



B.K. BIRLA CENTRE FOR EDUCATION

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

2nd PRE BOARD EXAMINATION – DECEMBER 2025

ANSWER KEY- PAINTING (049)

Class: XII

Date: 19.12. 2025

Admission no:

Time: 2 hrs.

Max Marks: 30

Roll no:

General Instructions:

- I. Section-A Attempt all 8 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 2 Questions (Each Question will carry 6 Mark)

SECTION- A

(Multiple Choice Questions)

1. Select the right answer from the given options:

(8 x 1= 8)

(i) 'Pala' style of painting is related to-

- A) Pallava Dynasty of South India
- B) Pala Dynasty of West Bengal
- C) Kalighat painting of West Bengal
- D) Chola Dynasty of South India

(ii) Which is the correct definition of Harmony?

- A) Orderly arrangement of all elements
- B) The colour scheme used in the composition
- C) It deals with size and arrangements
- D) Means an easy connected path for the viewers.

(iii) Painting "Bharat Meets Rama at Chitrakuta" was painted by-

- A) Dana
- B) Nuruddin
- C) Nihal Chand
- D) Guman

(iv) Marriage procession of Dara Sikhoh is a famous miniature painting of the period

- A) Jahangir
- B) Akbar
- C) Provincial Mughal
- D) Shahjahan

(v) Who was Prof. E.B. Havell?

- A) An European artist
- B) A traditional artist
- C) Principal of Government Art School, Kolkata
- D) None of these

(vi) Ram Gopal Vijayvargiya painted a series of painting names

- A) Radhika
- B) Rasa-Lila
- C) Meghdoot
- D) Shiva and Sati

- (vii) The wheel in the centre of the Indian National Flag is taken from
A) Ashoka Pillar of Rampurva B) Ashoka Pillar of Sanchi
C) The vertex of Sarnath Pillar of Ashoka D) Ashoka Pillar of Sopara

- (viii) Whirlpool is an Intaglio print of modern period. It was created by
A) Somanath Hore B) Krishna Reddy C) Anupam Sud D) K. Laxma Goud.

SECTION- B
(Short Answer Type Question)

(Answer for these questions is expected in around 100 words)

(5 x 2= 10)

Describe the following briefly-

2. Describe the 'Six Limbs of Painting'.

The six limbs of Indian painting, also known as "**Shattras**" are a set of ancient principles for creating complete artworks. They include: **Rupa-bheda** (differentiation of form), **Pramanam** (proportion), **Bhava** (expression of emotions), **Lavanya-Yojanam** (graceful composition), **Sadrishyam** (similitude or resemblance to nature), and **Varnikabhanga** (skillful use of color and brush strokes).

Rupa-bheda: Capability to differentiate among the scenes observed by an artist. It is possible when an artist studies deeply about various segments of sight scenes/ objects

Pramanam: Proportion or exact ratio. It is the proportional measurement of different objects covered in the painting.

Bhava: Expressions. It is the action of feelings of the artist's in his creation.

Lavanya-yojanam: The application of beauty, grace, and charm to the artwork, making it aesthetically pleasing.

Sadrishyam: Actuality/ Reality in the view of the sight scene should be reflected in the creation of an artist.

Varnikabhanga: Colour variation. It is the magical or artistic use of colours; better combination of colours makes a painting attractive and perfect.

3. Write note on- Basohli Sub-school of Miniature Painting.

This style came into period of Mughal Emperor Aurangzeb had restricted all the forms of art in his court. In 17th century, the court painters moved towards the hilly states. They implemented technical co-ordination of various elements of the Mughal style into the art forms. The new form of art that came into existence was called Sub-School of Basohli Miniature Painting. In their new paintings they included only the specific elements of the Mughal style.

Topics: The painters started making paintings on abstract themes of the literary volumes such as Ras-Manjari, the Ramayana, Geet Govinda and Raagmala.

Characteristics: The paintings of this style are almost square in shape. Double storied or high towered buildings have been shown in the background. Hilly environment, river, waterfall, clouds, lotus and other flowers have been used as ornamental in the paintings.

4. Write the 'Origin and Development' of Deccan School of Miniature Painting.

The Deccan school of miniature painting emerged in the Deccan region of Central India in the late 16th century from the breakup of the Bahmani Sultanate, with the key centres being the sultanates of Bijapur, Golconda, and Ahmednagar. Deccan has its own distinction in art, culture, dramatics, linguistics, social values, costumes, religious beliefs, thoughts and ideas.

