

CUET UG Knowledge Tradition Practices in India (316) - 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. Match List-I with List-II

List-I (Festivals)	List-II (State)
(A) Nabanna	(I) Kerala
(B) Onam	(II) Assam
(C) Pongal	(III) West Bengal
(D) Magh Bihu	(IV) Tamil Nadu

Choose the correct answer from the options given below:

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

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

Solution:

Step 1: Understanding the Concept

This question requires matching harvest festivals from List-I with the Indian states in List-II where they are primarily celebrated.

Step 2: Detailed Explanation

We need to match each festival to its corresponding state:

- (A) **Nabanna** is a harvest festival celebrated in West Bengal. So, (A) matches with (III).
(B) **Onam** is the major harvest festival of Kerala. So, (B) matches with (I).
(C) **Pongal** is a multi-day harvest festival celebrated in Tamil Nadu. So, (C) matches with (IV).
(D) **Magh Bihu** (also known as Bhogali Bihu) is a harvest festival celebrated in Assam. So, (D) matches with (II).

Step 3: Forming the Correct Combination

The correct pairings are:

A - III

B - I

C - IV

D - II

This combination corresponds to option (C).

Step 4: Final Answer

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

Quick Tip

For matching questions, try to identify one or two pairs you are absolutely sure about. This can help you eliminate incorrect options quickly. For instance, knowing Onam is from Kerala (B-I) immediately narrows down the choices to options (C).

2. According to Varāhmihira, trees are vulnerable to disease when exposed to-

(A) Cold Weather

(B) Strong Winds

(C) Heavy Rainfall

(D) Hot Sun

Choose the correct answer from the options given below:

(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: Understanding the Concept

The question refers to the ancient Indian text on botany and agriculture, Vrikshayurveda, as detailed by Varāhmihira in his work, the Brihat Samhita. It asks for the causes that make trees vulnerable to diseases.

Step 2: Detailed Explanation

Varāhmihira, in the Vrikshayurveda section of his Brihat Samhita, discusses the ailments of plants and trees. He explains that diseases in plants can arise from imbalances, similar to the Ayurvedic concept of doshas (vata, pitta, kapha). These imbalances are caused by environmental stressors.

(A) **Cold Weather:** Extreme cold (related to kapha dosha) is identified as a cause of disease.

(B) **Strong Winds:** Strong winds (related to vata dosha) can damage trees and cause ailments.

(C) **Heavy Rainfall:** Excessive water or moisture (related to kapha dosha) can lead to root rot and other diseases.

(D) **Hot Sun:** Scorching heat from the sun (related to pitta dosha) can also cause stress and disease in plants.

All four conditions are recognized as environmental stressors that make trees vulnerable to diseases.

Step 3: Final Answer

Since Varāhmihira's writings cover diseases arising from cold, wind, sun, and excessive water (rainfall), all four options (A), (B), (C), and (D) are correct.

Quick Tip

Questions about ancient Indian scientific texts often draw from core concepts. Varāhmihira's work on plants is analogous to Ayurveda for humans, where diseases are caused by imbalances due to external factors like weather. Thinking of this analogy can help deduce the answer.

3. Arrange the following lands mentioned in Amarkoṣa in a sequence of fertile, fallow, muddy and sandy land-

(A) Sharkarāvati

(B) Ūrvara

(C) Aprahata

(D) Pankikala

Choose the correct answer from the options given below:

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

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

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

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

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

Solution:

Step 1: Understanding the Concept

This question requires knowledge of Sanskrit terms for different types of land as classified in the Amarakoṣa, a classical Sanskrit thesaurus. The task is to arrange them in the specific sequence: fertile, fallow, muddy, and sandy.

Step 2: Defining the Terms

We need to find the meaning of each term:

(A) **Sharkarāvati:** Land that is sandy or full of gravel (from 'sharkara', meaning gravel/sugar).

(B) **Ūrvara:** Fertile, productive land that yields crops.

(C) **Aprahata:** Unploughed land, wasteland, or fallow land.

(D) **Pankikala**: Muddy, swampy, or marshy land (from 'panka', meaning mud).

Step 3: Arranging in Sequence

The required sequence is: fertile, fallow, muddy, and sandy.

1. Fertile land is **Ūrvara (B)**.
2. Fallow land is **Aprahata (C)**.
3. Muddy land is **Pankikala (D)**.
4. Sandy land is **Sharkarāvati (A)**.

The correct order of the codes is (B), (C), (D), (A).

Step 4: Final Answer

The correct sequence according to the meanings is (B), (C), (D), (A), which corresponds to option (C).

Quick Tip

In questions involving ancient terminology, try to break down the words to understand their root meaning. For example, 'panka' in Pankikala means mud, and 'sharkara' in Sharkarāvati means gravel, which can lead you to the correct definitions.

4. Who considered Lunar mansions in predicting seasonal rainfall?

- (A) Kauṭilya
- (B) Manu
- (C) Parāśara
- (D) Varāhmihira

Correct Answer: (D) Varāhmihira

Solution:

Step 1: Understanding the Concept

The question asks to identify the ancient Indian scholar who used the concept of "Lunar mansions" (Nakshatras) for the specific purpose of predicting seasonal rainfall.

Step 2: Detailed Explanation

While several ancient texts touch upon agriculture and weather, the most comprehensive and systematic work on astrology and astronomy, including meteorology, is the **Brihat Samhita** by **Varāhmihira** (6th century CE).

Varāhmihira dedicated several chapters to rainfall prediction (Garbhalakshana, Pravarsana). His methods were based on a wide range of observations, including the position of the Sun and Moon in different Nakshatras (lunar mansions), the appearance of clouds, wind direction, and biological indicators.

While Parāśara's Krishi Parashara also discusses rainfall, Varāhmihira's work is considered the most authoritative and detailed on using astronomical phenomena like lunar mansions for this

purpose.

Step 3: Final Answer

Varāhmihira is the most prominent ancient authority who extensively used lunar mansions for rainfall prediction.

Quick Tip

Associate key ancient figures with their magnum opus. Varāhmihira is synonymous with the Brihat Samhita, which is a foundational text for ancient Indian astronomy, astrology, and related predictive sciences like meteorology.

5. Which of the following text does not provide information about agriculture, horticulture and plant biodiversity?

- (A) Manusmṛti
- (B) Mānsollāsa
- (C) Amarkoṣa
- (D) Vṛkṣāyurveda

Correct Answer: (A) Manusmṛti

Solution:

Step 1: Understanding the Concept

The question asks to identify which of the given texts is not a source of information on the subjects of agriculture, horticulture, and plant biodiversity. This requires knowing the primary subject matter of each text.

Step 2: Analyzing the Texts

(A) **Manusmṛti:** This is primarily a 'Dharmashastra' or a text on social laws and code of conduct. While it may mention rules related to land, crops, and penalties for damaging them, its main purpose is not to provide technical or scientific information about agriculture or horticulture.

(B) **Mānsollāsa:** An encyclopedic work by King Someshvara III, it covers a vast range of topics, including a section on gardens and horticulture (Upavanavinoda). It provides information on these subjects.

(C) **Amarkoṣa:** This is a thesaurus of Sanskrit. It provides extensive vocabulary (information) related to plants, trees, crops, and land types, thus contributing to the knowledge of plant biodiversity and agriculture from a lexical perspective.

(D) **Vṛkṣāyurveda:** The name itself means "the science of life of trees/plants". This is a specific genre of ancient texts dedicated entirely to botany, agriculture, horticulture, and treatment of plant diseases.

Step 3: Final Answer

Comparing the four, the Manusmṛti is the least focused on providing direct information about

agriculture, horticulture, and plant biodiversity. Its focus is on law and social order, making it the correct answer.

Quick Tip

For "which does not belong" questions, identify the primary theme of each option. Three of the options (Mānsollāsa, Amarkoṣa, Vṛkṣāyurveda) are directly related to knowledge compilation about the physical world, while Manusmṛti is about social and legal codes.

6. The cultivation of barley and millets dating to the 7th millennium BCE is found at-

- (A) Mehargarh
- (B) Kalibangan
- (C) Harappa
- (D) Mohanjodaro

Correct Answer: (A) Mehargarh

Solution:

Step 1: Understanding the Concept

This question asks to identify the archaeological site with the earliest evidence of agriculture (barley and millets) in the Indian subcontinent, specifically dating back to the 7th millennium BCE (c. 7000-6001 BCE). This time frame corresponds to the Neolithic period.

Step 2: Analyzing the Sites

(A) **Mehargarh:** Located on the Kacchi Plain of Balochistan, Pakistan, Mehargarh is one of the most important Neolithic sites in South Asia. Archaeological evidence from its earliest levels (Period I) dates back to around 7000 BCE and shows the cultivation of wheat and barley, along with the domestication of animals.

(B) **Kalibangan**, (C) **Harappa**, and (D) **Mohanjodaro:** These are all major urban centers of the Indus Valley Civilization (or Harappan Civilization). This civilization flourished during the Bronze Age, roughly from 3300 BCE to 1300 BCE, which is much later than the 7th millennium BCE.

Step 3: Final Answer

Mehargarh is the correct answer as it represents the pre-Harappan, Neolithic period where the first evidence of agriculture in the region is found.

Quick Tip

It is crucial to remember the chronological order of major periods and sites in ancient Indian history. The Neolithic period (with sites like Mehargarh) precedes the Bronze Age Indus Valley Civilization (with sites like Harappa and Mohenjodaro).

7. Which text mentions "Uniform seeds produce excellent results. Hence, every effort should be made to produce uniform seeds."?

- (A) Manusmṛti
- (B) Kṛṣiparāśara
- (C) Rīgveda
- (D) Arthaśāstra

Correct Answer: (B) Kṛṣiparāśara

Solution:

Step 1: Understanding the Concept

The question asks to identify the ancient Indian text that provides the specific agricultural advice that uniform seeds yield the best results. This requires knowledge of specialized ancient texts.

