

I**DIPLOMA IN ARCHAEOLOGY AND EPIGRAPHY
(DIAE)**

Course Code	Course Title	Credits	No.of Sessions
DIAE – I	History of Indian Archaeology	6	30
DIAE – II	Inscription and Manuscript	6	30
DIAE – III	Indian Architecture and Iconography	6	30
DIAE – IV	Museum Studies and Conservation Techniques	4	30
DIAE – V	Exploration Report	6	30
		40	150

COURSE – I – DIAE – HISTORY OF INDIAN ARCHAEOLOGY

BLOCK – 1 – Definition of Archaeology – Kinds of Archaeology – Archaeological Institutions in India – Archaeology and Other Disciplines

BLOCK – 2 – Branches of Archaeology – Epigraphy – Numismatics

BLOCK - 3 – Architecture – Iconography

BLOCK – 4 – Paintings – Themes – Central Indian Paintings - South Indian Paintings – Malwa and Vijayanagar Paintings – Mughal Paintings

BLOCK – 5 – Principles and Methods of Archaeology – Geo-Archaeological Techniques – Dating Methods – Archaeological Sites

BLOCK – 1

Unit – 1

Introduction to Archaeology - Goals of Archaeology – Kinds of Archaeology: Prehistoric Archaeology – Historical Archaeology – Environmental Archaeology – Settlement Archaeology – Cognitive Archaeology – Industrial Archaeology – Underwater Archaeology – Ethnoarchaeology – Linguistic Archaeology – Salvage Archaeology

Unit – 2 - Archaeological Survey of India – Department of Epigraphy, ASI, Mysore – State Archaeological Departments - History of Archaeology in India – Robert Bruce Foote - Sir William Jones – James Prinsep – Alexander Cunningham – Sir John Marshall – Mortimer Wheeler – H.D Shankalia

Unit – 3 – Archaeology and Disciplines: Archaeology and Physics – Chemistry – Botany – Zoology – Computer – Anthropology – Geology – Statistics

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Unit – 4 - Pre and Proto History: Palaeolithic: Lower, Middle and Upper – Tools – Technologies Used – Mesolithic: Tools and Technology – Neolithic: Tools and Technology – Distribution of Sites

Unit – 5 Chalcolithic Culture: Technology – Society, life style, objects – Distribution of Sites - Burial Practice - Megalithic culture: Society, Life style, objects – Different types of potteries – Types of Burials – Distribution of Sites

Unit – 6 – Indus Civilization: Town Planning – Script – Society – Economy – Trade - Religion

Unit – 7 - Origin of Writing – Palaeography – Petroglyph – Cuneiform writing – Ashokan Brahmi – Ashokan Rock Edicts - Tamil Brahmi – Vatteluttu – Grantha – Distribution of Sites

Unit – 8 – Numismatics: Origin and Development in India – Techniques of Coin Making – Punch Marked Coins – Raw Materials - Chronology – Distribution of Symbols

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Unit – 9 - Origin of Architecture in India – The Concept of Hindu Temples – Development of Architecture from Early Historic Period to 13th Century C.E - Architecture – Town Planning at Harappa and Lothal – Grid Pattern – City Walls – Acropolis – Drainage System – Granery – Greath Bath – Lothal Dockyard – Sanitation – Building Materials

Unit – 10 – Rock-Cut Architecture – Nagara: Three sub schools of Nagara style - Monuments – Vesara style: Characteristics – Monuments

Unit – 11 - Origin and History of Dravidian Architecture - Plan of Construction: Vimana – Gopurams (Gateways) – Mukha mandapa – Ardha Mandapa – Antarala – Garbagriha – Pillars – Pallava, Chola, Chalukya, Vijayanagara styles - Monuments

