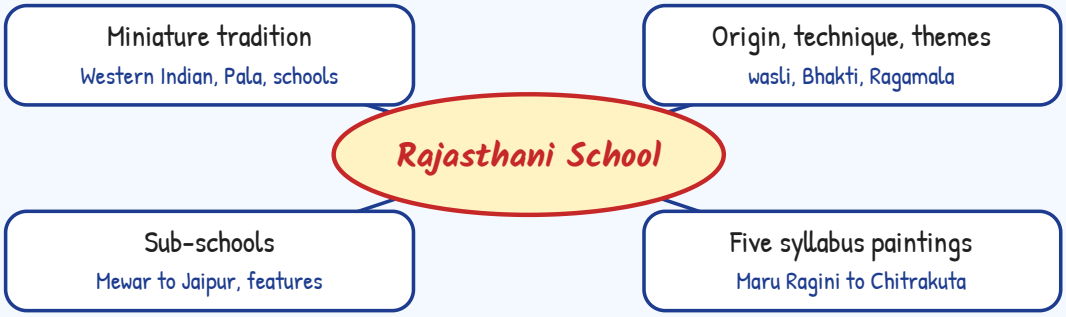
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Chapter 1
Miniature Tradition and the Rajasthani School



CBSE Painting (049) theory, syllabus 2026-27 · NCERT An Introduction to Indian Art Part II, Chapters 1-2 · Unit 1 = 15 of 30 marks

Chapter map



What is inside

1. Concept notes with tables and an artwork card for each painting
2. NCERT exercise questions, fully solved
3. Every CBSE board question of 2024, 2025, 2026 on this unit, solved to the marking scheme
4. Practice A-G with a case study, 20 MCQs, 6 A-R, answers, summary

red = key term green = definition
purple = sub-heading black = explanation
★ = high-frequency board topic

This school in the board paper

year	MCQ (1)	2 / 6 marks
2024	continuous narrative; A-R Kishangarh	Krishna on Swing (6)
2025	Bani Thani; Mewar painter	Chaugan Players (2); Bharat meets Rama (6)
2026	women playing polo	Bharat meets Rama, values (2); Kishangarh or Mewar (2); Krishna on Swing (6)

★ **Exam tip:** Every year a 6-mark question asks for title, painter, sub-school, medium, theme and composition of one Rajasthani painting: learn the five artwork cards thoroughly.

Based on the CBSE Painting (049) syllabus 2026-27 and NCERT An Introduction to Indian Art Part II. Artworks are described in words; see them in the NCERT book. All answers written by us.

1.1 Indian miniature painting

Miniature paintings are small, finely detailed paintings, hand-held and viewed from close by (16th–19th century in most schools). They were never meant for walls; walls had murals.

Many are **manuscript illustrations**: pictorial versions of verses from epics, religious, literary or music texts, with the verse written in a box at the top or on the back. They were made in **sets** (folios) wrapped in cloth and kept in the patron's library. The **colophon** page gives the names of patron, artist, scribe, date and place.

The **Chitrasutra** of the **Vishnudharmottara Purana** (5th century) is the source book of Indian painting. It explains the limbs of painting: **roopbheda** (appearance), **pramana** (proportion), **bhava** (expression), **lavanya yojana** (aesthetic composition), **sadrishya** (resemblance), **varnikabhanga** (use of brush and colour).

Schools of miniature painting (brief)

Western Indian (Jain)	Gujarat, south Rajasthan; Jain merchants as patrons; **Kalpasutra**; **shaastradaan** (donation of books to bhandars); angular figures, protruding far eye, red and gold
Pala	eastern India, 11th–12th century; Buddhist palm-leaf manuscripts at **Nalanda, Vikramshila** (Astasahasrika Prajnaparamita); flowing, sinuous line, subdued colours
Central India (Malwa), Sultanate	bold, compartmentalised compositions; Chaurpanchasika, Laur-Chanda
Rajasthani and Pahari	courts of Rajput kings; Bhakti and Krishna themes
Mughal, Deccan	imperial and Deccan Sultanate courts; Persian influence

1.2 The Rajasthani School: origin ★★

The Rajasthani Schools of Painting are the styles that flourished in the princely kingdoms and thikanas of Rajasthan and parts of Madhya Pradesh between the 16th and early 19th centuries: Mewar, Bundi, Kota, Jaipur, Bikaner, Kishangarh, Jodhpur (Marwar), Malwa, Sirohi.

