



B.K. BIRLA CENTRE FOR EDUCATION

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

MID TERM EXAMINATION - 2025-26

PAINTING (049)- ANSWER KEY

Class: XII
Date: .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)
- IV. Answers are highlighted with **GREEN** colour.

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) **Abanindranath Tagore** b) Nandalal 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 3. 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- Name of the characters in the painting ' Bharat Meets Rama at Chitrakuta'- Rama, Laxmana, Bharat, Shatrughna, Mother Kausalya, Sumitra and Kekaiyi, Perceptors (Rishies), Wives of all brothers, distinguished officials.

Rama- Sita and laxmana went to the forest after leaving Ayodhya. So Bharat want to Rama should returned to tha Ayodhya.

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

Ans; Garhwal style look like Guler style. In the paintings painted here shows charmness of colours, clarity in expression and tenderness of beauty. Systematic paintings and too developed symbolic design is the speciality of Hindoor art.

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

Ans: i) The rhythmic delicacy of Percia.

ii) The lush sensuality of the deccan.

iii) Three-dimensional aspect of European Art which can be clearly seen in delineation buildings.

iv) Tall, fair complexioned and emotionally charged males and sensuous looking female.

v) The people are endowed with lovely faces, large wide-open eyes, bold features, broad foreheads, high neck.

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

The Bengal School of Painting is known for its revival of Indian artistic traditions, blending them with Western techniques and focusing on themes of spirituality, lyrical beauty, and Indian culture. Key features include the use of soft colours and lines, a wash technique inspired by Japanese art, and a blend of Indian and Western styles.

Here's a more detailed look at the specialities:

1. Revival of Indian artistic traditions

2. 1. Revival of Indian artistic tradition

3. 3. Emphasis on spirituality and lyrical beauty

4. Blending of styles:

5. Subject matter:

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

Ans: Nandlal Bose's painting "Shiva and Sati" depicts the mythological event of Shiva carrying Sati's body, highlighting their emotional state amidst a dramatic scene. The painting, a tempera work, uses a variety of colours like yellow, brown, violet, and red, with a wash technique to create a sunset effect. Shiva is shown in a meditative pose, supporting Sati, who is in an unconscious state. The composition often features a symmetrical balance, reflecting the divine order and the contrasting emotions of peace and sorrow.

SECTION- C

Question 5. Answer the questions in about 80-100 words each.

(16 Marks)

1. Describe the painting 'Meghdoot'?

"Radhika," a painting by M.A.R. Chughtai, depicts a delicate Indian woman, likely Radhika, stepping out of her room with a shy demeanour. The painting, executed with tempera and wash techniques using watercolour, showcases a graceful, downcast figure holding lotus flowers. A honeybee is perched on the flower, adding a touch of detail and realism.

Detailed Description:

- **Subject Matter:**

The painting portrays a young Indian woman, Radhika, in a standing pose, suggesting she is stepping out of her room. Her posture and expression convey a sense of shyness and modesty.

- **Composition:**

The figure is presented in a vertical format, with the woman's face in profile, head slightly lowered, and eyes downcast with graceful, sharp eyebrows. Her left foot is forward, indicating movement, while her hands are delicately holding lotus flowers.

- **Colour Palette and Technique:**

Chughtai employs a subtle and harmonious colour palette, with the woman's attire including a light purple dupatta, red blouse, and yellow odhani. The background features a lamp with a lampshade and a fusion of red, yellow, and black colours. The artist is known for his mastery of wash painting, using a unique technique with German and English paper.

- **Symbolism:**

The lotus flowers and the honeybee add symbolic elements to the painting, possibly alluding to themes of love, beauty, and nature.

- **Artistic Style:**

The painting exemplifies Chughtai's distinctive style, characterized by graceful lines, meticulous detailing, and a focus on feminine beauty. His work is known for its verticality, reminiscent of Oriental scroll paintings, and his use of space to draw attention to the central figure.

