**MAY ALMIGHTY ALLAH PROTECT US ALL FROM THIS PANDEMIC SITUATION**

**Department of Art & Design**

**IQRA National University**

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Note: Attempt all questions:

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| **Q. No.** | **Part** | **Question** | **Marks** |
| 1. | a)  b)  c)  d)  e)  f)  g)  h)  i)  j) | **True and False:**  Architects invented pendentive and squinch in Etruscan period.(FALSE)  Senate was a governing and advisory assembly.(TRUE)  Islamic buildings were richly decorated with sculptures.(FALSE)  In gothic time period books produced by secular sources.(FALSE)  Augustus Caesar was infamously murdered at senate.(FALSE)  Use of perspective in paintings introduced in gothic era.(FALSE)  Catacombs found under city of Rome as burial grounds.(TRUE)  Toga style of dress belongs to the Medieval civilization(TRUE).  Moses & Pieta was sculpted by Botticelli.(FALSE)  Necropolis well-knownforcity of the dead.(TRUE) | 10 |
| 2. | **(A)**  **(B)**  **©** | Who was Leonardo da Vinci?  Leonardo da Vinci;  Leonardo da Vinci was a Renaissance artist and engineer, known for paintings like "The Last Supper" and "Mona Lisa,” and for inventions like a flying machine .Leonardo da Vinci was a Renaissance painter, sculptor, architect, inventor, military engineer and draftsman — the epitome of a true Renaissance man. Gifted with a curious mind and a brilliant intellect, da Vinci studied the laws of science and nature, which greatly informed his work. His drawings, paintings and other works have influenced countless artists and engineers over the centuries**Education** Young da Vinci received little formal education beyond basic reading, writing and mathematics instruction, but his artistic talents were evident from an early age.  Around the age of 14, da Vinci began a lengthy apprenticeship with the noted artist Andrea del Verrocchio in Florence. He learned a wide breadth of technical skills including metalworking, leather arts, carpentry, drawing, painting and sculpting.  His earliest known dated work — a pen-and-ink drawing of a landscape in the Arno valley — was sketched in 1473. **Early Works** young angel holding the robe of Jesus. At the age of 20, da Vinci qualified for membership as a master artist in Florence’s Guild of Saint Luke and established his own workshop. However, he continued to collaborate with del Verrocchio for an additional five years.  It is thought that del Verrocchio completed his “Baptism of Christ” around 1475 with the help of his student, who painted part of the background and the  According to Lives of the Most Excellent Painters, Sculptors and Architects, written around 1550 by artist Giorgio Vasari, del Verrocchio was so humbled by the superior talent of his pupil that he never picked up a paintbrush again. (Most scholars, however, dismiss Vasari’s account as apocryphal.)  In 1478, after leaving del Verrocchio’s studio, da Vinci received his first independent commission for an altarpiece to reside in a chapel inside Florence’s Palazzo Vecchio.  Three years later the Augustinian monks of Florence’s San Donato a Scopeto tasked him to paint “Adoration of the Magi.” The young artist, however, would leave the city and abandon both commissions without ever completing them. **Leonardo da Vinci: Paintings** Although da Vinci is known for his artistic abilities, fewer than two dozen paintings attributed to him exist. One reason is that his interests were so varied that he wasn’t a prolific painter. Da Vinci’s most famous works include the “Vitruvian Man,” “The Last Supper” and the “[Mona Lisa](http://www.history.com/news/the-heist-that-made-the-mona-lisa-famous" \t "https://www.biography.com/artist/_blank).” Vitruvian Man Art and science intersected perfectly in da Vinci’s sketch of “Vitruvian Man,” drawn in 1490, which depicted a nude male figure in two superimposed positions with his arms and legs apart inside both a square and a circle.  The now-famous sketch represents da Vinci's study of proportion and symmetry, as well as his desire to relate man to the natural world. The Last Supper dinner that one of them would soon betray him. The range of facial expressions and the body language of the figures around the table bring the masterful composition to lifeAround 1495, Ludovico Sforza, then the Duke of Milan, commissioned da Vinci to paint “The Last Supper” on the back wall of the dining hall inside the monastery of Milan’s Santa Maria delle Grazie.  