Unit – 12 - Origin of Indo Islamic Architecture – Identification of Islamic Architecture - Salient Features – New Elements added by Muslims to Indian Architecture - Different Kinds of Buildings: Mosques and its elements: Mimbar, Mihrab, Aiwan, Haud, Sahn or Sehan, Riwaq, Minar, Minaret – Tombs: Rauza, Makbara, Cenotaph - Dargahs, Hammams, Gardens, Madarasa and Sarais – Imperial Style, Provincial Style, Mughal Style, Deccan Style

Unit – 13 – Origin of Indian Iconography - Concept and symbolism in Image worship – Origin and Antiquity of Image Worship in India – Mudra – Banga – Asana – Attributes and Vehicles – Iconometric Principles – Iconography of Siva, Vishnu, Brahma, Durga – Buddhist and Jaina Iconography

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Unit – 14 – Rock Art - — Murals - Fresco-buno and Fresco-secco techniques – Tulika – Kurchaka – Mauryan and Gupta Paintings - Buddhist Theology and its Implication in Painting; Ajanta and Bagh Murals - ‘Theme and Technique of Ajanta Murals

Unit – 15 - Tanjavur Wall Painting - Pala Manuscript Painting - Themes of Western Indian Style - Rajasthani style - Pallava Paintings - Features of Chola paintings - Malwa Paintings - Vijayangara Paintings - Nayak Paintings: Thanjavur - Tenkasi, Perur - Mughal Painting: Origin and Development — Main features of Mughal paintings

REFERENCE BOOKS

1. Dilip K. Chakrabarti, A History of Indian Archaeology: From the Beginning to 1947, Munshiram Manoharlal, N.Delhi, 1988
2. -----, India:An Archaeological History – Palaeolithic Beginnings to Early Historic Foundations, Oxford University Press, N.Delhi, 1999
3. Childe, V. Gordon, A Short Introduction to Archaeology, Collier, New York, 1960
4. Ghosh, A., A Encyclopedia of Indian Archaeology, Vol. I&II, Munshiram Manoharlal Publishers Pvt. Ltd, N.Delhi, 1989
5. Raman, K.V., Principles and Methods of Archaeology
6. Rajan, K., Archaeology:Principles and Methods
7. Fleming, S., Dating in Archaeology
8. Sankalia, H.D., Indian Archaeology Today, N.Delhi, 1979

9. Gupta, P.L., Coins
10. Krishna Murthy, Y.S., Sangam Age – Tamil Coins
11. Bhandarkar, D.R., Ancient Indian Numismatics
12. Vidya Prakash, South Indian Coins
13. Nagasami, R., Tamil Coins – A Study, Inst. Of Epigraphy, Dept.of Arch, Govt. Of T.Nadu, 1981
14. Sivaramamoorthy, C., Indian Painting, N.Delhi, 1970
15. -----, South Indian Painting, N.Delhi, 1968
16. Mehta, N.C., Studies in Indian Painting, Bombay, 926

COURSE – II - DIAE – – INSCRIPTIONS AND MANUSCRIPTS

BLOCK – 1 – Origin and Development of Inscription- History of Writing in India – Ashokan Brahmi, Kharoshti, Ashokan Rock Edicts – Indus Script

BLOCK – 2 - Ancient Tamil Scripts – Distribution of Sites – Herostone Inscriptions

BLOCK – 3 – Jaina Inscriptions – Distribution in Tamilnadu – Tamil Inscriptions – Engraving Materials and Dating Methods

BLOCK – 4 – Copper Plates – Significance and Distribution – Royal Seals – Origin of Manuscripts and Concept Palm Leaf Manuscripts – Its Importance and Conservation – Paper Manuscripts and its Conservation

BLOCK – 5 – Institutes of Inscription studies - Digitization of Epigraphical data

BLOCK – 1

Unit – 1 – Origin of writing – Logography, Phonogram, Cuneiform, Hieroglyph - History of writing in India – Writing materials.

