

**Syllabus for Advanced Course in Buddhist Heritage and Tourism**  
**‘In Collaboration with Deccan College Post Graduate and Research Institute**  
**(Deemed to be University), Pune 411006’**  
**(A course applicable to students of the University Department)**  
**From the Academic Year 2025–2026**  
**Approved by the Ad-hoc Board of Studies in Pali and Buddhist Studies**  
**Savitribai Phule Pune University**

## **Savitribai Phule Pune University**

### **Advanced Course in Buddhist Heritage and Tourism**

#### **General Instructions about the Course, the Pattern of Examination and the Syllabus**

##### **I. General Instructions**

**I.1 General Structure:** Advanced Course in Buddhist Heritage and Tourism is a two-semester course of twenty credits offered by the Department of Pali and Buddhist Studies, Savitribai Phule Pune University in collaboration with the Department of Ancient Indian History, Culture and Archaeology, Deccan College Post Graduate and Research Institute (Deemed to be University). The course is to be completed within one year. It contains five courses of four credits each.

Students will be introduced to the tangible and intangible Buddhist heritage, Buddhist literature, philosophy, history, culture, art, architecture, and the fundamentals of tourism through lectures, group discussions, field training, and project work. Teaching of semesters, I and II will be sequential. Syllabus of each course will be discussed in sixty clock hours (approximately) during each semester. Students are expected to design and carry out a small research project on any chosen theme concerning Buddhist heritage and tourism or one month's internship as a part of this course.

Students' understanding will be assessed on the basis of their performance on things, such as assignments, debate on conceptual issues, group discussion, essay writing, seminar presentation, tutorial writing, written and oral examination, project, etc.

Students are expected to maintain at least 75% attendance and to ensure their active participation in the class.

**I.2 Introduction:** Buddhism has a rich heritage which is spread over a span of 2600 years and in different regions of the world. Right from the time of the Buddha, his teachings started disseminating in different regions of India through an active monks' community which served as ambassadors of Buddhism. In the Aśokan era, Buddhism crossed the borders of India and spread in the neighbouring countries. Aśoka himself created a large number of Buddhist monuments and engraved his edicts on various trade routes and at important sites related to the Buddha. The monks' community compiled Buddha's teachings in a canonical form in multiple languages, such as Sanskrit, Pali, Prakrit, and Apabhraṃśa. This gave rise to a rich manuscript culture which transformed the Buddhist monasteries into vibrant centres of learning encompassing multiple disciplines, both religious and secular. The monks built monastic complexes with prayer halls, and residential buildings exhibiting the unique Buddhist

architecture. The Buddhist literature extended beyond manuscripts and was depicted in paintings and sculptures, which were displayed at monastic sites. The monks blended Buddha's philosophy of impermanence, suffering and non-self with different art-forms in such a way that these art-forms became expressions of beauty and wisdom. The Buddhist scriptures encourage the followers to visit the important places related to the Buddha's life, which promoted Buddhist pilgrimage in a long way.

When the monks travelled to the countries near and far, they not only carried with them the Buddha's philosophy, but also disseminated Buddhist cultural heritage, which was both tangible and intangible in nature. The Buddhist heritage is still vibrant in South and South-east Asia where Buddhism is a living tradition. In India, which is the birthplace of Buddhism, the Buddhist heritage is being rediscovered and revived in various ways. There is a growing interest in studying and imbibing Buddhist heritage. Buddhist pilgrimage sites are also coming alive and thriving due to the increased interest of devotees, history lovers and tourists. Heritage tourism is one of the fastest-growing industries at present. It needs skilled and knowledgeable manpower, which can combine its business aspects with the philosophical and cultural aspects of the heritage. Often people working in the field of heritage tourism or museums lack the authentic knowledge of history, philosophy, literature and culture related to the particular area. Our present course aims at bridging this gap and creating trained manpower which is equally well-versed in both the aspects of heritage tourism.

