CHAPTER-III
RESEARCH METHODOLOGY

The methodologies of educational research are based, in most instances, on research methods in the behavioral and social sciences, relying mostly heavily on psychology, sociology and anthropology. Research can be divided into two broad categories: quantitative research and qualitative research. Quantitative research consists of research in which the data can be analyzed in terms of numbers. Research can also be qualitative; that is, it can describe events and persons scientifically without the use of numerical data. There are a variety of methodologies and data collection procedures used in educational research out of these methods, historical research is also carried over through a method by the researchers and historians. History is a meaningful record of human achievement. It is not merely a list of chronological events but a truthful integrated account of the relationships between persons, events, times and places. History is used to understand the past and to try to understand the present in light of past events and developments. Historical analysis may be directed toward an individual, an idea, a movement, or an institution. However, none of these objects of historical observation can be considered in isolation. People cannot be subjected to historical observation without some consideration of their interaction with the ideas, movements, and/or institutions of their times. The focus merely determines the points of emphasis toward which historians direct their attention.

The historical approach to research:

The process of learning and understanding the background and growth of a chosen field of study or profession can offer insight into organizational culture, current trends, and future possibilities. The historical method of research applies to all fields of study because it encompasses their: origin, growth, theories, personalities, crisis, etc. Both quantitative and qualitative variables can be used in the collection of historical information. Once the decision is made to conduct historical research, there are steps that should be followed to achieve a reliable result. Charles Busha and Stephen Harter detail six steps for conducting historical research (91):

- The recognition of a historical problem or the identification of a need for certain historical knowledge.
• The gateway of as much relevant information about the problem or topic as possible.
• If applicable, the forming of hypothesis that tentatively explains relationships between historical factors.
• The rigorous collection and organization of evidence, and the verification of the authenticity and veracity of information and its sources.
• The selection, organization and analysis of the most pertinent collected evidence, and the drawing of conclusions; and the recording of conclusions in a meaningful narrative.

In the field of library and information science, there are vast arrays of topics that may be considered for conducting, historical research. For example, a researcher may chose to answer questions about the development of school, academic or public libraries, the rise of technology and the benefits/problems it brings, the development of preservations methods, famous personalities in the field, library statistics, or geographical demographics and how they effect library distribution. Harter and Busha define library history as “the systematic recording of past events pertaining to the establishment, maintenance, and utilization of systematically arranged collections of recorded information or knowledge… A biography of a person who has in some way affected the development of libraries, library science, or librarianship is also considered to library history (93)”.

There is a variety of places to obtain historical information. Primary sources are the most sought after in historical research. Primary sources are first hand accounts of information. “Finding and assessing primary historical data is an exercise in detective work. It involves logic, intuition, persistence and common sense… (Tuchman Gaye in Strategies of Quantitative Inquiry, 252).” Some examples of primary documents are: art works or art pieces in any record, eyewitness accounts of events, personal diaries, and oral histories. “Secondary sources of information are records or accounts prepared by someone other than the person or persons who participated in or observed an event.” Secondary resources can be very useful in giving a researcher a grasp on a subject and may provide extensive bibliographic information for delving further into a research topic.

In any type of historical research, there are issues to consider. Harter and Busha list three principles to consider when conducting historical research (99-100):
• Consider the slant or biases of the information you are working with and the ones possessed by the historians themselves. This is particularly true of qualitative research.
• Quantitative facts may also be biased in the types of statistical data collected or in how that information was interpreted by the researcher.
There are many factors that can contribute to “historical episodes”. Evidence should not be examined from a singular point of view.

There is some difference of opinion even among historians as to whether historical investigations can establish generalizations. Most historians would agree that some generalizations are possible, but they disagree on the validity of applying them to different times and places.

Now I need to discuss in detail about the sources of data mentioned above.

