

CUET UG Fine Arts (312) - 2025 Question Paper with Solutions

Time Allowed :1 Hour	Maximum Marks :250	Total Questions :50
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General Instructions

Read the following instructions very carefully and strictly follow them:

1. The test is of 1 hour duration.
2. The question paper consists of 50 questions. The maximum marks are 250.
3. 5 marks are awarded for every correct answer, and 1 mark is deducted for every wrong answer.

1. For what purpose did the British Colonial officers commissioned local artists to paint scenes around them?

- (A) To support local artist
- (B) For documentation
- (C) To exhibit the work
- (D) For creating an art school

Correct Answer: (2) For documentation

Solution:

Step 1: Understanding the Concept:

The question asks about the primary motivation behind the British patronage of local Indian artists, which led to the development of a style known as the Company School of painting.

Step 2: Detailed Explanation:

British Colonial officers, traders, and residents in India were fascinated by the country's unique flora, fauna, people, festivals, architecture, and landscapes. Before the invention of photography, painting was the primary medium for creating visual records. They commissioned local artists, who were trained in miniature painting traditions, to create detailed and realistic depictions of their surroundings. These paintings served as a visual diary or a factual record, similar to how photographs are used today. This focus on creating a visual record for informational and documentary purposes was the main driver for this type of patronage. The other options are less accurate:

- **Supporting local artists:** While it did provide them with employment, it was a consequence of the demand, not the primary goal.
- **Exhibiting the work:** The paintings were generally for personal albums, scientific records, or to be sent back home, not primarily for formal public exhibitions.

- **Creating an art school:** The establishment of formal art schools by the British came later and had a different agenda, which was to teach Western academic art styles.

Step 3: Final Answer:

The principal reason British officers commissioned local artists was for the documentation of the life and environment around them.

Quick Tip

Think of Company School paintings as the "photographs" of their time. The British wanted a visual record of India to understand it and to show to people back home, so the emphasis was on accuracy and documentation.

2. In which museum, the artwork 'Babur Inspecting the Fort of Gwalior' made by Bhure is currently housed?

- (A) Indian Museum, Kolkata
- (B) British Museum, London
- (C) Museum of Applied Arts, Vienna
- (D) National Museum, New Delhi

Correct Answer: (4) National Museum, New Delhi

Solution:

Step 1: Understanding the Concept:

This question requires factual knowledge about the location of a specific piece of Mughal-era art. The painting is a folio (page) from a manuscript of the Baburnama, the autobiography of the first Mughal emperor, Babur.

Step 2: Detailed Explanation:

The illustrated manuscript of the Baburnama was a major artistic project during the reign of Emperor Akbar. Several copies were made, and the folios are now dispersed in museums across the world. The specific painting, 'Babur Inspecting the Fort of Gwalior', created by the artist Bhure, is part of the collection of the **National Museum, New Delhi**. This museum holds a significant collection of Mughal miniature paintings, including many important pages from imperial manuscripts like the Baburnama.

Step 3: Final Answer:

The artwork is housed in the National Museum, New Delhi.

Quick Tip

The National Museum in New Delhi is the principal museum for art and cultural artifacts in India. For questions about the location of major Indian artworks, especially those from imperial Mughal or other royal collections, it is often a strong candidate.

3. Who were the two master artists that came to India after Humayun regained power?

- (A) Shah Tahmasp and Shah Muzaffar
- (B) Bihzad and Shah Muzaffar
- (C) Mir Sayyid Ali and Abd us Samad
- (D) Sayyid Ali and Bihzad

Correct Answer: (3) Mir Sayyid Ali and Abd us Samad

Solution:

Step 1: Understanding the Concept:

This question asks to identify the two seminal Persian artists who accompanied the Mughal emperor Humayun on his return to India from exile. These artists are credited with laying the foundation of the Mughal School of painting.

Step 2: Detailed Explanation:

After being defeated by Sher Shah Suri, the Mughal emperor Humayun took refuge in Persia at the court of Shah Tahmasp. During his exile, he was exposed to the refined art of Persian miniature painting. When he regained his throne in Delhi in 1555, he invited two of the most brilliant Persian masters from the royal workshop to join his court. These two artists were **Mir Sayyid Ali** and **Abd us Samad**. They became the heads of the imperial art studio and trained a new generation of Indian artists, blending Persian techniques with Indian sensibilities to create the unique Mughal style.

- **Bihzad** was a highly celebrated Persian master but from an earlier generation; he did not come to India with Humayun.
- **Shah Tahmasp** was the Safavid Shah (king) of Persia who gave Humayun refuge; he was a patron, not an artist who moved to India.

Step 3: Final Answer:

The two master artists who came to India with Humayun were Mir Sayyid Ali and Abd us Samad.

Quick Tip

Mir Sayyid Ali and Abd us Samad are the foundational figures of the Mughal school of art. Remembering their names is crucial for understanding the origin of this important artistic tradition.

4. Which of the following styles of art were a source of inspiration to Abanindranath Tagore and E.B. Havell?

- (A) Academic Style of Colonial Art
- (B) Company School of painting
- (C) Mughal and Pahari Miniature
- (D) Bundi paintings

Correct Answer: (3) Mughal and Pahari Miniature

Solution:

Step 1: Understanding the Concept:

This question asks about the artistic sources that inspired the founders of the Bengal School of Art, a key movement in modern Indian art.

Step 2: Detailed Explanation:

E.B. Havell, the principal of the Government College of Art in Calcutta, and the artist Abanindranath Tagore were the main proponents of the Bengal School. They rejected the Western Academic style of art (Option 1) that was being taught in British art schools in India, considering it materialistic and unsuitable for expressing Indian spiritual ideas. They argued for a revival of an authentic Indian art style. To do this, they turned to India's own artistic heritage for inspiration. Their primary sources of inspiration were the grace, delicate lines, and themes of **Mughal and Pahari miniature paintings**, as well as the ancient murals of Ajanta. These traditions represented the aesthetic and spiritual values they sought to revive in a modern context.

Step 3: Final Answer:

The Mughal and Pahari miniature styles were a major source of inspiration for Abanindranath Tagore and E.B. Havell.

Quick Tip

The Bengal School of Art was a nationalist movement that reacted *against* colonial art styles. Therefore, its inspiration had to come from pre-colonial, indigenous Indian art traditions like Mughal and Rajput (including Pahari) miniatures.

5. Which among the following were the themes of paintings made by Raja Ravi Varma?

- (A) Shiva-Parvati
- (B) Ramayana and Mahabharata
- (C) Barahmasa
- (D) Bhagvata Purana

Correct Answer: (2) Ramayana and Mahabharata

Solution:

Step 1: Understanding the Concept:

The question asks about the subject matter or themes of the paintings by Raja Ravi Varma, one of the most celebrated artists of 19th-century India.

Step 2: Detailed Explanation:

Raja Ravi Varma is renowned for his fusion of European academic art techniques with purely Indian themes. While he painted portraits and scenes of daily life, his most significant and popular works were based on Hindu mythology and literature. He is particularly famous for his large-scale oil paintings depicting scenes and characters from the great Indian epics, the **Ramayana and the Mahabharata**. His depictions of characters like Dushyanta and Shakuntala, Nala and Damayanti, and scenes like Ravana abducting Sita became iconic. He also painted numerous themes from the Puranas, including depictions of Shiva-Parvati and stories from the Bhagvata Purana. However, the most encompassing and defining subjects of his work are the grand narratives of the Ramayana and Mahabharata, which made his art accessible and popular across India through oleograph prints.

Step 3: Final Answer:

Among the given options, the Ramayana and Mahabharata represent the most prominent and central themes of Raja Ravi Varma's paintings.

Quick Tip

Raja Ravi Varma is often called the "Father of Modern Indian Art" partly because he was the first to visualize the characters of the great epics (Ramayana and Mahabharata) in a realistic, humanized way that resonated with the masses.

6. Who among the following was the founder of the Indian Society of Oriental Art?

- (A) Rabindranath Tagore
- (B) Gaganendranath Tagore
- (C) Abanindranath Tagore
- (D) E. B. Havell

Correct Answer: (3) Abanindranath Tagore

Solution:

Step 1: Understanding the Concept:

The question asks to identify the founder of the Indian Society of Oriental Art, an influential institution associated with the Bengal School of Art.

Step 2: Detailed Explanation:

The Indian Society of Oriental Art was established in Calcutta (now Kolkata) in 1907. It was founded by a group of artists and European art connoisseurs to promote and develop a modern art movement based on traditional Indian art forms, moving away from the styles promoted by the British. While his brother **Gaganendranath Tagore** was also a key founder and played a significant administrative role, **Abanindranath Tagore** was the principal artist, teacher, and ideological leader of the entire movement that the society was created to support. He is widely regarded as the "father" of the Bengal School, and his artistic vision was the driving force behind the society's creation. Therefore, in the context of the artistic movement, Abanindranath is considered the primary founding figure. E.B. Havell was a British supporter and ideologue who collaborated with Tagore, while Rabindranath Tagore was not directly involved in the society's founding.

Step 3: Final Answer:

Abanindranath Tagore was the leading figure and founder of the Indian Society of Oriental Art.

Quick Tip

Associate Abanindranath Tagore with the leadership of the Bengal School and its key institutions. While others like his brother Gaganendranath and E.B. Havell were crucial, Abanindranath was the central artistic figure.