The masterpiece, which took approximately three years to complete, captures the drama of the moment when Jesus informs the Twelve Apostles gathered for Passover .  The decision by da Vinci to paint with tempera and oil on dried plaster instead of painting a fresco on fresh plaster led to the quick deterioration and flaking of “The Last Supper.” Although an improper restoration caused further damage to the mural, it has now been stabilized using modern conservation techniques. Mona Lisa In 1503, da Vinci started working on what would become his most well-known painting — and arguably the most famous painting in the world —the “Mona Lisa.” The privately commissioned work is characterized by the enigmatic smile of the woman in the half-portrait, which derives from da Vinci’s sfumato technique.  Adding to the allure of the “Mona Lisa” is the mystery surrounding the identity of the subject. Princess Isabella of Naples, an unnamed courtesan and da Vinci’s own mother have all been put forth as potential sitters for the masterpiece. It has even been speculated that the subject wasn’t a female at all but da Vinci’s longtime apprentice Salai dressed in women’s clothing.  Based on accounts from an early biographer, however, the "Mona Lisa" is a picture of Lisa del Giocondo, the wife of a wealthy Florentine silk merchant. The painting’s original Italian name — “La Gioconda” — supports the theory, but it’s far from certain. Some art historians believe the merchant commissioned the portrait to celebrate the pending birth of the couple’s next child, which means the subject could have been pregnant at the time of the painting. If the Giocondo family did indeed commission the painting, they never received it. For da Vinci, the "Mona Lisa" was forever a work in progress, as it was his attempt at perfection, and he never parted with the painting. Today, the "Mona Lisa" hangs in the [Louvre Museum](https://www.louvre.fr/en" \t "https://www.biography.com/artist/_blank) in Paris, France, secured behind bulletproof glass and regarded as a priceless national treasure seen by millions of visitorBattle of Anghiari In 1503, da Vinci also started work on the "Battle of Anghiari," a mural commissioned for the council hall in the Palazzo Vecchio that was to be twice as large as "The Last Supper."  He abandoned the "Battle of Anghiari" project after two years when the mural began to deteriorate before he had a chance to finish it.  What is the purpose of colosseum? The ColosseumThe famous Roman amphitheater, the Colosseum, was built between A.D. 70 and 72 and was enjoyed by Roman citizens during the height of the Roman Em The famous Roman amphitheater, the Colosseum, was built between A.D. 70 and 72 and was enjoyed by Roman citizens during the height of the Roman EmpThe Colosseum, also named the Flavian Amphitheater, is a large amphitheater in Rome. It was built during the reign of the Flavian emperors as a gift to the Roman people.  Construction of the Colosseum began sometime between A.D. 70 and 72 under the emperor Vespasian. It opened nearly a decade later and was modified several times in the following years. The massive structure measured approximately 189 by 156 meters (620 by 513 feet), towered four stories high, and included eighty entrances to the amphitheater—seventy-six for the patrons, two for participants of events, and two exclusively for the emperor to use. The sheer number of entrances proved to be necessary: the Colosseum could hold more than 50,000 spectators at its maximum capacity.  When the Colosseum first opened, the emperor Titus celebrated with a hundred days of gladiatorial games. Emperors traditionally attended the games. The emperor Commodus is known to have performed in the arena on hundreds of occasions. Aside from the games, the Colosseum also hosted dramas, reenactments, and even public executions.  Eventually, the Romans’ interest in the games waned. After the fall of the Western Roman Empire, the Colosseum began to deteriorate. A series of earthquakes during the fifth century A.D. damaged the structure, and it also suffered from neglect. By the 20th century, nearly two-thirds of the original building had been destroyed. Nevertheless, a restoration project began in the 1990s to repair the Colosseum. Today it is one of modern-day Rome’s most popular tourist attractions, hosting millions of visitors a year.  IMG_256  The Colosseum in Rome, Italy, is a large amphitheater that hosted events like gladiatorial games.  Design Pics Inc.  