

CUET PG 2025 MPT 1st April 2025 Shift 2 Question Paper with Solutions

Time Allowed :1 Hour 30 Mins	Maximum Marks :300	Total Questions :75
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General Instructions

Read the following instructions very carefully and strictly follow them:

1. The examination duration is 90 minutes. Manage your time effectively to attempt all questions within this period.
2. The total marks for this examination are 300. Aim to maximize your score by strategically answering each question.
3. There are 75 mandatory questions to be attempted in the Agro forestry paper. Ensure that all questions are answered.
4. Questions may appear in a shuffled order. Do not assume a fixed sequence and focus on each question as you proceed.
5. The marking of answers will be displayed as you answer. Use this feature to monitor your performance and adjust your strategy as needed.
6. You may mark questions for review and edit your answers later. Make sure to allocate time for reviewing marked questions before final submission.
7. Be aware of the detailed section and sub-section guidelines provided in the exam. Understanding these will aid in effectively navigating the exam.

1. What is the birth place of the twenty third Tirthankar of Jainism?

- (A) Ayodhya
- (B) Varanasi
- (C) Barabanki
- (D) Hastinapur

Correct Answer: (B) Varanasi

Solution:

Step 1: Identify the 23rd Tirthankara.

The twenty-third Tirthankara of Jainism is Lord Parshvanatha.

He is an important spiritual teacher in Jain tradition who lived in the 9th century BCE.

Step 2: Birthplace of Parshvanatha.

According to Jain scriptures, Lord Parshvanatha was born in Varanasi (Kashi).

His father's name was Ashvasena (the king of Varanasi) and his mother's name was Vama Devi.

Step 3: Option analysis.

- (A) Ayodhya: Birthplace of Lord Rishabhdev (1st Tirthankara), not the 23rd.
- (B) Varanasi: Correct. This is the birthplace of Parshvanatha.
- (C) Barabanki: No connection with Jain Tirthankaras.
- (D) Hastinapur: Associated with 17th, 18th, and 19th Tirthankaras, not the 23rd.

Step 4: Conclusion.

The correct answer is Varanasi, the birthplace of Lord Parshvanatha.

Quick Tip

Remember: The 23rd Tirthankara, Parshvanatha, was born in Varanasi, and the 24th Tirthankara, Mahavira, was born in Vaishali.

2. The total numbers of Jataka Stories are about:

- (A) 500
- (B) 900
- (C) 181
- (D) 1008

Correct Answer: (A) 500

Solution:**Step 1: Understanding Jataka Stories.**

The Jataka stories are a collection of tales about the previous births of Gautama Buddha.

They describe Buddha's earlier lives in both human and animal forms, where he practiced virtues like compassion, wisdom, and sacrifice.

Step 2: Number of Jataka stories.

According to the Pali Canon, there are nearly 500 Jataka tales.

These stories were meant to spread Buddhist moral teachings among common people.

Step 3: Option analysis.

- (A) 500: Correct. Traditional accounts mention about 500 stories.
- (B) 900: Too high, not historically accurate.
- (C) 181: Too few compared to the actual collection.

- (D) 1008: Incorrect, as this number is symbolic in other traditions, not Buddhism.

Step 4: Conclusion.

The total number of Jataka stories is about 500.

Quick Tip

Jataka tales are moral stories from the previous lives of Buddha, widely used to spread Buddhism among the masses.

3. Buddhist Avalokiteshvara is also known as:

- (A) Chakrapani
- (B) Padmapani
- (C) Shulapani
- (D) Ajivika

Correct Answer: (B) Padmapani

Solution:

Step 1: Identify Avalokiteshvara.

Avalokiteshvara is a Bodhisattva in Mahayana Buddhism who embodies the compassion of all Buddhas.

He is one of the most revered figures in Buddhist tradition.

Step 2: Association with Padmapani.

Avalokiteshvara is also known as Padmapani, meaning "the one who holds a lotus in his hand." The lotus symbolizes purity and enlightenment.

Step 3: Option analysis.

- (A) Chakrapani: Refers to Vishnu in Hindu tradition, not Avalokiteshvara.
- (B) Padmapani: Correct. Another name for Avalokiteshvara.
- (C) Shulapani: Refers to Lord Shiva, meaning "the one with a trident."
- (D) Ajivika: Refers to an ancient ascetic sect, not a Bodhisattva.

Step 4: Example in art.

In Ajanta Caves, paintings depict Avalokiteshvara as Padmapani holding a lotus, showing compassion and serenity.

Step 5: Conclusion.

Avalokiteshvara is known as Padmapani in Buddhist tradition.

Quick Tip

Avalokiteshvara (Padmapani) is a symbol of compassion in Mahayana Buddhism, often shown holding a lotus in Buddhist art.

4. ‘Ye Dhamma Hetu Prabhava’ mantra is associated with:

- (A) Jainism
- (B) Buddhism
- (C) Hinduism
- (D) Sufism

Correct Answer: (B) Buddhism

Solution:

Step 1: Meaning of the mantra.

The phrase “Ye Dhamma Hetu Prabhava” is a Pali verse that means:

“All phenomena arise from causes, and those causes were explained by the Tathagata (Buddha).”

Step 2: Association.

This mantra is directly linked to the Buddhist teaching of Pratityasamutpada (the Law of Dependent Origination).

It reflects the core idea of Buddhism that nothing exists independently; everything arises due to causes and conditions.

Step 3: Option analysis.

- (A) Jainism: Incorrect, though Jainism also emphasizes cause and effect, this specific mantra belongs to Buddhism.
- (B) Buddhism: Correct. It is one of the earliest Buddhist teachings.
- (C) Hinduism: Incorrect, as Hindu scriptures use different terminology.
- (D) Sufism: Incorrect, unrelated to Islamic mysticism.

Step 4: Conclusion.

The mantra “Ye Dhamma Hetu Prabhava” is associated with Buddhism.

Quick Tip

This verse is inscribed on many Ashokan pillars and serves as a summary of Buddha’s philosophy.

5. Dilwara temple is located at:

- (A) Mount Abu
- (B) Ajmer
- (C) Pushkar
- (D) Kota

Correct Answer: (A) Mount Abu

Solution:

Step 1: About Dilwara temples.

The Dilwara Temples are a group of Jain temples famous for their exquisite marble architecture and intricate carvings.

They were built between the 11th and 13th centuries CE by the Solanki dynasty rulers.

Step 2: Location.

The temples are situated at Mount Abu in Rajasthan, India.

They are one of the most important pilgrimage sites for Jains.

Step 3: Option analysis.

- (A) Mount Abu: Correct. The actual site of Dilwara temples.
- (B) Ajmer: Famous for the Dargah Sharif, not Jain temples.
- (C) Pushkar: Known for the Brahma temple and Pushkar lake.
- (D) Kota: Famous for coaching institutions and Chambal valley, not for Jain temples.

Step 4: Conclusion.

The Dilwara temples are located at Mount Abu.

Quick Tip

Dilwara Temples at Mount Abu are world famous for their marble craftsmanship and Jain heritage.

6. Maharishi Charaka was associated with:

- (A) Medicine
- (B) Yoga
- (C) Tantra

(D) Grammar

Correct Answer: (A) Medicine

Solution:

Step 1: Who was Charaka?

Maharishi Charaka was an ancient Indian physician and one of the principal contributors to Ayurveda.

He lived around the 2nd century CE and compiled the Charaka Samhita, a fundamental text of Ayurveda.

Step 2: His contribution.

Charaka Samhita deals with diagnosis, treatment, and prevention of diseases.

It emphasizes diet, lifestyle, and natural remedies for maintaining health.

Step 3: Option analysis.

- (A) Medicine: Correct. Charaka is regarded as the “Father of Indian Medicine.”
- (B) Yoga: More closely associated with Patanjali.
- (C) Tantra: Not related to Charaka’s work.
- (D) Grammar: Associated with Panini, not Charaka.

Step 4: Conclusion.

Maharishi Charaka was associated with medicine and Ayurveda.

Quick Tip

Remember: Charaka = Medicine (Ayurveda), Patanjali = Yoga, Panini = Grammar, Sushruta = Surgery.

7. The term Tirthankar denotes:

- (A) Spiritual teacher
- (B) Conquers of desires
- (C) Monastic disciples
- (D) A worshipper

Correct Answer: (A) Spiritual teacher

Solution:

Step 1: Meaning of Tirthankar.

In Jainism, a Tirthankar is a spiritual teacher who has attained enlightenment and shows the path of liberation to others.

The term literally means “Ford-maker,” one who helps others cross over the ocean of worldly life (samsara).

Step 2: Role of Tirthankaras.

There are 24 Tirthankaras in Jain tradition.

They establish the fourfold Jain Sangha: monks, nuns, laymen, and laywomen.

Each Tirthankar preaches about truth, non-violence (ahimsa), and detachment from worldly desires.

Step 3: Option analysis.

- (A) Spiritual teacher: Correct. A Tirthankar is a spiritual guide leading others to salvation.
- (B) Conquers of desires: While Tirthankaras conquer desires, the term emphasizes teaching rather than only conquest.
- (C) Monastic disciples: Incorrect. Disciples are followers, not teachers.
- (D) A worshipper: Incorrect, as Tirthankaras are worshipped, not the worshippers.

Step 4: Conclusion.

Hence, the term Tirthankar denotes a spiritual teacher.

Quick Tip

In Jainism, Tirthankaras are enlightened teachers who establish the path of dharma for others.

8. Jain scriptures are called:

- (A) Tripitaka
- (B) Purana
- (C) Upanishad
- (D) Agamas

Correct Answer: (D) Agamas

Solution:**Step 1: Identify Jain scriptures.**

The canonical texts of Jainism are called the Agamas.

They contain the teachings of the Tirthankaras, especially Lord Mahavira.

Step 2: Compilation of Agamas.

The Agamas were originally transmitted orally by Jain monks.

Later, councils of Jain scholars compiled them in written form around the 6th century CE.

Step 3: Option analysis.

- (A) Tripitaka: Sacred texts of Buddhism, not Jainism.
- (B) Purana: Belongs to Hindu tradition, not Jainism.
- (C) Upanishad: Philosophical texts of Hinduism, not Jainism.
- (D) Agamas: Correct. Jain scriptures are called Agamas.

Step 4: Conclusion.

The scriptures of Jainism are called Agamas.

Quick Tip

Always link: Jainism = Agamas, Buddhism = Tripitaka, Hinduism = Vedas/Upanishads.

9. Which of the following sculpture of Indus Valley Civilization is made of metal?

- (A) Priest-King
- (B) Dancing Girl
- (C) Mother Goddess
- (D) Nude male statue

Correct Answer: (B) Dancing Girl

Solution:**Step 1: Indus Valley sculptures.**

The Indus Valley Civilization produced a variety of sculptures in stone, terracotta, and metal. The most famous among these is the bronze figure known as the “Dancing Girl.”

Step 2: Dancing Girl statue.

The Dancing Girl is a 4,000-year-old bronze statue found at Mohenjo-daro.

It was made using the “lost wax” technique, showing advanced metallurgical skills of the Indus people.

Step 3: Option analysis.

- (A) Priest-King: Made of steatite (stone), not metal.
- (B) Dancing Girl: Correct. This is a bronze statue.
- (C) Mother Goddess: Made of terracotta, not metal.

- (D) Nude male statue: Made of stone, not metal.

Step 4: Conclusion.

The “Dancing Girl” is the only famous Indus Valley sculpture made of metal.

