



BRAIN INTERNATIONAL SCHOOL

SESSION 2024-25

CLASS: XII

Assignment sheet

SUBJECT: PAINTING

Mixed questions from whole syllabus:

Q1) Describe different schools of Rajasthani paintings and give examples to support their characteristics.

Ans. The 'Rajasthani Schools of Painting' originated in the princely kingdoms of Madhya Pradesh and Rajasthan.

Under the Rajasthani paintings, there were four principal schools which are named as follows:

1. Mewar school of painting: This was based on Nathdwara, Devgarh, and Shahpura sub-styles.
 2. Marwar school of painting: It was influenced by Kishangarh, Bikaner, Jodhpur, Nagaur, Pali, and Ghanerao styles.
 3. Hadoti school of painting: It was based on different styles of Kota, Bundi, and Jhalawar.
 4. Dhundar school of painting: It was based on Amber, Jaipur, Shekhawati, and Uniara styles.
- All of these four schools were influenced by the Mughal connection.
 - This connection rose when Raja Bharmal's daughter, Jodha, was married to Akbar in 1562.
 - This newly developed marital alliances between the Rajputs with Mughals paved way to new important changes in the various styles of paintings.

Q2) Explain briefly rasa-lila.

Ans. Rasa-lila is a divine and mystical dance described in Indian mythology, particularly in the Bhagavata Purana, showcasing the spiritual love between Lord Krishna and the Gopis (cowherd maidens) of Vrindavan.

1. Divine Love: It symbolizes the soul's longing for union with the divine, transcending physical or worldly love.
2. The Dance: Under the full moonlight, Krishna multiplies himself to dance individually with each Gopi, illustrating his omnipresence and personal relationship with every devotee.
3. Spiritual Significance: The *Rasa-lila* represents the highest form of devotion (*bhakti*) where the Gopis surrender themselves entirely to Krishna, epitomizing selfless love and spiritual bliss.

The *Rasa-lila* is not merely a romantic tale but a profound metaphor for the divine-human connection, emphasizing unity, devotion, and the eternal joy of divine play.

Q3) What is Ragamala? Give examples of Ragamala paintings from various schools of Rajasthan.

Ans. Ragamala paintings flourished in Rajasthan during the medieval period, with various regional schools contributing their unique styles. Examples from prominent Rajasthani schools include:

1. Mewar School

Characteristics: Bright colors, bold lines, and stylized human figures.

Example: *Bhairavi Raga* - Depicts a serene woman in a temple setting, emphasizing devotion and tranquility.

2. Kishangarh School

Characteristics: Delicate features, elongated figures, and a romantic mood.

Example: *Deepak Raga* - Shows a prince and princess in a moonlit garden, capturing the raga's romantic and introspective tone.

3. Bundi School

Characteristics: Vivid natural landscapes, lush foliage, and detailed backgrounds.

Example: *Megh Malhar Raga* - Illustrates clouds, rain, and dancing peacocks, evoking the monsoon's vitality.

4. Amber-Jaipur School

Characteristics: A blend of Mughal and Rajasthani styles with refined detailing.

Example: *Todi Raga* - Shows a woman playing the vina amid deer and lush greenery, symbolizing love and longing.

5. Marwar School

Characteristics: Bold and vibrant use of colors with minimalistic compositions.

Example: *Kafi Raga* - Depicts a couple in a rustic setting, emphasizing simplicity and rural charm.

Q4) Describe the main features of Mughal paintings.

