|  |  |  |  |
| --- | --- | --- | --- |
| **HALF YEARLY- (2022-23)** | | | |
| **ANSWER KEY** | | | |
| **Subject: FINE ARTS Max. Marks: 30**  **Grade: 12 Time:** | | | |
| **Q. No** | **Ans** |  | **MARKS** |
| 1. | B. | Mughal | 1 |
| 2. | A. | Love scenes of Radha and Krishna | 1 |
| 3. | A. | Rag-Raginis | 1 |
| 4. | D. | 49 figures | 1 |
| 5. |  | Radha (Bani-Thani) | 1 |
| 6. |  | Marwar School | 1 |
| 7. |  | Kangra kalam:  The first quarter of the eighteenth century saw a complete transformation in the Basohli style, initiating the Guler–Kangra phase. This phase first appeared in Guler, a high-ranking branch of the Kangra royal family, under the patronage of Raja Govardhan Chand (1744–1773). Guler artist Pandit Seu with his sons Manak and Nainsukh are attributed with changing the course of painting around 1730–40 to a new style, usually, referred to as the pre–Kangra or Guler–Kangra kalam. This style is more refined, subdued, and elegant compared to the bold vitality of the Basohli style. Though initiated by Manak, also called Manaku, his brother Nainsukh, who became the court painter of Raja Balwant Singh of Jasrota | 2 |
| 8. |  | **Special features of Mughal paintings**  Paintings were based upon close observation of nature with high aesthetic **merit**. Under Jahangir, the Mughal school paintings acquired greater charm, refinement, and dignity. The emperor Jahangir had a great fascination for nature and took delight in the portraiture of birds, animals, and flowers. Metallic pigments were also used, including gold in painted powder form, and a tin metal that was silver in color | 2 |
| 9. |  | **Manuscript Painting**  A large section of paintings is appropriately referred to as manuscript illustrations as they are pictorial translations of poetic verses from epics and various canonical, literary, bardic or music texts (manuscripts), with verses handwritten  on the topmost portion of the painting in clearly demarcated box–like space. Sometimes, one finds the text not in the front but behind the work of art. | 2 |
| 10. |  | **Miniature Painting**  As the name suggests, miniature paintings are colorful handmade paintings very small in size. One of the outstanding features of these paintings is the intricate brushwork which contributes to their unique identity. The colors used in the paintings are derived from various natural sources like vegetables, indigo, precious stones, gold and silver.  **Ex-Git Govind.** | 2 |
| 11. |  | Nainsukh= **Nainsukh** (literally "Joy of the Eyes"; c. 1710[[1]](https://en.wikipedia.org/wiki/Nainsukh#cite_note-1) – 1778) was an Indian [painter](https://en.wikipedia.org/wiki/Painter). He was the younger son of the painter Pandit Seu and, like his older brother Manaku of Gule[r](https://en.wikipedia.org/wiki/Manaku_of_Guler), was an important practitioner of [Pahari painting](https://en.wikipedia.org/wiki/Pahari_painting), and has been called "one of the most original and brilliant of Indian painters".  He painted most of his works for the local [Rajput](https://en.wikipedia.org/wiki/Rajput) ruler Mian Zorowar Singh and his son **Balwant Singh** until the latter’s death in 1763.   His early work is very poorly documented, and his distinctive style emerges almost fully formed in the next phase of his career.  He made drawings for a set of illustrations to the [*Gita Govind*](https://en.wikipedia.org/wiki/Gita_Govinda), a famous poem on the earthly exploits of [Krishna](https://en.wikipedia.org/wiki/Krishna) and many other paintings. | 4 |
| 12. |  | **Basohli Paintings** is a fusion of Hindu mythology, Mughal miniature techniques and folk art of the local hills, evolved in the 17th and 18th centuries as a distinctive style of painting. This style of painting derives its name from the place of its origin - hill town of Basohli about 80 Km  Basohli is widely known for its paintings, which are considered the first school of Pahari paintings, and which evolved into the much prolific Kangra paintings school by mid-eighteenth century. The painter Nainsukh ended his career in Basohli.  The painting style derives its name from the place of its origin—the hill town of Basohli. . . in the state of Jammu & Kashmir.  Basholi painting is a reputed school of miniature paintings known for its vivid, evocative colors, bold lines, and deep-set facial patterns. Basohli style is characterised by vigorous and bold lines and strong glowing colours.  OR  **The painting – ‘Hazrat Nizamuddin Auliya & Amir Khusro’**  School: Deccan  Sub-school: Hyderabad  Artist: Unknown  Medium: Water colour in tempera technique on hand made paper  Circa: 1750-70 AD  Collection: National Museum, New Delhi  Subject Matter: This painting is based on the discussion between  Hazrat Nizamuddin Auliya & Amir Khusro on a religious subject.  DESCRIPTION  1. Hazrat Nizamuddin Auliya was one of the renowned & most influential Sufi saints of India. His disciple Amir Khusro was the first to express his patriotism towards Indian soil.  2. Here, NizamuddinAuliya has been shown in green coloured cloth, wearing a headgear, engrossed in deep revelry.  3. His disciple Amir Khusro, a contemporary music maestro is sitting close by playing a musical instrument. He is wearing a brown Angarakha, turban & red waistband in uniform & black beard suggests his early young hood.  4. A yellow coloured halo behind his head glorifies him & create a sense of spirituality & intellectual depth.  5. The front part of the steps has been shown with three dimensional effects. On both sides of the way have been shown flowering plants. In back side has been shown clear blue sky. On the horizon have been shown flowering plants. A big tree has also been shown with red & yellow-coloured fruits & flowers. | 4 |
| 13. |  | Main Characteristic Features of **Deccan School of miniature**  1. It is the fusion of Mughal & Persian styles of miniature painting.  2. It shows sturdy growing trees as circular masses filled with leaves in repetitive design.  3. It shows a remarkable expressive style of Ragmala paintings. Colours are dark with typical Persian blue & orange.  4. Tall & slender figures are the Deccani inventions.  5. In portrait painting, Deccani artist were greatly influenced by Mughal realism & imitated European naturalism & succeeded in producing a 3D effect.  OR  **Chand Bibi Playing Polo (Chaugan)-**  School: Deccan  Sub-school: Golconda  Artist: Unknown  Medium: Water colour in tempera technique on hand made paper  Circa: 1750 AD  Collection: National Museum, New Delhi  Subject Matter: This painting depicts the interest of the royal women in the field of sports.  **DESCRIPTION**  1. Chand Bibi is playing polo by a white ball with three companions.  2. There are four horses, two white & two black. Chand Bibi is sitting on white  horse.  3. All the faces are beautiful. Big open eyes & triangular waist can be seen in all  the figures. All the faces are in profile.  4. The costumes of the horse riders are richly decorated in bright colours in the  Mughal style. They are wearing multi-colored Ghagra & Choli.  5. One lady is standing at the middle of the painting; her hands are upwards.  6. The polo ground is uneven, painted in green colour & reflect vivid influence  of the Persian style.  7. In the foreground is seen silvery grey lotus lake with aquatic birds.  8. In the background are the receding plains depicting rocks, huts & trees etc.  9. The sky has been painted in deep blue with a moon near the horizon. | 6 |
| 14. |  | **Map**  **centers of painting in Deccan**  1) Bijapur  2) Golkonda  3)Ahmednagar  4)Bidar  5) Berar | 0.5x4=2 marks |