Anand Coomaraswamy (1916) called them "**Rajput Paintings**" because most patrons were Rajputs, to separate them from the Mughal School; today "Rajasthani" and "Pahari" are used.

Technique ★★

- painted on **wasli**: thin sheets of handmade paper glued together
- outline in black or brown; colours from **minerals**, precious metals (gold, silver), vegetables and shells, mixed with **glue** (tempera)
- brushes of **camel and squirrel hair**
- finished painting **burnished with an agate** for a uniform sheen
- teamwork: master draws, pupils colour faces, landscape, animals; master gives finishing touches; scribe writes the verse

Themes

The **Bhakti** movement made Krishna and Rama themes popular. Texts illustrated: **Bhagavata Purana**, **Gita Govinda** (Jayadeva), **Rasikapriya** (Keshavdas), **Rasamanjari**, **Ramayana**, **Ragamala** (paintings of musical ragas and raginis), **Baramasa** (twelve months), Dhola-Maru; also court scenes, portraits, hunts and festivals.

1.3 Sub-schools at a glance ★★★

sub-school	key facts

Mewar (Udaipur)	early centre; Ragamala at Chawand 1605 by Nisardin; golden age under **Jagat Singh I** (1628–52) with **Sahibdin** and Manohar; religious themes (Ramayana, Bhagavata, Rasikapriya); bold, bright primary colours; stylised figures
Bundi	Bundi Ragamala 1591; lush landscapes, rain clouds, animals, birds; Baramasa
Kota	separated from Bundi 1625; famous **hunting scenes**; double-lid eye
Bikaner	founded by Rao Bika 1488; strong **Mughal** influence and subdued palette; Ustad Ali Raza, Ruknuddin; studios called **mandi**; artists **Nuruddin**, Ibrahim, Nathu
Kishangarh	most stylised; **Sawant Singh** (poet **Nagari Das**) and painter **Nihal Chand**; elongated figures, arched eyebrows, lotus-petal eyes tinged pink, sharp nose, thin lips; panoramic landscapes, lavish green
Jodhpur (Marwar)	strong indigenous folk style; Ragamala at Pali by Virji 1623; **Man Singh**'s reign; artist **Dana**
Jaipur (Amer)	closest to the Mughals; **Sawai Jai Singh** founded Jaipur 1727, reorganised the **Suratkhana** (painting workshop); Radha-Krishna sets, portraits (Sahibram); artist **Guman**

Main features of Rajasthani painting ★★★

- **religious themes**: Ramayana, Mahabharata, Bhagavata; Bhakti themes like **Raslila and Krishna Leela**; folk tales
- portrayal of **Maharajas**, court life, hunting, processions
- bright, **primary and vibrant colours** from minerals, vegetables, precious stones and shells; flat colour areas
- **two-dimensional**, linear beauty; stylised human figures, **profile faces**, large eyes
- women in **ghagra-choli** and transparent **odhni**; rich jewellery
- nature painted with affection: trees, flowers, rain clouds, lightning; **Shringara rasa**
- verse inscribed at the top; **continuous narration** in some works



Centres of the Rajasthani schools

1. Maru Ragini ★★

painter	**Sahibdin**
sub-school	**Mewar** (Udaipur)
date	1628 CE (Samvat 1685), reign of Rana Jagat Singh I
medium	water colour (tempera) on paper
collection	National Museum, New Delhi

Subject: from a **Ragamala** set. Maru is shown as the ragini (consort) of **Raga Shri**, because of the popular **Dhola-Maru** ballad of Rajasthan: prince Dhola and princess Maru face many struggles to be together; here they **escape together on a camel**.

