya. New Delhi: Munshiram Manoharlal Pvt. Ltd.
8. Cunningham, Alexander 1965. The Stupa of Bharhut. Varanasi: Indological Book Corporation
9. Deglurkar, G.B. 2004. Portrayal of the Women in the Art and Literature of the Ancient Deccan. Jaipur: Publications Scheme.
10. Deglurkar, G.B. 2005. Sursundari. Pune: Bhartiya Vidhya Bhavan (in Marathi).
11. Dehejia, Vidya 1972. Early Buddhist Rock Temples A chronological Study. London: Thames and Hudson.
12. Dhavalikar, M.K. 1977. Masterpieces of Indian Terracotta's. Bombay:  
D.B.Taraporevala , Sons and Co. Pvt. Ltd.
13. Dhavalikar, M. K. 1985. Late Hinayana Caves of Western India. Pune:  
Deccan College Publication
14. Kramrisch Stella : 1946 The Hindu Temples, 2 Vols, Calcutta

15. Mate M.S. : Prachin Bharatiya Kala, Continental Publication, Pune  
(Marathi)
16. Shukla D.N. : Vastu shastra Vol.5 Lucknow 1961.
17. Krishna Dev : Temples of India (Vol.1 &2) Aryan Books International,  
New Delhi.
18. Patil Maya : Purattatva: Ek Paryalochan(Marathi), Suvidya Prakashan,  
Solapur, 2011
19. Patil Maya : Mandir-Shilpe Marathwadyatil Kahi Shilp ani  
Mandirsthapatya, Granthali Prakashan, Mumbai, 2014

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**DSC-II      Ancient Indian Iconography**

**Marks: 100 (60+40)**

**(Credits :4)**

**Course Description:**

This course studies the origin, development, and meaning of divine and secular images in ancient India from 3rd century BCE to 13th century CE. It covers the identification of Brahmanical, Buddhist, and Jaina deities through lakshanas – mudra, asana, ayudha, vahana, chinha – based on shilpa-shastras like Vishnudharmottara Purana, Brihatsamhita, Mayamata, and Manasara. Key themes include evolution of Buddha and Bodhisattva images, yaksha-yakshi to classical gods, Shaiva, Vaishnava, Shakta pantheons, Jaina Tirthankaras and Yakshas, and regional variations. Students learn iconometry talamana, pratimavijnana, and methods to date and interpret images using text-image relationships

**Course Objectives:**

1. To introduce fundamental concepts, sources, and methodology of Indian iconography and iconometry.
2. To trace the evolution of Buddhist, Jaina, and Brahmanical iconographic forms from aniconic to fully developed images.
3. To familiarize students with textual sources – Shilpa Shastras, Agamas, Puranas, Buddhist/Jaina texts – and their relation to images.
4. To develop skills in identification of deities based on attributes, postures, mudras, vahanas, and associated figures.
5. To examine regional variations and syncretic forms across North, Central, East, Deccan, and South India.
6. To understand iconometry and symbolism: tala-mana, ansha-mana, icon as yantra, relation between form, myth, and ritual function.

**Course Outcomes:**

After completing the course, students will be able to:

1. Define iconography and explain key terms: lakshana, mudra, asana, aayudha, vahana, prabhamandala.
2. Differentiate aniconic and iconic phases in Buddhist art and explain reasons for the Buddha image.
3. Identify major forms of Vishnu, Shiva, Devi, Surya, Ganesha, Kartikeya using textual and visual markers.
4. Describe Tirthankara iconography and distinguish iconography of major Jaina sects.
5. Apply talamana and iconometric principles from texts like Brihat Samhita, Vishnudharmottara to analyze images.
6. Prepare an iconographic report with drawing, measurements, description, identification, and cultural context for museum/gallery documentation.

**Unit-I Introduction to Iconography, Origin and development of Iconography in India (Credit :1) (Lectures:15)**

- a. Significance of iconographic studies, sources
- b. Concept and symbolism of icon and image worship
- c. Iconometry
- d. Text and image: Brief review of Ancient Indian Shilpa Texts and their role in development of iconography

**Unit-II Hindu Iconography (Credit :1) (Lectures :15)**

- a) **Gods:** Vishnu, (Dashaavtaras) Shiva, Brahma, Ganesh, Kartikeya, Surya, Ashtadikpal.
- b) **Goddesses:** Soumya pratima- Laxmi, Parvati, Saraswati, Saptamatruka, Roudra pratima- Duraga, Mahishasurmardini, Chamunda, Bhairavi
- c) **Other sculptures:** Yakshas, Yakshi, Kinnaras, Vyal, Gandharva, Vidhyadhar, Kirthimukha, Sursundari, Navgrahas, Dwarpalas, Aayudhpusha, Hero stones and Sati stones

**Unit- III Buddhist Iconography (Credit :1) (Lectures :15)**

- a) Life scenes of Buddha: Birth, Enlightenment, Dharmachakra, Mahaparinirvana
- b) Buddha images: Gandhara, Mathura, Sarnath, Amaravati styles