Ans. Mughal painting is the style of miniature painting that developed in the northern Indian subcontinent in the sixteenth century and continued till the mid–nineteenth century. It is known for its sophisticated techniques and diverse range of subjects and themes. The Mughal miniature painting inspired and resonated in subsequent schools and styles of Indian painting, thereby, confirming a definite position for the Mughal style within the Indian school of paintings. The Mughals were patrons of various art forms. Every Mughal successor, based on his taste and preferences, contributed towards enhancing the status of art, viz., calligraphy, painting, architecture,

bookmaking, book illustration projects, etc. They took keen interest in artists' ateliers and nurtured unprecedented new styles that heightened and accelerated the existing art scenario of India. Therefore, for understanding the Mughal Painting, the political history and genealogy of the Mughal dynasty is often taken into account. Influences on Mughal Painting The Mughal style of miniature painting was responsible for the amalgamation of indigenous themes and styles along with Persian and later European themes and styles. The arts of this period reflect a synthesis of foreign influences and indigenous flavour. The peak of Mughal painting presented a highly sophisticated blend of the Islamic, Hindu and European visual culture and aesthetics. Given this diverse yet inclusive nature, the affluence of the artworks produced in India during this period surpasses the conventional and indigenous Indian and Iranian painting of that time. The significance of this style lies in the purpose and efforts of its patrons and the unmatched skill of its artists.

Q5) Describe the main features of Deccan school of paintings.

Ans. The colours of the Deccan School paintings are rich and brilliant. It is different from the northern paintings. Unique features of the Deccan paintings of the 18th and 19th centuries are witnessed in the treatment of the ethnic types, landscape costumes, jewellery, flora, fauna, and colours. This topic might be helpful in the UPSC 2022 examination and you may check the upcoming exam in the linked article.

The types of Deccan paintings are given below:

1. Ahmednagar School of Painting

- This school was patronized by Hussain Nizam Shah I of Ahmednagar.
- The significant illustrated manuscript is 'Tarif-i-Hussain Shahi'.
- Colours used for Ahmednagar school of Painting are brilliant and rich.
- Females appearing in such paintings belong to the northern tradition of Malwa.

- Choli, long pigtails, braids with tassels, in the end, were seen in the northern costume.
- These paintings exhibited Persian influences like the landscape, gold sky, and high horizon.

2. Bijapur School of Painting

- The Bijapur School of Painting was patronized by Ali Adil Shah I and his successor Ibrahim II.
- Notable work is Najum-al-ulum (Stars of Sciences).
- The painting exhibit a rich colour scheme, animals, palm trees, men, and women belong to the Deccan tradition.
- The paintings showcase a generous use of gold colour.

3. Golconda School of Painting

- The patrons of the Golconda School of Paintings were the Qutb Shahi rulers.
- The first notable work was done during the times of Muhammad Quli Qutab Shah.
- These paintings show dancing.
- There is a deep impact of Iranian art on the Golconda miniature paintings.
- Two more notable paintings among the Golconda paintings are the 'Lady with the Myna bird' and the 'Lady smoking Hookah'.

4. Hyderabad School of Painting

- Hyderabad School of Painting belongs to the 3rd quarter of the 18th century.
- It was developed in 1724 after the foundation of the Asaf Jahi dynasty by Nizam-ul-Mulk Chin Qilij Khan.
- "Princes in the company of maids" is a famous painting that belongs to the Hyderabad School of Painting.
- These paintings used Deccan facial types, rich colours, and costumes.

5. Mysore School of Painting

- This belongs to the era between the 2nd and 7th century.

- Mysore paintings are known for their elegance, muted colours, and attention to detail

Q6) Write the short note on marriage procession of Dara Shikoh.

Ans. Dara Shikoh is depicted at the center with a veil of pearls covering his face and a turban draped in strands of pearls and a large plume. A large double halo encircles his head. Mounted on a caparisoned stallion, Dara Shikoh holds the reins with one hand, and with the other, a handkerchief. The horse rides into a crowd of men that carry bifurcated staffs with candles mounted on the ends, hold large candle sticks or candle sticks inside large glass jars, play instruments, clap, or hold weapons. Following the prince is a procession of men mounted on horses and women riding in howdahs on elephants. On the right in the background is a partially-drawn balcony with sparklers or fireworks shooting from it. The unfinished tracing is a preparatory drawing, and is nearly an exact comparison to a painting in the National Museum, New Delhi, which is dated 1740. Mughal Style.