Step 2: Analyzing the Texts

(A) **Manusmṛti**: A text on law and social conduct. It is not a manual for agricultural practices.

(B) **Kṛṣiparāśara**: Attributed to the sage Parashara, this is a specialized and ancient text (c. 400 BCE) dedicated solely to the subject of 'Krishi' (agriculture). It provides practical guidance on all aspects of farming, including weather prediction, ploughing, seed selection, sowing, and harvesting. The emphasis on quality and uniformity of seeds is a key feature of this text.

(C) **Rīgveda**: The oldest Vedic text, consisting of hymns to deities. While it contains references to agriculture (like barley cultivation), it is not a practical guide.

(D) **Arthaśāstra**: Kautilya's treatise on statecraft, economics, and military strategy. It has a section on the superintendent of agriculture (Sitadhyaksha) but is more focused on the administration and revenue aspects of agriculture rather than detailed farming techniques.

Step 3: Final Answer

The quote represents practical, technical advice on farming, which is the core subject of the Kṛṣiparāśara.

Quick Tip

When a quote gives specific, practical advice about a technical subject (like agriculture, medicine, or architecture), the answer is likely to be a specialized text (shastra) on that subject rather than a general religious or legal text.

8. Match List-I with List-II

List-I (Name of Temples in Viṣṇudharmottarapurāṇa)	List-II (Storey in Temple)
(A) Śuktimān (B) Nandana (C) Catuṣkaka (D) Pāriyātra	(I) Nine (II) Eleven (III) Four (IV) Six

Choose the correct answer from the options given below:

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

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

Solution:

Step 1: Understanding the Concept

This question requires specific knowledge of ancient Indian temple architecture (Vastu Shastra) as described in the Viṣṇudharmottara Purāṇa. It asks to match different types of temples with the number of storeys (bhūmis) they are prescribed to have.

Step 2: Matching the Temple Types

Based on the descriptions found in Part 3, Chapter 86 of the Viṣṇudharmottara Purāṇa, the classifications are as follows:

- (A) **Śuktimān**: This type of temple is described as having nine storeys. So, (A) matches with (I).
(B) **Nandana**: This temple type is prescribed to have eleven storeys. So, (B) matches with (II).
(C) **Catuṣkaka**: The name itself derives from 'catuṣka' meaning 'four'. This temple has four storeys. So, (C) matches with (III).
(D) **Pāriyātra**: This type of temple is specified to have six storeys. So, (D) matches with (IV).

Step 3: Forming the Correct Combination

The correct pairings are:

- A - I
B - II
C - III
D - IV

This combination is found in option (A).

Step 4: Final Answer

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

Quick Tip

This is a highly specialized question. For such questions based on specific texts, sometimes etymology can provide a clue (e.g., Catuskaka from 'catuṣka' for four). If unsure, make the most logical guess or focus on other questions where you are more confident.

9. Which of the following is not a text on architecture?

- (A) Śilpaveda
- (B) Yajurveda
- (C) Arthaśāstra
- (D) Mānamayukha

Correct Answer: (B) Yajurveda

Solution:

Step 1: Understanding the Concept

The question asks to identify which of the given texts is not considered a text on architecture. This involves knowing the primary subject matter of each text.

Step 2: Analyzing the Texts

(A) **Śilpaveda:** This is an Upaveda (auxiliary Veda) and is the foundational text concerning 'śilpa' (arts, crafts, and architecture). It is definitely a text on architecture.

(B) **Yajurveda:** This is one of the four primary Vedas. Its main focus is on the liturgy, prose mantras, and procedures for performing 'yajnas' (sacrificial rituals). While it contains the Śulbasūtras, which describe the geometric construction of fire altars, its primary subject is not architecture but religious ritual.

(C) **Arthaśāstra:** This is a treatise on statecraft and political economy. However, it contains significant and detailed chapters on architecture relevant to the state, such as city planning, fortification, and construction of public buildings. It is considered an important source for secular architecture.

(D) **Mānamayukha:** This is a classical text belonging to the Vastu Shastra or Śilpaśāstra tradition, dealing specifically with the principles of architecture.

Step 3: Final Answer

Comparing the options, the Śilpaveda and Mānamayukha are explicitly texts on architecture. The Arthaśāstra contains major sections on architecture. The Yajurveda's primary focus is ritual, and it is not a text *on* architecture, even though it has some content related to construction. Therefore, Yajurveda is the correct answer.

Quick Tip

To answer "which is not" questions, identify the primary purpose of each item. While multiple ancient texts might mention a topic, only some are considered foundational treatises *on* that topic. The Yajurveda's primary purpose is ritual, not architecture.

10. Arrange the following architectural texts in chronological order-

- (A) Mayamata
- (B) Mānsāra
- (C) Śāṅkhyāyana Gṛhya Sūtra
- (D) Samarāṅgaṇasūtradhāra

Choose the correct answer from the options given below:

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

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

Solution:

Step 1: Understanding the Concept

The question requires arranging the given Indian texts, which contain architectural information, in the correct historical sequence from earliest to latest.

Step 2: Dating the Texts

(C) **Śāṅkhyāyana Gṛhya Sūtra:** This is a Gṛhya Sūtra, part of the late Vedic or Sūtra period literature. These texts deal with domestic rituals, including the construction of the house and altar. They are dated to approximately 500-200 BCE, making this the earliest text in the list.

(A) **Mayamata:** This is a major Vāstu Śāstra text. Its composition is generally placed in the post-Gupta period, likely between the 8th and 10th centuries CE.

(D) **Samarāṅgaṇasūtradhāra:** This comprehensive treatise on architecture and engineering was written by the Paramara king, Raja Bhoja of Dhara, who reigned from c. 1010 to 1055 CE. This firmly places it in the 11th century CE.

(B) **Mānsāra:** Another foundational Vāstu Śāstra text. Its dating is widely debated, but it is generally considered a compilation whose final form is later than the Mayamata and Samarāṅgaṇasūtradhāra, possibly post-11th century CE.

Step 3: Establishing the Chronological Sequence

1. Śāṅkhyāyana Gṛhya Sūtra (C)
2. Mayamata (A)
3. Samarāṅgaṇasūtradhāra (D)
4. Mānsāra (B)

The correct sequence is C, A, D, B.

Step 4: Final Answer

The correct chronological order is (C), (A), (D), (B), which corresponds to option (C).

Quick Tip

For chronology questions, it's helpful to remember key time periods: Vedic/Sūtra period (pre-Common Era), Gupta/Post-Gupta period (early centuries CE), and the Early Medieval period (c. 1000-1200 CE) where many royal patrons like King Bhoja flourished.

11. Samarāṅgaṇasūtradhāra is written by-

- (A) King Bhoja
- (B) King Someśvara
- (C) King Rājendra Chola
- (D) Kautilya

Correct Answer: (A) King Bhoja

Solution:

Step 1: Understanding the Question

This is a direct question asking for the author of the text Samarāṅgaṇasūtradhāra.

Step 2: Identifying the Author

The Samarāṅgaṇasūtradhāra is a well-known 11th-century encyclopedic work on Vastu Shastra (architecture). Historical records and the text itself attribute its authorship to the learned Paramara dynasty ruler, King Bhoja of Dhara (present-day Madhya Pradesh).

(B) King Someśvara wrote the Mānasollāsa.

(C) King Rājendra Chola was a great Chola emperor known for military conquests and temple building, but not for authoring this text.

(D) Kautilya wrote the Arthaśāstra.

Step 3: Final Answer

The author of Samarāṅgaṇasūtradhāra is King Bhoja.

Quick Tip

Memorizing the authors of major ancient and medieval Indian texts is crucial for history and culture-based exams. Associate Samarāṅgaṇasūtradhāra with King Bhoja, Arthaśāstra with Kautilya, and Mānasollāsa with King Someśvara.

12. Who laid the foundation of the great stūpa at Sanchi?

- (A) Chandragupta Maurya
- (B) King Bhoja
- (C) Aśoka
- (D) Mihirbhoja

Correct Answer: (C) Aśoka

Solution:

Step 1: Understanding the Question

The question asks to identify the person responsible for the initial construction (foundation) of the Great Stupa at Sanchi.

Step 2: Historical Context

The Great Stupa (also known as Stupa No. 1) at Sanchi is one of the oldest stone structures in India. Its original foundation was laid by the Mauryan emperor Aśoka the Great in the 3rd century BCE. It was initially a smaller brick stupa built over the relics of the Buddha. Later rulers, particularly during the Shunga dynasty, expanded it to its present form by encasing it in stone.

Step 3: Final Answer

The foundation of the Sanchi Stupa was laid by Emperor Aśoka.

Quick Tip

Emperor Aśoka is credited with the construction of thousands of stupas and pillars across India to spread Buddhism. The original core of many famous stupas, including Sanchi and Sarnath, was built during his reign.

13. According to Viṣṇudharmottarpurāṇa, the jagati of the temple should consist of-

- (A) Three Bhūmikās
- (B) Four Bhūmikās
- (C) Five Bhūmikās
- (D) Seven Bhūmikās

Correct Answer: (A) Three Bhūmikās

Solution:

Step 1: Understanding the Concept

The question asks about a specific architectural detail of the temple platform ('jagati') as prescribed in the Viṣṇudharmottara Purāṇa. 'Bhūmikās' in this context refers to terraces or levels.

Step 2: Textual Reference

The Viṣṇudharmottara Purāṇa is an important source for understanding the theory behind temple architecture. In its discussion of the temple plan and elevation, it specifies the ideal form for various parts. For the 'jagati', the raised platform upon which the temple stands, the text recommends that it be constructed with three terraces or levels ('tri-bhūmikā'). This tripartite division reflects cosmic symbolism prevalent in Hindu thought.

Step 3: Final Answer

The Viṣṇudharmottara Purāṇa prescribes that the 'jagati' should consist of three 'bhūmikās'.

Quick Tip

The number three holds significant symbolic value in Hinduism (e.g., the Trimurti, the three worlds or 'lokas'). This symbolism is often reflected in temple architecture, making "Three Bhūmikās" a logical and common prescription for elements like the temple platform.

