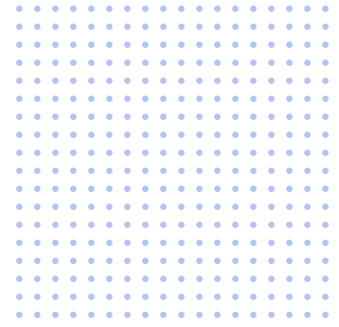




FOR JNU EE EXAM PREPARATION

JNU EE 2022 Question Paper · Ph.D Visual Studies

EXAM	YEAR	TYPE	SUBJECT
JNU EE	2022	Question Paper	Ph.D Visual Studies



Test Date : 07 Dec 2022

Test Slot : Slot 1

Subject : VSAH-Visual Studies

Sl. No.1

QBID:9002001

A "true arch" cannot be:

1. ogee
2. corbelled
3. voussoir
4. cusped

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1601]

2[Option ID=1602]

3[Option ID=1603]

4[Option ID=1604]

Sl. No.2

QBID:9002002

Which of these is a Tathāgata (Dhyani Buddha) in Vajrayāna:

1. Dalai Lama
2. Rimpoche
3. Amoghasiddhi
4. Riddhi Siddhi

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1605]

2[Option ID=1606]

3[Option ID=1607]

4[Option ID=1608]

Sl. No.3

QBID:9002003

Which quarry was used for Amaravati sculpture?

1. Chunar
2. Palnad
3. Sikri
4. Katni.

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1609]

2[Option ID=1610]

3[Option ID=1611]

4[Option ID=1612]

Sl. No.4

QBID:9002004

Somaskanda images do not include one of the following:

1. Kārttikeya
2. Śiva,
3. Pārvatī
4. Gaṇeśa

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1613]

2[Option ID=1614]

3[Option ID=1615]

4[Option ID=1616]

Sl. No.5

QBID:9002005

Which of these male figures is never shown naked in Indian art ?

1. Śiva,
2. Mahāvīra,
3. Brahma
4. Kṛṣṇa

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1617]

2[Option ID=1618]

3[Option ID=1619]

4[Option ID=1620]

Sl. No.6

QBID:9002006

Who is Śiva's mount or Vāhana?

1. Vṛṣabha
2. Vāmana
3. Vajra,
4. Vaikunṭha

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1621]

2[Option ID=1622]

3[Option ID=1623]

4[Option ID=1624]

Sl. No.7

QBID:9002007

Chola stone sculptures are usually made of:

1. granite
2. marble
3. basalt
4. sandstone

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1625]

2[Option ID=1626]

3[Option ID=1627]

4[Option ID=1628]

Sl. No.8

QBID:9002008

Humanism underscored the Art of the Italian Renaissance which was reflected in the way painters

1. used apotropaic elements.
2. individualized facial features.
3. used enlarged eyes as windows to the soul.
4. rendered the human figure as disembodied form.

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1629]

2[Option ID=1630]

3[Option ID=1631]

4[Option ID=1632]

Sl. No.9

QBID:9002009

Who is the author of the *Critique of Judgment*?

1. Immanuel Kant
2. Theodore Adorno
3. Henri Bergson
4. Martin Heidegger

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1633]

2[Option ID=1634]

3[Option ID=1635]

4[Option ID=1636]

Sl. No.10

QBID:9002010

Ukiyo-e are

1. moveable typefaces from Korea.
2. terracotta warrior figures from Han dynasty, China.
3. coloured woodcuts from Edo-period, Japan.
4. low relief sculptures from the Shailendra Dynasty, Java .

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1637]

2[Option ID=1638]

3[Option ID=1639]

4[Option ID=1640]

Sl. No.11

QBID:9002011

The famous Riace Warriors in bronze from Greece (460-450 BC) are fabricated using the:

1. Lost wax process
2. Metal Répousse
3. Sand Casting
4. Wrought Iron

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1641]

2[Option ID=1642]

3[Option ID=1643]

4[Option ID=1644]

Sl. No.12

QBID:9002012

Which author uses the term “Corpoaesthetics” to describe the aesthetics of Indian popular culture ?

1. Kajri Jain
2. Gilles Tillotson
3. Sumathi Ramawamy
4. Christopher Pinney

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1645]

2[Option ID=1646]

3[Option ID=1647]

4[Option ID=1648]

Sl. No.13

QBID:9002013

Which artist, reconfigured *Warli* paintings that were usually painted on mud walls of houses, to enter into the modernist white cube space of the art gallery?

1. K. C. S. Paniker
2. Piraji Sagara
3. Shanti Dave
4. Jivya Soma Mashe

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1649]

2[Option ID=1650]

3[Option ID=1651]

4[Option ID=1652]

Sl. No.14

QBID:9002014

Who introduced photomechanical colour block making to South Asia?

1. Raja Ravi Varma
2. Ananda Prasad Bagchi
3. Upendrakishore Ray Chowdhury
4. Mahadev Vishwanath Dhurandhar

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1653]

2[Option ID=1654]

3[Option ID=1655]

4[Option ID=1656]

Sl. No.15

QBID:9002015

Which of these essays provides a context for a landmark exhibition?

1. "Battling the Demoness in Tamil India." by Sumati Ramaswamy
2. "Masculine Regeneration and the Attenuated Body in the Early Works of Nandalal Bose." by Niharika Dinkar
3. "Ebrahim Alkazi and Exhibition Making: Revisiting the Post-Independence Art Scene." by Devika Singh
4. "Questions and Dialogue." by Anita Dube

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1657]

2[Option ID=1658]

3[Option ID=1659]

4[Option ID=1660]

Sl. No.16

QBID:9002016

Rubén Darío's conceptualization of 'Modernismo' had

1. a zig-zag trajectory and mosaic like formation
2. a linear trajectory helmed by male heroic artists
3. a parabolic trajectory marked by the rise and fall of movements
4. an elliptical trajectory where artists turned their back on progressivism to become revivalists

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1661]

2[Option ID=1662]

3[Option ID=1663]

4[Option ID=1664]

Sl. No.17

QBID:9002017

Which of these essays analyses the conflict between the persona of an artist with institutional certification and the figure of the artisan who emerges from a familial training context?

1. "Mechanical Reproduction and the World of the Colonial Artist." By Partha Mitter
2. "Marginal, Mobile, Multilayered: Painted Invitation Letters as Bazaar Objects in Early Modern India" by Dipti Khera
3. "Vernacular Clay Sculptors Shaping Modern India's Artscape—Jadunath Pal and G.K. Mhatre" by Susan S. Bean
4. "The Interaction of Bengali and Japanese Artistic Milieus in the First Half of the Twentieth Century (1901-1945): Rabindranath Tagore, Arai Kanpō, and Nandalal Bose" by Shigemi Inaga

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1665]

2[Option ID=1666]

3[Option ID=1667]

4[Option ID=1668]

Sl. No.18

QBID:9002018

To whom can we attribute the following observation “Art history is one of a network of interrelated institutions and professions whose overall function has been to fabricate a historical past that could be placed under systematic observation for use in the present”

1. Donald Preziosi
2. Ananda Coomaraswamy
3. Hermann Goetz
4. Grace Morley

- (1) 1
(2) 2
(3) 3
(4) 4

1[Option ID=1669]
2[Option ID=1670]
3[Option ID=1671]
4[Option ID=1672]

Sl. No.19
QBID:9002019

What do you understand by the term “Avant-Garde”?

1. A critique of mass culture
2. Neo-Classical art
3. Renaissance
4. Company School

- (1) 1
(2) 2
(3) 3
(4) 4

1[Option ID=1673]
2[Option ID=1674]
3[Option ID=1675]
4[Option ID=1676]

Sl. No.20
QBID:9002020

Oil painting became the preferred medium of naturalistic representation during the Italian Renaissance because

1. the slow drying process allowed for corrections and modulation of tones.
2. the canvas for oil painting could be woven to exact size of the object to be represented.
3. the pigments were industrially produced and widely available.
4. photography was yet to be invented.

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1677]

2[Option ID=1678]

3[Option ID=1679]

4[Option ID=1680]

Sl. No.21

QBID:9002021

Which of the Indian aesthetician offered the theory of *vakrokti*?

1. Bhāmaha
2. Kuntaka
3. Anandavardhana
4. Abhinavagupta

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1681]

2[Option ID=1682]

3[Option ID=1683]

4[Option ID=1684]

Sl. No.22

QBID:9002022

Indian artists have often been compared with Western artists on grounds of stylistic similarity. Which is the right fit?

1. Amrita Sher-Gil and Agnes Martin
2. N. Pushpamala and Cindy Sherman
3. K G Subramanyan and Damien Hirst
4. Anita Dube and Pablo Picasso

- (1) 1
(2) 2
(3) 3
(4) 4

1[Option ID=1685]
2[Option ID=1686]
3[Option ID=1687]
4[Option ID=1688]

Sl. No.23
QBID:9002023

Who is credited with founding the discipline of connoisseurship?

1. Giovanni Morelli
2. Clement Greenberg
3. John Ruskin
4. William Morris

- (1) 1
(2) 2
(3) 3
(4) 4

1[Option ID=1689]
2[Option ID=1690]
3[Option ID=1691]
4[Option ID=1692]

Sl. No.24
QBID:9002024

Who is a judicious art critic?

1. does full justice to artist's creativity
2. understands the true value of art
3. links artist's biography with the artworks
4. is able to judge an artwork

- (1) 1
(2) 2

(3) 3

(4) 4

1[Option ID=1693]

2[Option ID=1694]

3[Option ID=1695]

4[Option ID=1696]

Sl. No.25

QBID:9002025

Paintings based on Rasamanjari of Bhudatta are found from –

1. Rajasthani
2. Mughal
3. Deccan Sultanet
4. Basohli

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1697]

2[Option ID=1698]

3[Option ID=1699]

4[Option ID=1700]

Sl. No.26

QBID:9002026

Painting based on Darbarnama belong to the period of

1. Jahangir
2. Akbar
3. Aurangzeb
4. Babur

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1701]

2[Option ID=1702]

3[Option ID=1703]

4[Option ID=1704]

Sl. No.27

QBID:9002027

Krishnalila paintings are mainly based on -

1. Ramayana
2. Mahabharata
3. Bhagavat Purana
4. Brahmavaivarta Purana

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1705]

2[Option ID=1706]

3[Option ID=1707]

4[Option ID=1708]

Sl. No.28

QBID:9002028

Painting album of Ritu Samhar and Vasant Vilas are obtained from-

1. Gujarat
2. Malwa
3. Deccan
4. Bihar

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1709]

2[Option ID=1710]

3[Option ID=1711]

4[Option ID=1712]

Sl. No.29

QBID:9002029

Krishna Reddy is known as-

1. Sculptor
2. Animator
3. Print Maker
4. Illustrator

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1713]
2[Option ID=1714]
3[Option ID=1715]
4[Option ID=1716]

Sl. No.30

QBID:9002030

A photographer who captures themes about untouchability in urban slums most powerfully:

1. Sudharak Olwe
2. Jyoti Bhatt
3. Ram Rahman
4. Avinash Pasricha

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1717]
2[Option ID=1718]
3[Option ID=1719]
4[Option ID=1720]

Sl. No.31

QBID:9002031



Analyse the image and answer the Question :

What is the date of these two images?

1. 8th century CE
2. 5th century CE
3. 3rd century CE
4. 4th century CE

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1721]

2[Option ID=1722]

3[Option ID=1723]

4[Option ID=1724]

Sl. No.32

QBID:9002032



Analyse the image and answer the Question :

What is the likely place of these images?

1. Pauni
2. Sirpur
3. Mandhal
4. Sivani

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1725]

2[Option ID=1726]

3[Option ID=1727]

4[Option ID=1728]

Sl. No.33

QBID:9002033



Analyse the image and answer the Question :

What is the identification of these images?

1. Vishnu and Brahma
2. Shiva and Brahma
3. Brahma and Rudra Shiva
4. Bodhisattava and Shiva

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1729]

2[Option ID=1730]

3[Option ID=1731]

4[Option ID=1732]

Sl. No.34

QBID:9002034



Analyse the image and answer the Question :

Which of the following statements are applicable to the images?

1. The image does not show softness of the surface and the chubby quality. One has multiple heads along with faces on the arms whereas the other is seated on the pedestal and has three heads. The lips are broad with protrusions. Despite the physical weight, its softness of the surface does not reduce the weightiness of the image.
2. The image show softness of the surface and the chubby quality. One figure has multiple heads along with faces shown on the arms and legs, whereas the other is seated on the lotus pedestal and has three heads. The lips are broad with protruding lower lips. Despite the physical weight, its softness of the surface reduces the weightiness of the image.
3. The image show softness of the surface and the chubby quality. Both are shown with multiple arms and both the images show multiple faces including multiple arms. The image seated on the lotus and has three heads with *jatamukuta*. The lips are broad with protrusions. Despite the physical weight, its softness of the surface reduces the weightiness of the image.
4. The image show softness of the surface and the chubby quality. One figure has single head along with faces shown on the arms and legs, whereas the other is seated on the lotus pedestal and has three heads. The lips are broad with protruding lower lips. Despite the physical weight, its softness of the surface reduces the weightiness of the image.

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1733]

2[Option ID=1734]

3[Option ID=1735]

4[Option ID=1736]

Sl. No.35

QBID:9002035



Analyse the image and answer the Question :

Choose the correct options:

1. Both the images have *jatamukuta*
2. Both the images have *jatamukuta* with crescent moon
3. Both images are the *dvarpala*
4. Both the images have *Kirita mukuta*

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1737]

2[Option ID=1738]

3[Option ID=1739]

4[Option ID=1740]

Sl. No.36

QBID:9002036

Analyse the following image and answer the Question :



Answer the following based on the above image:

What is the date of these two images?

1. 18th century CE
2. 16th century CE
3. 17th century CE
4. 15th century CE

- (1) 1
- (2) 2
- (3) 3
- (4) 4

1[Option ID=1741]
 2[Option ID=1742]
 3[Option ID=1743]
 4[Option ID=1744]

Sl. No.37
QBID:9002037

Analyse the following image and answer the Question :



Answer the following based on the above image:

Identify the artist of this painting?

1. Velasquez
2. Titian
3. Van Eyck
4. Holbein

- (1) 1
- (2) 2
- (3) 3
- (4) 4

1[Option ID=1745]
2[Option ID=1746]

3[Option ID=1747]
4[Option ID=1748]

Sl. No.38
QBID:9002038

Analyse the following image and answer the Question :



Answer the following based on the above image:

What is the title of this painting?

1. The Travelers
2. The Ambassadors
3. The Art Collectors
4. The Musicians

- (1) 1
- (2) 2
- (3) 3
- (4) 4

1[Option ID=1749]
2[Option ID=1750]

3[Option ID=1751]
4[Option ID=1752]

Sl. No.39
QBID:9002039

Analyse the following image and answer the Question :



Answer the following based on the above image:

In the depiction of which object is there a use of anamorphosis?

1. Skull
2. Floor tiles
3. Fur lined coats
4. Carpet

- (1) 1
- (2) 2
- (3) 3
- (4) 4

1[Option ID=1753]
2[Option ID=1754]

3[Option ID=1755]
4[Option ID=1756]

Sl. No.40
QBID:9002040

Analyse the following image and answer the Question :



Answer the following based on the above image:

What is the medium of painting used in this painting?

1. Tempera
2. Water colour
3. Oil
4. Acrylic

- (1) 1
- (2) 2
- (3) 3
- (4) 4

1[Option ID=1757]
2[Option ID=1758]

3[Option ID=1759]
4[Option ID=1760]

Sl. No.41
QBID:9002041

Analyse the following image and answer the question



To which style/ site would you attribute this sculpture:

1. Gandhara
2. Chandella
3. Amaravati
4. Hoysala

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1761]
2[Option ID=1762]
3[Option ID=1763]
4[Option ID=1764]

Sl. No.42
QBID:9002042

Analyse the following image and answer the question



The tree being worshipped here is a representation of:

1. The Naga devata
2. Shiva
3. Buddha
4. Krishna

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1765]

2[Option ID=1766]

3[Option ID=1767]

4[Option ID=1768]

Sl. No.43

QBID:9002043

Analyse the following image and answer the question



The stone this sculpture is made of is:

1. Granite
2. Limestone
3. Basalt
4. Sandstone

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1769]

2[Option ID=1770]

3[Option ID=1771]

4[Option ID=1772]

Sl. No.44

QBID:9002044

Analyse the following image and answer the question



What type of sculpture is this:

1. Relief
2. Free-standing
3. Cast
4. Moulded

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1773]

2[Option ID=1774]

3[Option ID=1775]

4[Option ID=1776]

Sl. No.45

QBID:9002045

Analyse the following image and answer the question



In which of the following range of dates was this sculpture made?