(A) Primary sources of data –

I. Relics:

In my research, the primary sources have been all those sculptural pieces of Yakshas and Yakshis housed in so many museums, galleries all over the country. There are also remains or relics which are the objects associated with a person, group or period. Tools, weapons, food, utensils, coins, sculptures are examples of those relics and remains that were not deliberately intended for the use in transmitting information or for use of records. However, these sources actually provide clear evidence about the past. The contents of an ancient burial place, for instance, has also revealed a great deal of information about the way of the life of people, their food, clothing, tools, weapons, art, religious beliefs, means of livelihood, and customs. India’s museums house many of the greatest artistic treasures ever produced in the subcontinent. The museums reflect a pattern of changing concerns with the past, the present and the future. India’s museums are a microcosm of her rich history and varied traditions. The buildings that house them reflect, too, the diversity of her architecture. Most museums have an incredibly large collection of objects, ranging from paintings, sculptures, manuscripts, and textiles to metalware, glass, armoury and jewellery.

A list of museums and the various sculptures being there acquisition is being displayed which I undertook as the primary sources of data for my research:

- **New Delhi – The National Museum:**
  
The National Museum is one of India’s finest museums. It has a vast and almost completely comprehensive selection of Indian art, ranging from the prehistoric to the late medieval period.
- Yaksha with a sword and a child (Pl. X b).
- Amin Yaksha (Pl. XII a).
- Yaksha on a rail post, Acc. No. 51.159 (Pl. XXVII a).
- Yaksha on a rail post, Acc. No. 51.160 (Pl. XXVII b).
- Yakshi from Mehrauli, Acc. No. 59.539 (Pl. XXVIII).
- Bacchanalian Scene Madhupana, Acc. No. 2800 (Pl. LIX).
- Patravahaka Yaksha, Acc. No. 78.522 (Pl. LXV).
- Kubera, Acc. No. 59.530/2 (Pl. LXVIII).
- A Yakshi (Pl. LXIX).
- Headless Bust, Acc. No. 81.642 (Pl. LXX).
- Prasadhika, Acc. No. 84.198 (Fig. 42).
- Lady Bathing, Acc. No. J.278 (Pl. LXXV).
- Bust of a Shaalbhanjika, Acc. No. 66.20 (Pl. LXXXV a).
- Female Figure, Acc. No. 77.194 (Pl. LXXXV b).
- Headless Chauri-bearer, Acc. No. 76.257 (Pl. LXXXV c).
- Salabhanjika, Acc. No. 72.234 (Pl. LXXXVI).
- Fragmentary Railing Pillar, Acc. No. 68.121 (Pl. LXXXVII).
- Fragmentary Rail Post, Acc. No. 72.297 (Pl. LXXXVIII).
- Sri Lakshmi, Acc. No. B.89 (Pl. CIV).
- Khadgadharini, Acc. No. J.275 (Pl. CXII).
- Kubera, (Pl. CXXXVII).
- Kubera, Acc. No. 71275 (Pl. CLI).
- Bombay Yaksha, Acc. No. 51.198 (Pl. CLIV).
- Yaksha, Acc. No. 268 (Pl. CLV).

Calcutta—The Indian Museum:-

This is the oldest museum in India, dating back to the 19th century when the Asiatic society felt the need to establish a museum in Calcutta.

The building designed by Walter L.B. Granville, is built in two storeys around a central open quadrangle, with corridors and verandas supported by huge Ionic columns. To the right of the main entrance is the Archaeological section and its first room contains an invaluable collection of stone railings with sculptures of the second century.
B.C. from a Buddhist religious site at Bharhut in Madhya Pradesh. This entire gallery of early Buddhist sculptures is full of life, vitality and human. They form a very important link in the chain of development of Indian sculpture, the credit for which must go to General Cunningham for rescuing the Bharhut sculptures and railings back in 1873.

- Two yakshas from Patna, Acc. No. P.1 & P.2 (Pls. IVa, IVb).
- Gangito Yaksho, Acc.No. 199 (Pl. XIII).
- Kupiro Yaksho, Acc. No. 105 (Pl. XIV).
- Suchilomo yaksho, Acc.No. 144 (Pl. XV).
- Supavaso yaksho, Acc.No. 76 (Pl. XVI).
- Chulakoka Devata, Acc. No. 62 (Pl. XVII).
- Chada Yakshi, Acc. No. 106 (Pl.XVIII).
- Sudasana Yakshi, Acc.No. 43 (Pl.XIX).
- Sirima Devata, Acc.No.141 (Pl.XXI).
- Yakshi, Acc.No.141 (Pl.XXIIIa).
- Yakshi under a tree (Pl.LIII).
- Yakshi putting on ornaments (Pl.CXXIV).
- Yakshi holding a cage (Pl.CXXV).
- Yakshi holding fruit (Pl.CXXVI).