What is meant by great schism? Jul 16, 1054 CE: Great Schism On July 16, 1054, Patriarch of Constantinople Michael Cerularius was excommunicated, starting the “Great Schism” that created the two largest denominations in Christianity—the Roman Catholic and Eastern Orthodox faiths.BACKGROUND INFO VOCABULARY  On July 16, 1054, Patriarch of Constantinople Michael Cerularius was excommunicated from the Christian church based in Rome, Italy. Cerularius’s excommunication was a breaking point in long-rising tensions between the Roman church based in Rome and the Byzantine church based in Constantinople (now called Istanbul). The resulting split divided the European Christian church into two major branches: the Western Roman Catholic Church and the Eastern Orthodox Church. This split is known as the Great Schism, or sometimes the “East-West Schism” or the “Schism of 1054.”  The Great Schism came about due to a complex mix of religious disagreements and political conflicts. One of the many religious disagreements between the western (Roman) and eastern (Byzantine) branches of the church had to do with whether or not it was acceptable to use unleavened bread for the sacrament of communion. (The west supported the practice, while the east did not.) Other objects of religious dispute include the exact wording of the Nicene Creed and the Western belief that clerics should remain celibate.  These religious disagreements were made worse by a variety of political conflicts, particularly regarding the power of Rome. Rome believed that the pope—the religious leader of the western church—should have authority over the patriarch—the religious authority of the eastern church. Constantinople disagreed. Each church recognized their own leaders, and when the western church eventually excommunicated Michael Cerularius and the entire eastern church. The eastern church retaliated by excommunicating the Roman pope Leo III and the Roman church with him.  While the two churches have never reunited, over a thousand years after their split, the western and eastern branches of Christianity came to more peaceable terms. In 1965, Pope Paul VI and Patriarch Athenagoras I lifted the longstanding mutual excommunication decrees made by their respective churches.  Today, the two branches of Christianity remain distinct expressions of a similar faith. Roman Catholicism is the single largest Christian denomination, with more than a billion followers around the world. Eastern Orthodoxy is the second-largest Christian denomination, with more than 260 million followers. Eastern Orthodoxy includes national churches, such as the Greek Orthodox Church and Russian Orthodox Church.  Which painting art is famous in Mughal era?  MUGHAL REA: | 5  5  5  5 |
| 3. | a)  b)  c)  d)  e)  f)  g)  h)  i)  j) | The **Mughal Empire**  or **Mogul Empire**, self-designated as **Gurkani** ( Gūrkāniyān, meaning “son-in-law”),[[10]](https://en.wikipedia.org/wiki/Mughal_Empire" \l "cite_note-Thackston-11) was an early-modern empire that controlled much of [South Asia](https://en.wikipedia.org/wiki/South_Asia" \o "South Asia) between the 16th and 19th centuries.[[11]](https://en.wikipedia.org/wiki/Mughal_Empire" \l "cite_note-Richards1995-2-12) For some two centuries, the empire stretched from the outer fringes of the [Indus basin](https://en.wikipedia.org/wiki/Indus_basin" \o "Indus basin) in the west, northern [Afghanistan](https://en.wikipedia.org/wiki/Afghanistan" \o "Afghanistan) in the northwest, and [Kashmir](https://en.wikipedia.org/wiki/Kashmir" \o "Kashmir) in the north, to the [highlands](https://en.wikipedia.org/wiki/Highland" \o "Highland) of present-day [Assam](https://en.wikipedia.org/wiki/Assam" \o "Assam) and [Bangladesh](https://en.wikipedia.org/wiki/Bangladesh" \o "Bangladesh) in the east, and the uplands of the [Deccan plateau](https://en.wikipedia.org/wiki/Deccan_plateau" \o "Deccan plateau) in [south India](https://en.wikipedia.org/wiki/South_India" \o "South India)  **Famous Art In Mughal Era:**  **Mughal painting** is a particular style of South Asian, particularly Indian, painting confined to [miniatures](https://en.wikipedia.org/wiki/Miniature_(illuminated_manuscript)" \o "Miniature (illuminated manuscript)) either as book illustrations or as single works to be kept in albums ([muraqqa](https://en.wikipedia.org/wiki/Muraqqa" \o "Muraqqa)). It emerged from [Persian miniature](https://en.wikipedia.org/wiki/Persian_miniature" \o "Persian miniature) painting (itself partly of [Chinese origin](https://en.wikipedia.org/wiki/Chinese_painting" \o "Chinese painting)) and developed in the court of the [Mughal Empire](https://en.wikipedia.org/wiki/Mughal_Empire" \o "Mughal Empire) of the 16th to 18th centuries. The Mughal emperors were Muslims and they are credited with consolidating Islam in South Asia, and spreading Muslim (and particularly Persian) arts and culture as well as the faith.