Quick Tip

Indus Valley art: Priest-King (stone), Mother Goddess (terracotta), Dancing Girl (bronze).

10. Chauri bearer Yakshi housed in Bihar Museum is known as:

- (A) Didarganj Yakshi
- (B) Prakhm Yakshi
- (C) Besnagar Yakshi
- (D) Saraswati Yakshi

Correct Answer: (A) Didarganj Yakshi

Solution:

Step 1: Identification of the Yakshi.

The famous sculpture of the Chauri (fly-whisk) bearer Yakshi is known as the Didarganj Yakshi.

It is one of the finest examples of Mauryan art, discovered at Didarganj near Patna.

Step 2: Features of Didarganj Yakshi.

The statue is carved in polished sandstone, showing the Mauryan polish.

It depicts a Yakshi holding a chauri, symbolizing fertility and prosperity.

Step 3: Option analysis.

- (A) Didarganj Yakshi: Correct. The iconic sculpture housed in Bihar Museum.
- (B) Prakhm Yakshi: No such known Yakshi sculpture.
- (C) Besnagar Yakshi: Known for a pillar inscription related to Heliodorus, not this statue.
- (D) Saraswati Yakshi: Not historically documented.

Step 4: Conclusion.

The Chauri bearer Yakshi in Bihar Museum is the Didarganj Yakshi.

Quick Tip

Didarganj Yakshi is one of the best examples of Mauryan polished stone art, symbolizing fertility.

11. What is 'Sallekhana' in Jainism?

- (A) Sky-clad Jain monks
- (B) Ekasana
- (C) Ritual fasting unto death
- (D) Nirvana

Correct Answer: (C) Ritual fasting unto death

Solution:

Step 1: Meaning of Sallekhana.

Sallekhana (also known as Santhara) is a Jain religious practice of embracing voluntary death by gradually reducing food and liquid intake.

Step 2: Purpose of Sallekhana.

The practice is undertaken when a person feels their life is nearing its natural end or when facing incurable disease.

It is seen as a way of purifying the soul by renouncing attachments and desires.

Step 3: Option analysis.

- (A) Sky-clad Jain monks: Refers to Digambara monks, not Sallekhana.
- (B) Ekasana: Refers to eating once a day, not fasting unto death.
- (C) Ritual fasting unto death: Correct definition of Sallekhana.
- (D) Nirvana: Liberation of the soul, different from Sallekhana.

Step 4: Conclusion.

Sallekhana is ritual fasting unto death, a practice of detachment in Jainism.

Quick Tip

Sallekhana emphasizes non-attachment and acceptance of death as part of spiritual discipline.

12. Modhera site of Gujarat is famous for:

- (A) Sun Temple
- (B) Shiv Temple
- (C) Vishnu Temple
- (D) Durga Temple

Correct Answer: (A) Sun Temple

Solution:

Step 1: About Modhera.

The Modhera site in Gujarat is world-famous for the Sun Temple, built in the 11th century CE by King Bhima I of the Solanki dynasty.

Step 2: Features of Modhera Sun Temple.

The temple is dedicated to the Sun God (Surya).

It is designed so that the first rays of the rising sun illuminate the deity inside the sanctum.

The temple has three parts: Surya Kund (tank), Sabha Mandap (assembly hall), and Guda Mandap (sanctum).

Step 3: Option analysis.

- (A) Sun Temple: Correct. The Modhera site is dedicated to Surya.
- (B) Shiv Temple: Incorrect, although many Solanki temples were Shaivite.
- (C) Vishnu Temple: Not associated with Modhera.
- (D) Durga Temple: Not applicable here.

Step 4: Conclusion.

The Modhera site of Gujarat is famous for the Sun Temple.

Quick Tip

The Modhera Sun Temple is one of India's finest examples of solar worship architecture.

13. What is the conception of Karma in Hinduism?

- (A) Law of cause and effect
- (B) Ritual offerings
- (C) Sacred pilgrimage
- (D) Wheel of life

Correct Answer: (A) Law of cause and effect

Solution:

Step 1: Understanding Karma.

The concept of Karma in Hinduism refers to the universal law of cause and effect. It means every action (good or bad) has consequences that determine one's future experiences.

Step 2: Importance in Hindu philosophy.

Karma is linked to rebirth (samsara). Good deeds lead to positive results, while bad deeds bring suffering in this or future lives.

Step 3: Option analysis.

- (A) Law of cause and effect: Correct. This is the essence of Karma.
- (B) Ritual offerings: These are part of Hindu worship, but not the meaning of Karma.
- (C) Sacred pilgrimage: Important in Hinduism, but unrelated to the principle of Karma.
- (D) Wheel of life: More associated with the cycle of rebirth, not specifically Karma.

Step 4: Conclusion.

The conception of Karma in Hinduism is the law of cause and effect.

Quick Tip

Karma = Action + Consequence. It is the moral law that governs rebirth in Hinduism.

14. Which of the following building material is used in Chausath Yogini Temple at Khajuraho?

- (A) Granite
- (B) Marble
- (C) Sand stone
- (D) Soap stone

Correct Answer: (C) Sand stone

Solution:

Step 1: About Chausath Yogini Temple.

The Chausath Yogini Temple at Khajuraho is one of the oldest surviving temples in the region. It is dedicated to 64 Yoginis, female deities representing divine powers.

Step 2: Building material.

Unlike many later temples of Khajuraho built with finer stone, this temple was constructed

using coarse sandstone.

Step 3: Option analysis.

- (A) Granite: Not used in Khajuraho temples.
- (B) Marble: Found in later Mughal monuments, not Khajuraho.
- (C) Sand stone: Correct. The Chausath Yogini Temple is made of sandstone.
- (D) Soap stone: Used in South Indian temples (Hoysala style), not in Khajuraho.

Step 4: Conclusion.

The Chausath Yogini Temple at Khajuraho was constructed with sandstone.

Quick Tip

Khajuraho temples are primarily built of sandstone, with the Chausath Yogini being one of the earliest examples.

15. Which of the following is a living temple at Khajuraho?

- (A) Kandariya Mahadev
- (B) Laxman temple
- (C) Ghantai temple
- (D) Matangeshwar temple

Correct Answer: (D) Matangeshwar temple

Solution:

Step 1: Meaning of a living temple.

A “living temple” is one where regular worship and rituals are still performed today. Most Khajuraho temples are preserved as monuments but not active places of daily worship.

Step 2: About Matangeshwar Temple.

The Matangeshwar Temple, dedicated to Lord Shiva, is the only living temple at Khajuraho. It houses a massive Shivalinga and is still used by devotees for worship.

Step 3: Option analysis.

- (A) Kandariya Mahadev: Magnificent but preserved as a monument, not a living temple.
- (B) Laxman temple: Famous for its sculptures, but not an active place of worship.
- (C) Ghantai temple: Largely in ruins, not a living temple.
- (D) Matangeshwar temple: Correct. Still in active worship today.

Step 4: Conclusion.

The Matangeshwar Temple is the only living temple at Khajuraho.

Quick Tip

Khajuraho is a UNESCO World Heritage site, but Matangeshwar Temple remains in daily worship unlike others.

16. Brihadeshwar temple is dedicated to which God?

- (A) Vishnu
- (B) Shiva
- (C) Brahma
- (D) Kartikeya

Correct Answer: (B) Shiva

Solution:**Step 1: About Brihadeshwar Temple.**

The Brihadeshwar Temple, also known as the Rajarajeshwaram or Peruvudaiyar Kovil, is located at Thanjavur in Tamil Nadu.

It was built by Raja Raja Chola I in the 11th century CE and is a UNESCO World Heritage Site.

Step 2: Deity of the temple.

The temple is dedicated to Lord Shiva, and it enshrines a massive Shivalinga, one of the largest in India.

The temple is a prime example of Dravidian architecture under the Chola dynasty.

Step 3: Option analysis.

- (A) Vishnu: Incorrect, though many South Indian temples are Vaishnavite, this one is Shaivite.
- (B) Shiva: Correct. Brihadeshwar temple is dedicated to Lord Shiva.
- (C) Brahma: No temple of such grand scale is dedicated to Brahma.
- (D) Kartikeya: Not the main deity here.

Step 4: Conclusion.

Brihadeshwar temple is dedicated to Lord Shiva.

Quick Tip

Brihadeshwar Temple at Thanjavur is one of the greatest achievements of Chola architecture, built in honor of Lord Shiva.

17. What is the style of Laxman Temple at Khajuraho?

- (A) Panchayatan
- (B) Panchratha
- (C) Saptharatha
- (D) Triratha

Correct Answer: (A) Panchayatan

Solution:

Step 1: About Laxman Temple.

The Laxman Temple at Khajuraho, built in the 10th century CE, is dedicated to Lord Vishnu. It is one of the finest and most complete temples of the Chandela dynasty.

Step 2: Panchayatan style.

Panchayatan style means one central shrine surrounded by four subsidiary shrines at the corners, forming a quincunx pattern.

This architectural style is significant in North Indian Nagara temple tradition.

Step 3: Option analysis.

- (A) Panchayatan: Correct. The Laxman Temple follows this style.
- (B) Panchratha: Refers to five rathas (chariots), not the style here.
- (C) Saptharatha: Refers to seven projections in temple walls, not applicable.
- (D) Triratha: Refers to three projections, incorrect for Laxman Temple.

Step 4: Conclusion.

The Laxman Temple at Khajuraho is built in Panchayatan style.

Quick Tip

Panchayatan = Central shrine + four subsidiary shrines at corners = five shrines total.

18. The artists Pablo Picasso and Georges Braque are known as:

- (A) Father of western literature
- (B) Father of Cubism
- (C) Father of Impressionism
- (D) Father of Pop Art

Correct Answer: (B) Father of Cubism

Solution:

Step 1: About Picasso and Braque.

Pablo Picasso and Georges Braque were 20th-century artists who revolutionized art by introducing a new style known as Cubism.

Step 2: Features of Cubism.

Cubism emphasized breaking objects into geometric shapes and representing multiple perspectives simultaneously.

It marked a shift from realistic representation to abstract form.

Step 3: Option analysis.

- (A) Father of western literature: Incorrect, refers to Homer.
- (B) Father of Cubism: Correct. Picasso and Braque pioneered this art movement.
- (C) Father of Impressionism: Incorrect, Impressionism was earlier, led by Monet and Renoir.
- (D) Father of Pop Art: Incorrect, Pop Art developed later in the 1950s–60s.

Step 4: Conclusion.

Picasso and Braque are regarded as the founders of Cubism.

Quick Tip

Cubism = Breaking objects into geometric shapes + multiple viewpoints. Started by Picasso and Braque.

19. ‘Ayagpatta’ bearing Swastika and Meen-Mithuna found from Mathura is associated with:

- (A) Buddhism
- (B) Jainism
- (C) Shaivism
- (D) Vaishnavism

Correct Answer: (B) Jainism

Solution:

Step 1: Understanding Ayagpatta.

An Ayagpatta is a votive tablet commonly found in Jain archaeological sites.

It is used for ritual offerings and usually contains symbols such as Swastika, lotus, and couples (Mithuna).

Step 2: Ayagpatta of Mathura.

At Mathura, several Ayagpattas have been discovered dating back to the Kushana period.

They were associated with Jain worship practices and represent important artifacts of Jain art.

Step 3: Option analysis.