### Madras – The Government State Museum:

This large complex consists of the museum itself, a theatre and the national art gallery. The museum was set up by the Asiatic Society of London in 1828. The two most important galleries in this museum are those displaying sculptures from Amaravati (in Andhra Pradesh) and the bronze sculptures respectively. In 1797 a colonial, Colin Mackenzie discovered a ruined Buddhist Stupa at Amaravati which was his first visit. On his second visit in 1816, Mackenzie found the stupa almost completely destroyed, as the local landlord had been using stones from it as building material, further stonework had been burnt to produce lime. Thus, whatever Mackenzie managed to save is housed in this museum, with a few other items at the National Museum (New Delhi), the Indian Museum (Calcutta) and the British Museum in London.

- Yakshi on a fish tailed elephant (Pl. CXXXVIII).
• Yakshi on a fish tailed horse (Pl. CXXXIX).
• Yaksha on a fish tailed lion (Pl. CXL).
• Yaksha (Pl. CXLIX).
• Broken image of Yaksha (Pl. CLI).
• Shaalbhanjika (Pl. CLII).

Mathura – The Government Museum:

For the historian and archaeologist, Mathura occupies a special place. Its mounds and plains have yielded hundreds of sculptures and icons not only of the Hindu religion but also of Buddhism and Jainism too. In the first century, Mathura became an important centre of the Kushan empire and the credit for building this museum in 1912 goes to Rai Bahadur Pandit Radha Krishna. Historians have suggested that since Mathura became the worship for Buddhist art, so that’s why we witness certain important sculptures belonging to this period. The characteristic pinkish sandstone (red spotted sandstone) is easily identified which brings them a different identity if compared to other sculptures.

• Agni Pani Yaksha, Acc. No. 87.146 (Pl. VI a).
• Mudgarpani Yaksha, Acc. No. 87.145 (Pl. VI b).
• Yaksha from Parkham, Acc. No. C.1 (Pl. I).
• Mansa Devi, Acc. No. 72.5 (Pl. VII).
• Mathura Yaksha, Acc. No. 93.39 (Pl. IX a).
• Baroda Yaksha, Acc. No. 93.37 (Pl. IX b).
• Bust of an attendant, Acc. No. I.15 (Pl. X a).
• A Yaksha with a club, Acc. No. I.18 (Pl. XI).
• Yakshi trying her sash (Pl. XXIII b).
• Bacchanalian group, Acc. No. C.2 (Pl. LVIII).
• Kubera Yaksha, Acc. No. 46.3232 (Pl. LXII).
• Kubera, Acc. No. C.6 (Pl. LXIII).
• Kubera from Maholi, Acc. No. C.3 (Pl. LXIV).
• Kubera holding purse, Acc. No. 18.1506 (Pl. LXVI).
• A smiling Yaksha carrying a bowl, Acc. No. 77.31 (Pl. LXVII).
• Vajrapani Yaksha, Acc. No. E.24 (Pl. LXXI a).
• Bacchanalian Kubera, Acc. No. 93.48 (Pl. LXXI b).
• Padampani Yaksha, Acc. No. 94.49 (Pl. LXXII a).
• Yaksha under a mango tree, Acc. No. J.7 (Pl. LXXII b).
• Yakshi looking into the mirror, Acc. No. J.64 (Pl. LXXXVI).
• Yakshi holding flowers, Acc. No. J.8 (Pl. LXXVII).
• Yakshi under a tree, Acc. No J.9 (Pl. LXXXVIII).
• Yakshi holding chauri, Acc. No J.12 (Pl. LXXIX).
• Yakshi holding tree (Pl. LXXX).
• Yakshi drying her hair. Acc.No.18.1509 (Pl. LXXXI).
• Yakshi (Badmaash) after the bath, Acc. No. J.4 (Pl. LXXXII).
• Yakshi holding an umbrella (Pl. LXXXIII).
• Yakshi looking into the mirror (Pl. LXXXIV).
• Dancing Yakshi, Acc. No. J.15 (Pl. LXXXIX).
• Yakshi wearing a necklace, Acc. No. J.13 (Pl. XC).
• Yakshi holding her necklace, Acc. No. J.14 (Pl. XCI).
• Bracket part of a gateway, Acc. No. 501V.27 (Pls. XCII a, b).
• Yakshi holding drapery (Pl. XCIV).
• Yakshi holding chauri, Acc. No. J.11 (Pl. XCV).
• Yakshi looking in the mirror, Acc. No. 13.358 (Pl. XCVI).
• Yakshi feeding a parrot, Acc. No. 12.258 (Pl. XCVII).
• Figure of a woman, Acc. No. 43.3035 (Pl. XCVIII b).
• Yakshi looking back, Acc. No. J.57 (Pl. XCIX).
• Yakshi leaning against the tree, Acc. No. 2345 (Pl. C).
• Yakshi standing under a tree, Acc. No. 14.450 (Pl. CVI).
• Yakshi holding a chauri, Acc. No. 15.459 (Pl. CVII).
• Standing Kubera, Acc. No. J.25 (Pl. CVIII).
• Headless Yaksha (Pl. CIX).
• Shaalbhanjika (Pl. CX).
• Yakshi holding a pot, Acc. No. 11.151 (Pl. CXXXIII).
• Yakshi (Pl. CXXVIII).
• Yakshi leaning against the tree (Pl. CXXIX).
• Yakshi with a child (Pl. CXXX).
• Yakshi under a tree (Pl. CXXXI).
• Yakshi holding a vessel, Acc. No. 50.3549 (Pl. CLIX).