7. Who among the following artist painted the Haripura posters?

- (A) Jamini Roy
- (B) Nandalal Bose
- (C) Amrita Sher-Gill
- (D) Kshitindranath Majumdar

Correct Answer: (2) Nandalal Bose

Solution:

Step 1: Understanding the Concept:

This question asks to identify the artist commissioned by Mahatma Gandhi to create a series of posters for the 1938 Indian National Congress session at Haripura.

Step 2: Detailed Explanation:

In 1938, Mahatma Gandhi wanted the art for the Haripura Congress session to reflect the life of rural India. He personally commissioned **Nandalal Bose**, a student of Abanindranath Tagore and a leading figure of the Bengal School, for this task. Nandalal Bose created a celebrated series of posters known as the "Haripura Posters." These works, painted on handmade paper, are famous for their bold, calligraphic brushstrokes and vibrant colours, depicting scenes of everyday rural life like musicians, farmers, and artisans. This project was a landmark in modern Indian art, linking it directly with the nationalist movement.

Step 3: Final Answer:

Nandalal Bose painted the Haripura posters.

Quick Tip

The Haripura posters are one of the most famous works by Nandalal Bose and a key example of the connection between the Indian art world and the struggle for independence led by Mahatma Gandhi.

8. The artworks produced under the supervision of Shah Jahan concentrated more on:

- (A) Subliminal qualities and exalted beautification.
- (B) Detailed political conquests and seminal court scenes.
- (C) Illustration of manuscripts such as Hamza Nama.
- (D) Flat perspective and strong use of lines.

Correct Answer: (1) Subliminal qualities and exalted beautification.

Solution:**Step 1: Understanding the Concept:**

The question asks about the primary characteristics of painting during the reign of the Mughal emperor Shah Jahan.

Step 2: Detailed Explanation:

The reign of Shah Jahan marked a shift in Mughal artistic patronage from the dynamic naturalism of Jahangir's time to a more formal, opulent, and idealized style. While architecture (like the Taj Mahal) was his primary focus, painting also developed distinct characteristics. The art of this period moved away from depicting energetic action scenes (like conquests or hunts) and focused on creating an aura of imperial grandeur and perfection.

- **Characteristics:** The paintings are known for their technical perfection, rich use of gold and jewels, formal and static compositions, and idealized portraits. The goal was to portray the emperor and his court in a majestic, almost divine light. This focus on

perfection, ideal beauty, and grandeur can be described as **subliminal qualities and exalted beautification**.

- **Incorrect Options:** Detailed conquests (B) and large manuscript projects like the Hamza Nama (C) were characteristic of Akbar's reign. Flat perspective and strong lines (D) are features of pre-Mughal or very early Mughal painting, which had been superseded by more sophisticated techniques by Shah Jahan's time.

Step 3: Final Answer:

The art of Shah Jahan's period concentrated on subliminal qualities and exalted beautification.

Quick Tip

Think of the Taj Mahal: it's perfectly symmetrical, opulent, and designed to be an idealized vision of paradise. The painting style of Shah Jahan's reign shares these qualities of formality, perfection, and idealized beauty.

9. The painting Yogini belongs to which of the following school of miniature painting?

- (A) Mughal School of Miniature Painting.
- (B) The Rajasthani School of Miniature Painting.
- (C) The Pahari Schools of Miniature Painting.
- (D) The Deccani School of Miniature Painting.

Correct Answer: (4) The Deccani School of Miniature Painting.

Solution:

Step 1: Understanding the Concept:

This question asks to identify the school of origin for the famous miniature painting titled 'Yogini'.

Step 2: Detailed Explanation:

The painting 'Yogini' is a celebrated masterpiece of Indian miniature art. It is characterized by its elongated figures, rich and sophisticated colour palette, mystical atmosphere, and a blend of Persian, Turkish, and indigenous Indian influences. These stylistic features are the hallmarks of **The Deccani School of Miniature Painting**, which flourished in the Sultanates of the Deccan plateau (such as Bijapur, Golconda, and Ahmednagar) from the 16th century onwards. The 'Yogini' painting, depicting a female ascetic with a myna bird, is often attributed to the Bijapur school and is a prime example of the unique and imaginative style that developed in the Deccan, distinct from the Mughal, Rajasthani, and Pahari traditions.

Step 3: Final Answer:

The painting Yogini belongs to the Deccani School of Miniature Painting.

Quick Tip

Deccani painting is often characterized by a sense of fantasy, rich colour harmonies (like marbling effects), and elongated figures. 'Yogini' is a classic example to remember for identifying this distinct school.

10. Which technique did Abdul Rehman Chughtai use in his works?

- (A) Wash technique
- (B) Bronze casting
- (C) Impasto
- (D) Screen printing

Correct Answer: (1) Wash technique

Solution:

Step 1: Understanding the Concept:

The question asks to identify the signature artistic technique of Abdul Rehman Chughtai, a prominent modern Indian painter.

Step 2: Detailed Explanation:

Abdul Rehman Chughtai was an artist associated with the Bengal School of Art. A defining feature of this school, developed by its founder Abanindranath Tagore, was the **wash technique**. This technique was inspired by Japanese watercolour methods. It involves applying thin, translucent layers of paint (watercolour) onto the paper and then washing the painting with water. This process is repeated multiple times, building up soft, atmospheric colours and a distinct, ethereal quality. Chughtai became a master of this technique, blending it with the fine, calligraphic lines influenced by Mughal art and Art Nouveau to create his unique style. The other options are incorrect as they are different art forms: bronze casting is for sculpture, impasto is a thick painting technique, and screen printing is a printmaking method.

Step 3: Final Answer:

Abdul Rehman Chughtai used the wash technique in his works.

Quick Tip

The 'Wash technique' is synonymous with the Bengal School of Art. If an artist (like Abanindranath Tagore, Nandalal Bose, or A.R. Chughtai) is associated with this school, their primary technique will almost certainly be the wash technique.

11. Which among the following are the characteristics of the Basohli School of Painting?

- (A) Indo-persian themes.
- (B) Delicacy of line and naturalism.
- (C) Stylized vegetation and the use of beetle wings.
- (D) Imperial portraits with glorious titles.

Correct Answer: (3) Stylized vegetation and the use of beetle wings.

Solution:

Step 1: Understanding the Concept:

The question asks to identify the key stylistic features of the Basohli school, which is an early and important centre of Pahari miniature painting.

Step 2: Detailed Explanation:

The Basohli style is known for its primitive vigour, bold execution, and intense emotional expression. It is distinct from the delicate and naturalistic style of later Pahari schools like Kangra. Key characteristics of Basohli painting include:

- The use of strong, hot, and contrasting primary colours (especially mustard yellow, red, and blue).
- Simple, two-dimensional compositions.
- Stylized figures with large, expressive, almond-shaped eyes and receding foreheads.
- A unique and famous technique of using the shiny, iridescent wing-casings of **beetles** to depict emeralds and jewels in ornaments.
- Depiction of highly **stylized vegetation** and architectural forms.

Comparing this to the options:

- (A) Indo-persian themes are more Mughal/Deccani.
- (B) Delicacy and naturalism are characteristic of the Kangra school, not Basohli.
- (C) This option perfectly describes two of the most distinctive features of the Basohli style.
- (D) Imperial portraits are a Mughal specialty.

Step 3: Final Answer:

Stylized vegetation and the use of beetle wings are defining characteristics of the Basohli School of Painting.

Quick Tip

To distinguish Basohli from Kangra (the two major Pahari schools), remember: Basohli is bold, intense, and uses hot colours. Kangra is delicate, lyrical, and naturalistic with cooler colours. The use of beetle wings is a unique identifier for Basohli.

12. Which of the following series was painted by Manaku in 1730 at Guler?

- (A) Gita Govinda
- (B) Baramasa
- (C) Shangri Ramayana
- (D) Ashta Nayikas

Correct Answer: (1) Gita Govinda

Solution:

Step 1: Understanding the Concept:

This question asks to identify a specific series of paintings created by the Pahari artist Manaku at a particular time and place. Manaku of Guler was one of the foremost artists of the Pahari school.

Step 2: Detailed Explanation:

Manaku was the elder brother of the more famous artist Nainsukh. He worked primarily in the courts of Guler and Basohli. One of his earliest and most celebrated works is a large series of paintings illustrating Jayadeva's Sanskrit poem, the **Gita Govinda**. This series is dated to **1730** and is attributed to his time in **Guler**. The paintings are known for their lyrical quality, vibrant colours, and detailed depiction of the divine love between Krishna and Radha. The other series mentioned are associated with different artists or schools.

Step 3: Final Answer:

The Gita Govinda series was painted by Manaku in 1730 at Guler.

Quick Tip

Associate key artists with their most famous works. For Pahari painting, Manaku is strongly linked with the 1730 Gita Govinda series, and his brother Nainsukh is famous for his portraits of his patron, Raja Balwant Singh.

13. Which of the following artist belongs to the Neo-tantric art movement?

- (A) M. F. Hussain
- (B) Biren De
- (C) F. N. Souza
- (D) Bhupen Khakhar

Correct Answer: (2) Biren De

Solution:

Step 1: Understanding the Concept:

The question asks to identify an artist associated with the Neo-Tantric art movement in India, which emerged in the 1960s and 70s.

Step 2: Detailed Explanation:

Neo-Tantrism was an art movement where modern Indian artists drew inspiration from the abstract symbolism and spiritual concepts of traditional Tantra, such as mandalas, yantras, and chakras. They reinterpreted these forms in a modern, abstract visual language.

