



B.K. BIRLA CENTRE FOR EDUCATION

SARALA BIRLA GROUP OF SCHOOLS
A CBSE DAY-CUM-BOYS' RESIDENTIAL SCHOOL

TERM-1 EXAMINATION - 2026

PAINTING (049) SET-A

Class: XII

Date: 09.09.2025

Admission no:

Time: 2 hrs.

Max Marks: 30

Roll no:

General Instructions:

- I. Section-A Attempt all 4 Questions (Each Question will carry 1 mark)
- II. Section-B Attempt all 5 Questions (Each Question will carry 2 Marks)
- III. Section-C Attempt all 4 Questions (Each Question will carry 4 Mark)

SECTION- A

Question 1. Select the right answer from the given options:

(4 Marks)

1. This state is the part of Deccan arts of the Miniature Paintings?
a) **Bijapur** b) Agra c) Delhi d) Vijaywada
2. The Bengal School of Painting comes into existence in the beginning of the?
a) 17th Century b) 18th Century c) 19th Century d) **20th Century**
3. 'Journey's End' Painting was painted by?
a) **Abnindranath Tagore** b) Nandlal Bose
c) Kshitindranath Majumdar d) M. A.R. Chughtai
4. Sahibdin was a courtier painter of Mewar. Name the painting of painted by him?
a) **Maru Ragini** b) Krishna on Swing c) Radha (Bani-Thani) d) Chaugan Players

SECTION- B

Question 2. Answer the below questions in about 50 words each.

(10 Marks)

Describe the following briefly-

1. Name the different characters of painting 'Bharat Meets Rama at Chitrakuta' and describe why Bharat went to Chitrakuta?

Ans. The main characters shown in the painting "Bharat Meets Rama at Chitrakuta" are **Rama, Bharat, Sita, Lakshmana, and the people of Ayodhya who accompanied Bharat.** Bharat went to **Chitrakuta** to meet Rama and request him to return to Ayodhya. After King Dasharatha's death, Bharat learned that Rama had been sent into exile because of Kaikeyi's wishes. Bharat was deeply saddened and did not want to accept the throne. He went to Chitrakuta to persuade Rama to return and take his rightful place as the king of Ayodhya.

2. Write an information of 'Garhwal Sub-School of Miniature Paintings'?

Ans. **Garhwal Sub-School** is a part of the **Pahari School of Miniature Painting**. Its style is closely related to the **Guler style**. Garhwal paintings are known for their charming colours, clarity of expression, delicate beauty, and graceful human figures. The paintings often depict themes related to **Krishna Leela, Ramayana, Mahabharata, and romantic subjects**. The use of natural colours and beautiful expressions gives these paintings a soft and attractive appearance. **Mola Ram** was one of the most important painters associated with the Garhwal School.

3. Write the specialities of the 'Style of Deccan Art'

Ans. The **Deccan style of painting** developed in the Deccan region of India, particularly under the patronage of the **Bijapur, Golconda, and Ahmadnagar** courts. Its main specialities are:

- It is known for its **rich and vibrant colours**.
- The paintings show **luxurious costumes, jewellery, and decorative details**.
- **Gold and bright colours** were often used to create a rich visual effect.
- Human figures are generally shown with **graceful and elongated forms**.
- The paintings often depict **royal life, court scenes, portraits, music, and romantic themes**.
- Persian and Indian artistic traditions can be seen together in the style.

4. Write the main specialities of the 'Bengal School of Painting'?

Ans. The **Bengal School of Painting** developed in the early 20th century and played an important role in the revival of Indian art. It was led by artists such as **Abanindranath Tagore**. The main specialities of this school are its use of **soft and delicate colours, graceful lines, and spiritual themes**. The artists were inspired by **Indian mythology, history, literature, nature, Mughal and Rajput miniature paintings, and the murals of Ajanta**. The paintings generally have a calm, poetic, and emotional quality.

