

**GS Advanced Program 2023****Generic Booklet**

Test Name/Code/No. :45.....

Name			
Email ID.			
Roll No.			
Mobile No.		Date	

Allotted Time : 60 Minutes**Instructions to Candidates -**

- There are 7 Questions in this Question paper.
- All Questions are Compulsory.
- For all updates, please visit the noticeboard -
<https://noticeboard.forumias.com/gsap-2023/>

Important -

- Answers must be attempted in the QCA Booklet only.
- To upload the Answer Copies please visit to "My Course" section on -
<https://academy.forumias.com/>
- Only those copies will be evaluated which will be submitted before the next class.

Q. No.	Grade/Score
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Overall Grade/Score	

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 **ForumIAS**

Start Writing Here

Q.1) Cave paintings are mix blend of both secular as well as religious artistic expressions. Explain

Ans → Cave paintings were one of the major medium that gives the long tradition of artistic expression since ancient times. It also suggests that even early historic man of India were engaged in art & paintings.

Cave paintings 1 → Secular

Pre-historic paintings were generally drawn on rocks. Ex: → Pahimbetthe Caves in Maharashtra.

& Man, animal and geometric symbols were used. These were minimalistic paintings with wavy lines and geometrical design.

Themes: → Hunting, Economic & social life
figure of flora, fauna, human & mythical creatures, arts etc. can be seen.

Ajanta Cave paintings

& Animal & birds are shown with emotions. Many of the paintings show a line of spotted deer left for drying. Joginara Caves depicts animals, butchle arts etc.

Cave paintings :- Religious.

(1) Ajanta paintings → mostly Buddhist religious Art.

Ex: → Palampani painting
Maravi Jay painting
Jataka stories of Buddha.

(2) Ellora paintings → Attributed to Buddhism, Jainism & Hinduism.

(a) Images of Goddess Lakshmi & Lord Vishnu

(b) Lord Shiva with his followers

(3) Bagh Cave paintings — depicting Buddhist Jataka tales.

(4) Badami cave temples → one of earliest Hindu paintings.

— 4 armed Brahma.

Cave paintings have been influenced by both religion & day to day life, suggesting ~~historic~~ historic bond with nature and religion.

Overall Grading (✓)

Poor			Average			Good		
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Q.2) Why is Laurie Baker called "the conscience" keeper of Indian architecture?

Ans. Laurie Baker, a British born Indian architect approached this craft driven by emphasizing on low costs and employment generation through architecture, local skills & materials.

Conscience keeper of Indian Architecture

He was influenced by Gandhi and focused on cost-conscious & sustainable architectural structures. Low cost, high quality - and beauty were hallmarks of his work.

* Most of the buildings were environment friendly with suitable provisions of natural lighting and air.

Style - A curved walls to enclose more volume at lower material cost

* Brick Jali walls to utilize natural air movement to cool home interior

* Slopping roofs & terracotta tile with vents allowing hot air to escape

* Use of discarded & rejected material for decoration - broken bottles, pens, glasses etc

He devoted his career for rural development and low cost housing for poor. He gave the concept of affordable housing by using locally available material.

Bakery strongly believed that "Less is more" and reminded everyone of the motto of "honest structure".

His fascination with low cost, local & sustainable building designs & minimalistic aesthetic earned him the title of "Gandhi of Architecture". It is the need of today to use his approach for "Housing for all" objective.

Overall Grading (✓)

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Q.3) Discuss the contribution of Bombay & Bengal school of art in forging Nationalism.

Ans: Bombay school of Art was started by Raja Ravi Varma in 19th century while Bengal school of Art came up with works of Abanindranath Tagore & Mondal Bose in early 20th century.

Bombay School of Art

- This was a modern school of Art with heavy influence of western techniques & themes.
- Brought together the elements of south indian paintings with western techniques to express Indian themes, making a combination of both traditional & modernity.
- Raja Ravi Varma established printing-press to make mass paintings so that people can afford & have access to indian paintings.
- Mass circulation of indian mythological characters like - Shakuntala, Draupadi, Good boys helped forge cultural nationalism in India.

Bengal school of Art

- * This school started with a reactionary approach of existing style of paintings and wanted to establish indigenous school of painting without western influence.
- * Tried to incorporate radical values in Indian Art.

So → Pharad Mark painting

- White on Black - Gandhi sketch.

- & Achieved →
- (i) Asian school of painting with Pan-Asian outlook.
 - (ii) Renaissance school of Art
 - (iii) Cultural entity was born symbolising Indian problems.

Both school of art helped ~~den~~ Indians to take interest & revive their culture through paintings during colonial times.

Overall Grading (✓)

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Q.4) Mesolithic rock-cut architecture of India not only reflects the cultural life of the times, but also a fine aesthetic sense comparable to modern painting. Critically evaluate this comment.

The Mesolithic period is often taken as the period between (10000-4000 BC) in which various art forms developed mostly depicting the sources of livelihood, day to day life enacting hunting & riding.

Cave painting, rock-cut architecture, engravings and small ~~art~~ sculptural artifacts were developed during this period. These art forms consisted of human & animal figures engaged in hunting, agriculture & collecting honey etc.

The paintings of mesolithic Age also showed social life, sexual activity, child birth, rearing of children & burial ceremony. This clearly indicated the people had developed an aesthetic sense, since it depicted the nature & day to day activity.

The art forms may not be that realistic as it evolved during modern painting.

The early modern British paintings were also artificial and dominated by materialist themes to have cultural edge on Indian society. Nature was ignored as well.

Mesolithic rock cut paintings may not be able to ^{have} aesthetic equality of later paintings of modern period, but it certainly gave the historical information of mesolithic society & their way of life.