- **Biren De** is one of the pioneers and most prominent figures of the Neo-Tantric movement. His paintings are characterized by luminous, abstract forms, often centered around concentric shapes and radiating energy, which are directly inspired by Tantric concepts of cosmic energy and creation.
- **M. F. Husain** and **F. N. Souza** were founders of the Progressive Artists' Group and worked in expressive, figurative styles, not Neo-Tantrism.
- **Bhupen Khakhar** was associated with the Baroda School and is known for his narrative and figurative paintings with a pop art sensibility.

Step 3: Final Answer:

Biren De belongs to the Neo-tantric art movement. Other notable artists of this movement include G.R. Santosh and K.C.S. Paniker.

Quick Tip

Associate Neo-Tantrism with abstract art inspired by Indian spiritual symbols. Biren De is a key name to remember for this specific movement.

14. Under whose leadership was the Group 1890 formed?

- (A) Jeram Patel
- (B) J. Swaminathan
- (C) P. V. Janakiram
- (D) K. C. S. Paniker

Correct Answer: (2) J. Swaminathan

Solution:**Step 1: Understanding the Concept:**

The question asks to identify the leader and main ideologue of the short-lived but influential artists' collective, Group 1890.

Step 2: Detailed Explanation:

Group 1890 was formed in 1962 in Bhavnagar, Gujarat. The group, comprising twelve artists,

sought to create an art that was modern and authentically Indian, independent of both the Bengal School's revivalism and the Western academic styles. The name "Group 1890" came from the house number of J. Pandya, where the group's manifesto was written. The artist, writer, and activist **J. Swaminathan** was the group's founder, leader, and chief spokesperson. He wrote their manifesto and was the driving intellectual force behind their vision of a "living, struggling Indian art." While Jeram Patel was a prominent member, Swaminathan was the undisputed leader. K.C.S. Paniker was associated with the Choramandal Artists' Village in Madras and was not part of this group.

Step 3: Final Answer:

Group 1890 was formed under the leadership of J. Swaminathan.

Quick Tip

Remember the key figures of major Indian artist groups: F.N. Souza for the Progressive Artists' Group (PAG), J. Swaminathan for Group 1890, and K.C.S. Paniker for the Choramandal Artists' Village.

15. Raja Balwant Singh patronized the art of which of the following artist?

- (A) Nuruddin
- (B) Manaku
- (C) Nainsukh
- (D) Yusuf

Correct Answer: (C) Nainsukh

Solution:

Step 1: Understanding the Concept:

This question asks to identify the specific Pahari artist who was closely associated with the patron Raja Balwant Singh of Jasrota.

Step 2: Detailed Explanation:

The relationship between the artist **Nainsukh** and his patron, **Raja Balwant Singh**, is one of the most well-documented and celebrated artist-patron relationships in Indian art history. Nainsukh, who was the younger brother of the artist Manaku, spent about twenty years in the service of Raja Balwant Singh. During this time, he created a remarkable series of intimate and insightful portraits of his patron. These paintings moved away from idealized depictions and instead showed the Raja engaged in everyday activities: performing a puja, inspecting a construction site, listening to music, or simply relaxing. Nainsukh's naturalistic style and keen psychological observation revolutionized Pahari painting.

Step 3: Final Answer:

Raja Balwant Singh patronized the art of Nainsukh.

Quick Tip

The artist-patron pair of Nainsukh and Balwant Singh is a cornerstone of Pahari painting studies. Their unique and personal relationship is reflected in the intimate and naturalistic paintings that are Nainsukh's hallmark.

16. What is the title of the mural done on the outer wall of the Kala Bhavana, Shantiniketan?

- (A) Three mythical figures, 1989
- (B) Three mystical goddesses, 1970
- (C) Three women, 1985
- (D) Three mythological goddesses, 1988

Correct Answer: (D) Three mythological goddesses, 1988

Solution:

Step 1: Understanding the Concept:

The question asks to identify a specific mural located on an outer wall of Kala Bhavana, the fine arts faculty of Visva-Bharati University in Shantiniketan, which is renowned for its significant contributions to modern Indian art, including several important public murals.

Step 2: Detailed Explanation:

The outer walls of Kala Bhavana feature several important murals by eminent artists. The work referred to in the question is a sand-cast cement mural on the facade of a studio building created by the master artist K.G. Subramanyan. This mural was completed in December 1988.

Its subject matter is the depiction of three mythological goddesses: Durga, Manasa, and Kamala Kamini. This work is distinct from Subramanyan's more widely known black-and-white mural at the same location, which was created later. Therefore, the title and year in option 4 accurately describe this specific artwork.

Step 3: Final Answer:

The mural done on the outer wall of the Kala Bhavana, Shantiniketan is titled 'Three mythological goddesses' and was completed in 1988.

Quick Tip

When faced with a question that seems factually incorrect, rely on your knowledge of the most famous examples. The key murals at Shantiniketan are by Nandalal Bose, Benode Behari Mukherjee ("Medieval Saints"), and K.G. Subramanyan ("Birth of Art"). If the options don't match these, the question is likely flawed.

17. Who painted Krishna Swinging and Radha in Sad Mood from Bikaner School of Art?

- (A) Nainsukh
- (B) Nuruddin
- (C) Pandit Seu
- (D) Dana

Correct Answer: (2) Nuruddin

Solution:

Step 1: Understanding the Concept:

The question asks to identify the artist of a specific painting from the Bikaner school of Rajasthani miniature painting.

Step 2: Detailed Explanation:

The Bikaner school was a major center of Rajasthani painting, known for its fine lines, subtle colours, and strong Mughal influence. One of the most important master artists of the Bikaner school during the 17th century was **Nuruddin**. He is credited with painting several masterpieces, including the famous work titled 'Krishna on a Swing with Radha in a Melancholy Mood' (or similar variations). This painting is a classic example of the Bikaner style, showcasing a delicate blend of Mughal refinement and Rajasthani emotional content. The other artists listed are from different schools:

- **Nainsukh** and **Pandit Seu** were masters of the Pahari school.
- **Dana** was an artist from the Kishangarh school.

Step 3: Final Answer:

The painting was created by Nuruddin of the Bikaner school.

Quick Tip

Associate master artists with their specific Rajasthani or Pahari sub-schools. For Bikaner, Nuruddin and Sahibdin are key names. For Kishangarh, remember Nihal Chand. For Pahari schools, remember Nainsukh and Manaku.

18. Which among the following subject/objects are portrayed by K. C. S. Paniker in his paintings?

- (A) Human Figures
- (B) Images of gods and goddesses
- (C) Use of diagrams and pictograms

(D) Motifs and patterns

Correct Answer: (3) Use of diagrams and pictograms

Solution:

Step 1: Understanding the Concept:

The question asks about the characteristic subject matter of K.C.S. Paniker, a pioneering modern artist from South India and the founder of the Cholamandal Artists' Village.

Step 2: Detailed Explanation:

K.C.S. Paniker was a key figure in the Madras Art Movement. In his later and most famous phase, he moved away from figurative painting to develop a unique abstract style. This style, which he called "Metaphysical landscapes" or part of his "Words and Symbols" series, was heavily influenced by indigenous Indian traditions. His canvases incorporated script-like markings, mathematical equations, astrological charts, and traditional symbols. Therefore, his work is best characterized by the **use of diagrams and pictograms**. He created a visual language that was abstract and modern, yet deeply rooted in Indian esoteric and folk traditions. While his earlier work might have included figures or motifs, his defining contribution to modern art is his symbolic and calligraphic abstraction.

Step 3: Final Answer:

The most characteristic feature of K.C.S. Paniker's mature paintings is the use of diagrams and pictograms.

Quick Tip

K.C.S. Paniker is most famous for his "Words and Symbols" series. This name itself tells you that his work is not about depicting realistic figures, but about using abstract symbols, scripts, and diagrams.

19. What was the title of the exhibition held in Delhi in 1981 which showcased the works of eminent artists?

- (A) Place for People
- (B) The People
- (C) The Moderns
- (D) The Barodians

Correct Answer: (1) Place for People

Solution:

Step 1: Understanding the Concept:

The question asks for the title of a specific, landmark art exhibition held in Delhi in 1981.

Step 2: Detailed Explanation:

"Place for People" was a seminal exhibition held in 1981, first in Bombay (now Mumbai) and then in Delhi. It was curated by the art critic Geeta Kapur and featured the works of six artists: Bhupen Khakhar, Gulammohammed Sheikh, Vivan Sundaram, Nalini Malani, Sudhir Patwardhan, and Jogen Chowdhury. This exhibition was highly influential as it marked a decisive return to figurative and narrative painting in Indian art, moving away from the abstraction that had been dominant. The exhibition's theme focused on the artist's engagement with their social and political environment, depicting the human figure in everyday contexts. It is considered a key moment in the history of contemporary Indian art.

Step 3: Final Answer:

The title of the 1981 exhibition was "Place for People".

Quick Tip

Remember "Place for People" (1981) as a turning point in modern Indian art, marking the resurgence of figurative painting and narrative styles, often associated with the Baroda School of artists.