**I.3 Objectives:** The objectives of the Advanced Course in Buddhist Heritage and Tourism are:

- To offer an opportunity to students to understand the rich Buddhist literary and philosophical heritage of the past and the present
- To introduce them to the history of Buddhism in South Asia with special emphasis on India
- To provide to students the knowledge of Buddhist architecture and various visual art-forms from different regions of South Asia
- To train the students in the fundamentals of tourism and give necessary guidance and hands-on training through the project work or internship.

**I.4 Eligibility:** Graduation in any faculty from any recognised institute

**I.5 Duration:** The duration of the Advanced Course in Buddhist Heritage and Tourism will be one academic year consisting of two semesters of fifteen weeks each.

**I.6 Course Fee:** The Admission Fee for the course, Annual Tuition Fee, Examination Fee, Record Fee, Statement of Marks, and other essential fees will be as per the rules and regulations of the Savitribai Phule Pune University.

**I.7 Teaching:**

- Medium of instruction - English or Marathi
- Lectures - Three lectures and two tutorial/practical per course per week, i.e., for fifteen weeks in a semester
- Lectures of courses I.1, I.2, and I.3 and their evaluation will be done in the first semester.
- Lectures of course II.1 and the project work/internship and their evaluation will be done in the second semester.

**II. Pattern of Examination**

**II.1 Assessment and Evaluation:**

- Advanced Course student will be assessed for his/her performance at a written test of 400 marks, i.e., four courses of 100 marks each and the project/internship report plus course work, viva voce, library work, related training, field work and pre-submission seminar of 100 marks.
- For each semester there will be an external examination of 50 marks and an internal examination of 50 marks per course.
- The external examination will be held at the end of each semester.
- The internal assessment will be carried out throughout the semester.
- The nature of the internal assessment will be varied. It will include at least three components out of written test, essay writing, group discussion, seminar presentation, tutorial writing, debate on conceptual issues, and oral exam.
- For the course II.2, a project/internship report is to be submitted at end of the second semester.
- There will be a pre-submission seminar on the theme of the project/internship, which will be considered as an internal exam.
- As an external examination of course II.2, there will be an evaluation of the project/internship by referees.
- Under the internal assessment for the course II.2, there will be a test based on orientation programme (course-work) and viva voce based on the project/internship

report submitted by the student.

## **II.2 Passing:**

- To pass the Advanced Course in Buddhist Heritage and Tourism examination a candidate must obtain 40% of the total marks in each of the external and internal examination (i.e., separate passing: 20 in external and 20 in internal examination)
- Or, aggregate 40% marks with at least 30% marks in either external or internal examination (i.e., 15 marks out of 50).
- In the case of the course II.2 project/internship, aggregate 50% marks in project/internship and internal assessment are necessary.
- Those of the successful candidates will be given appropriate grades in accordance with the grading pattern accepted by the university.

## **II.3 Question Pattern:**

### **Semester I**

**Course I.1: Buddhist Literary and Philosophical Heritage, Course I.2: History of Buddhism in South Asia, I.3: Fundamentals of Tourism (100 marks each)**

### **Semester II**

#### **Course II.1: Buddhist Architecture and Visual Art (100 marks)**

- External written examination 50 marks: Long answer (30 marks), short answer (12 marks), and short note (8 marks)
- Internal examination 50 marks: Any three components out of written test, essay writing, group discussion, seminar presentation, tutorial writing, debate on conceptual issues, and oral exam, etc.

#### **Course II.2: Project/Internship (100 marks)**

- External written examination (50 marks): Project (50 marks)
- Internal examination (50 marks): Test on the orientation programme, i.e., course-work (10 marks), viva voce (20 marks), any two components out of library work, field work, related training, pre-submission seminar (20 marks)