Unit – 2 – Ashokan Brahmi script – Kharoshti – Ashokan Rock Edicts - Indus script

Unit – 3 Format of the script – Method of collection of inscriptions

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Unit – 4 – Inscriptions of Ancient Tamil country – Tamil Brahmi, Vatteluttu, Grantha, Nagari

Unit – 5 - Distribution of sites – Mangulam, Jambai, Poolankurichi, Pulimankombai – Reasons for preservation

Unit – 6 - Vatteluttu script – its importance and significance – Herostone inscriptions

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Unit – 7– Jain cave inscriptions – Importance – Distribution in Tamilnadu

Unit – 8 – Tamil inscriptions – Distribution – Inscriptions of Pallava, Chola, Pandya, Vijayanagar etc

Unit – 9 - Inscriptions on Potsherds – Graffiti marks – Clay Materials - Dating methods – Eras - Vikrama, Saka, Kollam, Kali

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Unit – 10 – Copper Plate inscriptions of India – format – significance and distribution – Royal seals, symbols of ruling powers of North and South India

Unit – 11 – Origin of Manuscripts in India – Collection of Manuscripts and Cataloguing – Palm Leaf Manuscripts – Method of Writing – Deterioration - Preservation Techniques – Restoration of Palm Leaf Manuscripts

Unit – 12 – Paper Manuscripts: Origin and Development in India – Importance factors of Deterioration of Paper – Conservation of Paper Manuscripts

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Unit – 13 - Institutions of Epigraphical studies – Institute of Archaeology, New Delhi, Department of Epigraphy, ASI, Mysore,

Unit – 14 – Department of Archaeology, Govt. of Tamilnadu – Dept. of Ancient History and Archaeology, University of Madras – Dept. of Epigraphy, Tamil University, Thanjavur – International Institute of Tamil Studies, Chennai

Unit – 15 – Digitalization of Inscription

REFERENCE BOOK

1. Buhler, G., Indian Palaeography, Indological Book House, N.Delhi, 1968
2. Pandey, R.B., Indian Palaeography, Motilal Banarsidas, Benaras, 1952
3. Dani, A.H., Indian Palaeography
4. Mahalingam, T.V., Early South Indian Palaeography, University of Madras, 1967
5. Sivaramamurthy, Indian Epigraphy and South Indian Scripts
6. Burnell, A.C., Elements of South Indian Palaeography
7. Mahalingam, T.V., Early South Indian Palaeography
8. Rajan, K., Kalvettiyal (Tamil), Mano Pathippagam, Thanjavur
9. Natana. Kasinathan, Kalleluttukalai, (Tamil)
10. Subramanian, T.N., South Indian Temple Inscriptions

COURSE – III – DIAE – INDIAN ARCHITECTURE AND ICONOGRAPHY

BLOCK - 1 - Origin and Development of Art and Architecture – Pre Historic Art – Harappan Art – Various Features of Indian Architecture

BLOCK- 2 - Buddhist and Jaina Architecture – North Indian Architecture

BLOCK – 3 - South Indian Architecture – Indo-Islamic Architecture

BLOCK – 4 - Introduction to Iconography – Terminologies and Principles – Iconography of Three Murthy's – Iconography of Durga

BLOCK – 5 – Buddhist and Jaina Iconography

Unit – 1

Origin of Art in India – Pre Historic Art – Harappan Art: Seals, Sculptures – Stone and Metal - Harappan Architecture – Town Planning – Fortification – Public Buildings

Unit – 2 - The Concept of Hindu Temples - Evolution of Temple form: meaning, symbolism – ritual – social importance of Temple - Origin of Stupa Architecture and its various styles – Vihara and Chaitya Architecture

Unit – 3 - Mauryan monolithic pillars – Finely carved capitols – Four Gateways - Mauryan stupas – Early Shrines of Gupta – Temple Architecture in Gupta Period - Rock – cut art and architecture - Nagara – Vesara – Dravida architecture and their features