Why important: the inscription gives artist, patron, place and date: "samvat 1685 ... Rana Shri Jagat Singh ... Udaipur ... likhitam chitara Sahivdin". **Chitara** = one who paints; painting is called **likhitam** (written), as the artist "wrote" the verse in pictures.

Aesthetics: bold, flat, bright colours; stylised figures; simple composition; verse panel at the top; the love story told with folk vigour.

2. Chaugan Players ★★

painter	**Dana**
sub-school	**Jodhpur** (reign of Man Singh)
date	1810
medium	water colour (tempera) on paper
collection	National Museum, New Delhi

Subject: a princess playing **polo (chaugan)** on horseback with companions; inscription: "beautiful maidens on horsebacks, playing".

Composition and colour: about six princesses on horses of three colours with polo sticks and a ball; royal costumes and jewellery; a **flat green background** (indigenous preference); calligraphy at the top.

Mixed influences: Mughal (women), Deccani (horses), Bundi and Kishangarh (faces). **Value**: women riding and playing polo show **women's empowerment**.

3. Krishna on Swing (Krishna Swinging and Radha in Sad Mood) ★★★

painter	**Nuruddin** (worked at Bikaner 1674–98)
sub-school	**Bikaner**
date	1683 (dated and signed)
medium	water colour (tempera) on paper
text	**Rasikapriya** of Keshavdas
collection	National Museum, New Delhi

Composition: stark, simple, with minimal architecture and landscape. A **soft undulating mound in the centre divides the painting into two parts**: a pavilion in the upper part shows the **palatial interior**; trees on green grass below show the **pastoral outdoors**. The narrative moves **top to bottom, indoors to outdoors**.

Story: above, Krishna sits on a **swing** enjoying the company of a gopi at her dwelling. Learning of it, a jilted **Radha, stricken with grief**, goes alone into the countryside and sits under a tree. Guilt-ridden Krishna follows her, but there is no truce. Radha's **sakhi** becomes messenger and pacifier: she tells Krishna of Radha's plight and asks him to appease her. **Three female figures** appear.

Rajasthani features seen: monsoon joy and harmony with nature, Shringara rasa; two-dimensional linear beauty; bright, flat colours; profile faces; ghagra-choli and transparent odhni.

★ **Exam tip: 2024 clue**: "divided into two parts, Rasikapriya of Keshavdas, Radha offended by Krishna" = Krishna on Swing.

4. Radha (Bani Thani) ★★★

painter	**Nihal Chand** (worked for Sawant Singh 1735–57)
sub-school	**Kishangarh**
date	about 1750
medium	water colour (tempera) on paper
collection	National Museum, New Delhi

Background story: King **Sawant Singh** wrote devotional poetry on Radha-Krishna in Brajbhasha under the pen name **Nagari Das**. He loved a young singer called **Bani Thani** ("the bewitching lady of fashion"), an attendant of Raj Singh's wife, a poetess, singer and dancer. His poem **Bihari Jas Chandrika** became the basis of this painting: a blending of **poetry and painting**. In 1757 he abdicated and retired to Vrindavan with her.

Features: Bani Thani as Radha in profile, with **deeply curved eyes**, exaggerated **arched eyebrows**, **pointed nose**, a **serpentine curl of hair** down the cheek, thin lips and a pronounced chin; transparent odhni, fine jewellery and pearls; dark (blue-green) background. Her face became the **model of the Kishangarh face**; Sawant Singh and Bani Thani are shown as Krishna and Radha.

✗ **Don't do this: 2025 trap**: she is **not** in a plain white costume; she wears a rich, ornamented dress with a transparent odhni.