14. Which text devotes a whole chapter to the misfortunes that will befall a housemaster, a king or the kingdom itself if there are any defects in the construction of the home, the palace or the city?

- (A) Mayamata
- (B) Arthaśāstra
- (C) Mānasāra
- (D) Samarāṅgaṇasūtradhāra

Correct Answer: (D) Samarāṅgaṇasūtradhāra

Solution:

Step 1: Understanding the Concept

The question asks to identify a specific architectural treatise that gives special emphasis to the negative consequences ('doshas') of constructional defects on the patron and the kingdom.

Step 2: Analyzing the Texts

While all major Vastu texts like Mayamata and Mānasāra discuss the importance of proper construction and the ill effects of flaws, the Samarāṅgaṇasūtradhāra by King Bhoja is particularly renowned for its extensive and detailed treatment of this subject. It elaborates significantly on how architectural defects in a building (home, palace) or city can lead to specific misfortunes, diseases, loss of wealth, and even the downfall of the king and his kingdom. It dedicates significant space to this diagnostic aspect of Vastu, making it a hallmark of the text.

Step 3: Final Answer

The Samarāṅgaṇasūtradhāra is the text most noted for devoting whole chapters to the misfortunes arising from architectural defects.

Quick Tip

Remember the unique focus of different texts. While many Vastu texts are prescriptive (how to build), the Samarāṅgaṇasūtradhāra is also highly diagnostic (what happens if you build incorrectly), linking architecture directly to the ruler's fate.

15. Arrange the dramatic expressions in the correct sequence-

- (A) Sāttvika
- (B) Āhārya
- (C) Āṅgika
- (D) Vācika

Choose the correct answer from the options given below:

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

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

Solution:

Step 1: Understanding the Concept

The question asks for the correct sequence of the four types of 'Abhinaya' (dramatic expression or acting) as codified in Bharata Muni's Natya Shastra, the foundational text of Indian performing arts.

Step 2: Defining the Types of Abhinaya

- (A) **Sāttvika**: The expression of genuine internal emotional states, such as tears, trembling, or perspiration. It is considered the most subtle and difficult form.
- (B) **Āhārya**: The expression through external aids like costumes, make-up, jewelry, and stage properties.
- (C) **Āṅgika**: The expression conveyed through the movement of the body and limbs ('aṅga'), including gestures ('mudras'), posture, and facial expressions.
- (D) **Vācika**: The expression through voice ('vāc'), including dialogue, tone, pitch, and recitation.

Step 3: Determining the Standard Sequence

While all four forms are used simultaneously in a performance, they are standardly classified in a sequence that moves from the more external and physical to the more internal and subtle. The accepted pedagogical and theoretical order is:

1. Āṅgika (Body)
2. Vācika (Voice)
3. Āhārya (Costume/External)
4. Sāttvika (Internal Emotion/Essence)

This translates to the sequence of codes: (C), (D), (B), (A).

Step 4: Final Answer

The correct sequence is (C), (D), (B), (A), which corresponds to option (D).

Quick Tip

Remember the Abhinaya sequence by thinking about the actor's tools, moving from the physical to the internal: Body ('Āṅgika'), Voice ('Vācika'), Appearance ('Āhārya'), and finally, true Feeling ('Sāttvika').

16. Which of the following texts is related to dance?

- (A) Saṅgītaratnākara
- (B) Nāṭyaśāstra
- (C) Nṛttasūtra
- (D) Abhinav Candrikā

Choose the correct answer from the options given below:

- (1) (A), (B) and (C) only
- (2) (A), (B) and (D) only
- (3) (A), (B), (C) and (D)
- (4) (B), (C) and (D) only

Correct Answer: (1) (A), (B) and (C) only

Solution:

Step 1: Understanding the Concept:

The question asks to identify which of the listed ancient Indian texts are related to the art of dance. We need to evaluate the subject matter of each text.

Step 2: Detailed Explanation:

Let's analyze each text:

(A) Saṅgītaratnākara: Authored by Śārṅgadeva in the 13th century, this is a monumental treatise on Indian classical music and dance. It is considered a foundational text for both Hindustani and Carnatic music traditions and has a dedicated chapter on dance (Nartanādhyāya). Thus, it is related to dance.

(B) Nāṭyaśāstra: Attributed to the sage Bharata Muni, this is the most ancient and comprehensive treatise on performing arts in India. It covers all aspects of drama, music, and dance in great detail, making it the primary source for classical Indian dance forms. Thus, it is fundamentally related to dance.

(C) Nṛttasūtra: The name itself translates to "Aphorisms on Dance" (Nṛtta means pure dance). While not as widely known as the Nāṭyaśāstra, references to Nṛttasūtras exist, for example, in the work of the grammarian Pāṇini. These texts specifically codify the principles of dance. Thus, it is related to dance.

(D) Abhinav Candrikā: This text is not a commonly known or standard work in the primary canon of dance literature like the other three. While Abhinavagupta was a famous commentator on the Nāṭyaśāstra (his commentary being the Abhinavabhāratī), "Abhinav Candrikā" is not one of his widely recognized works on dance. It is likely included as a distractor.

Step 3: Final Answer:

Based on the analysis, the Sangītaratnākara, Nāṭyaśāstra, and Nṛttasutra are all established texts related to dance. Therefore, the correct option includes (A), (B), and (C).

Quick Tip

When faced with questions about ancient texts, focus on the most well-known and foundational works. The Nāṭyaśāstra is the cornerstone of Indian performing arts. Names like 'Nṛtta' or 'Saṅgīta' in the title are strong clues to their content. Be cautious of unfamiliar or obscure text names.

17. Match List-I with List-II

List-I (Dance Movements)	List-II (Description)
(A) Cārīs	(I) Dance Postures
(B) Mandalas	(II) Circular Movements
(C) Karaṇas	(III) Foot & Leg Positions
(D) Aṅgāhāras	(IV) Movements of Hands

Choose the correct answer from the options given below:

- (1) (A) - (I), (B) - (II), (C) - (III), (D) - (IV)
- (2) (A) - (II), (B) - (I), (C) - (III), (D) - (IV)
- (3) (A) - (III), (B) - (II), (C) - (IV), (D) - (I)
- (4) (A) - (IV), (B) - (I), (C) - (II), (D) - (III)

Correct Answer: (3) (A) - (III), (B) - (II), (C) - (IV), (D) - (I)

Solution:

Step 1: Understanding the Concept:

This question requires matching technical terms from Indian classical dance, as codified in the Nāṭyaśāstra, with their simplified descriptions.

Step 2: Detailed Explanation:

Let's define each term in List-I and find the best fit from List-II.

(A) Cārīs: A Cārī is a coordinated movement of the foot, calf, thigh, and hip of one leg. It represents the movement or gait. The most fitting description is **(III) Foot & Leg Positions**, as it primarily concerns the lower limbs.

(B) Maṇḍalas: A Maṇḍala is a pattern traced on the ground by the dancer, created by a series of Cārīs. These patterns can be linear, circular, or complex. **(II) Circular Movements** is a suitable description for the resulting floor patterns.

(C) Karaṇas: A Karaṇa is a fundamental unit of dance, a transitionary movement combining a specific stance (sthāna), leg movement (cārī), and hand gesture (nṛtta hasta). The Nāṭyaśāstra describes 108 such Karaṇas. While it's a full-body movement, the options are

simplified. Between (I) and (IV), both are components. However, often a Karaṇa culminates in a pose.

(D) Aṅgāhāras: An Aṅgāhāra is a longer sequence of dance, composed of six, seven, eight, or nine Karaṇas strung together gracefully.

Step 3: Matching and Final Answer:

Let's use the process of elimination with the clearest matches.

- (A) Cārīs definitely matches (III) Foot & Leg Positions.
- (B) Maṇḍalas definitely matches (II) Circular Movements.

Only option (3) has both of these matches: (A)-(III) and (B)-(II). Let's examine the rest of option (3).

- (C) Karaṇas is matched with (IV) Movements of Hands. This is an incomplete description, as a Karaṇa involves the entire body, but the Nṛtta Hasta (dance hand gesture) is a critical component. In the context of the given limited choices, this might be the intended, albeit simplified, match.
- (D) Aṅgāhāras is matched with (I) Dance Postures. An Aṅgāhāra is a sequence of movements, not a single posture. However, as it is composed of Karaṇas (which are often viewed as poses), this could be the intended logic.

Given that the first two matches (A-III, B-II) are strong and unique to option (3), it is the most plausible correct answer despite the imprecision in the other two pairings.

Quick Tip

In 'match the following' questions, start by identifying the most certain and obvious pairs. Use these to eliminate incorrect options. Even if some pairs seem ambiguous or poorly described, the process of elimination can often lead you to the correct answer.

18. The buildings at Nālandā library were called-

- (A) Ratnakirti
- (B) Ratnasāgara
- (C) Ratnarañjaka
- (D) Ratnodadhi

Choose the correct answer from the options given below:

- (1) (A), (B) and (C) only
- (2) (A), (B) and (D) only
- (3) (A), (B), (C) and (D)
- (4) (B), (C) and (D) only

Correct Answer: (4) (B), (C) and (D) only

Solution:

Step 1: Understanding the Concept:

The question asks to identify the names of the buildings that constituted the great library of the ancient Nālandā Mahāvihāra (University).

Step 2: Detailed Explanation:

The library of Nālandā was known as the Dharma Gunj (Mountain of Truth). According to historical accounts, particularly from Tibetan sources like the writings of Taranatha, it was a vast repository of knowledge housed in three magnificent multi-storied buildings. The names of these three buildings were:

- **Ratnasāgara** (Ocean of Jewels)
- **Ratnodadhi** (Sea of Jewels)
- **Ratnarañjaka** (Jewel-adorned)

These buildings correspond to options (B), (D), and (C) respectively.