BLOCK – 2

Unit – 4 - Early Development of Buddhist Architecture in Ashoka rule – Hinayana tradition as rock – cut architecture – Lomas Rishi Doorway and Interior –Mahayana tradition (Ellora caves) - Origin of Stupa in Buddhist Tradition – Development of Stupas – Elements of Stupas – Types of Stupas - Purpose of Erection of Stupas - Development of Stupas under Gandhara School of Art – Pyramidal Stupas – Sarnath Stupas, Sanchi stupa, Amaravathi Stupa – Bharhut Stupa

Unit – 5 - Origin of Chaityas – Development in its Construction – Chaityas of Hinayana sect – its General Characteristics – Bhaja, Kondane, Pitalkhora, Ajanta Caves 9, 10, Bedsa, Karle, Kanheri

Unit – 6 - Origin of Viharas – Etymology and Nomenclature – Basic Characteristics – Construction Pattern - Viharas as Monasteries – Pleasure Centres – Difference between Viharas and Chaityas – Taxila – Nalanda – Somapura – Nagarjunakonda – Vikramasila – Valabhi – Varanasi – Kanchipuram - Manyakheta

Unit – 7 - Origin – Elements of Jain Architecture – Interior Layout of the Jain Temples – Jain Architecture in Indian History

Unit – 8 - Introduction to Gupta Architecture – Materials and Features – Evolution of Temple Architecture in India during Gupta Period – Types of Gupta Temples - Dasavathar Temple, Deogarh -

Kankali Devi Temple, Tigawa - Bhumara – Lakshman Temple, Kanpur - Mahabodhi Temple, Bodh Gaya

Unit – 9 - Basic Features of Nagara Style of Architecture – Three Sub-types of Nagara Temples – Three Subschoools in Nagara style of architecture – Odisha Temple Architecture

Unit – 10 - Introduction to Vesara Style of Architecture – Characteristics of Vesara Architecture — Examples of Vesara style of Temples - Basic Features of Ancient Temples of Rajasthan – Surya Temple, Osia - Temples dedicated to Harihara, Osia – Neminatha Temple, Kumbaria – Vimala Vasahi, Mount Abu

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Unit – 11 - Origin and History of Dravidian Architecture – Composition and Structure – Evolution of Rock Cut architecture – Plan - Temple Architecture Stages: Mahendra Varman Style – Narasimha Varman Style – Rajasiman Style – Nandivarman Style

Unit – 12 - Plan of Construction: Vimana – Gopurams (Gateways) – Mukha mandapa – Ardha Mandapa – Antarala – Garbagriha – Pillars - Introduction to Pallava Architecture – Rock cut temples – Monolithic Rathas – Structural Temples: Rajasimha and Nandivarman Style - Five Rathas – Shore Temple – Mandapattu Cave Temple – Kailasanatha Temple, Kanchipuram - Mahendra Visnugriha, Mahendravadi

Unit – 13 – Chola Architecture - Characteristic features of Chalukyan Architecture – Plan of Temples - Lad Khan, Aihole - Pattadakal group of temples - Evolution of Western Chalukyan architecture – Elements of Architectural features of Western Chalukyas: Vimana, Mantapa, Sculptures – Monuments - Introduction to Hoysala Architecture – Features of Hoysala Architecture – Chennakesava temple, Belur – Hoysalesvara temple, Halebid – Chennakesava Temple, Somanathapura

Unit – 14 - Origin of Indo Islamic Architecture – Identification of Islamic Architecture - Salient Features – New Elements added by Muslims to Indian Architecture - Different Kinds of Buildings: Mosques and its elements: Mimbar, Mihrab, Aiwan, Haud, Sahn or Sehan, Riwaq, Minar, Minaret – Tombs: Rauza, Makbara, Cenotaph - Dargahs, Hammams, Gardens, Madarasa and Sarais