1. circa 2000- 1750 BCE
2. 2nd century BCE to 2nd century CE
3. 4th to 8th century CE
4. 9th to 11th century CE

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1777]

2[Option ID=1778]

3[Option ID=1779]

4[Option ID=1780]

Sl. No.46

QBID:9002046

Read the following passage and answer the Question :

“It will not be possible here to give even a very brief account of the tenets of the developed Śakti cult which were expounded in the various extant Tāntric texts of the late mediaeval period. But a brief reference may be made here to the real nature of the Devī as explained in the Devīmāhātmya and its six limbs (*śadaṅgas*), the Devīkavaca, the Devīkīlaka, the Argalāstotra, and especially the three Rahasyas – Prādhānika-, Vaikṛtika- and Mūrti-rahasyas. It is needless to say that all these six limbs were composed in course of time, sometime after the original Caṇḍī portion of the Mārkaṇḍeyapurāṇa had been written. It is interesting to note, however, that these texts collectively give us an idea about some of the image-types of the goddess in Gupta and post-Gupta periods. True it is, that to a pious devotee of Śākta cult, the Śakti is really the formless absolute principle immanent in the whole universe as the supreme and all-pervading consciousness (*cf. Mārkaṇḍeyapurāṇa, Ch. 85,34-Citirūpena yā kṛtsnametadvāpya sthitā jagat*), but the great goddess also assumes various forms of pacific and terrific character (*Saumyāni yāni rūpāni yāni catyantaghorāni*). In the Prādhānikarahasya of the Caṇḍī we are told that the great and primary goddess Mahālakṣmī, in whom all the three *gunas* (*sattva, raja, and tama*) are manifest, has a four-armed concrete form, in whose hands are placed a citrus, a mace, a shield and a skull-cup, and who has a snake, liṅga and yoni on her head. Mahālakṣmī assumed in the time of dissolution the form of Mahākālī, in whom the *tamoguna* predominated; it is her four-armed secondary form in blue colour, ornamented with a skull-garland, and with a sword, a skull-cup, a severed head and a shield in her four hands. This secondary goddess came also to be known by such names as Mahāmāyā, Mahāmārī, Kṣudhā (the ‘great hunger’), Tṛṣṇā (‘thirst’), Nidrā or Yoganidrā, Kālarātri and others. Out of the great Mahālakṣmī again emanated the white-coloured tertiary goddess Mahāsarasvatī in whom *sattvaguna* prevailed, and who held in her four hands a rosary of beads, an elephant goad, a lyre and a manuscript. This emanation came also to be known by such names as Mahāvidyā, Mahāvānī, Bhārati, Vāk, Āryā, Brāhmī, Vedagarbhā, etc. from these three forms of Śakti, one primary and the others emanatory were evolved in turn Brahmā and Śrī, Rudra and Trayī or Vedavidyā, and Viṣṇu and Gaurī. In the Vaikṛtika- and Mūrti-rahasyas the other names and concrete forms or image-types of the great goddess are elaborately described, and these descriptions attempt in a way to outline the deep symbolism underlying her various aspects. It is also interesting to note that in the unfolding of the nature of the Devī in these supplements to the Devīmāhātmya, the other two major Brahmanical cult-gods, Viṣṇu and Śiva and the Vedic Brahmā find a well-recognised, though a subordinate, place. Some of the chapters of the original Devīmāhātmya section the *Mārkaṇḍeyapurāṇa*, on the other hand, contain descriptions of the various early forms of the goddess, such as the Mahiśāsura-mardinī, the Mātṛkāś, Cāmuṇḍā, and others.

From the above passage, it is clear that

1. It is about the diverse manifestations of the cult of Śakti
2. Devī is to be worshipped as per ritual pancānga calendar
3. The Devī has a subordinate place to the two major Brahmanical cult-gods, Viṣṇu and Śiva
4. Devī is characterized as someone who holds a lotus

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1781]

2[Option ID=1782]

3[Option ID=1783]

4[Option ID=1784]

Sl. No.47

QBID:9002047

Read the following passage and answer the Question :

“It will not be possible here to give even a very brief account of the tenets of the developed Śakti cult which were expounded in the various extant Tāntric texts of the late mediaeval period. But a brief reference may be made here to the real nature of the Devī as explained in the Devīmāhātmya and its six limbs (*śadaṅgas*), the Devīkavaca, the Devīkīlaka, the Argalāstotra, and especially the three Rahasyas – Prādhānika-, Vaikṛtika- and Mūrti-rahasyas. It is needless to say that all these six limbs were composed in course of time, sometime after the original Caṇḍī portion of the Mārkaṇḍeyapurāṇa had been written. It is interesting to note, however, that these texts collectively give us an idea about some of the image-types of the goddess in Gupta and post-Gupta periods. True it is, that to a pious devotee of Śākta cult, the Śakti is really the formless absolute principle immanent in the whole universe as the supreme and all-pervading consciousness (*cf. Mārkaṇḍeyapurāṇa, Ch. 85,34-Citirūpena yā kṛtsnametadvāpya sthitā jagat*), but the great goddess also assumes various forms of pacific and terrific character (*Saumyāni yāni rūpāni yāni catyantaghorāni*). In the Prādhānikarahasya of the Caṇḍī we are told that the great and primary goddess Mahālakṣmī, in whom all the three gunas (*sattva, raja, and tama*) are manifest, has a four-armed concrete form, in whose hands are placed a citrus, a mace, a shield and a skull-cup, and who has a snake, liṅga and yoni on her head. Mahālakṣmī assumed in the time of dissolution the form of Mahākālī, in whom the *tamoguna* predominated; it is her four-armed secondary form in blue colour, ornamented with a skull-garland, and with a sword, a skull-cup, a severed head and a shield in her four hands. This secondary goddess came also to be known by such names as Mahāmāyā, Mahāmārī, Kṣudhā (the ‘great hunger’), Tṛṣṇā (‘thirst’), Nidrā or Yoganidrā, Kālarātri and others. Out of the great Mahālakṣmī again emanated the white-coloured tertiary goddess Mahāsarasvatī in whom *sattvaguna* prevailed, and who held in her four hands a rosary of beads, an elephant goad, a lyre and a manuscript. This emanation came also to be known by such names as Mahāvidyā, Mahāvānī, Bhārātī, Vāk, Āryā, Brāhmī, Vedagarbhā, etc. from these three forms of Śakti, one primary and the others emanatory were evolved in turn Brahmā and Śrī, Rudra and Trayī or Vedavidyā, and Viṣṇu and Gaurī. In the Vaikṛtika- and Mūrti-rahasyas the other names and concrete forms or image-types of the great goddess are elaborately described, and these descriptions attempt in a way to outline the deep symbolism underlying her various aspects. It is also interesting to note that in the unfolding of the nature of the Devī in these supplements to the Devīmāhātmya, the other two major Brahmanical cult-gods, Viṣṇu and Śiva and the Vedic Brahmā find a well-recognised, though a subordinate, place. Some of the chapters of the original Devīmāhātmya section the *Mārkaṇḍeyapurāṇa*, on the other hand, contain descriptions of the various early forms of the goddess, such as the Mahiśāsura-mardinī, the Mātṛkāś, Cāmuṇḍā, and others.

This is a passage that compares a principal text on the goddess within another text:

1. The Citirupena and the Saumyāni
2. The Prādhānika, and Mūrti-rahasya
3. Devīmāhātmya and the Mārkaṇḍeyapurāṇa
4. Mahālakṣmī and the Mahāvidyā

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1785]

2[Option ID=1786]

3[Option ID=1787]

4[Option ID=1788]

Sl. No.48

QBID:9002048

Read the following passage and answer the Question :

“It will not be possible here to give even a very brief account of the tenets of the developed Śakti cult which were expounded in the various extant Tāntric texts of the late mediaeval period. But a brief reference may be made here to the real nature of the Devī as explained in the Devīmāhātmya and its six limbs (*śaḍaṅgas*), the Devīkavaca, the Devīkīlaka, the Argalāstotra, and especially the three Rahasyas – Prādhānika-, Vaikṛtika- and Mūrti-rahasyas. It is needless to say that all these six limbs were composed in course of time, sometime after the original Caṇḍī portion of the Mārkaṇḍeyapurāṇa had been written. It is interesting to note, however, that these texts collectively give us an idea about some of the image-types of the goddess in Gupta and post-Gupta periods. True it is, that to a pious devotee of Śākta cult, the Śakti is really the formless absolute principle immanent in the whole universe as the supreme and all-pervading consciousness (*cf. Mārkaṇḍeyapurāṇa, Ch. 85,34-Citirūpena yā kṛtsnametadvāpya sthitā jagat*), but the great goddess also assumes various forms of pacific and terrific character (*Saumyāni yāni rūpāni yāni catyantaghorāni*). In the Prādhānikarahasya of the Caṇḍī we are told that the great and primary goddess Mahālakṣmī, in whom all the three *gunas* (*sattva, raja, and tama*) are manifest, has a four-armed concrete form, in whose hands are placed a citrus, a mace, a shield and a skull-cup, and who has a snake, liṅga and yoni on her head. Mahālakṣmī assumed in the time of dissolution the form of Mahākālī, in whom the *tamoguna* predominated; it is her four-armed secondary form in blue colour, ornamented with a skull-garland, and with a sword, a skull-cup, a severed head and a shield in her four hands. This secondary goddess came also to be known by such names as Mahāmāyā, Mahāmārī, Kṣudhā (the ‘great hunger’), Tṛṣṇā (‘thirst’), Nidrā or Yoganidrā, Kālarātri and others. Out of the great Mahālakṣmī again emanated the white-coloured tertiary goddess Mahāsarasvatī in whom *sattvaguna* prevailed, and who held in her four hands a rosary of beads, an elephant goad, a lyre and a manuscript. This emanation came also to be known by such names as Mahāvidyā, Mahāvānī, Bhārātī, Vāk, Āryā, Brāhmī, Vedagarbhā, etc. from these three forms of Śakti, one primary and the others emanatory were evolved in turn Brahmā and Śrī, Rudra and Trayī or Vedavidyā, and Viṣṇu and Gaurī. In the Vaikṛtika- and Mūrti-rahasyas the other names and concrete forms or image-types of the great goddess are elaborately described, and these descriptions attempt in a way to outline the deep symbolism underlying her various aspects. It is also interesting to note that in the unfolding of the nature of the Devī in these supplements to the Devīmāhātmya, the other two major Brahmanical cult-gods, Viṣṇu and Śiva and the Vedic Brahmā find a well-recognised, though a subordinate, place. Some of the chapters of the original Devīmāhātmya section the *Mārkaṇḍeyapurāṇa*, on the other hand, contain descriptions of the various early forms of the goddess, such as the Mahiśāsura-mardinī, the Mātṛkāś, Cāmuṇḍā, and others.

This writer adduces that from a principal goddess there emerge secondary and tertiary manifestations. Which of the below mentioned groupings contain a primary, secondary and tertiary emanation of the goddess:

1. Caṇḍī, Mahālakṣmī and Mahākālī
2. Caṇḍī, Nidrā, Vāk
3. Bhāratī, Rudra, Gaurī
4. Kṣudhā, Tṛṣā, Mahāmārī

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1789]

2[Option ID=1790]

3[Option ID=1791]

4[Option ID=1792]

Sl. No.49

QBID:9002049

Read the following passage and answer the Question :

“It will not be possible here to give even a very brief account of the tenets of the developed Śakti cult which were expounded in the various extant Tāntric texts of the late mediaeval period. But a brief reference may be made here to the real nature of the Devī as explained in the Devīmāhātmya and its six limbs (*śaḍaṅgas*), the Devīkavaca, the Devīkīlaka, the Argalāstotra, and especially the three Rahasyas – Prādhānika-, Vaikṛtika- and Mūrti-rahasyas. It is needless to say that all these six limbs were composed in course of time, sometime after the original Caṇḍī portion of the Mārkaṇḍeyapurāṇa had been written. It is interesting to note, however, that these texts collectively give us an idea about some of the image-types of the goddess in Gupta and post-Gupta periods. True it is, that to a pious devotee of Śākta cult, the Śakti is really the formless absolute principle immanent in the whole universe as the supreme and all-pervading consciousness (*cf. Mārkaṇḍeyapurāṇa, Ch. 85,34-Citirūpena yā kṛtsnametadvāpya sthitā jagat*), but the great goddess also assumes various forms of pacific and terrific character (*Saumyāni yāni rūpāni yāni catyantaghorāni*). In the Prādhānikarahasya of the Caṇḍī we are told that the great and primary goddess Mahālakṣmī, in whom all the three guṇas (*sattva, rāja, and tama*) are manifest, has a four-armed concrete form, in whose hands are placed a citrus, a mace, a shield and a skull-cup, and who has a snake, liṅga and yoni on her head. Mahālakṣmī assumed in the time of dissolution the form of Mahākālī, in whom the *tamoguna* predominated; it is her four-armed secondary form in blue colour, ornamented with a skull-garland, and with a sword, a skull-cup, a severed head and a shield in her four hands. This secondary goddess came also to be known by such names as Mahāmāyā, Mahāmārī, Kṣudhā (the ‘great hunger’), Tṛṣṇā (‘thirst’), Nidrā or Yoganidrā, Kālarātri and others. Out of the great Mahālakṣmī again emanated the white-coloured tertiary goddess Mahāsarasvatī in whom *sattvaguna* prevailed, and who held in her four hands a rosary of beads, an elephant goad, a lyre and a manuscript. This emanation came also to be known by such names as Mahāvidyā, Mahāvānī, Bhārātī, Vāk, Āryā, Brāhmī, Vedagarbhā, etc. from these three forms of Śakti, one primary and the others emanatory were evolved in turn Brahmā and Śrī, Rudra and Trayī or Vedavidyā, and Viṣṇu and Gaurī. In the Vaikṛtika- and Mūrti-rahasyas the other names and concrete forms or image-types of the great goddess are elaborately described, and these descriptions attempt in a way to outline the deep symbolism underlying her various aspects. It is also interesting to note that in the unfolding of the nature of the Devī in these supplements to the Devīmāhātmya, the other two major Brahmanical cult-gods, Viṣṇu and Śiva and the Vedic Brahmā find a well-recognised, though a subordinate, place. Some of the chapters of the original Devīmāhātmya section the *Mārkaṇḍeyapurāṇa*, on the other hand, contain descriptions of the various early forms of the goddess, such as the Mahiśāsura-mardinī, the Mātṛkāś, Cāmuṇḍā, and others.

To what period does the writer ascribe the text being described:

1. The period immediately post-16th century
2. Sixth century BC
3. The Vedic Age: circa 1000 BC
4. Fifth to seventh centuries AD/CE

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1793]

2[Option ID=1794]

3[Option ID=1795]

4[Option ID=1796]

Sl. No.50

QBID:9002050

Read the following passage and answer the Question :

“It will not be possible here to give even a very brief account of the tenets of the developed Śakti cult which were expounded in the various extant Tāntric texts of the late mediaeval period. But a brief reference may be made here to the real nature of the Devī as explained in the Devīmāhātmya and its six limbs (*śadaṅgas*), the Devīkavaca, the Devīkīlaka, the Argalāstotra, and especially the three Rahasyas – Prādhānika-, Vaikṛtika- and Mūrti-rahasyas. It is needless to say that all these six limbs were composed in course of time, sometime after the original Caṇḍī portion of the Mārkaṇḍeyapurāṇa had been written. It is interesting to note, however, that these texts collectively give us an idea about some of the image-types of the goddess in Gupta and post-Gupta periods. True it is, that to a pious devotee of Śākta cult, the Śakti is really the formless absolute principle immanent in the whole universe as the supreme and all-pervading consciousness (*cf. Mārkaṇḍeyapurāṇa, Ch. 85,34-Citirūpena yā kṛtsnametadvāpya sthitā jagat*), but the great goddess also assumes various forms of pacific and terrific character (*Saumyāni yāni rūpāni yāni catyantaghorāni*). In the Prādhānikarahasya of the Caṇḍī we are told that the great and primary goddess Mahālakṣmī, in whom all the three *gunas* (*sattva, raja, and tama*) are manifest, has a four-armed concrete form, in whose hands are placed a citrus, a mace, a shield and a skull-cup, and who has a snake, liṅga and yoni on her head. Mahālakṣmī assumed in the time of dissolution the form of Mahākālī, in whom the *tamoguna* predominated; it is her four-armed secondary form in blue colour, ornamented with a skull-garland, and with a sword, a skull-cup, a severed head and a shield in her four hands. This secondary goddess came also to be known by such names as Mahāmāyā, Mahāmārī, Kṣudhā (the ‘great hunger’), Tṛṣṇā (‘thirst’), Nidrā or Yoganidrā, Kālarātri and others. Out of the great Mahālakṣmī again emanated the white-coloured tertiary goddess Mahāsarasvatī in whom *sattvaguna* prevailed, and who held in her four hands a rosary of beads, an elephant goad, a lyre and a manuscript. This emanation came also to be known by such names as Mahāvidyā, Mahāvānī, Bhārātī, Vāk, Āryā, Brāhmī, Vedagarbhā, etc. from these three forms of Śakti, one primary and the others emanatory were evolved in turn Brahmā and Śrī, Rudra and Trayī or Vedavidyā, and Viṣṇu and Gaurī. In the Vaikṛtika- and Mūrti-rahasyas the other names and concrete forms or image-types of the great goddess are elaborately described, and these descriptions attempt in a way to outline the deep symbolism underlying her various aspects. It is also interesting to note that in the unfolding of the nature of the Devī in these supplements to the Devīmāhātmya, the other two major Brahmanical cult-gods, Viṣṇu and Śiva and the Vedic Brahmā find a well-recognised, though a subordinate, place. Some of the chapters of the original Devīmāhātmya section the *Mārkaṇḍeyapurāṇa*, on the other hand, contain descriptions of the various early forms of the goddess, such as the Mahiśāsura-mardinī, the Mātṛkāś, Cāmuṇḍā, and others.