5. Bharat meets Rama at Chitrakuta ★★★

painter	**Guman**
sub-school	**Jaipur** (as per syllabus)
date	1740–50 (18th century)
medium	water colour (tempera) on paper
text	**Ramayana**
collection	National Museum, New Delhi

A classic continuous narrative: several episodes in one picture, read **left to right**; figures repeat (about **49 figures**); each character is labelled; a verse is inscribed at the top.

Story: Bharat was away when Rama was exiled. After Dashratha's death, filled with remorse, Bharat with the **three mothers**, sage **Vasishtha** and courtiers visits Rama at Chitrakut to bring him back. The mothers and the princes' wives walk to the thatched huts (**parna kutir**); Rama, Lakshmana and Sita bow; Kaushalya embraces Rama; Rama greets Sumitra and Kaikeyi, then the two sages; on hearing of Dashratha's death Rama **collapses in anguish**; Sumanta stands behind; the women talk to Sita; the group exits on the right.

Setting and colour: simple huts of mud, wood and leaves in the woods at the foothills; dark green, yellow and white tones; a water source.

Values (2026): respect for elders; love and devotion within the family; keeping promises and duty; sacrifice of one's own comfort (Bharat); remorse at injustice; obedience to parents ("Raghukul" values).

NCERT exercise questions, fully solved

1. Why are the Rajasthani schools called "Rajput paintings" and why is the term obsolete?

> **Ans.** In 1916 **Anand Coomaraswamy** coined "Rajput Paintings" because most rulers and patrons were Rajputs, to distinguish them from the Mughal School; he included Malwa and the Pahari schools, seeing them as the indigenous tradition before Mughal rule. Studies have since grown; the term is obsolete and specific names such as **Rajasthani** and **Pahari** are now used.

2. Describe the technique of Rajasthani miniature painting.

> **Ans.** Paintings were made on **wasli**, layered sheets of handmade paper glued together. The outline was drawn in black or brown and colours were noted by brief marks. Pigments came from **minerals and precious metals** (gold, silver) mixed with **glue**; brushes were of **camel and squirrel hair**. The finished painting was **burnished with an agate** for sheen. It was teamwork: the master composed and drew, pupils filled colour, faces, architecture and landscape, the master finished it and a scribe wrote the verse.

3. What is Ragamala? Give examples from Rajasthani schools.

> **Ans.** Ragamala ("garland of ragas") paintings give visual form to musical **ragas and raginis**, each personified as a hero, heroine or couple in a particular mood, season and time. Examples: Chawand Ragamala by Nisardin (Mewar, 1605); **Ragamala by Sahibdin (Mewar, 1628), including Maru Ragini**; Bundi Ragamala (1591); Ragamala at Pali by Virji (Jodhpur, 1623).

4. Which texts provided themes for miniature paintings?

> **Ans.** Religious texts: **Ramayana**, **Mahabharata**, **Bhagavata Purana** (Krishna Leela), **Gita Govinda** (Jayadeva). Literary and poetic texts: **Rasikapriya** of Keshavdas (Krishna on Swing), **Rasamanjari**, **Bihari Satsai**, Bihari Jas Chandrika (Bani Thani). Music: **Ragamala**. Seasons: **Baramasa**. Folk tales: **Dhola-Maru**, Sohni-Mahiwal. Also court life, portraits and hunts.

5. Describe the features of the Kishangarh School.

> **Ans.** The most stylised Rajasthani school, founded under Kishan Singh (1609); at its peak under **Sawant Singh** (Nagari Das) with painter **Nihal Chand**. Features: elongated figures; a distinctive face with **arched eyebrows, lotus-petal eyes tinged pink, drooping eyelids, sharp slender nose and thin lips**; Radha-Krishna love themes from the Pushtimarg cult; tiny figures in vast **panoramic landscapes**; lavish use of green and accentuated colours.

6. What makes Maru Ragini an important document?

> **Ans.** Its inscription records the **date (1628), patron (Rana Jagat Singh), place (Udaipur) and artist (Sahibdin)**, which is rare. It calls the painter **chitara** and painting **likhitam**, showing that painting was seen as a pictorial "writing" of the verse.