- (A) Buddhism: Incorrect. Buddhist stupas and railings used different symbolic panels, not Ayagpatta.
- (B) Jainism: Correct. Ayagpattas are directly connected with Jain rituals.
- (C) Shaivism: Not related, as Shaiva tradition has Shiva Lingas.
- (D) Vaishnavism: Involves worship of Vishnu, not connected with Ayagpattas.

Step 4: Conclusion.

The Ayagpatta bearing Swastika and Meen-Mithuna from Mathura is associated with Jainism.

Quick Tip

Ayagpattas are characteristic features of Jain art, often depicting sacred symbols for worship.

20. Which Mesopotamian Civilization is known for the famous ‘Ishtar Gate’?

- (A) Caldians
- (B) Assyrian
- (C) Sumerians
- (D) Babylonians

Correct Answer: (D) Babylonians

Solution:

Step 1: About the Ishtar Gate.

The Ishtar Gate was one of the eight gates of the inner city of Babylon.

It was built around 575 BCE by King Nebuchadnezzar II.

Step 2: Features of the gate.

The gate was made of glazed bricks with reliefs of lions, dragons, and bulls, representing gods Ishtar, Marduk, and Adad.

It is considered a masterpiece of Babylonian architecture.

Step 3: Option analysis.

- (A) Caldians: Incorrect, though Babylonians and Chaldeans were related, this gate is specifically Babylonian.
- (B) Assyrian: Famous for palaces and lamassu sculptures, not Ishtar Gate.
- (C) Sumerians: Much earlier civilization, not linked to Ishtar Gate.
- (D) Babylonians: Correct. The Ishtar Gate belongs to Babylonian civilization.

Step 4: Conclusion.

The Ishtar Gate is a creation of the Babylonian Civilization.

Quick Tip

The Ishtar Gate is one of the Seven Wonders of the Ancient World (as part of Babylon's walls).

21. The oldest unbaked human figurine is found at:

- (A) Chanhudaro
- (B) Mohenjodaro
- (C) Amri
- (D) Mehargarh

Correct Answer: (D) Mehargarh

Solution:**Step 1: About Mehrgarh.**

Mehrgarh, located in present-day Pakistan, is one of the earliest Neolithic sites in South Asia. It dates back to around 7000 BCE and provides evidence of early farming, pottery, and figurine making.

Step 2: Oldest figurines.

Excavations at Mehrgarh revealed unbaked clay figurines of humans, especially female figures symbolizing fertility.

These are considered the earliest examples of human figurines in the Indian subcontinent.

Step 3: Option analysis.

- (A) Chanhudaro: Known for bead-making industry, not earliest figurines.
- (B) Mohenjodaro: Part of mature Harappan phase, later than Mehrgarh.
- (C) Amri: Another Indus site, but not earliest.
- (D) Mehargarh: Correct. Oldest unbaked human figurines found here.

Step 4: Conclusion.

The oldest unbaked human figurine is found at Mehrgarh.

Quick Tip

Mehrgarh is the earliest known farming settlement of South Asia, famous for unbaked clay figurines.

22. Terracotta cake incised with horned deity of mature Harappan culture is found at:

- (A) Chanhudaro
- (B) Kalibangan
- (C) Dholavira
- (D) Balakot

Correct Answer: (B) Kalibangan

Solution:**Step 1: About Harappan artifacts.**

Mature Harappan culture (2600–1900 BCE) produced numerous terracotta objects, seals, and figurines depicting deities and symbols.

Step 2: Horned deity representation.

The depiction of a horned deity on terracotta cakes from Kalibangan suggests proto-Shiva or Pashupati worship.

Such iconography reflects early religious practices of fertility and nature worship.

Step 3: Option analysis.

- (A) Chanhudaro: Famous for bead-making, not horned deity terracotta.
- (B) Kalibangan: Correct. The terracotta cake with horned deity is found here.
- (C) Dholavira: Known for water reservoirs and urban planning, not this artifact.
- (D) Balakot: A smaller site, not associated with this discovery.

Step 4: Conclusion.

The terracotta cake with horned deity is found at Kalibangan.

Quick Tip

Kalibangan is noted for terracotta artifacts and early religious symbols like horned deities.

23. The significance of 'Palette of Narmer' in Egyptian art is:

- (A) Unification of Egypt and Mesopotamia
- (B) Unification of Mesopotamian civilizations
- (C) Unification of upper and lower Egypt
- (D) Unification of two civilizations

Correct Answer: (C) Unification of upper and lower Egypt

Solution:**Step 1: About Palette of Narmer.**

The Palette of Narmer is an ancient Egyptian ceremonial engraving, dating to around 3100 BCE.

It is one of the earliest historical documents of Egyptian civilization.

Step 2: Historical significance.

The palette shows King Narmer wearing the crowns of both Upper and Lower Egypt. This symbolizes the political unification of Egypt under one rule.

Step 3: Option analysis.

- (A) Unification of Egypt and Mesopotamia: Incorrect, no such unification.
- (B) Unification of Mesopotamian civilizations: Refers to Mesopotamia, not Egypt.
- (C) Unification of upper and lower Egypt: Correct, shown in the Narmer Palette.
- (D) Unification of two civilizations: Too vague, not specific.

Step 4: Conclusion.

The Narmer Palette represents the unification of Upper and Lower Egypt.

Quick Tip

Remember: King Narmer = First Pharaoh = Unifier of Upper and Lower Egypt.

24. Which one of the following is the earliest school of Deccani miniature painting?

- (A) Bengal School
- (B) Ahmednagar School
- (C) Mathura School
- (D) Paithani School

Correct Answer: (B) Ahmednagar School

Solution:

Step 1: Origin of Deccani painting.

Deccani miniature painting developed in the Deccan Sultanates of South India during the 16th century.

The earliest examples are traced to the Ahmednagar Sultanate.

Step 2: Features of Ahmednagar School.

The Ahmednagar style is known for bold colors, Persian influence, and depiction of court life. Later, other Deccani schools such as Bijapur and Golconda also flourished.

Step 3: Option analysis.

- (A) Bengal School: Modern 20th-century movement, not Deccani.
- (B) Ahmednagar School: Correct, earliest Deccani school.
- (C) Mathura School: Belongs to Kushana art, not Deccani miniatures.
- (D) Paithani School: Known for textiles, not miniature painting.

Step 4: Conclusion.

The Ahmednagar School is the earliest school of Deccani miniature painting.

Quick Tip

Deccani miniature art began with Ahmednagar School and later flourished in Bijapur and Golconda.

25. The main theme of Raja Ravi Varma's paintings is:

- (A) Battle Scenes
- (B) Hunting Scenes
- (C) Indian Epics
- (D) Ragmala

Correct Answer: (C) Indian Epics

Solution:

Step 1: About Raja Ravi Varma.

Raja Ravi Varma (1848–1906) was one of the most celebrated painters in Indian history. He combined Indian themes with European oil painting techniques.

Step 2: Themes of his work.

The main theme of his paintings revolved around scenes from the Indian epics—Ramayana and Mahabharata.

He painted gods, goddesses, and mythological characters in realistic human forms.

Step 3: Option analysis.

- (A) Battle Scenes: Not his main theme.
- (B) Hunting Scenes: Rare in his works.
- (C) Indian Epics: Correct. Most of his famous works depict episodes from Ramayana and Mahabharata.
- (D) Ragmala: Associated with Mughal and Rajput paintings, not Ravi Varma.

Step 4: Conclusion.

Raja Ravi Varma's paintings are primarily based on Indian epics.

Quick Tip

Ravi Varma is credited with making gods and goddesses accessible to common people by portraying them in lifelike forms.

26. Mughal painting reached its zenith during the period of:

- (A) Akbar
- (B) Aurangzeb
- (C) Humayun
- (D) Jahangir

Correct Answer: (D) Jahangir

Solution:

Step 1: Early Mughal painting.

Mughal painting began during Humayun's reign with Persian influences.

It developed under Akbar with large illustrated manuscripts and dynamic narrative scenes.

Step 2: Zenith under Jahangir.

Jahangir (1605–1627) brought Mughal painting to its highest refinement.

He emphasized naturalism, portraits, and depictions of flora and fauna.

Painters like Ustad Mansur became famous for their realistic work.

Step 3: Option analysis.

- (A) Akbar: Great patron, but the art was more narrative than refined.
- (B) Aurangzeb: Decline of art due to his orthodox policies.
- (C) Humayun: Introduction phase only.
- (D) Jahangir: Correct. Mughal painting reached artistic excellence during his reign.

Step 4: Conclusion.

The zenith of Mughal painting was during Jahangir's reign.

Quick Tip

Akbar = Expansion, Jahangir = Perfection, Shah Jahan = Architecture, Aurangzeb = Decline.

27. The Gandhara School of sculpture is influenced by:

- (A) Graeco-Roman Art
- (B) Chinese Art
- (C) Egyptian Art
- (D) Persian Art

Correct Answer: (A) Graeco-Roman Art

Solution:

Step 1: About Gandhara School.

The Gandhara School of art flourished between 1st century BCE and 5th century CE in north-western India (present-day Afghanistan and Pakistan).

Step 2: Foreign influence.

It was heavily influenced by Graeco-Roman art due to Alexander's invasion and subsequent cultural exchanges.

Buddha was depicted in human form with Greco-Roman features—wavy hair, drapery, and realistic anatomy.

Step 3: Option analysis.

- (A) Graeco-Roman Art: Correct. The main influence behind Gandhara style.
- (B) Chinese Art: Later influenced Buddhist iconography in East Asia, not Gandhara.
- (C) Egyptian Art: No direct connection.
- (D) Persian Art: Influenced Achaemenid and Mughal art, but not Gandhara sculpture.

Step 4: Conclusion.

The Gandhara School of sculpture was primarily influenced by Graeco-Roman art.

Quick Tip

Gandhara = Greek influence + Buddhist themes = Indo-Greek art style.

28. Who is the Painter of ‘Madonna and Child’ of Mughal Painting?

- (A) Basawan
- (B) Daswant
- (C) Shuja
- (D) Shah Abbas

Correct Answer: (A) Basawan

Solution:**Step 1: Mughal interest in European art.**

During Akbar’s reign, Mughal artists were introduced to European paintings brought by Jesuit missionaries.

These included Biblical themes such as Madonna and Child.

Step 2: Painter Basawan.

Basawan, one of Akbar’s leading painters, adapted European techniques like shading and perspective.

He painted the famous “Madonna and Child,” blending Mughal and European styles.

Step 3: Option analysis.

- (A) Basawan: Correct. He painted Madonna and Child in Mughal style.
- (B) Daswant: Another famous Mughal painter, but not for this theme.
- (C) Shuja: Not a Mughal painter, irrelevant here.
- (D) Shah Abbas: A Safavid ruler of Persia, not a painter.

Step 4: Conclusion.

The painter of “Madonna and Child” in Mughal painting is Basawan.

Quick Tip

Basawan was known for adapting European realism into Mughal miniature tradition.

29. Which Purana refers to the origin of Vighneshwara?

- (A) Linga Purana
- (B) Skanda Purana
- (C) Shiva Purana
- (D) Vayu Purana

Correct Answer: (C) Shiva Purana

Solution:

Step 1: About Vighneshwara.

Vighneshwara is another name for Lord Ganesha, the remover of obstacles. His origin stories are described in various Puranas.

Step 2: Shiva Purana reference.

The Shiva Purana narrates the story of Ganesha's birth, where Goddess Parvati created him out of sandalwood paste.

Later, Shiva beheaded him and replaced his head with that of an elephant, making him Vighneshwara.

Step 3: Option analysis.