Let's evaluate option (A) Ratnakirti. Ratnakīrti was a renowned Buddhist philosopher and logician, primarily associated with the Vikramaśīla University, not a building at Nālandā.

Step 3: Final Answer:

The correct names for the Nālandā library buildings are Ratnasāgara, Ratnarañjaka, and Ratnodadhi. Therefore, the option that includes (B), (C), and (D) only is the correct one.

Quick Tip

For questions on ancient Indian history and institutions like Nālandā, remember key names and their associations. Differentiating between names of places, people, and texts is crucial. The prefix 'Ratna' (jewel) is a strong clue for the library buildings at Nālandā.

19. Match List-I with List-II

List-I (Niyama/ Observations)	List-II (Description)
(A) Śauca	(I) Purity of body, mind, thought
(B) Santoṣa	(II) Positive Contentment
(C) Tapas	(III) Self-study, introspection
(D) Svādhyāya	(IV) Austerity

Choose the correct answer from the options given below:

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

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

Correct Answer: (2) (A) - (I), (B) - (II), (C) - (IV), (D) - (III)

Solution:

Step 1: Understanding the Concept:

The question requires matching the Niyamas, which are the second limb of the eight limbs of yoga described in Patañjali's Yoga Sūtras, with their correct English descriptions.

Step 2: Detailed Explanation:

Let's define each Niyama from List-I and match it with the descriptions in List-II.

(A) Śauca: This Niyama refers to purity and cleanliness, both externally (of the body) and internally (of the mind, speech, and thoughts). This perfectly matches **(I) Purity of body, mind, thought.**

(B) Santoṣa: This translates to contentment. It is the practice of accepting and being happy with what one has, rather than craving for what one doesn't have. This perfectly matches **(II) Positive Contentment.**

(C) Tapas: This refers to austerity, self-discipline, and the spiritual effort or "heat" that purifies the body and mind. It involves practices that build willpower. This perfectly matches **(IV) Austerity.**

(D) Svādhyāya: This means self-study or study of the self. It includes introspection as well as the study of sacred texts that lead to self-realization. This perfectly matches **(III) Self-study, introspection.**

Step 3: Final Answer:

Based on the definitions, the correct pairings are:

- A - I
- B - II
- C - IV
- D - III

This combination corresponds to option (2).

Quick Tip

Memorizing the eight limbs of Ashtanga Yoga (Yamas, Niyamas, Asana, etc.) and the components of each limb is essential for questions on Indian philosophy and yoga. Create flashcards or mnemonics to remember the terms and their meanings.

20. Arrange the following niyama (five observations) in the correct sequence-
(A) Svādhyāya

(B) Īśvarpranidhāna

(C) Tapas

(D) Śauca

Choose the correct answer from the options given below:

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

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

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

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

Correct Answer: (4) (D), (C), (A), (B)

Solution:

Step 1: Understanding the Concept:

The question asks to arrange four of the five Niyamas in the correct order as prescribed by Patañjali in the Yoga Sūtras.

Step 2: Detailed Explanation:

In the Yoga Sūtras (Chapter 2, Verse 32), Patañjali lists the five Niyamas in a specific sequence. The sūtra is: "śauca-santoṣa-tapaḥ-svādhyāyeśvarapranidhānāni niyamāḥ".

This translates to the following order:

1. Śauca (Purity)
2. Santoṣa (Contentment)
3. Tapas (Austerity, Discipline)
4. Svādhyāya (Self-study, study of scriptures)
5. Īśvarapranidhāna (Surrender to a higher power)

Step 3: Arranging the Given Options and Final Answer:

The question provides four of these Niyamas labeled as (A), (B), (C), and (D). Let's map them to the correct sequence. (Santoṣa is not included in the list to be arranged).

- The first Niyama is Śauca, which is (D).
- The third Niyama is Tapas, which is (C).
- The fourth Niyama is Svādhyāya, which is (A).
- The fifth Niyama is Īśvarapranidhāna, which is (B).

Therefore, the correct sequence of the given options is (D), (C), (A), (B). This corresponds to option (4).

Quick Tip

Remembering the sequence of the Yamas and Niyamas is as important as knowing their meanings. The sequence often reflects a philosophical progression, from foundational principles to more advanced spiritual practices. Creating a mnemonic can be very helpful.

21. Arrange the 'puruṣārthas' in the correct sequence-

- (A) Mokṣa
- (B) Dharma
- (C) Kāma
- (D) Artha

Choose the correct answer from the options given below:

- (1) (A), (B), (C), (D)
- (2) (A), (C), (B), (D)
- (3) (B), (D), (C), (A)
- (4) (C), (B), (D), (A)

Correct Answer: (3) (B), (D), (C), (A)

Solution:

Step 1: Understanding the Concept:

The Puruṣārthas are the four primary aims or goals of human life in Hindu philosophy. The question asks for their traditional sequence, which reflects a progression through life's stages and priorities.

Step 2: Detailed Explanation:

The four Puruṣārthas are traditionally arranged in the following order:

1. **Dharma:** Righteousness, moral values, and duties. It is the foundation upon which a meaningful life is built. This corresponds to option (B).
2. **Artha:** Prosperity, economic values, and material well-being. It is pursued within the framework of Dharma. This corresponds to option (D).
3. **Kāma:** Pleasure, love, and psychological values. It refers to the fulfillment of desires, also guided by Dharma and Artha. This corresponds to option (C).
4. **Mokṣa:** Liberation, spiritual values, and self-realization. This is the ultimate goal, the release from the cycle of rebirth (saṃsāra). This corresponds to option (A).

Step 3: Final Answer:

The correct sequence is Dharma, Artha, Kāma, and Mokṣa. In terms of the given options, this sequence is (B), (D), (C), (A). This matches option (3).

Quick Tip

Remember the sequence of the Puruṣārthas as a logical life path: first establish a moral foundation (Dharma), then acquire the means to live well (Artha), enjoy life's pleasures (Kāma), and finally seek the ultimate spiritual goal (Mokṣa).

22. Match List-I with List-II

List-I (Puruṣārtha)	List-II (Description)
(A) Mokṣa	(I) Righteousness
(B) Dharma	(II) Material Well-being
(C) Artha	(III) Liberation from worldly ties
(D) Kāma	(IV) Fulfilment of desires

Choose the correct answer from the options given below:

- (1) (A) - (I), (B) - (II), (C) - (III), (D) - (IV)
- (2) (A) - (II), (B) - (III), (C) - (I), (D) - (IV)
- (3) (A) - (III), (B) - (I), (C) - (II), (D) - (IV)
- (4) (A) - (III), (B) - (IV), (C) - (I), (D) - (II)

Correct Answer: (3) (A) - (III), (B) - (I), (C) - (II), (D) - (IV)

Solution:

Step 1: Understanding the Concept:

This question requires matching each of the four Puruṣārthas (aims of human life) with its correct definition.

Step 2: Detailed Explanation:

Let's match each term in List-I with its description in List-II.

(A) Mokṣa: This is the ultimate goal of spiritual liberation, freedom from the cycle of birth and death, and release from worldly attachments. This directly corresponds to **(III) Liberation from worldly ties**.

(B) Dharma: This refers to one's duties, ethics, moral obligations, and righteous conduct in life. This perfectly matches **(I) Righteousness**.

(C) Artha: This encompasses material wealth, prosperity, career, financial security, and economic well-being. This corresponds to **(II) Material Well-being**.

(D) Kāma: This represents desire, pleasure, passion, emotional fulfillment, and enjoyment of life's sensory experiences. This matches **(IV) Fulfilment of desires**.

Step 3: Final Answer:

The correct pairings are: A-III, B-I, C-II, and D-IV. This combination is found in option (3).

Quick Tip

For matching questions, handle each pair individually. Write down your matches first (e.g., A-3, B-1) and then look for the option that contains all of your pairings. This reduces confusion and errors.

23. Which of the following are Buddhist texts-

- (A) Sutrakṛtāṅga
- (B) Dhammapada
- (C) Dīghanikāya
- (D) Sutta Nipata

Choose the correct answer from the options given below:

- (1) (A), (B) and (C) only
- (2) (A), (B) and (D) only
- (3) (A), (B), (C) and (D)
- (4) (B), (C) and (D) only

Correct Answer: (4) (B), (C) and (D) only

Solution:

Step 1: Understanding the Concept:

The question asks to identify which of the given ancient Indian texts belong to the Buddhist tradition.

Step 2: Detailed Explanation:

Let's analyze each text:

(A) Sutrakṛtāṅga (also known as Sūyagaḍaṅga): This is the second of the twelve Aṅgas, the canonical texts of Śvetāmbara Jainism. It deals with Jain doctrines and refutes other contemporary philosophical schools. Therefore, it is a Jain text, not a Buddhist one.

(B) Dhammapada: This is one of the most famous and widely-read texts from the Pāli Canon of Theravāda Buddhism. It is a collection of the Buddha's sayings in verse form and is part of the Khuddaka Nikāya. It is a Buddhist text.

(C) Dīghanikāya: Meaning "The Collection of Long Discourses," this is the first of the five Nikāyas (collections) in the Sutta Piṭaka of the Pāli Canon. It contains key sermons by the Buddha. It is a Buddhist text.

(D) Sutta Nipāta: This is another important text within the Khuddaka Nikāya of the Pāli Canon. It is a collection of discourses (suttas) and is considered one of the earliest Buddhist scriptures. It is a Buddhist text.

Step 3: Final Answer:

Based on the analysis, Dhammapada (B), Dīghanikāya (C), and Sutta Nipāta (D) are Buddhist texts, while Sutrakṛtāṅga (A) is a Jain text. Therefore, the correct option includes only (B),

(C), and (D).

Quick Tip

Familiarize yourself with the key canonical texts of major Indian religions. For Buddhism, remember the "Three Baskets" (Tripiṭaka): Sutta Piṭaka, Vinaya Piṭaka, and Abhidhamma Piṭaka. For Jainism, remember the Aṅgas and Upāṅgas.

