

ANSWER KEY

1.	Describe the main features of the Rajasthani or Pahari School of Miniature Painting.	5
<u>Features of the Rajasthani School of Miniature Painting</u>		
<ol style="list-style-type: none">1. The indigenous style of the Rajasthani painting shows primitive vigour, bold outlines and brilliant colours set in a harmonious pattern. Regional features in the depiction of facial types, local scenery and technical details can be found in different sub-schools.2. In Rajasthani painting, the symbolic expression of multiple aesthetic sentiments of Indian life, its daily activities and sudden flashes of emotional thoughts are drawn in a unique style.3. Compositions are very clear and simple, which are represented through specific musical modes and religious themes with Radha and Krishna are profusely illustrated.4. All figures are in same dimension in complete disregard of perspective. Women figures are duplicated in same manner as symbol of all femininity with lotus eyes, flowing tresses, firm breasts, slender waists and rosy hands.5. Paintings are two dimensional with simplification of lines and flat colour scheme. Colours have been used harmoniously and special meanings of individual colours i.e. red denote warm, emotion and fury, yellow the marvelous etc, have been given. The use of bright red, blue, yellow and green colour gives a contrasting brilliance. Gold and silver colour have been delicately used which add a special glamour these paintings. <p>Sub Schools:</p> <p>Mewar-</p> <ol style="list-style-type: none">1. The largest number of paintings in this style is centred around Krishna Bhakti Cult. The customs prevailing at that period, village life, scenes from Rajput court marriage procession, songs and dances, inner life of the places and battle scenes have also been painted.2. Bright and brilliant colours have been profusely used.3. Male and female figures have long noses, oval shaped faces, elongated fish-like eyes. The males use loose fitting garments, embroidered patka and turbans females use loose long skirts, choli and transparent odhnis (veils). The female figures have been drawn relatively smaller than the male.4. Trees are ornamental, flowers have been drawn in bunches, hills and mountains have been depicted in Persian style and waves in the water have been drawn in the basket pattern of Apabhramsa style.5. There has been little use of perspective. Total space in the painting has been divided by the use of colours in different steps. <ol style="list-style-type: none">1. In Bundi paintings, human figures resemble, but expressions differ greatly.2. Human faces are round and small; the shades near cheeks, eyes and nose add charm and emotion to the figures.3. Landscapes of hills, thick jungles, rivers and lotus ponds and lakes with water birds have been painted beautifully.4. The favorite themes of Bundi paintings are- Ragmala, Baramasa and Rasikpriya. <p>Jodhpur-</p> <ol style="list-style-type: none">1. Female figures are tall tresses tied up high in a knot and have high forehead. The heads are smaller in comparison to the body. Eyes are stretched to the ear in the shape of wag-tail. Noses are sharp like the beak of parrot, waists are slim, breasts and buttock are heavy and legs are long. The moustache and side burns of the male are spectacular.2. Jodhpur paintings are some what larger than other miniatures.3. Female figures are some what shorter in comparison to males.		
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	<p>4. The pavilions are white and large. There are massed twisted clouds in the sky and a dense grove of trees in the background.</p> <p>Kishangarh-</p> <ol style="list-style-type: none"> 1. Subject matter of Kishangarh School is widely varied. Hunting scenes, portraits of kings, Nawabs, Emperors and Saints have been beautifully painted. The picture of romantic life of Radha and Krishna described in Geet- Govinda, stories from Bhagvatpuran, scenes from Bihari Chandrika and Nayak- Nayika Bheda are the main subjects of Kishangarh paintings. 2. Female figures have been painted slim, flexible and tall like creepers, Faces are long with high and sloping foreheads. Pointed long nose, bulging out well-cut- lips, long chins, long drawn eyes curved upward in the shape of Kanjanpakshi and bow like eyebrows have been beautifully painted. Long neck, long fingers, a lock of hair hanging near the ear enhance their aesthetic beauty. 3. Primary colours have been applied. Horizon and the sky are replaced by creepers and foliages. <p>Bikaner-</p> <ol style="list-style-type: none"> 1. Main themes of Bikaner paintings are based on Ramayana, Mahabharata, Krishna legends, Ragamala and other love scenes of Radha and Krishna. 2. In human figures, a little tight lips are painted, eyes are half open, chin small, wrists are very thin, chest in comparison to other Rajput style seems underdeveloped and moustaches of men, a little downward bent. Ghagras of the women are decorated with diagonal stripes. 3. Clouds are painted in special circular style. Hunting scenes have also been beautifully depicted. <p>Jaipur-</p> <ol style="list-style-type: none"> 1. In the paintings of Jaipur, there is a grace in the use of colours and lines. There is the expression of emotion of different postures. 2. The faces of women are round, figures are in medium size, eyes are large and elongated with an upward curve. The figures have a robust body, round nose, and hair reaching upto the ear. The men wear loose pyjamas and turbans studded with diamonds. Ghagras of women are painted with dark colours. 3. Jaipur paintings have ornamented border. Light and shade has been used properly. 	