## **III. Syllabus**

### **III.1 Outline:**

#### **Semester I**

Course I.1: Buddhist Literary and Philosophical Heritage

Course I.2: History of Buddhism in South Asia

Course I.3: Fundamentals of Tourism

## **Semester II**

Course II.1: Buddhist Architecture and Visual Art

Course II.2: Project/Internship

## **III.2 Detailed Syllabus:**

### **Semester I**

#### **Course I.1: Buddhist Literary and Philosophical Heritage**

Credit 1: Literary Heritage - Buddhist canons: Theravāda, Sarvāstivāda, Mahāyāna; translated canons: Tibetan and Chinese; translations in modern languages; non-canonical literature: commentaries, sub-commentaries, chronicles, biographies of the Buddha, poetry and scientific literature, apocryphal literature of Sri Lanka, Myanmar and Thailand; manuscript culture: Types of manuscripts, manuscripts archives and writing material; Inscriptions: Types of inscriptions and their importance in understanding Buddhist history

Credit 2: Representation of Literature in Buddhist Art and Architecture - Vinaya and monastic architecture: vihāras and stūpas; Vinaya and monastic art: Paintings, sculptures and other decorations; Jātaka and Avadāna literature, Buddha's biographies and their depiction in Buddhist visual art; depiction of bodhisattvas and their acts in Buddhist visual art; Buddhist chronicles and their representation in Buddhist Art, travelogues of Chinese travellers and their connection with Buddhist monuments; literature and pilgrimage; literature and religious performances; text worship; manuscripts and rituals

Credit 3: Fundamentals of Buddhist Philosophy - Three Jewels: The Buddha, the Dhamma and the Saṅgha; Four Noble Truths; Eight-fold Path; Three Characteristics of Existence: Impermanence, Suffering and Non-self; Doctrine of Dependent Origination; Emptiness; Buddhist meditative practices: Serenity, insight, and sublime abodes; Threefold Training: Morality, Concentration and Insight; Mantras and Dhāraṇīs

Credit 4: Representation of Philosophy in Buddhist Art and Architecture - Buddhist philosophy and its representation in Buddhist architecture and visual art; philosophy and symbols; philosophy and Mudrās; philosophy and its iconic representations

#### **Text books:**

1. Bhagwat, N. K. 2006. *Buddhist Philosophy of the Theravāda*. Delhi: Bharatiya Kala Prakashan.

2. Deokar, Mahesh, Pradeep Gokhale, and Lata Deokar, eds. 2016. *Bauddha Vicāradhārā*. Pune: Department of Pali, Savitribai Phule Pune University.
3. Upadhyaya, Baladev. 2014. *Bauddha-darśana-mīmāṃsā*. Varanasi: Chowkhamba Vidyabhavan.
4. Williams, Paul. 2007(1989). *Mahāyāna Buddhism: The doctrinal foundations*. London & New York: Routledge.
5. Winternitz, M. 1933. *A History of Indian Literature*. Vol. II. Translated by S. Ketkar & H. Kohn. Calcutta: University of Calcutta.

**Reference books:**

1. Ahir, D. C. 2000. *The Influence of the Jātakas on Art and Literature*. New Delhi: B. R. Publishing Corporation.
2. Beal, Samuel. 1884. *Si-Yu-Ki Buddhist Records of the Western World: Translated from the Chinese Hiuen Tsiang (A.D. 629)*. 2 Vols. London: Trubner & Co.
3. Berkwitz, Stephen C., Juliane Schober, and Claudia Brown, eds. 2009. *Buddhist Manuscript Cultures: Knowledge, ritual, and art*. London and New York: Routledge.
4. Carpenter, Amber. 2014. *Indian Buddhist Philosophy*. London and New York: Routledge.
5. Cowell, E. B., ed. 2005(1990). *The Jātaka or Stories of the Buddha's Former Births*. Translated by Robert Chalmers, W. H. D. Rouse, H. T. Francis, and E. B. Cowell. 6 Vols. Delhi: Motilal Banarsidass Publishers Private Limited.
6. Dehejia, Vidya. 1997. *Discourse in Early Buddhist art: Visual narrative of India*. New Delhi: Munshiram Manohar Publishers.
7. Edelglass, William, and Jay Garfield, eds. 2009. *Buddhist Philosophy: Essential Readings*. New York: Oxford University Press.
8. Horner, I. B., trans. 1982-1986(1966). *The Book of the Discipline (Vinaya-Piṭaka)*. Vol. IV-V. London: The Pali Text Society.
9. Kausalyana, Ananda, trans. 1985-1995. *Jātaka*. 5 Vols. Prayag: Hindi Sahitya Sammelana.
10. Kosambi, Dharmanand, trans. 2013(1924). *Jātaka Kathā Saṃgraha*. 3 Vols. Aurangabad: Kaushalya Prakashan.
11. Laumakis, Stephen J. 2008. *Introduction to Buddhist Philosophy*. Cambridge: Cambridge University Press.
12. Moray, M. S., trans. 2010-2013. *Vinayapiṭaka: Bhāga: 2-3 – Mahāvagga & Cullavagga*. Aurangabada: Kaushalya Prakashan.