24. "This world and the other are hard to gain without great love of righteousness, great self-examination, great obedience, great circumspection, great effort.?" These lines are mentioned in-

- (1) Dhammapada
- (2) Kural
- (3) Sutrakṛtanga
- (4) First Pillar edict of Aśoka

Correct Answer: (4) First Pillar edict of Aśoka

Solution:

Step 1: Understanding the Concept:

The question asks to identify the source of a specific quote related to righteousness and effort. This requires knowledge of important inscriptions and texts from ancient India.

Step 2: Detailed Explanation:

The quote is: "This world and the other are hard to gain without great love of righteousness, great self-examination, great obedience, great circumspection, great effort."

This is a direct translation from a passage in the First Pillar Edict of the Mauryan Emperor Aśoka. In his edicts, Aśoka frequently talks about Dhamma (righteousness), self-control, and the effort required for both worldly and otherworldly happiness. This particular statement summarizes his ethical philosophy, emphasizing that happiness in this life and the next is attainable only through adherence to the principles of Dhamma.

Let's review the other options:

- 1. Dhammapada:** A Buddhist text containing verses on ethics, but this specific phrasing, particularly in the tone of a royal proclamation, is not from it.
- 2. Kural (Tirukkural):** A classic Tamil text on ethics and polity, but this quote is not from it.
- 3. Sutrakṛtanga:** A Jain text; this quote is not part of its teachings.

Step 3: Final Answer:

The quote is a well-known passage from Aśoka's First Pillar Edict, which was erected at various locations in his empire. Therefore, option (4) is the correct answer.

Quick Tip

The Edicts of Aśoka are a crucial source for understanding Mauryan history and the concept of Dhamma. Pay special attention to the content of the Major Rock Edicts, Minor Rock Edicts, and Pillar Edicts, as quotes from them frequently appear in exams.

25. Who wrote 'Nītivākyāmṛtam'?

- (1) Bhartṛhari
- (2) Kāmandaka
- (3) Somadeva Suri
- (4) King Bhoja

Correct Answer: (3) Somadeva Suri

Solution:

Step 1: Understanding the Concept:

This question asks for the author of the Sanskrit treatise 'Nītivākyāmṛtam'.

Step 2: Detailed Explanation:

Nītivākyāmṛtam ("The Nectar of Aphorisms on Polity") is a work on political science and ethics written in the 10th century CE. It presents a Jain perspective on statecraft, drawing upon earlier works like Kautilya's Arthaśāstra.

The author of this text was **Somadeva Sūri**, a prominent Digambara Jain monk, poet, and scholar.

Let's consider the other authors listed:

- 1. Bhartṛhari:** A 5th-century grammarian and poet, famous for the *Vākyapadīya* (on grammar and linguistic philosophy) and the *Śatakatraya* (three collections of hundred verses).
- 2. Kāmandaka:** Author of the *Nītisāra*, another important text on polity that is considered a summary of Kautilya's Arthaśāstra.
- 4. King Bhoja:** The 11th-century Paramara king of Dhara, a great polymath credited with numerous works on a wide range of subjects, but not the Nītivākyāmṛtam.

Step 3: Final Answer:

The author of 'Nītivākyāmṛtam' is Somadeva Suri. Therefore, option (3) is correct.

Quick Tip

Create a study list of important ancient and medieval Indian texts and their authors, especially in the genres of polity (Nītiśāstra), grammar (Vyākaraṇa), and philosophy (Darśana). This will help you quickly answer direct authorship questions.

26. Which ethical philosophy propounds that the two most important ethical virtues are compassion and friendliness?

- (1) Buddhism
- (2) Jainism
- (3) Sikhism
- (4) Christianity

Correct Answer: (1) Buddhism

Solution:

Step 1: Understanding the Concept:

The question asks to identify the philosophical system where compassion and friendliness are the primary ethical virtues.

Step 2: Detailed Explanation:

Let's examine the core virtues of each philosophy:

1. Buddhism: Two of the most central concepts in Buddhist ethics are *Karuṇā* and *Mettā*. *Karuṇā* is deep compassion for all suffering beings, and *Mettā* is loving-kindness or friendliness towards all beings. These are two of the four "Brahmavihāras" (sublime states) and are fundamental to the Buddhist path. This is a perfect match.

2. Jainism: The paramount virtue in Jainism is *Ahiṃsā* (non-violence) in thought, word, and deed. While compassion is a part of this, the core emphasis is on non-harm.

3. Sikhism: Key virtues include selfless service (*Sevā*), truthfulness (*Sat*), contentment (*Santokh*), and compassion (*Dayā*). While compassion is important, it is part of a larger set of core principles.

4. Christianity (Christianity): The three theological virtues are Faith, Hope, and Love (*Agape*). Love is central, but the pairing of "compassion and friendliness" is most characteristic of Buddhist terminology.

Step 3: Final Answer:

The philosophy that most explicitly and centrally propounds compassion (*Karuṇā*) and friendliness (*Mettā*) as its most important ethical virtues is Buddhism.

Quick Tip

Associate key ethical terms with their respective philosophies: *Ahiṃsā* with Jainism; *Karuṇā* and *Mettā* with Buddhism; *Sevā* with Sikhism; and *Agape* (Love) with Christianity.

27. Who said - "Truth is higher than everything else, higher still is truthful conduct."?

- (1) Guru Nanak
- (2) Buddha
- (3) Mahavira
- (4) Tulsidasa

Correct Answer: (1) Guru Nanak

Solution:

Step 1: Understanding the Concept:

This question asks to attribute a famous spiritual quote to its originator.

Step 2: Detailed Explanation:

The quote, "Sachahu orai sabh ko upari sachu acharu," translates to "Truth is higher than everything else, but higher still is truthful conduct/living."

This is a revered and fundamental teaching in Sikhism. It is a line from the sacred scripture, the Guru Granth Sahib, and is attributed to the first Sikh Guru, **Guru Nanak Dev Ji**. It emphasizes that simply knowing the truth is not enough; one must live truthfully.

The other options are incorrect:

2. Buddha: Emphasized the Four Noble Truths and the Eightfold Path.

3. Mahavira: Emphasized the principles of Ahimsa (non-violence) and Anekantavada (many-sidedness of reality).

4. Tulsidasa: A great poet and author of the Ramcharitmanas, whose teachings revolve around devotion to Lord Rama.

Step 3: Final Answer:

The quote is a core teaching of Guru Nanak and is found in Sikh scriptures. Therefore, option (1) is the correct answer.

Quick Tip

When you encounter a quote-based question, try to identify the core theme. This quote's focus on "truthful conduct" as the highest virtue is a hallmark of the practical and ethical emphasis in Sikh philosophy.

28. The standard, formal tradition of the dance is known as-

- (1) Mārgi
- (2) Deśi
- (3) Mātrika
- (4) Karaṇa

Correct Answer: (1) Mārgi

Solution:

Step 1: Understanding the Concept:

The question asks for the traditional Sanskrit term for the classical, codified, and pan-Indian tradition of dance, as distinct from regional or folk styles.

Step 2: Detailed Explanation:

Indian performing arts, including music and dance, are broadly classified into two categories:

1. Mārgi: This term refers to the "path" that is sought or followed. It denotes the classical, formal, and scripturally-codified tradition. It is considered timeless, universal (within the Indian cultural sphere), and of divine origin, with its principles laid down in texts like the Nāṭyaśāstra. It is the standard, formal tradition.

2. Deśi: This term refers to that which is "of the region" (*deśa*). It encompasses the numerous folk, regional, and evolving styles of dance and music that are specific to particular communities and localities. It is characterized by improvisation and local flavor rather than strict adherence to ancient texts.

The other options are incorrect terms for a tradition:

3. Mātrika: Refers to rhythmic patterns or metrical units in music.

4. Karaṇa: Is a technical term for a synchronized unit of movement involving hands, feet, and body, as defined in the Nāṭyaśāstra.

Step 3: Final Answer:

The standard, formal tradition of dance is known as Mārgi. Therefore, option (1) is correct.

Quick Tip

Remember the Mārgi-Deśi dichotomy as Classical vs. Folk/Regional. Mārgi is the "highway" or main path laid down by the śāstras, while Deśi represents the many local "country roads."

29. An important manual on regional dance from Rajasthan is -

- (1) Nr̥tṭyaratnāvalī
- (2) Govind Sangīta Līlā
- (3) Nr̥tṭyaratnakōśa
- (4) Hastamuktāvalī

Correct Answer: (3) Nr̥tṭyaratnakōśa

Solution:

Step 1: Understanding the Concept:

The question asks to identify a specific treatise on dance that originates from or focuses on the

region of Rajasthan.

Step 2: Detailed Explanation:

Let's analyze the given texts:

- 1. Nr̥tyaratnāvalī:** This is a comprehensive text on dance authored by Jayapa Senani in the 13th century. He was a military commander under the Kakatiya rulers of Warangal (in modern-day Telangana). The text primarily describes the dance forms of the Deccan region.
- 2. Govind Sangīta Līlā:** While sounding plausible due to the connection of 'Govind' (Krishna) with Rajasthan, this is not a well-known standard treatise on Rajasthani dance.
- 3. Nr̥tyaratnakośa:** This is a significant work on dance and music authored by the learned ruler Maharana Kumbha of Mewar (Rajasthan) in the 15th century. It is an authoritative text that details the regional dance practices of its time and is a vital source for the history of dance in Rajasthan.
- 4. Hastamuktāvalī:** This is a text focusing specifically on hand gestures (*hastas* or *mudras*) in dance. It is particularly associated with the classical dance traditions of Assam and is attributed to Subhankara Kavi.

Step 3: Final Answer:

The Nr̥tyaratnakośa by Maharana Kumbha is the important manual on dance from Rajasthan among the given options. Therefore, option (3) is the correct answer.

Quick Tip

Associate major patrons of art and their works with their respective regions. Maharana Kumbha of Mewar (Rajasthan) was a great builder and scholar, and his Nr̥tyaratnakośa is a key text to remember in this context.