[[1]](https://en.wikipedia.org/wiki/Mughal_painting" \l "cite_note-1)  Mughal painting immediately took a much greater interest in realistic portraiture than was typical of Persian miniatures. Animals and plants were the main subject of many miniatures for albums, and were more realistically depicted. Although many classic works of [Persian literature](https://en.wikipedia.org/wiki/Persian_literature" \o "Persian literature) continued to be illustrated, as well as Indian works, the taste of the Mughal emperors for writing memoirs or diaries, begun by Babur, provided some of the most lavishly decorated texts, such as the [Padshahnama](https://en.wikipedia.org/wiki/Padshahnama" \o "Padshahnama) genre of official histories. Subjects are rich in variety and include portraits, events and scenes from court life, wild life and hunting scenes, and illustrations of battles. The Persian tradition of richly decorated borders framing the central image (mostly trimmed in the images shown here) was continued, as was a modified form of the Persian convention of an elevated viewpoint.  [IMG_256](https://en.wikipedia.org/wiki/File:Shahjahan_on_globe,_mid_17th_century.jpg)  *The Emperor Shah Jahan standing on a globe*, with a halo and European-style *[putti](https://en.wikipedia.org/wiki/Putti" \o "Putti)*, c. 1618–19 to 1629. The Mughal painting style later spread to other Indian courts, both Muslim and Hindu, and later Sikh, and was often used to depict Hindu subjects. This was mostly in northern India. It developed many regional styles in these courts, tending to become bolder but less refined. These are often described as "post-Mughal", "sub-Mughal" or "provincial Mughal". The mingling of foreign Persian and indigenous Indian elements was a continuation of the patronisation of other aspects of foreign culture as initiated by the earlier Turko-Afghan [Delhi Sultanate](https://en.wikipedia.org/wiki/Delhi_Sultanate" \o "Delhi Sultanate), and the introduction of it into the subcontinent by various Central Asian Turkish dynasties, such as the [Ghaznavids](https://en.wikipedia.org/wiki/Ghaznavids" \o "Ghaznavids).[IMG_256](https://en.wikipedia.org/wiki/File:25_Abu'l_Hasan._Emperor_Jahangir_At_The_Jharoka_Window_Of_The_Agra_Fort,_ca._1620,_Aga_Khan_Museum_(cropped).jpg) Abu'l Hasan, Emperor [Jahangir](https://en.wikipedia.org/wiki/Jahangir" \o "Jahangir) at the [Jharoka window](https://en.wikipedia.org/wiki/Jharokha_Darshan" \o "Jharokha Darshan) of the [Agra Fort](https://en.wikipedia.org/wiki/Agra_Fort" \o "Agra Fort), c. 1620, [Aga Khan Museum](https://en.wikipedia.org/wiki/Aga_Khan_Museum" \o "Aga Khan Museum)  Portraits:  From fairly early the Mughal style made a strong feature of realistic portraiture, normally in profile, and influenced by Western prints, which were available at the Mughal court. This had never been a feature of either [Persian miniature](https://en.wikipedia.org/wiki/Persian_miniature" \o "Persian miniature) or earlier Indian painting. The pose, rarely varied in portraits, was to have the head in strict profile, but the rest of the body half turned towards the viewer. For a long time portraits were always of men, often accompanied by generalized female servants or [concubines](https://en.wikipedia.org/wiki/Concubine" \o "Concubine); but there is scholarly debate about the representation of female court members in portraiture. Some scholars claim there are no known extant likenesses of figures like [Jahanara Begum](https://en.wikipedia.org/wiki/Jahanara_Begum" \o "Jahanara Begum) and [Mumtaz Mahal](https://en.wikipedia.org/wiki/Mumtaz_Mahal" \o "Mumtaz Mahal), and others attribute miniatures, for example from the [Dara Shikoh](https://en.wikipedia.org/wiki/Dara_Shikoh" \o "Dara Shikoh) album or the [Freer Gallery of Art](https://en.wikipedia.org/wiki/Freer_Gallery_of_Art" \o "Freer Gallery of Art) mirror portrait, to these famous noblewomen.[[2]](https://en.wikipedia.org/wiki/Mughal_painting" \l "cite_note-2)[[3]](https://en.wikipedia.org/wiki/Mughal_painting" \l "cite_note-3)[[4]](https://en.wikipedia.org/wiki/Mughal_painting" \l "cite_note-4) The single idealized figure of the [Riza Abbasi](https://en.wikipedia.org/wiki/Riza_Abbasi" \o "Riza Abbasi) type was less popular, but fully painted scenes of lovers in a palace setting became popular later. Drawings of genre scenes, especially showing holy men, whether Muslim or Hindu, were also popular.  