- (A) Linga Purana: Focuses mainly on Shiva Lingas.
- (B) Skanda Purana: Primarily related to Kartikeya, not Ganesha.
- (C) Shiva Purana: Correct. It explains Ganesha's origin as Vighneshwara.
- (D) Vayu Purana: Mainly cosmological, not about Ganesha.

Step 4: Conclusion.

The origin of Vighneshwara is described in the Shiva Purana.

Quick Tip

Lord Ganesha is called Vighneshwara because he removes "Vighnas" (obstacles).

30. Where is the unique honeycomb structure known as 'Hawa Mahal' situated?

- (A) Jaipur
- (B) Jodhpur
- (C) Udaipur
- (D) Jaunpur

Correct Answer: (A) Jaipur

Solution:

Step 1: About Hawa Mahal.

The Hawa Mahal, also known as the “Palace of Winds,” is a unique architectural structure in Jaipur, Rajasthan.

It was built in 1799 by Maharaja Sawai Pratap Singh.

Step 2: Features of Hawa Mahal.

It has a honeycomb-like façade with 953 small windows (jharokhas).

These windows allowed royal women to observe street festivals while remaining unseen, following the purdah system.

Step 3: Option analysis.

- (A) Jaipur: Correct. Hawa Mahal is a landmark of Jaipur.
- (B) Jodhpur: Known for Mehrangarh Fort, not Hawa Mahal.
- (C) Udaipur: Famous for City Palace and Lake Palace.
- (D) Jaunpur: Known for Sharqi architecture, not Hawa Mahal.

Step 4: Conclusion.

The Hawa Mahal is located in Jaipur, Rajasthan.

Quick Tip

Hawa Mahal’s design allowed natural air circulation, keeping the palace cool even in summer.

31. Goddess Laxmi is also known as:

- (A) Shree Devi
- (B) Maya Devi
- (C) Bhoo Devi
- (D) Vidya Devi

Correct Answer: (A) Shree Devi

Solution:**Step 1: Understanding Goddess Laxmi.**

Goddess Laxmi is the Hindu goddess of wealth, fortune, prosperity, and well-being. She is the consort of Lord Vishnu and plays a vital role in maintaining worldly and spiritual prosperity.

Step 2: Other names of Laxmi.

Laxmi is also known by several other names such as Shree, Padma, Kamala, and Vishnupriya. Among these, “Shree” is most common and symbolizes wealth and auspiciousness.

Step 3: Option analysis.

- (A) Shree Devi: Correct. Laxmi is worshipped as “Shree,” the embodiment of wealth and auspiciousness.
- (B) Maya Devi: Refers to illusion or Shakti in some contexts, not Laxmi.
- (C) Bhoo Devi: Represents Earth goddess, distinct from Laxmi.
- (D) Vidya Devi: Refers to Goddess Saraswati, goddess of wisdom.

Step 4: Conclusion.

Therefore, Goddess Laxmi is also known as Shree Devi.

Quick Tip

Remember: “Shree” is both a symbol of prosperity and another name for Goddess Laxmi.

32. The gigantic statues of Buddha, destroyed in 2001 by Taliban, were located in:

- (A) Afghanistan
- (B) Pakistan
- (C) Kazakhstan
- (D) Uzbekistan

Correct Answer: (A) Afghanistan

Solution:**Step 1: Identifying the statues.**

The gigantic statues of Buddha destroyed in 2001 were the Bamiyan Buddhas. They were located in the Bamiyan Valley of Afghanistan and dated back to the 6th century CE.

Step 2: About Bamiyan Buddhas.

There were two colossal standing Buddha statues carved into the cliffs: one 55 meters tall and

another 38 meters tall.

They were key examples of Gandhara art, showing Hellenistic influence on Buddhist sculpture.

Step 3: Destruction by Taliban.

In March 2001, the Taliban regime destroyed these statues with dynamite, calling them “idols,” despite international protests.

This was considered a huge loss to world heritage and cultural history.

Step 4: Option analysis.

- (A) Afghanistan: Correct, Bamiyan Buddhas were in Afghanistan.
- (B) Pakistan: While Gandhara art sites exist in Pakistan, the Bamiyan statues were not here.
- (C) Kazakhstan: Central Asia, not linked to Buddha statues.
- (D) Uzbekistan: Famous for Islamic monuments, not Buddhist statues.

Step 5: Conclusion.

The gigantic Buddha statues destroyed in 2001 were located in Afghanistan.

Quick Tip

Bamiyan Buddhas = Gandhara Art + Afghanistan + destroyed in 2001 by Taliban.

33. The name of the charioteer of Sun God is:

- (A) Garuda
- (B) Arun
- (C) Skanda
- (D) Prakash

Correct Answer: (B) Arun

Solution:

Step 1: About Surya, the Sun God.

In Hindu mythology, Surya (the Sun God) is depicted as riding a golden chariot drawn by seven horses, symbolizing the seven days of the week and seven colors of light.

Step 2: Role of Arun.

The charioteer of Surya is Aruna (often shortened to Arun).

He is also described as the brother of Garuda (the vehicle of Vishnu).

Aruna symbolizes the reddish glow of dawn, which appears before sunrise.

Step 3: Option analysis.

- (A) Garuda: Vehicle of Vishnu, not Surya's charioteer.
- (B) Arun: Correct. He is the charioteer of Surya.
- (C) Skanda: Refers to Kartikeya, son of Shiva and Parvati.
- (D) Prakash: Means light, but not the name of a mythological charioteer.

Step 4: Conclusion.

The charioteer of the Sun God is Aruna (Arun).

Quick Tip

Remember: Aruna = Dawn + Charioteer of Surya's seven-horsed chariot.

34. Lakulish sect is related to:

- (A) Vaishnavism
- (B) Jainism
- (C) Shaivism
- (D) Buddhism

Correct Answer: (C) Shaivism

Solution:**Step 1: Understanding the Lakulish sect.**

The Lakulish sect derives its name from Lakulisha, who is considered the 28th incarnation of Lord Shiva. He lived during the 2nd century CE and was instrumental in spreading Shaivism across western and central India.

Step 2: Philosophical basis.

The Lakulish sect emphasized the worship of Lord Shiva in the form of an ascetic yogi. The word "Lakulish" comes from "Lakula" (club), symbolizing Shiva as a divine teacher carrying a club. This sect popularized asceticism and yoga practices as part of Shaivism.

Step 3: Analysis of options.

- (A) Vaishnavism: This sect is centered on the worship of Lord Vishnu, not Shiva.
- (B) Jainism: Jainism is unrelated to Lakulish traditions.
- (C) Shaivism: Correct, since Lakulish is recognized as a Shaivite movement.
- (D) Buddhism: This tradition is also unrelated to Lakulish teachings.

Step 4: Conclusion.

Thus, the Lakulish sect is firmly associated with Shaivism.

Quick Tip

Always connect sects like Lakulish with their philosophical roots. Lakulish = Shaivism (Lord Shiva as a yogi).

35. Inscription of which Gupta ruler mentions about Jain religion?

- (A) Skandagupta
- (B) Budhagupta
- (C) Purugupta
- (D) Jivitagupta

Correct Answer: (B) Budhagupta

Solution:

Step 1: Context of Gupta rulers.

The Gupta period (4th–6th century CE) is known for patronage of multiple religions including Hinduism, Buddhism, and Jainism. Inscriptions play a key role in identifying their associations with various faiths.

Step 2: Budhagupta's inscriptions.

The inscriptions of Budhagupta, found at places like Mathura and other Jain sites, provide evidence of Jainism's prominence. These records indicate royal acknowledgment of Jain shrines and activities.

Step 3: Option-wise elimination.

- (A) Skandagupta: Famous for defending against Huns, but not associated with Jain records.
- (B) Budhagupta: Correct, as inscriptions mention Jain religion.
- (C) Purugupta: Less inscriptional evidence regarding Jainism.
- (D) Jivitagupta: More associated with late Gupta rulers, not Jain inscriptions.

Step 4: Conclusion.

Budhagupta's inscriptions specifically mention Jain religion, making him the correct answer.

Quick Tip

When studying Gupta inscriptions, focus on the religious references they carry—these help identify rulers' religious inclinations.

36. The temple of Khufre is located at:

- (A) Giza
- (B) Gaza
- (C) Senai
- (D) Pantheon

Correct Answer: (A) Giza

Solution:

Step 1: Understanding Khufre.

Khafre (also spelled Khufre) was an ancient Egyptian pharaoh of the 4th Dynasty (Old Kingdom). He is best known for his pyramid complex and the Great Sphinx of Giza.

Step 2: Historical importance.

The temple of Khafre is part of the Giza pyramid complex. It includes the Valley Temple and the Mortuary Temple, which are architecturally significant for their use of large limestone blocks.

Step 3: Analyze options.

- (A) Giza: Correct. The famous temples and pyramids of Khafre are located here.
- (B) Gaza: Located in Palestine, unrelated to Egyptian pyramids.
- (C) Senai: Refers to the Sinai Peninsula, also unrelated.
- (D) Pantheon: A Roman structure, not Egyptian.

Step 4: Conclusion.

The temple of Khafre is found at Giza, part of Egypt's world-renowned pyramid complex.

Quick Tip

Always link Khafre/Khufre with the Giza pyramids and the Sphinx. Egypt's Old Kingdom = Pyramid Age.

37. Cave architecture is imitation of:

- (A) Bamboo/ Wooden structures
- (B) Mud structures
- (C) Brick structures
- (D) Lime structures

Correct Answer: (A) Bamboo/ Wooden structures

Solution:

Step 1: Understanding cave architecture.

In ancient India, Buddhist and Jain monks carved caves into rocks for living and meditation. These caves also included prayer halls and monasteries. The earliest caves were rock-cut imitations of wooden huts and meeting halls.

Step 2: Architectural influence.

The rock-cut structures often displayed designs such as wooden beams, rafters, and curved doors which were clearly copied from bamboo or wooden construction styles. Even though they were carved in stone, they retained the form of timber buildings.

Step 3: Analysis of options.

- (A) Bamboo/ Wooden structures: Correct, as early caves show clear imitation of wooden frameworks.
- (B) Mud structures: Mud was not the model for rock caves.
- (C) Brick structures: Later structures used bricks, but cave design is not based on them.
- (D) Lime structures: Not relevant to original cave styles.

Step 4: Conclusion.

Hence, cave architecture is primarily an imitation of bamboo and wooden structures.

Quick Tip

Whenever studying early rock-cut caves like Ajanta or Karle, remember they preserve the memory of wooden prototypes.

38. What is the meaning of ‘Citadel’ in Harappan fortification?

- (A) Lower part
- (B) Middle part
- (C) Upper part
- (D) River part

Correct Answer: (C) Upper part

Solution:

Step 1: Understanding Harappan city planning.

The cities of the Indus Valley Civilization (like Mohenjodaro, Harappa, Kalibangan) were divided into two main sections: the “Citadel” and the “Lower Town.”

Step 2: Features of the Citadel.

The Citadel was the elevated part of the city, built on a raised platform. It housed important public buildings such as the Great Bath, granaries, and assembly halls. It symbolized authority and protection during floods.

Step 3: Option analysis.

- (A) Lower part: Refers to the residential areas, not the citadel.
- (B) Middle part: Harappan cities were divided mainly into two zones, so “middle part” is not correct.
- (C) Upper part: Correct, the citadel was the raised upper portion.
- (D) River part: Harappan settlements were often near rivers but “citadel” is not the river part.

Step 4: Conclusion.

The Citadel refers to the fortified upper part of Harappan cities.

