



# B.K. BIRLA CENTRE FOR EDUCATION

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



## MID APRIL EXAMINATION - APRIL 2026 PAINTING (049) ANSWER KEY

CLASS: XII  
Date: April 2026

Time: 1 Hour  
Max. Marks: 25

### General Instructions:

1. Section-A Attempt all 5 Questions. Each question carries 1 mark.
2. Section-B Attempt all 4 Questions. Each question carries 2 marks.
3. Section-C Attempt all 2 Questions. Each question carries 6 marks.

### SECTION- 'A'

Q. No.	Select the right answer from the given options:	Marks
1	Which manuscript is the earliest known example of miniature painting in India? - A) Kalpasutra, B) Hamzanama, C) <b>Prajnaparmita</b> , D) Tutinama	1
2	Jain miniature paintings are especially rich in- A) Landscapes, B) <b>Gold &amp; Ornaments</b> C) Military Themes D) Political satire	1
3	The Mughal school of Miniature painting is known for its: A) Abstract Symbolism B) <b>Naturalism &amp; Portraiture</b> , C) Village life depictions, D) Buddhist themes	1
4	The Maru Ragini painting was painted by A) Dana, B) Guman, C) <b>Sahibdin</b> , D) Nuruddin	1
5	The Chaugan Player painting was painted by A) <b>Dana</b> , B) Guman, C) Sahibdin, D) Nuruddin	1

### SECTION- 'B'

Q. No	Answers these questions are expected in around 40- 50 words.	Marks
6	Mention the features of 'Pala Painting'? 1. Paintings were painted on the life of Lord Gautam Buddha. 2. Many short narrative illustrations were created between the 8 <sup>th</sup> & 11 <sup>th</sup> Centuries in Bengal and its surrounding regions. 3. Paintings were produced under the patronage of the Pala kings 4. Paintings were painted on palm leaf manuscripts using natural colours.	2

7	<p>Write the characteristics of ‘Jain Miniature Painting’?</p> <ol style="list-style-type: none"> <li>1. Paintings were painted based on Jain religious texts, especially the Kalpa sutra. Other texts are Kalkacharya Katha, Uttaradhyayana Sutra &amp; Sangrahi Sutra.</li> <li>2. Painted on palm leaves, cloth strips and later on paper.</li> <li>3. Use of bold lines &amp; bright colours like- Red, Gold, Black &amp; Blue</li> <li>4. Figures appear dwarfism with angular faces, large protruding eyes &amp; pointed noses.</li> </ol>	2
8	<p>Mention any one painting associated with the Jaipur Sub-School of Miniature Painting?</p> <ol style="list-style-type: none"> <li>1. Bharat Meets Rama at Chitrakuta- (also known as <i>Bharat Milap</i>), painted by Guman in the mid-18th century, is a prominent painting associated with the Jaipur Sub-School.</li> <li>2. Context: It depicts a scene from the Ramayana where Bharat meets Lord Rama during his exile.</li> <li>3. Key Features: It is a temperate painting on paper featuring numerous figures in a detailed, narrative style, reflecting the peak of the Jaipur style under Sawai Jai Singh.</li> </ol>	2
9	<p>What are the common themes of Rajasthani Miniature Paintings?</p> <p>Rajasthani miniature paintings, flourishing between the 16th and 19th centuries, are deeply rooted in Hindu mythology, folklore, and romantic, emotional themes. Key subjects include the divine love of Radha-Krishna, scenes from epics like the Ramayana and Mahabharata, the Ragamala series, royal court scenes, hunting expeditions, and, Baramasa (seasonal, changes).</p>	2

### SECTION-‘C’

Q. No	Answer for these questions is expected in around 100-150 words.	Marks
10	<p><b>Explain- An overview of Miniature Painting in India?</b></p> <p>The earliest known example of this style is the ‘Prajnaparmita’ a Buddhist Manuscript painted on palm leaves around 999 CE. Bengal and barring the Pala Dynasty. Around the same period Western India, Jain manuscript paintings emerged particularly in the form of illustrated Kalpasutra texts. These were painted on palm leaves and later on cloth strips. Primarily used for worship and religious instruction.</p> <p>With the sue of religious movements demand for paintings of gods and goddesses, turning into commercial profession. Artist from other disciplines began to enter the field, and competition led to the creation of individual styles and identities. This marks the beginning of the regional diversification of painting, giving rise to several schools, including the</p>	6

	<p>Deccan, Mughal, Rajasthani, Pahari and Middle India styles each with its own distinctive features.</p> <p>From this period onward, royal patronage played a central role Both Hindu and Muslim rulers began commissioning art works to reflect their power, personality, and preferences. Paintings were produced under their guidance often including scenes from court life, mythology, and dally activities Over time, the subject matter expanded beyond religious themes to include secular and political narratives. The preservation and promotion of art, once in the hands of merchants and religious patrons, now became the responsibility of the rulers and feudal elites.</p> <p>A significant development painting was the rise of portraiture. This genre prominence under Emperor Akbar, who encouraged the painting of royal portraits, although initially it was limited to male aristocrats and courtiers. Depictions of women were largely discouraged, except in the case of professional dancers. Later Emperor Jahangir advanced the genre by promoting female portraiture, notably commissioning works of Empress Noor Jahan, this led to the creation of family albums and portraits of other royal women and associates, further enriching the scope of miniature painting.</p>	
11	<p><b>Describe the painting ‘Radha (Bani-Thani)-</b></p> <p><b>Radha (Bani-Thani)</b> from the Kishangarh Sub-School stands as a timeless symbol of grace, idealized beauty, and spiritual romance in Indian miniature painting. Created by the celebrated artist Nihal Chand around 1760 A.D., this masterpiece beautifully embodies the delicate poetic vision of the Kishangarh court. Recognizing its cultural importance, the Government of India commemorated it by issuing a postal stamp. In this exquisite artwork, Radha is depicted with a mysterious and enchanting smile. symbolizing inner joy and divine love. Her face is crafted with an exaggerated elegance, a broad, curved forehead, long and slender nose, arch-shaped eyebrows, and thin, ruby-red lips-all blended harmoniously to create a stylized, ethereal feminine form that became the hallmark of Kishangarh paintings.</p> <p>The eyes elongated, almond-shaped, and filled with a dreamy expression, are particularly striking, conveying a sense of serenity and spiritual depth. Her gaze appears introspective, enhancing the mystical aura of the painting. Her hair, painted in flowing, naturalistic curls, cascades down gracefully to her waist, while a delicate lock caresses her cheek, adding to the tender, romantic mood. In her left hand, Radha softly holds two lotus buds, symbolizing purity, beauty, and devotion, while her right hand elegantly lifts her transparent chunari (odhani), revealing intricate jewellery and fine garments beneath.</p> <p>The chunari, bordered with golden embroidery, is rendered with remarkable skill, its translucent texture allows glimpses of Radha's attire and ornaments, displaying the artist's mastery over lightness and fine</p>	6

	<p>detail. This clever use of transparency enhances the realism and sophistication of the painting. Her costume and jewellery are richly detailed, reflecting the royal Rajput traditions. Every ornament, fabric fold, and embellishment contribute to the refined splendour of the portrait, making Radha appear both earthly beautiful and spiritually sublime.</p> <p>The background is painted with varying shades of deep blue, creating a mesmerizing effect that highlights Radha's divine aura. The dark hues, sprinkled with subtle gleams, evoke a celestial atmosphere, suggesting her transcendental beauty.</p>	
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