CBSE board questions 2024–2026, fully solved

CBSE 2024 · 049 Which painting is a continuous narrative (various episodes shown in a single scene)? (i) Maru Ragini (ii) Chougan Players (iii) Radha Bani Thani (iv) Bharat meets Rama at Chitrakut *[1]*

> **Ans.** **(iv) Bharat meets Rama at Chitrakut**

CBSE 2024 · 049 A: Female beauty is the most important feature of the Kishangarh school. R: Both the patron and painters of the Kishangarh school were worshippers of female beauty. [1]

> **Ans.** (i) Both true and R explains A: Sawant Singh's love for Bani Thani and Nihal Chand's idealised face made feminine beauty the hallmark. (No official scheme was issued for 2024; answer by us.)

CBSE 2025 · 049 Which statement is NOT correct about 'Radha (Bani Thani)'? (A) Kishangarh school (B) blue colour in the background (C) Radha in a plain white costume (D) made by Nihal Chand [1]

> **Ans.** (C)

CBSE 2025 · 049 The painter associated with the Mewar school: (A) Dana (B) Manaku (C) Sahibdin (D) Nihal Chand [1]

> **Ans.** (C) Sahibdin

CBSE 2026 · 049 In Rajasthani miniatures, women riding horses and playing polo reflects: (A) women empowerment (B) sympathy (C) terrified women (D) dependent women [1]

> **Ans.** (A) Women empowerment

CBSE 2025 · 049 Chaugan (polo) was a royal game in which women took part enthusiastically; Rajasthani art shows this. (i) Identify such a Rajasthani painting, its title and painter. (ii) Name the sub-school and describe the composition. [2]

> **Ans.** (i) Chaugan Players by Dana. [½ + ½] (ii) Sub-school Jodhpur. [½] Composition: about six princesses on horses of three colours playing polo with sticks and a ball; royal clothes, jewellery and decorated trappings; a flat green background; calligraphy at the top; water colour on paper, tempera technique; Mughal-style women, Deccani-style horses. [½]

CBSE 2026 · 049 (A) From this Rajasthani miniature we imbibe the moral values of 'Raghukul'; white, blue and green dominate and repetition of figures tells the story. (i) Name the painting and artist. (ii) Which two human values do you learn? [2]

> **Ans.** (i) Bharat meets Rama at Chitrakuta, by Guman. [½ + ½] (ii) (any two) Respect for elders: Rama, Lakshmana and Sita bow to the three mothers and sages; reform when injustice is done: remorseful Bharat goes to bring Rama back; love and devotion for family; keeping promises and obedience to parents; sacrificing one's comforts for others. [½ + ½]

CBSE 2026 · 049 Answer for (A) Kishangarh OR (B) Mewar sub-school: (i) name of the artist and painting from your syllabus (ii) two characteristic features. [2]

> **Ans.** (A) (i) Nihal Chand, Radha (Bani Thani). (ii) Exaggerated, sharp facial features: deeply curved eyes, arched eyebrows, pointed nose, thin lips, graceful poses; gentle yet vivid natural colours and fine detail in jewellery, clothing and flowers reflecting royal taste.
> (B) (i) Sahibdin, Maru Ragini. (ii) Religious themes (Ramayana, Mahabharata, Bhakti themes like Raslila, Krishna Leela, folk tales) and court life (Maharajas, hunts, processions); stylised human figures; primary, vibrant colours from minerals, vegetables, stones and shells. [½ × 4]

CBSE 2024 · 049 A Rajasthani artist has ingeniously divided the painting into two parts, representing the Rasikapriya of Keshavdas in which Radha is offended by Krishna's behaviour. Identify the painting and interpret it on: (1) title and painter (2) medium and sub-school (3) theme and composition. [6]