13. Nariman, J. K. 1992(1923). *Literary History of Sanskrit Buddhism [From Winternitz, Sylvain Levi, Huber]*. Delhi: Motilal Banarsidass Publishers Pvt. Ltd.
14. Norman, K. R. 1983. *Pali Literature: Including the Canonical Literature in Prakrit & Sanskrit of all the Hinayana Schools of Buddhism*. Vol. VIII, Fasc. 2, in *A History of Indian Literature*, edited by Jan Gonda. Wiesbaden: Otto Harrassowitz.
15. Parimoo, Ratan. 2010. *Life of the Buddha in Indian Sculpture*. Revised Edition. New Delhi: D. K. Printworld.
16. Schlingloff, D., 1975. Aśvaghōṣas Saundarānanda in Ajanta. *Wiener Zeitschrift für die Kunde Südasiens und Archiv für Indische Philosophie*, Volume XIX, pp. 85-102.
17. Schlingloff, Dieter. 2013. *Ajanta: Handbook of the Paintings, 1: Narrative Wall-paintings*. 3 Vols. New Delhi: Indira Gandhi National Centre for the Arts and Aryan Books International.
18. Shāstrī, Swāmī Dwārikādās, ed. 1998. *Mahāvaggapāli*. Translated by Swāmī Dwārikādās Shāstrī. Varanasi: Bauddha Bharati.
19. Shāstrī, Swāmī Dwārikādās, ed. 2008. *Cullavaggapāli*. Translated by Swāmī Dwārikādās Shāstrī. Varanasi: Buddha Bharati.
20. Takakusu, J., trans. 2006. *A Record of The Buddhist Religion: As Practised in India and The Malay Archipelago (A.D. 671-695) by I-tsing*. New Delhi: Cosmo Publications.
21. Talim, Meena. 2002. *Bagh Paintings: Identification and Interpretation*. Mumbai: Somaiya Publications.

#### **E-sources:**

1. [https://www.academia.edu/35551697/M%C4%81ras\\_Assault\\_An\\_Introduction\\_-\\_Textual\\_and\\_Iconographic\\_Versions\\_A\\_Short\\_Historical\\_Overview](https://www.academia.edu/35551697/M%C4%81ras_Assault_An_Introduction_-_Textual_and_Iconographic_Versions_A_Short_Historical_Overview)
2. <https://www.accesstoinight.org/lib/authors/guruge/wheel419.html>
3. <https://archive.org>
4. <http://www.buddhanet.net>
5. <http://www.ahandfulofleaves.org>
6. <https://www.ancient-buddhist-texts.net>
7. <https://www.buddhistlibrary.org>

#### **Course I.2: History of Buddhism in South Asia**

Credit 1: Emergence and Dissemination of Buddhism in India: Life of the Buddha; early spread of Buddhism; role of the Buddhist councils; role of patronage

Credit 2: Spread of Buddhism in North and Northwest Indian subcontinent; spread of Buddhism in the Deccan and South India; spread of Buddhism in East and Northeast Indian subcontinent

Credit 3: History of Buddhism in Sri Lanka: Contribution of Ven. Mahinda, spread of Buddhism, Anuradhapura period, Polonnaruwa period, Kandyan period, Buddhist revival