- c) Bodhisattvas: Avalokiteshvara, Maitreya, Manjushri, Mahamayuri, Tara – forms & attributes
- d) Dhyanī Buddhas, Vajrayana deities: Heruka, Hevajra, Prajnaparamita – till 12th c.CE
- e) Stupa & Mandala iconography

**Unit-IV Jain Iconography (Credit :1) (Lectures :15)**

- a) 24 Tirthankara lakshanas: Lanchhanas, Yaksha-Yakshi, Shasanadevata
- b) Major Tirthankaras: Rishabhanatha, Parshvanatha, Mahavira – identification
- c) Differences: Digambara vs Svetambara iconography
- d) Other deities: Saraswati, Lakshmi, Jaina Vidya-devis, Ambika, Chakreshvari, Jwalamalini, Padmavati, Saraswati, Kubera, Kshetrapala
- e) Narrative panels: Panchakalyanaka, Samavasara, Ayagapatta.

**Note:- 60 Marks for theory paper & 40 Marks on Class room Seminars/ Study Tour/ Tutorials/ Field Work/ Project.**

**Recommended Readings**

1. Agrawala, P.K. 1994. Studies in Indian Iconography. Jaipur: Publication Scheme.
2. Agrawala, Urmila. 1995. North Indian Temple Sculpture. New Delhi: Munshiram Manoharlal.
3. Bhattacharya, B. 1958. Indian Buddhist Iconography. Calcutta: K.L.Mukhopadhyaya.
4. Bhattacharya, D. 1980. Iconology of Composite Images. New Delhi: Munshiram Manoharlal Publications.
5. Deglurkar, G.B. 2004. Portrayal of the Women in the Art and Literature of the Ancient Deccan. Jaipur: Publications Scheme.
6. Deglurkar, G.B. 2007. Vishnumurti Namastubhyam. Sri Dwarkadhish Charities, Karnala, Raigad
7. Deglurkar, G.B. 2005. Sursundari. Pune: Bhartiya Vidhya Bhavan (in Marathi).
8. Gupte R.S. – Iconography of Hindu Buddhist & Jain Taraporewala & Sons, Bombay 1971.
9. Joshi N.P. 1966. Mathura Sculptures. Mathura: Archaeological Museum.

10. Joshi, N.P.1979. Bhartiya Murtishastra. Nagpur: Maharashtra Grantha Nirmiti Mandal.
11. Patil Maya– Purattatva: Ek Paryalochan(Marathi), Suvidya Prakashan, Solapur, 2011
12. Patil Maya - Mandir-Shilpe Marathwadyatil Kahi Shilp ani Mandirsthapatya, Granthali Prakashan, Mumbai,2014
13. Rao Gopinath T.A. Elements of Hindu Iconography Varanasi, 1985.
14. Sivrammurti, C.1961. Indian Sculpture. New Delhi: Allied Publishers Pvt. Ltd.
15. Sivaramamurty, C. 1963. South Indian Bronzes. New Delhi: Lalit Kala Academy.
16. Soundara Rajan, K. V.1982. India's Religious Art. New Delhi: Cosmo Publication
17. Sahay Bhagwat-Prachin Bhartiya Murtishastra Nagpur, 1975.
18. Upadhyaya, Vasudev 1970. Prachin Bharatiya Murti Vijnana (Hindi). Varanasi: Chowkhamba Sanskrit Series.
19. Vyas, R.T. 1995. Studies in Jaina Art and Iconography and allied Subjects in Honour of U.P.Shah. Vadodara: Oriental Institute.

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**DSC-III: Religious Ideas and Philosophy in Ancient India**

**Marks : 100 (60+40)**

**Credits: 4**

**Course Description**

This course examines the origin and development of religious thought and philosophical traditions in India from the Harappan period to c. 1200 CE. It traces the evolution of Vedic religion, Upanishadic metaphysics, Shramanic traditions – Buddhism, Jainism, Ajivika – and the Puranic-bhakti synthesis. Key themes include concepts of rita, yajna, atman, brahman, karma, samsara, moksha, nirvana, kaivalya, shada-darshanas, Tantric traditions, and temple cults. The paper integrates textual sources – Vedas, Upanishads, Tripitaka, Jain Agamas, Gita, Brahma Sutras – with archaeological and art historical evidence to understand how ideas shaped ritual, iconography, social institutions, and state formation.

**Course Objectives**

1. To trace the historical evolution of religious ideas from Vedic ritualism to Upanishadic speculation and the rise of heterodox systems.
2. To analyze the core doctrines of major traditions: Vedic, Buddhist, Jaina, Ajivika, Samkhya, Yoga, Nyaya, Vaisheshika, Mimamsa, Vedanta.
3. To examine textual and material sources: hymns, philosophical sutras, inscriptions, stupa and temple iconography as expressions of thought.
4. To understand key concepts: dharma, karma, rebirth, renunciation, bhakti, tantra, and their social implications for varna, ashrama, gender.
5. To study debates and dialogues: Buddhist-Jaina-Brahmanical interactions, logic pramana, atheism Charvaka, and syncretic trends.
6. To relate philosophy to art & architecture: how ideas of mandala, meru, moksha shaped stupa, chaitya, vimana, and images.