The writer's *primary* intention in this passage is to familiarize the reader with:

1. a gendered approach to Indian art
2. the ritual calendar of Śakti worship
3. the multiple iconographic manifestations of the formless principle that is the goddess
4. The ornaments and attributes of the goddess

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1797]

2[Option ID=1798]

3[Option ID=1799]

4[Option ID=1800]

Sl. No.51

QBID:9002051

Read the following passage and answer the Question :

“It will not be possible here to give even a very brief account of the tenets of the developed Śakti cult which were expounded in the various extant Tāntric texts of the late mediaeval period. But a brief reference may be made here to the real nature of the Devī as explained in the Devīmāhātmya and its six limbs (*śadaṅgas*), the Devīkavaca, the Devīkīlaka, the Argalāstotra, and especially the three Rahasyas – Prādhānika-, Vaikṛtika- and Mūrti-rahasyas. It is needless to say that all these six limbs were composed in course of time, sometime after the original Caṇḍī portion of the Mārkaṇḍeyapurāṇa had been written. It is interesting to note, however, that these texts collectively give us an idea about some of the image-types of the goddess in Gupta and post-Gupta periods. True it is, that to a pious devotee of Śākta cult, the Śakti is really the formless absolute principle immanent in the whole universe as the supreme and all-pervading consciousness (*cf. Mārkaṇḍeyapurāṇa, Ch. 85,34-Citirūpena yā kṛtsnametadvāpya sthitā jagat*), but the great goddess also assumes various forms of pacific and terrific character (*Saumyāni yāni rūpāni yāni catyantaghorāni*). In the Prādhānikarahasya of the Caṇḍī we are told that the great and primary goddess Mahālakṣmī, in whom all the three *gunas* (*sattva, raja, and tama*) are manifest, has a four-armed concrete form, in whose hands are placed a citrus, a mace, a shield and a skull-cup, and who has a snake, liṅga and yoni on her head. Mahālakṣmī assumed in the time of dissolution the form of Mahākālī, in whom the *tamoguna* predominated; it is her four-armed secondary form in blue colour, ornamented with a skull-garland, and with a sword, a skull-cup, a severed head and a shield in her four hands. This secondary goddess came also to be known by such names as Mahāmāyā, Mahāmārī, Kṣudhā (the ‘great hunger’), Tṛṣṇā (‘thirst’), Nidrā or Yoganidrā, Kālarātri and others. Out of the great Mahālakṣmī again emanated the white-coloured tertiary goddess Mahāsarasvatī in whom *sattvaguna* prevailed, and who held in her four hands a rosary of beads, an elephant goad, a lyre and a manuscript. This emanation came also to be known by such names as Mahāvidyā, Mahāvānī, Bhārātī, Vāk, Āryā, Brāhmī, Vedagarbhā, etc. from these three forms of Śakti, one primary and the others emanatory were evolved in turn Brahmā and Śrī, Rudra and Trayī or Vedavidyā, and Viṣṇu and Gaurī. In the Vaikṛtika- and Mūrti-rahasyas the other names and concrete forms or image-types of the great goddess are elaborately described, and these descriptions attempt in a way to outline the deep symbolism underlying her various aspects. It is also interesting to note that in the unfolding of the nature of the Devī in these supplements to the Devīmāhātmya, the other two major Brahmanical cult-gods, Viṣṇu and Śiva and the Vedic Brahmā find a well-recognised, though a subordinate, place. Some of the chapters of the original Devīmāhātmya section the *Mārkaṇḍeyapurāṇa*, on the other hand, contain descriptions of the various early forms of the goddess, such as the Mahiśāsura-mardinī, the Mātṛkāś, Cāmuṇḍā, and others.

Of the many names and emanations that emerge in diverse texts that are linked to the Devīmāhātmya in the Mārkaṇḍeya Purāṇa, it is the following which come from the oldest sections

1. Mahiśāsūramardīnī, the Mātrkāś, Cāmūṇḍā
2. Viṣṇu, Śiva and Brahmā
3. *Sattva, rāja* and *tama*
4. Nidrā, Yoganidrā and Kālarātri

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1801]

2[Option ID=1802]

3[Option ID=1803]

4[Option ID=1804]

Sl. No.52

QBID:9002052

Read the following passage and answer the Question :

“It will not be possible here to give even a very brief account of the tenets of the developed Śakti cult which were expounded in the various extant Tāntric texts of the late mediaeval period. But a brief reference may be made here to the real nature of the Devī as explained in the Devīmāhātmya and its six limbs (*śadaṅgas*), the Devīkavaca, the Devīkīlaka, the Argalāstotra, and especially the three Rahasyas – Prādhānika-, Vaikṛtika- and Mūrti-rahasyas. It is needless to say that all these six limbs were composed in course of time, sometime after the original Caṇḍī portion of the Mārkaṇḍeyapurāṇa had been written. It is interesting to note, however, that these texts collectively give us an idea about some of the image-types of the goddess in Gupta and post-Gupta periods. True it is, that to a pious devotee of Śākta cult, the Śakti is really the formless absolute principle immanent in the whole universe as the supreme and all-pervading consciousness (*cf. Mārkaṇḍeyapurāṇa, Ch. 85,34-Citirūpena yā kṛtsnametadvāpya sthitā jagat*), but the great goddess also assumes various forms of pacific and terrific character (*Saumyāni yāni rūpāni yāni catyantaghorāni*). In the Prādhānikarahasya of the Caṇḍī we are told that the great and primary goddess Mahālakṣmī, in whom all the three gunas (*sattva, raja, and tama*) are manifest, has a four-armed concrete form, in whose hands are placed a citrus, a mace, a shield and a skull-cup, and who has a snake, liṅga and yoni on her head. Mahālakṣmī assumed in the time of dissolution the form of Mahākālī, in whom the *tamoguna* predominated; it is her four-armed secondary form in blue colour, ornamented with a skull-garland, and with a sword, a skull-cup, a severed head and a shield in her four hands. This secondary goddess came also to be known by such names as Mahāmāyā, Mahāmārī, Kṣudhā (the ‘great hunger’), Tṛṣṇā (‘thirst’), Nidrā or Yoganidrā, Kālarātri and others. Out of the great Mahālakṣmī again emanated the white-coloured tertiary goddess Mahāsarasvatī in whom *sattvaguna* prevailed, and who held in her four hands a rosary of beads, an elephant goad, a lyre and a manuscript. This emanation came also to be known by such names as Mahāvidyā, Mahāvānī, Bhārātī, Vāk, Āryā, Brāhmī, Vedagarbhā, etc. from these three forms of Śakti, one primary and the others emanatory were evolved in turn Brahmā and Śrī, Rudra and Trayī or Vedavidyā, and Viṣṇu and Gaurī. In the Vaikṛtika- and Mūrti-rahasyas the other names and concrete forms or image-types of the great goddess are elaborately described, and these descriptions attempt in a way to outline the deep symbolism underlying her various aspects. It is also interesting to note that in the unfolding of the nature of the Devī in these supplements to the Devīmāhātmya, the other two major Brahmanical cult-gods, Viṣṇu and Śiva and the Vedic Brahmā find a well-recognised, though a subordinate, place. Some of the chapters of the original Devīmāhātmya section the *Mārkaṇḍeyapurāṇa*, on the other hand, contain descriptions of the various early forms of the goddess, such as the Mahiśāsura-mardinī, the Mātṛkāś, Cāmuṇḍā, and others.

As per the passage above, which of these statements is true:

1. Vāk became Caṇḍī, Vāk also became Nidrā
2. Mahālakṣmī became Mahākālī, Mahālakṣmī also became Mahāsarasvatī
3. Caṇḍī turns into Brahmā, Caṇḍī also turns into Mahāsarasvatī
4. Nidrā became Bhartī, Nidrā also became Mahāvidyā

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1805]

2[Option ID=1806]

3[Option ID=1807]

4[Option ID=1808]

Sl. No.53

QBID:9002053

Read the following passage and answer the Question :

“It will not be possible here to give even a very brief account of the tenets of the developed Śakti cult which were expounded in the various extant Tāntric texts of the late mediaeval period. But a brief reference may be made here to the real nature of the Devī as explained in the Devīmāhātmya and its six limbs (*śadaṅgas*), the Devīkavaca, the Devīkīlaka, the Argalāstotra, and especially the three Rahasyas – Prādhānika-, Vaikṛtika- and Mūrti-rahasyas. It is needless to say that all these six limbs were composed in course of time, sometime after the original Caṇḍī portion of the Mārkaṇḍeyapurāṇa had been written. It is interesting to note, however, that these texts collectively give us an idea about some of the image-types of the goddess in Gupta and post-Gupta periods. True it is, that to a pious devotee of Śākta cult, the Śakti is really the formless absolute principle immanent in the whole universe as the supreme and all-pervading consciousness (*cf. Mārkaṇḍeyapurāṇa, Ch. 85,34-Citirūpena yā kṛtsnametadvāpya sthitā jagat*), but the great goddess also assumes various forms of pacific and terrific character (*Saumyāni yāni rūpāni yāni catyantaghorāni*). In the Prādhānikarahasya of the Caṇḍī we are told that the great and primary goddess Mahālakṣmī, in whom all the three gunas (*sattva, raja, and tama*) are manifest, has a four-armed concrete form, in whose hands are placed a citrus, a mace, a shield and a skull-cup, and who has a snake, liṅga and yoni on her head. Mahālakṣmī assumed in the time of dissolution the form of Mahākālī, in whom the *tamoguna* predominated; it is her four-armed secondary form in blue colour, ornamented with a skull-garland, and with a sword, a skull-cup, a severed head and a shield in her four hands. This secondary goddess came also to be known by such names as Mahāmāyā, Mahāmārī, Kṣudhā (the ‘great hunger’), Tṛṣṇā (‘thirst’), Nidrā or Yoganidrā, Kālarātri and others. Out of the great Mahālakṣmī again emanated the white-coloured tertiary goddess Mahāsarasvatī in whom *sattvaguna* prevailed, and who held in her four hands a rosary of beads, an elephant goad, a lyre and a manuscript. This emanation came also to be known by such names as Mahāvidyā, Mahāvānī, Bhārātī, Vāk, Āryā, Brāhmī, Vedagarbhā, etc. from these three forms of Śakti, one primary and the others emanatory were evolved in turn Brahmā and Śrī, Rudra and Trayī or Vedavidyā, and Viṣṇu and Gaurī. In the Vaikṛtika- and Mūrti-rahasyas the other names and concrete forms or image-types of the great goddess are elaborately described, and these descriptions attempt in a way to outline the deep symbolism underlying her various aspects. It is also interesting to note that in the unfolding of the nature of the Devī in these supplements to the Devīmāhātmya, the other two major Brahmanical cult-gods, Viṣṇu and Śiva and the Vedic Brahmā find a well-recognised, though a subordinate, place. Some of the chapters of the original Devīmāhātmya section the *Mārkaṇḍeyapurāṇa*, on the other hand, contain descriptions of the various early forms of the goddess, such as the Mahiśāsura-mardinī, the Mātṛkāś, Cāmuṇḍā, and others.

The texts that contain information on the concrete forms of the making of goddesses are the following:

1. The Argalāstotra
2. The Devi-kavaca
3. The Vaikṛtika rahasya and Mūrti- rahasyas
4. The Durgā-saptaśatī

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1809]

2[Option ID=1810]

3[Option ID=1811]

4[Option ID=1812]

Sl. No.54

QBID:9002054

Read the following passage and answer the Question :

“It will not be possible here to give even a very brief account of the tenets of the developed Śakti cult which were expounded in the various extant Tāntric texts of the late mediaeval period. But a brief reference may be made here to the real nature of the Devī as explained in the Devīmāhātmya and its six limbs (*śadaṅgas*), the Devīkavaca, the Devīkīlaka, the Argalāstotra, and especially the three Rahasyas – Prādhānika-, Vaikṛtika- and Mūrti-rahasyas. It is needless to say that all these six limbs were composed in course of time, sometime after the original Caṇḍī portion of the Mārkaṇḍeyapurāṇa had been written. It is interesting to note, however, that these texts collectively give us an idea about some of the image-types of the goddess in Gupta and post-Gupta periods. True it is, that to a pious devotee of Śākta cult, the Śakti is really the formless absolute principle immanent in the whole universe as the supreme and all-pervading consciousness (*cf. Mārkaṇḍeyapurāṇa*, Ch. 85,34-*Citirūpena yā kṛtsnametadvāpya sthitā jagat*), but the great goddess also assumes various forms of pacific and terrific character (*Saumyāni yāni rūpāni yāni catyantaghorāni*). In the Prādhānikarahasya of the Caṇḍī we are told that the great and primary goddess Mahālakṣmī, in whom all the three *gunas* (*sattva, raja, and tama*) are manifest, has a four-armed concrete form, in whose hands are placed a citrus, a mace, a shield and a skull-cup, and who has a snake, *liṅga* and *yoni* on her head. Mahālakṣmī assumed in the time of dissolution the form of Mahākālī, in whom the *tamoguna* predominated; it is her four-armed secondary form in blue colour, ornamented with a skull-garland, and with a sword, a skull-cup, a severed head and a shield in her four hands. This secondary goddess came also to be known by such names as Mahāmāyā, Mahāmārī, Kṣudhā (the ‘great hunger’), Tṛṣṇā (‘thirst’), Nidrā or Yoganidrā, Kālarātri and others. Out of the great Mahālakṣmī again emanated the white-coloured tertiary goddess Mahāsarasvatī in whom *sattvaguna* prevailed, and who held in her four hands a rosary of beads, an elephant goad, a lyre and a manuscript. This emanation came also to be known by such names as Mahāvidyā, Mahāvānī, Bhārātī, Vāk, Āryā, Brāhmī, Vedagarbhā, etc. from these three forms of Śakti, one primary and the others emanatory were evolved in turn Brahmā and Śrī, Rudra and Trayī or Vedavidyā, and Viṣṇu and Gaurī. In the Vaikṛtika- and Mūrti-rahasyas the other names and concrete forms or image-types of the great goddess are elaborately described, and these descriptions attempt in a way to outline the deep symbolism underlying her various aspects. It is also interesting to note that in the unfolding of the nature of the Devī in these supplements to the Devīmāhātmya, the other two major Brahmanical cult-gods, Viṣṇu and Śiva and the Vedic Brahmā find a well-recognised, though a subordinate, place. Some of the chapters of the original Devīmāhātmya section the *Mārkaṇḍeyapurāṇa*, on the other hand, contain descriptions of the various early forms of the goddess, such as the Mahiśāsura-mardinī, the Mātṛkāś, Cāmuṇḍā, and others.

As per the passage, the goddess who has a snake, linga and yoni n her head is called:

1. Mahāsarasvatī
2. Mahāvidyā
3. Mahākālī
4. Mahālakṣmī

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1813]

2[Option ID=1814]

3[Option ID=1815]

4[Option ID=1816]

Sl. No.55

QBID:9002055

Read the following passage and answer the Question :

“It will not be possible here to give even a very brief account of the tenets of the developed Śakti cult which were expounded in the various extant Tāntric texts of the late mediaeval period. But a brief reference may be made here to the real nature of the Devī as explained in the Devīmāhātmya and its six limbs (*śadaṅgas*), the Devīkavaca, the Devīkīlaka, the Argalāstotra, and especially the three Rahasyas – Prādhānika-, Vaikṛtika- and Mūrti-rahasyas. It is needless to say that all these six limbs were composed in course of time, sometime after the original Caṇḍī portion of the Mārkaṇḍeyapurāṇa had been written. It is interesting to note, however, that these texts collectively give us an idea about some of the image-types of the goddess in Gupta and post-Gupta periods. True it is, that to a pious devotee of Śākta cult, the Śakti is really the formless absolute principle immanent in the whole universe as the supreme and all-pervading consciousness (*cf. Mārkaṇḍeyapurāṇa*, Ch. 85,34-*Citirūpena yā kṛtsnametadvāpya sthitā jagat*), but the great goddess also assumes various forms of pacific and terrific character (*Saumyāni yāni rūpāni yāni catyantaghorāni*). In the Prādhānikarahasya of the Caṇḍī we are told that the great and primary goddess Mahālakṣmī, in whom all the three *gunas* (*sattva, raja, and tama*) are manifest, has a four-armed concrete form, in whose hands are placed a citrus, a mace, a shield and a skull-cup, and who has a snake, *liṅga* and *yoni* on her head. Mahālakṣmī assumed in the time of dissolution the form of Mahākālī, in whom the *tamoguna* predominated; it is her four-armed secondary form in blue colour, ornamented with a skull-garland, and with a sword, a skull-cup, a severed head and a shield in her four hands. This secondary goddess came also to be known by such names as Mahāmāyā, Mahāmārī, Kṣudhā (the ‘great hunger’), Tṛṣṇā (‘thirst’), Nidrā or Yoganidrā, Kālarātri and others. Out of the great Mahālakṣmī again emanated the white-coloured tertiary goddess Mahāsarasvatī in whom *sattvaguna* prevailed, and who held in her four hands a rosary of beads, an elephant goad, a lyre and a manuscript. This emanation came also to be known by such names as Mahāvidyā, Mahāvānī, Bhārātī, Vāk, Āryā, Brāhmī, Vedagarbhā, etc. from these three forms of Śakti, one primary and the others emanatory were evolved in turn Brahmā and Śrī, Rudra and Trayī or Vedavidyā, and Viṣṇu and Gaurī. In the Vaikṛtika- and Mūrti-rahasyas the other names and concrete forms or image-types of the great goddess are elaborately described, and these descriptions attempt in a way to outline the deep symbolism underlying her various aspects. It is also interesting to note that in the unfolding of the nature of the Devī in these supplements to the Devīmāhātmya, the other two major Brahmanical cult-gods, Viṣṇu and Śiva and the Vedic Brahmā find a well-recognised, though a subordinate, place. Some of the chapters of the original Devīmāhātmya section the *Mārkaṇḍeyapurāṇa*, on the other hand, contain descriptions of the various early forms of the goddess, such as the Mahiśāsura-mardinī, the Mātṛkāś, Cāmuṇḍā, and others.

