



REVISION SHEET

SUBJECT: PAINTING

CLASS-XII

TERM 1

CH- The Rajasthani School of Miniature Painting

Multiple Choice Questions

Choose the correct option.

1. The Rajasthani School of Miniature Painting originated in:

- (a) 15th Century
- (b) 16th Century
- (c) 13th Century
- (d) 14th Century

2. The painting Maru Ragini was painted by:

- (a) Guman
- (b) Sahibdin
- (c) Dana
- (d) Nihal Chand

3. With which Sub-School is the iconic Bani Thani painting associated?

- (a) Bikaner
- (b) Jaipur
- (c) Mewar
- (d) Kishangarh

4. The painting Bharat Meets Rama at Chitrakuta is a fine example of:

- (a) Kishangarh
- (b) Jaipur
- (c) Mewar
- (d) Bundi

5. The Sub-School known for blending Mughal and Deccan styles is:

- (a) Bikaner
- (b) Bundi
- (c) Jodhpur
- (d) Kota

Assertion-Reason Questions

Two statements are given in the questions below as Assertion (A) and Reason (R). Read the statements and choose the appropriate option.

- (a) Both (A) and (R) are true, and (R) is the correct explanation of (A).
- (b) Both (A) and (R) are true, but (R) is not the correct explanation of (A).
- (c) (A) is true, but (R) is false.
- (d) (A) is false, but (R) is true.

6. Assertion (A): The Rajasthani School of Miniature Painting developed under Rajput patronage.

Reason (R): Rajput rulers encouraged artistic expression of religious and courtly themes.

7. Assertion (A): The painting "Radha (Bani Thani)" is known as the Mona Lisa of India.

Reason (R): It features mysterious smile and idealized feminine beauty.

Long Answer Type Questions

8. Describe the painting "Bani Thani" by Nihal Chand. Include Sub-School, features, and symbolism.
9. Discuss the main features of the Bundi Sub-School of miniature painting.
10. Write a note on the origin and evolution of Rajasthani School of Miniature Painting.
11. Compare the Jaipur and Kishangarh Sub-Schools in terms of style and theme.
12. Explain the painting "Krishna on Swing". Discuss its artist, Sub-School, and theme.
13. What are the key elements found in Rajasthani miniature compositions?

Passage-based Questions

Read the passages carefully and answer the questions that follow.

14. The Bundi Sub-School of Rajasthani miniature painting is known for its lyrical beauty and nature-inspired themes. It features lush greenery, flowing rivers, and dynamic portrayals of divine love and courtly romance. Influences from both Mughal and Deccan styles are visible.

- (a) What natural elements are commonly seen in Bundi paintings?
- (b) Which two artistic styles influenced the Bundi Sub-School?

15 The painting "Krishna on Swing" by Nuruddin from the Bikaner Sub-School displays Radha and Krishna in an emotional exchange. Set across two panels, the artwork combines elegant architecture with a romantic natural landscape and uses a bright yet controlled colour palette.

- (a) Who painted "Krishna on Swing" and from which Sub-School?
- (b) What does the two-panel composition in "Krishna on Swing" depict?

16. "Radha (Bani Thani)" is an iconic painting by Nihal Chand from the Kishangarh Sub-School. It symbolizes divine love, featuring exaggerated facial features like elongated eyes and a curved forehead. The painting's dreamlike quality and romantic elegance have made it a timeless representation of ideal beauty.

- (a) Who created the painting "Radha (Bani Thani)"?
- (b) What features characterize Radha in this painting?
- (c) What does the painting symbolize?

CH- The Pahari School of Miniature Paining

Multiple Choice Questions

Choose the correct option.

17. The Pahari School of miniature painting originated in:

- (a) Bengal
- (b) Basohli
- (c) Mysore
- (d) Rajasthan

18. Which Sub-School is known for bold colours and geometric stylization?

- (a) Basohli
- (b) Kangra
- (c) Guler
- (d) Chamba

19 The Kangra School flourished during the reign of:

- (a) Dalip Singh
- (b) Aurangzeb
- (c) Kripal Pal
- (d) Sansar Chand

20. "Krishna with Gopis" was painted by:

- (a) Nainsukh
- (b) Fattu
- (c) Manaku
- (d) Ranjha

21. Guler paintings are best known for their:

- (a) Bold and decorative style
- (b) Geometrical figures

- (c) Emotional naturalism and Mughal influence
- (d) Dark colour palette

Assertion-Reason Questions

Two statements are given in the questions below as Assertion (A) and Reason (R). Read the statements and choose the appropriate option.