20. Under whose patronage the first phase of Guler painting began?

- (A) Raja Manak Chand
- (B) Raja Govardhan Chand
- (C) Raja Prakash Chand
- (D) Raja Balwant Sing

Correct Answer: (2) Raja Govardhan Chand

Solution:**Step 1: Understanding the Concept:**

The question asks to identify the ruler under whose patronage the Guler school of Pahari painting, known for its naturalism and delicacy, began to flourish.

Step 2: Detailed Explanation:

The Guler school is often considered the cradle of the Kangra style of painting. The transition from the bolder Basohli style to the more refined and naturalistic Guler style took place in the early 18th century. This artistic development is strongly associated with the patronage of **Raja Govardhan Chand** of Guler (reigned c. 1741-1773). Although painting existed in Guler before him, it was during his reign that the school achieved its characteristic delicacy, refinement, and lyrical quality. Artists, possibly from the families of Pandit Seu, Manaku, and Nainsukh, worked at his court and created a new style that would become the foundation for

the later Kangra Kalam.

- **Raja Balwant Singh** was the patron of Nainsukh at Jasrota, a different court.
- **Raja Prakash Chand** was the son and successor of Govardhan Chand and continued his father's patronage.

Step 3: Final Answer:

The first major phase of Guler painting as a distinct, refined style began under the patronage of Raja Govardhan Chand.

Quick Tip

Associate the rise of the delicate Guler-Kangra style of painting with the patronage of two main rulers: Raja Govardhan Chand of Guler, who nurtured its development, and Raja Sansar Chand of Kangra, under whom it reached its peak.

21. Which of the following medium is used by Atul Dodiya in his work Bapu?

- (A) Photography
- (B) Photorealism
- (C) Etching
- (D) Installation art

Correct Answer: (D) Installation art

Solution:

Step 1: Understanding the Artwork and Artist:

Atul Dodiya (born 1959) is a prominent contemporary Indian artist known for his versatile and experimental approach. His work often incorporates historical, political, and art-historical references. The work in question, "Bapu," is a tribute to Mahatma Gandhi.

Step 3: Detailed Explanation:

Atul Dodiya's works on Gandhi are not limited to a single medium. He is known for creating works that blend painting with objects. Specifically, some of his most famous pieces about "Bapu" are cabinet installations. These installations are three-dimensional constructions that house a collection of objects, paintings, photographs, and texts within a cabinet or similar structure. This form of art, which uses objects and space to create an experience, is known as installation art. Therefore, this is the correct medium among the choices.

Step 4: Final Answer:

The work "Bapu" by Atul Dodiya is famously realised as an installation, often involving wooden cabinets filled with various objects, photographs, and paintings. This makes "Installation art" the correct answer.

Quick Tip

Contemporary artists like Atul Dodiya often work across multiple mediums. When you see a question about a contemporary piece, consider non-traditional forms like installation, performance, or digital art, which are common in modern practice.

22. G. R. Santosh portrayed the cosmic union of human energy in his painting with tantric philosophy reminds of:

- (A) Pictograms
- (B) Purusha and Prakriti
- (C) Water and Space
- (D) Re-birth

Correct Answer: (B) Purusha and Prakriti

Solution:

Step 1: Understanding the Concept:

G. R. Santosh was a leading artist of the Neo-Tantric art movement in India. Tantric philosophy often explores the concept of cosmic duality and the union of opposing, yet complementary, forces as the source of all creation.

Step 3: Detailed Explanation:

In Hindu philosophy, particularly Samkhya and Tantra, "Purusha" represents the male principle—pure consciousness, the observer, and the unmanifest spirit. "Prakriti" represents the female principle—nature, creative energy, and the manifested world. The cosmic union of Purusha and Prakriti (or Shiva and Shakti, which represent a similar concept) symbolizes the creation of the universe and the ultimate state of non-duality. G. R. Santosh's paintings are renowned for their abstract and symbolic representation of this very union, using geometric forms and vibrant colors to depict the interplay between these two fundamental energies.

Step 4: Final Answer:

The cosmic union of human energy in G. R. Santosh's tantric paintings is a direct representation of the philosophical concept of Purusha and Prakriti.

Quick Tip

For questions on Neo-Tantric art, remember the core themes: the union of male (Purusha/Shiva) and female (Prakriti/Shakti) principles, the use of sacred geometry (yantras, mandalas), and the goal of representing spiritual or cosmic concepts.

23. The Basohli style of art was completely transformed into the Guler-Kangra phase during which of the following period?

- (A) First quarter of the Twentieth Century
- (B) First quarter of Nineteenth Century
- (C) First quarter of Eighteenth Century
- (D) First quarter of Seventeenth Century

Correct Answer: (C) First quarter of Eighteenth Century

Solution:

Step 1: Understanding the Concept:

The question concerns the evolution of Pahari miniature painting. The Basohli style was an early, vibrant, and bold style, which later evolved into the more delicate, lyrical, and naturalistic Guler-Kangra style.

Step 3: Detailed Explanation:

The transformation from the intense Basohli style to the refined Guler style began in the early 18th century. Art historians place the emergence of this new, softer style in the state of Guler around the years 1720-1730. This period falls squarely within the first quarter of the eighteenth century (1701-1725). This new style, characterized by its grace and elegance, laid the foundation for the mature Kangra school that flourished later in the century.

Step 4: Final Answer:

The transition from the Basohli style to the Guler-Kangra phase began during the first quarter of the eighteenth century.

Quick Tip

Remember the general timeline for Pahari painting: Basohli style dominated the 17th and early 18th centuries. The transition to the Guler-Kangra style occurred in the early-to-mid 18th century, with the Kangra style reaching its peak in the late 18th century.

24. Who founded Bengal School of painting style?

- (A) Rabindranath Tagore
- (B) Raja Ravi Varma
- (C) Mrinalini Mukherjee
- (D) Abanindranath Tagore

Correct Answer: (D) Abanindranath Tagore

Solution:**Step 1: Understanding the Concept:**

The Bengal School of Art was an influential art movement and style of Indian painting that originated in the early 20th century in Calcutta and Shantiniketan. It was a nationalist movement that reacted against the Western academic art styles promoted during the British Raj and sought to establish a distinct modern Indian identity in art.

Step 3: Detailed Explanation:

Abanindranath Tagore (1871–1951) is credited as the principal artist and founder of the Bengal School. He, along with the support of the British arts administrator E. B. Havell, rejected Western realism and encouraged students to draw inspiration from indigenous Indian art forms like Mughal miniatures, Rajput paintings, and Ajanta frescoes. His vision was to create a new art style that was spiritually and culturally Indian. While his uncle, Rabindranath Tagore, was a great patron of the arts, it was Abanindranath who led the artistic movement.

Step 4: Final Answer:

The founder of the Bengal School of painting style was Abanindranath Tagore.

Quick Tip

Be careful not to confuse Abanindranath Tagore, the painter and founder of the Bengal School, with his famous uncle, Rabindranath Tagore, the poet and Nobel laureate who also painted but in a very different, personal style later in his life.

25. Whose life scenes are illustrated in the Bhagvata Purana?

- (A) Scenes from the life of Lord Rama.
- (B) Scenes from the life of Lord Shiva.
- (C) Scenes from the life of Lord Krishna and his leela.
- (D) Scenes from the life of Kala Bhairava.

Correct Answer: (C) Scenes from the life of Lord Krishna and his leela.

Solution:**Step 1: Understanding the Concept:**

The Bhagavata Purana, also known as Srimad Bhagavatam, is one of the most important and revered Puranas (ancient texts) in Hinduism, especially within the Vaishnavism tradition.

Step 3: Detailed Explanation:

The primary focus of the Bhagavata Purana is the life and divine activities (leelas) of Lord Krishna, who is presented as an avatar of Vishnu. The text extensively covers his birth, childhood pranks in Vrindavan, his relationship with the gopis (cow-herd girls), his role as a king and

divine teacher, and his philosophical teachings. The Tenth Canto of the Purana is particularly famous and is dedicated entirely to Krishna's story, making it the central source for Krishna bhakti (devotion) and a major inspiration for Indian art, dance, and literature. While the life of Lord Rama is detailed in the Ramayana, the Bhagavata Purana is overwhelmingly centered on Lord Krishna.

Step 4: Final Answer:

The Bhagavata Purana primarily illustrates scenes from the life of Lord Krishna and his leela.

Quick Tip

Remember the primary texts for major deities: Ramayana for Lord Rama, Puranas like the Shiva Purana for Lord Shiva, and the Bhagavata Purana for Lord Krishna. This helps in quickly identifying the correct answer in mythology-based questions.

26. Arrange the following manuscripts in chronological order of their creation.

- (A) Rasikapriya
- (B) Jagat Singh Ramayana
- (C) Bundi Ragamala
- (D) Bal Kanda of Ramayana

Choose the correct answer from the options given below:

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

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

Solution:

Step 1: Understanding the Concept:

The question requires ordering different illustrated manuscripts from medieval and early modern India based on their creation dates. This involves knowledge of the timeline of various schools of miniature painting.

Step 3: Detailed Explanation:

Let's establish the approximate dates for each manuscript tradition:

(C) Bundi Ragamala: The earliest dated Ragamala set from this region is the Chunar Ragamala, a proto-Bundi work, dated to 1591 AD. This places it at the beginning of the sequence.

(A) Rasikapriya: The text was written by Keshavdas in 1591 AD. However, its illustrated versions became popular in various schools (like Malwa and Mewar) in the early 17th century, after the Bundi Ragamala.