**Course Outcomes**

After completing the course, students will be able to:

1. Explain major transitions in Indian religious thought from yajna-centered Vedic religion to Upanishadic monism and bhakti.
2. Compare core doctrines of Buddhism anatman, pratityasamutpada, nirvana and Jainism anekantavada, syadvada, kaivalya.
3. Analyze the six orthodox darshanas and their theories of reality, knowledge pramana, and liberation.

4. Interpret inscriptions, donative records, and religious imagery as evidence for lived religion and sectarian patronage.
5. Critically evaluate debates on caste, women, and renunciation in ancient texts and their archaeological correlates.
6. Write a research essay linking a philosophical concept to a specific art or architectural form – e.g., shunyata & stupa, Vedanta & temple garbhagriha.

**Unit-I                      Vedic & Later Vedic Period    (Credit :1) (Lectures :15)**

- A) Gods and Goddesses
- B) Nature of Worship
- C) Sacrificial rituals
- D) Philosophy of Upanishads.
- E) Philosophy of Sutra & Smurtis

**Unit - II                      Jainism    (Credit :1) (Lectures :15)**

- A) Early Philosophy of Jainism
- B) Important Teachings of Mahavir
- C) Jain Metaphysics
- D) Jain Sects
- E) Jain Religion Literature

**Unit - III                      Buddhism (Credit :1) (Lectures :15)**

- A) Buddhist Teaching & Philosophy
- B) Buddhist Sangha
- C) Buddhist Sect
- D) Buddhist Councils
- E) Buddhist Literature

**Unit -IV                      Hinduism                      (Credit :1) (Lectures :15)**

- A) Vaishnavism, - Teaching & Philosophy
- B) Shaivism - Philosophy
- C) Shaktism,
- D) Bhakti Movements

**Note: 60Marks for theory paper & 40 Marks on Class room Seminars/ Study Tour/ Tutorials/ Field Work/ Project.**

## **RECOMMENDED READINGS**

- 1) **Keith A.B.** Religion and Philosophy of the Vedas and the Upanishads, 2 Vols, Cambridge University, Cambridge, 1925.
- 2) **Bapat P.V.** 2500 Years of Buddhism, Govt. of India, Publications, Delhi 1956.
- 3) **Stevanson S;** Heart of Jainism, Humphrey Milford, London 1925.
4. **Bhandarkar R.J.** Vaishnavism, Saivism and Minor Religious Systems (Reprint) Ideological Book House Varanasi, 1965.
5. **Dasgupta S.** History of Indian Philosophy (6 Vols) (Reprint) Motilal Banarasidas, 1975
- 6) **Hitiyanna M;** Outlines of Indian Philosophy, George Allen and Alwin Ltd. London, 1932.
- 7) **Dixit S.H.** Bhartiya Tatvadnyan, Phadake Prakashan Kolhapur (Marathi)
- 8) **Deo S.B.** Arya Kon Hote? Itihas Sankalan Samiti, Pune (Marathi)
- 9) **Deo S.B;** Arya Problem (Ed) Itihas Sankalan Samiti, Pune (Marathi)
- 10) **Kosambi D.D.** Gautam Buddha Ani Tyanche Jivan Lokmanya Prakashan, Pune 1960 (Marathi)
- 11) **Tarktirth Laxman Shastri Joshi,** Hindu Dhamarchi Samiksha, Pradnya Pathshala, Wai, (Reprint) (Marathi) 1984.
- 12) **Tarktirth Laxman Shastri Joshi;** Vaidik Sanskruticha Vikas, Pradnya Pathshala Wai (Reprint)(Marathi) 1984.
- 13) **Sindhau Dange** Jain Dharm Tatvadnyan, Continental, Pune (Marathi).
- 14) **Shindhu Dange** Baudhha Dharm Tatvadnyan, continental, Pune (Marathi)
- 15) **Ketkar B.C.** Bhartiya Tatvadnyanchi Rupresha, Pune University of Poona (Marathi)
- 16 **Hazra Kanai lal** Pali Language and Literature, D.K. Printword (p) Ltd) Bail Nagar, New Delhi-15, 1954.
- 17) **Bhumaj R.** Jain Dharmache Bhartiya. Sanskrutula Yogdan, Jivraj Granthmala, Solapur (Marathi)

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**DSE I : Rock cut Architecture in Ancient India**

**Marks : 100 (60+40)**

**Credits: 4**

**Course Description**

This course examines the origin, development, and regional variations of rock-cut architecture in India from 3rd century BCE to 13th century CE. It traces the evolution from early Mauryan caves to elaborate monolithic temples, covering Buddhist, Jaina, and Brahmanical traditions. Key topics include techniques of excavation, structural and sculptural planning, typology of chaityagrihas, viharas, mandapas, rathas, iconographic programs, and inscriptions. Students analyze patronage, guild organization, and the ritual-symbolic meaning of excavated space through case studies: Barabar & Nagarjuni, Ajanta, Ellora, Bhaja, Karle, Kanheri, Udayagiri-Khandagiri, Mahabalipuram, and Badami. The course integrates field methods, epigraphy, and shilpa texts to understand rock-cut monuments as technological, artistic, and religious achievements.