Credit 4: History of Buddhism in Himalayan region: History of Buddhism in Nepal: Licchavi period, Newar Buddhism; history of Buddhism in Bhutan

**Text books:**

1. Goyal, S.R. 1987. *A History of Indian Buddhism*. Meerut: Kusumanjali Prakashan.
2. Oldfield, H. A. 2018(1880). *On Buddhism in Nepal*. New Delhi: South Asia Press.
3. Sāṅkr̥tyāyan, Rāhul. 1953. *Bauddh Sanskriti*. Calcutta: Adhunik Pustak Bhavan.
4. Singh, H. L. 1999. *Buddhism in Nepal: A Brief Historical Introduction*. Kathmandu: Ratna Pustak Bhandar.
5. Walpola, Rahula. 1956. *History of Buddhism in Ceylon*. Colombo: M. D. Gunasena & Co. Ltd.

**Reference books:**

1. Bapat, P. V., ed. 1997. *2500 Years of Buddhism*. Delhi: Publication Division, Ministry of Information and Broadcasting.
2. Hirakawa, Akira. 1990. *A History of Indian Buddhism - From Sakyamuni to Early Mahayana*. Translated and edited by Paul Groner. Honolulu: University of Hawai'i Press.
3. Legge, James. 1886. *A Record of Buddhistic Kingdoms*. Oxford: Clarendon Press.
4. Obermiller, E., trans. 1986. *History of Buddhism in India and Tibet by Bu-ston*. Delhi: Sri Satguru Publications.
5. Sheel, Kamal, Lalji Shrivak, and Charles Willemen. 2010. *India on the Silk Route*. Delhi: Buddhist World Press.
6. Snelling, John. 1998. *The Buddhist Handbook: A Complete Guide to Buddhist Schools, Teaching, Practice, and History*. New York: Barnes & Nobles Books
7. Thapa, Shanker, ed. 2005. *The Historical Context of Newār Buddhism: The Vajrayana Tradition of Nepal*. Nagarjuna Publications.
8. Tuladhar-Douglas, Will. 2007. *Remaking Buddhism for medieval Nepal: the fifteenth-century reformation of Newar Buddhism*. London and New York: Routledge.

**E-sources:**

[www.jstor.org](http://www.jstor.org)

[www.researchgate.net](http://www.researchgate.net)

[www.academia.edu](http://www.academia.edu)

[www.archives.org](http://www.archives.org)

[www.buddhanet.net](http://www.buddhanet.net)

[www.ahandfulofleaves.org/Resources.html](http://www.ahandfulofleaves.org/Resources.html)

[ignca.gov.in/hi/divisionss/asi-books/](http://ignca.gov.in/hi/divisionss/asi-books/)

[www.accesstoinight.org/lib](http://www.accesstoinight.org/lib)

[www.sahapedia.org](http://www.sahapedia.org)

<https://dsal.uchicago.edu/huntington/database.php>

### **Course I.3: Fundamentals of Tourism**

Credit 1: Concepts and Significance of Tourism - Definitions and terminology related to tourism, nature and characteristics of tourism; types and forms of tourism; emerging areas of tourism - rural, eco, MICE, medical, sport, and cruise, etc.; components of tourism - five 'A's of tourism

Credit 2: Classification of Tourists and Tourism System - Classification of tourists, tourist behaviour; tourism system, tourism network; interdisciplinary approaches to tourism; domestic and international tourism: Features, pattern of growth, and profile

Credit 3: Travel document and Impacts of Tourism - Passport: Types and procedure; Visa: Types and procedure; re-entry permit, exit permit; special permits to restricted areas for foreign tourists in India; impacts of tourism - economic, environmental, social, and cultural

Credit 4: Tourism Organizations and Associations - Role and functions of International organizations; international tourism institutions and organizations, and their role in promoting international movement; World Tourism Organization (WTO), International Air Transport Association (IATA), International Pacific Asia Travel Association (PATA), World Tourism & Travel Council (WTTC) and other international tourism organizations; national tourism organizations, ministry of tourism, Govt. of India, ITDC, state; departments of tourism

#### **Text books:**

1. Bhatia, A. K. 2002. *Tourism Development: Principles and Practices*. New Delhi: Sterling Publishers Pvt. Ltd.
2. Bhatia, A.K. 2001. *International Tourism Management*. New Delhi: Sterling Publishers.
3. Roday, Sunetra, Archana Biwal and Vandana Joshi. 2009. *Tourism Operations and Management*. New Delhi: Oxford University Press.