(D) Bal Kanda of Ramayana: While Akbar commissioned a Ramayana in the late 16th

century, this is a general title. Given the options, it likely refers to a version created in the 17th century, placing it after the early Rasikapriya illustrations. Some sources date a relevant version to circa 1630 AD.

(B) Jagat Singh Ramayana: This is a very specific and well-documented manuscript created in Mewar under the patronage of Rana Jagat Singh I. It is firmly dated between 1649 and 1653 AD, making it the latest in this group.

The chronological order is therefore: Bundi Ragamala (c. 1591) → Rasikapriya illustrations (early 17th c.) → Bal Kanda of Ramayana (c. 1630) → Jagat Singh Ramayana (c. 1649-53). This corresponds to the sequence (C), (A), (D), (B).

Step 4: Final Answer:

Based on the historical timelines of these manuscript paintings, the correct chronological order is (C) Bundi Ragamala, (A) Rasikapriya, (D) Bal Kanda of Ramayana, (B) Jagat Singh Ramayana.

Quick Tip

For manuscript chronology questions, try to anchor the sequence with a well-known, specifically dated work. In this case, the Jagat Singh Ramayana (c. 1650) is a definite endpoint, and the Chunar/Bundi Ragamala (c. 1591) is a definite starting point, which helps in eliminating incorrect options.

27. Arrange the following emperors in chronological order.

(A) Dara Shikoh

(B) Akbar

(C) Prince Khurram

(D) Jahangir

Choose the correct answer from the options given below:

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

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

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

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

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

Solution:

Step 1: Understanding the Concept:

The question requires arranging figures from the Mughal dynasty in their correct chronological order based on their time of reign or prominence.

Step 3: Detailed Explanation:

The sequence is based on the line of succession in the Mughal Empire:

(B) Akbar: The third Mughal Emperor, who reigned from 1556 to 1605.

(D) Jahangir: Akbar's son and successor. He was the fourth Mughal Emperor and reigned from 1605 to 1627.

(C) Prince Khurram: The son of Jahangir. He later ascended the throne as the fifth Mughal Emperor, Shah Jahan, and reigned from 1628 to 1658.

(A) Dara Shikoh: The eldest son of Shah Jahan (Prince Khurram). He was a prominent prince during his father's reign and a key figure in the war of succession but was executed in 1659 and never became emperor.

The correct order based on their lives and periods of influence is Akbar → Jahangir → Prince Khurram → Dara Shikoh. This corresponds to the sequence (B), (D), (C), (A).

Step 4: Final Answer:

The correct chronological order of the Mughal figures is (B) Akbar, (D) Jahangir, (C) Prince Khurram, (A) Dara Shikoh.

Quick Tip

Memorizing the main line of the great Mughal emperors is essential: Babur → Humayun → Akbar → Jahangir → Shah Jahan → Aurangzeb. Knowing that "Prince Khurram" was Shah Jahan's name before he became emperor is also a key piece of information.

28. Arrange the following processes in sequence, adopted for book painting during Mughal period.

(A) Making the composition.

(B) The pages were ruled and filled with text.

(C) Cut to suit the size of the manuscript.

(D) Sheets of handmade paper were prepared.

Choose the correct answer from the options given below:

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

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

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

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

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

Solution:

Step 1: Understanding the Concept:

The question asks for the correct sequence of steps involved in creating an illustrated manuscript

during the Mughal era. This was a highly specialized and systematic process.

Step 3: Detailed Explanation:

The creation of a Mughal manuscript followed a logical production line:

1. **(D) Sheets of handmade paper were prepared:** The very first step was to create the basic material, which was high-quality handmade paper.
2. **(C) Cut to suit the size of the manuscript:** Large sheets of paper were then cut down to the uniform page size required for the specific book being created.
3. **(B) The pages were ruled and filled with text:** A scribe (khatib) would then rule the pages and carefully write the text, leaving specific blank spaces for the illustrations.
4. **(A) Making the composition:** Finally, the artist (musawwir) would paint the illustrations (the composition) in the spaces left by the scribe.

This logical flow from raw material to finished artwork gives the sequence $(D) \rightarrow (C) \rightarrow (B) \rightarrow (A)$. The option (D) in the original image contains a typo 'R' instead of 'B', so the intended correct sequence is (D), (C), (B), (A).

Step 4: Final Answer:

The correct sequence of processes for Mughal book painting is (D) Sheets of handmade paper were prepared, (C) Cut to suit the size of the manuscript, (B) The pages were ruled and filled with text, and (A) Making the composition.

Quick Tip

Think of the process logically, like creating a modern illustrated book. You start with the raw material (paper), prepare the pages (cut), add the primary content (text), and then add the secondary content (illustrations). This step-by-step reasoning helps in sequencing questions.

29. Arrange the following individuals in chronological order according to their birth.

- (A) Abdul Rehman Chughtai
- (B) Abanindranath Tagore
- (C) E. B. Havell
- (D) Kshitindranath Majumdar

Choose the correct answer from the options given below:

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

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

Solution:

Step 1: Understanding the Concept:

The question asks to arrange four key figures associated with the Bengal School of Art in chronological order based on their birth dates.

Step 3: Detailed Explanation:

To establish the correct order, we need to know the birth year of each individual:

(C) **E. B. Havell:** Ernest Binfield Havell, the British art administrator who promoted the Bengal School, was born in **1861**.

(B) **Abanindranath Tagore:** The founder of the Bengal School, was born in **1871**.

(D) **Kshitindranath Majumdar:** A prominent student of Abanindranath Tagore and a key artist of the Bengal School, was born in **1891**.

(A) **Abdul Rehman Chughtai:** An artist associated with the Bengal School style, was born in **1897** (some sources say 1899).

Arranging them from the earliest to the latest birth year gives the sequence: E. B. Havell→Abanindranath Tagore→Kshitindranath Majumdar→Abdul Rehman Chughtai. This corresponds to the order (C), (B), (D), (A).

Step 4: Final Answer:

Based on their birth years, the correct chronological order is (C) E. B. Havell, (B) Abanindranath Tagore, (D) Kshitindranath Majumdar, (A) Abdul Rehman Chughtai.

Quick Tip

Even without knowing the exact birth years, you can often deduce the order by understanding their roles. E.B. Havell was the British administrator and mentor (from an older generation). Abanindranath Tagore was the founder. Kshitindranath Majumdar and A.R. Chughtai were his students or followers (from a younger generation). This relative positioning helps to solve such questions.

30. Arrange the following rulers in chronological order according to their period of rule

(A) Sawai Ishwari Singh

(B) Raja Bharmal

(C) Madho Singh

(D) Aniruddha Singh

Choose the correct answer from the options given below:

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

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

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

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

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

Solution:

Step 1: Understanding the Concept:

The question requires arranging four rulers from different Rajput kingdoms of India in the correct chronological sequence of their reigns.

Step 3: Detailed Explanation:

To establish the correct order, we need to identify the ruling period of each ruler:

(B) Raja Bharmal: He was the Kachwaha ruler of Amber (later Jaipur) and reigned from 1548 to 1574. He was a contemporary of the Mughal emperor Akbar.

(D) Aniruddha Singh: He was the Hada ruler of Bundi, who reigned from 1682 to 1695.

(A) Sawai Ishwari Singh: He was the Kachwaha ruler of Jaipur who reigned from 1743 to 1750.

(C) Madho Singh I: He succeeded his brother Ishwari Singh and ruled Jaipur from 1750 to 1768.

Arranging them based on their period of rule from earliest to latest gives the sequence: Raja Bharmal (16th century)→Aniruddha Singh (late 17th century)→Sawai Ishwari Singh (mid-18th century)→Madho Singh (mid-18th century).

Step 4: Final Answer:

The correct chronological order is (B), (D), (A), (C).

Quick Tip

When dealing with chronology questions involving rulers, try to associate them with major historical periods or famous emperors (like Akbar). This helps anchor their timelines. For example, knowing Bharmal was Akbar's contemporary places him firmly in the 16th century.

31. Select the unique features among the following used in Yogini, a painting from Deccani School?

- (A) The Yogini is standing in a balcony
- (B) The Yogini is adorned with jewellery
- (C) The Yogini is preoccupied with a falcon
- (D) Her hair bun elongates her visual presence

Choose the correct answer from the options given below:

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

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

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

Solution:

Step 1: Understanding the Concept:

The question asks to identify the characteristic features of the famous "Yogini" painting from the Deccani School of art, likely from Bijapur, circa 1605.

Step 3: Detailed Explanation:

Let's analyze each statement:

(A) The Yogini is standing in a balcony: This is incorrect. The background of the painting is a lush, dreamlike landscape with stylized flora, not a balcony.

(B) The Yogini is adorned with jewellery: This is correct. The figure wears necklaces, earrings, and other ornaments, contrasting with her ascetic identity.

(C) The Yogini is preoccupied with a falcon: This is incorrect. The bird she is holding is a myna (or mynah), not a falcon. A falcon is a bird of prey and has different iconographic associations.

(D) Her hair bun elongates her visual presence: This is correct. The tall, elegant posture, slender figure, and high, elaborate hair bun are key stylistic features of the Deccani school that contribute to an elongated and graceful appearance.

Based on the analysis, the correct features are (B) and (D).

Step 4: Final Answer:

The two correct features described are that the Yogini is adorned with jewellery and her hair bun elongates her visual presence. Thus, the correct option is (B) and (D) only.