**Course Objectives:**

1. To trace the origin, chronology, and development of rock-cut architecture from Mauryan to early Medieval period.
2. To understand architectural typology: Chaitya, Vihara, Mandapa, Ratha, Cave-temple, and their functional context.
3. To examine techniques of rock excavation, engineering, and water management in cave complexes.
4. To analyze patronage patterns – royal, mercantile, monastic – through inscriptions and stylistic evidence.
5. To study regional schools: Western Deccan, Eastern India, Central India, South India and their interactions.

**Course Outcomes:** After completing the course, students will be able to:

1. Establish a phase-wise chronology of Indian rock-cut architecture from Barabar to Ellora.
2. Distinguish architectural plans of Chaitya halls, Viharas, and Brahmanical cave-temples with examples.
3. Explain evolution of façade, pillars, and sculptural programs from Hinayana to Mahayana/Brahmanical

phases.

4. Correlate inscriptions, guild records, and political history with architectural activity.
5. Evaluate engineering skills: monolithic excavation, drainage, light management in Kailasa/ Elephanta.

**Unit 1: Emergence & Development of Rock cut architecture (Credit :1) (Lectures :15)**

**Unit 2: Origin, Technique & Characteristics of rock cut architecture & Early rock cut architecture in Bihar (Credit :1) (Lectures :15)**

**Unit 3 : Rock cut Architecture in Maharashtra (Credit :1) (Lectures :15)**

- i) Bhaje ii) Pitalkhore iii) Ajanta iv) Ellora v) Junnar vi) Karle vii) Kanheri  
viii) Elephanta ix) Dharashiv x) Kharosa

**Unit 4: Rock cut Temples in India (Credit :1) (Lectures :15)**

- A) Kailas Temple, Ellora  
B) Ratha Temples, Mahabalipuram

**Note: - 60 Marks for theory paper & 40 Marks on Class room Seminars/ Study Tour/ Tutorials/ Field Work/ Project.**

**Recommended Readings**

1. Brown, Percy Indian Architecture (Buddhist and Hindu Periods) - D.B. Taraporevala, 1942, Ch.2-4
2. Kumar, Raj Rock-cut Architecture in India - Heritage Publishers, 2016
3. Dehejia, Vidya Early Buddhist Rock Temples - Thames & Hudson, 1972
4. ASI Memoirs - Various volumes on Barabar, Ajanta, Ellora, Mahabalipuram
5. Soundara Rajan, K.V. Cave Temples of the Deccan - ASI, 1981
6. Fergusson, James & Burgess, J. The Cave Temples of India - 1880, Reprint Munshiram, 1998
7. Mitra, Debala Ajanta - ASI, 8th Ed., 2003
10. Spink, Walter M. Ajanta: History and Development - Brill, 2005
11. Deshpande, M.N. The Rock-cut Caves of Ajanta - D.B. Taraporevala, 1963
12. Gupta, S.P. The Roots of Indian Art - B.R. Publishing, 1980, Ch. 8-10

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**SEMESTER –I (w.e.f. 2026-2027)**

**DSE II : Temple & Ancient Water Management**

**Marks : 100 (60+40)**

**Credits: 4**

**Course Description**

This course explores the symbiotic relationship between religious architecture and hydraulic engineering in ancient India. It examines how temples functioned as socio-economic institutions managing water resources through tanks, stepwells, kunds, canals, and irrigation networks. The paper integrates archaeology, epigraphy, art history, and hydrology to understand water as ritual, economic, and technological heritage from Mauryan to early Medieval India.

**Course Objectives**

1. To introduce traditional Indian water systems and their integration with temple complexes from early historic to medieval period.
2. To analyze typology and technology of tanks, pushkarinis, stepwells, ghats, dams, and canal systems associated with religious sites.
3. To understand ritual, cosmological, and ecological significance of water in temple planning and iconography.
4. To study inscriptional evidence of water grants, tank construction, maintenance, and community participation.
5. To evaluate regional traditions: South Indian temple tanks, Western Indian stepwells, Central Indian reservoirs, and Eastern Indian ghats.
6. To assess sustainability and conservation issues of ancient hydraulic structures in modern context.

**Course Outcomes**

**After completing the course, students will be able to:**

1. Explain the concept of Jala-purti and temple as a water-managing institution in ancient India.

2. Classify types of water structures: tataka, vapika, kupa, dirghika, kunda, sarovara, baori with regional examples.
3. Interpret epigraphic and textual data on tank construction, dasabandha grants, and water-sharing rights.
4. Analyze engineering features: catchment, bunds, sluices, makara-pranala, cascade systems, groundwater recharge.
5. Correlate temple orientation, ritual needs, and monsoon patterns in site selection and design.
6. Document and propose conservation strategies for ancient water structures using ethnoarchaeological methods.