Unit – 15 - Imperial Style: Slave Dynasty (Mamluk) Architecture – Khilji Dynasty Architecture – Tuqlaqs Dynasty Architecture - Lodi Dynasty Architecture - Qutub Minar – Arhai Din ka Jhompra – Tomb of Nasir-ud-Din Mohammed (Sultan Ghari) - Provincial Style of Architecture: Punjab School: Multan and Lahore cities – Shah Yusuf Gardizi’s, Shah Bahau- I – Haqq, Shadna Shahid’s, tombs - Gujarat School of Architecture: Three Phases in this School and their Salient Features – Monuments: Tomb of Shikh Farid, Jami Masjid

Unit – 16 - Mughal Style of Architecture: - Characteristic Features – Babur, Sher Shah Sur, Humayun, Akbar, Jahangir, Shah Jahan - Monuments - Introduction to Deccan Style of Architecture – Influence of Various Styles: Delhi and Persian Style – Various Phases: Gulbarga Phase – Bidar Phase – Various Monuments

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UNIT – 17 Concept and symbolism in Image worship – Origin and Antiquity of Image Worship in India – Its various stages of developments – Materials used for making idols

UNIT – 18 - Mudras: Nomenclature – Forms of Mudras: Hasta, Paatha, Sarira Mudras – Abhaya, Varada, Jnana, Vyakhyana, Katyavalambita, Namaskara, Gajahasta, Dhyana, Harini, Kartari, Kataka, Vitarka, Suci, Tarpana, Ksepana, Uttarabodhi, Buddhasramana, Bhumisparsha, Bhutadamara, Vajrahumkara mudras - Bangas: Samabhanga, Abhanga, Tribhanga, Atibhanga – Visnudharmottara - Asanas: Ardhaparyanka, Paryanka, Bhadra, Dhyana, Kurma, Lalitha, Vama Lalitha, Pralambapada, Simha, Sopasraya, Svastika, Utkutika, Vajra, Vira, Yoga - Attributes: Weapons of War, Chase – House Hold and Agricultural implements – Fruits, Flowers – Musical Instruments - Vahanas: Gaja, Gardabha, Garuda, Hamsa, Kurma, Makara, Mayura, Musaka, Nandi or Vrsabha, Simha, Uluka - Iconometric Principles: Tala Manas

UNIT – 19 - Introduction to Iconography of Shiva and his forms: Kala Bairava, Tripurantaka, Ardhanareeswara, Nataraja and their Attributes - Symbolism in Vishnu Iconography – Various forms of Lord Vishnu: Matsya, Kurma, Varaha, Narasimha, Vamana, Parasurama, Balarama, Kalki – Ayudhas - Origin of Brahma worship – Symbolism - Iconography – Vehicle – Consort - Goddess Durga: Etymology and Nomenclature – Nine forms of Durga – Attributes – Vehicles – Mahishasuramardhini's symbolism and features, attributes – Ganesha: Etymology and epithets – Symbolism - iconographic history – consorts – vehicle - Lakshmi: Symbolism and Iconography – Avatars: Dhanyalakshmi, Adi Lakshmi, Dhairya Lakshmi, Gaja Lakshmi, Santana Lakshmi, Vijaya Lakshmi, Dhana Lakshmi, Vidya Lakshmi – Dikpalas - Three forms: Asta Dikpalas, Dasa Dikpalas, Nava Dikpalas – Vehicle, Weapon, Consort – Navagrahas

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UNIT – 20 - Introduction – Significance of Art and Iconography in Buddhism – Lakshanas and their symbolisms – Other images: Elongated Ears, Lotus Flowers, Wheel of Law - Mudras: Bhumisparsha, Dharmachakra, Abhaya, Varada, Dhyana – Asanas – Dhyani Buddha: Vairocana, Amoghasiddhi, Amitabha, Ratnasambhava, Akshobhya – Bodhisattava: Descriptions of various Boddhisattva images