Quick Tip

For questions about specific paintings, focus on both the subject matter (iconography) and the artistic style. Here, the jewellery (subject) and the elongated form (style) are correct, while the balcony (setting) and falcon (specific subject detail) are incorrect.

32. Which among the followings manuscripts belongs to the Pala School of Painting?

(A) Prajnaparamita

(B) Astasahasrika

(C) Ragamala

(D) Kalakacharyakatha

Choose the correct answer from the options given below:

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

Correct Answer: (D) (A) (B) only

Solution:

Step 1: Understanding the Concept:

The question asks to identify which of the listed manuscripts are characteristic products of the Pala School of miniature painting, which flourished in Eastern India from the 8th to the 12th century. The Pala school was primarily Buddhist in theme.

Step 3: Detailed Explanation:

(A) Prajnaparamita: The "Perfection of Wisdom" sutras are core Mahayana Buddhist texts. Illustrated manuscripts of the Prajnaparamita are the most famous and numerous examples of Pala painting.

(B) Astasahasrika: This, the "Astasahasrika Prajnaparamita," is the title of a specific version of the Prajnaparamita text in 8,000 lines. It is one of the most commonly illustrated manuscripts from the Pala period. Thus, it is also correct.

(C) Ragamala: Ragamala paintings, which visualize musical modes, are a central theme of Rajasthani, Pahari, and Deccani painting, but not the Pala school.

(D) Kalakacharyakatha: This is a famous Jain text, and its illustrated manuscripts are key examples of the Western Indian School of painting, not the Pala School.

Step 4: Final Answer:

Both Prajnaparamita and its specific version, Astasahasrika, are the primary manuscripts associated with the Pala School of Painting. Therefore, (A) and (B) only are correct.

Quick Tip

Associate schools of painting with their primary religious or thematic focus. Pala School = Buddhism; Western Indian School = Jainism; Rajasthani/Pahari Schools = Hindu themes (Krishna Lila, Ramayana, Ragamala). This helps in quickly eliminating incorrect options.

33. The practice of Pala art was spread to which of the following places?

- (A) Nepal
- (B) Afghanistan
- (C) Java
- (D) Sri Lanka

Choose the correct answer from the options given below:

- (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: Understanding the Concept:

The Pala dynasty was a major power in Eastern India and a great patron of Mahayana Buddhism. Monastic centers like Nalanda and Vikramshila attracted scholars and artists from across Asia, and Pala artistic styles were disseminated along with Buddhist teachings.

Step 3: Detailed Explanation:

(A) Nepal: There was a strong and direct cultural and artistic exchange between the Pala kingdom and Nepal. Pala art heavily influenced the development of Nepali painting and sculpture.

(B) Afghanistan: While Afghanistan had a rich Buddhist history (e.g., Bamiyan), the primary artistic influence was Gandharan and Central Asian. Direct influence from the later Pala school is not considered a major factor in Afghan art.

(C) Java: Pala art had a significant impact on the art of Southeast Asia, including the Indonesian island of Java. The art of the Shailendra dynasty (e.g., Borobudur) shows clear Pala influence.

(D) Sri Lanka: There were strong religious and cultural ties between the Buddhist communities in the Pala kingdom and Sri Lanka, which led to the transmission of artistic styles.

Step 4: Final Answer:

The influence of Pala art is well-documented in Nepal, Java (and wider Southeast Asia), and Sri Lanka. Afghanistan is the outlier in this list. Therefore, the correct option is (A), (C), and (D) only.

Quick Tip

Remember the routes of the spread of Buddhism from India. Pala influence followed the Mahayana Buddhist routes to the Himalayas (Nepal, Tibet) and Southeast Asia (via maritime trade), which makes these regions likely candidates for artistic influence.

34. Identify the Nayikas considered according to the physiognomic traits of appearance.

- (A) Padmini
- (B) Vasakasajja
- (C) Chitrini
- (D) Shankhini

Choose the correct answer from the options given below:

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

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

Solution:

Step 1: Understanding the Concept:

The question relates to the classification of Nayikas (heroines) in classical Indian texts on aesthetics and erotology (like the Kama Sutra and works on rhetoric, 'Rasa Shastra'). There are different systems of classification. One is based on the Nayika's situation ('Avastha'), and another is based on her physical and psychological characteristics ('Svakiya' types or physiognomic traits).

Step 3: Detailed Explanation:

(B) Vasakasajja: This is an 'Avastha Nayika', one of the eight types classified by situation. A Vasakasajja is a heroine who dresses herself and prepares for the arrival of her lover. This is a situational, not a physiognomic, trait.

The other three options are part of the physiognomic classification, which divides women into four types:

(A) Padmini: The "lotus-woman," considered the most excellent type.

(C) Chitrini: The "art-woman," who is talented and beautiful.

(D) Shankhini: The "conch-woman," characterized by a different temperament and physique. The fourth type, not listed, is the Hastini (elephant-woman).

Therefore, Padmini, Chitrini, and Shankhini are classifications based on physiognomic traits.

Step 4: Final Answer:

The Nayikas classified according to physiognomic traits are (A) Padmini, (C) Chitrini, and (D) Shankhini.

Quick Tip

Distinguish between the two main types of Nayika classification: by situation (Avastha Nayikas, like Vasakasajja, Virahotkanthita, etc.) and by inherent type/physiognomy (Padmini, Chitrini, Shankhini, Hastini). This distinction is key to answering such questions correctly.

35. Choose the Persian Artists of the Mughal court.

- (A) Mir Sayyid Ali**

- (B) Bihzad
- (C) Sahibdin
- (D) Abd Us Samad

Choose the correct answer from the options given below:

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

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

Solution:

Step 1: Understanding the Concept:

The Mughal School of painting was founded by masters who were brought from Persia. The question asks to identify these founding Persian artists from the given list.

Step 3: Detailed Explanation:

(A) Mir Sayyid Ali: He was a master of the Safavid school of painting in Persia. He was invited by the Mughal emperor Humayun to join his court and was one of the founders of the Mughal atelier.

(B) Bihzad: Kamal-ud-din Bihzad was a legendary master of Persian painting from the late Timurid and early Safavid periods. While his style was immensely influential on Mughal art, he himself never worked at the Mughal court.

(C) Sahibdin: He was a master Indian artist of the Rajasthani School, specifically the Mewar school, during the 17th century. He was not a Persian artist at the Mughal court.

(D) Abd Us Samad: He was the other great Persian master, alongside Mir Sayyid Ali, who was brought to India by Humayun. He played a crucial role in establishing the imperial Mughal workshop.

Step 4: Final Answer:

The Persian artists who were instrumental in founding the Mughal court atelier were Mir Sayyid Ali and Abd Us Samad. Therefore, the correct option is (A) and (D) only.

Quick Tip

Remember the two key names associated with the founding of the Mughal school: Mir Sayyid Ali and Abd Us Samad. They were brought from Persia by Humayun. Distinguish them from their own teacher, Bihzad (who stayed in Persia), and from later Indian artists of the Mughal or other schools.

36. Match List-I with List-II

List-I (Artist)	List-II (Painting)
(A) G. M. Sheikh	(I) Janata Watch Repairing
(B) Bhupen Khakhar	(II) City for Sale
(C) K. C. S. Paniker	(III) Children
(D) Somnath Hore	(IV) The Dog

Choose the correct answer from the options given below:

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

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

Solution:

Step 1: Understanding the Concept:

This question requires matching prominent modern Indian artists with their famous works.

Step 3: Detailed Explanation:

(A) G. M. Sheikh: A key member of the Baroda School, Gulammohammed Sheikh is known for his narrative and allegorical paintings. "City for Sale" (1981-84) is one of his most iconic works. So, **(A) matches (II)**.

(B) Bhupen Khakhar: Another influential artist from the Baroda School, Khakhar is celebrated for his unique figurative style depicting the lives of common men. "Janata Watch Repairing" is one of his well-known paintings. So, **(B) matches (I)**.

(D) Somnath Hore: A master printmaker and sculptor, Hore's works powerfully express human suffering. "Children" is a recurring and deeply moving theme in his art, particularly his 'Wounds' series of prints. So, **(D) matches (III)**.

(C) K. C. S. Paniker: A pioneer of modernism in South India and the founder of the Chola-mandal Artists' Village, Paniker is known for his abstract works incorporating calligraphic and symbolic motifs. By elimination, **(C) matches (IV)**.

The correct set of matches is A-II, B-I, D-III, and C-IV.

Step 4: Final Answer:

The correct matching sequence is (A) - (II), (B) - (I), (C) - (IV), (D) - (III).

Quick Tip

In matching questions, start with the pairs you are most certain about. Here, Bhupen Khakhar's "Janata Watch Repairing" and G. M. Sheikh's "City for Sale" are very famous pairings. Finding these two correct matches (A-II, B-I) is enough to identify the correct option from the given choices.

37. Match List-I with List-II

List-I (Manuscript)	List-II (School of Painting)
(A) Nujum al-Ulum	(I) Mughal School of Painting
(B) Astasahasrika Prajnaparamita	(II) Rajasthani School of Painting
(C) Hamzanama	(III) Deccani School of Painting
(D) Rasikapriya	(IV) Pala School of Painting

Choose the correct answer from the options given below:

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

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

Solution:

Step 1: Understanding the Concept:

This question requires matching significant illustrated manuscripts with the Indian school of painting they are associated with.