30. Which of the following musical instrument is not used in Assam's Bihū dance?

- (1) Dhol
- (2) Takka
- (3) Violin
- (4) Gagana

Correct Answer: (3) Violin

Solution:

Step 1: Understanding the Concept:

The question asks to identify which instrument from the given list is not a traditional part of the ensemble for the Bihu dance of Assam.

Step 2: Detailed Explanation:

The traditional musical ensemble for Bihu is quite specific and has a distinct rustic sound. The

core instruments include:

1. Dhol: A large, double-sided barrel drum played with a stick and a hand. It provides the main rhythm and is indispensable to Bihu.

4. Gagana: A small instrument made of bamboo, played by holding it between the teeth and plucking its reed. It is a type of jaw harp and is a characteristic Bihu instrument.

Other traditional instruments include the *Pepa* (a hornpipe made from a buffalo horn), *Toka* (a bamboo clapper), and *Xutuli* (a clay whistle).

2. Takka: While less common than the Dhol, 'Takka' or similar percussion instruments can be found in various folk traditions. However, the most definitively non-traditional instrument on the list is the Violin.

3. Violin: The violin is a Western classical string instrument. While modern and fusion Bihu performances may sometimes incorporate it for melodic accompaniment, it is not a part of the traditional Bihu ensemble. The question refers to the established tradition of the dance.

Step 3: Final Answer:

The Violin is not a traditional musical instrument used in Assam's Bihu dance. Therefore, option (3) is the correct answer.

Quick Tip

For questions about folk traditions, focus on what is authentic and traditional versus modern additions. Western instruments like the violin, guitar, or keyboard are almost always later additions to Indian folk music ensembles.

31. Which folk dance represents a mock fight between the goddess Durgā and the demon-king Mahiśāsura?

- (1) Dollu Kunittha
- (2) Dāndiyā
- (3) Rauf
- (4) Kālbeliā

Correct Answer: (2) Dāndiyā

Solution:

Step 1: Understanding the Concept:

The question asks to identify the folk dance that symbolically re-enacts the battle between the goddess Durga and the demon Mahishasura. This theme is central to the festival of Navaratri.

Step 2: Detailed Explanation:

Let's examine the options:

1. Dollu Kunittha: This is a vigorous drum dance from Karnataka, performed by men of the Kuruba community primarily to honor their deity, Beereshwara.

2. Dāndiyā Raas: This is a popular folk dance from Gujarat, especially performed during the festival of Navaratri. The dancers use a pair of decorated sticks called *dandiyas*. The dance symbolizes the epic battle between Durga and Mahishasura, with the dandiyas representing the goddess's swords. The clashing of the sticks represents the fierce combat.

3. Rauf: This is a traditional and graceful folk dance performed by women in the Kashmir Valley, typically during festivals and celebrations.

4. Kālbeliā: This is a sensuous and energetic dance from Rajasthan performed by the women of the Kalbelia (snake charmer) community. Its movements mimic those of a serpent.

Step 3: Final Answer:

Dāndiyā Raas is the folk dance that represents a mock fight between Durga and Mahishasura. Therefore, option (2) is correct.

Quick Tip

Associate major folk dances with their state of origin and the cultural context or festival they are linked to. Dāndiyā and Garba are inextricably linked with Navaratri in Gujarat, a festival celebrating the victory of Goddess Durga.

32. According to extracts from Fra Paolino Da Bartolomeo's "Voyages to the East Indies", in malabar, when the pupils have made tolerable progress in writing, they are admitted into certain schools, are called -

- (1) Granthavari
- (2) Lakya
- (3) Eutupalli
- (4) Nuddeah

Correct Answer: (3) Eutupalli

Solution:

Step 1: Understanding the Concept:

The question asks for the name of a type of school in Malabar (Kerala), as described by the 18th-century Austrian Carmelite missionary Fra Paolino Da Bartolomeo. The name needs to be identified from the given options.

Step 2: Detailed Explanation:

Fra Paolino's work provides valuable European accounts of life and customs in late 18th-century Kerala. The question refers to the indigenous system of education.

The traditional elementary schools in Kerala (and Tamil Nadu) were known as **Ezhuthupalli**. In Malayalam, 'Ezhuthu' means writing and 'Palli' means school or a place of learning. These schools were where young children learned the basics of reading, writing, and arithmetic.

The term **Eutupalli** in the options is a clear phonetic transliteration or a variant spelling of

Ezhuthupalli, as a European might have heard and written it.

Let's analyze the other options:

1. Granthavari: Means 'chronicle' or 'archive' and refers to collections of palm-leaf manuscripts, not the school itself.

2. Lakya: This is not a recognized term for a school in this context.

4. Nuddeah (Nadia/Nabadwip): This was a famous and ancient center for higher learning (especially logic and philosophy) in Bengal, not Malabar.

Step 3: Final Answer:

Based on the linguistic and historical context, "Eutupalli" is the correct term for the schools described. Therefore, option (3) is the correct answer.

Quick Tip

When dealing with historical travelogues, be aware of phonetic spellings. European travelers often wrote down Indian names and terms as they sounded to them, leading to variations like 'Eutupalli' for 'Ezhuthupalli'.

33. According to Hsüan-tsang's impressions of Indian education, which of the following is not included in the five vidyās, which the young were instructed after arriving at the age of seven years and upwards?

- (1) Śabdavidyā
- (2) Śilpasthana vidyā
- (3) Ahetuvidyā
- (4) Adhyātmavidyā

Correct Answer: (3) Ahetuvidyā

Solution:

Step 1: Understanding the Concept:

The question is based on the account of the Chinese Buddhist monk and traveler Xuanzang (Hsüan-tsang), who visited India in the 7th century CE. It asks to identify which of the given options is NOT one of the "five sciences" or "five vidyās" that formed the curriculum of Indian education at the time.

Step 2: Detailed Explanation:

Xuanzang described the system of education in India, which was based on the mastery of five broad fields of knowledge, known as the Pañca-vidyā. These five were:

- 1. **Śabda-vidyā:** The science of sound/words, i.e., grammar and lexicography. This matches option (1).
- 2. **Śilpasthāna-vidyā:** The science of arts, crafts, mechanics, and architecture. This matches option (2).

3. **Cikitsā-vidyā**: The science of medicine.
4. **Hetu-vidyā**: The science of cause/reasoning, i.e., logic and epistemology.
5. **Adhyātma-vidyā**: The 'inner science', i.e., philosophy, metaphysics, and spiritual knowledge. This matches option (4).

Now let's examine the option that is not on this list:

3. Ahetuvidyā: The prefix 'a-' in Sanskrit means 'not' or 'without'. So, *Ahetu* means 'without a valid reason' or 'fallacy'. Ahetuvidyā would thus mean the 'science of illogical reasoning' or 'sophistry'. This is the opposite of Hetu-vidyā (the science of logic) and was certainly not part of the formal curriculum.

Step 3: Final Answer:

Ahetuvidyā is not one of the five vidyās described by Xuanzang. Therefore, option (3) is the correct answer.

Quick Tip

The Pañca-vidyā (five sciences) is a frequently tested topic. Memorize the five fields: Grammar (*Śabda*), Arts/Crafts (*Śilpa*), Medicine (*Cikitsā*), Logic (*Hetu*), and Philosophy/Spirituality (*Adhyātma*). Understanding the meaning of the Sanskrit terms can help you spot the incorrect option.

34. "With reference to knowledge - the preceding word is a teacher, the following word is the pupil, their union is knowledge, and their link is instruction". This quote is depicted in-

- (1) Katha Upaniṣad
- (2) Taittirīya Upaniṣad
- (3) Mundaka Upaniṣad
- (4) Rigveda

Correct Answer: (2) Taittirīya Upaniṣad

Solution:

Step 1: Understanding the Concept:

The question asks to identify the source of a specific quote that uses an analogy of words and their union to describe the process of education involving a teacher, a pupil, and knowledge. This metaphorical style is characteristic of the Upanishads.

Step 2: Detailed Explanation:

The quote is a direct reference to a passage in the **Taittirīya Upaniṣad**. Specifically, it is from the third Anuvāka (section) of the first chapter, known as the **Śikṣā Vallī** (Chapter on Instruction).

In this section, the Upanishad presents a series of "great connections" (mahāsaṃhitāḥ) through analogies. The passage mentioned in the question is one such analogy, where:

- The teacher (ācārya) is the first form (pūrvarūpam).
- The pupil (antevāsī) is the latter form (uttararūpam).
- Knowledge (vidyā) is their junction (sandhiḥ).
- Instruction (pravacanam) is the connection (sandhānam).

This illustrates the sacred and interconnected nature of the teaching-learning process. The other texts listed do not contain this specific formulation.

Step 3: Final Answer:

The quote is explicitly from the Śikṣā Vallī of the Taittirīya Upaniṣad. Therefore, option (2) is correct.

Quick Tip

The Upanishads often use metaphors and analogies to explain complex philosophical concepts. The Taittirīya Upaniṣad's Śikṣā Vallī is particularly famous for its teachings on phonetics and the educational process. Associating "Śikṣā" (instruction) with this Upanishad is a good memory aid.

35. According to Mundaka Upaniṣad, who approached Angiras and asked: 'what is that by the knowing of which all this becomes known'?

- (1) Uddālaka
- (2) Śaunaka
- (3) Śvetketu
- (4) Janaka

Correct Answer: (2) Śaunaka

Solution:

Step 1: Understanding the Concept:

The question asks to identify the person who posed the foundational question in the Mundaka Upaniṣad to the sage Aṅgiras. This question sets the stage for the entire philosophical discourse of the text.

Step 2: Detailed Explanation:

The Mundaka Upaniṣad opens by establishing its lineage of knowledge. It then states that a great householder (mahāśāla) named Śaunaka duly approached the sage Aṅgiras and asked

the profound question: "kasmin nu bhagavo vijñāte sarvamidam vijñātaṃ bhavatīti" which translates to "Revered sir, what is that by knowing which all this becomes known?".