### **Unit 1: Concepts & Early Historic Foundations**

**(Credit :1) (Lectures :15)**

- A) Water in Indian thought: Rigveda, Arthashastra, Brihat Samhita – Vapi-Kupa-Tataka
- B) Mauryan to Satavahana: Sudarshana Lake – Girnar inscription, Sanchi & Sarnath tanks
- C) Buddhist sites: Water management at Karle, Kanheri, Nasik caves – rock-cut cisterns
- D) Arthashastra on setubandha, devasya, water tax; Megasthenes on irrigation

### **Unit 2: Temple Tanks of South India**

**(Credit :1) (Lectures :15)**

- A) Pallava to Chola: Tirtha, Teppakulam, Pushkarini – Mamallapuram, Kanchipuram
- B) Chola administration: Eri-variyam, tank committees, Rajendra Chola's Chola-gangam
- C) Vijayanagara: Hampi – network of tanks, aqueducts, kunds; Ananthasayanagudi tank
- D) Temple as agrahara: Water rights, nattar inscriptions, cascade tank systems

### **Unit 3: Stepwells & Western Indian Traditions**

**(Credit :1) (Lectures :15)**

- A) Evolution: From vapi to baori/vav – Solanki, Vaghela, Maru-Gurjara styles
- B) Architecture: Kuta, Ardha-mandapa, Mandapa, Kupa – Rani-ki-Vav, Adalaj, Modhera
- C) Ritual & social space: Iconography in stepwells, gendered access, inscriptions
- D) Desert adaptations: Jaisalmer kunds, Bikaner nadis, Johads of Shekhawati

## Unit 4: Central & Eastern India

(Credit :1) (Lectures :15)

- A) Khajuraho: Shivsagar and other tanks, water channel systems
- B) Chandela & Kalachuri dams: Gondwana region, Ramsagar, Barua Sagar
- C) Eastern India: Ghats of Varanasi, Puri Bindusagar, Kamakhya Snan-kunda
- D) Odisha: Mahanadi embankments, temple tanks of Bhubaneswar – Bindusagar, Devi Padahara

**Note: - 60 Marks for theory paper & 40 Marks on Class room Seminars/ Study Tour/ Tutorials/ Field Work/ Project.**

### Recommended Readings

1. Agarwal, A. & Narain, S. Dying Wisdom: Rise, Fall and Potential of India's Traditional Water Harvesting Systems - CSE, 1997
2. Hegewald, J.A.B. Water Architecture in South Asia: A Study of Types, Development and Meanings - Brill, 2002
3. Shaw, Julia Buddhist Landscapes in Central India: Sanchi Hill and Archaeologies of Religious and Social Change - Left Coast, 2007
4. Morrison, K.D. Daroji Valley: Landscape History, Place, and the Making of a Dryland Reservoir System - Manohar, 2009
5. Davison-Jenkins, D.J. The Irrigation and Water Supply Systems of Vijayanagara - Manohar, 1997
6. Mate, M.S. Temples and Legends of Maharashtra - Bharatiya Vidya Bhavan, 1962
7. Jain-Neubauer, J. The Stepwells of Gujarat: In Art-historical Perspective - Abhinav, 1981
8. Vahia, M.N. et al. Astronomy and Water Management System of Hampi - TIFR, 2010
9. Srinivasan, T.M. Irrigation and Water Supply Systems in Vijayanagara Empire - New Era, 1991
10. Thakkar, J. Naqsh: The Art of Wood Carving of Traditional Houses of Gujarat - Includes water structures
11. Shaw, J. & Sutcliffe, J. "Ancient Dams, Settlement Archaeology and Buddhist Ideology" World Archaeology 33.1, 2001
12. Mosse, David The Rule of Water: Statecraft, Ecology, and Collective Action in South India - Oxford, 2003.

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**DSE III : Art, Culture & Society**

**Marks : 100 (60+40)**

**Credits: 4**

**Course Description**

This course examines Indian art not as isolated aesthetic objects but as products of specific social, religious, economic, and political contexts. It explores how art functioned within ancient Indian society — as ritual instrument, political propaganda, economic activity, and identity marker. Using archaeological, literary, and epigraphic sources, students analyze patronage, artist communities, gender, urbanism, and cross-cultural exchanges from Mauryan to early Medieval periods.

**Course Objectives**

1. To introduce theoretical approaches to study art in its social context: Marxist, structuralist, feminist, post-colonial.
2. To examine patronage patterns: royal, mercantile, monastic, guilds, and community — and their impact on style & content.
3. To analyze art as social document: evidence for dress, ornaments, occupations, urban life, caste, and gender roles.
4. To understand artist and guild organization: shreni, silpin, hereditary craftsmen, shilpa-shastras vs practice.
5. To study art, religion, and politics: legitimation, propaganda, sectarian competition, and syncretism.
6. To evaluate interactions: Hellenistic, Central Asian, Southeast Asian influences and Indian impact abroad.

