

Important snaps
by Team PIS
Class- XIth

SUBJECT: **PAINTING**

BOOK: **INTRODUCTION OF
INDIAN ART**

TEACHER: ARUNIMA

Ch 1 PREHISTORIC ROCK PAINTINGS

- ▶ Q 1 Explain Upper palaeolithic period?
- ▶ A The paintings of the Upper Palaeolithic phase are linear representations, in green and dark red, of huge animal figures, such as bison, elephants, tigers, rhinos and boars besides stick-like human figures. A few are wash paintings
- ▶ Q 2 Name the colours used by artist of Bhimbetka.
- ▶ A The artists of Bhimbetka used many colours, including various shades of white, yellow, orange, red ochre, purple, brown, green and black. But white and red were their favourite colours



▶ Q 3 Explain wizard dance?

▶ A .Hunting scenes predominate in Mesolithic paintings. This is one such scene where a group of people are shown hunting a bison. Some injured men are depicted lying scattered on the ground.

▶ Q 4 What prehistoric tell us about?

▶ These prehistoric paintings help us to understand about early human beings, their lifestyle, their food habits, their daily activities and, above all, they help us understand their mind—the way they thought. Prehistoric period remains are a great witness to the evolution of human civilisation, through the numerous rock weapons, tools, ceramics and bones.

Ch. 2 ARTS OF THE INDUS VALLEY

- ▶ Q 1 Explain art about Indus Valley.
- ▶ A .THE arts of the Indus Valley Civilisation emerged during the second half of the third millennium BCE. The forms of art found from various sites of the civilisation include sculptures, seals, pottery, jewellery, terracotta figures, etc The two major sites of the Indus Valley Civilisation, along the Indus river—the cities of Harappa in the north and Mohenjodaro in the south.
- ▶ Q 2. Describe about Bearded man?
- ▶ A .The figure of the bearded man, interpreted as a priest, is draped in a shawl coming under the right arm and covering the left shoulder. This shawl is decorated with trefoil patterns.

- ▶ Q 3 Explain Bronze casting method.
- ▶ A. Bronze Casting The art of bronze-casting was practised on a wide scale by the Harappans. Their bronze statues were made using the 'lost wax' technique in which the wax figures were first covered with a coating of clay and allowed to dry. Then the wax was heated and the molten wax was drained out through a tiny hole made in the clay cover. The hollow mould thus created was filled with molten metal which took the original shape of the object.
- ▶ Q4 What do you mean by Pashupati seal?
- ▶ A . It is the female deity. This seal depicts a human figure seated cross-legged. An elephant and a tiger are depicted to the right side of the seated figure, while on the left a rhinoceros and a buffalo are seen. In addition to these animals two antelopes are shown below the seat.

▶ Q1 Explain Bearded Man.

▶ A .The figure of the bearded man, interpreted as a priest, is draped in a shawl coming under the right arm and covering the left shoulder. This shawl is decorated with trefoil patterns.

▶ Q 2 Give a description of dancing girl.

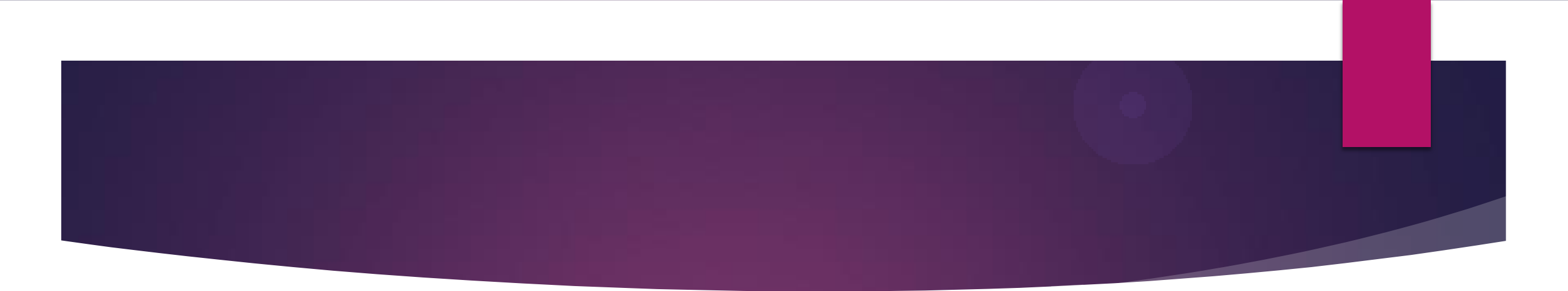
▶ A .One of the best known artefacts from the Indus Valley is this approximately four-inch-high copper figure of a dancing girl. Found in Mohenjodaro, this exquisite casting depicts a girl whose long hair is tied in a bun. Bangles cover her left arm, a bracelet and an amulet or bangle adorn her right arm, and a cowry shell necklace is seen around her neck. Her right hand is on her hip and her left hand is clasped in a traditional Indian dance gesture. She has large eyes and flat nose.