This question prompts Aṅgiras to explain the two kinds of knowledge: the lower (Aparā Vidyā - the Vedas, grammar, etc.) and the higher (Parā Vidyā - the knowledge of the imperishable Brahman).

The other individuals are famous figures from different Upanishads:

- **Uddālaka** and his son **Śvetaketu** are central figures in the Chāndogya Upaniṣad, known for the "Tat Tvam Asi" dialogue.
- **Janaka**, the king of Videha, is a prominent philosopher-king in the Bṛhadāraṇyaka Upaniṣad.

Step 3: Final Answer:

It was Śaunaka who approached Aṅgiras with this question in the Mundaka Upaniṣad. Therefore, option (2) is correct.

Quick Tip

Remember the key teacher-student pairs or main protagonists of the major Upanishads: Yama-Nachiketa (Katha), Uddālaka-Śvetaketu (Chāndogya), Yājñavalkya-Janaka/Maitreyi (Bṛhadāraṇyaka), and Aṅgiras-Śaunaka (Mundaka).

36. Which text propounds the advantages of learning the Grammar of Science of words?

- (1) Aṣṭādhyāyī
- (2) Mahābhāṣya
- (3) Nirukta
- (4) Vākyapadīya

Correct Answer: (2) Mahābhāṣya

Solution:

Step 1: Understanding the Concept:

The question asks to identify the seminal text in the Sanskrit grammatical tradition that explicitly discusses the purposes and benefits (*prayojana*) of studying grammar (Vyākaraṇa).

Step 2: Detailed Explanation:

While all the listed texts are monumental in the field of Sanskrit linguistics, the one most famous for systematically propounding the advantages of studying grammar is Patañjali's **Mahābhāṣya**.

The Mahābhāṣya is a commentary on Pāṇini's Aṣṭādhyāyī. Its very first section, known as the **Paspaśāhnika** (introductory chapter), is dedicated to discussing this topic. Patañjali lists

several main benefits, including the preservation of the Vedas (*rakṣā*), proper modification in rituals (*ūha*), understanding tradition (*āgama*), brevity (*laghu*), and removal of doubt (*asandeha*).

- **Aṣṭādhyāyī**: Is the primary sourcebook of grammatical rules, not a discussion of its benefits.
- **Nirukta**: Focuses on etymology and the classification of words.
- **Vākyapadīya**: Is a profound philosophical text on the nature of language, words, and meaning, but the classic enumeration of practical advantages is in the Mahābhāṣya.

Step 3: Final Answer:

Patañjali's Mahābhāṣya is the text that extensively propounds the advantages of learning grammar. Therefore, option (2) is correct.

Quick Tip

For questions about the "why" or "purpose" of studying Sanskrit grammar, the Mahābhāṣya, especially its first chapter (Paspasāhnikā), is almost always the answer. Remember it as the text that justifies the study of grammar.

37. Which of the following text describes the process of articulation of speech sounds like this- "Ātmā with buddhi perceives things and sets the mind to an intention of speaking; the mind (then) gives impetus to the fire within the body, and the later derives the breath out"?

- (1) Nirukta
- (2) Aitareya Āraṇyaka
- (3) Pāṇinīya Śikṣā
- (4) Rīgveda

Correct Answer: (3) Pāṇinīya Śikṣā

Solution:

Step 1: Understanding the Concept:

The question provides a quote describing the psycho-physiological process of speech production, from the soul's intention to the exhalation of breath. It asks to identify the source text for this description. This subject matter belongs to the field of *Śikṣā* (phonetics and phonology), one of the six Vedāṅgas.

Step 2: Detailed Explanation:

The quote "ātmā buddhyā sametyārthān mano yuñkte vivakṣayā..." is a famous verse from the **Pāṇinīya Śikṣā**. This is a foundational text on Sanskrit phonetics, traditionally attributed to Pāṇini or his school.

The verse outlines the stages of speech production:

1. **Ātmā (the self/soul)**: Perceives objects/meanings with the intellect (**buddhi**).
2. **Manah (the mind)**: Is yoked with the desire to speak (**vivakṣā**).
3. The mind then gives an impulse to the bodily fire (**kāyāgni**).
4. This fire, in turn, drives out the breath (**māruta** or **prāṇa**).

This breath, as it ascends and is articulated in various places in the mouth, produces the different speech sounds. This description is a cornerstone of ancient Indian phonetic science.

Step 3: Final Answer:

The text that describes the process of articulation in this specific manner is the Pāṇinīya Śikṣā. Therefore, option (3) is correct.

Quick Tip

Any question describing the internal mechanism of how speech is produced—involving the soul, mind, internal fire, and breath—is almost certainly referring to a text on Śikṣā (phonetics). The Pāṇinīya Śikṣā is the most prominent text in this genre.

38. According to Nirukta, the words such as pra, pari etc., which are used in the begining of some other word, a verb or a verbal derivative or a noun, to make a new word that means some activity, are called?

- (1) Nāma
- (2) Upasarga
- (3) Ākhyāta
- (4) Nipāta

Correct Answer: (2) Upasarga

Solution:

Step 1: Understanding the Concept:

The question asks for the grammatical term, as used in Yāska's Nirukta, for prefixes like *pra* and *pari* that are attached to verbs or nouns to modify their meaning.

Step 2: Detailed Explanation:

In the first chapter of the Nirukta, the author Yāska presents his famous four-fold classification of words (*catvāri padajātāni*). These four categories are:

1. **Nāma** (Noun/Nominal): A word that denotes a being or substance.
2. **Ākhyāta** (Verb): A word that denotes an action or a process of becoming.
3. **Upasarga** (Prefix/Preposition): Words like *pra*, *pari*, *apa*, *sam*, etc., that are placed before a verb or a noun derived from a verb to specify or modify its meaning. The description in the question perfectly matches this definition. For example, *hr̥* (to take) becomes *prahr̥* (to strike) with the upasarga *pra*.

4. **Nipāta** (Particle): Indeclinable words with various functions, such as comparison (*iva*), conjunction (*ca*), etc.

Step 3: Final Answer:

The term for words like *pra* and *pari* in this context is Upasarga. Therefore, option (2) is correct.

Quick Tip

Remember Yāska's four categories of words: Nāma (Noun), Ākhyāta (Verb), Upasarga (Prefix), and Nipāta (Particle). The function described—a prefix that modifies a verb's meaning—is the classic definition of an Upasarga.

39. Who acknowledged the contribution of Pāṇini in the advancement of human knowledge by saying the- "The Aṣṭādhyāyī of Pāṇini is one of the living monuments of human intelligence".?

- (1) Ferdinand de Saussure
- (2) Patrick Ollivele
- (3) Leonard Bloomfield
- (4) Nāgeśa Bhaṭṭa

Correct Answer: (3) Leonard Bloomfield

Solution:

Step 1: Understanding the Concept:

The question asks to identify the modern linguist who praised Pāṇini's grammatical treatise, the Aṣṭādhyāyī, with the given high commendation.

Step 2: Detailed Explanation:

This famous tribute to Pāṇini was made by the highly influential American linguist **Leonard Bloomfield**. In his seminal 1933 book, "Language," which became a foundational text for structural linguistics in America, Bloomfield described Pāṇini's Aṣṭādhyāyī as "one of the greatest monuments of human intelligence."

He saw Pāṇini's work as a model of formal, descriptive analysis, unparalleled in its thoroughness and internal consistency until the 19th century. Bloomfield's acknowledgment was pivotal in establishing Pāṇini's reputation in the world of modern linguistics as a forerunner of structuralist thought.

- **Ferdinand de Saussure:** The Swiss "father of modern linguistics," was also influenced by Pāṇinian grammar, but this specific quote is not his.
- **Patrick Olivelle:** A contemporary scholar and translator of Sanskrit texts.

- **Nāgeśa Bhaṭṭa**: A great Indian grammarian of the 18th century who worked within the Pāṇinian tradition.

Step 3: Final Answer:

The acknowledgment was made by Leonard Bloomfield. Therefore, option (3) is correct.

Quick Tip

Associate Leonard Bloomfield with the highest praise for Pāṇini from a modern Western linguistic perspective. His view of the Aṣṭādhyāyī as a "monument of human intelligence" is a frequently cited quote.

40. Which chanda is the most frequently employed metre in the classical Sanskrit literature and the epics Rāmāyaṇa and Mahābhārata?

- (1) Anuṣṭubh
- (2) Jagatī
- (3) Indravajrā
- (4) Sragdharā

Correct Answer: (1) Anuṣṭubh

Solution:

Step 1: Understanding the Concept:

The question asks to identify the most common metrical form (*chanda*) used in Sanskrit epic poetry (like the Rāmāyaṇa and Mahābhārata) and other narrative classical texts.

Step 2: Detailed Explanation:

The most ubiquitous metre in Sanskrit is the **Anuṣṭubh**. This metre is also commonly known as the **Śloka**. It is a relatively simple and versatile metre, making it ideal for narration.

Its structure is:

- Four lines (*pādas*).
- Each line has eight syllables.

The vast majority of the verses in the Mahābhārata, the Rāmāyaṇa, the Purāṇas, and the Dharmaśāstras are composed in the Anuṣṭubh metre.

The other metres listed are more complex and are typically used in ornate court poetry (*kāvya*) rather than for long narratives:

- **Jagatī**: A metre with 12 syllables per line.
- **Indravajrā**: A specific type of Triṣṭubh metre with 11 syllables per line.

- **Sragdharā:** A very long and complex metre with 21 syllables per line.

Step 3: Final Answer:

The Anuṣṭubh is the most frequently employed metre in Sanskrit epics and classical literature. Therefore, option (1) is correct.

Quick Tip

When you see a question about the metre of the Rāmāyaṇa, Mahābhārata, or Purāṇas, the answer is almost certainly Anuṣṭubh (or its synonym, Śloka). Remember it as the "epic metre."