### Reference books:

1. Babu, P. George, and Alexendru Nedelea. 2008. *International Tourism World Geography & Development Perspectives*. New Delhi: Abhijeet Publications
2. Chuck, Y. Gee, James C. Makens, and Dexter J. L. Choy. 1989. *The Travel Industry*. New York: Van Nostrand Reinhold.
3. Ghosh, Bishwanath. 2000. *Tourism and Travel Management*. New Delhi: Vikas Publishing House.
4. Michael, M. Coltman. 1989. *Introduction to Travel and Tourism- An International Approach*. New York: Van Nostrand Reinhold.
5. Neilson, C. 2001. *Tourism and the Media: Tourist Decision Making*. Melbourne: Information and Communication, Hospitality Press.
6. Page, Stephen. 2009. *Transport for Tourism: Global Perspective*. Toronto: Pearson Education Canada.

### E-sources:

e-PG Pathshala <https://epgp.inflibnet.ac.in/>

<https://www.incredibleindia.org/>

<http://tourism.gov.in/>

<https://itdc.co.in/>

<https://swayam.gov.in/>

## Semester II

### Course II.1: Buddhist Architecture and Visual Art

Credit 1: Introduction to Ancient Buddhist Architecture - Buddhist architecture: Types, concepts and terminology; Stūpa: Concept, origin and development; Caitya: Concept, origin and development; Vihāra and Mahāvihāra: Concept, origin and development; Buddhist shrine: Concept, origin and development

Credit 2: Introduction to Buddhist Architecture of India and South Asia - Buddhist architecture of India; Buddhist architecture of Sri Lanka; Buddhist architecture of Nepal; Buddhist architecture of Bhutan; Buddhist architecture of Bangladesh; Buddhist architecture of Pakistan; Buddhist architecture of Afghanistan

Credit 3: Introduction to Buddhist Visual Art - Buddhist visual art: Types, concepts and terminologies; introduction to Buddhist symbols; introduction to Buddha images: Concept, Mudrās, origin and development; introduction to Buddhist deities: Concept, Mudrās, origin

and development; introduction to Buddhist paintings, stone images, stucco, terracottas and bronzes

Credit 4: Introduction to Buddhist Visual Art of India and South Asia - Buddhist visual art of India, Sri Lanka, Nepal, Bhutan, Bangladesh, Pakistan, and Afghanistan

**Text books:**

1. Fisher, Robert E. 1993. *Buddhist Art and Architecture*. London: Thames and Hudson.
2. Huntington, Susan. 2016. *The Art of Ancient India: Buddhist, Hindu and Jain*. Second edition. New Delhi: Motilal Banarsidass Publishers Pvt. Ltd.
3. Mitra, Debala. 1971. *Buddhist Monuments*. Calcutta: Sahitya Samsad.
4. Phuoc, Le Huu. 2010. *Buddhist Architecture*. Lakeville, MN: Grafikol.
5. Seckel, Dietrich. 1968. *The Art of Buddhism*. Translated by Anne E. Keep. New York: Greystone Press.
6. Snellgrove, David, ed. 1978. *The Image of the Buddha*. Paris: UNESCO, Tokyo: Kodansha International Ltd.
7. *The Cultural Triangle*. 2006. Paris: UNESCO, Colombo: Central Cultural Fund