**Sanchi (Madhya Pradesh) - The Archaeological museum:**

In 1818 General Taylor of the Bengal cavalry chanced upon a discovery that brought to light the stupas, temples monasteries of Sanchi hill, 68 kilometers from Bhopal, the capital of Madhya Pradesh. The earliest explorations and subsequent excavations by Sir John Marshall, recorded in the work is, the monument of Sanchi, which describes in detail the flowering of Indian sculptural art under the Buddhists and Hindus over a period that stretches from the third century B.C. to the thirteenth century. The collection of broken and damaged sculptures found around this site needed to be stored and preserved. This is why the site museum at Sanchi, which stands at the base of the hill, was set up.

• Yakshi under a mango tree (Pl. L a).
• Another Yakshi under mango tree (Pl. L b).
• Standing Yakshi (Pl. CXLII).
• Yakshi with a casket on head (Pl. CXLVI).

**Varanasi (Uttar Pradesh) – The Bharat Kala Bhawan:**

This museum is quite famous for its outstanding collection of sculpture, painting and textiles. The museum originated with the private collection of a single individual, Rai Krishnadasa. On the ground floor, one entire gallery is devoted to stone sculptures, a collection of master pieces of different styles and from various periods of history.

• Rajghat Yaksha, Acc. No. 22341 (Pl. XL).
• Kubera, Acc. No. 22131 (Pl. CLVI).
• Kubera-pot bellied two handed, Acc. No. 23134 (Pl. CLVII).
• Kubera seated on a cushion, Acc. No. 31342 (Pl. CLVIII).

**Lucknow- State Museum:**

The museum at Lucknow is also housed with various stone sculptures especially belonging to the Mathura Period. I witnessed the sculptures to be made of spotted (Pink) sandstone of Yaksha and Yakshi figures which are enlisted as below.

• Chaturmukha Yaksha, Acc. No. 56.394 (Pl. XXXVI).
• Palwal Yaksha, Acc. No. 0.017 (Pl. XXXVIII).
• Yaksha, Acc. No. B.732 (Pl. XXXIX).
• Standing Yakshi, Acc. No. B.731 (Pl. XLI).
• Female figure holding a flower stem, Acc. No. B.89 (Pl. LV).
• Yaksha, Acc. No. 66.247 (Pl. LXXIII b).
• Shaalbhjanjika, Acc. No. J.276 (Pl. CXIII).
• Shaalbhjanjika, Acc. No. B.92 (Pl. CXIV).
• Yakshi holding a lamp, Acc. No. B.84 (Pl. CXV).
• Yakshi plucking flowers, Acc. No. B. 80 (Pl. CXVI).
• Shaalbhjanjika, Acc. No. J. 277 (Pl. CXVII).
• A Yakshi, Acc. No. B.94 (Pl. CXVIII).
• Shaalbhjanjika, Acc. No. B.595 (Pl. CXIX).
• Yakshi under Ashoka tree, Acc. No. B.51 (Pl. CXX).
• Yaksha, Acc. No. 54.398 (Pl. CXXI).
• Yaksha (Vaisravana), Acc. No. 51.237 (Pl. CXXII).