Ans. (1) **Krishna on Swing** (Krishna Swinging and Radha in Sad Mood), by **Nuruddin**, 1683. [2] (2) Water colour (tempera) on paper; **Bikaner** sub-school. [2] (3) Theme from Keshavdas's **Rasikapriya**. A soft undulating **mound divides the picture**: a pavilion above shows the palace interior where Krishna sits on a swing with a gopi; below, among trees on green grass, a grief-stricken, jilted Radha sits alone under a tree; guilt-ridden Krishna follows her in vain; Radha's sakhi tells Krishna of her plight and begs him to appease her. The story moves top to bottom, indoors to outdoors; simple architecture, flat bright colours, profile faces, Shringara rasa. [2]

CBSE 2026 · 049 In 'Krishna on Swing' attention is given to the flow of concept; it builds a narrative and develops curiosity. (A) Artist, medium, sub-school, number of female figures (B) composition (C) four Rajasthani features seen. [6]

Ans. (A) **Nuruddin**; tempera (water colour); **Bikaner**; **three** female figures. [2] (B) Simple composition with minimal, suggestive architecture and landscape in the upper section where Krishna sits on a swing with a gopi; a soft mound in the centre divides it into two; the narrative moves top to bottom, indoors to outdoors; below, Radha stricken with grief sits alone under a tree, Krishna follows, and the sakhi pleads with him. [2] (C) Monsoon joy, harmony with nature and Shringara rasa; two-dimensional, linear beauty; bright, flat colours; profile faces, ghagra-choli, transparent odhni. [½ × 4]

CBSE 2025 · 049 This Rajasthani painting depicts an important event from the Ramayana showing ideal human values, devotion to duty and depth of family relationships. Identify it and explain: (A) title and painter (B) medium and sub-school (C) subject matter and composition. [2 + 2 + 2 = 6]

Ans. (A) **Bharat meets Rama at Chitrakuta**; painter **Guman**. [1 + 1]

(B) **Water colour with tempera on paper**; sub-school **Jaipur** (Rajasthani School). [1 + 1]

(C) An 18th-century continuous narrative of the Ramayana with about 49 figures. Bharat, Shatrughna, their wives, the three mothers and sage Vasishtha come to Chitrakut to take Rama back to Ayodhya after Dashratha's death. Read from left to right: the mothers and wives walk to the huts; Rama, Lakshmana and Sita bow; Kaushalya embraces Rama; Rama greets the other mothers and the sages; on hearing of his father's death he collapses in grief; Sita talks with her mothers-in-law. Simple huts in the woods, a water source, dark green, yellow and white shades. It is an ideal depiction of human virtues: duty, sacrifice and family love. [2]

★ ***Exam tip:*** **How to write a 6-mark artwork answer**: (1) title, painter, school, sub-school, date, medium (2) theme or text (3) composition: what is where, how the eye moves (4) colours and lines (5) features of the school seen (6) emotion or value. Underline names.

✗ Don't do this: Board traps

- Sahibdin = **Mewar** (Maru Ragini, 1628); Dana = **Jodhpur** (Chaugan Players, 1810); Nuruddin = **Bikaner** (Krishna on Swing, 1683); Nihal Chand = **Kishangarh** (Bani Thani, about 1750); Guman = **Jaipur** (Bharat meets Rama, 1740–50).
- **Continuous narrative** = Bharat meets Rama.
- **Two parts divided by a mound**, Rasikapriya = Krishna on Swing; 3 female figures.
- Maru Ragini = **Ragamala**, Dhola-Maru on a camel; painter called **chitara**, painting **likhitam**.
- Bani Thani: poet **Nagari Das** = Sawant Singh; poem **Bihari Jas Chandrika**.
- Polo (chaugan) = women's empowerment; also Deccan "Chand Bibi Playing Polo" (Ch 4): read the school in the question.
- "Rajput Paintings" term: **Coomaraswamy, 1916**.

painting	painter	sub-school	date
Maru Ragini	Sahibdin	Mewar	1628
Chaugan Players	Dana	Jodhpur	1810
Krishna on Swing	Nuruddin	Bikaner	1683
Radha (Bani Thani)	Nihal Chand	Kishangarh	c. 1750
Bharat meets Rama at Chitrakuta	Guman	Jaipur	1740–50

Practice set: test yourself *Exam-style*

A. Fill in the blanks (1 mark each)

1. Layered sheets of handmade paper are called _____.
2. Paintings were burnished with an _____.
3. Sawant Singh wrote under the pen name _____.
4. Maru is the ragini of Raga _____.
5. The painting workshop of Jaipur was the _____.
6. Bikaner studios were called _____.