**Reference books:**

1. Asthana, Archana, and Ashwani Asthana. 2017. *Buddhist Art: Sanchi to Early Mathura*. 2 Vols. Delhi: Buddhist World Press.
2. Bapat, P. V., ed. 1997. *2500 Years of Buddhism*. Delhi: Publication Division, Ministry of Information and Broadcasting.
3. Coomaraswamy, Ananda K. 2009. *Elements of Buddhist Iconography*. Edited by Krishna Deva. New Delhi: Indira Gandhi National Centre for the Arts in association with Manohar Publishers and Distributors.
4. Cummings, Mary. 1982. *The Lives of the Buddha in the Art and Literature of Asia*. Ann Arbor: The University of Michigan.
5. Dehejia, Vidya. 2005. *Discourse in Early Buddhist Art: Visual Narratives of India*. New Delhi: Munshilal Manoharlal Publishers Pvt. Ltd.
6. Dhavalikar, M. K. 2004. *Satavahana Art*. New Delhi: Sharada Publishing House
7. Dorjee, Pema. 1996. *Stūpa and Its Technology: A Tibeto-Buddhist Perspective*. New Delhi: Indira Gandhi National Centre for the Arts, Delhi: and Motilal Banarsidass Publishers Private Limited.
8. Fisher, Robert E. 1993. *Buddhist Art and Architecture*. London: Thames and Hudson.

9. Leidy, Denise Party. 2009. *The Art of Buddhism: An Introduction to Its History and Meaning*. Boston: Shambhala.
10. Marshall, Sir John. 2016 (1960). *The Buddhist Art of Gandhāra: The story of the early school - Its birth, growth, and decline*. New Delhi: Munshiram Manoharlal Publishers Pvt. Ltd.
11. Mitra, Debala. 1971. *Buddhist Monuments*. Calcutta: Sahitya Samsad.
12. Munsterberg, Hugo. 1970. *Art of India and Southeast Asia*. New York: Harry N. Abrams Inc. Publishers
13. Phuoc, Le Huu. 2012. *Buddhist Sculpture and Paintings*. Lakeville, MN: Grafikol.
14. Sengupta, ArputhaRani. 2013. *Buddhist Art and Culture: Symbols & Significance*. 2 Vols. Delhi: Agam Kala Prakashan.
15. Sharma, R. C. 2019. *Buddhist Art of Mathurā*. Delhi: Agam Kala Prakashan.
16. Talim, Meena. 2014. *Buddhist Art*. 2 Vols. Delhi: Buddhist World Press.
17. Tanaka, Kanoko. 2014(1998). *Absence of the Buddha Image in Early Buddhist Art: Toward its Significance in Comparative Religion*. New Delhi: D. K. Printworld (P) Ltd.
18. Vogel, J. Ph. 2017(1977). *Buddhist Art in India, Ceylon and Java*. Translated by A.J. Barnouw. New Delhi: Munshiram Manoharlal Publishers Pvt. Ltd.

**E-sources:**

<http://asi.nic.in/>

<http://monastic-asia.wikidot.com/>

<https://dsal.uchicago.edu/huntington/database.php>

<https://dsal.uchicago.edu/images/aiis/>

<ignca.gov.in/hi/divisionss/asi-books/>

[www.academia.edu](http://www.academia.edu)

[www.accesstoinight.org/lib](http://www.accesstoinight.org/lib)

[www.ahandfulofleaves.org/Resources.html](http://www.ahandfulofleaves.org/Resources.html)

[www.archives.org](http://www.archives.org)

[www.buddhanet.net](http://www.buddhanet.net)

[www.jstor.org](http://www.jstor.org)

[www.researchgate.net](http://www.researchgate.net)

[www.sahapedia.org](http://www.sahapedia.org)

[www.unesco.org](http://www.unesco.org)

## **Course II.2: Project/Internship**

Credit 1: An orientation programme to provide guidelines to the students regarding project and internship

Credit 2: Project Work: Visit to and study of a Buddhist heritage site/internship with travel agency/tourism company/museum/heritage organization, etc. for a period of one month

Credits 3 and 4: Project/Internship Report: Preparation of a vision programme for site tourism development/report of the work carried out during the internship