CH 3. ARTS OF THE MAURYAN PERIOD

- ▶ Q1 Describe chauri bearer?
- ▶ A .The life-size standing image of a Yakshini holding a chauri (flywhisk) from Didargunj near modern Patna is another good example of the sculptural tradition of the Mauryan Period. Kept in Patna Museum, it is a tall, well-proportioned, free-standing sculpture in round made in sandstone with a polished surface. The chauri is held in the right hand whereas the left hand is broken. The image shows sophistication in the treatment of form and medium. The sculptor's sensitivity towards the round muscular body is clearly visible. The face has round, fleshy cheeks, while the neck is relatively small in proportion; the eyes, nose and lips are sharp

▶ Q 2 Explain Lion capital?

▶ A .The Lion Capital discovered more than a hundred years ago at Sarnath, near Varanasi, is generally referred to as Sarnath Lion Capital. This is one of the finest examples of sculpture from the Mauryan period. Built in commemoration of the historical event of the first sermon or the Dhammachakrapravartana by the Buddha at Sarnath, the capital was built by Ashoka. The capital originally consisted of five component parts: (i) the shaft (which is broken in many parts now), (ii) a lotus bell base, (iii) a drum on the bell base with four animals proceeding clockwise, (iv) the figures of four majestic adorsed lions, and (v) the crowning element

- 
- ▶ Q 3. What is the difference between Mauryan Pillar and Achaemenian pillar?
 - ▶ A. Mauryan pillars are different from the Achaemenian pillars. The Mauryan pillars are rockcut pillars thus displaying the carver's skills, whereas the Achaemenian pillars are constructed in pieces by a mason

CH 4 POST-MAURYAN TRENDS IN INDIAN ART AND ARCHITECTURE

- ▶ Q1 Explain Bharhut sculptures?
- ▶ A. Bharhut sculptures are tall like the images of Yaksha and Yakhshini in the Mauryan period, modelling of the sculptural volume is in low relief maintaining linearity. Images stick to the picture plane. In the relief panels depicting narratives, illusion of three-dimensionality is shown with tilted perspective.
- ▶ Q2. Explain seated Buddha katra mound Mathura?
- ▶ A. The image of the Buddha from the Katra mound belongs to the second century CE. It represents the Buddha with two Bodhisattva attendants. The Buddha is seated in padmasana (cross-folded legs) and the right hand is in the abhaya mudra, raised a little above the shoulder level whereas the left hand is placed on the left thigh. The ushanisha, i.e., hair knot, is shown with a vertically raised projection. Mathura sculptures from this period are made with light volume having fleshy body. The shoulders are broad. The sanghati (garment) covers only one shoulder and has been made prominently visible covering the left hand whereas while covering the torso, the independent volume of the garment is reduced to the body torso. The Buddha is seated on a lion throne. The attendant figures are identified as the images of the Padmapani and Vajrapan

- ▶ Q 3 Explain the Buddha head found from Taxila?
- ▶ A. The Buddha head from Taxila in the Gandhara region, now in Pakistan, dates back to the second century CE and belongs to the Kushana period. The Buddha head has typical Hellenistic elements that have grown over a period of time. The curly hair of the Buddha is thick having a covered layer of sharp and linear strokes over the head. The forehead plane is large having protruding eyeballs, the eyes are half-closed and the face and cheeks are not round like the images found in other parts of India. There is a certain amount of heaviness in the figures of the Gandhara region. The ears are elongated, especially the earlobes. The treatment of the form bears linearity and the outlines are sharp.