Step 3: Detailed Explanation:

(A) Nujum al-Ulum: Meaning 'Stars of the Sciences', this is an illustrated encyclopedia of astronomy and magic created in Bijapur around 1570. It is a prime example of the **Deccani School of Painting**. So, **(A) matches (III)**.

(B) Astasahasrika Prajnaparamita: As established earlier, this Buddhist text was the most frequently illustrated manuscript of the **Pala School of Painting**. So, **(B) matches (IV)**.

(C) Hamzanama: The 'Adventures of Hamza', an uncle of the Prophet Muhammad, was the subject of a massive and ambitious manuscript project undertaken by Emperor Akbar. It is a foundational work of the **Mughal School of Painting**. So, **(C) matches (I)**.

(D) Rasikapriya: A Hindi poetic work on aesthetics, it was a very popular text for illustration in various Hindu courts. It is most strongly associated with the **Rajasthani School of Painting** (and also the Pahari School). So, **(D) matches (II)**.

Step 4: Final Answer:

The correct matching sequence is (A) - (III), (B) - (IV), (C) - (I), (D) - (II).

Quick Tip

Creating mental flashcards linking key manuscripts to their schools (e.g., Hamzanama -> Mughal, Prajnaparamita -> Pala, Nujum al-Ulum -> Deccani) is a very effective way to prepare for such matching questions in art history.

38. Match List-I with List-II

List-I (Group/Institution)	List-II (Foundation Year)
(A) Calcutta Group	(I) Late 1950s
(B) The Progressive Artists' Group	(II) 1963
(C) Group 1890	(III) 1946
(D) Baroda Art School	(IV) 1943

Choose the correct answer from the options given below:

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

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

Solution:

Step 1: Understanding the Concept:

The question asks to match important modern Indian art groups and institutions with their correct year or period of foundation. Note that some years in the options are approximations.

Step 3: Detailed Explanation:

(A) Calcutta Group: This was one of the earliest modern artist groups in India, founded in **1943**. So, **(A) matches (IV)**.

(B) The Progressive Artists' Group (PAG): The influential PAG was founded in Bombay (now Mumbai) in 1947. The closest year in the options is **1946**, which is likely an approximation used for the question. So, **(B) matches (III)**.

(C) Group 1890: This group was formed in 1962 and held its first and only exhibition in **1963**. The year of the exhibition is often used as its key date. So, **(C) matches (II)**.

(D) Baroda Art School: The Faculty of Fine Arts at Maharaja Sayajirao University of Baroda was established in 1950. The option "Late 1950s" represents the period when it gained significant prominence and its unique identity was formed, making it the most plausible, albeit general, match. So, **(D) matches (I)**.

Step 4: Final Answer:

The best fit for the matches is (A) - (IV), (B) - (III), (C) - (II), (D) - (I).

Quick Tip

For dates in art history, remember the key chronological sequence: Calcutta Group (early 40s)→Progressive Artists' Group (late 40s)→Baroda School (early 50s)→Group 1890 (early 60s). This relative order can help you solve matching questions even if the exact years in the options are slightly off.

39. Match the following pigments (List-I) with their sources, (List-II) in Mughal school

List-I (Pigments)	List-II (Source)
(A) Ultramarine	(I) Cinnabar
(B) Bright yellow	(II) Orpiment
(C) Vermilion	(III) Lapis Lazuli
(D) Lampblack	(IV) Charcoal

Choose the correct answer from the options given below:

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

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

Solution:

Step 1: Understanding the Concept:

The question requires matching traditional painting pigments used in Mughal miniatures with their mineral or organic sources.

Step 3: Detailed Explanation:

(A) Ultramarine: This is a deep blue pigment. Historically, the most prized and vibrant ultramarine was made by grinding the semi-precious stone **Lapis Lazuli**. So, **(A) matches (III)**.

(B) Bright yellow: A brilliant yellow pigment used in Indian painting was derived from the mineral **Orpiment**, an arsenic sulfide. So, **(B) matches (II)**.

(C) Vermilion: This is a brilliant scarlet red pigment. Its natural source is the mineral **Cinnabar** (mercury sulfide). So, **(C) matches (I)**.

(D) Lampblack: This is a deep black pigment. It is a form of carbon soot collected from the burning of oil or fat, which is essentially fine **Charcoal**. So, **(D) matches (IV)**.

Step 4: Final Answer:

The correct matching sequence is (A) - (III), (B) - (II), (C) - (I), (D) - (IV).

Quick Tip

Some pigment-source connections are fundamental in art history. Remember these key pairs: Ultramarine = Lapis Lazuli (Blue), Vermilion = Cinnabar (Red), and Orpiment = Yellow. Knowing just these three is often enough to solve such matching questions.

40. Match List-I with List-II

List-I (School/ Artists' Group)	List-II (Artist associated)
(A) Bengal School	(I) J. Swaminathan
(B) Baroda Art School	(II) K.G. Subramanyan
(C) Calcutta Group	(III) Nandalal Bose
(D) Group 1890	(IV) Prodosh Das Gupta

Choose the correct answer from the options given below:

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

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

Solution:

Step 1: Understanding the Concept:

This question requires matching major schools and artists' groups of modern Indian art with a key artist associated with each.

Step 3: Detailed Explanation:

(A) Bengal School: Nandalal Bose was a star pupil of Abanindranath Tagore and one of the most important artists and teachers of the Bengal School. He later headed the Kala Bhavana at Santiniketan. So, **(A) matches (III)**.

(B) Baroda Art School: K.G. Subramanyan was a pivotal figure at the Faculty of Fine Arts in Baroda for many decades. His teaching and artistic practice profoundly shaped the identity of the Baroda School. So, **(B) matches (II)**.

(C) Calcutta Group: Prodosh Das Gupta, a sculptor, was one of the founders and a leading member of the Calcutta Group, which was formed in 1943. So, **(C) matches (IV)**.

(D) Group 1890: J. Swaminathan was the main ideologue, founder, and spokesperson for Group 1890. He wrote the group's manifesto. So, **(D) matches (I)**.

Step 4: Final Answer:

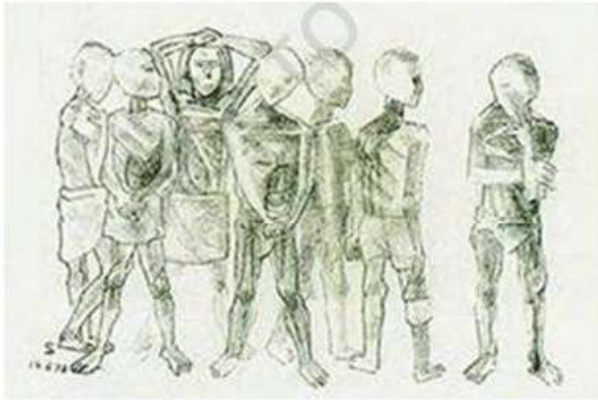
The correct matching sequence is (A) - (III), (B) - (II), (C) - (IV), (D) - (I).

Quick Tip

Focus on the "founder" or "most influential member" for each group. Swaminathan founded Group 1890, Prodosh Das Gupta founded the Calcutta Group, Nandalal Bose is a pillar of the Bengal School, and K.G. Subramanyan is synonymous with the Baroda School. These strong associations make matching easier.

Comprehension Passage:

Observe the image below and answer the following questions (41 to 45).



41. Which of the following statement is true in reference to this artwork?

- (A) These children represent the most vulnerable section of the society.
- (B) It is based on childhood memories of the artist.
- (C) The figures are linear, each with a healthy body and strong musculature.
- (D) The children are making a strategy for the game they are playing.

Correct Answer: (A) These children represent the most vulnerable section of the society.

Solution:

Step 1: Understanding the Concept:

The artwork, titled 'Children', is a powerful depiction of human suffering. The artist is known for his works that reflect on social and political crises, particularly the pain of the common person.

Step 3: Detailed Explanation:

Let's analyze the given options:

- (A) The emaciated, skeletal figures of the children clearly depict them as victims of a great tragedy, representing the poorest and most vulnerable members of society who suffer the most during famines. This statement is true.
- (B) While the artist witnessed these scenes, the work is not based on pleasant 'childhood memories' but on traumatic memories of witnessing the Bengal Famine.
- (C) This statement is factually incorrect. The figures are linear, but they are shown as weak, starving, and emaciated, not healthy or muscular.
- (D) This is a misinterpretation of the image. The children are huddled together in misery and suffering, not playing a game.

Step 4: Final Answer:

The most accurate statement is that the children represent the most vulnerable section of society.

Quick Tip

When analyzing expressionist or socially-conscious art, look for the emotional and social message. The artist's primary goal is often to evoke empathy and highlight injustice, not to depict idealized scenes. The physical distortion of figures is a key tool to convey suffering.

42. Who among the following is the artist of this work?

- (A) J. Swaminathan
- (B) Somnath Hore
- (C) G. R. Santosh
- (D) Chittoprasad

Correct Answer: (B) Somnath Hore

Solution:

Step 1: Understanding the Concept:

The question requires identifying the artist of the artwork. The style—stark, linear, and filled with pathos—is characteristic of a specific modern Indian artist renowned for his prints and sculptures on human suffering.

Step 3: Detailed Explanation:

The artist is Somnath Hore (1921-2006). He was a master printmaker and sculptor whose work was profoundly shaped by his experiences witnessing historical tragedies like the Bengal Famine of 1943 and the Tebhaga peasant movement. His series of works, including the famous 'Wounds' series, consistently explore themes of pain, struggle, and humanity. This particular artwork, 'Children', is one of his most iconic creations related to the famine. While Chittoprasad also documented the famine, this specific stylistic rendering is quintessentially Somnath Hore's.