UNIT – 21 - Introduction to Jaina Iconography – Evolution of Jaina Images – Characteristics of Jaina Images – Jaina Iconographic norms - Adinatha – Neminatha – Parsvanatha – Mahavira - Standing Jaina Images – Other Iconographic Elements of Jainism – Yakshas and Yakshinis - Adhinatha: Introduction – Idols and Colossal statues – Neminatha: Nomenclature and features – Parshvanatha: Historicity – Iconography – Colossal Statues – Mahavira: Symbolism and Features

REFERENCE BOOKS

1. Edith Tomory, A History of Fine Arts in India and the West, Chennai, 1977
2. Vincent Smith, History of Fine Arts in India and Ceylon, Bombay, 1962
3. Percy Brown, Indian Architecture
4. Roy C. Craven, Indian Art
5. Soundara Rajan K.V., Cave Temples of Deccan, ASI, 1981
6. Balasubramaiaam, S.R., Early Chola Temples, Orient Longman, 1971

7. -----, Middle Chola Temples, Thomas Press India Ltd, 1975
8. -----, Later Chola Temples, Mudgala Trust, 1979
9. Srinivasan, K.R., Temples of South India, Publications Division, N.Delhi, 1998
10. -----, Cave Temples of Pallavas, ASI, N.Delhi, 198
11. Gopinatha Rao, T.A., Elements of Hindu Iconography, Vols. I & II, Madras, 1914, 916
(reprint 1997)
12. Banerjee, J.N., Development of Hindu Iconography, Calcutta, 1985
13. Ganguly, O.C., South Indian Bronzes, 1914
14. Krishnasastri, H., South Indian Image of Gods and Goddess, Madras

COURSE – IV– DIAE – MUSEUM STUDIES AND CONSERVATION TECHNIQUES

BLOCK – 1 – Introduction to Museology – Scope of Study – Development of Museum Studies – Types of Museum

BLOCK – 2 – History of Museum in India – Role of Museum in Education – Museum Management – Important Museums in India

BLOCK – 3 – Museum Architecture – Requirements – Legal Measures – Techniques and Methods – Policy of Collection of Object – Acquisition Method

BLOCK – 4 – Types of Documentation – Preservation of Objects – Types of Exhibits – Conservation Laboratory

BLOCK – 5 – Preservation of Organic and Inorganic Materials – Preservation of Painting – Field Conservation Technique – Chemical Preservation

BLOCK – 1

Unit – 1 - What is Museology – Museography - Scope of Museum studies - Use of Museums - History of Museum in the World

Unit – 2 - Classification of Museums: Subject wise and Administrative wise – National, Provincial, Regional, Government, School, College, Universities, Trustee Museum, Commercial Museum

Unit – 3 - Educational Museum – Crafts museum, Textile museum, Industrial museum, Rail museum, Agricultural museum, Anthropological museum, Archaeological museum, Folk art museum, Children’s museum, Coins museum, Fort museum

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Unit – 4 - History of Museum Movement in India – Grace Morley as the First Director of the National Museum, New Delhi – Growing Aspects of Museology

Unit – 5 - Educational Programmes and activities – lecturers, seminars, workshops, museum camps, special celebrations – Use of multimedia in museum studies – Museum as a centre of cultural studies

Unit – 6 - Museum Management – Administration – Security – Public safety – Insurance – Budgeting and Human Resources - Identifying the forgeries, copies, replicas, reproductions – Museum Marketing – Co-ordinating National and International organisations related to museums

Unit – 7 - Selected Museums in India – National Museums: National Museum, New Delhi, Chatrapati Shivaji Museum, Mumbai, Salar Jung Museum, Hyderabad, Indian Museum, Kolkata, Vishveswariya Museum, Bangalore, Government Museum, Chennai

BLOCK – 3

Unit – 8 - Introduction to Museum Architecture – Requirements of a Museum Building - Requirements for being a Curator: Role of a Director/Curator and other Technical and Administrative staff