5. Discuss the compositional arrangement of the painting 'Shiva and Sati'?

Ans. The painting '**Shiva and Sati**' shows Lord Shiva and Sati as the main figures of the composition. The two figures are placed prominently in the centre, which immediately attracts the viewer's attention. Shiva is shown in a calm and graceful manner, while Sati is depicted with a gentle and devoted expression. Their postures and gestures create a sense of closeness and emotional connection.

The composition uses **balanced placement of figures, soft colours, graceful lines, and decorative details**. The background is kept comparatively simple so that the main characters remain the focus.

SECTION- C

Question 3. Answer the questions in about 80-100 words each.

(16 Marks)

1. Describe the painting 'Meghdoot'?

OR

Describe the painting 'Radhika'?

Ans. The painting '**Radhika**' beautifully portrays Radha, the beloved of Lord Krishna. She is shown as a graceful and elegant young woman with a calm and gentle expression. Her delicate features, attractive dress, jewellery,

and soft colours add beauty to the composition. The artist has used fine lines and subtle shades to express Radhika's emotions and beauty. Her posture and facial expression suggest love, devotion, and longing for Krishna. The background is simple and decorative, which keeps the main focus on Radhika.

2. Describe the origin and development of 'Bengal School of Painting'?

Ans. The **Bengal School of Painting** originated in Bengal in the early 20th century as a reaction against the Western academic style of painting introduced during British rule. **Abanindranath Tagore** played a major role in its development. He was inspired by Indian miniature paintings, Ajanta murals, Mughal and Rajput art, as well as Japanese painting techniques. The school aimed to revive traditional Indian art and develop a distinct Indian style. Artists used soft colours, delicate lines, and spiritual and historical themes.

3. Explain the different phases of the development of the 'Deccan School of the Miniature Painting'?

Ans. **Ahmadnagar Phase:**

The earliest phase developed in the court of Ahmadnagar during the 16th century. The paintings were influenced by Persian art as well as local Indian traditions. Rich colours, decorative costumes, and elegant figures were common features.

2. Bijapur Phase:

The Bijapur School flourished under the Adil Shahi rulers. It became famous for its beautiful colours, graceful human figures, luxurious costumes, and decorative backgrounds. Paintings often showed royal life, music, and literature.

3. Golconda Phase:

The Golconda School developed during the 16th and 17th centuries. It was known for its rich colours, detailed jewellery, elegant figures, and luxurious court scenes. Persian influence was clearly visible in this phase.

OR

Explain the information of- 'Guler Sub-School of Miniature Painting' and 'Chamba Sub-School of Miniature Painting'?

Ans. The **Guler Sub-School** is an important sub-school of the **Pahari School of Miniature Painting**. It developed in the Guler region of Himachal Pradesh during the 18th century. The style was strongly influenced by the naturalistic approach of Mughal painting. Guler paintings are known for their **soft and delicate colours, fine lines, graceful human figures, natural expressions, and beautiful landscapes**. The artists mainly painted subjects from **Radha-Krishna themes, Hindu mythology, love stories, and court life**. **Nainsukh** was one of the most famous artists associated with the Guler tradition.

The **Chamba Sub-School of Miniature Painting**

Chamba Sub-School is another important branch of the **Pahari School of Miniature Painting**, which developed in the Chamba region of Himachal Pradesh. It flourished under the patronage of the Chamba rulers. The paintings are known for their **bright colours, graceful figures, decorative costumes, detailed jewellery, and expressive faces**. Common subjects include **Radha-Krishna, Ramayana, Mahabharata, religious stories, and scenes from royal life**.

4. Explain the painting- 'Bharat Meets Rama at Chitrakuta'?

Ans. The painting '**Bharat Meets Rama at Chitrakuta**' depicts an important episode from the **Ramayana**. After Lord Rama was sent into exile, Bharat went to Chitrakuta to meet him and request him to return to Ayodhya. In the painting, **Rama, Sita, Lakshmana, and Bharat** are shown as the main characters. Bharat is shown expressing his love, respect, and sorrow towards Rama. The surrounding natural scenery of Chitrakuta is beautifully represented with **trees, hills, and a peaceful forest setting**. The composition conveys emotions

of brotherly love, devotion, sacrifice, and respect. The painting beautifully combines human emotions with the natural beauty of the forest.