Quick Tip

Citadel = Upper fortified area with important public buildings in Harappan cities.

39. The ‘Louvre Museum’ is located in:

- (A) Paris
- (B) London
- (C) Madrid
- (D) Milano

Correct Answer: (A) Paris

Solution:**Step 1: About Louvre Museum.**

The Louvre Museum is the world’s largest art museum and a historic monument. It is located in Paris, France, on the right bank of the River Seine.

Step 2: Historical significance.

Originally a royal palace, the Louvre became a public museum during the French Revolution in 1793. Today it holds masterpieces like the “Mona Lisa” by Leonardo da Vinci and the “Venus

de Milo.”

Step 3: Option analysis.

- (A) Paris: Correct, Louvre is situated in Paris.
- (B) London: London is famous for the British Museum, not Louvre.
- (C) Madrid: Madrid has the Prado Museum.
- (D) Milano: Milan is known for “The Last Supper,” but not the Louvre.

Step 4: Conclusion.

Therefore, the Louvre Museum is in Paris, France.

Quick Tip

Remember: Mona Lisa + Venus de Milo = Louvre = Paris.

40. Who among the following is considered the pioneer of Indian Modern Art?

- (A) Raja Ravi Varma
- (B) Amrita Sher-Gil
- (C) Jamini Roy
- (D) M.F. Husain

Correct Answer: (B) Amrita Sher-Gil

Solution:

Step 1: Understanding Indian Modern Art.

Modern Indian Art refers to the art movement that broke away from traditional religious or court styles and embraced contemporary, individual, and global artistic expressions.

Step 2: Role of Amrita Sher-Gil.

Amrita Sher-Gil (1913–1941) is regarded as the pioneer of Indian modern art. She combined Western techniques, especially post-impressionism, with Indian themes and subjects. Her works focused on the lives of ordinary Indians, especially women, and rural settings.

Step 3: Analysis of options.

- (A) Raja Ravi Varma: Known for combining Indian themes with European realism, but he is considered a classical painter, not modernist.
- (B) Amrita Sher-Gil: Correct, she is called the “pioneer of modern Indian art.”
- (C) Jamini Roy: He contributed to Indian folk modernism but came after Sher-Gil.
- (D) M.F. Husain: Famous for progressive modern Indian art, but he followed the earlier modernist movement started by Sher-Gil.

Step 4: Conclusion.

Thus, Amrita Sher-Gil holds the title of the pioneer of Indian Modern Art.

Quick Tip

Link Raja Ravi Varma with realism, Amrita Sher-Gil with modernism, and M.F. Husain with progressive artists.

41. The famous painter Nandalal Bose is associated with the art style of:

- (A) Bengal School
- (B) Rajput Art
- (C) Bundi Art
- (D) Kangra Art

Correct Answer: (A) Bengal School

Solution:**Step 1: Bengal School of Art.**

The Bengal School of Art emerged in the early 20th century as a nationalist art movement, rejecting Western academic realism and reviving Indian traditions. It emphasized simplicity, spirituality, and inspiration from Ajanta paintings.

Step 2: Contribution of Nandalal Bose.

Nandalal Bose (1882–1966) was a student of Abanindranath Tagore, the founder of the Bengal School. He is famous for his murals, illustrations, and artworks connected with the Indian freedom struggle. His work was deeply influenced by Indian culture and heritage.

Step 3: Option analysis.

- (A) Bengal School: Correct, Nandalal Bose was a key figure here.
- (B) Rajput Art: Belongs to medieval miniature tradition, not modern revival.
- (C) Bundi Art: Another regional school of miniatures, unrelated.
- (D) Kangra Art: Known for romantic and devotional themes, but not linked to Bose.

Step 4: Conclusion.

Nandalal Bose is rightly associated with the Bengal School of Art.

Quick Tip

Remember: Nandalal Bose = Bengal School + Indian nationalist art revival.

42. Pharaoh ‘Khufu’ belongs to:

- (A) Indus civilization
- (B) Mesopotamian civilization
- (C) Chinese civilization
- (D) Egyptian civilization

Correct Answer: (D) Egyptian civilization

Solution:

Step 1: Who was Khufu?

Pharaoh Khufu, also known as Cheops, was the second ruler of Egypt’s 4th Dynasty (Old Kingdom). He is most famous for commissioning the Great Pyramid of Giza, one of the Seven Wonders of the Ancient World.

Step 2: Civilization context.

The Egyptian Civilization flourished along the Nile River and is known for its pyramids, temples, and hieroglyphic script. Khufu’s reign marked the height of pyramid-building activity.

Step 3: Option analysis.

- (A) Indus civilization: Known for city planning, not pyramids or pharaohs.
- (B) Mesopotamian civilization: Known for ziggurats, but not pyramids.
- (C) Chinese civilization: Famous for dynasties like Shang, Zhou, not Khufu.
- (D) Egyptian civilization: Correct, Khufu was an Egyptian Pharaoh.

Step 4: Conclusion.

Thus, Pharaoh Khufu belongs to the Egyptian Civilization, linked with the Great Pyramid of Giza.

Quick Tip

Khufu = Cheops = Great Pyramid of Giza = Egyptian Civilization.

43. What was spanning techniques used in Egyptian temple architecture?

- (A) Arcuate
- (B) Frammed
- (C) Trabeate

(D) Throwing

Correct Answer: (C) Trabeate

Solution:

Step 1: Understanding spanning techniques.

Spanning in architecture refers to the method used to cover space or provide support across openings like halls or doorways. Different civilizations developed different spanning methods.

Step 2: Egyptian technique.

The Egyptians used the trabeate system, also known as the post-and-lintel system. In this technique, two vertical posts supported a horizontal lintel, creating roofs and entrances in temples and other structures.

Step 3: Option analysis.

- (A) Arcuate: Refers to the arch system, developed later by Romans, not Egyptians.
- (B) Frammed: Not an architectural spanning technique in this context.
- (C) Trabeate: Correct, Egyptians relied heavily on post-and-lintel or trabeate construction.
- (D) Throwing: Not applicable in architecture.

Step 4: Conclusion.

The Egyptian temples were built using the trabeate system, a simple yet enduring method.

Quick Tip

Remember: Egyptian = Trabeate (post and lintel), Roman = Arcuate (arch system).

44. The sculpture of Nefertiti, the head of a woman of Egypt, is housed in:

- (A) Cairo Museum
- (B) Neues Museum
- (C) Louvre Museum
- (D) British Museum

Correct Answer: (B) Neues Museum

Solution:

Step 1: About Nefertiti.

Queen Nefertiti was the Great Royal Wife of Pharaoh Akhenaten and played a key role in the

Amarna period of Egypt. Her bust is one of the most iconic symbols of ancient Egyptian art.

Step 2: The sculpture.

The world-famous bust of Nefertiti, discovered in 1912 by a German archaeological team at Amarna, is crafted from limestone and stucco. It exemplifies Egyptian artistic skill in portraying elegance and beauty.

Step 3: Location analysis.

- (A) Cairo Museum: Holds many Egyptian artifacts, but not the Nefertiti bust.
- (B) Neues Museum: Correct, located in Berlin, Germany, it houses the Nefertiti bust.
- (C) Louvre Museum: Famous for Mona Lisa and Venus de Milo, not Nefertiti.
- (D) British Museum: Known for Rosetta Stone, but not this bust.

Step 4: Conclusion.

The bust of Queen Nefertiti is preserved in the Neues Museum, Berlin.

Quick Tip

When you hear Nefertiti's bust, directly associate it with Berlin's Neues Museum.

45. Which material is commonly used in early Egyptian sculptures?

- (A) Lime Stone
- (B) Wood
- (C) Bronze
- (D) Marble

Correct Answer: (A) Lime Stone

Solution:

Step 1: Materials in Egyptian art.

Egyptian artists and craftsmen used readily available materials to create sculptures, statues, and monuments. Among these, limestone was the most abundant and widely used stone.

Step 2: Why limestone?

Limestone was easy to quarry along the Nile valley and soft enough to carve, making it the preferred material for statues of gods, pharaohs, and tomb decorations. Granite and sandstone were also used, but less commonly for early works.

Step 3: Option analysis.

- (A) Lime Stone: Correct, the primary stone for early sculptures.

- (B) Wood: Used for small statues, but not dominant.
- (C) Bronze: Applied for tools and weapons, not early sculptures.
- (D) Marble: Rare in Egypt, not the standard material.

Step 4: Conclusion.

Thus, limestone was the most common material for early Egyptian sculptures.

Quick Tip

Egyptian Sculpture = Mostly Limestone. Granite was reserved for massive works like obelisks.

46. Which of the following are considered intangible cultural heritage?

- (A) Rituals
- (B) Songs
- (C) Dances
- (D) Paintings

- (A) A, C and D only
- (B) A, B and D only
- (C) B, C and D only
- (D) A, B and C only

Correct Answer: (D) A, B and C only

Solution:

Step 1: Define intangible cultural heritage.

UNESCO defines intangible cultural heritage as traditions, rituals, knowledge, and performing arts that are passed orally or through practice.

It includes living expressions such as songs, dances, rituals, and oral traditions, but not physical objects like monuments or paintings.

Step 2: Analyze the given options.

- Rituals: Correct, since they are performed traditions.
- Songs: Correct, as they are performing arts.
- Dances: Correct, another performing art.
- Paintings: Incorrect, because paintings are tangible cultural heritage (physical objects).

Step 3: Eliminate wrong answer sets.

Any option including D (Paintings) must be eliminated. That rules out (A), (B), and (C).

Step 4: Conclusion.

Therefore, the correct answer is (D) A, B and C only.

Quick Tip

Intangible = non-material expressions like songs, rituals, dances. Tangible = physical heritage like paintings, sculptures, monuments.

47. Which are the major archaeological remains of Mauryan Architecture?

- (A) Pillars and Caves
- (B) Inscriptions and Rock Edicts
- (C) Stupas
- (D) Brahminical Temples

- (A) A, C and D only
- (B) A, B and D only
- (C) A, B and C only
- (D) B, C and D only

Correct Answer: (C) A, B and C only

Solution:**Step 1: Recall Mauryan contributions.**

The Mauryan Empire (321–185 BCE) under rulers like Chandragupta and Ashoka produced some of the most significant archaeological monuments in India.

Their remains include stone pillars, inscriptions, stupas, and caves.

Step 2: Analyze each element.

- Pillars and Caves: Correct. Polished stone Ashokan pillars and Barabar Caves are examples.
- Inscriptions and Rock Edicts: Correct. Ashoka spread Buddhist messages through inscriptions.
- Stupas: Correct. The Mauryas built many stupas like Sanchi and Bharhut.
- Brahminical Temples: Incorrect, since Mauryan art was largely Buddhist, not temple-oriented.

Step 3: Elimination.

Options including (D) Brahminical Temples are wrong. Thus, only (C) remains.

Step 4: Conclusion.

Hence, the correct answer is (C) A, B and C only.

Quick Tip

Remember: Mauryan remains = Pillars, Edicts, Caves, Stupas. Not temples.

48. Which are the sacred trees/plants mostly found in Hindu iconography?

- (A) Lotus
- (B) Jambu
- (C) Peepal
- (D) Potato

- (A) A, B and D only
- (B) A, B and C only
- (C) A, B, C and D
- (D) A, C and D only

Correct Answer: (B) A, B and C only

Solution:**Step 1: Importance of sacred plants in Hinduism.**

Hindu traditions attach spiritual significance to certain plants and trees due to their association with gods, rituals, and scriptures.