Unit – 9 - Legal Measures – Indian Legislative Measures – The Indian Treasure Trove Act, 1878 – The Ancient Monuments Preservation Act, 1904 - The Antiquities Budget, Financial Management, Collection Management, Storage, Storage Furniture, Export Control Act, 1947 - The Ancient Monuments and Archaeological Sites and Remains Act, 1958 – The Antiquities and Art Treasure Act, 1972 – Legal Measures in recent years

Unit – 10 - Different Techniques and Methods – Basic components of Display – Exhibits, Space, Showcase, Lightning, Labels

Unit – 11 - Policies of collection – Methods of Acquisition of Objects in Museum – Gift, Loan, Purchase, Scientific Expedition, Mutual Exchange, Treasure Trove - Collection of objects – field exploration, excavation, confiscations etc

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Unit – 12 - Importance of Documentation - Documentation types – The Day Book, Inventory, Cataloguing of Objects, Preparation of Registers, Preparing Index cards

Unit – 13 - Definition of Preservation – Ethics of Preservation and Restoration – History of Archaeological conservation - Curatorial care – Preventive conservation – Chemical Preservation – Conservation Laboratory – Museum Staff, Necessary Equipments, Instruments, Tools

Unit -14 - Conservation Laboratory – Museum Staff, Necessary Equipments, Instruments, Tools and Chemicals

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Unit – 15 - Cause of Decay: Physical, Chemical and Bio Deterioration - Preservation of Organic Materials: Manuscripts, Palm Leafs, Papers, Leather, Textile, Wood

Unit – 16 - Preservation of Inorganic Materials: Stone, Metals (Gold, Silver, Iron, Copper, Bronze, Lead), Clay, Glass - Paintings: Causes for Decay – Treatment for Decay process – Consolidation, Restoration, Repair and General Maintenance

Unit – 17 - Field Conservation Techniques: Reconstruction and Restoration of Monuments – Grouting by Pressure Gravity, Guniting, Under Pinning, Filleting, Edging, Monitoring of Cracks - Conservation of Excavated Site – Consolidation and Strengthening of Foundation - Salvaging and Transplantation of Monuments

Unit – 18 - Basic Chemistry – Organic and Inorganic Materials – Elements and Compounds of Preservation – Conservation of Metals: Silver, Gold, Copper, Iron, Lead and Non Metals - Preventive and Curative methods of control

REFERENCE BOOKS

1. Nigam, M.L., Fundamentals of Museology
2. Dwivedi, V.P., & Pant, G.N., Museums and Museology
3. Jayaraj, V., Museology: Heritage Management
4. Jayaraj, V., Care of Archival Materials and Manuscripts
5. Banerjee, N.R., Museum and Cultural Heritage of India
6. Baxi and Dwivedi, Modern Museum
7. Singh, A.P., Conservation and Museum Technique
8. Howie, F., (Ed), Safety in Mueums and Galleries
9. Lawrence J. Fenny, Museum, Archives and Library Security
10. Sarkar, Museums and Protection of Monuments & Antiquites in India
11. Nigam, Fundamentals of Museology
12. Diwedi, V.P., & Pant, G.N., Museums and Museology
13. Biswass, S.S., Protecting the Cultural Heritage
14. Jeyaraj, V., Museology – Heritage Management
- 15.

COURSE – V – DIAE – EXPLORATION REPORT

While studying the Exploration Report, the Learner can be able to;

- ❖ Conduct field surveys in the Pre and Proto Historic Sites
 - ❖ Surveying the stone age sites namely Palaeolithic, Mesolithic, Neolithic, Megalithic sites
 - ❖ Documentation of various types of sites
 - ❖ Conduct field surveys in Temples to study architecture
 - ❖ Study the iconographic features
 - ❖ Visit the sites consisting of Herostones or identifying new sites
 - ❖ Decipher Inscriptions and to study the estampage of Inscriptions
- Learners have the chance to conduct field surveys and identify the pre and protohistoric sites in their own interest: