



REVISION SHEET

SUBJECT: PAINTING

CLASS-XI

TERM 1

CH- Prehistoric Rock Painting

1. The first rock painting discovery in India was made in which district?
(a) Bhopal
(b) Almora
(c) Mirzapur
(d) Chhattisgarh
2. What is 'geru' used for in prehistoric paintings?
(a) Red pigment
(b) Weapon handles
(c) Making tools
(d) Charcoal
3. Which pigment was commonly used for red colour in prehistoric paintings?
(a) Limestone
(b) Chalcedony
(c) Hematite
(d) Sandstone
4. What do superimposed paintings in Bhimbetka indicate?
(a) Lack of space
(b) Artistic confusion
(c) Reuse of caves by different generations
(d) Seasonal changes
5. What was a common subject of Mesolithic rock paintings?
(a) Machines
(b) Agriculture
(c) Hunting scenes
(d) Written symbols

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).
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6. Assertion (A): Bhimbetka Rock Shelters exhibit paintings from multiple prehistoric periods.
Reason (R): Paintings at Bhimbetka belong only to the Mesolithic period.
 7. Assertion (A): The "Wizard's Dance" painting from Bhimbetka features masked and dancing human figures.
Reason (R): Prehistoric art often depicted symbolic rituals and collective social practices.

Long answer type

8. Explain the different periods of rock painting classification in Bhimbetka with examples.
9. Describe the stylistic features and themes of Mesolithic rock paintings in India.
10. How did early humans express their social and cultural life through rock art?
11. Compare the characteristics of rock art in Mirzapur, Lakhudiyar, and Southern India.
12. Describe the materials and techniques used by prehistoric artists to make their paintings long-lasting

Passage-based Questions

Read the passage carefully and answer the questions that follow:

13. The first discovery of prehistoric rock paintings in India was made in Mirzapur, Uttar Pradesh, by archaeologist Archibald Campbell Carlyle in the 19th Century. This discovery occurred even before the famous Altamira cave paintings in Spain were found. Later, archaeologists like Cockburn, Anderson, Mitra, and Ghosh identified several other prehistoric sites across India, marking the beginning of systematic prehistoric research in the subcontinent.
 - (a) Who made the first discovery of prehistoric rock paintings in India?
 - (b) In which region of India were these paintings discovered?
 - (c) Name any two archaeologists who contributed to the exploration of prehistoric sites after Carlyle.
14. Lakhudiyar, meaning "one lakh caves", is located on the banks of the Suyal River in Uttarakhand. It is one of the most important prehistoric rock art sites in the Himalayan region. The paintings found here include human and animal figures, geometric patterns, and symbols made using red, black, and white pigments. One striking feature is the depiction of dancing human figures linked hand-in-hand, which possibly indicate social or ritual gatherings.
 - (a) What does the name "Lakhudiyar" mean?
 - (b) What types of figures and motifs are found in Lakhudiyar paintings?
 - (c) What do the hand-linked dancing figures possibly represent?
15. Prehistoric artists used natural materials like hematite (geru), limestone, and plant extracts to make colours. Red ochre came from hematite, while white was obtained from limestone. Sometimes, yellow, orange, and green shades were derived from leaves and stones. These pigments were mixed with animal fat or tree gum to make them long-lasting. Brushes were made from twigs or animal hair, and sometimes even fingers were used for painting.
 - (a) What was used to make red ochre pigment?
 - (b) How did prehistoric artists ensure their colours lasted longer?
 - (c) What tools or methods did artists use to apply paint?
16. Bhimbetka is one of the most famous prehistoric sites in India, located in Madhya Pradesh. With nearly 500 painted rock shelters, it provides evidence of human life from the Palaeolithic to the Medieval period. Discovered by V.S. Wakankar in 1957-58, the site includes paintings of hunting, dancing, riding, and daily life. These artworks show how prehistoric people interacted with nature and celebrated their lives through ritual and creativity.
 - (a) Where is Bhimbetka located, and who discovered it?
 - (b) Mention two themes commonly seen in Bhimbetka paintings.
 - (c) What does Bhimbetka reveal about the lifestyle of prehistoric humans?
17. During the Chalcolithic period, copper tools came into use, and rock paintings became more symbolic and dramatic. Animals were shown larger and more majestic, reflecting their importance. In the Historic period that followed, paintings depicted royal processions, battles, and rituals. Warriors were shown riding horses and elephants, carrying swords and shields. These images reflect the evolution of art from survival-based themes to more structured social depictions.
 - (a) What changes occurred in rock art during the Chalcolithic period?
 - (b) Name any two new elements seen in Historic period rock paintings.
 - (c) How do these later paintings show a change in society and art?

CH-Art of the Indus Valley Civilization

Multiple Choice Questions

Choose the correct option.

18 The Dancing Girl sculpture from Mohenjo-daro is made of:

- (a) Terracotta
- (b) Bronze
- (c) Red limestone
- (d) Faience

19. The Great Bath is located at:

- (a) Mohenjo-daro
- (b) Dholavira
- (c) Harappa

(d) Kalibangan

20. Which material was commonly used for making Indus Valley seals?

- (a) Bronze
- (b) Marble
- (c) Terracotta
- (d) Steatite

21 The Unicorn Bull Seal is believed to be:

- (a) A toy
- (b) A trade token & identification
- (c) A water vessel
- (d) A jewellery Mold

22. Which of the following sites is located in Haryana?

- (a) Mohenjo-daro
- (b) Harappa
- (c) Rakhigarhi
- (d) Daimabad

Assertion-Reason Questions

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

23. Assertion (A): The Dancing Girl sculpture is made of bronze.

Reason (R): The Indus Valley people mastered the lost-wax casting technique.

Assertion (A): The Great Bath is a significant architectural feature of Harappa.

Reason (R): It was used for religious or ritualistic bathing.

24. Assertion (A): Indus Valley pottery was always decorated.

Reason (R): The civilization did not value aesthetics.

25. Assertion (A): Seals from the Indus Valley often depict animals and script.

Reason (R): They were used for trade and identification.

26. Assertion (A): The Bearded Priest sculpture is made of terracotta.

Reason (R): Terracotta was not the only material used for Harappan sculptures.

Long answer type

27. Discuss the significance, iconography, and stylistic features of the 'Mother Goddess' figurines found in the Indus Valley Civilization. What do they reveal about religious beliefs and social life?

28. Explain the use and importance of seals in the Indus Valley Civilization. What types of motifs and inscriptions are found on them and how do they help us understand Harappan culture?

29. Analyse the architectural achievements of the Indus Valley Civilization, focusing on town planning, public buildings, drainage systems, and the Great Bath. How does this reflect the civic and engineering skills of the time?

30. What are the characteristic features of Indus Valley pottery? Discuss the types, techniques, shapes, and decorative styles used in pottery-making.

31. Evaluate the artistic excellence of the Indus Valley Civilization by examining its sculpture, terracotta art, seals, and jewellery. What does this tell us about their aesthetic values and daily life?

Passage-based Questions

Read the passages carefully and answer the questions that follow.

32. The Dancing Girl from Mohenjo-daro, though only 10.5 cm tall, is full of vitality and elegance. With one hand on her hip and adorned with numerous bangles, she exhibits confidence and a sense of performance. Created using the

lost-wax casting method, this sculpture highlights advanced Harappan metalwork.

- (a) What casting technique was used to create this sculpture?
- (b) What does the pose of the Dancing Girl suggest about Harappan culture?
- (c) Mention two ornaments visible on the sculpture.

33. The Mother Goddess figurines are made of terracotta and found at many Indus Valley sites. They are stylized, often wearing elaborate headdresses and jewellery, and are believed to represent fertility and motherhood. These figures were likely used in household shrines or rituals.

- (a) What material are Mother Goddess figurines made of?
- (b) What do these figurines symbolize?
- (c) Where were these figurines likely used?

CH-Art during the Mauryan ,Shunga,Kushaha and Gupta Periods

Multiple choice

Choose the correct option.

34. Which feature is most associated with the Mauryan period art?

- (a) Terracotta temples
- (b) Mirror-like polished stone sculptures
- (c) Ajanta paintings
- (d) Gandhara-style Buddha images

35 The Lion Capital was originally erected at:

- (a) Ajanta
- (b) Deogarh
- (c) Sarnath
- (d) Mathura

36 Which school of art had Greco-Roman influence?

- (a) Mathura
- (b) Shunga
- (c) Gupta
- (d) Gandhara

37. Who among the following founded the Shunga dynasty?

- (a) Pushyamitra Shunga
- (b) Chandragupta Maurya
- (c) Kanishka
- (d) Harshavardhana

38. The Didarganj Yakshi is made of:

- (a) Red granite
- (b) Polished sandstone
- (c) Terracotta
- (d) Marble

Assertion-Reason Questions

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39. Assertion (A): The Lion Capital became the National Emblem of India.

Reason (R): It symbolizes power and the spread of Dharma.

40. Assertion (A): Gandhara sculptures are influenced by Greek styles.

Reason (R): Kushans ruled parts of Rome during their reign.

41. Assertion (A): Gupta period art is known for emotional depth and idealized forms.

Reason (R): It combined realistic portraiture with abstract symbolism.

42. Assertion (A): Ashokan edicts were engraved in Brahmi script.

Reason (R): Brahmi was the script used during the Gupta Empire.

43. Assertion (A): Shunga art favoured realistic human anatomy.

Reason (R): The Shunga period emphasized smooth polish and simplicity.

Long Answer Type Questions

44. Describe the features and cultural significance of the Didarganj Yakshi sculpture.

. Discuss the Ashokan pillars and their importance in Mauryan art and architecture.

. Compare and contrast the Mauryan and Shunga styles of sculpture in terms of technique, themes, and materials.

Passage-based Questions

Read the passages carefully and answer the questions that follow.

45. The Lion Capital of Sarnath, carved from polished sandstone, was erected during the reign of Emperor Ashoka in the 3rd Century B.C.E. at Sarnath, near Varanasi, Uttar Pradesh. It commemorates a pivotal moment in Indian and Buddhist history-the first sermon delivered by the Gautam Buddha after attaining enlightenment, known as the Dharma Chakra Pravartana, or the Turning of the Wheel of Law.

(a) Who erected the Lion Capital and where?

(b) What event does the Lion Capital commemorate?

(c) What is the historical significance of this event?

46. "The Chauri Bearer, also known as the Didarganj Yakshi, is a remarkable life-size sculpture from the Mauryan period, created around the 3rd Century B.C.E. It was discovered on the banks of the Ganga River in Didarganj, near Patna, Bihar, and is currently preserved in the Patna Museum. Celebrated as one of the finest examples of early Indian sculptural tradition, it showcases the artistic brilliance of ancient India."

(a) Where was the Chauri Bearer discovered?

(b) Which period does it belong to?

(c) Where is it currently kept?

47. "This sculpture depicts the Buddha seated in Padmasana (cross-legged yogic posture) on a lion throne, symbolizing strength and royalty. His right hand is raised in Abhaya Mudra, a gesture of protection and reassurance, while his left hand rests on his thigh, expressing a state of peace and meditation. The face is round with fleshy cheeks, a gentle smile, and half-closed eyes, reflecting inner calm and compassion.

The Ushnisha (topknot) on his head symbolizes spiritual wisdom."

(a) What is the seated posture of Buddha in this sculpture called?

(b) What does the Abhaya Mudra signify?

(c) What does the Ushnisha on his head represent?

48. "In this image, Lord Mahavira is shown in Dhyana Mudra, a gesture of meditation, with both hands resting on his lap, palms facing upward. He is seated in Padmasana (lotus position), symbolizing mental stillness, spiritual purity, and deep concentration. The overall composition conveys a sense of peace, detachment, and inner strength, reflecting the ideals of Jain meditation and renunciation."

(a) What Mudra is Lord Mahavira shown in?

(b) What is the posture called and what does it signify?

(c) What feeling does the sculpture convey?

49. "The Iron Pillar is believed to have been originally erected in Udayagiri (in Madhya Pradesh) and later transported to its current location in Delhi during the medieval period. An inscription in Sanskrit, written in Brahmi script, attributes the pillar to a king named Chandragupta, widely believed to be Chandragupta II (375-415 C.E.) of the Gupta dynasty. It commemorates the memory of a mighty Vishnu devotee and celebrates military victories, possibly over Vahlikas (Indo-Scythians)."

(a) Where was the Iron Pillar originally erected?

(b) Who is believed to have commissioned it?

(c) What is the purpose of the inscription?

CH- The art of Ajanta Caves

Multiple Choice Questions

Choose the correct option.

50. The Padmapani Bodhisattva painting is found in:

- (a) Cave 26
- (b) Cave 10
- (c) Cave 1
- (d) Cave 19

51. The fresco-secco technique used in Ajanta paintings refers to:

- (a) Painting on dry plaster
- (b) Carving in stone
- (c) Painting on wet lime plaster
- (d) Painting on fabric

52. Mara Vijay represents:

- (a) The defeat of a king
- (b) Victory over worldly temptations
- (c) The triumph of greed
- (d) A battle between two kingdoms

53. Which cave at Ajanta is famous for the Mahaparinirvana sculpture?

- (a) Cave 26
- (b) Cave 10
- (c) Cave 1
- (d) Cave 15A

54. The murals of Ajanta mainly belong to which religious tradition?

- (a) Hinduism
- (b) Jainism
- (c) Buddhism
- (d) Zoroastrianism

Assertion-Reason Questions

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55. Assertion (A): Padmapani Bodhisattva is carved on the ceiling of Cave 10.

Reason (R): Cave 10 is part of the Mahayana phase.

Reason (R): These pigments were derived from minerals and plants.

56. Assertion (A): The paintings in Ajanta use natural pigments.

57. Assertion (A): Mara Vijay represents the spiritual victory of Buddha.

Reason (R): Mara symbolizes enlightenment and detachment.

58. Assertion (A): Viharas were meant only for worship.

Reason (R): They contain a central stupa.

Long Answer Type Questions

59. Discuss the architectural and sculptural features of the Chaitya and Vihara caves at Ajanta. Illustrate with examples.

60. Explain the fresco technique used in Ajanta paintings. What materials and methods were involved in their

creation?

61. Analyze the painting of 'Padmapani Bodhisattva'. Describe its stylistic features, emotional depth, and symbolic meaning.

Passage-based Questions

Read the passages carefully and answer the questions that follow.

62. "Padmapani Bodhisattva is painted with a lotus in hand, expressive eyes, and a calm gaze. His ornaments are intricately detailed, and his tribhanga posture creates grace and balance."

- (a) What is the symbolic meaning of the lotus in Padmapani's hand?
- (b) What posture is Padmapani depicted in?
- (c) Which cave houses this mural?

63. "Mara, seated on an elephant, leads a demonic army to distract Buddha. His daughters dance to tempt the meditating Siddhartha. Yet, Buddha sits still, calm, and focused."

- (a) What does Mara represent?
- (b) What gesture does Buddha use to attain enlightenment?
- (c) What is the theme of this sculpture?

64. "The Ajanta murals were created using natural pigments on dry plaster walls. Despite Centuries of exposure, they retain their charm due to the skilled use of colour and form."

- (a) What technique was used for these paintings?
- (b) What kind of pigments were used?
- (c) Name two dominant colours used.

65. "Padmapani Bodhisattva is painted with rhythmic grace, half-closed eyes, and a lotus in hand. He stands in tribhanga posture, surrounded by symbols of divine detachment and compassion."

- (a) What does the lotus symbolize?
- (b) Which pose adds movement?
- (c) What emotion is reflected in expression?

