I . The following statement is correct about "Fort Of Agra" sketched by T. Bacon:

* 1. It is a documentative ilnage with correct archaeological information
  2. It is a documentative ilnage with correct archaeological information
  3. It is a seemingly documentative image with æferences to Agra
  4. It is a seemingly documentative image with correct architectural measurements

2. Making Of layered wasli paper of Sanganer, Rajasthan, follows this sequence

A. damping of an even surface, placing a piece of paper on it, gluing of a paper, gluing another paper, pasting them together B. damping of an even surface, placing a piece of paper on it, damping of a paper, gluing another paper, pasting them together

1. damping of a paper, gluing of an even surface, placing a piece of paper on it, damping of a paper, gluing another paper, pasting them together
2. gluing of an even surface, damping of a paper, placing a piece of paper on it, gluing another paper, pasting them together

3. The construction of the riverfront gardens of Agra enabled

1. River Yamuna being considered one of the four rivers of paradise in Islam
2. Increasing the economic and social value of the riverbank during the Mughal era
3. Moving the capital to Fatehpur Sikri during Akbar's rule
4. Establishing Agra as the capital city of the Mughals

4. The reason behind the high popularity of the Raja Ravi Varma chromolithographs portraying Hindu gods/goddesses was

1. Their familiarity with actual gods and goddesses
2. Their familiarity with the gods of Kerala and Maharashtra
3. The seamless assimilation of European ethos with Indian conventions
4. Their familiarity with living humans

5. A difference between the adaptation of Bangla-style roof and the incorporation of Sikri sandstone in Mughal architecture is

1. One of them is related to a geographical region and the other is not
2. One of them is related to the common people's practice and the other is not
3. One is about a material and the other is not
4. One is about an aesthetic and economic choice but the other is not

6. "Tilly Kettle painting a portrait of Shuja-ud-DauIa" is unique because it is a

1. Painting within a frame
2. Drawing within a painted frame

C. Portrait painting that is not confined within a frame

D. Impression of a painting within a painting

7. Stone inlay work or parchin kari follows this sequence:

1. drawing, polishing, carving of marble block, carving of coloured stones and gems
2. carving of marble block, polishing, drawing, carving of coloured stone pieces
3. dawing, carving of marble block, carving of coloured stones and gems, polishing
4. carving of coloured stones and gems, drawing on marble block, carving of marble block, polishing

8. Raja Ravi Varma's selection of the mythological themes reflect A. Representation of a decisive/climactic moment with high theatricality

1. Representation of prime characters usually involved in warfare
2. Representation of theatrical light effects to enhance narrative quality
3. Representation of climactic moments steeped in devotion

9. Early manuscripts on paper confirmed their affinity to palm leaf manuscripts by

1. Their choice of pigments, such as lapis lazuli
2. Their format and specific ornamentations
3. Their format and choice of pigments, such as lapis lazuli
4. Their choice of binding books in the same fashion as palm leaf books

10. Somenath Hore's pulp prints are unique because

1. They are representational yet abstracted and 2-dimensional
2. They are sculptural yet considered prints
3. They are 2-dimensional yet 3-dimensional
4. They mark Somenath Hore's entry into sculpture making

Answer the following questions (3 questions, 10 marks each; instructions for writing the responses are shared already)

I . The Bhagavata Purana manuscript painting (vefer to Module 6 study material, slide 4) and Mughal miniature paintings (slide 8) are similar and different simultaneously. Reflecting on the use of materials, technique of execution, detailed visual analysis and socio-cultural background, discuss the similarities and differences.

1. Can you set up a relationship between Nasiruddin's Asavari Ragini from Chawand (Module 6, slide 17) and Nihal Chand's rendering of Bani Thani (slide 22) since both were created in the Rajasthani painting workshops? How would you relate them to the representation of women around us?
2. A striking resemblance is seen between Solvyn's "Koummars" (Module 7, Slide 5) and "Vinayaka: Musika Vahana" (Slide 12) can be observed when the socio-political and cultural aspects are considered—what are those resemblances? Despite the similarities, there are also marked differences between them—what do you think of them?