**Course Outcomes**

After completing the course, students will be able to:

1. Apply sociological frameworks to interpret ancient Indian sculpture, painting, and architecture.

2. Identify patrons, donors, and guilds from inscriptions and assess their role in art production.
3. Use art as primary source to reconstruct daily life, economy, and social hierarchies 600 BCE–1200 CE.
4. Explain the status, training, and mobility of artists through textual and archaeological evidence.
5. Critically assess debates on ‘Indian feudalism’, ‘urban decay’, and ‘temple economy’ using art data.
6. Analyze case studies of art as political tool: Ashoka, Kushanas, Guptas, Cholas, Pallavas.

### **Unit 1: Theoretical Foundations**

**(Credit :1) (Lectures :15)**

- A) Art History vs Archaeology vs Anthropology: Approaches to material culture
- B) Key concepts: Style & Society, Patron & Artist, Sacred & Secular, High art & Folk
- C) Sources: Arthashastra, Natyashastra, Vishnudharmottara, Manasara, inscriptions, coins
- D) Historiography: Coomaraswamy, Kramrisch, Niharranjan Ray, B.D. Chattopadhyaya

### **Unit 2: Patronage & Production**

**(Credit :1) (Lectures :15)**

- A) Royal patronage: Mauryan pillars, Sunga railings, Gupta temples, Chola bronzes
- B) Monastic patronage: Bhaja-Karle-Ajanta donors, Nalanda, Ratnagiri
- C) Mercantile & guild patronage: Sanchi, Junnar, Mathura inscriptions – shreshthin, sarthavaha
- D) Artists: Rupakara, Sutradhara, Chitrakara – social status, signatures, hereditary craft
- E) Shilpa-shastras: Prescription vs archaeological reality – talamana, dhyana-shlokas

### **Unit 3: Art as Social Document**

**(Credit :1) (Lectures :15)**

- A) Urban life: Sanchi & Amaravati – markets, houses, dress, palanquins, entertainment
- B) Economy: Trade routes in art, depiction of yavanas, Roman amphorae, ships
- C) Caste & occupation: Nagara-shilpin, weavers, blacksmiths, dancers in sculpture
- D) Gender: Yakshi, Shalabhanjika, royal women donors, courtesans, goddess cults
- E) Childhood, marriage, death rituals in narrative panels – Bharhut, Nagarjunakonda

#### **Unit 4: Religion, Politics, Ideology**

**(Credit :1) (Lectures :15)**

- A) Political art: Ashokan edicts & pillars – Dhamma propaganda
- B) Kushana ruler portraits: Devakula, kingship & divine right
- C) Gupta art: Chakravartin ideal, Puranic revival, Allahabad pillar inscription
- D) Temple as institution: Chola – land grants, devadasi, bronze processions, economy
- E) Sectarian art: Buddhist-Hindu-Jaina competition – Ellora, Badami, Sarnath

**Note: - 60 Marks for theory paper & 40 Marks on Class room Seminars/ Study Tour/ Tutorials/ Field Work/ Project.**

#### **Recommended Readings**

1. Dehejia, Vidya Art of the Imperial Cholas - Columbia Univ Press, 1990
2. Chattopadhyaya, B.D. The Making of Early Medieval India - Oxford, 1994, Ch. on Temple
3. Ray, Niharranjan An Approach to Indian Art - Panjab Univ, 1974
4. Huntington, Susan L. The Art of Ancient India - Weatherhill, 1985
5. Thapar, Romila Cultural Pasts: Essays in Early Indian History - Oxford, 2000
6. Mitter, Partha Indian Art - Oxford History of Art, 2001
7. Cohen, Richard S. Beyond Enlightenment: Buddhism, Religion, Modernity - Routledge, 2006
8. Davis, Richard H. Lives of Indian Images - Princeton, 1997
9. Ali, Daud Courtly Culture and Political Life in Early Medieval India - Cambridge, 2004
10. Chakravarti, Uma The Social Dimensions of Early Buddhism - Oxford, 1987
11. Ghosh, A. The City in Early Historical India - IAS, 1973

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**DSE IV : Temple Management**

**Marks : 100 (60+40)**

**Credits: 4**

**Course Description**

This course examines the temple as a multi-functional institution beyond worship – as landholder, employer, bank, educational center, and political agent. Using inscriptions, copper plates, and archaeological evidence, it reconstructs how temples were founded, funded, staffed, and governed. The paper covers endowments, devadana lands, administrative committees, ritual economy, devadasi system, water management, and temple-state relations from 300–1300 CE, with focus on South India, Deccan, Odisha, and Central India.

**Course Objectives**

1. To understand temple as a socio-economic institution and not merely a religious space in early medieval India.
2. To analyze sources of temple wealth: land grants brahmadeya, devadana, cash endowments, trade taxes, royal patronage.
3. To study administrative structure: Sabha, Ur, Mahajanas, Sthanattar, Koyil-adhikarikal, accountants, store-keepers.
4. To examine ritual economy: daily puja, festivals, feeding houses sattra, educational mathas, and their expenditure.
5. To evaluate temple's role in agrarian expansion: irrigation, land reclamation, tenancy, labor organization.
6. To assess temple-state relations: legitimation, taxation, military, and conflicts with royal authority.