66. "As Mara sends his daughters and demonic army to disturb Siddhartha, Buddha remains undisturbed in meditation. The army, filled with rage and fear, contrasts with his divine calm."

- (a) What does Mara's army represent?
- (b) What hand gesture is Buddha making?
- (c) What is the central theme?

CH- Indian Temple Sculptures

67. Multiple Choice Questions

Choose the correct option.

68. Which dynasty commissioned the Sun Temple at Konark?

- (a) Pallava
- (b) Ganga
- (c) Rashtrakuta
- (d) Solanki

69. The Trimurti sculpture at Elephanta represents:

- (a) Shiva as Creator, Preserver, and Destroyer
- (b) Brahma as Creator
- (c) Vishnu as Preserver
- (d) Indra, Agni, and Varuna

70. The material used for the sculpture of Ambika at Vimal Vasahi Temple is:

- (a) Basalt
- (b) Granite
- (c) White Marble
- (d) Sandstone

71. The architectural element placed at the top of a shikhara symbolizing cosmic energy is:

- (a) Mandapa

- (b) Vimana
- (c) Kalasha
- (d) Amalaka

72. Which temple is associated with the Lakshmi Narayana sculpture?

- (a) Kandariya Mahadeva Temple
- (b) Meenakshi Temple
- (c) Lingaraja Temple
- (d) Kailasa Temple

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73 Assertion (A): Mithuna sculptures are found on inner sanctums.

Reason (R): They represent the principle of inner purity.

74. Assertion (A): Amalaka represents cosmic energy.

Reason (R): It is a disc-like structure atop the temple's shikhara.

75. Assertion (A): Ganga Dynasty patronized the Sun Temple.

Reason (R): The temple was built during the Pallava period.

76. Assertion (A): The Descent of Ganga sculpture shows animals and sages in natural postures.

Reason (R): It was designed using high-relief technique.

77. Assertion (A): The Trimurti represents three Vishnu avatars.

Reason (R): It shows three faces-Tatpurusha, Aghora, and Vamadeva.

Long Answer Type Questions

78. Explain the iconography and symbolism of the Nataraja (Lord Shiva as the Cosmic Dancer) in Indian temple art.

79. Compare the sculptural styles of Khajuraho temples (Madhya Pradesh) and Konark Sun Temple (Odisha).

Passage-based Questions

Read the passages carefully and answer the questions that follow.

80. The sculpture of Ambika in the Vimal Vasahi Temple showcases a seated mother goddess holding a child in her lap, carved in exquisite white marble. She is adorned with rich ornaments and positioned Under a creeper halo, seated on a Yali.

- (a) What artistic qualities highlight the mastery of the sculptor?
- (b) How does the sculpture reflect human values?
- (c) Which dynasty and place are associated with this sculpture?

81. "The Trimurti at Elephanta is a high-relief sculpture showing three faces of Shiva: calm Tatpurusha, fierce Aghora-Bhairava, and gentle Vamadeva. Carved in solid basalt, it reflects cosmic unity-creation, preservation, and destruction."

- (a) What does each face of the Trimurti sculpture represent?
- (b) What material is used for this sculpture?
- (c) Which dynasty is associated with its creation?

82. "The sculptural decoration of Indian temples was not merely ornamental but served a didactic purpose. The carvings told stories from epics like the Ramayana and Mahabharata, and visualised the lives of deities and devotees. These narratives were aimed at educating and inspiring the common people."

- (a) What was the main purpose of temple sculptures according to the passage?
- (b) Name two epics that influenced temple carvings.
- (c) How did these sculptures help the common people?

83. "The Chola bronzes, especially the image of Nataraja, are considered among the finest examples of Indian metal sculpture. The Nataraja represents Shiva in a cosmic dance, surrounded by flames, standing on the demon Apasmara who symbolizes ignorance."

- (a) What is depicted in the Chola sculpture of Nataraja?
- (b) What does the demon Apasmara symbolize?
- (c) Why are Chola bronzes considered important in Indian art?