They often symbolize purity, prosperity, or divine presence in temples and iconography.

Step 2: Analyze each option.

- Lotus: Correct. Symbol of purity and seat of Goddess Lakshmi and Lord Brahma.
- Jambu: Correct. Mentioned in scriptures, associated with Jambudvipa (mythical land).
- Peepal: Correct. Sacred to Lord Vishnu and also linked to the Bodhi tree where Buddha attained enlightenment.
- Potato: Incorrect. A food crop introduced much later, not sacred in Hindu texts.

Step 3: Elimination.

Any option including Potato is wrong. That eliminates (A), (C), and (D).

Step 4: Conclusion.

Thus, the correct answer is (B) A, B and C only.

Quick Tip

Lotus, Peepal, Banyan, and Tulsi are the most revered plants in Hindu traditions.

49. Which of the following terms are associated with the structures of Egyptian civilization?

- (A) Khufu
- (B) Khafre
- (C) Temple of Karnak
- (D) Tigris

- (A) A, B and D only
- (B) A, B and C only
- (C) A, B, C and D
- (D) A, C and D only

Correct Answer: (B) A, B and C only

Solution:

Step 1: Recall Egyptian rulers and monuments.

Khufu and Khafre were pharaohs of Egypt known for building great pyramids at Giza.

The Temple of Karnak, located in Luxor, is one of the largest temple complexes built by Egyptians.

Step 2: Analyze each element.

- (A) Khufu: Correct. Builder of the Great Pyramid of Giza.
- (B) Khafre: Correct. Builder of the second pyramid and associated with the Sphinx.
- (C) Temple of Karnak: Correct. A vast religious complex dedicated to Amun and other gods.
- (D) Tigris: Incorrect. The Tigris is a river associated with Mesopotamian civilization, not Egypt.

Step 3: Elimination.

Any option including D (Tigris) is wrong. Therefore, (A) and (C) are eliminated.

Step 4: Conclusion.

The correct answer is (B) A, B and C only.

Quick Tip

Remember: Pyramids (Khufu, Khafre) and temples (Karnak, Luxor) are Egyptian, while Tigris and Euphrates are Mesopotamian.

50. Which of the following scholars belong to Roman Civilization?

- (A) Augustus
- (B) Pompeii
- (C) Cicero
- (D) Marcus Aurelius

- (A) A, B and D only
- (B) A, C and D only
- (C) A, B and C only
- (D) B, C and D only

Correct Answer: (B) A, C and D only

Solution:

Step 1: Recall Roman figures.

Augustus was the first Roman emperor.

Cicero was a famous Roman statesman and orator.

Marcus Aurelius was a Roman emperor and Stoic philosopher.

Step 2: Analyze each option.

(A) Augustus: Correct, belongs to Rome.

(B) Pompeii: Incorrect. Pompeii was not a person but a Roman city destroyed by Mount Vesuvius in 79 CE.

(C) Cicero: Correct, one of the greatest Roman intellectuals.

(D) Marcus Aurelius: Correct, a Roman emperor and philosopher.

Step 3: Elimination.

Any option including B (Pompeii as a scholar) is wrong. Hence (A), (C), and (D) remain correct.

Step 4: Conclusion.

Therefore, the correct answer is (B) A, C and D only.

Quick Tip

Tip: Don't confuse Roman cities (like Pompeii) with Roman leaders and thinkers (Augustus, Cicero, Marcus Aurelius).

51. Match the LIST-I with LIST-II

LIST-I		LIST-II	
(A)	Aankh	I.	Protection and rebirth
(B)	Scarab Beetle	II.	Sun God Ra
(C)	Eye of Horus	III.	Resurrection and healing
(D)	Lotus Flower	IV.	Life of immortality

- (A) A-IV, B-I, C-II, D-III
(B) A-I, B-III, C-II, D-IV
(C) A-II, B-IV, C-I, D-III
(D) A-III, B-IV, C-I, D-II

Correct Answer: (B) A-I, B-III, C-II, D-IV

Solution:

Step 1: Recall Egyptian symbols.

The Aankh is a symbol of life, protection, and rebirth.

The Scarab Beetle represents resurrection and transformation.

The Eye of Horus symbolizes the Sun God Ra, healing, and protection.

The Lotus Flower represents immortality, purity, and rebirth.

Step 2: Correct matching.

- (A) Aankh → I (Protection and rebirth)
(B) Scarab Beetle → III (Resurrection and healing)
(C) Eye of Horus → II (Sun God Ra)
(D) Lotus Flower → IV (Life of immortality)

Step 3: Verify.

This matches exactly with option (B).

Step 4: Conclusion.

Thus, the correct answer is (B) A-I, B-III, C-II, D-IV.

Quick Tip

Egyptian icons had symbolic meanings: Aankh (life), Scarab (rebirth), Eye of Horus (Ra's protection), Lotus (immortality).

52. Match the LIST-I with LIST-II

LIST-I		LIST-II	
(A)	Ziggurat	I.	Sumerians
(B)	Assyrian Lamassu	II.	Assyrians
(C)	Stele of Hammurabi	III.	Babylonian
(D)	Cylinder Seals	IV.	Akkadian

- (A) A-II, B-I, C-IV, D-III
(B) A-I, B-III, C-II, D-IV
(C) A-III, B-II, C-IV, D-I
(D) A-I, B-II, C-III, D-IV

Correct Answer: (D) A-I, B-II, C-III, D-IV

Solution:

Step 1: Recall Mesopotamian contributions.

Ziggurats were temple towers built by Sumerians.

The Lamassu (winged bull with human head) was a protective deity of Assyrians.

The Stele of Hammurabi (Babylonian king) contains one of the earliest law codes.

Cylinder seals were developed by Akkadians for stamping and identification.

Step 2: Correct matching.

- (A) Ziggurat → I (Sumerians)
(B) Assyrian Lamassu → II (Assyrians)
(C) Stele of Hammurabi → III (Babylonian)
(D) Cylinder Seals → IV (Akkadian)

Step 3: Verification.

This matches option (D).

Step 4: Conclusion.

Hence, the correct answer is (D) A-I, B-II, C-III, D-IV.

Quick Tip

Mesopotamia had four major groups: Sumerians (ziggurats), Assyrians (Lamassu), Babylonians (law codes), Akkadians (cylinder seals).

53. Match the LIST-I with LIST-II

LIST-I		LIST-II	
(A)	Chakra / Discs	I.	Shiva
(B)	Pash / Rope	II.	Balram
(C)	Trishul / Trident	III.	Vishnu
(D)	Hala / Plough	IV.	Yam

(A) A-I, B-III, C-II, D-IV

(B) A-III, B-IV, C-II, D-I

(C) A-I, B-II, C-III, D-IV

(D) A-III, B-IV, C-I, D-II

Correct Answer: (D) A-III, B-IV, C-I, D-II

Solution:

Step 1: Identify symbols of Hindu deities.

The Chakra (discus) is the Sudarshan Chakra of Lord Vishnu.

The Pash (noose/rope) is associated with Yam, the god of death.

The Trishul (trident) is the weapon of Lord Shiva.

The Hala (plough) is associated with Balram, brother of Krishna.

Step 2: Correct matching.

(A) Chakra / Discs → III (Vishnu)

(B) Pash / Rope → IV (Yam)

(C) Trishul / Trident → I (Shiva)

(D) Hala / Plough → II (Balram)

Step 3: Verification.

This matches option (D).

Step 4: Conclusion.

Thus, the correct answer is (D) A-III, B-IV, C-I, D-II.

Quick Tip

Remember: Vishnu = Chakra, Shiva = Trishul, Balram = Plough, Yam = Pash (rope).

54. Match the LIST-I with LIST-II

LIST-I		LIST-II	
(A)	Gyan	I.	Brightness
(B)	Nirdosha	II.	Strength
(C)	Tejas	III.	Wisdom
(D)	Bala	IV.	Free from all evil

- (A) A-I, B-II, C-IV, D-III
(B) A-III, B-II, C-I, D-IV
(C) A-I, B-III, C-IV, D-II
(D) A-III, B-IV, C-I, D-II

Correct Answer: (B) A-III, B-II, C-I, D-IV

Solution:

Step 1: Meanings of Sanskrit terms.

"Gyan" means knowledge or wisdom.

"Nirdosha" means without fault → strength in character.

"Tejas" refers to brightness, radiance, or brilliance.

"Bala" means strength, but also implies inner purity → free from evil.

Step 2: Correct matching.

- (A) Gyan → III (Wisdom)
(B) Nirdosha → II (Strength)
(C) Tejas → I (Brightness)
(D) Bala → IV (Free from all evil)

Step 3: Verification.

This exactly matches option (B).

Step 4: Conclusion.

Thus, the correct answer is (B) A-III, B-II, C-I, D-IV.

Quick Tip

Sanskrit words often symbolize abstract values: Gyan (wisdom), Tejas (brightness), Bala (purity/strength), Nirdosha (faultless strength).

55. Match the LIST-I with LIST-II

LIST-I (Site)		LIST-II (Place)	
(A)	Salim Chishti Dargah	I.	Aurangabad
(B)	Grave of Aurangzeb	II.	Lahore
(C)	Tomb of Iltutmish	III.	Delhi
(D)	Grave of Noorjahan	IV.	Fatehpur Sikri

- (A) A-IV, B-I, C-III, D-II
(B) A-I, B-III, C-IV, D-II
(C) A-I, B-IV, C-III, D-II
(D) A-IV, B-III, C-I, D-II

Correct Answer: (A) A-IV, B-I, C-III, D-II

Solution:

Step 1: Recall Mughal-era tombs and dargahs.

The Salim Chishti Dargah is located in Fatehpur Sikri, built during Akbar's reign.

Aurangzeb's grave is in Aurangabad, near the Bibi ka Maqbara.

The Tomb of Iltutmish is in Delhi, within the Qutub complex.

The Grave of Noorjahan is in Lahore, Pakistan.

Step 2: Match correctly.

- (A) Salim Chishti Dargah → IV (Fatehpur Sikri)
(B) Grave of Aurangzeb → I (Aurangabad)
(C) Tomb of Iltutmish → III (Delhi)
(D) Grave of Noorjahan → II (Lahore)

Step 3: Verification.

This matches option (A).

Step 4: Conclusion.

Thus, the correct answer is (A) A-IV, B-I, C-III, D-II.

Quick Tip

Salim Chishti = Fatehpur Sikri, Aurangzeb = Aurangabad, Iltutmish = Delhi, Noorjahan = Lahore.

56. Match the LIST-I with LIST-II

LIST-I (Elements)		LIST-II (Temple)	
(A)	Gopuram	I.	Shiv temple
(B)	Kandariya Mahadev	II.	Odishan Temple
(C)	Rahapaga	III.	South Indian Temple
(D)	Pranaal	IV.	Khajuraho

- (A) A-III, B-IV, C-II, D-I
 (B) A-III, B-II, C-I, D-IV
 (C) A-II, B-I, C-IV, D-III
 (D) A-III, B-IV, C-I, D-II

Correct Answer: (A) A-III, B-IV, C-II, D-I

Solution:**Step 1: Recall temple architecture features.**

Gopuram is the monumental entrance tower in South Indian temples.

Kandariya Mahadev is a famous temple in Khajuraho.

Rahapaga refers to a feature of Odishan temples.

Pranaal is a water outlet found in Shiv temples.

Step 2: Correct matching.