Allahabad-Government Museum:

The Government Museum, Allahabad witnesses certain sculptures of Yaksha and Yakshi from the Bharhut railing remains, some of which are in damaged state and few of them are in good condition.

• Yakshi image, Acc. No. 15 (Pl. XXIV a).
• Yakshi, Acc. No. 16 (Pl. XXIV b).
• Yaksha head, Acc. No. 20 (Pl. XXX).
• Yaksha figure on a railing post, Acc. No. 25 (Pl. XXXI).
• Yaksha, Acc. No. 28 (Pl. XXXII).
• Yaksha, Acc. No. 29 (Pl. XXXIII).
• Yaksha, Acc. No. 30 (Pl. XXXIV).
• Headless Yaksha Pratapgarh, Acc. No. 40 (Pl. XXXV).
• Yaksha (Pl. XXXVII).
• Standing Yakshi (Pl. XLII)
• Fragment of a corner post (Pl. XLIII).
• Seated Yaksha, Acc. No. 44 (Pl. LXI).
II. Documents:

Documents are the records kept and written by actual participants in, or witnesses of, an event. These sources are produced for transmitting information to be used in the future. Documents classified as primary sources are constitutions, charters, autobiographies, maps, diagrams, films, pictures, inscriptions, recordings, transcriptions, research reports etc. Along with the sculptures which served as one of the primary sources of my research, certain reports and researches of archaeological bodies and superintendents have been the basis of primary data as mentioned:-

➢ **Library of National Museum, New Delhi.**

➢ **Library of Government Museum, Chandigarh.**

➢ **Library of Lalik Kala Academy New Delhi.**
- Sanchi and its remains, F. C. Maisey, London, 1892.
- Early stone sculptures of Orissa, Vidya Dehejia, New Delhi, 1945.
- A guide to sculptures in Indian Museum, Part I, R.C. Majumdar, New Delhi, 1937.
- Sources of history illumined by Literature, C. Sivaramamurti, Madras, 1942.
Bhai Gurdas Library, GNDU, Amritsar
- Bharhut sculptures, R.C. Sharma, New Delhi, 1969.

Library, Punjab University, Chandigarh

Library of Sadhu Ashram, Hoshiarpur, Punjab University, Chandigarh.
- Abhigyanshakuntalam by Kalidasa with the commentary of Dr. Brahmanand Tripathi, Varanasi, 2002.
- Harsacarita, by Bana with the commentary of Sankara, Bombay, 1918.
- Kadambari, by Bana with the commentary of Bhanucandra, Bombay, 1912.
- Kumarsambhav, by Kalidasa with the commentary of Prof. Madhavswaroop Behl, New Delhi, 1982.
- Malavikagnimitram, by Kalidasa with the commentary of Dr. Satyapal Randev, New Delhi, 1984.
- Meghadutam, by Kalidasa, with the commentary of Dr. Brahmanand Tripathi, Varanasi, 2002.
• Raghuvamsa, by Kalidasa with the commentary of Mallinatha, Bombay, 1890.
• Vidhyashaalbhanjika, by Rajasekhara with the commentary of Ramakanta Tripathi, Varanasi, 1965.

➢ Research articles, reports in Art Journals and Art Magazines.
• “The Kusana Art of Sanghol”, Shashi Asthana, Lalit Kala, No. 24, pp.9-14.
• “An Ivory figure from Ter”, Moti Chandra, Lalit Kala, Oct. 1960, No. 8, pp.7-14.
• “The Buddhist Antiquities of Nagarjunakonda”, A.H. Longhurst, MASI, No.54, 1938, p.29.
• “Dhanada-Kubera of the Vishnudharmottra Purana and some images from North-West India”, Pratapaditya Pal, Lalit Kala, 1977, No. 18, pp.13-25.
• “Sanskrit Literature and Art: Mirrors of Indian Culture”, C. Sivaramamurti, MASI, 73, Calcutta, 1955.
(B) Secondary Sources of Data:

Secondary sources are the reports of a person who relates the testimony of an actual witness of, or participant in, an event. The writer of the secondary source was not on the scene of the event but merely reported what the person who was there said or wrote. Secondary sources of data are usually of limited worth for research purposes because of the errors that may result when information passes from one person to another.