B. True or false? (1 mark each)

1. Chaugan Players has a flat green background.
2. Krishna on Swing was painted by Nihal Chand.
3. Miniatures were made to hang on walls.
4. Bharat meets Rama is a continuous narrative.
5. Bikaner painting shows Mughal influence.
6. Maru Ragini is dated 1810.

C. Very short answer (1 mark each)

1. Who coined "Rajput Paintings"?
2. Name the text behind Krishna on Swing.
3. What is a colophon?
4. Name two Pala centres.

D. Short answer (2 marks each)

1. Describe the face of Bani Thani.
2. Why is Maru Ragini an important document?
3. State four features of the Rajasthani school.
4. How does Chaugan Players show mixed influences?

E. Short answer (2 marks)

1. Compare Western Indian (Jain) and Pala painting.

F. Long answer (6 marks)

1. Write a critical note on the Rajasthani school: origin, technique, themes and one painting in detail.

G. HOTS

1. Why might artists have shown the same character many times in one painting?

Case study: A painting shows a couple escaping on a camel; an inscription at the top names a Rana of Udaipur and a chitara.
(i) Identify the painting. (ii) Name the painter and sub-school. (iii) Name the set it belongs to. (iv) What do "chitara" and "likhitam" mean? [4]

20 MCQs

1. The source book of Indian painting, Chitrasutra, is part of:
   (A) Gita Govinda (B) Ramayana (C) Vishnudharmottara Purana (D) Rasikapriya
2. The Kalpasutra is associated with:
   (A) Jain (Western Indian) painting (B) Pala (C) Mughal (D) Pahari
3. Pala manuscripts were painted on:
   (A) canvas (B) silk (C) walls (D) palm leaves
4. Maru Ragini was painted by:
   (A) Dana (B) Sahibdin (C) Guman (D) Nuruddin
5. Maru Ragini belongs to:
   (A) Bikaner (B) Mewar (C) Jodhpur (D) Kishangarh
6. Dhola and Maru escape on a:
   (A) horse (B) elephant (C) boat (D) camel
7. Chaugan Players was painted by:
   (A) Dana (B) Nihal Chand (C) Sahibdin (D) Guman
8. Chaugan Players belongs to:
   (A) Jaipur (B) Bundi (C) Jodhpur (D) Kota
9. Krishna on Swing illustrates the:
   (A) Gita Govinda (B) Baramasa (C) Ramayana (D) Rasikapriya
10. Krishna on Swing was painted in:
    (A) 1628 (B) 1683 (C) 1750 (D) 1810
11. In Krishna on Swing the painting is divided by a:
    (A) river (B) wall (C) mound (D) tree
12. Bani Thani was painted by:
    (A) Nihal Chand (B) Nuruddin (C) Manaku (D) Miskin
13. The patron of Bani Thani was:
    (A) Jagat Singh (B) Sawant Singh (C) Man Singh (D) Jai Singh
14. Bharat meets Rama was painted by:
    (A) Sahibdin (B) Dana (C) Guman (D) Nainsukh