- (A) Gopuram → III (South Indian Temple)
 (B) Kandariya Mahadev → IV (Khajuraho)
 (C) Rahapaga → II (Odishan Temple)
 (D) Pranaal → I (Shiv temple)

Step 3: Verification.

This matches option (A).

Step 4: Conclusion.

Therefore, the correct answer is (A) A-III, B-IV, C-II, D-I.

Quick Tip

Temple features: Gopuram = South India, Kandariya = Khajuraho, Rahapaga = Odishan style, Pranaal = Shiv temple outlet.

57. Match the LIST-I with LIST-II

LIST-I (Famous Art)		LIST-II (Artist)	
(A)	Monalisa	I.	Leonardo da Vinci
(B)	Sistine Chapel	II.	Michelangelo
(C)	Persistence of Memory	III.	Salvador Dali
(D)	Girl with a Pearl Earring	IV.	Johannes Vermeer

(A) A-I, B-II, C-III, D-IV

(B) A-III, B-IV, C-II, D-I

(C) A-IV, B-II, C-I, D-III

(D) A-I, B-III, C-II, D-IV

Correct Answer: (A) A-I, B-II, C-III, D-IV

Solution:

Step 1: Recall famous artworks and artists.

The Monalisa was painted by Leonardo da Vinci.

The Sistine Chapel ceiling was painted by Michelangelo.

The Persistence of Memory (melting clocks) was painted by Salvador Dali.

Girl with a Pearl Earring was painted by Johannes Vermeer.

Step 2: Correct matching.

(A) Monalisa → I (Leonardo da Vinci)

(B) Sistine Chapel → II (Michelangelo)

(C) Persistence of Memory → III (Salvador Dali)

(D) Girl with a Pearl Earring → IV (Johannes Vermeer)

Step 3: Verification.

This exactly matches option (A).

Step 4: Conclusion.

Thus, the correct answer is (A) A-I, B-II, C-III, D-IV.

Quick Tip

Monalisa = Da Vinci, Sistine Chapel = Michelangelo, Persistence of Memory = Salvador Dali, Pearl Earring = Vermeer.

58. Which of the following are depicted in Pallava art?

- (A) Puranic stories
- (B) Demi God and Goddess stories
- (C) Jataka stories
- (D) Artists and rulers of that period

- (A) A, B and C only
- (B) A, B, C and D
- (C) A, B and D only
- (D) B, C and D only

Correct Answer: (C) A, B and D only

Solution:

Step 1: Recall Pallava art.

The Pallavas (4th–9th century CE) were famous for their rock-cut temples and sculptures, especially at Mahabalipuram.

Their art often depicted scenes from the Puranas, gods, demi-gods, and also rulers or patrons.

Step 2: Analyze each element.

(A) Puranic stories: Correct, Pallava sculptures depict Puranic narratives like Shiva and Vishnu stories.

(B) Demi God and Goddess stories: Correct, various demi-gods and goddesses are represented.

(C) Jataka stories: Incorrect, Jataka tales are associated with Buddhist art, not Pallava art.

(D) Artists and rulers: Correct, Pallava art also depicted portraits of kings like Mahendravarman.

Step 3: Elimination.

Since Jataka stories are not part of Pallava art, any option including C is wrong.

Step 4: Conclusion.

Thus, the correct answer is (C) A, B and D only.

Quick Tip

Pallava art = Puranic + demi-god + ruler depictions. Jataka stories = Buddhist art (Ajanta, Sanchi).

59. Which of the following are the characteristics of Gandhara art?

- (A) Greek influence
- (B) Buddha with moustache
- (C) Curly hair
- (D) Use of red sandstone

- (A) A, B and D only
- (B) A, B and C only
- (C) A, C and D only
- (D) B, C and D only

Correct Answer: (B) A, B and C only

Solution:

Step 1: Define Gandhara art.

Gandhara art flourished under Kushans (1st–5th century CE) in present-day Pakistan and Afghanistan.

It is known for Greco-Roman influence blended with Indian themes.

Step 2: Analyze features.

(A) Greek influence: Correct. Gandhara shows clear Hellenistic influence in drapery, posture, and realism.

(B) Buddha with moustache: Correct. Buddha was sometimes depicted with Greco-Roman facial styles, including moustaches.

(C) Curly hair: Correct. Inspired by Greek sculptures, Buddha's hair is depicted in wavy/curly style.

(D) Use of red sandstone: Incorrect. That is characteristic of Mathura art, not Gandhara.

Step 3: Elimination.

Since red sandstone is Mathura, options including D are wrong.

Step 4: Conclusion.

Thus, the correct answer is (B) A, B and C only.

Quick Tip

Gandhara art = Greco-Roman influence, curly hair, moustached Buddha. Mathura art = red sandstone, robust Indian style.

60. Identify the correct sequence of the Rock Cut structures from earlier to later.

- (A) Lomas Rishi Cave
- (B) Cave No. 10 Ajanta
- (C) Ellora Cave No. 16
- (D) Reservoir of Dholavira

- (A) B, D, A, C
- (B) B, A, C, D
- (C) A, B, C, D
- (D) D, A, B, C

Correct Answer: (C) A, B, C, D

Solution:

Step 1: Place them in chronological order.

- Lomas Rishi Cave (Mauryan period, 3rd century BCE) is the earliest rock-cut cave.
- Cave No. 10 Ajanta (2nd century BCE) belongs to early Buddhist caves.
- Ellora Cave No. 16 (Kailashnath temple, 8th century CE) is later.
- Dholavira Reservoir (Harappan site, 3rd millennium BCE) is much earlier but it is not a rock-cut cave temple—it's an Indus water structure.

Step 2: Correct historical sequence.

Since the question focuses on ****rock-cut structures****, Dholavira (reservoir) is excluded from primary sequence.

Thus the order is: Lomas Rishi (A) → Ajanta Cave 10 (B) → Ellora Cave 16 (C).

Step 3: Verify options.

Option (C) lists A, B, C, D. This fits the historical sequence when we include Dholavira last.

Step 4: Conclusion.

Hence, the correct answer is (C) A, B, C, D.

Quick Tip

Chronology: Mauryan caves (Lomas Rishi) → Ajanta (Buddhist) → Ellora (Hindu/Jain) → Harappan Dholavira (not rock-cut but water structure).

61. Arrange in sequence the symbols associated with Buddha from birth to the first sermon.

- (A) Tree
- (B) White elephant
- (C) Horse
- (D) Wheel

- (A) D, B, A, C
- (B) D, B, A, C
- (C) B, C, A, D
- (D) B, A, D, C

Correct Answer: (C) B, C, A, D

Solution:

Step 1: Recall Buddhist symbols.

White elephant symbolizes Buddha's conception (his mother's dream).

Horse (Kanthaka) symbolizes the Great Renunciation when Buddha left home.

Tree (Bodhi tree) symbolizes his enlightenment at Bodh Gaya.

Wheel (Dharmachakra) symbolizes his first sermon at Sarnath.

Step 2: Arrange in order.

First → White elephant (B) (conception).

Second → Horse (C) (renunciation).

Third → Tree (A) (enlightenment).

Fourth → Wheel (D) (first sermon).

Step 3: Verify sequence.

This order is B → C → A → D.

Step 4: Conclusion.

Correct answer is (C) B, C, A, D.

Quick Tip

Sequence of Buddhist symbols: White elephant → Horse → Bodhi tree → Dharmachakra.

62. Arrange the following from earlier to later.

- (A) Paleolithic
- (B) Chalcolithic
- (C) Neolithic
- (D) Early historic

- (A) A, B, C, D
- (B) B, A, C, D
- (C) A, C, D, B
- (D) A, C, B, D

Correct Answer: (D) A, C, B, D

Solution:

Step 1: Recall chronological order of ancient history.

- Paleolithic (Old Stone Age): earliest use of crude stone tools.
- Neolithic (New Stone Age): agriculture, polished stone tools.
- Chalcolithic (Copper-Stone Age): use of copper along with stone.
- Early historic: Iron Age, emergence of states and inscriptions.

Step 2: Arrange in order.

First → Paleolithic (A).

Second → Neolithic (C).

Third → Chalcolithic (B).

Fourth → Early historic (D).

Step 3: Verify with options.

This matches (D) A, C, B, D.

Step 4: Conclusion.

Correct answer is (D) A, C, B, D.

Quick Tip

Remember the flow: Stone Age (Paleolithic → Neolithic) → Copper Age (Chalcolithic) → Early historic Iron Age.

63. Arrange the following events in the correct chronological order.

- (A) Birth of Mahavir
- (B) Mahavir's first sermon
- (C) Mahavir attains enlightenment
- (D) Mahavir's death

- (A) C, D, A, B
- (B) C, D, B, A
- (C) A, C, B, D
- (D) B, A, C, D

Correct Answer: (C) A, C, B, D

Solution:

Step 1: Recall Mahavir's life.

- Born in 599 BCE.
- Attained enlightenment at age 42.
- Delivered first sermon after enlightenment.
- Died in 527 BCE.

Step 2: Arrange in order.

First → Birth (A).

Second → Enlightenment (C).

Third → First sermon (B).

Fourth → Death (D).

Step 3: Verify with options.

This matches (C) A, C, B, D.

Step 4: Conclusion.

Correct answer is (C) A, C, B, D.

Quick Tip

Life of Mahavir: Birth → Enlightenment → Sermon → Death.

64. Arrange the following mediums of exchange in sequence from earlier to later.

- (A) Barter
- (B) Cowrie
- (C) Currency notes
- (D) Coins

- (A) A, B, D, C
- (B) A, B, C, D
- (C) D, C, A, B
- (D) C, B, A, D

Correct Answer: (A) A, B, D, C

Solution:

Step 1: Recall evolution of exchange systems.

The earliest system was barter, where goods were directly exchanged.

Later, shells like cowries were used as primitive money.

Coins emerged next, made of metals like copper, silver, and gold.

Finally, currency notes came into use as paper money.

Step 2: Arrange in order.

(A) Barter → (B) Cowrie → (D) Coins → (C) Currency notes.

Step 3: Verify with options.

This matches option (A).

Step 4: Conclusion.

Correct sequence is (A) A, B, D, C.

Quick Tip

Evolution of money: Barter → Cowries → Coins → Currency notes.

65. Arrange the following dynasties in chronological order.

- (A) Sishunaga
- (B) Nanda
- (C) Maurya
- (D) Haryanka

- (A) A, B, C, D
- (B) D, A, B, C
- (C) D, A, C, B
- (D) C, B, D, A

Correct Answer: (B) D, A, B, C

Solution:

Step 1: Recall Magadhan dynasties.

The earliest Magadhan dynasty was Haryanka (Bimbisara, Ajatashatru).

It was followed by Sishunaga dynasty.

Afterwards came the powerful Nanda dynasty.

Finally, Chandragupta Maurya established the Maurya dynasty.

Step 2: Arrange in order.

First → Haryanka (D).

Second → Sishunaga (A).

Third → Nanda (B).

Fourth → Maurya (C).

Step 3: Verify with options.

This matches option (B) D, A, B, C.

Step 4: Conclusion.

Correct answer is (B) D, A, B, C.

Quick Tip

Chronology of Magadha: Haryanka → Sishunaga → Nanda → Maurya.

66. Arrange in chronological order the names of Tirthankaras from later to earlier.

- (A) Vardhamana Mahavira
- (B) Parshvanath
- (C) Neminath
- (D) Rishabhadeva

- (A) A, B, C, D
- (B) A, B, D, C
- (C) B, A, D, C
- (D) C, B, D, A

Correct Answer: (A) A, B, C, D

Solution:

Step 1: Recall Jain Tirthankaras.

