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| **PT1/FAAK/1223/A 10-APR-2023** | |
| **PERIODIC TEST-1 (2023-24)** | |
| **Subject: FINE ARTS (ANSWER KEY)**  **Grade: 12** | Max. Marks: 35Time: 1.5 Hours |

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| **Q. No** | **Answers** | **SECTION – A**  **(Attempt Any 5)** | **MARKS** |
| 1. | B. | Astasahasrika Prajnaparamita | 1 |
| 2. | A. | Sahib din | 1 |
| 3. | D. | Sangrahini Sutra | 1 |
| 4. | B. | Bihari Satsai | 1 |
| 5. | A. | True | 1 |
| 6. |  | Painting: **Bani Thani**  Name of the painting: Radha (Bani-Thani)  School: Rajasthani  Sub-school: Krishnagar  Artist: Nihal Chand  Medium & Technique: Water colour in tempera technique on hand made paper.  Circa: 1760 AD   * Bani Thani was a singer and poet in Kishangarh in the time of Raja Sawant Singh (1748-1764), whose mistress she became. After he abdicated the throne, the couple retired to a comfortable life in Vrindavan, a place associated with the life of Krishna, to whom Sawant Singh was greatly devoted. A group of Indian miniature paintings of around 1750 attributed to Nihal Chand from the Marwar school of Kishangarh show Krishna and Radha, using the same models, who are assumed to be Sawant Singh and Bani Thani. * India issued a commemorative stamp on 5th May 1973 honoring this beautiful Kishangarh painting.   **OR**  **Describe the paintings in short:**  **Tittle:** Rama Meets Members of His Family at Chitrakut.  **Artist:** Guman  **Sub-school:** Jaipur  **Medium and Technique:** Water colour and Tempera.  **Collection:** National Museum New Delhi.  **Composition:**  In Painting episode of Ramayana made between 1740-50 Known as **Bharat Milap** 49 figures are there in this painting.  Plane huts in brown shade.  Dark colour trees. River in foreground, lotus and some trees are there. | 2 |
| 7. |  | Features of the Painting ‘**Maru Ragini’**  Name of the painting: MARU RAGINI  School: Rajasthani  Sub-school: Mewar  Artist: Sahibdin  Circa: 17th Century AD  Medium & Technique: Watercolor in Tempera technique on handmade paper  Subject Matter: It is a vertical painting from Ragmala Series.  Collection: available in national Museum, New Delhi  DESCRIPTION:  King & queen in highly ornamented dress on a camel back lead by an attendant in a desert. Two male escorts with a hunting dog with sticks, sword & daggers. The king is holding a flower in his right hand &  looking at the queen. Sky is deep blue, suggesting night. Kings’ turban is in Mughal style. Simple border with orange color. Calligraphic work at the top in Devanagari script. | 2 |
| 8. |  | **SUBSCHOOL OF RAJASTHAN**  MEWAR  BUNDI  KISHANGARH  JAIPUR  JODHPUR  BIKANER  **Characteristics of Rajasthani school of Arts**  **Lines:**  Soft, graceful, rhythmic, and fluent lines have been used in Rajasthani miniatures  Theme:  There is a great variety in themes of Rajasthani miniature.  **RELIGIOUS THEMES**  Paintings were based on the illustrations of Ramayana, Mahabharata, Bhagwat Puran, Krishna and Radha, Durga Mahatmaya and Shiv Puran  **HISTORICAL** themes:  A large number of paintings on court scenes, historic moments, hunting scenes, wars and victories dance and music performances, portraits Of Kings and their families, rituals, picnics, wedding processions were also made.  **LITERARY** themes:  Illustrations were inspired from Indian epics, romantic poetry, devotional poetry and Indian music. Indian Epics like- Themes like **Geet Govind, Rasmanjari,** **Rasikpriya, Ragamala, Nayak -Nayika Bheda, Barahmasa**  **COLOURS** Scheme:  Lively and prominent colour combination is an important characteristic of Rajasthani style. Pure hues like red, green, yellow along with white and black, gold and silver seen to have been used very artistically .  **Human figures:**  Generally human forms are identical.  The human figures though short in stature, yet appealing and beautiful. All figures are identical due to folk art influence Faces are shown mostly are in profile, ek chashma.  Women- very charming, beautiful, faces, high sloping forehead, and ‘Badami’ eyes, sharp nose and thin lips you can find.  **Kishangarh school’s female** forms are most beautiful. Comparatively other schools it’s little heighted. EX. ‘Bani Thani’. Indian government has issued postal stamp of this painting.  **SYMBOLISM:**  This is the main feature of Indian art.  Radha and Krishna have been depicted symbolically in the form of human soul and God and Krishna and Gopis for devotion and spiritual love. Krishna and Gopis show spiritual love. **EX. Ragamala,**  **JEWELLERY AND ONMERITATION:**  Different types as per the standard- like jewellery of king, queens is differently designed and jewellery for other people will be separately designed. Even accessories of animals also designed very beautifully.  **Depiction OF Nature:**  All elements of nature have been beautifully depicted. Landscapes with varied flora, mountains, water springs, floral trees and lakes have been depicted. Trees, creepers, and flowers add to the romantic charm This shows and reveals the power of keen observation of the artists.  **DEPICTION OF BIRDs and animals:**  The paintings have been painted with animals and birds like deer, horses Camels, swans, cows, elephants etc. The drawing of elephants is particularly  unsurpassed in both Bundi and Kota school. **Ex; Ragamala, and Baramasa paintings. Used symbolically- ex: crow symbolically shows that lover is going to come, or peacock shows rain, Snake depicts difficulties, etc.**  **SPIRITUAL LOVE:**  Rajasthani miniatures shows the sentiments of love and devotion with cheerful joy of life. Central theme is love which is conceived as a symbol of spiritual Union.  **Ex: Devotion of Gopis to lord Krishna, Radha as soul and spirit**.  **MUGHAL INFLUENCE:**  Most of the Rajasthani school except Mewar have some influence of Mughal paintings. Depiction of animals and birds being hunted has been done as the effect of Mughal School of art**. Ex: hunting scenes, wars.**  **CROWDED SCENES:**  In many of the paintings men, women and animals have been painted in large  numbers. **EX: Bharat meets Rama at Chitrakuta painting by Guman. - 49 figures**.  In comparison to other paintings of Rajasthan the Kishangarh paintings  are larger in size known as Pichwai (back curtain). These were used for plays at the back.  **OR**  **Evolution of Indian national flag**  A flag is integral to a nation's identity so is its journey.  The flag, stripes of saffron, white, and green stacked in that order with the Ashoka Chakra for a pendant, came from decades of evolution. The evolution narrates a story of struggle. The journey begins in 1906 when a variant of the unofficial national flag was first recognized during the national freedom struggle   1. **Stages:** 2. 1906 2.1921 3. 1931 4. 1947   A picture containing shape  Description automatically generated1931   1. First National flag of India -1906  * Hoisted on August 7, 1906, in the Parsee Bagan Square (Green Park) in Kolkata (Calcutta). * The fag was composed in -Three horizontal strips of green. Yellow and red to unite the castes and races within the country.      * The green stripe on the top had eight white lotuses embossed in a row. * The word Vande Mataram (in Hindi script) was inscribed in deep blue on the middle yellow stripe. * At the bottom had the sun in white on the left and the crescent moon. The tricolor flag was first designed during the Swadeshi Movement that took place in Bengal. It comprised of the three colours – red, green and yellow and eight lotuses – representing eight provinces of British India, and a crescent moon – representing Hindus and Muslims.  1. Flag-1921- The Swaraj Flag  * During the session of all India Congress Committee which met at Bezwada in 1921 (now Vijayawada)   Andhra youth Pingali Venkaiah (Vengaiyah) prepared the flag and handed it to Gandhiji.   * It was made up of two colours- red and green. Representing the 2 major communities, colours of the flag stated that red stood for the sacrifice of the people, white for purity and green for hope.   