J. N. Banerjea, the writer of this passage, wrote which of the following books:

1. Family as the Basis of Style
2. The History of Indian and Indonesian Art
3. The Development of Hindu Iconography
4. Tree and Serpent Worship

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1817]

2[Option ID=1818]

3[Option ID=1819]

4[Option ID=1820]

Sl. No.56

QBID:9002056

Read the following passage and answer the Question :

The beauty of art presents itself to sense, to feeling, to perception, to imagination; its sphere is not that of thought, and the apprehension of its activity and its productions demand another organ than that of the scientific intelligence. Moreover, what we enjoy in the beauty of art is precisely the freedom of its productive and plastic energy. In the origination, as in the contemplation, of its creations we appear to escape wholly from the fetters of rule and regularity. In the forms of art we seek for repose and animation in place of the austerity of the reign of law and the sombre self-concentration of thought; we would exchange the shadowland of the idea for cheerful vigorous reality. And lastly, the source of artistic creations is the free activity of fancy, which in her imagination is more free than nature's self. Not only has art at command the whole wealth of natural forms in the brilliant variety of their appearance, but also the creative imagination has power to expatiate inexhaustibly beyond their limit in products of its own. It may be supposed that, in presence of this immeasurable abundance of inspiration and its free creations, thought will necessarily lose the courage to bring them completely before it, to criticize them, and to array them under its universal formulae.

Identify the author of this text:

1. Friedrich Hegel
2. Kapila Vatsyayana
3. Arthur Danto
4. Rabindranath Tagore

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1821]
 2[Option ID=1822]
 3[Option ID=1823]
 4[Option ID=1824]

Sl. No.57
 QBID:9002057

Read the following passage and answer the Question :

The beauty of art presents itself to sense, to feeling, to perception, to imagination; its sphere is not that of thought, and the apprehension of its activity and its productions demand another organ than that of the scientific intelligence. Moreover, what we enjoy in the beauty of art is precisely the freedom of its productive and plastic energy. In the origination, as in the contemplation, of its creations we appear to escape wholly from the fetters of rule and regularity. In the forms of art we seek for repose and animation in place of the austerity of the reign of law and the sombre self-concentration of thought; we would exchange the shadowland of the idea for cheerful vigorous reality. And lastly, the source of artistic creations is the free activity of fancy, which in her imagination is more free than nature's self. Not only has art at command the whole wealth of natural forms in the brilliant variety of their appearance, but also the creative imagination has power to expatiate inexhaustibly beyond their limit in products of its own. It may be supposed that, in presence of this immeasurable abundance of inspiration and its free creations, thought will necessarily lose the courage to bring them completely before it, to criticize them, and to array them under its universal formulae.

The author regard artistic beauty higher than natural beauty because

1. Artistic beauty is more governed by natural laws
2. Artistic beauty is associated with mind's freedom
3. Artistic beauty expresses rationality
4. Artistic beauty controls nature

(1) 1
 (2) 2
 (3) 3
 (4) 4

1[Option ID=1825]
 2[Option ID=1826]
 3[Option ID=1827]
 4[Option ID=1828]

Sl. No.58
 QBID:9002058

Read the following passage and answer the Question :

The beauty of art presents itself to sense, to feeling, to perception, to imagination; its sphere is not that of thought, and the apprehension of its activity and its productions demand another organ than that of the scientific intelligence. Moreover, what we enjoy in the beauty of art is precisely the freedom of its productive and plastic energy. In the origination, as in the contemplation, of its creations we appear to escape wholly from the fetters of rule and regularity. In the forms of art we seek for repose and animation in place of the austerity of the reign of law and the sombre self-concentration of thought; we would exchange the shadowland of the idea for cheerful vigorous reality. And lastly, the source of artistic creations is the free activity of fancy, which in her imagination is more free than nature's self. Not only has art at command the whole wealth of natural forms in the brilliant variety of their appearance, but also the creative imagination has power to expatiate inexhaustibly beyond their limit in products of its own. It may be supposed that, in presence of this immeasurable abundance of inspiration and its free creations, thought will necessarily lose the courage to bring them completely before it, to criticize them, and to array them under its universal formulae.

Which following sentence is not true according to the text cited

1. imagination is more free than nature
2. art has full command over the wide range of natural forms
3. the creative imagination has immeasurable range of inspiration
4. natural beauty is superior to artistic beauty

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1829]

2[Option ID=1830]

3[Option ID=1831]

4[Option ID=1832]

Sl. No.59

QBID:9002059

Read the following passage and answer the Question :

The beauty of art presents itself to sense, to feeling, to perception, to imagination; its sphere is not that of thought, and the apprehension of its activity and its productions demand another organ than that of the scientific intelligence. Moreover, what we enjoy in the beauty of art is precisely the freedom of its productive and plastic energy. In the origination, as in the contemplation, of its creations we appear to escape wholly from the fetters of rule and regularity. In the forms of art we seek for repose and animation in place of the austerity of the reign of law and the sombre self-concentration of thought; we would exchange the shadowland of the idea for cheerful vigorous reality. And lastly, the source of artistic creations is the free activity of fancy, which in her imagination is more free than nature's self. Not only has art at command the whole wealth of natural forms in the brilliant variety of their appearance, but also the creative imagination has power to expatiate inexhaustibly beyond their limit in products of its own. It may be supposed that, in presence of this immeasurable abundance of inspiration and its free creations, thought will necessarily lose the courage to bring them completely before it, to criticize them, and to array them under its universal formulae.

What is the keyword that indicates that the author belonged to European

Enlightenment?

1. Freedom
2. Beauty
3. Animation
4. Perception

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1833]

2[Option ID=1834]

3[Option ID=1835]

4[Option ID=1836]

Sl. No.60

QBID:9002060

Read the following passage and answer the Question :

The beauty of art presents itself to sense, to feeling, to perception, to imagination; its sphere is not that of thought, and the apprehension of its activity and its productions demand another organ than that of the scientific intelligence. Moreover, what we enjoy in the beauty of art is precisely the freedom of its productive and plastic energy. In the origination, as in the contemplation, of its creations we appear to escape wholly from the fetters of rule and regularity. In the forms of art we seek for repose and animation in place of the austerity of the reign of law and the sombre self-concentration of thought; we would exchange the shadowland of the idea for cheerful vigorous reality. And lastly, the source of artistic creations is the free activity of fancy, which in her imagination is more free than nature's self. Not only has art at command the whole wealth of natural forms in the brilliant variety of their appearance, but also the creative imagination has power to expatiate inexhaustibly beyond their limit in products of its own. It may be supposed that, in presence of this immeasurable abundance of inspiration and its free creations, thought will necessarily lose the courage to bring them completely before it, to criticize them, and to array them under its universal formulae.

Why does the author claim that "in presence of this immeasurable abundance of inspiration and its free creations, thought will necessarily lose the courage"?

1. thought cannot handle variety in nature
2. the author equates art with thought
3. thinking is the realm of courage
4. the author wants thought to master art

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1837]

2[Option ID=1838]

3[Option ID=1839]

4[Option ID=1840]

Sl. No.61

QBID:9002061

Read the following passage and answer the Question :

The beauty of art presents itself to sense, to feeling, to perception, to imagination; its sphere is not that of thought, and the apprehension of its activity and its productions demand another organ than that of the scientific intelligence. Moreover, what we enjoy in the beauty of art is precisely the freedom of its productive and plastic energy. In the origination, as in the contemplation, of its creations we appear to escape wholly from the fetters of rule and regularity. In the forms of art we seek for repose and animation in place of the austerity of the reign of law and the sombre self-concentration of thought; we would exchange the shadowland of the idea for cheerful vigorous reality. And lastly, the source of artistic creations is the free activity of fancy, which in her imagination is more free than nature's self. Not only has art at command the whole wealth of natural forms in the brilliant variety of their appearance, but also the creative imagination has power to expatiate inexhaustibly beyond their limit in products of its own. It may be supposed that, in presence of this immeasurable abundance of inspiration and its free creations, thought will necessarily lose the courage to bring them completely before it, to criticize them, and to array them under its universal formulae.

This passage revolves largely around the dichotomy between:

1. art and nature
2. repose and animation
3. order and chaos
4. art and craft

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1841]

2[Option ID=1842]

3[Option ID=1843]

4[Option ID=1844]

Sl. No.62

QBID:9002062

Read the following passage and answer the Question :

The beauty of art presents itself to sense, to feeling, to perception, to imagination; its sphere is not that of thought, and the apprehension of its activity and its productions demand another organ than that of the scientific intelligence. Moreover, what we enjoy in the beauty of art is precisely the freedom of its productive and plastic energy. In the origination, as in the contemplation, of its creations we appear to escape wholly from the fetters of rule and regularity. In the forms of art we seek for repose and animation in place of the austerity of the reign of law and the sombre self-concentration of thought; we would exchange the shadowland of the idea for cheerful vigorous reality. And lastly, the source of artistic creations is the free activity of fancy, which in her imagination is more free than nature's self. Not only has art at command the whole wealth of natural forms in the brilliant variety of their appearance, but also the creative imagination has power to expatiate inexhaustibly beyond their limit in products of its own. It may be supposed that, in presence of this immeasurable abundance of inspiration and its free creations, thought will necessarily lose the courage to bring them completely before it, to criticize them, and to array them under its universal formulae.

The author of this passage belonged to the following century

1. late 19th to early 20th
2. mid 19th to late 19th
3. mid 17th to late 17th
4. late 18th to early 19th century

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1845]

2[Option ID=1846]

3[Option ID=1847]

4[Option ID=1848]

Sl. No.63

QBID:9002063

Read the following passage and answer the Question :

The beauty of art presents itself to sense, to feeling, to perception, to imagination; its sphere is not that of thought, and the apprehension of its activity and its productions demand another organ than that of the scientific intelligence. Moreover, what we enjoy in the beauty of art is precisely the freedom of its productive and plastic energy. In the origination, as in the contemplation, of its creations we appear to escape wholly from the fetters of rule and regularity. In the forms of art we seek for repose and animation in place of the austerity of the reign of law and the sombre self-concentration of thought; we would exchange the shadowland of the idea for cheerful vigorous reality. And lastly, the source of artistic creations is the free activity of fancy, which in her imagination is more free than nature's self. Not only has art at command the whole wealth of natural forms in the brilliant variety of their appearance, but also the creative imagination has power to expatiate inexhaustibly beyond their limit in products of its own. It may be supposed that, in presence of this immeasurable abundance of inspiration and its free creations, thought will necessarily lose the courage to bring them completely before it, to criticize them, and to array them under its universal formulae.

Which discipline this passage relates most to?

1. Aesthetics
2. Art History
3. Art Appreciation
4. Art Criticism

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1849]

2[Option ID=1850]

3[Option ID=1851]

4[Option ID=1852]

Sl. No.64

QBID:9002064

Read the following passage and answer the Question :

The beauty of art presents itself to sense, to feeling, to perception, to imagination; its sphere is not that of thought, and the apprehension of its activity and its productions demand another organ than that of the scientific intelligence. Moreover, what we enjoy in the beauty of art is precisely the freedom of its productive and plastic energy. In the origination, as in the contemplation, of its creations we appear to escape wholly from the fetters of rule and regularity. In the forms of art we seek for repose and animation in place of the austerity of the reign of law and the sombre self-concentration of thought; we would exchange the shadowland of the idea for cheerful vigorous reality. And lastly, the source of artistic creations is the free activity of fancy, which in her imagination is more free than nature's self. Not only has art at command the whole wealth of natural forms in the brilliant variety of their appearance, but also the creative imagination has power to expatiate inexhaustibly beyond their limit in products of its own. It may be supposed that, in presence of this immeasurable abundance of inspiration and its free creations, thought will necessarily lose the courage to bring them completely before it, to criticize them, and to array them under its universal formulae.

The following statement is not true about the author's views:

1. The author offers a unique aesthetic theory
2. The author seeks for repose and animation in craft
3. The author associates reign of law with the mind
4. The author rehabilitates Greek theory of art

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1853]

2[Option ID=1854]

3[Option ID=1855]

4[Option ID=1856]

Sl. No.65

QBID:9002065

Read the following passage and answer the Question :

The beauty of art presents itself to sense, to feeling, to perception, to imagination; its sphere is not that of thought, and the apprehension of its activity and its productions demand another organ than that of the scientific intelligence. Moreover, what we enjoy in the beauty of art is precisely the freedom of its productive and plastic energy. In the origination, as in the contemplation, of its creations we appear to escape wholly from the fetters of rule and regularity. In the forms of art we seek for repose and animation in place of the austerity of the reign of law and the sombre self-concentration of thought; we would exchange the shadowland of the idea for cheerful vigorous reality. And lastly, the source of artistic creations is the free activity of fancy, which in her imagination is more free than nature's self. Not only has art at command the whole wealth of natural forms in the brilliant variety of their appearance, but also the creative imagination has power to expatiate inexhaustibly beyond their limit in products of its own. It may be supposed that, in presence of this immeasurable abundance of inspiration and its free creations, thought will necessarily lose the courage to bring them completely before it, to criticize them, and to array them under its universal formulae.

Today, the author is regarded as a forerunner of the following method

1. Formalism
2. Iconology
3. Structuralism
4. Post-structuralism

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1857]

2[Option ID=1858]

3[Option ID=1859]

4[Option ID=1860]

Sl. No.66

QBID:9002066

Read the following passage and answer the Question :

“Talent and genius.

By this view, the great differences between artists are not so much those of talent as of entrance and position in sequence. Talent is a predisposition: a talented pupil begins younger; he masters the tradition more quickly; his inventions come more fluently than those of his untalented fellows. But undiscovered talents abound as well among people whose schooling failed to gear with their abilities, as among people whose abilities were unrequited in spite of their talent. Predispositions are probably much more numerous than actual vocations allow us to suppose. The quality talented people share is a matter of kind more than degree, because the gradations of talent signify less than its presence.

It is meaningless to debate whether Leonardo was more talented than Raphael. Both were talented. Bernardino Luini and Giulio Romano also were talented. But the followers had bad luck. They came late when the feast was over through no fault of their own. The mechanics of fame are such that their predecessors' talent is magnified, and their own is diminished, when talent itself is only a relatively common predisposition for visual order, without a wide range of differentiation. Times and opportunities differ more than the degree of talent. Of course, many other conditions must reinforce talent: physical energy, durable health, powers of concentration, are a few of the gifts of fortune with which the artist is best endowed. But our conceptions of artistic genius underwent such fantastic transformations in the romantic agony of the nineteenth century that we still today unthinkingly identify "genius" as a congenital disposition and as an inborn difference of kind among men, instead of as a fortuitous keying together of disposition and situation into an exceptionally efficient entity. There is no clear evidence that "genius" is inheritable. Its incidence under nurture, in situations favorable to craft learning, as with adopted children reared in the families of professional musicians, marks "genius" as a phenomenon of learning rather than of genetics."

The author is challenging many received notions in Art History. Here it concerns the distinction between

1. physical energy and predisposition
2. bad luck and good luck
3. talent and genius
4. success and failure

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1861]

2[Option ID=1862]

3[Option ID=1863]

4[Option ID=1864]

Sl. No.67
QBID:9002067

Read the following passage and answer the Question :

“Talent and genius.

By this view, the great differences between artists are not so much those of talent as of entrance and position in sequence. Talent is a predisposition: a talented pupil begins younger; he masters the tradition more quickly; his inventions come more fluently than those of his untalented fellows. But undiscovered talents abound as well among people whose schooling failed to gear with their abilities, as among people whose abilities were unrequited in spite of their talent. Predispositions are probably much more numerous than actual vocations allow us to suppose. The quality talented people share is a matter of kind more than degree, because the gradations of talent signify less than its presence.

It is meaningless to debate whether Leonardo was more talented than Raphael. Both were talented. Bernardino Luini and Giulio Romano also were talented. But the followers had bad luck. They came late when the feast was over through no fault of their own. The mechanics of fame are such that their predecessors' talent is magnified, and their own is diminished, when talent itself is only a relatively common predisposition for visual order, without a wide range of differentiation. Times and opportunities differ more than the degree of talent. Of course, many other conditions must reinforce talent: physical energy, durable health, powers of concentration, are a few of the gifts of fortune with which the artist is best endowed. But our conceptions of artistic genius underwent such fantastic transformations in the romantic agony of the nineteenth century that we still today unthinkingly identify "genius" as a congenital disposition and as an inborn difference of kind among men, instead of as a fortuitous keying together of disposition and situation into an exceptionally efficient entity. There is no clear evidence that "genius" is inheritable. Its incidence under nurture, in situations favorable to craft learning, as with adopted children reared in the families of professional musicians, marks "genius" as a phenomenon of learning rather than of genetics."