Most history textbooks and encyclopedias are examples of secondary sources, for they are often firsthand account of events. Some material may be a secondary source for some purposes and a primary source for another. It has been noted that the historian does not often use the method of direct observation. Past events cannot be repeated at will. Because the historian must get much of the data from the reports of those who witnessed or participated in these events, the data must be carefully analyzed to sift the true from the false, irrelevant, or misleading.

Trustworthy, usable data in historical research are known as historical evidence. That body of validated information can be accepted as a trustworthy and proper basis for the testing and interpretation of a hypothesis.

I. Photographs:

Photographs taken from various books, journals, magazines of Yaksha and Yakshi figures which helped me in proceeding with my research are referred below:

- Pawaya Yaksha (Pls. II a, b), Early Indian Sculpture, Ludwig Bachhofer, Vol. I.
- Yaksha with Club (Pl. XI), Splendour of Mathura Art and Museum, R.C. Sharma, fig. 14, p.72.
- Yaksha-Yakshi (Pl. XII b), Lalit Kala, A Journal of oriental Arts, No.14, p.49.
- Yakshi or devata (Pl. XX), Yaksas Part I, Anand K. coomarswamy, Pl.4, p.32.
- Two adorsed females (Pl. XXII, a, b ), Indian Sculpture, Pratapaditya Pal, Fig.27.
- Yakshi on animal vehicle (Pl. XXV b), Indian Sculpture, Pratapaditya Pal, Fig. 39.
- Yakshi from Bodhgaya (Pl. XXVI a), Yakshas, Part I Anand K. Comarswamy , Pl.5, p. 39.
- Yaksas as Atlantes (Pl. XLIV a, b, c), Yakshas Part I, Anand K. coomarswanmy, p.88,40, Pl.13
• Yakshi on the east gate (Pls. XLV a, b), Andhra sculpture, P.R. Ramachandra Rao, Figs 30, 31.
• Sanchi guardian Yaksha (Padampani Yaksha) (Pl. XLVI a), Early Buddhist rock cut temples, Vidya Dehejia, Pl.90.
• Yakshas (Pls .XLVI b, c, d), Andhra sculpture, P.R Ramachandra Rao, Pls. 41,42,44.
• Shaalbhjanjika (Pls. XLVII, XLVIII), Andhra sculpture, P.R. Ramchandra Rao, Pls. 12,13.
• Yakshi (Pl XLIX), Examples of Indian sculpture at the British Museum, Plates selected by Laurence Binyon with an introduction by William Rothenstein and a foreword by Sir Hercules Read, Pl.4.
• Yakshi under Mango tree (Pls. L a, b), Yaksas, Part II, Anand K. Coomarswamy, Pl.7 (1).
• Two adorsed tree Dryads (Pls. LI, LII), Indian Sculpture, Pratapaditya Pal, Pls. 42, 43.
• Yaksha (Pl. LIV), Yaksas, Part I, Anand K. Coomarswamy, Pl. 10 (2).
• Female figure holding a mirror (Pl. LVI), The Gandhara style and the evolution of Buddhist Art, Madeleine Hallade, Pl. 47.
• Female figure dancing (Pl. LVII). The Gandhara style and the evolution of Buddhist Art, Madeleine Hallade, Pl. 46.
• Female figure (Pl. XCVIII a), Indian Sculpture, Pratapaditya Pal , Pl. S70.
• Yakshi (Pl. CI), Yaksas Part II, Anand K. Coomarswamy, Pl. 10(2).
• Yakshi supporting a bowl, Prasadhika (Pls.CIII a, b), Yaksas, Anand K. Coomarswamy, Pl.18(3).
• Two Yakshis (Pl. CV), Archaeological survey ReportsXX, p.50, Pl.III.
• Yakshi holding a flowering branch of Ashoka tree (Pl. CXXVII), The Gandhara style and the evolution of Buddhist Art, Madeleine Hallade, Pl.45.
• Yakshis (Pls.CXXXII a, b and CXXXIII a, b), Kushan sculptures from Sanghol, Vol. I, S.P. Gupta, Pls. 14,15.
• Yakshi in different Poses ( Pls. CXXXIV a, b) Lalit Kala, A Journal of oriental Arts, No.24, p.8.
• Yakshis (Pls. CXXXV a, b CXXXVIa,b,c,d,e,f,g,h),Kushan sculptures from Sanghol, Vol. I, S.P. Gupta, Pls.64,65,66,67,68,69,70,71,72,73.
• Kubera & Yakshi (Pls. CXXXVII a, CXLI), Sculptural Art of Andhra, M.L. Nigam, Pls.26, 28.
• Yakshi (Pl. CXLV), New Satavahana sculptures from Andhra Amravati, P. Sitapati, Pl. 104.
• Yakshi putting on earring Yaksa bearing a garland (Pls. CXLIII, CXLIV), Yaksas, Part I, Anand K. Coomarswamy, Pls. 11(3), 11(4).
• Dwarpalas (Pls. CXLVII a, b CXLVIII), Andhra sculpture, P.R. Ramachandra Rao, Pls. 135, 136, 137.
• Kubera (Pl. CLX), Yaksas Part II, Anand K. Coomarswamy, Pl. 4(2).