2.	Why do you like or dislike the Contemporary (Modern) Indian paintings/ graphic-prints/ sculptures? Justify your answer with proper reasons.	5
	<p>I like the painting ‘Magician’ Contemporary (Modern) Indian painting done by Gaganendranath Tagore.</p> <p>The painting shows how the mood and temper of the modern Indian city took shape in his work through the successful European use of water colour, chiaroscuro (the way light and shade are shown) and the European frame for the valid pictorial composition. This horizontal painting shows a wonderful play of shades of brown, off- white and red. The forms look as if they are seen through a prism. He has split various space levels of his composition like a cubist. He has managed successfully to retain distinct perspective through a receding planes of browns and off-whites. The red floor provides a suitable stage for the dominating personality of the magician. He has a flowing bearded and is dressed in full Japanese robe like Rabindranath Tagore.</p> <p>The figure of a queen seems to be placed behind the screen made of wood and glass located centrally in the painting. The steps behind the magician got defused against the background of silent cityscape. A thin elongated figure of a man shrouded in dark brown cloak stands quietly above the steps in the corridor adding an element of mystery. Gaganendranath’s paintings are suffused with a harmonious balance of colour and form.</p>	
3.	Describe the evolution of the Indian National Flag and the symbolic significance of the forms and colours used in it.	5
	<p style="text-align: center;"><u>EVOLUTION OF THE INDIAN NATIONAL FLAG</u></p> <p>Three Phases of Evolution of the Flag - (First- 1906, Middle- 1921, Final stage- 1947)</p>	

	<ul style="list-style-type: none"> • The first National flag of India was hoisted on August 7, 1906 in the Paris Bagan Square (a Green park), Kolkata. (Calcutta) <ul style="list-style-type: none"> • The flag was composed of three equal horizontal stripes of green, yellow and red. • The green stripe on the top had eight white lotuses embossed in a row. • The word ‘Vandemataram’ was inscribed in deep blue on the middle yellow stripe in Devnagri script. • The red stripe at the bottom had the sun in white on the left and a half moon and a star in white on the right. • The second flag was prepared by a zealous young boy named PingaliVankaiya of Andhra Pradesh, during the session of the Indian National Congress, in Vijayawada (Bezawada), in 1921 A.D. and had been handed over that to Mohandas Karam Chand Gandhi. • The flag was made of two horizontal red and green stripes and in the middle was marked Gandhi Charkha (Spinning wheel). • The green stripe represented the Muslim community and red stripe represented the Hindus while the spinning wheel (charakha) was the symbol of revolutionaries. • Having seen that, Gandhiji expressed happiness and advised him to mark a white stripe in the flag and to make, with blue colour, a charkha in that. • White stripe represented the other communities living in India while the charkha was a symbol of progress. <ul style="list-style-type: none"> • On July 22, 1947, the Constituent assembly adopted a new flag as free India’s National flag with saffron at the top, white at the middle and green at the bottom in equal proportions and the charkha in navy blue on white stripe (chakra which appears on the lion capital of Ashoka at Sarnath, as Dhrma chakra). • The diameter of the wheel (Chakra) shall be approximate to the width of the white band at the middle. The ratio of the width and length of the flag shall ordinarily be two breaths by three lengths. <ul style="list-style-type: none"> • The ratio of the length and width of the national flag is 3:2. <p style="text-align: center;">THE SIGNIFICANCE OF THE COLOURS IS AS FOLLOWS:</p> <ul style="list-style-type: none"> • SAFFRON- Courage & Sacrifice • WHITE- Truth and Peace • GREEN- Faith and Chivalry • ASHOKAN WHEEL- Buddhist Dharma chakra • 24 SPOKES REPRESENT – 24 hours of a day 	
