

Even Semester Examination 2025
Department of History of Art
Kala-Bhavana, Visva-Bharati University

Name of Examination: **Four Year Undergraduate Programme (Major in History of Art) (NEP)**

Semester: **IV**

Course Title: **Early Indian art and architecture till Gupta period**
Course code: **MJHA 07**

Time: **3 hours**

Full Marks: **80**

All questions carry equal marks.
Answer **any four** of the following.

1. Sunga sculptures of female figures differ from those from the Mauryan period. Explain, with suitable examples.
2. Sanchi is a site of continuous development of Buddhist sculpture. Explain the change during the Gupta period.
3. What, in your opinion, is the primary characteristic of the reliefs from the stupa at Amaravati? Is it possible to classify the sculptural language at Amaravati as “classical”?
4. Sculptures of the bodhisattva from Gandhara and Mathura during the Kushana period show similarities as well as differences. Explain.
5. Taking the relief sculpture of the Varaha from Udaygiri (M.P.), explain the characteristics of early Gupta sculptural language.
6. Discuss the development of cave-temple architecture in the context of Buddhism, taking any two sites as example.
7. Write short notes on **any two** of the following (2 x 10 = 20 marks)
 - (a) Lion capital from Sarnath
 - (b) *Mahakapi Jataka* from Bharhut
 - (c) Departure of Siddhartha from Sanchi *torana*
 - (d) Emaciated Buddha from Gandhara
 - (e) *Gajendramoksha* relief from the Vishnu Temple at Deogarh

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Department of History of Art
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Name of Examination: **Undergraduate Examination with Major in History of Art (NEP)**

Semester: **IV**

Major Course

Course Title: **Western Art and Architecture from Classical to Medieval: Greek to Gothic**

Course code: **MJHA 08**

Time: **3 hours**

Full Marks: **80**

Answer from both the sections 1 & 2

Section 1

Answer **any two**

(2 x 25 = 50)

1. Discuss the characteristics of Greek archaic sculptures.
2. Analyse the idealistic qualities of Greek Classical sculptures with any two examples.
3. Discuss the expressive and humanistic characteristics of any two Hellenistic sculptures.
4. Explain the Stylistic and functional values of Roman sculptures from Republican and Imperial phases with any two examples.
5. Discuss the characteristics of Proto Renaissance art by analysing the works of Giotto.
6. Discuss the structural and design aspects of the three essential orders of the classical Greek and Roman architectures.

Section 2

Write a short note on **any two**

(2 x 15 = 30)

7. Black figure style painting
8. Red figure style painting
9. Geometric Greek vases
10. Nicola Pisano
11. Giovanni Pisano
12. Any mural by Cimabue
13. Any example of Byzantine art
14. Roman relief sculpture

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Name of Examination: **Undergraduate Examination with Major in History of Art (NEP)**

Semester: **IV**

Major Course

Course Title: **Buddhist Art of China and Japan**

Course code: **MJHA 09**

Time: **3 hours**

Full Marks: **80**

Answer from both the sections 1 & 2

Section 1

Answer **any two**

(2 x 25 = 50)

1. Discuss the beginning of Buddhist art in China with reference to the Archaic style with any example.
2. Analyse the characteristic features of the Elongated and Columnar styles of Chinese Buddhist sculptures with any two examples.
3. Discuss the unique stylistic features of any two Japanese Buddhist sculptures from Asuka dynasty.
4. Analyse the naturalistic qualities in Japanese Buddhist sculptures from Nara dynasty with any two examples.
5. Discuss the indigenous contexts of Jogan Buddhist sculptures with proper examples.
6. Discuss the advanced technical and iconographic aspects of Buddhist sculptures from Fujiwara phase with any two examples.

Section 2

Write a short note on **any two**

(2 x 15 = 30)

7. Any one example of Chinese Tang Classical style
8. Any one example of Korean Buddhist sculpture
9. Any one Buddhist mural from Asuka period
10. Any one Buddhist mural from Nara period
11. Any one Buddhist mural from Jogan phase
12. Any one Buddhist mural from Fujiwara phase
13. Daibutsu
14. Kongo Rikishi

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Name of Examination: **Four Year Undergraduate Programme (Major in History of Art) (NEP)**

Semester: **IV**

Course Title: **Art and Environment**

Course Code: **MJHA10**

Time: **3 Hours**

Full Marks:

80

Answer from both the sections 1 & 2

Section 1

Answer **any two**

(2 x 30 = 60)

1. What do you understand by the term 'nature painting'? Select any two nature painters and describe their works analytically, with reference to one work by each of the selected artists.
2. Select any two paintings, traditional or modern, where natural environment has been used as a backdrop, and explain the presence of nature critically.
3. Select any five symbolic representations of natural elements or motifs in visual art and briefly explain the significance of each of them.
4. Discuss any two artworks which used the real natural environments as their specific sites.
5. "Environmental art has evolved away from formal concerns, for example monumental earthworks using earth as a sculptural material, towards a deeper relationship to systems, processes and phenomena in relationship to social concerns." Explain in your own words.

Section 2

Write a short note on **any two**

(2 x 10 = 30)

6. Eco-friendly art
7. Brata katha
8. Santiniketan Alpona
9. Environment and indigenous art traditions
10. Art and ecology

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Name of Examination: **Four Year Undergraduate Programme (Minor in History of Art) (NEP)**

Semester: **IV**

Course Title: **Landscapes across cultures**

Course code: **MNHA 04**

Time: **3 hours**

Full Marks: **80**

All questions carry equal marks.
Answer **any four** of the following.

8. Despite the recognizable in the paintings from China, there are essential differences from Realism in European/Western painting. Explain, with suitable examples.
9. Indian miniatures contain landscapes as backdrop to the human drama portrayed in manuscript painting. Discuss the role that landscape elements play in Mughal or Kangra-Guler paintings.
10. Roman wall paintings depicting gardens effectively dissolved entire walls in a room into the illusion of extended, open space. Explain.
11. How did the evolving principles of perspective bring about a distinctive characteristic to landscape elements in Renaissance painting. Discuss, citing appropriate examples.
12. Romanticism was instrumental in emphasizing the quality of “sublime” in visual images. How did this impact landscape painting from that era. Give examples in support of your statement.
13. Modernism in European/Western painting increasingly shifted away from illusionistic depiction of the visually perceived. Does this apply to landscape paintings from the period? Explain with two examples.
14. Write short notes on **any two** of the following (2 X 10 = 20 marks)
 - (a) Breughel the Elder's *Hunters in the snow*
 - (b) Claude Monet's *Waterlilies* series
 - (c) Fresco painting depicting Nebamun's garden
 - (d) Vincent Van Gogh's *Starry night*
 - (e) Japanese ink paintings depicting landscapes