84. "Khajuraho temples are famous for their exquisite sculptures that depict divine beings, celestial nymphs, musicians, and even erotic scenes. These sculptures celebrate life and human emotions, presenting a holistic view of existence as per ancient Indian philosophy."

- (a) Name two types of figures depicted on Khajuraho temples.
- (b) What is the philosophical significance of erotic sculptures?
- (c) How do Khajuraho sculptures reflect Indian worldview?

CH- Indian Bronze

Multiple choice questions

85. Which dynasty is considered the golden age of Indian bronze sculpture?

- (a) Maurya
- (b) Gupta
- (c) Chola
- (d) Mughal

86. What material is mainly used in South Indian bronze sculptures?

- (a) Bronze
- (b) Terracotta
- (c) Clay
- (d) Stone

87. What does the flame in Shiva's hand represent?

- (a) Wisdom
- (b) Creation
- (c) Destruction
- (d) Devotion

88. Which technique is used in making bronze sculptures in India?

- (a) Carving
- (b) Welding
- (c) Press-moulding
- (d) Lost-wax casting

89. What is the first step in creating an bronze idol?

- (a) Creating a wax-model
- (b) Pouring the metal
- (c) Finishing the mould
- (d) Make a clay mould

Assertion-Reason Questions

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90. Assertion (A): Nataraja is a symbol of balance between motion and stillness.

Reason (R): Shiva's dance represents cosmic activity.

91. Assertion (A): The Chola bronzes were mass-produced using reusable moulds.

Reason (R): Lost-wax technique allows for quick replication.

92. Assertion (A): The figure of Ganga in Nataraja's hair represents her descent to Earth.

Reason (R): It shows Shiva as the destroyer of nature.

93. Assertion (A): The crescent moon in Shiva's hair symbolizes enlightenment.

Reason (R): It is a symbol of time and rejuvenation.

94. Assertion (A): The lost-wax technique is no longer used.

Reason (R): It has been replaced by modern casting methods.

Long Answer Type Questions

95. Describe the step-by-step process of the lost wax (cire perdue) technique used in Indian bronze casting. Why is it significant in Indian art history?

96. Analyse the form, symbolism, and spiritual meaning of the Nataraja sculpture from the Chola period.

Passage-based Questions

Read the passages carefully and answer the questions that follow.

97. The Nataraja sculpture from the Chola dynasty is a masterpiece of South Indian bronze art. It depicts Lord Shiva as the cosmic dancer, balancing on one leg atop the demon Apasmara, surrounded by a ring of flames. The sculpture uses the lost-wax casting technique and is adorned with symbolic elements like the damru, flame, crescent moon, and third eye.

(a) Which technique is used to create the Nataraja sculpture?

(b) What does the ring of flames around Nataraja represent?

(c) Who is crushed under Shiva's foot in the Nataraja sculpture?

98. Bronze casting in India dates back to the Indus Valley Civilization, as seen in the Dancing Girl of Mohenjo-daro. The tradition evolved through the Gupta period and reached its golden age during the Chola dynasty, producing religious icons for temples.

(a) Which ancient civilization produced the Dancing Girl bronze?

(b) During which dynasty did Indian bronze art reach its golden age?

(c) For what primary purpose were these bronze sculptures created?

99. The lost-wax technique involves making a wax model, covering it with clay, firing it to remove the wax, and pouring molten bronze into the cavity. After cooling, the clay is broken to reveal the sculpture, which is then polished and detailed.

(a) What is the first step in the lost-wax casting process?

(b) What happens to the wax during firing?

(c) Why is each lost-wax bronze sculpture unique?

100. The Chola Nataraja sculpture is admired for its balance, rhythm, and spiritual symbolism. It is not just an artwork but a philosophical statement that embodies Shiva as both destroyer and benefactor.

(a) What qualities make the Chola Nataraja sculpture special?

(b) What dual role does Shiva embody in the Nataraja sculpture?

(c) Why is the Nataraja sculpture considered a philosophical statement?