- (a) Both (A) and (R) are true, and (R) is the correct explanation of (A).
- (b) Both (A) and (R) are true, but (R) is not the correct explanation of (A).
- (c) (A) is true, but (R) is false.
- (d) (A) is false, but (R) is true.

22. Assertion (A): Pahari School of miniature painting is known for its delicate lines and natural beauty.

Reason (R): The school originated in the arid regions of Rajasthan.

23. Assertion (A): Basohli Sub-School is famous for its bold and vibrant colours.

Reason (R): Basohli artists used strong red, blue, and yellow colours to create expressive composition

Long Answer Type Questions

24. Describe the origin and development of the Pahari School of miniature painting.

25. Explain the key features of the painting "Krishna with Gopis" created by Manaku.

26. Compare the Basohli and Kangra Sub-Schools in terms of style, themes, and visual features.

27. What role did Raja Sansar Chand play in the development of Kangra painting?

28. Discuss the artistic and social values reflected in the painting "Nand, Yashoda and Krishna with Kinsmen Going to Vrindavana."

Read the passages carefully and answer the questions that follow.

29. The Pahari School of miniature painting flourished in the Himalayan foothills of North India between the 17th and 19th Centuries. Originating in Basohli, the style quickly spread to regions like Guler, Kangra, Chamba, Garhwal, and Mandi, each developing its own unique features. The natural beauty of the hills, flowing rivers, and serene landscapes deeply influenced the art, which is celebrated for its delicate lines, vibrant colours, and poetic atmosphere.

(a) In which geographical region did the Pahari School of miniature painting originate and flourish?

(b) Name two elements of the natural environment that influenced Pahari paintings.

30. Distinctive features of Pahari paintings include round faces, half-moon-shaped foreheads, and deep, expressive eyes in the figures. Themes often revolve around religious stories, romantic legends, and courtly life, with a strong emphasis on nature and spirituality. The use of natural pigments and handmade paper or cloth allowed artists to achieve rich, harmonious colours and fine detail.

(a) What are two physical features commonly found in figures of Pahari paintings?

(b) What materials did Pahari artists typically use for their paintings?

31. The Basohli and Kangra Sub-Schools represent two major groups within the Pahari tradition. Basohli is known for its bold, vibrant colours and geometric stylization, while Kangra is celebrated for its soft, naturalistic style and emotional tenderness. Each Sub-School contributed to the evolution of Indian miniature painting by blending local traditions with Mughal influences.

(a) What is a key stylistic difference between the Basohli and Kangra Sub-Schools?

(b) How did the Pahari School blend local and Mughal artistic traditions?

CH- Mughal School Of Miniature Paintng

Multiple Choice Questions

Choose the correct option.

32. Who is regarded as the founder of the Mughal School of Miniature Painting?

- (a) Babar
- (b) Humayun
- (c) Akbar
- (d) Jahangir

33. Which famous manuscript was first illustrated under the Mughals?

- (a) Ramayana
- (b) Hamzanama
- (c) Shahnama
- (d) Baburnam

34. What is the artistic style called where figures are shown in side profile in Mughal paintings?

- (a) Dedh-chashm
- (b) Ek-chashm
- (c) Tribhanga
- (d) Chaturbhuja

35. Which Mughal emperor was especially known for his love of nature and animal studies?

- (a) Akbar
- (b) Shah Jahan
- (c) Jahangir
- (d) Aurangzeb

36. Which Mughal ruler discouraged all art forms including painting?

- (a) Aurangzeb
- (b) Jahangir
- (c) Akbar
- (d) Shah Jahan

Assertion-Reason Questions

Two statements are given in the questions below as Assertion (A) and Reason (R). Read the statements and choose the appropriate option.

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- (b) Both (A) and (R) are true, but (R) is not the correct explanation of (A).
- (c) (A) is true, but (R) is false.
- (d) (A) is false, but (R) is true.

37. Assertion (A): The Mughal School of Miniature Painting originated in medieval India.

Reason (R): It was a blend of Indian and Islamic artistic traditions.

38. Assertion (A): Akbar is known as the father of Mughal Art.

Reason (R): He established the Tasvirkhana and encouraged both Hindu and Persian artists.