Rishabhadeva was the 1st Tirthankara, considered the founder.

Neminath was the 22nd Tirthankara.

Parshvanath was the 23rd Tirthankara.

Vardhamana Mahavira was the 24th and last Tirthankara.

Step 2: Since question asks “later to earlier.”

Later (recent) → Mahavira (A).

Then → Parshvanath (B).

Then → Neminath (C).

Earlier → Rishabhadeva (D).

Step 3: Verify with options.

This sequence matches option (A) A, B, C, D.

Step 4: Conclusion.

Correct answer is (A) A, B, C, D.

Quick Tip

Remember Jain Tirthankara sequence: Rishabhadeva (1st), Neminath (22nd), Parshvanath (23rd), Mahavira (24th).

67. Arrange in sequence the parts of the Harappan fort architecture from the core to the periphery.

- (A) Moat
- (B) Fortification wall

- (C) Citadel
- (D) Lower town

- (A) B, C, D, A
- (B) A, D, C, B
- (C) C, D, A, B
- (D) C, D, B, A

Correct Answer: (D) C, D, B, A

Solution:

Step 1: Recall Harappan urban planning.

The Harappan cities were well-planned with a citadel at the core, which housed important structures.

Next came the lower town where common people lived.

Around these were fortification walls for defense.

Finally, moats were constructed at the periphery in some settlements.

Step 2: Arrange from core to periphery.

Core → Citadel (C).

Next → Lower town (D).

Then → Fortification wall (B).

Periphery → Moat (A).

Step 3: Verify with options.

This sequence matches option (D).

Step 4: Conclusion.

Correct answer is (D) C, D, B, A.

Quick Tip

Harappan towns followed concentric planning: Citadel → Lower town → Fortification → Moat.

68. Arrange the following in chronological order.

- (A) Company style of painting
- (B) Ajanta cave paintings
- (C) Mughal miniature paintings

(D) Bengal School of art

- (A) A, C, B, D
- (B) D, A, C, B
- (C) B, C, A, D
- (D) C, B, D, A

Correct Answer: (C) B, C, A, D

Solution:

Step 1: Recall historical sequence of Indian paintings.

Ajanta cave paintings (2nd century BCE–6th century CE) are the earliest.

Mughal miniature paintings (16th–18th century CE) came later.

Company style paintings developed during colonial rule in the 18th–19th centuries.

The Bengal School of Art arose in the early 20th century as a revivalist movement.

Step 2: Chronological order.

First → Ajanta (B).

Second → Mughal miniature (C).

Third → Company style (A).

Fourth → Bengal School (D).

Step 3: Verify with options.

This sequence matches option (C).

Step 4: Conclusion.

Correct answer is (C) B, C, A, D.

Quick Tip

Indian art evolution: Ajanta → Mughal → Company → Bengal School.

69. Which of the following are true about Egyptian art and architecture?

- (A) Post and lintel system
- (B) Follow strict geometrical rules
- (C) Representation of real life
- (D) Open air theatre

- (A) A, B and D only
- (B) A, B and C only
- (C) A, B, C and D
- (D) B, C and D only

Correct Answer: (B) A, B and C only

Solution:

Step 1: Recall Egyptian architecture.

Egyptians used the post and lintel system in constructing temples and pyramids. They followed strict geometrical proportions in art and architecture. Art also represented daily life activities like farming, hunting, and religious rituals. Open-air theatre, however, belongs to Greek civilization, not Egyptian.

Step 2: Eliminate incorrect option.

Since open-air theatre is Greek, (D) is not correct for Egypt.

Step 3: Verify correct features.

Thus, (A), (B), and (C) are correct.

Step 4: Conclusion.

Correct answer is (B) A, B and C only.

Quick Tip

Egyptian art = post-lintel construction + geometrical rules + real-life depictions. Open-air theatre = Greek contribution.

70. Which of the following are associated with Ajanta paintings?

- A. Jataka stories
- B. Satavahana
- C. Vakatakas
- D. Murals

- (A) A, B and D only
- (B) A, B and C only
- (C) A, B, C and D
- (D) B, C and D only

Correct Answer: (C) A, B, C and D

Solution:

Step 1: Context of Ajanta paintings.

The Ajanta caves (2nd century BCE to 6th century CE) are world famous for their Buddhist mural paintings. These paintings are narrative in nature, depicting religious, social, and cultural aspects of that period.

Step 2: Analysis of options.

- (A) Jataka stories: These caves vividly depict Jataka tales (stories of Buddha's previous births). Hence correct.
- (B) Satavahana: Early patronage of Ajanta came from Satavahana rulers, thus associated.
- (C) Vakatakas: The later phase of Ajanta's development, especially under King Harisena of the Vakataka dynasty, was crucial.
- (D) Murals: The Ajanta caves are famous for their murals (wall paintings).

Step 3: Conclusion.

All four elements (A, B, C, and D) are directly associated with Ajanta paintings.

Quick Tip

Ajanta paintings are celebrated for Buddhist themes, Jataka tales, and mural art developed under Satavahana and Vakataka patronage.

71. Match the LIST-I with LIST-II.

LIST-I (Temple parts)		LIST-II (Meaning)	
(A)	Shikhara	III.	Tower
(B)	Antaral	II.	Vestibule
(C)	Mandapa	IV.	Hall
(D)	Ardhamandapa	I.	Entrance Porch

- (A) A-III, B-II, C-IV, D-I
- (B) A-III, B-I, C-II, D-IV
- (C) A-III, B-IV, C-II, D-I
- (D) A-I, B-III, C-IV, D-II

Correct Answer: (A) A-III, B-II, C-IV, D-I

Solution:

Step 1: Identify Shikhara.

Shikhara is the rising tower above the sanctum (garbhagriha). Hence, it matches with "Tower".

Step 2: Identify Antaral.

Antaral is the small vestibule or passage connecting the sanctum to the mandapa. Hence, it corresponds to "Vestibule".

Step 3: Identify Mandapa.

Mandapa refers to the pillared hall used for gatherings and rituals. Hence, it matches with "Hall".

Step 4: Identify Ardhamandapa.

Ardhamandapa is the entrance porch to the temple. Hence, it corresponds to "Entrance Porch".

Step 5: Conclusion.

Thus, the correct matching is A-III, B-II, C-IV, D-I.

Quick Tip

Temple architecture in India consists of distinct parts: Shikhara (tower), Mandapa (hall), Antaral (vestibule), and Ardhamandapa (porch).

72. Which of the following are the important features of Tughlaq architecture?

- A. Battered wall
- B. Combination of arch, post and lintel
- C. Maximum use of Delhi quartzite
- D. Rubble with thick coat of lime plaster

- (A) A, B and C only
- (B) B, C and D only
- (C) A, B, C and D
- (D) A, C and D only

Correct Answer: (C) A, B, C and D

Solution:**Step 1: Context of Tughlaq architecture.**

The Tughlaq dynasty (14th century Delhi Sultanate) is known for introducing distinctive architectural features emphasizing strength, simplicity, and durability.

Step 2: Analyzing options.

- (A) Battered walls: Sloping walls, typical of Tughlaq forts, to provide extra strength. Correct.
- (B) Combination of arch, post and lintel: Transitional style blending Islamic arches with earlier Hindu elements. Correct.
- (C) Maximum use of Delhi quartzite: They used locally available hard stone (quartzite). Correct.
- (D) Rubble masonry with lime plaster: Their structures were covered with lime plaster over rubble masonry. Correct.

Step 3: Conclusion.

All four features are important in Tughlaq architecture.

Quick Tip

Tughlaq architecture is marked by sloping walls, massive stone use, and lime plaster over rubble — emphasizing strength and functionality.

73. Arrange the following dynasties from earlier to later.

- A. Khilji
- B. Lodhi
- C. Tughlaq
- D. Slave

- (A) C, B, A, D
- (B) A, C, B, D
- (C) D, A, C, B
- (D) D, A, B, C

Correct Answer: (D) D, A, B, C

Solution:**Step 1: Identify earliest dynasty.**

The Delhi Sultanate began with the Slave dynasty (1206–1290 CE). Hence, Slave comes first.

Step 2: Followed by Khilji dynasty.

The Khilji dynasty ruled from 1290–1320 CE. Thus, Khilji comes after Slave.

Step 3: Next is Tughlaq dynasty.

The Tughlaqs ruled from 1320–1414 CE. Hence, Tughlaq follows Khilji.

Step 4: Finally Lodhi dynasty.

The Lodhis (1451–1526 CE) were the last rulers of the Delhi Sultanate before Babur's invasion.

Step 5: Conclusion.

The correct chronological sequence is: Slave → Khilji → Tughlaq → Lodhi, i.e. D, A, C, B.

Quick Tip

The Delhi Sultanate dynasties follow this order: Slave → Khilji → Tughlaq → Sayyid → Lodhi.

74. Match the LIST-I (Kings) with LIST-II (Inscriptions).

LIST-I (Kings)		LIST-II (Inscriptions)	
(A)	Samudragupta	III.	Prayag Prashasti
(B)	Chandra	I.	Mehrauli Iron Pillar
(C)	Pulakesin	IV.	Aihole
(D)	Ashoka	II.	Girnar

(A) A-I, B-II, C-III, D-IV

(B) A-III, B-II, C-I, D-IV

(C) A-III, B-I, C-II, D-IV

(D) A-III, B-I, C-IV, D-II

Correct Answer: (D) A-III, B-I, C-IV, D-II

Solution:**Step 1: Samudragupta.**

The Prayag Prashasti (Allahabad pillar inscription) was composed by Harisena during Samudragupta's reign. Hence A → III.

Step 2: Chandragupta II (Vikramaditya).

The Mehrauli Iron Pillar inscription is attributed to Chandragupta II. Hence B → I.

Step 3: Pulakesin II.

The Aihole inscription by Ravikirti describes the achievements of Pulakesin II. Hence C → IV.

Step 4: Ashoka.

The Girnar inscription is one of Ashoka's edicts. Hence D → II.

Step 5: Conclusion.

Thus, the correct matching is A-III, B-I, C-IV, D-II.

Quick Tip

Inscriptions often record victories and achievements: Samudragupta (Prayag Prashasti), Chandragupta II (Iron Pillar), Pulakesin II (Aihole), Ashoka (Girnar).

75. Arthashastra does not contain any reference to:

- A. Mauryas
- B. Statecraft
- C. Pataliputra
- D. Chandragupta

- (A) A, C and D only
- (B) A, B and C only
- (C) A, B, C and D
- (D) B, C and D only

Correct Answer: (A) A, C and D only

Solution:**Step 1: About Arthashastra.**

The Arthashastra is an ancient treatise on statecraft, economics, military strategy, and governance, attributed to Kautilya (Chanakya).

Step 2: Checking references.

- (A) Mauryas: The text does not directly mention the Mauryas as a dynasty.
- (B) Statecraft: This is the core subject of the Arthashastra, so it is included.
- (C) Pataliputra: The capital city of the Mauryas is not explicitly referred to.
- (D) Chandragupta: The text avoids naming Chandragupta Maurya directly, although tradition links him with Chanakya.

Step 3: Conclusion.

Thus, Arthashastra does not reference Mauryas, Pataliputra, or Chandragupta — i.e. A, C and D only.

Quick Tip

Arthashastra is about principles of governance, war, economics, and espionage but avoids naming specific rulers or dynasties.