15. Bharat meets Rama is set at:
(A) Ayodhya (B) Panchavati (C) Lanka (D) Chitrakut

16. Paintings were burnished with:
(A) agate (B) glue (C) oil (D) wax

17. Brushes were made of:
(A) camel and squirrel hair (B) nylon (C) bamboo (D) goat wool

18. Famous hunting scenes belong to:
(A) Mewar (B) Kishangarh (C) Jaipur (D) Kota

19. Jaipur city was founded by:
(A) Man Singh (B) Sawai Jai Singh (C) Raj Singh (D) Rao Bika

20. Paintings of musical ragas are called:
(A) Baramasa (B) Rasikapriya (C) Ragamala (D) Kalpasutra

1 (C) · 2 (A) · 3 (D) · 4 (B) · 5 (B) · 6 (D) · 7 (A) · 8 (C) · 9 (D) · 10 (B) · 11 (C) · 12 (A) · 13 (B) · 14 (C) · 15 (D) · 16 (A) · 17 (A) · 18 (D) · 19 (B) · 20 (C)

Assertion–Reason (6)

(A) Both true, R explains A. (B) Both true, R does not explain A. (C) A true, R false. (D) A false, R true.

1. A: Bharat meets Rama is a continuous narrative. R: The same characters appear several times to show different episodes.
2. A: Maru Ragini is an important document. R: Its inscription gives artist, patron, place and date.
3. A: Miniatures were painted to decorate walls. R: Miniatures were small and hand-held.
4. A: Krishna on Swing was painted at Kishangarh. R: Nuruddin worked at the court of Bikaner.
5. A: The Kishangarh face is distinctive. R: It was modelled on the sharp features of Bani Thani.
6. A: Chaugan Players shows women playing polo. R: Rajasthani colours came from minerals and plants.

Key: 1 (A) · 2 (A) · 3 (D) · 4 (D) · 5 (A) · 6 (B)

Answers to the practice set

A. 1. wasli 2. agate 3. Nagari Das 4. Shri 5. Suratkhana 6. mandi

B. 1. T 2. F 3. F 4. T 5. T 6. F

C. 1. Anand Coomaraswamy (1916) 2. Rasikapriya of Keshavdas 3. the page of a set giving patron, artist, scribe, date and place 4. Nalanda, Vikramshila

D. 1. deeply curved eyes, arched eyebrows, pointed nose, serpentine curl of hair, thin lips, pronounced chin 2. its inscription gives date 1628, patron Rana Jagat Singh, place Udaipur and artist Sahibdin 3. religious and Bhakti themes; bright flat colours; profile faces, two-dimensional style; nature and court life (see 1.3) 4. Mughal in women, Deccani in horses, Bundi and Kishangarh in faces, flat green background indigenous

E. Jain: Gujarat, Jain texts (Kalpasutra), angular lines, protruding eye, red and gold; Pala: eastern India, Buddhist palm leaves, flowing sinuous line, subdued colours

F. origin and patrons; wasli, mineral colours, agate burnishing; Bhakti and literary themes; sub-schools; one artwork card in detail (see 1.2–1.5)

G. to tell a whole story in one frame (continuous narration), so the viewer follows events in sequence without needing many folios

Case. (i) Maru Ragini (ii) Sahibdin, Mewar (iii) a Ragamala set (1628) (iv) chitara = one who paints; likhitam = "written", i.e. painted

Last-night summary

- Miniatures: small, hand-held, manuscript sets, colophon; Chitrasutra limbs. Western Indian (Jain, Kalpasutra), Pala (palm leaf, Nalanda), Malwa, Rajasthani, Pahari, Mughal, Deccan.
- Rajasthani: 16th–19th century; Coomaraswamy's "Rajput" term; wasli, mineral colours with glue, camel and squirrel hair, agate burnish, teamwork; Bhakti, Ragamala, Rasikapriya, Baramasa.
- Sub-schools: Mewar (Sahibdin), Bundi, Kota (hunts), Bikaner (Nuruddin, Mughal touch), Kishangarh (Nihal Chand, stylised face), Jodhpur (Dana), Jaipur (Guman, Suratkhana).
- Cards: Maru Ragini 1628; Chaugan Players 1810; Krishna on Swing 1683 (mound, 3 women); Bani Thani c. 1750; Bharat meets Rama 1740–50 (continuous narrative, values).