Long Answer Type Questions

39. Discuss the historical and visual significance of the painting Marriage Procession of Dara Shikoh.

40. Explain the evolution of the Mughal School of miniature Painting under Akbar, Jahangir, and Shah Jahan.

41. How did the Mughal School of Miniature Painting reflect both Persian influence and Indian elements?

42. Describe the origin and development of the Mughal School of Miniature Painting.

43. Discuss the main characteristics of Mughal miniature painting.

Passage-based Questions

Read the passages carefully and answer the questions that follow.

44. The Mughal School of Miniature Painting originated in medieval India and became a refined form of court art, distinct from earlier Sultanate and Persian styles. While the early paintings were rooted in Islamic traditions from Persia and Turkey, Mughal art gradually developed a unique Indian character by blending these influences with local themes and techniques. This fusion is well illustrated by works like the Razm-Nama, a Persian reinterpretation of the Mahabharata, created by artists such as Daswanth and Basawan.

(a) How did the Mughal School of Miniature Painting develop a unique style in Indian art?

(b) What is an example of Indo-Islamic collaboration in Mughal painting?

45. Mughal paintings are celebrated for their technical finesse, featuring extremely fine lines, natural colours sourced from minerals and plants, and lavish use of gold and silver. Human figures are typically shown in profile, with realistic portraits of emperors, nobles, and courtiers dressed in transparent fabrics and ornate costumes. The subject matter is diverse, including royal court scenes, religious stories, dynamic processions, and especially detailed studies of nature and animals by masters like Ustad Mansoor.

(a) What are some technical characteristics of Mughal miniature paintings?

(b) Who was a notable Mughal artist famous for animal and bird studies?

CH- The Deccan School Of Miniature Painting

Multiple Choice Questions

Choose the correct option.

46. During which Centuries did the Deccan School of Miniature Painting flourish?

- (a) 15th-17th
- (b) 14th-16th
- (c) 16th-19th
- (d) 17th-20th

47. Which of the following was not a centre of Deccan School?

- (a) Hyderabad
- (b) Bijapur
- (c) Ahmadnagar
- (d) Jaipur

48. Which Sub-School does "Chand Bibi Playing Polo" belong to?

- (a) Hyderabad
- (b) Bijapur
- (c) Golconda
- (d) Mughal

49. Who was a major patron of the Bijapur school?

- (a) Aurangzeb
- (b) Ibrahim Adil Shah II
- (c) Nizam-ul-Mulk
- (d) Akbar

50. By which school was the Hyderabad style influenced?

- (a) Mughal
- (b) Kangra
- (c) Rajasthani
- (d) Bengal

Assertion-Reason Questions

Two statements are given in the questions below as Assertion (A) and Reason (R). Read the statements and choose the appropriate option.

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- (b) Both (A) and (R) are true, but (R) is not the correct explanation of (A).
- (c) (A) is true, but (R) is false.
- (d) Both (A) and (R) are false.

51. Assertion (A): The Deccan School of Miniature Painting is known for its cultural synthesis.

Reason (R): It merged Islamic, Persian, Turkish, and indigenous Indian artistic traditions

52. Assertion (A): The Deccan School developed a distinct regional identity.

Reason (R): Deccan courts were autonomous and artistically liberal, unlike the centralized Mughal court.

Long Answer Type Questions

53. Explain the cultural and artistic characteristics that distinguish the Deccan School of Miniature Painting from the Mughal School.

54. Describe the composition and thematic elements in the painting 'Hazrat Nizamuddin Auliya and Amir Khusro'.

55. Trace the development of Deccan painting through the courts of Bijapur, Golconda, and Hyderabad, mentioning key features and patrons.

56. Discuss the origin and development of the Deccan School of Miniature Painting.

57. Describe the three main phases of Deccan art development and their characteristics.

Passage-based Questions

Read the passages carefully and answer the questions that follow.

58. The Deccan School of Miniature Painting flourished from the 16th to the 19th Centuries in the courts of Bijapur, Ahmadnagar, Golconda, and Hyderabad. These courts, emerging after the decline of the Bahmani Sultanate, each developed their own distinctive artistic styles, thanks to generous patronage and a vibrant cultural environment. The Deccan region became a crossroad for various influences, blending Islamic, Persian, Turkish, South Indian, and tribal

traditions into a unique and innovative artistic tradition.

- (a) What made the Deccan region a unique center for miniature painting
- (b) How did the courts of the Deccan contribute to artistic development?