The author defines talent in an artist as

1. an ability to begin earlier
2. as inherited from gifted parents
3. a matter of genetic
4. as possessing the nugget of genius

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1865]
2[Option ID=1866]
3[Option ID=1867]
4[Option ID=1868]

Sl. No.68
QBID:9002068

Read the following passage and answer the Question :

"Talent and genius."

By this view, the great differences between artists are not so much those of talent as of entrance and position in sequence. Talent is a predisposition: a talented pupil begins younger; he masters the tradition more quickly; his inventions come more fluently than those of his untalented fellows. But undiscovered talents abound as well among people whose schooling failed to gear with their abilities, as among people whose abilities were unrequited in spite of their talent. Predispositions are probably much more numerous than actual vocations allow us to suppose. The quality talented people share is a matter of kind more than degree, because the gradations of talent signify less than its presence.

It is meaningless to debate whether Leonardo was more talented than Raphael. Both were talented. Bernardino Luini and Giulio Romano also were talented. But the followers had bad luck. They came late when the feast was over through no fault of their own. The mechanics of fame are such that their predecessors' talent is magnified, and their own is diminished, when talent itself is only a relatively common predisposition for visual order, without a wide range of differentiation. Times and opportunities differ more than the degree of talent. Of course, many other conditions must reinforce talent: physical energy, durable health, powers of concentration, are a few of the gifts of fortune with which the artist is best endowed. But our conceptions of artistic genius underwent such fantastic transformations in the romantic agony of the nineteenth century that we still today unthinkingly identify "genius" as a congenital disposition and as an inborn difference of kind among men, instead of as a fortuitous keying together of disposition and situation into an exceptionally efficient entity. There is no clear evidence that "genius" is inheritable. Its incidence under nurture, in situations favorable to craft learning, as with adopted children reared in the families of professional musicians, marks "genius" as a phenomenon of learning rather than of genetics."

Which following sentence is not true according to the text cited

1. the author in intent on proving that Leonardo was more talented than Raphael
2. luck and talent matter in similar ways
3. the author holds up the Romantic notion of genius
4. the author looks up at Bernardino Luini and Giulio Romano as lucky artists

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1869]

2[Option ID=1870]

3[Option ID=1871]

4[Option ID=1872]

Sl. No.69
QBID:9002069

Read the following passage and answer the Question :

“Talent and genius.

By this view, the great differences between artists are not so much those of talent as of entrance and position in sequence. Talent is a predisposition: a talented pupil begins younger; he masters the tradition more quickly; his inventions come more fluently than those of his untalented fellows. But undiscovered talents abound as well among people whose schooling failed to gear with their abilities, as among people whose abilities were unrequited in spite of their talent. Predispositions are probably much more numerous than actual vocations allow us to suppose. The quality talented people share is a matter of kind more than degree, because the gradations of talent signify less than its presence.

It is meaningless to debate whether Leonardo was more talented than Raphael. Both were talented. Bernardino Luini and Giulio Romano also were talented. But the followers had bad luck. They came late when the feast was over through no fault of their own. The mechanics of fame are such that their predecessors' talent is magnified, and their own is diminished, when talent itself is only a relatively common predisposition for visual order, without a wide range of differentiation. Times and opportunities differ more than the degree of talent. Of course, many other conditions must reinforce talent: physical energy, durable health, powers of concentration, are a few of the gifts of fortune with which the artist is best endowed. But our conceptions of artistic genius underwent such fantastic transformations in the romantic agony of the nineteenth century that we still today unthinkingly identify "genius" as a congenital disposition and as an inborn difference of kind among men, instead of as a fortuitous keying together of disposition and situation into an exceptionally efficient entity. There is no clear evidence that "genius" is inheritable. Its incidence under nurture, in situations favorable to craft learning, as with adopted children reared in the families of professional musicians, marks "genius" as a phenomenon of learning rather than of genetics."

What is the key sentence that indicates that the author was a skeptic about the myth of artists as inborn geniuses?

1. But the followers had bad luck
2. Physical energy, durable health, powers of concentration, are a few of the gifts of fortune
3. There is no clear evidence that "genius" is inheritable animation
4. They came late when the feast was over through

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1873]

2[Option ID=1874]
 3[Option ID=1875]
 4[Option ID=1876]

Sl. No.70
 QBID:9002070

Read the following passage and answer the Question :

“Talent and genius.

By this view, the great differences between artists are not so much those of talent as of entrance and position in sequence. Talent is a predisposition: a talented pupil begins younger; he masters the tradition more quickly; his inventions come more fluently than those of his untalented fellows. But undiscovered talents abound as well among people whose schooling failed to gear with their abilities, as among people whose abilities were unrequited in spite of their talent. Predispositions are probably much more numerous than actual vocations allow us to suppose. The quality talented people share is a matter of kind more than degree, because the gradations of talent signify less than its presence.

It is meaningless to debate whether Leonardo was more talented than Raphael. Both were talented. Bernardino Luini and Giulio Romano also were talented. But the followers had bad luck. They came late when the feast was over through no fault of their own. The mechanics of fame are such that their predecessors' talent is magnified, and their own is diminished, when talent itself is only a relatively common predisposition for visual order, without a wide range of differentiation. Times and opportunities differ more than the degree of talent. Of course, many other conditions must reinforce talent: physical energy, durable health, powers of concentration, are a few of the gifts of fortune with which the artist is best endowed. But our conceptions of artistic genius underwent such fantastic transformations in the romantic agony of the nineteenth century that we still today unthinkingly identify "genius" as a congenital disposition and as an inborn difference of kind among men, instead of as a fortuitous keying together of disposition and situation into an exceptionally efficient entity. There is no clear evidence that "genius" is inheritable. Its incidence under nurture, in situations favorable to craft learning, as with adopted children reared in the families of professional musicians, marks "genius" as a phenomenon of learning rather than of genetics."

Why does "entrance and position in sequence" matter to the author?

1. the author wishes to demystify the role of innate talent
2. the author foreground chance encounters in the life of an artist
3. the author looks upon established artists
4. the author recommends monograph an artists

- (1) 1
 (2) 2
 (3) 3
 (4) 4

1[Option ID=1877]
 2[Option ID=1878]

3[Option ID=1879]
4[Option ID=1880]

Sl. No.71
QBID:9002071

Read the following passage and answer the Question :

“Talent and genius.

By this view, the great differences between artists are not so much those of talent as of entrance and position in sequence. Talent is a predisposition: a talented pupil begins younger; he masters the tradition more quickly; his inventions come more fluently than those of his untalented fellows. But undiscovered talents abound as well among people whose schooling failed to gear with their abilities, as among people whose abilities were unrequited in spite of their talent. Predispositions are probably much more numerous than actual vocations allow us to suppose. The quality talented people share is a matter of kind more than degree, because the gradations of talent signify less than its presence.

It is meaningless to debate whether Leonardo was more talented than Raphael. Both were talented. Bernardino Luini and Giulio Romano also were talented. But the followers had bad luck. They came late when the feast was over through no fault of their own. The mechanics of fame are such that their predecessors' talent is magnified, and their own is diminished, when talent itself is only a relatively common predisposition for visual order, without a wide range of differentiation. Times and opportunities differ more than the degree of talent. Of course, many other conditions must reinforce talent: physical energy, durable health, powers of concentration, are a few of the gifts of fortune with which the artist is best endowed. But our conceptions of artistic genius underwent such fantastic transformations in the romantic agony of the nineteenth century that we still today unthinkingly identify "genius" as a congenital disposition and as an inborn difference of kind among men, instead of as a fortuitous keying together of disposition and situation into an exceptionally efficient entity. There is no clear evidence that "genius" is inheritable. Its incidence under nurture, in situations favorable to craft learning, as with adopted children reared in the families of professional musicians, marks "genius" as a phenomenon of learning rather than of genetics."

The author's discussion about the gifts of fortune excludes the following:

1. physical energy
2. durable health
3. powers of concentration
4. expertise in music

- (1) 1
- (2) 2
- (3) 3
- (4) 4

1[Option ID=1881]
2[Option ID=1882]

3[Option ID=1883]
4[Option ID=1884]

Sl. No.72
QBID:9002072

Read the following passage and answer the Question :

“Talent and genius.

By this view, the great differences between artists are not so much those of talent as of entrance and position in sequence. Talent is a predisposition: a talented pupil begins younger; he masters the tradition more quickly; his inventions come more fluently than those of his untalented fellows. But undiscovered talents abound as well among people whose schooling failed to gear with their abilities, as among people whose abilities were unrequited in spite of their talent. Predispositions are probably much more numerous than actual vocations allow us to suppose. The quality talented people share is a matter of kind more than degree, because the gradations of talent signify less than its presence.

It is meaningless to debate whether Leonardo was more talented than Raphael. Both were talented. Bernardino Luini and Giulio Romano also were talented. But the followers had bad luck. They came late when the feast was over through no fault of their own. The mechanics of fame are such that their predecessors' talent is magnified, and their own is diminished, when talent itself is only a relatively common predisposition for visual order, without a wide range of differentiation. Times and opportunities differ more than the degree of talent. Of course, many other conditions must reinforce talent: physical energy, durable health, powers of concentration, are a few of the gifts of fortune with which the artist is best endowed. But our conceptions of artistic genius underwent such fantastic transformations in the romantic agony of the nineteenth century that we still today unthinkingly identify "genius" as a congenital disposition and as an inborn difference of kind among men, instead of as a fortuitous keying together of disposition and situation into an exceptionally efficient entity. There is no clear evidence that "genius" is inheritable. Its incidence under nurture, in situations favorable to craft learning, as with adopted children reared in the families of professional musicians, marks "genius" as a phenomenon of learning rather than of genetics."

The author appears to rethink the idea of genius as

1. fortuitous keying together of disposition and situation
2. a phenomenon of genetics rather than of learning
3. as a congenital disposition
4. as only passed on only to adopted children

- (1) 1
(2) 2
(3) 3
(4) 4

1[Option ID=1885]
2[Option ID=1886]

3[Option ID=1887]
4[Option ID=1888]

Sl. No.73
QBID:9002073

Read the following passage and answer the Question :

“Talent and genius.

By this view, the great differences between artists are not so much those of talent as of entrance and position in sequence. Talent is a predisposition: a talented pupil begins younger; he masters the tradition more quickly; his inventions come more fluently than those of his untalented fellows. But undiscovered talents abound as well among people whose schooling failed to gear with their abilities, as among people whose abilities were unrequited in spite of their talent. Predispositions are probably much more numerous than actual vocations allow us to suppose. The quality talented people share is a matter of kind more than degree, because the gradations of talent signify less than its presence.

It is meaningless to debate whether Leonardo was more talented than Raphael. Both were talented. Bernardino Luini and Giulio Romano also were talented. But the followers had bad luck. They came late when the feast was over through no fault of their own. The mechanics of fame are such that their predecessors' talent is magnified, and their own is diminished, when talent itself is only a relatively common predisposition for visual order, without a wide range of differentiation. Times and opportunities differ more than the degree of talent. Of course, many other conditions must reinforce talent: physical energy, durable health, powers of concentration, are a few of the gifts of fortune with which the artist is best endowed. But our conceptions of artistic genius underwent such fantastic transformations in the romantic agony of the nineteenth century that we still today unthinkingly identify "genius" as a congenital disposition and as an inborn difference of kind among men, instead of as a fortuitous keying together of disposition and situation into an exceptionally efficient entity. There is no clear evidence that "genius" is inheritable. Its incidence under nurture, in situations favorable to craft learning, as with adopted children reared in the families of professional musicians, marks "genius" as a phenomenon of learning rather than of genetics."

Which discipline this passage relates most to?

1. Genetics
2. Art History
3. Psychology of Art
4. Music

- (1) 1
(2) 2
(3) 3
(4) 4

1[Option ID=1889]
2[Option ID=1890]

3[Option ID=1891]
4[Option ID=1892]

Sl. No.74
QBID:9002074

Read the following passage and answer the Question :

“Talent and genius.

By this view, the great differences between artists are not so much those of talent as of entrance and position in sequence. Talent is a predisposition: a talented pupil begins younger; he masters the tradition more quickly; his inventions come more fluently than those of his untalented fellows. But undiscovered talents abound as well among people whose schooling failed to gear with their abilities, as among people whose abilities were unrequited in spite of their talent. Predispositions are probably much more numerous than actual vocations allow us to suppose. The quality talented people share is a matter of kind more than degree, because the gradations of talent signify less than its presence.

It is meaningless to debate whether Leonardo was more talented than Raphael. Both were talented. Bernardino Luini and Giulio Romano also were talented. But the followers had bad luck. They came late when the feast was over through no fault of their own. The mechanics of fame are such that their predecessors' talent is magnified, and their own is diminished, when talent itself is only a relatively common predisposition for visual order, without a wide range of differentiation. Times and opportunities differ more than the degree of talent. Of course, many other conditions must reinforce talent: physical energy, durable health, powers of concentration, are a few of the gifts of fortune with which the artist is best endowed. But our conceptions of artistic genius underwent such fantastic transformations in the romantic agony of the nineteenth century that we still today unthinkingly identify "genius" as a congenital disposition and as an inborn difference of kind among men, instead of as a fortuitous keying together of disposition and situation into an exceptionally efficient entity. There is no clear evidence that "genius" is inheritable. Its incidence under nurture, in situations favorable to craft learning, as with adopted children reared in the families of professional musicians, marks "genius" as a phenomenon of learning rather than of genetics."

What reveals the author's assumption about association of genius with men ?

1. The author assumes artists to be men
2. The author includes women in his category of artists
3. The author places genius above any gender
4. The author rejects the category of genius

- (1) 1
(2) 2
(3) 3
(4) 4

1[Option ID=1893]
2[Option ID=1894]
3[Option ID=1895]
4[Option ID=1896]

Sl. No.75
QBID:9002075

Read the following passage and answer the Question :

“Talent and genius.

By this view, the great differences between artists are not so much those of talent as of entrance and position in sequence. Talent is a predisposition: a talented pupil begins younger; he masters the tradition more quickly; his inventions come more fluently than those of his untalented fellows. But undiscovered talents abound as well among people whose schooling failed to gear with their abilities, as among people whose abilities were unrequited in spite of their talent. Predispositions are probably much more numerous than actual vocations allow us to suppose. The quality talented people share is a matter of kind more than degree, because the gradations of talent signify less than its presence.

It is meaningless to debate whether Leonardo was more talented than Raphael. Both were talented. Bernardino Luini and Giulio Romano also were talented. But the followers had bad luck. They came late when the feast was over through no fault of their own. The mechanics of fame are such that their predecessors' talent is magnified, and their own is diminished, when talent itself is only a relatively common predisposition for visual order, without a wide range of differentiation. Times and opportunities differ more than the degree of talent. Of course, many other conditions must reinforce talent: physical energy, durable health, powers of concentration, are a few of the gifts of fortune with which the artist is best endowed. But our conceptions of artistic genius underwent such fantastic transformations in the romantic agony of the nineteenth century that we still today unthinkingly identify "genius" as a congenital disposition and as an inborn difference of kind among men, instead of as a fortuitous keying together of disposition and situation into an exceptionally efficient entity. There is no clear evidence that "genius" is inheritable. Its incidence under nurture, in situations favorable to craft learning, as with adopted children reared in the families of professional musicians, marks "genius" as a phenomenon of learning rather than of genetics."

The following statement is not true about the author's intent:

1. the author stresses nurture over nature
2. the author turns many common place assumptions on their head
3. the author draws ideas from genetic to explain creativity
4. the author places art above craft

- (1) 1
(2) 2
(3) 3
(4) 4

1[Option ID=1897]
2[Option ID=1898]
3[Option ID=1899]
4[Option ID=1900]

Sl. No.76
QBID:9002076

Read the following passage and answer the Question :

A tradition, brought about by a widespread and intricate fusion of people on one soil in common, prevails throughout the early classical phase. Nevertheless the contributions of local idiosyncrasies are clearly discernible; besides these provincial differences, even on one and the same monument various trends are noticeable. Craftsmen from one part of the country gave their services to great tasks in other parts of the country (Sanchi etc.). This collective method of working is as much responsible for differences of levels and trends in one and the same monument as it is essential for the formation of a lingua franca of artistic conventions.

Conspicuous as local idioms are, those of (1) Madhyadesa," with monuments at Bhārhut, Sāñchi, Bodhgaya, Mathura, etc.; (2) Kalinga, i.e. Orissā; (3) South India, with sculptures from Vengi and Gudimallam; and (4) Bhājā, in the Western Ghats. Madhyadesa then was leading. Its influence is patent in Kalinga and to a lesser extent in Vengi sculptures. Bhaja stands apart. It derives its peculiar quality from similar origins to those of the bulk of work in Sāñchi, stupa I. and part of Bharhut reliefs (Ajātasatru pillar, etc.), but is nearer to the sources than either.

Indian plastic sense is averse to the symbol, which is the substitute for a reality. The unformed clamours for form, for this is the way in which it shows its reality. Symbols are ready-made and block the approach of the un-formal to wards form. They stand in the way of creation. If in ancient Indian sculpture, of the Indus civilisation and in the Mauryan age, animal or plant were represented in lieu of the corresponding divinity, they were meant to be vahanas, i.e. vehicles of the divinity, and not abstracts or parts of its appearance, such as footprints or hair relics, or of its presence, such as the seat or the walk (cankrama), in the case of the Buddha. They were truly vahanas, of which the artistic treatment in the Indus art 'conveyed' divinity. The sacred tree, alone amongst the symbols for the Buddha, has maintained some of these earlier qualities. Non-iconic signs for the Buddha are an exceptional incident within the whole of Indian plastic art and their origins are to be sought for in a mentality which is not that of the Indian craftsman.