The style and themes in Deccani miniatures are an amalgamation of various art elements and influences. Especially the elements of early indigenous art traditions of the Deccan and the Islamic idiom of Iran, Persia and Turkey.

5. Write the note on 'The new revolution in the field of painting in 19th century.

Introduction

In Indian modern art, several disciplines such as Drawing, Painting, Photography and Modern Sculpture have been included, in which importance has been given to Western or the European style, not to Indian style based on ancient tradition.

The new revolution came in the field of painting in the end of the 19th century, by the efforts of Raja Ravi Varma and Abanindranath Tagore. The art work of that time, with specific identity, was known as the School of the Bengal Art of modern India. Even after a mere little period of 30 years, the same style of modern art was being called archaic and conservative. Therefore, many artists of this school started giving world-levelled qualities or the peculiarities of art in their paintings to give themselves separate recognition. Gaganendranath Tagore delineated light and shadow effect in their paintings just like Cubism in Europe. He was affected with the dazzling of the urban surroundings of Kolkata. Whereas, Rabindranath Tagore kept having the naturality in his paintings and insisted one expression and this approach is known as expressionism. Even Jamini Roy and Nandalal Bose started delineating their original work prevalent in rural surrounding in their own way. Then, their creative work was being taken as modern in contemporary India.

In that period, the people were curious to know the criteria by which they could measure a creation, painting or art work that would come under the circle of modernity. Many artist were busy in defining modernity in their own ways as; some of them were declaring themselves modern proving to be secularists and another group of artists were taking training on foreign land to prove themselves modern. At that time, there were also such artists that were pressing. to present feeble traditions with necessary changes in their original works and creation.

Impressed with the communist ideology, a group of artists such as Francis Newton Souza Maqbool Fida Hussain, etc. established an organisation named 'Progressive Artists' Group in 1947 A.D. S.H. Raza, K-H. Ara, H. A. Gade & S.K. Bakre the artists of that group declined the style of the Bengal art and, in place of that welcomed the

International Modern Art'. Francis Newton Souza, a member of that institution, touched the world-levelled heights through the medium of his new creations. In his creations, the European style cubism, surrealism and primitivism were given more importance.

6. **Write the short note on – Artist-Jamini Roy.**

Jamini Roy was a pioneering modern Indian artist, born in 1887, celebrated for his distinct folk-inspired style that blended traditional Bengali folk art and Kalighat patachitras with a modern aesthetic. He moved away from European academic painting to focus on simplified forms, bold lines, and a restricted, earthy color palette. Roy's work, which includes mythological figures like Krishna and Radha, as well as everyday subjects, aimed to make art accessible to all and was recognized with the Padma Bhushan award in 1954.

SECTION- C
(Long Answer Type Questions)

(Answer for these questions is expected in around 200 words)

(2 x 6= 12)

Attempt any **two** questions from the given options:

7. **Describe briefly the development of Rajasthani School of Miniature Painting and specialities of its sub-schools.**

Festivals, outings, sporting, wine and music parties, harem-life. On the basis of geographical diversities and local interests, the art of Rajasthan can be classified into several sub-schools of miniature paintings which are as follows:

1. **Mewar (Udaipur) Sub-school of Miniature Paintings.** In the beginning of the 15th century, miniature paintings were painted in Mewar area (Rajasthan). Its most developed form can be seen in the paintings of 'Palam Bhagvat'. There are some other paintings based on the themes of the painters 'Sahibdin' and 'Manohar'. They painted many immortal great paintings based on Bhaktiropatras, Panchvyakhyanoropatra Banbhedropatra and the Ragas..

2. **Bundi Sub-school of Miniature Paintings.** The first miniature painting of Bund style was painted in Chunar in the form of Ragmala series of paintings. The art skill of Bundi style are unique due to the conjugation of the Mughal and the Deccan elements. But, Bundi has a well-practised hand in portraits.

3. **Jodhpur Sub-school of Miniature Paintings.** Jodhpur got art tradition in heritage from Mewar. In the beginning of the 17th century, it was known for Pali Ragmala paintings. Pure indigenous delineation is the stylistic characteristic of these paintings.

4. **Bikaner Sub-school of Miniature Paintings.** In this sub-school, there is abundance of elements of the Mughal art, because the painters of the Mughal court came to Bikaner. They implemented customs of Mughal art in the local art. As a result, the new style of painting came into existence.

These painters accepted the tradition of Bikaner style of painting and kept their inclination towards the paintings of the Hindu myths.

Painters: Ali Raza, Master Sahibdin, Ruknuddin, Nuruddin, and Murad were the famous painters of this sub-school.

