

## Very Short Answer Questions

**Q. 1. What do you mean by Engraving?**

**Ans.** A picture printed onto paper from a piece of wood or metal into which the design or drawing has been cut was called engraving.

**Q. 2. What is a portrait?**

**Ans.** A picture of a person in which the face and its expression is prominent is called a portrait.

**Q. 3. Name two artists of picturesque landscape paintings.**

**Ans.** Thomas Daniell and William Daniell were the artists of picturesque landscape paintings.

**Q. 4. What does commission refer to?**

**Ans.** Commission refers to formally choose someone to do a special piece of work usually against payment.

**Q. 5. What were the differences between colonial portraits and Indian portraits?**

**Ans.** Colonial portraits were life size images that looked life-like and real where as the Indian portraits were very small.

**Q. 6. Who was Raja Ravi Varma?**

**Ans.** Raja Ravi Varma belonged to the family of the Maharajas of Travancore in Kerala. He tried to create a style that was both modern and national.

## Short Answer Questions

**Q. 1. Explain the picturesque landscape paintings.**

**Ans.** The Picturesque Landscape Paintings were a style of painting depicted India as quaint and unexpected land. Its landscape was quite irregular and wild, seemingly untamed by human hands depicted in pre-British India.

**Q. 2. Who was Johann Zoffany?**

**Ans.** Johann Zoffany was a European portrait painter who came to India in search of profitable commission. He was born in Germany, migrated to England and came to India in mid-1780s and stayed in India for five years.

**Q. 3. Write the names of two portraits painted by Johann Zoffany?**

**Ans.** The names of two portrait painted by Johann Zoffany were

(i) Portrait of Governor General Hastings with his wife in their Belvedere estate (in 1784).

(ii) The Aural and Dashwood families of Calcutta (in 1784).

**Q. 4. What do you mean by the idea of realism?**

**Ans.** The idea of realism was a belief that artists had to observe carefully and depict faithfully what the eye saw and the final painting was expected to look real and life-like.

**Q. 5. What do new forms of Imperial art refer to?**

**Ans.** From the 18th century a stream of European artists came to India along with the British traders and rulers. They brought new styles and new conventions of paintings and began producing pictures which became widely popular in Europe and helped to shape western perceptions of India.

**Q. 6. What was painting history?**

**Ans.** A third category of Imperial Art was 'history painting'. These paintings dramatised and recreated various episodes of British imperial history and enjoyed great prestige and became very popular in the late 18th and early 19th centuries.

**Q. 7. Write about the importance of Imperial history paintings?**

**Ans.** Imperial history paintings were important because they sought to create a public memory of imperial triumphs. Victories had to be remembered, implanted in the memory of people both in India and Britain. Only then the British could appear invincible and all powerful.

**Q. 8. What happened to the court artists?**

**Ans.** With the establishment of British power many of the court painters lost their influence and wealth. As a result, Nawabs could no longer support painters and pay them to paint for the court. This forced them to paint for the British in order to survive.

**Q. 9. What were company paintings?**

**Ans.** Company paintings were those paintings which were produced on the recommendation of company officials and were eagerly collected by them. They were made by the local painters.

## Long Answer Questions

**Q. 1. Give an account of photography in India.**

**Ans. (i)** Photography was introduced in India in the late 19th century. Photographers from Europe began travelling to India, taking pictures setting up studios, and establishing photographic societies to promote the art of photography.

**(ii)** Some of them were portrait painters, who began taking photographs of imperial officials, presenting them as figures of authority and power.

**(iii)** Samuel Bourne came to India in the early 1860s and set up one of the most famous photographic studios in Calcutta, known as Bourne and Shephard.

**(iv)** Indian photographers also recorded the nationalist marches and meetings, as well as the everyday life of the people.

**Q. 2. What do you know about the art of Raja Ram Verma?**

**Ans. (i)** He was one of the artists who tried to create a style that was both modern and national.

**(ii)** Ravi Verma belonged to the family of Maharaja of Travancore in Kerela, and was addressed as Raja.

**(iii)** He mastered the western art of oil paintings. He painted themes from Indian mythology which became the rage among Indian princes and art collectors, who filled their palace, galleries with his works.

**(iv)** Due to this popular appeal, Ravi Verma decided to set up a picture production team and printing press on the outskirts of Bombay.

**(v)** Here colour prints of his religious paintings were mass produced. Even the poor could now buy these cheap prints.

## Hots (Higher Order Thinking Skills)

**Q. 1. What were the main trends of Imperial Art? Give examples.**

**Ans.** The main trends of Imperial Art were:

**(i) Picturesque landscape painting:** Picturesque landscape painting depicted India as quaint land, to be explored by travelling British artists and its landscape was rugged and wild seemingly untamed by human hands.

**Example:** The ruins on the banks of the Ganges at Ghazipur painted by Thomas Daniell.

**(ii) Portrait paintings:** Portrait paintings were life-size images that looked lifelike and real. Both Indians and British were very fond of self-portraits.

**Example:** Portrait of Governor-General Hastings with his wife in their Belvedere estate, painted by Johann Zoffany.

**(iii) Painting history:** Painting history became very popular in the late 18th and early 19th centuries depicting the various episodes of British imperial history and even mythology. These paintings once again celebrated the British: their power, their victories and their supremacy.

**Example:** Lord Clive meeting Mir Zafar, Nawab of Murshidabad, after the Battle of Plassey, painted by Francis Hayman.