Choose the correct option- local idiom not mentioned in the essay-

1. Madhyadesha, Vengi, Kalinga
2. Madhyadesha, Vengi, Vidarbha
3. Mdhyadesha, Western Ghat, Vengi
4. Madhyadesha, Gandhara, Dravida

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1901]

2[Option ID=1902]

3[Option ID=1903]

4[Option ID=1904]

Sl. No.77

QBID:9002077

Read the following passage and answer the Question :

A tradition, brought about by a widespread and intricate fusion of people on one soil in common, prevails throughout the early classical phase. Nevertheless the contributions of local idiosyncrasies are clearly discernible; besides these provincial differences, even on one and the same monument various trends are noticeable. Craftsmen from one part of the country gave their services to great tasks in other parts of the country (Sanchi etc.). This collective method of working is as much responsible for differences of levels and trends in one and the same monument as it is essential for the formation of a lingua franca of artistic conventions.

Conspicuous as local idioms are, those of (1) Madhyadesa," with monuments at Bhārhut, Sāñchi, Bodhgaya, Mathura, etc.; (2) Kalinga, i.e. Orissā; (3) South India, with sculptures from Vengi and Gudimallam; and (4) Bhājā, in the Western Ghats. Madhyadesa then was leading. Its influence is patent in Kalinga and to a lesser extent in Vengi sculptures. Bhaja stands apart. It derives its peculiar quality from similar origins to those of the bulk of work in Sāñchi, stupa I. and part of Bharhut reliefs (Ajātasatru pillar, etc.), but is nearer to the sources than either.

Indian plastic sense is averse to the symbol, which is the substitute for a reality. The unformed clamours for form, for this is the way in which it shows its reality. Symbols are ready-made and block the approach of the un-formal to wards form. They stand in the way of creation. If in ancient Indian sculpture, of the Indus civilisation and in the Mauryan age, animal or plant were represented in lieu of the corresponding divinity, they were meant to be vahanas, i.e. vehicles of the divinity, and not abstracts or parts of its appearance, such as footprints or hair relics, or of its presence, such as the seat or the walk (cankrama), in the case of the Buddha. They were truly vahanas, of which the artistic treatment in the Indus art 'conveyed' divinity. The sacred tree, alone amongst the symbols for the Buddha, has maintained some of these earlier qualities. Non-iconic signs for the Buddha are an exceptional incident within the whole of Indian plastic art and their origins are to be sought for in a mentality which is not that of the Indian craftsman.

The author mentions that

1. Indian formal sense is averse to the realistic representation
2. Indian plastic sense is averse to the symbol
3. Indian sense for plasticity is symbolic.
4. Indian plastic sense is flat

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1905]

2[Option ID=1906]

3[Option ID=1907]

4[Option ID=1908]

Sl. No.78

QBID:9002078

Read the following passage and answer the Question :

A tradition, brought about by a widespread and intricate fusion of people on one soil in common, prevails throughout the early classical phase. Nevertheless the contributions of local idiosyncrasies are clearly discernible; besides these provincial differences, even on one and the same monument various trends are noticeable. Craftsmen from one part of the country gave their services to great tasks in other parts of the country (Sanchi etc.). This collective method of working is as much responsible for differences of levels and trends in one and the same monument as it is essential for the formation of a lingua franca of artistic conventions.

Conspicuous as local idioms are, those of (1) Madhyadesa," with monuments at Bhārhut, Sāñchi, Bodhgaya, Mathura, etc.; (2) Kalinga, i.e. Orissā; (3) South India, with sculptures from Vengi and Gudimallam; and (4) Bhājā, in the Western Ghats. Madhyadesa then was leading. Its influence is patent in Kalinga and to a lesser extent in Vengi sculptures. Bhaja stands apart. It derives its peculiar quality from similar origins to those of the bulk of work in Sāñchi, stupa I. and part of Bharhut reliefs (Ajātasatru pillar, etc.), but is nearer to the sources than either.

Indian plastic sense is averse to the symbol, which is the substitute for a reality. The unformed clamours for form, for this is the way in which it shows its reality. Symbols are ready-made and block the approach of the un-formal to wards form. They stand in the way of creation. If in ancient Indian sculpture, of the Indus civilisation and in the Mauryan age, animal or plant were represented in lieu of the corresponding divinity, they were meant to be vahanas, i.e. vehicles of the divinity, and not abstracts or parts of its appearance, such as footprints or hair relics, or of its presence, such as the seat or the walk (cankrama), in the case of the Buddha. They were truly vahanas, of which the artistic treatment in the Indus art 'conveyed' divinity. The sacred tree, alone amongst the symbols for the Buddha, has maintained some of these earlier qualities. Non-iconic signs for the Buddha are an exceptional incident within the whole of Indian plastic art and their origins are to be sought for in a mentality which is not that of the Indian craftsman.

Which symbol is used for the Buddha in the essay-

1. Elephant
2. Tree
3. Horse
4. Clouds

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1909]

2[Option ID=1910]

3[Option ID=1911]

4[Option ID=1912]

Sl. No.79

QBID:9002079

Read the following passage and answer the Question :

A tradition, brought about by a widespread and intricate fusion of people on one soil in common, prevails throughout the early classical phase. Nevertheless the contributions of local idiosyncrasies are clearly discernible; besides these provincial differences, even on one and the same monument various trends are noticeable. Craftsmen from one part of the country gave their services to great tasks in other parts of the country (Sanchi etc.). This collective method of working is as much responsible for differences of levels and trends in one and the same monument as it is essential for the formation of a lingua franca of artistic conventions.

Conspicuous as local idioms are, those of (1) Madhyadesa," with monuments at Bhārhut, Sāñchi, Bodhgaya, Mathura, etc.; (2) Kalinga, i.e. Orissā; (3) South India, with sculptures from Vengi and Gudimallam; and (4) Bhājā, in the Western Ghats. Madhyadesa then was leading. Its influence is patent in Kalinga and to a lesser extent in Vengi sculptures. Bhaja stands apart. It derives its peculiar quality from similar origins to those of the bulk of work in Sāñchi, stupa I. and part of Bharhut reliefs (Ajātasatru pillar, etc.), but is nearer to the sources than either.

Indian plastic sense is averse to the symbol, which is the substitute for a reality. The unformed clamours for form, for this is the way in which it shows its reality. Symbols are ready-made and block the approach of the un-formal to wards form. They stand in the way of creation. If in ancient Indian sculpture, of the Indus civilisation and in the Mauryan age, animal or plant were represented in lieu of the corresponding divinity, they were meant to be vahanas, i.e. vehicles of the divinity, and not abstracts or parts of its appearance, such as footprints or hair relics, or of its presence, such as the seat or the walk (cankrama), in the case of the Buddha. They were truly vahanas, of which the artistic treatment in the Indus art 'conveyed' divinity. The sacred tree, alone amongst the symbols for the Buddha, has maintained some of these earlier qualities. Non-iconic signs for the Buddha are an exceptional incident within the whole of Indian plastic art and their origins are to be sought for in a mentality which is not that of the Indian craftsman.

What is the method of working of the artists ?

1. Grid method
2. Individual Contracts
3. Royal mason
4. Collective method

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1913]

2[Option ID=1914]

3[Option ID=1915]

4[Option ID=1916]

Sl. No.80

QBID:9002080

Read the following passage and answer the Question :

A tradition, brought about by a widespread and intricate fusion of people on one soil in common, prevails throughout the early classical phase. Nevertheless the contributions of local idiosyncrasies are clearly discernible; besides these provincial differences, even on one and the same monument various trends are noticeable. Craftsmen from one part of the country gave their services to great tasks in other parts of the country (Sanchi etc.). This collective method of working is as much responsible for differences of levels and trends in one and the same monument as it is essential for the formation of a lingua franca of artistic conventions.

Conspicuous as local idioms are, those of (1) Madhyadesa," with monuments at Bhārhut, Sāñchi, Bodhgaya, Mathura, etc.; (2) Kalinga, i.e. Orissā; (3) South India, with sculptures from Vengi and Gudimallam; and (4) Bhājā, in the Western Ghats. Madhyadesa then was leading. Its influence is patent in Kalinga and to a lesser extent in Vengi sculptures. Bhaja stands apart. It derives its peculiar quality from similar origins to those of the bulk of work in Sāñchi, stupa I. and part of Bharhut reliefs (Ajātasatru pillar, etc.), but is nearer to the sources than either.

Indian plastic sense is averse to the symbol, which is the substitute for a reality. The unformed clamours for form, for this is the way in which it shows its reality. Symbols are ready-made and block the approach of the un-formal to wards form. They stand in the way of creation. If in ancient Indian sculpture, of the Indus civilisation and in the Mauryan age, animal or plant were represented in lieu of the corresponding divinity, they were meant to be vahanas, i.e. vehicles of the divinity, and not abstracts or parts of its appearance, such as footprints or hair relics, or of its presence, such as the seat or the walk (cankrama), in the case of the Buddha. They were truly vahanas, of which the artistic treatment in the Indus art 'conveyed' divinity. The sacred tree, alone amongst the symbols for the Buddha, has maintained some of these earlier qualities. Non-iconic signs for the Buddha are an exceptional incident within the whole of Indian plastic art and their origins are to be sought for in a mentality which is not that of the Indian craftsman.

Choose the correct sentence-

1. Animal and plants used in lieu of corresponding divinity
2. Plants represent the divinity
3. The divine being are used as symbol
4. Animals and plants can not represent divinities

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1917]

2[Option ID=1918]

3[Option ID=1919]

4[Option ID=1920]

Sl. No.81

QBID:9002081

Read the following passage and answer the Question :

A tradition, brought about by a widespread and intricate fusion of people on one soil in common, prevails throughout the early classical phase. Nevertheless the contributions of local idiosyncrasies are clearly discernible; besides these provincial differences, even on one and the same monument various trends are noticeable. Craftsmen from one part of the country gave their services to great tasks in other parts of the country (Sanchi etc.). This collective method of working is as much responsible for differences of levels and trends in one and the same monument as it is essential for the formation of a lingua franca of artistic conventions.

Conspicuous as local idioms are, those of (1) Madhyadesa," with monuments at Bhārhut, Sāñchi, Bodhgaya, Mathura, etc.; (2) Kalinga, i.e. Orissā; (3) South India, with sculptures from Vengi and Gudimallam; and (4) Bhājā, in the Western Ghats. Madhyadesa then was leading. Its influence is patent in Kalinga and to a lesser extent in Vengi sculptures. Bhaja stands apart. It derives its peculiar quality from similar origins to those of the bulk of work in Sāñchi, stupa I. and part of Bharhut reliefs (Ajātasatru pillar, etc.), but is nearer to the sources than either.

Indian plastic sense is averse to the symbol, which is the substitute for a reality. The un-formed clamours for form, for this is the way in which it shows its reality. Symbols are ready-made and block the approach of the un-formal to wards form. They stand in the way of creation. If in ancient Indian sculpture, of the Indus civilisation and in the Mauryan age, animal or plant were represented in lieu of the corresponding divinity, they were meant to be vahanas, i.e. vehicles of the divinity, and not abstracts or parts of its appearance, such as footprints or hair relics, or of its presence, such as the seat or the walk (cankrama), in the case of the Buddha. They were truly vahanas, of which the artistic treatment in the Indus art 'conveyed' divinity. The sacred tree, alone amongst the symbols for the Buddha, has maintained some of these earlier qualities. Non-iconic signs for the Buddha are an exceptional incident within the whole of Indian plastic art and their origins are to be sought for in a mentality which is not that of the Indian craftsman.

The author makes a following observation-

1. The idioms are different in every region. Each has unique characteristic but Vengi stands out differently.
2. The idioms are different in every region. Among all the Bhaja in the Western Ghat stands apart
3. Of all the idioms Kalinga stands out
4. The idioms are commonly followed in all the regions.

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1921]

2[Option ID=1922]

3[Option ID=1923]
4[Option ID=1924]

Sl. No.82
QBID:9002082

Read the following passage and answer the Question :

A tradition, brought about by a widespread and intricate fusion of people on one soil in common, prevails throughout the early classical phase. Nevertheless the contributions of local idiosyncrasies are clearly discernible; besides these provincial differences, even on one and the same monument various trends are noticeable. Craftsmen from one part of the country gave their services to great tasks in other parts of the country (Sanchi etc.). This collective method of working is as much responsible for differences of levels and trends in one and the same monument as it is essential for the formation of a lingua franca of artistic conventions.

Conspicuous as local idioms are, those of (1) Madhyadesa," with monuments at Bhārhut, Sāñchi, Bodhgaya, Mathura, etc.; (2) Kalinga, i.e. Orissā; (3) South India, with sculptures from Vengi and Gudimallam; and (4) Bhājā, in the Western Ghats. Madhyadesa then was leading. Its influence is patent in Kalinga and to a lesser extent in Vengi sculptures. Bhaja stands apart. It derives its peculiar quality from similar origins to those of the bulk of work in Sāñchi, stupa I. and part of Bharhut reliefs (Ajātasatru pillar, etc.), but is nearer to the sources than either.

Indian plastic sense is averse to the symbol, which is the substitute for a reality. The unformed clamours for form, for this is the way in which it shows its reality. Symbols are ready-made and block the approach of the un-formal to wards form. They stand in the way of creation. If in ancient Indian sculpture, of the Indus civilisation and in the Mauryan age, animal or plant were represented in lieu of the corresponding divinity, they were meant to be vahanas, i.e. vehicles of the divinity, and not abstracts or parts of its appearance, such as footprints or hair relics, or of its presence, such as the seat or the walk (cankrama), in the case of the Buddha. They were truly vahanas, of which the artistic treatment in the Indus art 'conveyed' divinity. The sacred tree, alone amongst the symbols for the Buddha, has maintained some of these earlier qualities. Non-iconic signs for the Buddha are an exceptional incident within the whole of Indian plastic art and their origins are to be sought for in a mentality which is not that of the Indian craftsman.

The author sites which example of craftsman of one area working in another area?

1. Kalinga
2. Bharhut
3. Bodhagaya
4. Sanchi

- (1) 1
- (2) 2
- (3) 3
- (4) 4

1[Option ID=1925]
2[Option ID=1926]

3[Option ID=1927]
4[Option ID=1928]

Sl. No.83
QBID:9002083

Read the following passage and answer the Question :

A tradition, brought about by a widespread and intricate fusion of people on one soil in common, prevails throughout the early classical phase. Nevertheless the contributions of local idiosyncrasies are clearly discernible; besides these provincial differences, even on one and the same monument various trends are noticeable. Craftsmen from one part of the country gave their services to great tasks in other parts of the country (Sanchi etc.). This collective method of working is as much responsible for differences of levels and trends in one and the same monument as it is essential for the formation of a lingua franca of artistic conventions.

Conspicuous as local idioms are, those of (1) Madhyadesa," with monuments at Bhārhut, Sāñchi, Bodhgaya, Mathura, etc.; (2) Kalinga, i.e. Orissā; (3) South India, with sculptures from Vengi and Gudimallam; and (4) Bhājā, in the Western Ghats. Madhyadeśa then was leading. Its influence is patent in Kalinga and to a lesser extent in Vengi sculptures. Bhaja stands apart. It derives its peculiar quality from similar origins to those of the bulk of work in Sāñchi, stupa I. and part of Bharhut reliefs (Ajātasatru pillar, etc.), but is nearer to the sources than either.

Indian plastic sense is averse to the symbol, which is the substitute for a reality. The unformed clamours for form, for this is the way in which it shows its reality. Symbols are ready-made and block the approach of the un-formal to wards form. They stand in the way of creation. If in ancient Indian sculpture, of the Indus civilisation and in the Mauryan age, animal or plant were represented in lieu of the corresponding divinity, they were meant to be vahanas, i.e. vehicles of the divinity, and not abstracts or parts of its appearance, such as footprints or hair relics, or of its presence, such as the seat or the walk (cankrama), in the case of the Buddha. They were truly vahanas, of which the artistic treatment in the Indus art 'conveyed' divinity. The sacred tree, alone amongst the symbols for the Buddha, has maintained some of these earlier qualities. Non-iconic signs for the Buddha are an exceptional incident within the whole of Indian plastic art and their origins are to be sought for in a mentality which is not that of the Indian craftsman.

Which of the following is correct-

1. The author observes that due to collective method of working there are no differences in the art works in one site
2. The author observes the method of work being collective at one site but has differences and trends within one site
3. The author observes that the work method was highly individualistic and hence no differences are found in one site
4. The author observes the work method was collective and yet lacked coherence

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1929]

2[Option ID=1930]

3[Option ID=1931]

4[Option ID=1932]

Sl. No.84

QBID:9002084

Read the following passage and answer the Question :

A tradition, brought about by a widespread and intricate fusion of people on one soil in common, prevails throughout the early classical phase. Nevertheless the contributions of local idiosyncrasies are clearly discernible; besides these provincial differences, even on one and the same monument various trends are noticeable. Craftsmen from one part of the country gave their services to great tasks in other parts of the country (Sanchi etc.). This collective method of working is as much responsible for differences of levels and trends in one and the same monument as it is essential for the formation of a lingua franca of artistic conventions.