II. Documents:
• Gupta Art, V.S. Agrawala, Lucknow, 1947.
• Indian Art I, V.S. Agrawala, Varanasi, 1965.
• Studies in Indian Art, V.S. Agrawala, Varanasi, 1965.
• The Hindu view of Art, Mulk Raj Anand, 1942.
• Cultural history of India, K.D. Bajpai, 1985.
• The art of India, Cawthorne, London, 2005.
• Elements of Buddhist Iconography, A.K. Coomarswamy, New Delhi, 1972.
• Introduction to Indian Art, A.K. Coomarswamy, New Delhi, 1969.
• Early Buddhist Rock cut temples, Vidya Dehejia, London, 1938.
• Erotic sculptures of India, D. Desai, New Delhi, 1975.
• Temples of North India, Krishna Deva, New Delhi, 1969.
• Discovery of Indian sculpture, Charles Fabri, New Delhi, 1920.
• The Beginnings of Buddhist Art, Foucher, London, 1918.
• The Roots of Indian Art, S.P. Gupta, New Delhi, 1980.
• Ideals of Indian Art, E.B. Havell, London, 1911.
• Indian sculpture and Painting, E.B. Havell, London, 1908.
• Mathura sculptures, N.P. Joshi, New Delhi, 1966.
• Indian sculpture, Stella Kramrisch, Calcutta, 1933.
• Ancient India, R.C. Majumdar, New Delhi, 1937.
• Folk Origins of Indian Art, Curt Maury, New Delhi, 1969.
• The Rise and fall of Kushan empire, B.N. Mukherjee, New Delhi, 1988.
• A History of India, Raghunath Rai, New Delhi, 1975.
• An outline of Indian culture, A.S. Ray, New Delhi, 1974.
• The sense of Beauty, G. Santayana, New York, 1955.
• Bharhut Sculptures, R.C. Sharma, New Delhi, 1969.
• Indian Sculpture, C. Sivaramamurti, New Delhi, 1961.
• The Image of Buddha, L.D. Snellgroove, New Delhi, 1978.
• History of Ancient India, R.S. Tripathi, New Delhi, 1967.
• Myths and Symbols in Indian Art and Civilization, H. Zimmer, New York, 1946.

➢ **Reports and Research Articles:**


• “Indian Art History and Stella Kramrisch: A Review of Reviews”, R.Singh, Lalit Kala, No. 30, pp.41-54.

• “Gupta sculpture at Mathura, Circa 300 to 650 A.D.”, V.N. Srivastava, Vol. XV (2), 1962, pp.50-60.

No less challenging is the research based on history altogether, which calls for creativity in addition to the already illustrated qualities of imagination and resourcefulness. It is an extremely difficult task to take often seemingly disparate pieces of information and synthesize them into a meaningful whole. It is apparent that historical research is obviously difficult and demanding. The gathering of historical evidence requires long hours of careful examination of such documents as records of legislative bodies, archaeological evidences, court records, art pieces and their findings, or other primary sources of data.
The use of primary sources allows the reader to have more faith in the accuracy of the information presented. A good use of secondary and multiple sources is considered only if they agree on information in common.