



INDIAN SCHOOL AL WADI AL KABIR  
DEPARTMENT OF ENGLISH (2021-22)

**Question Bank**  
**LANDSCAPE OF THE SOUL**

Class: XI

Sub: ENGLISH

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**I. Multiple Choice Questions:**

Choose the appropriate option.

**1. What two forms of art did the author contrast in this chapter?**

- A. Indian Ancient Art and Chinese Art
- B. Chinese art and European art
- C. American Art and European Art
- D. European Art and Greek Art

**1. Who did the Tang emperor Xuanzong commission to decorate a wall in the palace?**

- A. Axi Xiami
- B. Viu Quizi
- C. Wu Daozi
- D. Wu Shawmi

**2. Why didn't the painter want to draw an eye of a dragon?**

- A. he feared that the painting would not look good
- B. he feared that the dragon would fly out of the painting
- C. he feared that dragon will seem real
- D. because he didn't wanted to work

**3. Chinese art requires ..... participation of the viewer**

- A. passive
- B. emotional
- C. active
- D. methodological

**4. What does the concept of 'Shanshui' represent?**

- A. Imaginary place of the artist
- B. worship of art
- C. mountain -water together represents the word 'landscape'
- D. None of the above

**5. What is the third element compared with?**

- A. prayer in certain cultures
- B. travel to artistic places

### C. yogic practice of pranayama

D. nirvana of the body

## **II. Short Answer Type Questions:**

Answer the following questions in not more than 30-40 words.

1. (i) Contrast the Chinese view of art with the European view with examples.

Ans: The Chinese form of art is based on imagination and shows inner and spiritual approach of the artist. Whereas, the European art form is real and reproduces an actual view of the object from the landscape. The painting of Wu Daozi and the master painters of Europe illustrate the difference.

- (ii) Explain the concept of Shanshui.

Ans: Shanshui is a Chinese concept of art which means ‘mountain water’. It is used together to represent the word ‘landscape’, the landscape which is an inner one, a spiritual and conceptual space. The two complementary poles (yin and yang) of an image reflect the Daoist view of the universe.

2. (i) What do you understand by the terms ‘outsider art’ and ‘art brut’ or ‘raw art’?

Ans: ‘Outsider Art’ is the art made by untrained artists who have received no formal training, but show talent and an artistic insight. ‘Art Brut’ or ‘Raw Art’ are works of art in their raw state, made by people who are not professionals but they create an art piece with their own depth and understanding and not from the stereotypical form of classical or fashionable art.

(ii) Who was the “untutored genius who created a paradise” and what is the nature of his contribution to art?

Ans: The "Untutored genius who created a paradise" was Nek Chand. He was an eighty-year-old creator –director who made the world famous Rock Garden in Chandigarh. His was an ‘Outsider Art’ in which he used everything from a tin to a sink or anything to form an art piece. One of his famous creations are ‘Women by the Waterfall’.

Discuss “The Emperor may rule over the territory he has conquered, but only the artist knows the way within.”

Ans: The statement means that the Emperor rules over the territory which he has conquered and have the power, but only the artist knows the path and mysterious work of the universe. The artist can go beyond the materialistic appearance of objects. No matter how powerful the Emperor was, the artist’s true art form can be seen the way he wants to show them.

4. How did stories play an important role in Chinese classical education?

Ans: Stories play an important role in Chinese classical education. They were conveniently used to make the concepts clear to the pupils. Such stories were not only fanciful but also informative. The stories in the books of Confucius and Zhuangzi help the master (teacher) to guide his disciples in following the direction. They reveal the spirit in which art is considered.

5. What is the significance of the horizontal scroll?

Ans: The horizontal scroll is significant in understanding the artistic view point where you open up one section of painting, rolling it up to move to the other. It requires an active participation of the viewer who is at liberty to move in time and space.

### **III. Long Answer type questions:**

Answer the following questions in not more than 100-120 words

1. The landscape is an inner one, a spiritual and conceptual space. Discuss.

Ans: Nathalie explains to the readers that a classical Chinese landscape is not meant to reproduce an actual view as would a Western figurative painting. The Chinese painter gives full freedom to the viewer to look at his painting from any angle. On the other hand, the Western painter wants the viewer to use his eyes to look at his landscape. To the Chinese painter, the outer landscape does not matter much. The real landscape is the inner one, covering a spiritual and conceptual space. In it one can enter from any point and travel in it up and down and then back again in a leisurely manner. It implies that the viewer of a Chinese landscape has to seek the beauty within. He ought to involve himself both physically and mentally in appreciating a real piece of art. The story of Wu Daozi, the Chinese painter in the 8th century, who vanished after entering the cave of his own painting, only reveals that the artist wants the viewer to enter his mind, for the landscape is not the outer reality, as the Western artist believes but a spiritual and abstract reality.

2. The writer contrasts Chinese art with European art by using stories.

Ans: The Tang Emperor Xuanzong commissioned the painter Wu Daozi to decorate a palace wall. When it was done the Emperor admired the scene. The painter drew the Emperor's attention to a cave and when he clapped his hands the entrance of the cave opened. The painter entered but before Emperor could move the entrance closed and the painting vanished, along with the artist. In another story, a painter wouldn't draw the eye of a dragon he had painted for fear it would fly out of the painting.

The writer then cites a story representative of Western painting in which a master blacksmith Quinten Metsys fell in love with a painter's daughter. To be accepted as a son-in-law Quinten painted a fly on the painter's latest panel. When the painter tried to swat it away he realised the truth - Quinten was taken on as an apprentice and married his beloved.

These stories reveal what each form tries to achieve. The Europeans want a perfect illusionistic likeness while in Asia it is the essence of inner life and spirit. In the Chinese story only the artist knows the way within and he reaches his goal beyond material appearance.

Unlike a Western figurative painting a classical Chinese landscape does not reproduce an actual view and one can enter it from any point and travel in it. It requires the active participation of the viewer both physically and mentally. Man becomes a conduit of communication or 'the eye of the landscape.'