Akbar had an album, now dispersed, consisting entirely of portraits of figures at his enormous court which had a practical purpose; according to chroniclers he used to consult it when discussing appointments and the like with his advisors, apparently to jog his memory of who the people being discussed were. Many of them, like medieval European images of saints, carried objects associated with them to help identification, but otherwise the figures stand on a plain background.[[5]](https://en.wikipedia.org/wiki/Mughal_painting" \l "cite_note-5) There are a number of fine portraits of Akbar, but it was under his successors [Jahangir](https://en.wikipedia.org/wiki/Jahangir" \o "Jahangir) and Shah Jahan that the portrait of the ruler became firmly established as a leading subject in Indian miniature painting, which was to spread to both Muslim and Hindu princely courts across India.[[6]](https://en.wikipedia.org/wiki/Mughal_painting" \l "cite_note-6)  From the 17th century equestrian portraits, mostly of rulers, became another popular borrowing from the West.[[7]](https://en.wikipedia.org/wiki/Mughal_painting" \l "cite_note-7) Another new type of image showed the [Jharokha Darshan](https://en.wikipedia.org/wiki/Jharokha_Darshan" \o "Jharokha Darshan) (literally "balcony view/worship"), or public display of the emperor to the court, or the public, which became a daily ceremonial under Akbar, [Jahangir](https://en.wikipedia.org/wiki/Jahangir" \o "Jahangir) and [Shah Jahan](https://en.wikipedia.org/wiki/Shah_Jahan" \o "Shah Jahan), before being stopped as un-Islamic by Aurangzeb. In these scenes, the emperor is shown at top on a balcony or at a window, with a crowd of courtiers below, sometimes including many portraits. Like the increasingly large [halos](https://en.wikipedia.org/wiki/Halo_(religious_iconography)" \o "Halo (religious iconography)) these emperors were given in single portraits, the [iconography](https://en.wikipedia.org/wiki/Iconography" \o "Iconography) reflects the aspiration of the later Mughals to project an image as the representative of [Allah](https://en.wikipedia.org/wiki/Allah" \o "Allah) on earth, or even as having a quasi-divine status themselves.[[8]](https://en.wikipedia.org/wiki/Mughal_painting" \l "cite_note-8)[[9]](https://en.wikipedia.org/wiki/Mughal_painting" \l "cite_note-Kaur-9) Other images show the enthroned emperor having meetings, receiving visitors, or [in durbar](https://en.wikipedia.org/wiki/Durbar_(court)" \o "Durbar (court)), or formal council. These and royal portraits incorporated in hunting scenes became highly popular types in later [Rajput painting](https://en.wikipedia.org/wiki/Rajput_painting" \o "Rajput painting) and other post-Mughal styles. **Animals and plants:** [IMG_257](https://en.wikipedia.org/wiki/File:)  [Nilgai](https://en.wikipedia.org/wiki/Nilgai" \o "Nilgai) by [Ustad Mansur](https://en.wikipedia.org/wiki/Ustad_Mansur" \o "Ustad Mansur) (fl. 1590–1624), who specialized in birds and animal studies for albums.  Another popular subject area was realistic studies of animals and plants, mostly flowers; the text of the *[Baburnama](https://en.wikipedia.org/wiki/Baburnama" \o "Baburnama)* includes a number of descriptions of such subjects, which were illustrated in the copies made for Akbar. These subjects also had specialist artists, including [Ustad Mansur](https://en.wikipedia.org/wiki/Ustad_Mansur" \o "Ustad Mansur). [Milo C. Beach](https://en.wikipedia.org/wiki/Milo_C._Beach" \o "Milo C. Beach) argues that "Mughal naturalism has been greatly overstressed. Early animal imagery consists of variations on a theme, rather than new, innovative observations". He sees considerable borrowings from Chinese animal paintings on paper, which seem not to have been highly valued by Chinese collectors, and so reached India.