

This question paper contains 4+2 printed pages]

Your Roll No

2190

M.A./II

J

ENGLISH—Course 12 (b)

(Literature and the Visual Arts in Europe)

(Admissions of 2003 to 2008)

Time : 3 Hours

Maximum Marks . 75

(Write your Roll No on the top immediately on receipt of this question paper)

Note — The maximum marks printed on the question paper are applicable for the students of the regular colleges (Cat 'A') These marks will, however, be scaled up proportionately in respect of the students of NCWEB at the time of posting of awards for compilation of result

Answer Q No 1 which is compulsory and three others Q No 1 carries 30 (6 × 5) marks and the others carry 15 marks each.

P.T O

1 Critically comment on any *five* of the following

- (a) (i) Durer's rhinoceros as an example of Gombrich's idea of the schemata

Or

- (u) Denotation in Giotto's representation of Judas betraying Christ

- (b) (i) Leonardo da Vinci's "Ginevra di Benci"

Or

- (u) Caravaggio's "Supper at Emmaus"

- (c) (i) Raphael's "Transfiguration"

Or

- (u) Titian's "Venus of Urbino"

- (d) (i) "Recession in depth"

Or

- (u) "The chiaroscuro of nature"

- (e) (i) Letters in Dutch interior painting

Or

- (u) Broadsheets in Hogarth's "Industry and Idleness"

- (f) (i) Alberti's concept of *Istoria*

Or

- (u) Lessing's opinion of "picture making" in poetry

- 2 (a) Write an essay on the differing ways in which E H Gombrich and Norman Bryson explain the rise of realism in Western art

Or

- (b) Write an essay on the ways Vermeer and Velasquez comment on picture making by focusing on two paintings in the course

3. (a) Bring out the distinctive features of and notable differences between High Renaissance art and the

Baroque with reference to the work of at least *two* of the following :

Michelangelo, Leonardo da Vinci, Bernini,
Shakespeare, John Donne

You are required to include *at least one painter/
sculptor and one poet* in your discussion

Or

- (b) The Mannerist/Baroque tendencies in the art of Caravaggio and Bernini resonate unequivocally with the literary and thematic inventions introduced by poets like Donne and Shakespeare. Do you agree? Demonstrate through a close comparison between any *one painter and poet* mentioned above
- 4 (a) The common iconographic, aesthetic and ideological apparatus of the Renaissance is visible in the shared 'building-blocks' used by Spenser and Botticelli. Discuss

Or

(b) Write an essay on the deployment of myth for the purposes of politics and courtly compliment in both art and literature, discussing the work of at least *two* of the following

Botticelli, Spenser, Cranach, Peele, Shakespeare, Titian, Rubens

5. (a) Critically comment on the shift in consciousness as represented in the landscapes of Claude-Lorraine and John Constable

Or

(b) William Turner's paintings accurately represent late eighteenth and early nineteenth century conceptions of the "Sublime" Do you agree ? Illustrate your answer with reference to any *two* of his works.

- 6 (a) If Titian's "Venus of Urbino" constitutes the figure of the woman entirely in terms of her body, Jane Austen's *Mansfield Park* constitutes its heroine in terms of her mind. Do you agree? Give a reasoned answer.

Or

- (b) Compare Hogarth's pictorial depiction of London with that of Dickens in *Great Expectations*.

Or

- (c) Write an essay on interiors, moving between the paintings and the literature that you have studied in this course.