Conspicuous as local idioms are, those of (1) Madhyadesa," with monuments at Bhārhut, Sāñchi, Bodhgaya, Mathura, etc.; (2) Kalinga, i.e. Orissā; (3) South India, with sculptures from Vengi and Gudimallam; and (4) Bhājā, in the Western Ghats. Madhyadesa then was leading. Its influence is patent in Kalinga and to a lesser extent in Vengi sculptures. Bhaja stands apart. It derives its peculiar quality from similar origins to those of the bulk of work in Sāñchi, stupa I, and part of Bharhut reliefs (Ajātasatru pillar, etc.), but is nearer to the sources than either.

Indian plastic sense is averse to the symbol, which is the substitute for a reality. The unformed clamours for form, for this is the way in which it shows its reality. Symbols are ready-made and block the approach of the un-formal to wards form. They stand in the way of creation. If in ancient Indian sculpture, of the Indus civilisation and in the Mauryan age, animal or plant were represented in lieu of the corresponding divinity, they were meant to be vahanas, i.e. vehicles of the divinity, and not abstracts or parts of its appearance, such as footprints or hair relics, or of its presence, such as the seat or the walk (cankrama), in the case of the Buddha. They were truly vahanas, of which the artistic treatment in the Indus art 'conveyed' divinity. The sacred tree, alone amongst the symbols for the Buddha, has maintained some of these earlier qualities. Non-iconic signs for the Buddha are an exceptional incident within the whole of Indian plastic art and their origins are to be sought for in a mentality which is not that of the Indian craftsman.

The author mentions that the Madhyadesha idiom has greater influence on

1. Western Ghat and largely within Madyadesha.
2. Kalinga and to lesser extent, the Vengi area.
3. Western Ghat and to lesser extent, the Vengi area.
4. South Ghat and to a large extent, the Vengi region

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1933]

2[Option ID=1934]

3[Option ID=1935]

4[Option ID=1936]

Sl. No.85

QBID:9002085

Read the following passage and answer the Question :

A tradition, brought about by a widespread and intricate fusion of people on one soil in common, prevails throughout the early classical phase. Nevertheless the contributions of local idiosyncrasies are clearly discernible; besides these provincial differences, even on one and the same monument various trends are noticeable. Craftsmen from one part of the country gave their services to great tasks in other parts of the country (Sanchi etc.). This collective method of working is as much responsible for differences of levels and trends in one and the same monument as it is essential for the formation of a lingua franca of artistic conventions.

Conspicuous as local idioms are, those of (1) Madhyadesa," with monuments at Bhārhut, Sāñchi, Bodhgaya, Mathura, etc.; (2) Kalinga, i.e. Orissā; (3) South India, with sculptures from Vengi and Gudimallam; and (4) Bhājā, in the Western Ghats. Madhyadeśa then was leading. Its influence is patent in Kalinga and to a lesser extent in Vengi sculptures. Bhaja stands apart. It derives its peculiar quality from similar origins to those of the bulk of work in Sāñchi, stupa I, and part of Bharhut reliefs (Ajātasatru pillar, etc.), but is nearer to the sources than either.

Indian plastic sense is averse to the symbol, which is the substitute for a reality. The unformed clamours for form, for this is the way in which it shows its reality. Symbols are ready-made and block the approach of the un-formal to wards form. They stand in the way of creation. If in ancient Indian sculpture, of the Indus civilisation and in the Mauryan age, animal or plant were represented in lieu of the corresponding divinity, they were meant to be vahanas, i.e. vehicles of the divinity, and not abstracts or parts of its appearance, such as footprints or hair relics, or of its presence, such as the seat or the walk (cankrama), in the case of the Buddha. They were truly vahanas, of which the artistic treatment in the Indus art 'conveyed' divinity. The sacred tree, alone amongst the symbols for the Buddha, has maintained some of these earlier qualities. Non-iconic signs for the Buddha are an exceptional incident within the whole of Indian plastic art and their origins are to be sought for in a mentality which is not that of the Indian craftsman.

Choose the correct idea-

1. The Buddha is represented through non-iconic signs
2. The Buddha is represented through the iconic signs throughout the Indian art
3. The Buddha is represented through iconic and non-iconic signs
4. The Buddha is not represented through iconic and non-iconic signs

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1937]

2[Option ID=1938]

3[Option ID=1939]

4[Option ID=1940]

Sl. No.86

QBID:9002086

Read the following passage and answer the Question :

The bulldozing Greco-Roman influence has been visualized by its Western proponents in terms of several manifestations or ingredients:

1. The most important is supposed to be the essentializing, culturally uplifting initial thirst which made the subsequent achievements possible (I have the fear that many Indian scholars also do unfortunately still believe so.).
2. The capacity to achieve a certain degree of naturalism in visual/plastic arts, which otherwise Indians were incapable of accomplishing. This is revealed in treatment of human body in general and the nude in particular as well as the drapery.
3. The influence of drapery has been specially highlighted as the extent and the result of the impact.
4. The capacity to give human form a divine being which also requires infusing spirituality in the physical body.
5. Adaption of different motifs and details, hairstyles, etc.
6. The Western scholars did a cleansing job of the methodological content and the particular Greco-Roman context from the classical art, to portray it as the art of culture which had discovered pure beauty and had remained persistently devoted to this ideal, thus becoming a model for all the other cultures which it collided.

The scholarship of art of Gandhara especially in relationship to the question of Greco-Roman influence on Indian art, hopelessly exposes the level, the quality and even the verity of writings of both the Western as well as the Indian scholars. It is not going to serve much purpose to explore the general links between Greek and Indian civilizations, because there is no end to that search. The important question is the extent to which Greek culture is supposed to be earlier, original, having more breadth and is overwhelming enough to bulldoze another major culture, like Indian. I have to necessarily restrict my concern to Indian sculpture. I have the fear that few Indian scholars are aware that in Europe a whole programme of University studies has grown over the last five centuries tracing to the minutest levels the Greco-Roman influences in the making of Western culture and all walks of Western life, even during the "dark" period of "middle ages." This influence of classical culture beyond Europe would also be therefore a part of the mind-set of Western scholars. Some of the European scholars of classical culture, its manifestations and survivals, have been brilliant academicians in comparison with the "Orientalists" pursuing the same theories in their study of Asian colonies. I leave the question open, if these Orientalists (such as Vincent Smith and Alfred Foucher) were "great minds," comparable to Abe Warburg, Erwin Panofsky and E. Gombrich.

What is the most visible factor in the Gandharan images that are considered to be the most influential factor.

1. Gesture
2. Posture
3. Expression
4. Drapery

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1941]

2[Option ID=1942]

3[Option ID=1943]

4[Option ID=1944]

Sl. No.87

QBID:9002087

Read the following passage and answer the Question :

The bulldozing Greco-Roman influence has been visualized by its Western proponents in terms of several manifestations or ingredients:

1. The most important is supposed to be the essentializing, culturally uplifting initial thirst which made the subsequent achievements possible (I have the fear that many Indian scholars also do unfortunately still believe so.).
2. The capacity to achieve a certain degree of naturalism in visual/plastic arts, which otherwise Indians were incapable of accomplishing. This is revealed in treatment of human body in general and the nude in particular as well as the drapery.
3. The influence of drapery has been specially highlighted as the extent and the result of the impact.
4. The capacity to give human form a divine being which also requires infusing spirituality in the physical body.
5. Adaption of different motifs and details, hairstyles, etc.
6. The Western scholars did a cleansing job of the methodological content and the particular Greco-Roman context from the classical art, to portray it as the art of culture which had discovered pure beauty and had remained persistently devoted to this ideal, thus becoming a model for all the other cultures which it collided.

The scholarship of art of Gandhara especially in relationship to the question of Greco-Roman influence on Indian art, hopelessly exposes the level, the quality and even the verity of writings of both the Western as well as the Indian scholars. It is not going to serve much purpose to explore the general links between Greek and Indian civilizations, because there is no end to that search. The important question is the extent to which Greek culture is supposed to be earlier, original, having more breadth and is overwhelming enough to bulldoze another major culture, like Indian. I have to necessarily restrict my concern to Indian sculpture. I have the fear that few Indian scholars are aware that in Europe a whole programme of University studies has grown over the last five centuries tracing to the minutest levels the Greco-Roman influences in the making of Western culture and all walks of Western life, even during the "dark" period of "middle ages." This influence of classical culture beyond Europe would also be therefore a part of the mind-set of Western scholars. Some of the European scholars of classical culture, its manifestations and survivals, have been brilliant academicians in comparison with the "Orientalists" pursuing the same theories in their study of Asian colonies. I leave the question open, if these Orientalists (such as Vincent Smith and Alfred Foucher) were "great minds," comparable to Abe Warburg, Erwin Panofsky and E. Gombrich.

The Western scholarship according author-

1. based on the consolidation of mythological content in the Greco-Roman classical art, to portray it as the art of practical beauty and made it a model for exclusively European cultures
2. based on the removal of the mythological content of the Greco-Roman classical art, to portray it as the art of pure beauty and made it for all the other cultures
3. based on the removal of the classical content of the Greco-Roman art, to portray it as the art of impure beauty and made it a model for Neo-Classical art
4. based on the adoption of the mythological content of the Greco-Roman classical art, to portray it as the art of pure beauty and made it to a model for Gothic art

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1945]

2[Option ID=1946]

3[Option ID=1947]

4[Option ID=1948]

Sl. No.88

QBID:9002088

Read the following passage and answer the Question :

The bulldozing Greco-Roman influence has been visualized by its Western proponents in terms of several manifestations or ingredients:

1. The most important is supposed to be the essentializing, culturally uplifting initial thirst which made the subsequent achievements possible (I have the fear that many Indian scholars also do unfortunately still believe so.).
2. The capacity to achieve a certain degree of naturalism in visual/plastic arts, which otherwise Indians were incapable of accomplishing. This is revealed in treatment of human body in general and the nude in particular as well as the drapery.
3. The influence of drapery has been specially highlighted as the extent and the result of the impact.
4. The capacity to give human form a divine being which also requires infusing spirituality in the physical body.
5. Adaption of different motifs and details, hairstyles, etc.
6. The Western scholars did a cleansing job of the methodological content and the particular Greco-Roman context from the classical art, to portray it as the art of culture which had discovered pure beauty and had remained persistently devoted to this ideal, thus becoming a model for all the other cultures which it collided.

The scholarship of art of Gandhara especially in relationship to the question of Greco-Roman influence on Indian art, hopelessly exposes the level, the quality and even the verity of writings of both the Western as well as the Indian scholars. It is not going to serve much purpose to explore the general links between Greek and Indian civilizations, because there is no end to that search. The important question is the extent to which Greek culture is supposed to be earlier, original, having more breadth and is overwhelming enough to bulldoze another major culture, like Indian. I have to necessarily restrict my concern to Indian sculpture. I have the fear that few Indian scholars are aware that in Europe a whole programme of University studies has grown over the last five centuries tracing to the minutest levels the Greco-Roman influences in the making of Western culture and all walks of Western life, even during the "dark" period of "middle ages." This influence of classical culture beyond Europe would also be therefore a part of the mind-set of Western scholars. Some of the European scholars of classical culture, its manifestations and survivals, have been brilliant academicians in comparison with the "Orientalists" pursuing the same theories in their study of Asian colonies. I leave the question open, if these Orientalists (such as Vincent Smith and Alfred Foucher) were "great minds," comparable to Abe Warburg, Erwin Panofsky and E. Gombrich.

One of the following statement is made by the author-

1. The author argues that the question of influence of Greek and Roman artifacts on Indian art is going to serve important purpose to explore connection between the Indo-Bactrian cultural zone and Indian civilization.
2. The author argues that the question of influence of Greco-Roman Art on Indian art is not going to serve much purpose to explore connection between the Greek and Indian civilization.
3. The author argues that the question of influence of Indian sculpture through Greco-Roman tradition is very important to serve much purpose to explore connection between the Greek and Indian civilization.
4. The author argues that the question of influence of Indian sculpture through Greco-Roman tradition is very important serve much purpose to explore connection between the Greek and Far-Eastern civilization

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1949]

2[Option ID=1950]

3[Option ID=1951]

4[Option ID=1952]

Sl. No.89

QBID:9002089

Read the following passage and answer the Question :

The bulldozing Greco-Roman influence has been visualized by its Western proponents in terms of several manifestations or ingredients:

1. The most important is supposed to be the essentializing, culturally uplifting initial thirst which made the subsequent achievements possible (I have the fear that many Indian scholars also do unfortunately still believe so.).
2. The capacity to achieve a certain degree of naturalism in visual/plastic arts, which otherwise Indians were incapable of accomplishing. This is revealed in treatment of human body in general and the nude in particular as well as the drapery.
3. The influence of drapery has been specially highlighted as the extent and the result of the impact.
4. The capacity to give human form a divine being which also requires infusing spirituality in the physical body.
5. Adaption of different motifs and details, hairstyles, etc.
6. The Western scholars did a cleansing job of the methodological content and the particular Greco-Roman context from the classical art, to portray it as the art of culture which had discovered pure beauty and had remained persistently devoted to this ideal, thus becoming a model for all the other cultures which it collided.

The scholarship of art of Gandhara especially in relationship to the question of Greco-Roman influence on Indian art, hopelessly exposes the level, the quality and even the verity of writings of both the Western as well as the Indian scholars. It is not going to serve much purpose to explore the general links between Greek and Indian civilizations, because there is no end to that search. The important question is the extent to which Greek culture is supposed to be earlier, original, having more breadth and is overwhelming enough to bulldoze another major culture, like Indian. I have to necessarily restrict my concern to Indian sculpture. I have the fear that few Indian scholars are aware that in Europe a whole programme of University studies has grown over the last five centuries tracing to the minutest levels the Greco-Roman influences in the making of Western culture and all walks of Western life, even during the "dark" period of "middle ages." This influence of classical culture beyond Europe would also be therefore a part of the mind-set of Western scholars. Some of the European scholars of classical culture, its manifestations and survivals, have been brilliant academicians in comparison with the "Orientalists" pursuing the same theories in their study of Asian colonies. I leave the question open, if these Orientalists (such as Vincent Smith and Alfred Foucher) were "great minds," comparable to Abe Warburg, Erwin Panofsky and E. Gombrich.

The author compares the oriental scholars with the western scholars such as-

1. E. Gombrich
2. E. H. Carr, E. Gombrich and Panofsky
3. Abe Warburg, E. Gombrich, and Erwin Panofsky
4. Rudolf Arnheim, E. Gombrich, and Erwin Panofsky

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1953]

2[Option ID=1954]

3[Option ID=1955]

4[Option ID=1956]

Sl. No.90

QBID:9002090

Read the following passage and answer the Question :

The bulldozing Greco-Roman influence has been visualized by its Western proponents in terms of several manifestations or ingredients:

1. The most important is supposed to be the essentializing, culturally uplifting initial thirst which made the subsequent achievements possible (I have the fear that many Indian scholars also do unfortunately still believe so.).
2. The capacity to achieve a certain degree of naturalism in visual/plastic arts, which otherwise Indians were incapable of accomplishing. This is revealed in treatment of human body in general and the nude in particular as well as the drapery.
3. The influence of drapery has been specially highlighted as the extent and the result of the impact.
4. The capacity to give human form a divine being which also requires infusing spirituality in the physical body.
5. Adaption of different motifs and details, hairstyles, etc.
6. The Western scholars did a cleansing job of the methodological content and the particular Greco-Roman context from the classical art, to portray it as the art of culture which had discovered pure beauty and had remained persistently devoted to this ideal, thus becoming a model for all the other cultures which it collided.

The scholarship of art of Gandhara especially in relationship to the question of Greco-Roman influence on Indian art, hopelessly exposes the level, the quality and even the verity of writings of both the Western as well as the Indian scholars. It is not going to serve much purpose to explore the general links between Greek and Indian civilizations, because there is no end to that search. The important question is the extent to which Greek culture is supposed to be earlier, original, having more breadth and is overwhelming enough to bulldoze another major culture, like Indian. I have to necessarily restrict my concern to Indian sculpture. I have the fear that few Indian scholars are aware that in Europe a whole programme of University studies has grown over the last five centuries tracing to the minutest levels the Greco-Roman influences in the making of Western culture and all walks of Western life, even during the "dark" period of "middle ages." This influence of classical culture beyond Europe would also be therefore a part of the mind-set of Western scholars. Some of the European scholars of classical culture, its manifestations and survivals, have been brilliant academicians in comparison with the "Orientalists" pursuing the same theories in their study of Asian colonies. I leave the question open, if these Orientalists (such as Vincent Smith and Alfred Foucher) were "great minds," comparable to Abe Warburg, Erwin Panofsky and E. Gombrich.

The author implies by the term “the mindset of Western scholars”:

1. their tendency to make western culture the standard by which to judge the art and culture beyond the territory of Europe
2. their tendency to make oriental culture the standard by which to judge the art and culture of Europe
3. their tendency to make western culture the standard by which to judge the art and culture of Eastern Europe
4. their tendency to uphold Medieval western culture as the standard by which to judge the art and culture of Europe

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1957]

2[Option ID=1958]

3[Option ID=1959]

4[Option ID=1960]

Sl. No.91

QBID:9002091

Read the following passage and answer the Question :

The bulldozing Greco-Roman influence has been visualized by its Western proponents in terms of several manifestations or ingredients:

1. The most important is supposed to be the essentializing, culturally uplifting initial thirst which made the subsequent achievements possible (I have the fear that many Indian scholars also do unfortunately still believe so.).
2. The capacity to achieve a certain degree of naturalism in visual/plastic arts, which otherwise Indians were incapable of accomplishing. This is revealed in treatment of human body in general and the nude in particular as well as the drapery.
3. The influence of drapery has been specially highlighted as the extent and the result of the impact.
4. The capacity to give human form a divine being which also requires infusing spirituality in the physical body.
5. Adaption of different motifs and details, hairstyles, etc.
6. The Western scholars did a cleansing job of the methodological content and the particular Greco-Roman context from the classical art, to portray it as the art of culture which had discovered pure beauty and had remained persistently devoted to this ideal, thus becoming a model for all the other cultures which it collided.