59. A hallmark of the Deccan School is its syncretic fusion of styles, merging Islamic artistic traditions-such as calligraphy and architectural motifs-with vivid indigenous colours, expressive figures, and romantic or spiritual themes. Later, European artistic techniques like chiaroscuro and spatial depth were also incorporated, resulting in a sophisticated blend of stylization and realism. The Deccan School's cosmopolitan ethos allowed artists to explore a wide array of subjects, including secular, mystical, and even dreamlike themes.

- (a) What stylistic elements did the Deccan School merge in its paintings?
- (b) How did European influence appear in Deccan miniature painting?

CH-The Bengal School of Painting

Choose the correct option.

60. Who was the pioneer of the Bengal School of Painting?

- (a) Nandalal Bose
- (b) Raja Ravi Varma
- (c) Abanindranath Tagore
- (d) Jamini Roy

61. What is the main theme of Abanindranath Tagore's painting "Mother India"?

- (a) Mythological beauty
- (b) National pride and Swadeshi spirit
- (c) Folk storytelling
- (d) Royal lifestyle

62. Primarily in which city did the Bengal School of Painting emerge?

- (a) Mumbai
- (b) Kolkata
- (c) Chennai
- (d) Delhi

63. The technique commonly used in Bengal School painting is:

- (a) Oil painting
- (b) Wash technique
- (c) Fresco
- (d) Mural carving

64. What does the painting "Journey's End" by Abanindranath Tagore depict?

- (a) An elephant in war
- (b) A peacock in monsoon
- (c) A tired camel
- (d) A dancer performing

Assertion-Reason Questions

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- (c) (A) is true, but (R) is false.
- (d) (A) is false, but (R) is true.

65. Assertion (A): The Bengal School of Painting emerged as a response to the growing influence of Western academic realism.

Reason (R): The Bengal School sought to revive India's spiritual, symbolic, and aesthetic traditions.

66. Assertion (A): During British colonial rule, Indian painting experienced a significant decline.

Reason (R): European institutions projected traditional Indian art as primitive and inferior.

Short Answer Type Questions

67. What was the main aim of the Bengal School of Painting?
68. Who was E.B. Havell and what role did he play in the Bengal School?
69. What are some of the key characteristics of the Bengal School of Painting?
70. Name three artists associated with the Bengal School of Painting.
71. What is the significance of Abanindranath Tagore's painting "Mother India"?

Passage-based Questions

Read the passage carefully and answer the questions given below.

72. The Bengal School of Painting emerged in the early 20th Century in Kolkata and later in Shantiniketan. It was closely linked to India's freedom struggle and the Swadeshi movement, aiming to revive indigenous Indian culture and reject Western academic realism that had been imposed by colonial art education. The artists of the Bengal School drew inspiration from Indian mythology, classical literature, and daily life, using emotional depth, graceful lines, and soft color washes. Their style incorporated elements from Mughal miniatures, Ajanta cave murals, and the Japanese wash technique, resulting in a poetic and distinctly Indian visual language.

- (a) What was the main aim of the Bengal School of Painting?
- (b) Name two artistic influences on the Bengal School's style.

73. During British colonial rule, Indian painting suffered a decline as European critics labeled traditional Indian art as primitive. This led many Indians, especially the English-educated elite, to value only Western techniques. Company School paintings and Bazaar paintings, which blended Indian and European styles, survived but lacked spiritual depth. Some artists even depicted Indian deities in European settings, reflecting a loss of cultural confidence and an identity crisis in Indian art. In this climate, artists like Raja Ravi Varma and Abanindranath Tagore emerged as catalysts for change.

- (a) Why did traditional Indian painting decline during British colonial rule?
- (b) What was a common criticism of Company School paintings?

74. Abanindranath Tagore, supported by E.B. Havell, led the true artistic revival by envisioning a national style rooted in India's cultural and spiritual heritage. Together, they challenged the colonial curriculum and replaced Western models with reproductions of classical Indian artworks. Abanindranath's iconic painting "Mother India" became a symbol of national pride, combining traditional themes with expressive techniques. The Bengal School flourished for over three decades, laying the foundation for a uniquely Indian modern art movement.

- (a) Who supported Abanindranath Tagore in reforming art education?
- (b) What is the significance of Abanindranath Tagore's painting "Mother India"?

CH- Contributions Of Indian Artists In The Struggle For National Freedom Movement

Multiple Choice Questions

Choose the correct option.

