

INDIAN SCHOOL MUSCAT
FINAL EXAMINATION

SET - A

PAINTING

CLASS: XII
21.01.2021

Sub.Code: 049

Time Allotted: 2 Hrs.
Max.Marks: 30

Q.NO.	Marking Scheme	
	General Instructions: Expected answers/value-points and distribution of marks. All the instruction mentioned in the question paper must be adhered by all the candidates. All the five sections must be answered.	Marks (with split up)
	Section: A	
1.	<p>a) (iii) Provincial Mughal</p> <p>b) (iii) Water colours</p> <p>c) (iii) Haldi Grinders</p> <p>d) (iv) Man, Woman and Tree</p> <p>e) (iv) Deccan School</p> <p>f) (iii) Lithograph</p>	1x 6
	Section: B	2x3
2.	<p>A candidate is expected to write his/her answer in about 30 words each. This is an evaluation based and short answer type question. A candidate is expected to evaluate the compositional-arrangement of any three out of the following five miniature paintings strictly on the basis of the fundamentals of Visual Arts:</p> <p>(i) Krishna Lifting the Mount Govardhana: The painting ‘Krishna lifting the Mount Govardhana is an exquisite piece from Akbar’s atelier. It has been composed vertically by Mughal painter Miskin. In this painting painter showed emphasis on the Lord Krishna ‘Virata-rupa’ who is holding the Mount Govardhana on his left hand and provided shelter to the Brijvasis.</p> <p>(ii) Falcon on a Bird-Rest: The painting has been composed vertically by Mughal painter Ustad Mansoor. He used water colour in tempera technique on paper. In this painting the falcon has been painted in white colour with realistic style and the details of wings are in brown colour. At the top of the painting, ‘Jahangir Patshah’ is written. The word ‘Bahari’ has been written near the falcon and the word ‘Uttam’ at the</p>	

	<p>bottom right. The whole composition has been arranged in beautiful manner and is well balanced.</p> <p>(iii) Hazrat Nizamuddin Aliyo and Amir Khusro: In this Deccan miniature painting Hazrat Nizamudin Auliya and Amir Khusro, the foreground, Hazrat Nizamudin Auliya is shown sitting on the right side and Amir Khusro is sitting on the left side holding a musical instrument. At the bottom, two small green lawns with red flowers on both sides have been depicted. The dress of the both the figures are typical dress of sufi saints. The surrounding also is effectively used by the artist. This Hyderabad miniature painting painted in tempera technique is well composed vertically and almost formally shows with the appropriate colour harmony.</p> <p>(iv) Kabir and Raidas: This horizontally and almost symmetrically composed painting done only in few colours (different tones of yellow and brown) with due emphasis of the transcendental communication between the saints Kabir and Raidas are representative by this Mughal Miniature painting done by Ustad Fakrullah Khan successfully.</p>	
3.	Section: C	3x2
	<p>a) This is a High order thinking skills based' question. A candidate is expected to identify a relevant painting of the Bengal School included in the course of study. On the basis of the parameter a candidate may identify following painting, however only one of them may chosen for description.</p> <p>(a) Name of the painter – ½ mark</p> <p>(b) Medium and technique – ½ mark</p> <p>(c) Subject matter and composition – 2 marks</p> <p>b) This is a 'High order thinking skills based' question. A candidate is expected to identify a relevant contemporary (modern) Indian sculptor included in the course of study, while mentioning the style of his/her work, characteristics, material etc.</p>	
4.	Section: D	3x2
	<p>This is a question of understanding based and long answer type. A candidate is expected to appreciate any two of the following;</p> <p>(i) Krishna with Gopis</p> <p>(ii) Nand, Yeshoda and Krishna with Kinsmen going to Vrindavana</p> <p>(iii) Radha Bani-Thani</p> <p>(iv) Krishna on Swing</p> <p>Division of Marks</p> <p>a) Introduction of the topic..... (1 mark)</p> <p>b) Name of the painter/s(1 mark)</p> <p>c) Medium & technique (2 mark)</p> <p>d) Subject matter/texts..... (2 marks)</p>	