The scholarship of art of Gandhara especially in relationship to the question of Greco-Roman influence on Indian art, hopelessly exposes the level, the quality and even the verity of writings of both the Western as well as the Indian scholars. It is not going to serve much purpose to explore the general links between Greek and Indian civilizations, because there is no end to that search. The important question is the extent to which Greek culture is supposed to be earlier, original, having more breadth and is overwhelming enough to bulldoze another major culture, like Indian. I have to necessarily restrict my concern to Indian sculpture. I have the fear that few Indian scholars are aware that in Europe a whole programme of University studies has grown over the last five centuries tracing to the minutest levels the Greco-Roman influences in the making of Western culture and all walks of Western life, even during the "dark" period of "middle ages." This influence of classical culture beyond Europe would also be therefore a part of the mind-set of Western scholars. Some of the European scholars of classical culture, its manifestations and survivals, have been brilliant academicians in comparison with the "Orientalists" pursuing the same theories in their study of Asian colonies. I leave the question open, if these Orientalists (such as Vincent Smith and Alfred Foucher) were "great minds," comparable to Abe Warburg, Erwin Panofsky and E. Gombrich.

The author passionately makes the following observation that -

1. The European scholarship has created the idea of superiority of western cultural tradition and not civilizing the non-European culture and evidently some Indian scholars take refuge under such ideas
2. The European scholarship has created the idea of superiority of western cultural tradition and civilizing the non-European culture and sadly some Indian scholars still believe in such ideas
3. The European scholarship has created the idea of normality of western cultural tradition and civilizing the non-European culture and sadly some Indian scholars still believe in such ideas
4. The European scholarship has created the idea of normality of western cultural tradition and civilizing the native American culture and sadly some Indian scholars still believe in such ideas

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1961]

2[Option ID=1962]

3[Option ID=1963]

4[Option ID=1964]

Sl. No.92

QBID:9002092

Read the following passage and answer the Question :

The bulldozing Greco-Roman influence has been visualized by its Western proponents in terms of several manifestations or ingredients:

1. The most important is supposed to be the essentializing, culturally uplifting initial thirst which made the subsequent achievements possible (I have the fear that many Indian scholars also do unfortunately still believe so.).
2. The capacity to achieve a certain degree of naturalism in visual/plastic arts, which otherwise Indians were incapable of accomplishing. This is revealed in treatment of human body in general and the nude in particular as well as the drapery.
3. The influence of drapery has been specially highlighted as the extent and the result of the impact.
4. The capacity to give human form a divine being which also requires infusing spirituality in the physical body.
5. Adaption of different motifs and details, hairstyles, etc.
6. The Western scholars did a cleansing job of the methodological content and the particular Greco-Roman context from the classical art, to portray it as the art of culture which had discovered pure beauty and had remained persistently devoted to this ideal, thus becoming a model for all the other cultures which it collided.

The scholarship of art of Gandhara especially in relationship to the question of Greco-Roman influence on Indian art, hopelessly exposes the level, the quality and even the verity of writings of both the Western as well as the Indian scholars. It is not going to serve much purpose to explore the general links between Greek and Indian civilizations, because there is no end to that search. The important question is the extent to which Greek culture is supposed to be earlier, original, having more breadth and is overwhelming enough to bulldoze another major culture, like Indian. I have to necessarily restrict my concern to Indian sculpture. I have the fear that few Indian scholars are aware that in Europe a whole programme of University studies has grown over the last five centuries tracing to the minutest levels the Greco-Roman influences in the making of Western culture and all walks of Western life, even during the "dark" period of "middle ages." This influence of classical culture beyond Europe would also be therefore a part of the mind-set of Western scholars. Some of the European scholars of classical culture, its manifestations and survivals, have been brilliant academicians in comparison with the "Orientalists" pursuing the same theories in their study of Asian colonies. I leave the question open, if these Orientalists (such as Vincent Smith and Alfred Foucher) were "great minds," comparable to Abe Warburg, Erwin Panofsky and E. Gombrich.

The author observes that the European culture made minute studies of the following traditions

1. Roman tradition
2. Syrian tradition
3. Greco-Roman tradition
4. Parthian tradition

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1965]

2[Option ID=1966]

3[Option ID=1967]

4[Option ID=1968]

Sl. No.93

QBID:9002093

Read the following passage and answer the Question :

The bulldozing Greco-Roman influence has been visualized by its Western proponents in terms of several manifestations or ingredients:

1. The most important is supposed to be the essentializing, culturally uplifting initial thirst which made the subsequent achievements possible (I have the fear that many Indian scholars also do unfortunately still believe so.).
2. The capacity to achieve a certain degree of naturalism in visual/plastic arts, which otherwise Indians were incapable of accomplishing. This is revealed in treatment of human body in general and the nude in particular as well as the drapery.
3. The influence of drapery has been specially highlighted as the extent and the result of the impact.
4. The capacity to give human form a divine being which also requires infusing spirituality in the physical body.
5. Adaption of different motifs and details, hairstyles, etc.
6. The Western scholars did a cleansing job of the methodological content and the particular Greco-Roman context from the classical art, to portray it as the art of culture which had discovered pure beauty and had remained persistently devoted to this ideal, thus becoming a model for all the other cultures which it collided.

The scholarship of art of Gandhara especially in relationship to the question of Greco-Roman influence on Indian art, hopelessly exposes the level, the quality and even the verity of writings of both the Western as well as the Indian scholars. It is not going to serve much purpose to explore the general links between Greek and Indian civilizations, because there is no end to that search. The important question is the extent to which Greek culture is supposed to be earlier, original, having more breadth and is overwhelming enough to bulldoze another major culture, like Indian. I have to necessarily restrict my concern to Indian sculpture. I have the fear that few Indian scholars are aware that in Europe a whole programme of University studies has grown over the last five centuries tracing to the minutest levels the Greco-Roman influences in the making of Western culture and all walks of Western life, even during the "dark" period of "middle ages." This influence of classical culture beyond Europe would also be therefore a part of the mind-set of Western scholars. Some of the European scholars of classical culture, its manifestations and survivals, have been brilliant academicians in comparison with the "Orientalists" pursuing the same theories in their study of Asian colonies. I leave the question open, if these Orientalists (such as Vincent Smith and Alfred Foucher) were "great minds," comparable to Abe Warburg, Erwin Panofsky and E. Gombrich.

The author proves that the some Indian scholars still accept the idea of civilizing the Indian tradition by the European tradition

1. The statement is not correct
2. The statement is very controversial
3. The statement is correct
4. The statement is neither correct nor false

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1969]

2[Option ID=1970]

3[Option ID=1971]

4[Option ID=1972]

Sl. No.94

QBID:9002094

Read the following passage and answer the Question :

The bulldozing Greco-Roman influence has been visualized by its Western proponents in terms of several manifestations or ingredients:

1. The most important is supposed to be the essentializing, culturally uplifting initial thirst which made the subsequent achievements possible (I have the fear that many Indian scholars also do unfortunately still believe so.).
2. The capacity to achieve a certain degree of naturalism in visual/plastic arts, which otherwise Indians were incapable of accomplishing. This is revealed in treatment of human body in general and the nude in particular as well as the drapery.
3. The influence of drapery has been specially highlighted as the extent and the result of the impact.
4. The capacity to give human form a divine being which also requires infusing spirituality in the physical body.
5. Adaption of different motifs and details, hairstyles, etc.
6. The Western scholars did a cleansing job of the methodological content and the particular Greco-Roman context from the classical art, to portray it as the art of culture which had discovered pure beauty and had remained persistently devoted to this ideal, thus becoming a model for all the other cultures which it collided.

The scholarship of art of Gandhara especially in relationship to the question of Greco-Roman influence on Indian art, hopelessly exposes the level, the quality and even the verity of writings of both the Western as well as the Indian scholars. It is not going to serve much purpose to explore the general links between Greek and Indian civilizations, because there is no end to that search. The important question is the extent to which Greek culture is supposed to be earlier, original, having more breadth and is overwhelming enough to bulldoze another major culture, like Indian. I have to necessarily restrict my concern to Indian sculpture. I have the fear that few Indian scholars are aware that in Europe a whole programme of University studies has grown over the last five centuries tracing to the minutest levels the Greco-Roman influences in the making of Western culture and all walks of Western life, even during the "dark" period of "middle ages." This influence of classical culture beyond Europe would also be therefore a part of the mind-set of Western scholars. Some of the European scholars of classical culture, its manifestations and survivals, have been brilliant academicians in comparison with the "Orientalists" pursuing the same theories in their study of Asian colonies. I leave the question open, if these Orientalists (such as Vincent Smith and Alfred Foucher) were "great minds," comparable to Abe Warburg, Erwin Panofsky and E. Gombrich.

The statement of Greek superiority on the basis of chronology is doubted by the author because

1. Indian tradition can be said to be chronologically earlier than the Greco-Roman tradition
2. Indian tradition can be said to be chronologically latter than the Greco-Roman tradition
3. Indian tradition can be said to be chronologically co-terminus with the Greco-Roman tradition.
4. Indian tradition can be said to be chronologically not dateable in comparison with the Greco-Roman tradition

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1973]

2[Option ID=1974]

3[Option ID=1975]

4[Option ID=1976]

Sl. No.95

QBID:9002095

Read the following passage and answer the Question :

The bulldozing Greco-Roman influence has been visualized by its Western proponents in terms of several manifestations or ingredients:

1. The most important is supposed to be the essentializing, culturally uplifting initial thirst which made the subsequent achievements possible (I have the fear that many Indian scholars also do unfortunately still believe so.).
2. The capacity to achieve a certain degree of naturalism in visual/plastic arts, which otherwise Indians were incapable of accomplishing. This is revealed in treatment of human body in general and the nude in particular as well as the drapery.
3. The influence of drapery has been specially highlighted as the extent and the result of the impact.
4. The capacity to give human form a divine being which also requires infusing spirituality in the physical body.
5. Adaption of different motifs and details, hairstyles, etc.
6. The Western scholars did a cleansing job of the methodological content and the particular Greco-Roman context from the classical art, to portray it as the art of culture which had discovered pure beauty and had remained persistently devoted to this ideal, thus becoming a model for all the other cultures which it collided.

The scholarship of art of Gandhara especially in relationship to the question of Greco-Roman influence on Indian art, hopelessly exposes the level, the quality and even the verity of writings of both the Western as well as the Indian scholars. It is not going to serve much purpose to explore the general links between Greek and Indian civilizations, because there is no end to that search. The important question is the extent to which Greek culture is supposed to be earlier, original, having more breadth and is overwhelming enough to bulldoze another major culture, like Indian. I have to necessarily restrict my concern to Indian sculpture. I have the fear that few Indian scholars are aware that in Europe a whole programme of University studies has grown over the last five centuries tracing to the minutest levels the Greco-Roman influences in the making of Western culture and all walks of Western life, even during the "dark" period of "middle ages." This influence of classical culture beyond Europe would also be therefore a part of the mind-set of Western scholars. Some of the European scholars of classical culture, its manifestations and survivals, have been brilliant academicians in comparison with the "Orientalists" pursuing the same theories in their study of Asian colonies. I leave the question open, if these Orientalists (such as Vincent Smith and Alfred Foucher) were "great minds," comparable to Abe Warburg, Erwin Panofsky and E. Gombrich.

The author has claimed to have restricted his concerns to the following:

1. Pottery
2. Ornaments
3. Philosophy
4. Sculpture

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1977]

2[Option ID=1978]

3[Option ID=1979]

4[Option ID=1980]

Sl. No.96

QBID:9002096

Read the following passage and answer the Question :

The Aesthetic Ambition of Painting

A situation in painting is similar to that in calligraphy, although not identical. As they did for calligraphy, the literati clearly set forth their attitudes in theoretical literature, and they applied to painting the aesthetic standards they had first formulated to painting the aesthetic standards they had first formulated for calligraphy. Mimesis was not the pressing issue it was in Europe, and not the foremost purpose of a painting. Its instantaneous execution was always a core value, even if it was interpreted in varying ways. Like a calligrapher, a so called literati painter had to study old masters widely, but at some point he had to find a style that revealed his unique personality. A professional painter was not expected to do this. If the arbiters of art labeled a fellow painter an artisan (*jiang*), or even called him vulgar (*su*), this was a very severe criticism that thereby questioned his social position.

Identify the writer:

1. Richard Bartholomew
2. Ananda Coomaraswamy
3. Amina Okada
4. Lothar Ledderose

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1981]

2[Option ID=1982]

3[Option ID=1983]

4[Option ID=1984]

Sl. No.97

QBID:9002097

Read the following passage and answer the Question :

The Aesthetic Ambition of Painting

A situation in painting is similar to that in calligraphy, although not identical. As they did for calligraphy, the literati clearly set forth their attitudes in theoretical literature, and they applied to painting the aesthetic standards they had first formulated to painting the aesthetic standards they had first formulated for calligraphy. Mimesis was not the pressing issue it was in Europe, and not the foremost purpose of a painting. Its instantaneous execution was always a core value, even if it was interpreted in varying ways. Like a calligrapher, a so called literati painter had to study old masters widely, but at some point he had to find a style that revealed his unique personality. A professional painter was not expected to do this. If the arbiters of art labeled a fellow painter an artisan (*jiang*), or even called him vulgar (*su*), this was a very severe criticism that thereby questioned his social position.

The passage suggests that

1. Aesthetic theorization preceded the act of painting
2. Semblance to nature was a valued aesthetic ideal
3. A professional painter had a high social position
4. Calligraphy is mimetic

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1985]

2[Option ID=1986]

3[Option ID=1987]

4[Option ID=1988]

Sl. No.98

QBID:9002098

Read the following passage and answer the Question :

The Aesthetic Ambition of Painting

A situation in painting is similar to that in calligraphy, although not identical. As they did for calligraphy, the literati clearly set forth their attitudes in theoretical literature, and they applied to painting the aesthetic standards they had first formulated to painting the aesthetic standards they had first formulated for calligraphy. Mimesis was not the pressing issue it was in Europe, and not the foremost purpose of a painting. Its instantaneous execution was always a core value, even if it was interpreted in varying ways. Like a calligrapher, a so called literati painter had to study old masters widely, but at some point he had to find a style that revealed his unique personality. A professional painter was not expected to do this. If the arbiters of art labeled a fellow painter an artisan (*jiang*), or even called him vulgar (*su*), this was a very severe criticism that thereby questioned his social position.

The passage reveals that

1. A painting could have only one interpretation based on artistic intent
2. Learning to paint required the study of older exemplars of art
3. Style was an expression of a dynastic period
4. Calligraphy and painting are not correlated

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1989]

2[Option ID=1990]

3[Option ID=1991]

4[Option ID=1992]

Sl. No.99

QBID:9002099

Read the following passage and answer the Question :

The Aesthetic Ambition of Painting

A situation in painting is similar to that in calligraphy, although not identical. As they did for calligraphy, the literati clearly set forth their attitudes in theoretical literature, and they applied to painting the aesthetic standards they had first formulated to painting the aesthetic standards they had first formulated for calligraphy. Mimesis was not the pressing issue it was in Europe, and not the foremost purpose of a painting. Its instantaneous execution was always a core value, even if it was interpreted in varying ways. Like a calligrapher, a so called literati painter had to study old masters widely, but at some point he had to find a style that revealed his unique personality. A professional painter was not expected to do this. If the arbiters of art labeled a fellow painter an artisan (*jiang*), or even called him vulgar (*su*), this was a very severe criticism that thereby questioned his social position.

China evolved an aesthetic outlook that

1. Made a distinction between the professional artisan and cultivated scholar-painter
2. Foregrounded individual style
3. Demanded certain aesthetic standards
4. Required adherence to all of the above points

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1993]

2[Option ID=1994]

3[Option ID=1995]

4[Option ID=1996]

Sl. No.100

QBID:9002100

Read the following passage and answer the Question :

The Aesthetic Ambition of Painting

A situation in painting is similar to that in calligraphy, although not identical. As they did for calligraphy, the literati clearly set forth their attitudes in theoretical literature, and they applied to painting the aesthetic standards they had first formulated to painting the aesthetic standards they had first formulated for calligraphy. Mimesis was not the pressing issue it was in Europe, and not the foremost purpose of a painting. Its instantaneous execution was always a core value, even if it was interpreted in varying ways. Like a calligrapher, a so called literati painter had to study old masters widely, but at some point he had to find a style that revealed his unique personality. A professional painter was not expected to do this. If the arbiters of art labeled a fellow painter an artisan (*jiang*), or even called him vulgar (*su*), this was a very severe criticism that thereby questioned his social position.

100 The paragraph offers insights into how we can approach

1. An analysis of the 'Bengal School' painters
2. An analysis of the 'Progressive' movement
3. An analysis of 'Academic painting'
4. An analysis of 'Company paintings'

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=1997]

2[Option ID=1998]

3[Option ID=1999]

4[Option ID=2000]