**Course Outcomes**

After completing the course, students will be able to:

1. Explain the concept of deva-dana and brahma-deya and differentiate temple from vihara management.
2. Read and interpret Chola, Pallava, Chalukya, Ganga inscriptions on temple endowments and

committees.

3. Reconstruct temple budget: income from land, shops, taxes and expenses on rituals, staff, repairs.
4. Describe the duties of temple functionaries: pujari, devadasi, uvachchar, koyil-kanakkan, devakanmi.
5. Analyze temple as landlord: tenancy types kudi-nikki, kani, irrigation management, eri-variya committee.
6. Critically debate “Segmentary State”, “Temple Urbanism”, and “Indian Feudalism” using temple data.

### **Unit 1: Temple as Institution – Sources & Evolution**

**(Credit :1) (Lectures :15)**

- A) From chaitya-griha to devalaya: Mauryan to Gupta transition
- B) Sources: Inscriptions on stone & copper, temple records tiruchchirrambalam, Tirumalai inscriptions
- C) Arthashastra, Manasara, Agamas on temple property & staff
- D) Early donors: Nagarjunakonda, Sanchi, Mathura – shreni & kutumbin grants

### **Unit 2: Endowments & Economic Base**

**(Credit :1) (Lectures :15)**

- A) Land grants: Devadana, Tiruvidaiyattam, Pallichchandam – tenure, tax exemptions
- B) Non-land income: Gold kalanju, paddy kalam, oil nali, ghee, cloth; shop taxes angadi-kuli
- C) Banking function: Temple as lender – interest poliyuttu, mudal investments
- D) Case study: Rajarajeshvara Temple, Tanjavur – 1214 employees, land in 400+ villages

### **Unit 3: Administration & Functionaries**

**(Credit :1) (Lectures :15)**

- A) Corporate bodies: Sabha of brahmadeya, Ur of Vellanvagai, Nagaram of merchants
- B) Temple committees: Variyam system – Eri-variya, Totta-variya, Pon-variya – Uttaramerur inscriptions
- C) Staff: Ritual – archaka, otuvar, uvachchar; Economic – koyil-kanakkan, store-keeper; Service – devadasi, vaittayan, kottar
- D) Hereditary service: Kani rights, jivita, remuneration in land & grain shares

#### **Unit 4: Temple, Agrarian Economy & Water**

**(Credit :1) (Lectures :15)**

- A) Temple & irrigation: Tank construction kulam vettudal, dasabandha labor, silt removal
- B) Kudimaramathu: Community repair, water-sharing nir-nila-vari
- C) Agrarian expansion: Land reclamation in Vellanvagai villages, tenancy contracts
- D) Temple markets: Tirumadaivilagam, festival fairs, craft production for ritual needs

**Note: - 60 Marks for theory paper & 40 Marks on Class room Seminars/ Study Tour/ Tutorials/ Field Work/ Project.**

#### **Recommended Readings**

1. Stein, Burton Peasant State and Society in Medieval South India - Oxford, 1980
2. Champakalakshmi, R. Trade, Ideology and Urbanization: South India 300 BC to AD 1300 - Oxford, 1996
3. Spencer, G.W. The Politics of Expansion: The Chola Conquest of Sri Lanka and Sri Vijaya - New Era, 1983
4. Karashima, Noboru South Indian History and Society - Oxford, 1984
5. Heitzman, James Gifts of Power: Lordship in an Early Indian State - Oxford, 1997
6. Talbot, Cynthia Precolonial India in Practice: Society, Region, and Identity in Medieval Andhra - Oxford, 2001
7. Orr, Leslie C. Donors, Devotees, and Daughters of God: Temple Women in Medieval Tamilnadu - Oxford, 2000
8. Veluthat, Kesavan The Political Structure of Early Medieval South India - Orient Blackswan, 2012
9. Appadurai, Arjun Worship and Conflict under Colonial Rule: A South Indian Case - Cambridge, 1981
10. Sharma, R.S. Indian Feudalism - Macmillan, 1965, Ch. on Temple
11. Kulke, Hermann The State in India 1000-1700 - Oxford, 1995

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**RM-Research Methodology in Ancient Art & Architecture**

**Marks : 100 (60+40)**

**Credits: 4**

**Course Description**

This course equips students with theoretical frameworks and practical tools to conduct scholarly research in ancient Indian art and architecture. It moves from research design to data collection, analysis, and academic writing. Students learn to formulate questions, handle primary sources – monuments, sculptures, paintings, inscriptions, texts – and apply methods from archaeology, art history, iconography, epigraphy, digital humanities, and ethnography. Emphasis is on interdisciplinary approaches, ethics, and producing original, evidence-based arguments about art in its social and historical context.

**Course Objectives**

1. To understand nature of research in art & architectural history: positivist, interpretive, and critical approaches.
2. To train students in framing research problems: from broad interest to specific, answerable questions with hypothesis.
3. To introduce primary sources and field methods: architectural documentation, stylistic analysis, iconometry, inscription reading, stratigraphy.
4. To develop skills in secondary source criticism: historiography, bibliography, citation, avoiding plagiarism.
5. To teach analytical methods: iconographic-iconological method, formalism, semiotics, social art history, gender, patronage studies.
6. To provide academic writing & presentation skills: synopsis, literature review, footnotes IAST, illustration list, conference paper.