[[10]](https://en.wikipedia.org/wiki/Mughal_painting" \l "cite_note-10) **Illustrated books:** In the formative period of the style, under Akbar, the imperial workshop produced a number of heavily illustrated copies of established books in Persian. One of the first, probably from the 1550s and now mostly in the [Cleveland Museum of Art](https://en.wikipedia.org/wiki/Cleveland_Museum_of_Art" \o "Cleveland Museum of Art), was a *[Tutinama](https://en.wikipedia.org/wiki/Tutinama" \o "Tutinama)* with some 250 rather simple and rather small miniatures, most with only a few figures. In contrast the *[Hamzanama](https://en.wikipedia.org/wiki/Hamzanama" \o "Hamzanama)* Akbar commissioned had unusually large pages, of densely woven cotton rather than the usual paper, and the images were very often crowded with figures. The work was "a continuous series of romantic interludes, threatening events, narrow escapes, and violent acts", supposedly telling the life of an uncle of [Muhammad](https://en.wikipedia.org/wiki/Muhammad" \o "Muhammad).[[11]](https://en.wikipedia.org/wiki/Mughal_painting" \l "cite_note-11) Akbar's manuscript had a remarkable total of some 1400 miniatures, one on every opening, with the relevant text written on the back of the page, presumably to be read to the emperor as he looked at each image. This colossal project took most of the 1560s, and probably beyond. These and a few other early works saw a fairly unified Mughal workshop style emerge by around 1580.  Other large projects included biographies or memoirs of the [Mughal dynasty](https://en.wikipedia.org/wiki/Mughal_dynasty" \o "Mughal dynasty). [Babur](https://en.wikipedia.org/wiki/Babur" \o "Babur), its founder, had written classic memoirs, which his grandson Akbar had translated into Persian, as the *[Baburnama](https://en.wikipedia.org/wiki/Baburnama" \o "Baburnama)* (1589), and then produced in four lavishly illustrated copies, with up to 183 miniatures each. The *[Akbarnama](https://en.wikipedia.org/wiki/Akbarnama" \o "Akbarnama)* was Akbar's own commissioned biography or chronicle, produced in many versions, and the tradition continued with [Jahangir](https://en.wikipedia.org/wiki/Jahangir" \o "Jahangir)'s autobiography *[Tuzk-e-Jahangiri](https://en.wikipedia.org/wiki/Tuzk-e-Jahangiri" \o "Tuzk-e-Jahangiri)* (or *Jahangirnama*) and a celebratory biography of [Shah Jahan](https://en.wikipedia.org/wiki/Shah_Jahan" \o "Shah Jahan), called the *[Padshahnama](https://en.wikipedia.org/wiki/Padshahnama" \o "Padshahnama)*, which brought the era of the large illustrated imperial biography to an end, around 1650. Akbar commissioned a copy of the *[Zafarnama](https://en.wikipedia.org/wiki/Zafarnama_(Yazdi_biography)" \o "Zafarnama (Yazdi biography))*, a biography of his distant ancestor [Timur](https://en.wikipedia.org/wiki/Timur" \o "Timur), but though he had his aunt write a biography of his father [Humayun](https://en.wikipedia.org/wiki/Humayun" \o "Humayun), no illustrated manuscript survives.  Volumes of the classics of [Persian poetry](https://en.wikipedia.org/wiki/Persian_poetry" \o "Persian poetry) usually had rather fewer miniatures, often around twenty, but often these were of the highest quality. Akbar also had the Hindu epic poems translated into Persian, and produced in illustrated versions. Four are known of the *[Razmnama](https://en.wikipedia.org/wiki/Razmnama" \o "Razmnama)*, a *[Mahabharata](https://en.wikipedia.org/wiki/Mahabharata" \o "Mahabharata)* in Persian, from between 1585 and c. 1617. Akbar had at least one copy of the Persian version of the *[Ramayana](https://en.wikipedia.org/wiki/Ramayana" \o "Ramayana)*. Origins: Mughal court painting, as opposed to looser variants of the Mughal style produced in regional courts and cities, drew little from indigenous non-Muslim traditions of painting. These were Hindu and Jain, and earlier Buddhist, and almost entirely religious. They existed mainly in relatively small illustrations to texts, but also mural paintings, and paintings in folk styles on cloth, in particular ones on scrolls made to be displayed by popular singers or reciters of the Hindu epics and other stories, performed by travelling specialists; very few early examples of these last survive.    **Fill in the blanks:**  In **Byzantine** era emperor banned the use of icons.  Most popular events of horse race happened in **Roman** era.  **Protestant** reformation arose against the teaching of Catholic Church.  A predominant characteristic of **Islamic Ar**t art is nonrepresentational.  Silk road was intentionally used as **Trade** routes.  **Sgraffito** is decorating pottery techniques produced by applying layers of colors and then scratch it off.  Leonardo da Vinci and iMichelangelo inspired the term Renaissance man.  **Patriarch** is the highest church official in a major city.  Painting and drawing merged in the illustration of Bibles produced by **Monks**  were called illuminated manuscripts.  **Etruscan** were dark-skinned people who settle in parts of Europe. | 10 |