4.	Which human life values are shown in the famous miniature painting of the Deccan School, ‘Hazrat Nizamuddin Auliya and Amir Khusro? Explain in short.	5
	<p>The human life values are expressed in this painting are..Romantic bliss, Respect.</p> <p>In this picture, Hazrat Nizamuddin Auliya, a leading sufi of Delhi, has been shown in green clothes, tying up a turban around his head, sitting in a pose of deep thinking. Behind him has been shown a yellow-coloured halo in form of the sun. His white beard is giving him speciality. In his left front side has been shown Amir Khusro, a contemporary famous musician, sitting on his knees, playing on a musical instrument. The colour of his turban and angvastram- dhoti, kurta and shawl-is uniform and he has tied a red-coloured waist-band. His black beard is the symbol of his being in early youthhood. Whenever Nizamuddin felt the need of romantic bliss, he used to call Amir Khusro, to his mind. The courtyard, in which he has been shown sitting, has been drawn in form of thin red strips on yellow colour. The courtyard has surrounded, on all the four sides, with a red-coloured lattice. The front part of the steps has been shown with three-dimensional effect. On both sides of the way have been made flowering beds. In back side has been shown clear blue sky. On the horizon have been shown flowering plants. A big tree has also been shown on which have been shown red and yellow-coloured fruits and flowers.</p>	

5.	<p>Evaluate the aesthetic grandeur of any of the following Contemporary (Modern) Indian art-works based on its, (a) Name of the artist, (b) Medium and technique (c) Subject matter (d) Composition</p> <p>A. Three Girls (a painting) B. Children (a Graphic-print) C. Cries Unheard (a Sculpture)</p>	5
	<p>(a) Name of the artist- Somnath Hore (b) Medium and technique- Etching with Aquatint Technique on copper plate. (c) Subject matter - ‘The Children’ an etching with aquatint in black and white is representational work by Somnath Hore symbolizing his lifelong protest against the injustice meted out to the meek, humble and innocent poor people of the society by the rich and the powerful ruling-class. Be it a famine or communal riot or war, they are the first to suffer and die miserably in thousands.</p> <p>The composition ‘The Children’ is a powerful protest and the expression of the anguish the artist suffered. It is a close-knit composition of five standing figures, all victims of starvation. To indicate their total isolation, there is no background, perspective surrounding, as if they are totally abandoned by the society.</p> <p>The etching shows three emaciated children with bloated stomachs and thin triangular ribcages, large heads and small faces with protruding eyes. Their mother is standing behind them as if protecting them. Another girl child equally emaciated is standing in front of them. The deeply etched ribs and cheek bones appear as deep gashing wounds. The aquatint resorted to is not for any chiaroscuro effects, but for filling the space.</p>	
6.	<p>Mention the titles of any five miniature paintings of the Rajasthani and Pahari Schools included in your course of study, which you like the most.</p>	5
	<ol style="list-style-type: none"> 1. Maru- Ragini 2. Raja Anirudha Singh Hara 3. Chaugan Players 4. Krishna on Swing 5. Bharat worshipping Charan Padukas of Rama. 6. Cosmic Dance of Shiva. 	
7.	<p>a) Mention the name of the painter of each of the following Indian paintings included in your course of study.</p> <ol style="list-style-type: none"> 1. Radhika- M.A. R Chughtai 2. Journey’s End- Abanindranath Tagore 3. Meghdoot- Ram Gopal Vijayvargiya 4. Arjun Detach from War –Sarada Charan Ukil <p>b) What symbolizes the ‘Ashokan Wheel’ used in our National Flag? - Buddhist Dharma chakra</p>	5
8.	<p>Mention the names of any three painters, a graphic- artist, and a sculptor of the Contemporary (Modern) Indian Art included in your course of study.</p>	5
	<ol style="list-style-type: none"> 1. Raja Ravi Varma 2. Gaganendranath Tagore 3. Jamini Roy 4. Somnath Hore 5. Ramkinkar Baij 	