Step 4: Final Answer:

The artist of this work is Somnath Hore.

Quick Tip

Associate artists with their core themes. Somnath Hore is synonymous with the theme of suffering and famine, captured through stark and powerful printmaking. Remembering this connection is key to identifying his work.

43. This work is an impression of which of the following incidents?

- (A) Hippie movement
- (B) Labour's Strike
- (C) Quit India Movement
- (D) Bengal Famine of 1943

Correct Answer: (D) Bengal Famine of 1943

Solution:

Step 1: Understanding the Concept:

The artwork is a direct visual response to a major historical catastrophe in India. The subject matter of starving children is a clear indicator of the event.

Step 3: Detailed Explanation:

Somnath Hore was a young student in Calcutta during the devastating Bengal Famine of 1943. He witnessed firsthand the widespread death and starvation. This experience left a permanent mark on him and became the central inspiration for much of his life's work. The 'Children' series is his direct artistic and emotional response to the horrors of the famine, aiming to document the suffering he saw. The other options are unrelated to the visual evidence in the artwork.

Step 4: Final Answer:

The work is a direct impression of the Bengal Famine of 1943.

Quick Tip

Visual cues in art are crucial. The depiction of skeletal, starving figures is a powerful and direct reference to famine. Connecting this visual evidence to major historical events is a common type of question in art history.

44. In which year this work was executed?

- (A) 1968
- (B) 1956
- (C) 1958
- (D) 1856

Correct Answer: (C) 1958

Solution:

Step 1: Understanding the Concept:

This question requires knowing the specific date of creation for this artwork within the artist's

career. While the famine was in 1943, Hore revisited the theme throughout his life.

Step 3: Detailed Explanation:

Somnath Hore created numerous drawings, etchings, and woodcuts on the theme of the famine victims. This specific work, an etching titled 'Children', is dated to 1958. This period in the late 1950s and 1960s was a very productive time for his printmaking, where he refined his stark, expressive style. The other dates are either too late, too early, or from a different century entirely.

Step 4: Final Answer:

This work was executed in the year 1958.

Quick Tip

While it's hard to memorize the exact year of every artwork, knowing the artist's key working periods can help. Somnath Hore was highly active as a printmaker from the 1950s through the 1970s. This helps in eliminating options like 1856.

45. On which of the following surface this work is done?

- (A) On paper
- (B) On cloth
- (C) On canvas
- (D) On wall

Correct Answer: (A) On paper

Solution:

Step 1: Understanding the Concept:

The question is about the medium and surface used for the artwork. Identifying the artwork as a print or drawing helps determine the surface.

Step 3: Detailed Explanation:

The work is an etching. Etching is an intaglio printmaking process where a design is incised onto a metal plate, which is then inked and pressed onto a surface to transfer the image. The standard surface for printmaking techniques like etching, woodcut, and lithography is paper. The delicate lines and tonal quality of the artwork are characteristic of a print on paper. Therefore, it is not on cloth, canvas (typically used for painting), or a wall (used for murals).

Step 4: Final Answer:

This work is done on paper.

Quick Tip

Understanding the basics of different art mediums is essential. Printmaking (etching, woodcut, lithograph) is almost always done on paper. Painting is typically done on canvas, wood panels, or walls. Knowing this helps answer questions about the artwork's surface.

Comprehension Passage:

Observe the image below and answer the following questions (46 to 50).



46. This painting belongs to which of the following school of painting?

- (A) Mewar School
- (B) Guler School
- (C) Basohli School
- (D) Kangra School

Correct Answer: (D) Kangra School

Solution:

Step 1: Understanding the Concept:

The question asks to identify the school of painting based on stylistic features. The painting

shows a delicate and naturalistic style, with a focus on lyrical romanticism, which are hallmarks of a specific Pahari school.

Step 3: Detailed Explanation:

The style of this painting is characterized by its refined drawing, delicate coloring, and graceful, naturalistic depiction of figures and nature. This lyrical quality and romantic sensibility are the defining features of the Kangra School, which flourished in the late 18th and early 19th centuries under the patronage of Raja Sansar Chand. While related to the Guler school, this represents the mature phase often simply called Kangra. The Basohli style is bolder and more intense, while the Mewar style has different facial types and color palettes.

Step 4: Final Answer:

The painting belongs to the Kangra School.

Quick Tip

Remember the key characteristics of Pahari schools: Basohli = bold, intense, primary colors; Guler = delicate, naturalistic (transitional); Kangra = lyrical, refined, romantic, soft colors. These keywords help in quick identification.

47. Where is this painting in the collection?

- (A) National Gallery of Modern Art, New Delhi
- (B) National Museum, New Delhi
- (C) Government Museum and Art Gallery, Chandigarh
- (D) Indian Museum, Calcutta

Correct Answer: (C) Government Museum and Art Gallery, Chandigarh

Solution:

Step 1: Understanding the Concept:

This question requires knowledge of the location of famous works of Indian art. Important collections of Pahari paintings are housed in specific museums in India.

Step 3: Detailed Explanation:

This renowned painting of the Abhisarika Nayika from the Kangra school is part of the extensive collection of Indian miniature paintings, particularly Pahari art, held at the Government Museum and Art Gallery in Chandigarh. This museum is well-known for its rich holdings of art from the Kangra, Guler, and other hill states.

Step 4: Final Answer:

The painting is in the collection of the Government Museum and Art Gallery, Chandigarh.

Quick Tip

Certain museums are famous for specific collections. The Government Museum in Chandigarh is a key repository for Pahari paintings. Similarly, the National Museum in New Delhi has a vast collection covering all schools. Remembering these specializations can help you answer collection-based questions.

48. Which Nayika, among the following is depicted in this painting?

- (A) Utka
- (B) Abhisarika
- (C) Vasaksajja
- (D) Svandhinpatika

Correct Answer: (B) Abhisarika

Solution:

Step 1: Understanding the Concept:

The question asks to identify the type of Nayika (heroine) based on the visual narrative of the painting. The classification of Nayikas is a central theme in Indian miniature painting, based on classical texts on aesthetics.

Step 3: Detailed Explanation:

The painting depicts a finely dressed woman moving purposefully through a dark and dangerous forest at night, with snakes on the path and lightning often shown in the sky in similar works. This is the classic iconography of the Abhisarika Nayika. 'Abhisarika' is the heroine who defies all dangers and social conventions to go out and meet her lover. The other Nayikas represent different situations: Utka waits anxiously, Vasaksajja prepares her home, and Svadhinapatika is confident in her lover's devotion. The scene of a journey through a perilous night is unique to the Abhisarika.

Step 4: Final Answer:

The Nayika depicted in the painting is the Abhisarika.

Quick Tip

To identify the Nayika type, focus on the action and setting. Is she waiting? Preparing? Journeying? Arguing? The narrative context is the key. A journey through a dark forest at night almost always signifies an Abhisarika Nayika.

49. The Art historians has suggested which of the following time period of its execution?

- (A) 1810-20
- (B) 1820-30
- (C) 1840-50
- (D) 1800-10

Correct Answer: (A) 1810-20

Solution:

Step 1: Understanding the Concept:

The question requires dating the painting to its correct period. This is based on the stylistic development of the Kangra school.

Step 3: Detailed Explanation:

The Kangra school of painting reached its zenith under the patronage of Raja Sansar Chand (ruled 1775-1823). The period from about 1785 to 1820 is considered the golden age of Kangra art, producing works of exceptional quality and refinement. This painting, with its mature and lyrical style, fits perfectly within this era. The period of 1810-20 represents the later part of this peak period, making it the most appropriate choice among the given options for this highly refined work.

Step 4: Final Answer:

Art historians suggest the time period of 1810-20 for its execution.

Quick Tip

Associate peak artistic periods with key patrons. For Kangra painting, the patron is Raja Sansar Chand. His reign (1775-1823) is the primary timeframe for the best Kangra works. This helps narrow down the correct date range.

50. Which of the following statements is associated with this painting?

- (A) The Nayika lost her way home.
- (B) This painting describes the hot month of Jyeshtha.
- (C) The nayika moves through the dark forest in the night.
- (D) The time depicted appears to be that of evening.

Correct Answer: (C) The nayika moves through the dark forest in the night.

Solution:

Step 1: Understanding the Concept:

This question asks for the most accurate description of the narrative or scene depicted in the painting. It tests the ability to interpret the visual elements correctly.

Step 3: Detailed Explanation:

As established, the painting shows an Abhisarika Nayika. The central theme and defining action of this Nayika is her journey to meet her beloved.

(A) She has not lost her way; she is on a determined path.

(B) While it could be a particular month, the primary narrative is not seasonal description but the heroine's journey.

(C) This statement perfectly describes the scene. The dark, stylized forest and the time being night are essential elements that convey the dangers she is braving for love. This is the core of the Abhisarika theme.

(D) The darkness, foliage, and overall mood indicate deep night, not evening. The peril and secrecy of the journey are heightened by the night setting.

Step 4: Final Answer:

The most accurate associated statement is that the nayika moves through the dark forest in the night.

Quick Tip

In descriptive questions about narrative art, always choose the statement that describes the central action or theme. The journey through the perilous night is the main story here, making it the best description.