**Course Outcomes**

After completing the course, students will be able to:

1. Formulate a research proposal with title, aims, scope, methodology, and chapterization for a PG dissertation.
2. Conduct architectural documentation – plan, elevation, section, photo-documentation, and describe monuments systematically.
3. Apply iconographic method: identify mudra, asana, ayudha, vahana and interpret meaning using texts like Vishnudharmottara.
4. Use epigraphical and literary sources to date monuments and identify patrons, donors, and guilds.
5. Evaluate scholarly debates: e.g., ‘Mauryan polish’, ‘Origin of shikhara’, ‘Gandhara vs Mathura’, using evidence.
6. Write a 5000-word research paper with proper citations, plates, and bibliography following academic conventions.

### **Unit 1: Foundations of Research**

**(Credit :1) (Lectures :15)**

- a) What is research? Types: Exploratory, descriptive, analytical, comparative
- b) Research process: Topic selection, literature survey, hypothesis, data, analysis, conclusion
- c) Historiography of Indian art: Fergusson, Coomaraswamy, Kramrisch, Niharranjan Ray, post-colonial critiques
- d) Ethics: Plagiarism, copyright of photos, ASI permissions, community sensitivity for living monuments

### **Unit 2: Primary Sources & Field Methods**

**(Credit :1) (Lectures :15)**

- a) Architecture: Terminology adhishtana, mandapa, vimana; Measuring tools, total station, photogrammetry
- b) Sculpture & Painting: Material, technique, style, talamana, iconometry, pigment sampling
- c) Inscriptions & Coins: Brahmi script, dating formulas, donor records – Epigraphia Indica usage
- d) Texts: Shilpa-shastras – Manasara, Samaranganasutra, Mayamata; Puranas, travelers’ accounts
- e) Fieldwork: Site notebooks, context sheets, GPS, drone survey permissions

### **Unit 3: Digital & Scientific Methods**

**(Credit :1) (Lectures :15)**

- a) Digital documentation: RTI for inscriptions, 3D scanning, GIS for temple distribution

- b) Database use: Indira Gandhi National Centre for Arts Kalanidhi, ASI Photo Archives, Heidelberg Digital Library
- c) Scientific aids: C-14 for wood, TL for terracotta, XRF for pigments, petrography for stone source
- d) Statistics basics: Seriation, quantification of temple features, graphs for data presentation
- e) DH tools: Zotero/Mendeley, paleography fonts, Unicode for diacritics, image management

#### **Unit 4: Academic Writing & Publication**

**(Credit :1) (Lectures :15)**

- a) Structure: Synopsis, abstract, introduction, literature review, chapters, conclusion, bibliography
- b) Citations: Footnotes vs endnotes, Indian Historical Review style, IAST diacritics for Sanskrit terms
- c) Illustrations: Line drawings, plates, maps – numbering, captions, copyright permissions
- d) Presenting: Conference abstract, paper reading, PPT for art history, poster session
- e) Review: Book review, exhibition review, critique of journal article

**Note: - 60 Marks for theory paper & 40 Marks on Class room Seminars/ Study Tour/ Tutorials/ Field Work/ Project.**

#### **Recommended Readings**

1. Kothari, C.R. Research Methodology: Methods and Techniques - New Age, 2004, Ch. 1-3
2. Bhattacharyya, N.N. Ancient Indian History and Civilization: Trends and Perspectives - Manohar, 1998, h. on Sources
3. Panofsky, Erwin Studies in Iconology - Oxford, 1939, Intro – “Iconography and Iconology”
4. Dhar, Parul Pandya The Torana in Indian and Southeast Asian Architecture - D.K. Printworld, 2010, Intro – Methodology
5. Srivastava, A.L. Indian Archaeology: Method and Theory - Kitab Mahal, 2015
6. Huntington, Susan L. The Art of Ancient India - Weatherhill, 1985, Intro- How to look at Indian art
7. Willis, Michael Temples of Gopaksetra: A Regional History of Architecture and Sculpture - British Museum, 1997 – for method
8. Dehejia, Vidya Discourse in Early Buddhist Art: Visual Narratives of India - Munshiram, 1997, Methodology Ch.
9. Goswamy, B.N. The Essence of Indian Art - Asian Art Museum, 1986
10. Bleicher M. 1988. The Hermeneutic Imagination, London. Routledge and Kegan Paul (Introduction only)
11. Bose. Pradip Kumar, 1995: Research Methodology, New Delhi, ICSR.

11. Bryman, Alan, 1988, *Quality and Quantity in Social Research*, London: Unwin Hyman.
12. Goode, J. and Hatt P.J., *Methods in Social Research*. New York, McGraw Hill.
13. Mukherjee, P.N.(eds), 2000, *Methodology in Social Research. Dilemmas and perspectives*, New Delhi, Sage (Introduction).