	Section: E	6x1
5.	<p>This is question of ‘Application Skill’ and long answer type. A candidate is expected to choose any of the following topics and write all its aspects.</p> <p>(i) Origin and development of Bengal School of Painting.</p> <p>Indian art stood at the crossroad after the decline of Mughal Empire, and the beginning of the British colonial rule after the mutiny of 1857. By the end of the century, the smaller feudal states where art survived for sometime were annexed one by the British rulers. Indian painting reached almost a dead end. The British ruler in the mean time had set-up art schools at Bombay, Madras (1850) and Calcutta (1854), and by systematic propaganda successfully persuaded the educated Indians to believe that Indians had no cultural heritage of their own.</p> <p>At this point of our identity crisis, there came some highly gifted artists who tried in their own way to give a sense of direction to the art movement of the country and created confidence in the traditional values and rich heritage of Indian Art and made the Indians conscious of the fact. Their efforts included Raja Ravi Varma, Abanindranath Tagore, Gaganendranath Tagore, Rabindranath Tagore, Nandlal Bose and Jamini Roy and ably supported by E.B. Havell, the principal of Government Art School at Calcutta.</p> <p>This Enthused the Indian artists to turn for inspiration to true native tradition. A group of Bengal artists gave birth to a new painting style based on old Indian traditional paintings of Ajanta, Bagh, Rajput and Mughal art. They created a sort of new renaissance under the guidance and leadership of Abanindranath Tagore.</p> <p>Thus under the influence of Principal E.B. Havell and Abanindranath, Indian artists looked back the traditional painting of Indian with respect and got themselves separated from the blind copying of the lifeless western realism. Thus was born the Bengal School of which is more a style than a regional development, is the first school representing important art movement in modern India.</p> <p>During this period all types of painting, religious, social and historical events, birds, animals and landscapes were painted in this style.</p> <p style="text-align: center;">OR</p> <p>Mughal school of Art was not a new style in itself but it was the same Indian School of Art, well refined and polished by the Persian Artist with the help of Indian Artist.</p> <p>Mughal Art is a mixture of Indian (Rajasthani) Art and Persian Art.</p>	

The beginning, rise and fall of Mughal painting are associated with the beginning, rise and fall of Mughal Empire. A new culture of painting developed under the protection of the Mughal rulers of Timur dynasty. **Babar** was the founder of Mughal Empire in India. He was mostly in the battle field and his son **Humayun** had to spend thirteen years in Banish in Iran after pushed out by Sher Shah Suri from India. Humayun was also busy in battles but he got the painting of 'Dastan-E-Amir Hamza' done in his time. Humayun's only son Emperor **Akbar** was keenly interested in the Art of Painting and Architecture. His era is called golden period of Mughal Art. A large number of Indian Artists from all over India were recruited to work in his court.

There are many manuscripts that were illustrated in his time. They are:

- (1) The Razma Nama (Mahabharat) (2) The Ramayana- translated in Persian and painted
- (3) The Akbar Nama (4) The Ain-e- Akbari (5) The Hamza-Nama, etc.

Jahangir, son of Akbar, was a great lover of Art and Nature. The Mughal miniatures reached a very high level of excellence in this period. Under Jahangir's patronage, painting acquired greater charm, refinement and dignity. He had great fascination for nature and took delight in the portraits, birds, animals and flowers.

Shahjahan was a lover of Architecture. The Art of painting saw a downfall in the time of Shahjahan. **Aurangzeb** came as a fanatic Muslim ruler. He was a bitter enemy of painting and music. He did not patronize any Art. Culture lost its vitality and finally declined a rich style of painting;

Aspiring young Artists came to Delhi to learn the art of painting from the Mughal master painters and they together with older Artists from the Mughal court spread the Mughal manner to distant parts of India known as Provincial Mughal Schools where Mughal and local painting styles fused.

The main features of Mughal are Historical scenes, Linear beauty, Border decoration, Profile faces, Garments, Religious themes, Depiction of nature, Colour scheme, Calligraphy and Depiction of animals.