Overall Grading (✓)

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- Q.5) Pala period is the most significant phase in history of Buddhism in India. Enumerate Ans. The Pala dynasty, founded by Gopala ruled the regions of Bengal and Bihar from 8th century to 11th century AD. They were Buddhists and helped Buddhism enrich in India.

Contributions of Pala Kings

- * Religious tolerance based on Buddhism: → Most of subjects were Hindus, but followed the approach of tolerance ⇒ leading to peaceful exchange of ideas culminating in Hindu tantra to Buddhism giving rise to "Vajrayana" philosophy.
- * Various architecture created: → Mahaviharas, Stupas, chaityas, temples & forts
Ex: - Sompura Mahavihar - one of largest Viharas by Dharmapala.
- * Sculptures: - Most of stone & bronze sculptures drawn inspiration from Buddhism.

Sculpture (eg) * Avalokitesvara images from Malabar

* Budha seated in Bhumisparsha mudra

- Crown Budha appeared in Pala times.

* Paintings :- Tantrayana Vajrayana aspects developed.

- Visual expression of these arts

(eg) - Miniatures on texts.

* Universities :- founded and funded universities which became the centre of Buddhist studies & art.

(eg) Vikramshila University & Odantipura

- It helped promote Buddhism.

- Many teachers travelled to South east Asia to spread the faith eg :- Sumatra, Cambodia, Myanmar.

* Foreign Relations :- formed good relations with different cultures to promote new trade routes - enjoyed connections with South east Asia & middle east Asia.

Ex - Darpala granting 5 villages at
request of Sumatra king Shailendra.

Pala kings created the environment to
thrive & discuss Buddhist ideas &
philosophies. They actively facilitated the
idea of Buddhism around the world,
leaving a legacy of Buddhism in our
neighbouring & Asian countries.

Overall Grading (✓)

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Q.6) Indian miniature painting tradition reached its zenith during Mughal era. Examine

Ans. The paintings in Mughal era had a distinctive style as it got inspired from Persian style of painting & assimilated this with Indian painting tradition. Focus shifted to glorifying the ruler and showing his life.

Purpose of Mughal paintings was to record the reign of rulers for future references. Themes were mostly secular & aristocratic in nature.

Ex - Hunting scenes, Barber scenes etc.

Evolution of Mughal paintings

Babur → patronised Persian artist Bihzad to make illustrations of Mughal family

⇓
Humayun → brought Persian painters & they influenced Mughal paintings & created Albums.

Akbar

- ① Important books on painting compiled → *Tuzi'nama* (details of court) & *Ain-i-Jama*
- ② Established factories for producing painting.

↓

Jahangir

- ① Naturalist by nature & prefer. flora & fauna paintings.
- ② Brought naturalism to portrait painting.

↓

Ex → famous Zebra paintings
famous artist — Ustad Mansoor

Shahjahan

- Natural elements gave way to artificial elements.
- Inspired by European influences.
 - Led focus on aesthetic brilliance & reinstated eliticism in Mughal paintings.
 - Increased the use of gold & silver in paintings.

Aurangzeb did not encourage painting and large number of painters moved to other provincial courts with sharp decline during his reign.

Mughal paintings reached its zenith during Jahangir's time as he was very interested in paintings of nature & portraits.

Akbar & Shahjahan also played an important role in enhancing the reach & techniques of paintings.

With advent of Aurangzeb, Mughal painters moving to reprobation giving birth to regional schools of painting, but medieval period was mostly dominated by mughal style of painting.

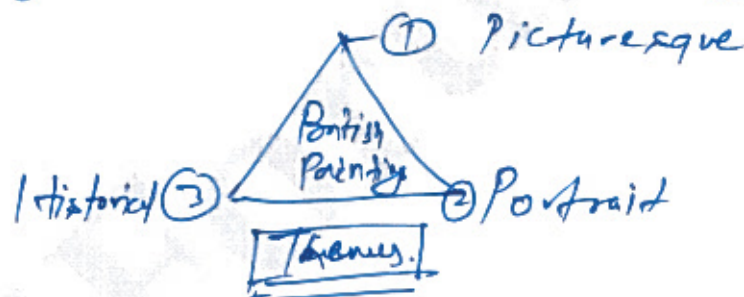
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Q.7) Painting style introduced by Britishers in India was a mix of blend of artistic & political quest. Ans.

Ans: Hybrid style of painting emerged during colonial period, containing the elements of Mughal, Rajput & other Indian styles with European elements.

Company paintings were made of European tastes with Indian skills & training. Several painters engaged in painting the exotic flora & fauna.



In picturesque paintings, Britishers tried to paint India's image as poor, changeling & degenerating civilization through various scene of India.
Ex - Bazaars, Ghats etc.

These paintings were artistically good, but objective of these paintings was to paint India as a ruined civilization legitimizing its presence & rule.

Portrait painting focused on facial expressions & given less focus on background. Britishers tried to project themselves as powerful, wealthy & modern while showing common Indian people as weak & submissive. They wanted to establish psychological supremacy upon masses and they were successful in doing this.

Historical paintings recorded their milestones in India. Major victory in a war - (a) Battle of Plassey (b) Battle of Buxar. This was to convey the message that they were invincible & people in India can not challenge them.

These paintings also were information sources for people back in England.

Britishers in India wanted to have a good image in home country as well and used these paintings to convey their propaganda.

The quality of British paintings were great & realism can be easily seen, but it showed India in a discriminatory way, with focus on goal of supremacy & colonialism.

Overall Grading (✓)

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GS Advanced Program 2023

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