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

The Bengal School of Painting emerged in early 20th century India as a nationalist artistic movement aimed at reviving Indian art forms and challenging Western academic styles. It was spearheaded by Abanindranath Tagore and supported by figures like E.B. Havell, who sought to rediscover and reinterpret traditional Indian art, including Mughal and Rajput miniatures. The school developed a distinctive style characterized by wash techniques, linear delicacy, and a focus on Indian mythology and spirituality. Origin and Development:

- **Reaction to British Colonialism:**

The Bengal School arose in response to the dominance of Western art and the decline of indigenous Indian artistic traditions during British colonial rule.

- **Revival of Indian Art:**

Artists associated with the school sought to reclaim and revitalize Indian artistic heritage by studying and incorporating elements from various Indian styles, including Mughal, Rajput, and ancient Indian paintings.

- **Influence of Traditional Styles:**

The school drew inspiration from Mughal miniatures, Rajput paintings, and ancient Indian cave paintings like those found in Ajanta and Ellora.

- **Development of a Unique Style:**

Artists developed a distinctive style that combined watercolor techniques with tempera and ink, often employing a "wash" technique to create soft, atmospheric effects.

- **Nationalist Sentiment:**

The Bengal School's emphasis on Indian art and culture resonated with the growing nationalist movement, and its works became symbols of Indian identity and self-reliance.

- **Key Figures:**

Abanindranath Tagore is considered the father of the Bengal School, with other notable artists including Nandalal Bose, Asit Kumar Haldar, and M.A.R. Chughtai.

- **Influence on Modern Indian Art:**

The Bengal School played a crucial role in shaping the development of modern Indian art, laying the foundation for subsequent artistic movements and fostering a renewed appreciation for India's artistic heritage

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

The Deccan School of Miniature Painting, which emerged in the 16th century, developed through distinct phases marked by influences from Persian, Mughal, and local Deccan artistic traditions. Initially, it was influenced by Persian styles, particularly during the early years of the Bahmani Sultanate. As the Mughal Empire expanded south, its artists and styles impacted the Deccan, leading to a unique blend of traditions. Later, the school evolved further, incorporating local artistic elements and creating distinct styles in different Deccan sultanates like Bijapur, Golconda, and Ahmednagar. Finally, with the Mughal conquest of the Deccan in the 17th century, the school continued to evolve, absorbing further Mughal influences while maintaining its distinctive character.

OR

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

The Guler sub-school of miniature painting, part of the larger Pahari painting tradition, is known for its refined, naturalistic style, distinct from the earlier Basohli style. It emerged in the early 18th century under the patronage of Raja Govardhan Chand of Guler. Guler paintings are characterized by delicate lines, soft and cool colors, and a romantic, emotional quality. The style is also noted for its portrayal of female figures with delicate features and meticulous detailing of hair.

The Chamba sub-school of miniature painting is a style that developed within the larger Pahari school of painting, known for its unique depictions of female figures and its blend of Basohli and Mughal art influences. It is characterized by its warm, sensual, and charming female figures and its skillful use of colors, particularly red and blue.

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

The painting "Bharat Meets Rama at Chitrakuta" depicts a scene from the Hindu epic, the Ramayana, where Rama's brother, Bharat, visits him in the forest of Chitrakuta. The painting showcases the emotional meeting between the brothers, with Bharat attempting to persuade Rama to return to Ayodhya after his father's death and his own ascension to the throne.

Key Elements of the Painting:

- **Characters:**

The painting includes Rama, Sita, Lakshmana, Bharat, Shatrughna, their mothers, and their guru, Vishwamitra.

- **Setting:**

The scene is set in the forest of Chitrakuta, where Rama, Sita, and Lakshmana are living in exile.

- **Action:**

Bharat, along with his mothers and guru, is shown trying to convince Rama to return to Ayodhya.

- **Emotional Impact:**

The painting captures the intense emotions of the characters, including the joy of the reunion, the sorrow of Dasharatha's death, and the persuasive efforts of Bharat.

- **Color and Style:**

The painting is known for its use of different shades of green in the background and for its portrayal of figures in distinctive attire. Rama is typically depicted in red, while the mothers are in white, and Bharat and Shatrughna in pink.