Read the following passage carefully and answer the questions (41-45):

India even now possesses a wealth of manuscripts running into many millions. Traditionally, they were written on materials such as birch bark (bhūrja pattra) and palm leaves. Birch bark was mainly used for north Indian scripts, and the writing was done with ink made of finely ground charcoal powder in a medium of gum, or soot from oil lamps. With palm leaves, there was no ink; rather, a sharp point was used to tear the leaf's surface film; it would then be smeared with a paste of charcoal powder mixed in oil.

The art of paper making was introduced into India by the 11th century CE, perhaps from China through Nepal. The earliest extant Indian paper manuscript is dateable to 1105 CE; it was made from the fibers of a mountain plant. By the later half of the 15th century, Kashmir was producing paper of attractive quality from the pulps of rags and hemp, with lime and soda added to whiten the pulp. Sialkot, Zafarabad, Patna, Murshidabad, Ahmedabad, Aurangabad and Mysore were among the well-known centers of paper production.

41. Birch Bark was used mainly for -

- (1) North Indian Scripts
- (2) South Indian Scripts
- (3) Eastern Indian Scripts
- (4) Western Indian Scripts

Correct Answer: (1) North Indian Scripts

Solution:

Step 1: Understanding the Concept:

The question asks about the primary use of birch bark for writing, based on the provided passage.

Step 2: Detailed Explanation:

We need to locate the information about birch bark in the text. The passage states: "Birch bark was mainly used for north Indian scripts, and the writing was done with ink...". This sentence directly answers the question.

Step 3: Final Answer:

According to the passage, birch bark was mainly used for North Indian scripts. Therefore, option (1) is the correct answer.

Quick Tip

In reading comprehension, always locate the exact sentence or phrase that answers the question. The answer is usually stated directly in the text.

42. On which material, a sharp point was used for writing manuscripts?

- (1) Birch Bark
- (2) Palm Leaves
- (3) Cotton clothes
- (4) Wetlands

Correct Answer: (2) Palm Leaves

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

The question asks to identify the writing material on which a sharp point was used instead of ink.

Step 2: Detailed Explanation:

The passage describes the writing methods for two materials. For birch bark, it mentions using ink. For the other material, it says: "With palm leaves, there was no ink; rather, a sharp point was used to tear the leaf's surface film...". This clearly indicates that a sharp point was used on palm leaves.

Step 3: Final Answer:

The passage explicitly states that a sharp point was used for writing on palm leaves. Therefore, option (2) is correct.

Quick Tip

Pay attention to contrast words like "rather" or "instead." They often highlight a key difference, which can be the basis for a question. Here, the contrast is between using ink on birch bark and a sharp point on palm leaves.

43. In which century the art of paper-making was introduced in India?

- (1) 10th Century
- (2) 11th Century
- (3) 12th Century
- (4) 13th Century

Correct Answer: (2) 11th Century

Solution:

Step 1: Understanding the Concept:

The question asks for the century when papermaking was introduced to India, according to the text.

Step 2: Detailed Explanation:

The second paragraph of the passage begins with the sentence: "The art of paper making was introduced into India by the 11th century CE, perhaps from China through Nepal." This sentence directly provides the answer.

Step 3: Final Answer:

The text states that papermaking was introduced in the 11th century CE. Thus, option (2) is the correct answer.

Quick Tip

Questions asking for dates, centuries, or specific numbers are often the easiest to answer as the information is explicitly stated. Scan the text for numbers and date-related keywords.

44. The earliest extant Indian paper manuscript is dateable to -

- (1) 950 CE
- (2) 980 CE
- (3) 1000 CE
- (4) 1105 CE

Correct Answer: (4) 1105 CE

Solution:

Step 1: Understanding the Concept:

The question asks for the date of the earliest surviving Indian paper manuscript mentioned in the passage.

Step 2: Detailed Explanation:

In the second paragraph, the passage states: "The earliest extant Indian paper manuscript is dateable to 1105 CE; it was made from the fibers of a mountain plant." This sentence provides the specific year.

Step 3: Final Answer:

The passage dates the earliest extant Indian paper manuscript to 1105 CE. Therefore, option (4) is the correct answer.

Quick Tip

Be precise with numbers and dates. Read the question carefully to ensure you are looking for the correct information (e.g., introduction of paper vs. date of the earliest manuscript).

45. Which of the following was not among the well-known centers of paper production in the latter half of 15th century?

- (1) Sialkot
- (2) Patna
- (3) Allahabad
- (4) Ahmedabad

Correct Answer: (3) Allahabad

Solution:

Step 1: Understanding the Concept:

This is a negative question, asking to identify the city from the options that is NOT listed in the passage as a center for paper production.

Step 2: Detailed Explanation:

The last sentence of the passage lists the well-known centers of paper production: "Sialkot, Zafarabad, Patna, Murshidabad, Ahmedabad, Aurangabad and Mysore were among the well-known centers of paper production."

Now, let's check the options against this list:

- (1) Sialkot is on the list. - (2) Patna is on the list. - (3) Allahabad is NOT on the list. - (4) Ahmedabad is on the list.

Step 3: Final Answer:

Allahabad is the only city in the options that is not mentioned in the passage as a center of paper production. Therefore, option (3) is the correct answer.

Quick Tip

For "NOT" or "EXCEPT" questions, use the process of elimination. Carefully check each option against the information given in the passage and eliminate the ones that are mentioned. The one that remains is your answer.

Read the following passage carefully and answer the questions (46-50):

The arena is also described in the Mallapurāṇa. It is not the mat as is used to-day. The arena is known as ākhādhaka. It is high, levelled and low. Its dimensions are three devamāna (101 hastas or cubits), daityamāna (50 hastas) and martyamāna (21 hastas). It is square, triangular and circular. The earth with kankar, iron, wood, stone, thorn etc. should be avoided. It appears that the general dimension was 21 hastas which is equal to about 30 feet, and the devamāna and daityamāna seem to be more for rhetorics rather than actual use. The earth must be pleasing to see and as soft as that required for seed-laying and should be a hand high and levelled. It should be worshipped and Hari should be placed there and a bījapūraka be placed in the center of the arena. After worshipping 'Govinda' the king should see the wrestling.

46. Which purāṇa describes the arena for performing martial arts?

- (1) Mallapurāṇa
- (2) Viṣṇu Purāṇa
- (3) Harivaṁśa Purāṇa
- (4) Agni Purāṇa

Correct Answer: (1) Mallapurāṇa

Solution:

Step 1: Understanding the Concept:

The question asks to identify the Purāṇa that is the source of the description of the arena, based on the given passage.

Step 2: Detailed Explanation:

The very first sentence of the passage states: "The arena is also described in the Mallapurāṇa."

This directly identifies the source text.

Step 3: Final Answer:

According to the passage, the description of the arena is from the Mallapurāṇa. Therefore, option (1) is correct.

Quick Tip

The first sentence of a comprehension passage often introduces the main topic or source, making it a crucial place to look for answers to general or introductory questions.

47. The arena described in Mallapurāṇa is known as -

- (1) Khalaka
- (2) Mallaśāla
- (3) Ākhāḍhaka
- (4) Kridābhumi

Correct Answer: (3) Ākhāḍhaka

Solution:

Step 1: Understanding the Concept:

The question asks for the specific name given to the arena in the Mallapurāṇa.

Step 2: Detailed Explanation:

The passage states in the third sentence: "The arena is known as ākhāḍhaka." This provides the specific term used.

Step 3: Final Answer:

The name of the arena as described in the passage is Ākhāḍhaka. Therefore, option (3) is the correct answer.

Quick Tip

Look for sentences that define a term, often using phrases like "is known as," "is called," or "refers to." These are direct pointers to the answer for terminology-based questions.

48. The dimension of Devamāna arena is -

- (1) 101 Hastas
- (2) 51 Hastas
- (3) 21 Hastas
- (4) 201 Hastas

Correct Answer: (1) 101 Hastas

Solution:

Step 1: Understanding the Concept:

The question asks for the specific dimension of the 'Devamāna' type of arena.

Step 2: Detailed Explanation:

The passage lists three types of dimensions: "Its dimensions are three devamāna (101 hastas or cubits), daityamāna (50 hastas) and martyamāna (21 hastas)." This sentence clearly associates 'devamāna' with '101 hastas'.

Step 3: Final Answer:

The dimension of the Devamāna arena is given as 101 Hastas. Therefore, option (1) is correct.

Quick Tip

When a passage lists multiple items with corresponding values (like names and dimensions), read carefully to match the correct item with its specific value. Don't get confused by the other numbers mentioned.

49. What should be placed in the center of the arena?

- (1) Devamāna
- (2) Daityamāna
- (3) Martyamāna
- (4) Bījapūraka

Correct Answer: (4) Bījapūraka

Solution:

Step 1: Understanding the Concept:

The question asks what object, according to the passage, is to be placed in the center of the wrestling arena.

Step 2: Detailed Explanation:

Towards the end of the passage, the text describes the rituals associated with the arena: "It

should be worshipped and Hari should be placed there and a bījapūraka be placed in the center of the arena.” This sentence explicitly states what should be placed in the center.

Step 3: Final Answer:

A bījapūraka should be placed in the center of the arena. Therefore, option (4) is the correct answer.

Quick Tip

Key details about procedures or rituals are often listed sequentially in a passage. Read the sentence describing the setup of the arena carefully to find the answer.

50. Which deity should be worshiped before watching wrestling by the king?

- (1) Govinda
- (2) Brahma
- (3) Shiva
- (4) Durga

Correct Answer: (1) Govinda

Solution:

Step 1: Understanding the Concept:

The question asks which deity the king should worship before the wrestling match, as mentioned in the passage.

Step 2: Detailed Explanation:

The very last sentence of the passage describes the final preparatory act: "After worshipping 'Govinda' the king should see the wrestling." This directly answers the question.

Step 3: Final Answer:

The king should worship Govinda before watching the wrestling. Therefore, option (1) is correct.

Quick Tip

The end of a passage often contains concluding statements or final actions in a sequence. If a question asks about a final step, the last few sentences are the most likely place to find the answer.