5. Kishangarh Sub-school of Miniature Paintings. Mysterious beauty of women is the life of Kishangarh style of painting. The immortal paintings like Bani-Thani (Radha) and the painting of king Sawant Singh are the identity of Kishangarh style. Painters: Bhawani Das, Surat Ram and Nihal Chand are priceless heritage of the painting kingdom.

6. Jaipur Sub-school of Miniature Paintings. In Jaipur, this style of miniature painting got patronage in the reign of king Sawai Jai Singh. In Amer, more paintings have been made on abstract subjects. Live shapes and hunting scenes is the identity of Ajmer-Sawar. Other centres of this sub-school are Jalor, Jaisalmer and Puskar.

Painters: Mohammad Shah & Sahib Ram were the prominent artists of Jaipur sub school.

7. Kota Sub-school of Miniature Paintings. There are some stylistic and topical similarities between the styles of Kota and Bundi. But Kota style has excellence in paintings of Baramasa (a conventional verse composition consisting of twelve stanzas depicting the suffering and agony of separation and the changing moods and characteristics of nature during the twelve months of the year, (a particular type of Hindi poetry).

OR

There is subjective vividness in miniature paintings painted in Rajasthani school. Justify it by your logics based on below mentioned keys-D

(a) Definition, (b) Expressive Use of Colours, (c) Emphasis on Detail
(d) Stylized Figures and Scenes, (e) Rich Symbolism and (f) Emotional Themes.

8. Style of the Mughal art was different from Islamic style of art. Justify it.

Mughal art differed from traditional Islamic art by blending its Persian and Indian influences to create a new, distinct style focused on naturalism and realism in human portrayal, with vibrant colours and elaborate decoration. While Islamic art often emphasized geometric patterns, calligraphy, and abstract designs due to religious proscriptions against depicting human forms, Mughal art frequently featured human and animal portraits in dynamic, lifelike scenes. Mughal architecture is also distinct for its use of white marble, red sandstone, intricate inlay work, and the incorporation of Persian garden layouts, which are key differences from the earlier Islamic architectural styles that relied more on sandstone and geometric motifs.

Art during Akbars Period- Art during Akbar's period was characterized by the flourishing of Mughal miniature painting and a synthesis of Persian, Indian, and European styles, leading to the development of a distinct Mughal school. Key features included realistic portraiture, detailed

historical manuscripts like the **Hamzanama** and **Akbarnama**, and a formal atelier (Tasvir Khana) that fostered a new level of artistry.

Art during Jahangir period- Art during the reign of Emperor Jahangir (1605-1627) reached its zenith, marked by a shift from large manuscripts to albums of smaller paintings, a focus on realism, and a blend of Persian, Indian, and European styles. He was a patron of portraiture and naturalism, commissioning detailed paintings of animals, birds, and flowers, alongside court scenes and allegorical works that conveyed themes of power and justice.

Art during Shahjahan period- Art during the Shah Jahan period is characterized by a transition towards formal and idealized Mughal painting, a continuation of grandeur in architecture, and a strong emphasis on themes of power, love, and luxury. Key art forms include intricate miniature paintings like the famous *Padshanama*, opulent architecture such as the Taj Mahal, and detailed works of calligraphy and textiles. The era saw a peak in miniature painting, though its style became more stylized and the themes expanded to include idealized portraits and domestic scenes.

OR

What were the specialities of the Mughal School of Miniature Painting?

Mughal art and Islamic art share some similarities, but they also have distinct differences. Here are some key differences that justify the uniqueness of Mughal art:

1. *Influence of Indian and Persian styles:* Mughal art was heavily influenced by Indian and Persian styles, whereas Islamic art was primarily influenced by Arabic and Middle Eastern styles.
2. *Figurative representation:* Mughal art often featured figurative representations of humans and animals, whereas Islamic art traditionally avoided figurative depictions due to religious restrictions.
3. *Naturalism and realism:* Mughal art emphasized naturalism and realism, with intricate details and lifelike portrayals, whereas Islamic art often featured more stylized and abstract forms.
4. *Use of colour and light:* Mughal art made extensive use of colour and light, with vivid hues and subtle shading, whereas Islamic art often featured more muted colours and emphasis on calligraphy and geometric patterns.
5. *Secular themes:* Mughal art often depicted secular themes, such as courtly life, hunting scenes, and romantic tales, whereas Islamic art focused more on religious themes and calligraphy.
6. *Architectural styles:* Mughal architecture blended Indian, Persian, and Islamic elements, resulting in unique structures like the Taj Mahal, whereas Islamic architecture was characterized by arches, domes, and minarets.