Gandhiji suggested the addition of a white strip to represent the remaining communities of India and the spinning wheel to symbolize self- sufficiency and progress of the nation.     1. - Indian National Congress in 1931   Spinning wheel in the center-on white stripe.  A picture containing shape  Description automatically generated   1. The final Indian **National flag-** (1947) on 22nd July- adopted a new Flag as free India's National Flag   by the constituent assembly.  A picture containing shape  Description automatically generated   * Orange (saffron at the top) stands for Sacrifice, Courage, rejection, and freedom from the ego of the people belonging to different religions. * White in the middle stands for Truth, honesty, purity, and peace. It also represents cleanliness and knowledge. * Green colour at the bottom, stands for faith, chivalry, fertility life, happiness, and prosperity. * Ashok chakra in blue – on the white strip.   Navy Blue has been taken from the sky and the oceans.  Dharma Chakra- which appears on the lion capital of Ashoka at Sarnath as Dharma Chakra). The diameter of the wheel (Chakra) shall be approximate to the width of the white band at the middle. represents constant change and dynamism.  24 spokes- represents- 24 precious hours of the whole day.  **Ratio of the flag-** 2: 3= 2 vertical and 3 horizontals. | 6 |
| 9. |  | **Sub schools of Pahari school of paintings**:  Basholi (Guler)School, kangra School, Chamba School, Garhwal School, Bilaspur, Himachal Pradesh  Painting: **Maru Ragini**  Name of the painting: MARU RAGINI  School: Rajasthani  Sub-school: Mewar  Artist: Sahibdin  Circa: 17th Century AD  Medium & Technique: Watercolor in Tempera technique on handmade paper  Subject Matter: It is a vertical painting from Ragmala Series.  Collection: available in national Museum, New Delhi  DESCRIPTION:  King & queen in highly ornamented dress on a camel back lead by an attendant in a desert. Two male escorts with a hunting dog with sticks, sword & daggers. The king is holding a flower in his right hand &  looking at the queen. Sky is deep blue, suggesting night. Kings’ turban is in Mughal style. Simple border with orange color. Calligraphic work at the top in Devanagari script.  OR  1)Painting: **Bani Thani**  Name of the painting: Radha (Bani-Thani)  School: Rajasthani  Sub-school: Krishnagar  Artist: Nihal Chand  Medium & Technique: Water colour in tempera technique on hand made paper  Circa: 1760 AD   * Bani Thani was a singer and poet in Kishangarh in the time of Raja Sawant Singh (1748-1764), whose mistress she became. After he abdicated the throne, the couple retired to a comfortable life in Vrindavan, a place associated with the life of Krishna, to whom Sawant Singh was greatly devoted. A group of Indian miniature paintings of around 1750 attributed to Nihal Chand from the Marwar school of Kishangarh show Krishna and Radha, using the same models, who are assumed to be Sawant Singh and Bani Thani.   One painting of her was featured in an Indian stamp issued on 5 May 1973.    2) Painting- **Chaugan Players:**  Name of the painting: CHAUGAN PLAYERS  Chaugan means Polo game.  **School:** Rajasthani  **Sub-school:** Jodhpur  **Artist:** Dana  **Circa:** 18th Century AD  **Medium & Technique:** Watercolor in Tempera technique on handmade paper  **Collection**: National Museum of Delhi  Subject Matter: It is a horizontal painting in which two princes are playing polo (Chaugan) with their four friends.  **DESCRIPTION:**  1. The princes are sitting on the back of two different horses in the upper part of the painting & are facing each other.  2. Other four friend's horses with their maids are running in the opposite direction & it is at the lower section of the painting.  3. All six polo sticks are covering the ball.  4. All ladies have high rounded foreheads & the faces are in profile (Ek Chashma).  5. All are in royal apparels of different colors, decorated with jewels.  6. The composition is against flat bright green background.  7. There is a calligraphic work at the top of the painting. | 6 |
| 10. |  | **SECTION –D– PRACTICAL** | 20 |

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