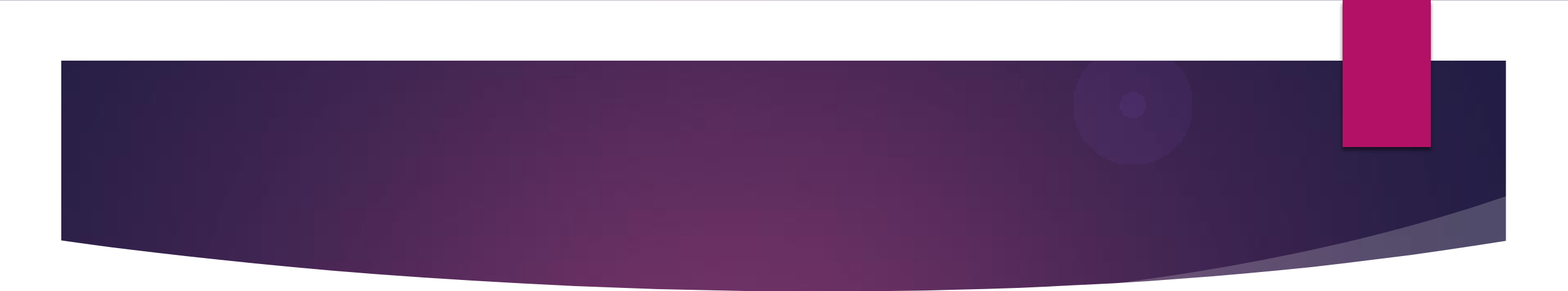


▶ Q 4 Explain Mara Vijya?

▶ A. The theme of Mara Vijaya has been painted in the caves of Ajanta. This is the only sculptural representation sculpted on the right wall of Cave No. 26. It is sculpted near the colossal Buddha image of Mahaparinibbana. The panel shows the image of the Buddha in the centre surrounded by Mara's army along with his daughter. The event is part of the enlightenment. It is a personification of the commotion of mind which the Buddha went through at the time of enlightenment. Mara represents desire. According to the narrative, there is a dialogue between the Buddha and Mara.

CH 5 TEMPLE ARCHITECTURE AND SCULPTURE

- ▶ Q 1 Explain the basic shape of Hindu temple?
- ▶ The basic form of the Hindu temple comprises the following: (i) sanctum (garbhagriha literally 'womb-house'), which was a small cubicle with a single entrance and grew into a larger chamber in time. The garbhagriha is made to house the main icon which is itself the focus of much ritual attention; (ii) the entrance to the temple which may be a portico or colonnaded hall that incorporates space for a large number of worshippers and is known as a mandapa; (iii) freestanding temples tend to have a mountain-like spire, which can take the shape of a curving shikhar in North India and a pyramidal tower, called a vimana, in South India

- 
- ▶ Q 2 Where is Lakshamana temple and also describe it?
 - ▶ A .The Lakshmana temple of Khajuraho, dedicated to Vishnu, was built in 954 by the Chandela king, Dhanga. A nagara temple, it is placed on a high platform accessed by stairs. There are four smaller temples in the corners, and all the towers or shikharas rise high, upward in a curved pyramidal fashion, emphasising the temple's vertical thrust ending in a horizontal fluted disc called an amalaka topped with a kalash or vase. The crowning elements: amalaka and kalash, are to be found on all nagara temples of this period

- ▶ Q 3 Explain different types shikhar in Nagar style?
- ▶ A. Simple shikhara which is square at the base and whose walls curve or slope inward to a point on top is called the 'latina' or the rekha-prasada type of shikara. The second major type of architectural form in the nagara order is the phamsana. Phamsana buildings tend to be broader and shorter than latina ones. Their roofs are composed of several slabs that gently rise to a single point over the centre of the building, unlike the latina ones which look like sharply rising tall towers. Phamsana roofs do not curve inward, instead they slope upwards on a straight incline. The third main sub-type of the nagara building is what is generally called the valabhi type. These are rectangular buildings with a roof that rises into a vaulted chamber. The edge of this vaulted chamber is rounded, like the bamboo or wooden wagons that would have been drawn by bullocks in ancient times. They are usually called 'wagonvaulted buildings'