75. Who painted the original "Mother India" in 1905?

- (a) Gaganendranath Tagore
- (b) Abanindranath Tagore
- (c) Amrita Sher-Gil
- (d) Nandalal Bose

76. Which session of the Indian National Congress featured the Haripura Posters?

- (a) Lahore Session, 1929
- (b) Haripura Session, 1938
- (c) Bombay Session, 1942
- (d) Calcutta Session, 1906

77. Who created the painting "Tiller of the Soil"?

- (a) Amrita Sher-Gil
- (b) Raja Ravi Varma
- (c) Nandalal Bose
- (d) Asit Kumar Haldar

78. Who painted a linocut portrait of Mahatma Gandhi during the Salt March?

- (a) Abanindranath Tagore
- (b) Gaganendranath Tagore

- (c) Nandalal Bose
- (d) Benodebehari Mukherjee

79. Which artist depicted rural poverty with stark realism in her version of "Mother India"?

- (a) Abanindranath Tagore
- (b) Amrita Sher-Gil
- (c) Sharda Ukil
- (d) Jamini Roy

Assertion-Reason Questions

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- (c) (A) is true, but (R) is false.
- (d) (A) is false, but (R) is true.

80. Assertion (A): Abanindranath Tagore founded the Bengal School of Art.

Reason (R): He believed Indian traditional styles were inferior to European art.

81. Assertion (A): The Haripura Posters celebrated rural India and self-reliance.

Reason (R): They depicted scenes from village life during British rule.

82. Explain the role of Abanindranath Tagore in the nationalist art movement.

83. Describe the significance of the Haripura Posters by Nandalal Bose.

84. Discuss how Amrita Sher-Gil contributed to the freedom movement through art.

85. How did Gaganendranath Tagore use satire in his art?

86. In what ways did Indian art oppose colonial cultural domination?

87. What is the importance of the Indian Society of Oriental Art?

Read the passages given below and answer the questions that follow.

88. Abanindranath Tagore's painting Mother India (1905) played a foundational role in the nationalist art movement.

It depicted India as a serene, saffron-clad goddess holding four symbolic items—a book, a sheaf of paddy, a white cloth, and a rosary—representing knowledge, agriculture, khadi, and spirituality. The image inspired a wave of cultural revival and was promoted by Sister Nivedita as the spiritual icon of India. It reflected India's identity not through militarism, but through inner strength and self-reliance.

(a) What are the four symbolic elements shown in Mother India?

(b) How did Sister Nivedita contribute to the popularity of Mother India?

89. Amrita Sher-Gil, trained in Europe, adopted a unique blend of Western techniques and Indian subjects. Unlike romanticized depictions of India, her work focused on the realistic portrayal of rural poverty and human emotion. In her version of Mother India, she showed a poor mother in a white sari holding her children—reflecting the silent suffering of India's rural population. Through her art, Sher-Gil brought attention to the marginalised and gave voice to social realities.

(a) What distinguishes Amrita Sher-Gil's style from others?

(b) How did her version of Mother India differ from Abanindranath's?

CH- Evolution Of Indian National Flag

90. Who proposed the 1921 version of the national flag?

- (a) Jawaharlal Nehru
- (b) Mahatma Gandhi
- (c) Pingali Venkayya
- (d) Subhash Chandra Bose

91. What did the red and green stripes in the 1921 flag represent?

- (a) Fire and water
- (b) Hindus and Muslims
- (c) Earth and sky
- (d) Unity and diversity

92. Who suggested the addition of a white stripe in the 1921 flag?

- (a) Dr. Rajendra Prasad
- (b) Rabindranath Tagore
- (c) Mahatma Gandhi
- (d) Vallabhbhai Patel

93. When was the current Indian national flag officially adopted?

- (a) 15 August 1947
- (b) 26 January 1950
- (c) 2 October 1947
- (d) 22 July 1947

94. What replaced the charkha in the final version of the Indian flag?

- (a) Sun
- (b) Trident
- (c) Ashoka Chakra
- (d) Lotus

Assertion-Reason Questions

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- (d) (A) is false, but (R) is true.

95. Assertion (A): The Indian National Flag is also called the Tricolour.

Reason (R): It has three horizontal stripes of different colours.

96. Assertion (A): The Ashoka Chakra is present in the centre of the Indian National Flag.

Reason (R): The Chakra symbolizes the eternal wheel of law (Dharma Chakra).

Long Answer Type Questions

97. Describe the evolution of the Indian National Flag from 1906 to 1947.

98. Explain the symbolism of colours and the Ashoka Chakra in the Indian National Flag.

99. What is the importance of the Indian National Flag in the freedom movement?

100. Describe the evolution of the Indian National Flag from 1906 to 1947.