CH 7 INDIAN BRONZE SCULPTURE

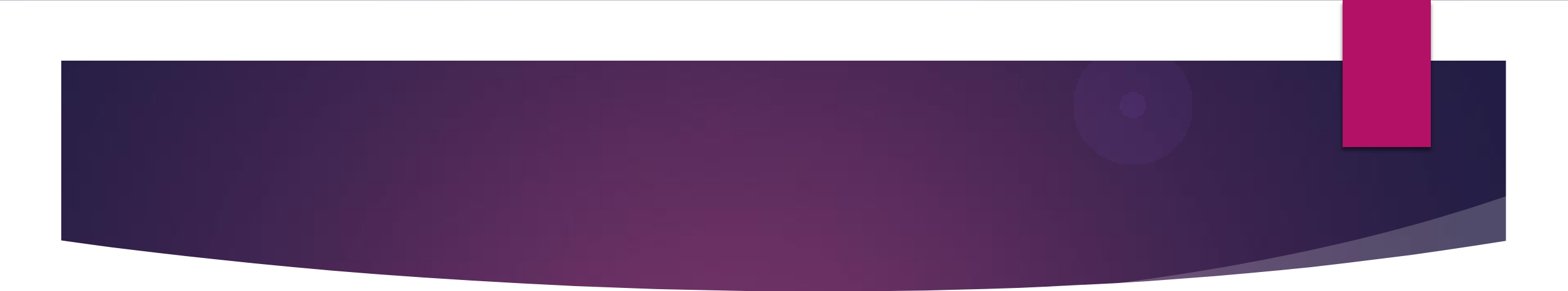
- ▶ Q1 Which bronze sculpture is considered as earliest sculpture.
- ▶ A. 'Dancing Girl' from Mohenjodaro is the earliest bronze sculpture datable to 2500 BCE.
- ▶ Q 2 Mention the places from where jain bronzes has been found?
- ▶ A. Jain bronzes from Chausa in Bihar are now kept in the Patna Museum. Many Jain bronzes from Hansi in Haryana and from various sites in Tamil Nadu and Karnataka are kept in various museums in India.
- ▶ Q 3 Explain lost was process?
- ▶ A .The lost-wax process is a technique used for making objects of metal, especially in Himachal Pradesh, Odisha, Bihar, Madhya Pradesh and West Bengal. In each region, a slightly different technique is used. The lost-wax process involves several different steps. First a wax model of the image is made by hand of pure beeswax that has first been melted over an open fire, and then strained through a fine cloth into a basin of cold water. Here it resolidifies immediately. It is then pressed through a pichki or pharni — which squeezes the wax into noodle-like shape. These wax wires are then wound around to the shape of the entire image. The image is now covered with a thick coating of paste, made of equal parts of clay, sand and cow-dung. Into an opening on one side, a clay pot is fixed. In this molten metal is poured. The weight of the metal to be used is ten times that of wax. (The wax is weighed before starting the entire process.) This metal is largely scrap metal from broken pots and pans.

▶ Q 4 Explain Natraja of chola period?

▶ A .In this Chola period bronze sculpture he has been shown balancing himself on his right leg and suppressing the apasmara, the demon of ignorance or forgetfulness, with the foot of the same leg. At the same time he raises his left leg in bhujangatrasita stance, which represents tirobhava, that is kicking away the veil of maya or illusion from the devotee's mind. His four arms are outstretched and the main right hand is posed in abhaya hasta or the gesture suggesting. The upper right holds the damaru his favourite musical instrument to keep on the beat tala. The upper left hand carries a flame while the main left hand is held in dola hasta and connects with the abhaya hasta of the right hand. His hair locks fly on both the sides touching the circular jwala mala

CH 8 SOME ASPECTS OF INDO-ISLAMIC ARCHITECTURE

- ▶ Q 1 Explain INDO ISLAMIC Styles?
- ▶ A. The study of Indo-Islamic architecture is conventionally categorised into the Imperial Style (Delhi Sultanate), the Provincial Style (Mandu, Gujarat, Bengal, and Jaunpur), the Mughal Style (Delhi, Agra, and Lahore) and the Deccani Style (Bijapur, Golconda). These categories help in understanding better the specificities of architectural styles.
- ▶ Q 2 What do you mean by tessellation?
- ▶ A. The techniques of tessellation (mosaic designs) it means joining of small pieces of tiles.

- 
- ▶ Q 3 Explain about Daulatabad Fort?
 - ▶ A. Daulatabad had several strategic devices to confound the enemy, such as staggered entrances so that gates could not be opened even with the help of elephants. It also had twin forts, one within the other but at a higher elevation and accessed by a complex defence design arrangement. One wrong turn in the labyrinth or complex pathway could lead to the enemy soldier going in circles or falling to his death several hundred feet below.



▶ Q 4 Explain about Taj Mahal?

▶ A. Taj Mahal was built in Agra by Shah Jahan as a mausoleum for his deceased wife Mumtaz Mahal. Taj Mahal was the apogee of the evolutionary architectural process in medieval India. The sublimity of the building comes from its orderly, simple plan and elevation, amazingly perfect proportions or symmetry, the ethereal quality marble has lent to it, the perfect setting of bagh and river and the pure outline of the tomb silhouetted against the sky. The patina the Taj has lends it a different hue at various times of day and night. The Taj complex is entered through a monumental red sandstone gateway the opening arch of which beautifully frames the mausoleum. The tomb is laid out in a Chahar Bagh, criss-crossed with paths and water courses, interspersed with pools and fountains.