

CUET PG 2025 Museology Question Paper with Solutions

Time Allowed :1 Hour 30 Mins	Maximum Marks :300	Total Questions :75
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General Instructions

Read the following instructions very carefully and strictly follow them:

1. The examination duration is 90 minutes. Manage your time effectively to attempt all questions within this period.
2. The total marks for this examination are 300. Aim to maximize your score by strategically answering each question.
3. There are 75 mandatory questions to be attempted in the Atmospheric Science paper. Ensure that all questions are answered.
4. Questions may appear in a shuffled order. Do not assume a fixed sequence and focus on each question as you proceed.
5. The marking of answers will be displayed as you answer. Use this feature to monitor your performance and adjust your strategy as needed.
6. You may mark questions for review and edit your answers later. Make sure to allocate time for reviewing marked questions before final submission.
7. Be aware of the detailed section and sub-section guidelines provided in the exam. Understanding these will aid in effectively navigating the exam.

1. What is the birth place of the twenty third Tirthankar of Jainism?

- (A) Ayodhya
- (B) Varanasi
- (C) Barabanki
- (D) Hastinapur

Correct Answer: (B) Varanasi

Solution:

Step 1: Understanding the Concept:

The question asks to identify the birthplace of the 23rd Tirthankar of Jainism. In Jainism, a Tirthankar is a 'ford-maker' or spiritual teacher who has attained omniscience and teaches the path to liberation (moksha). There are 24 Tirthankaras in the current half-cycle of time, each with a specific birthplace and symbol.

Step 2: Detailed Explanation:

The 23rd Tirthankar is Parshvanatha, a historically acknowledged figure who is believed to have lived in the 9th century BCE, about 250 years before the 24th Tirthankar, Mahavira. According to Jain canonical texts like the Kalpa Sūtra, Parshvanatha was born in Varanasi (then known as Kashi) to King Ashvasena and Queen Vamadevi of the Ikshvaku dynasty. Varanasi has been a major religious and cultural center for millennia, making it a plausible location for the birth of a major spiritual leader.

Parshvanatha's teachings, known as the *Chaturyama Dharma* (Four-fold Restraint), included the vows of:

1. **Ahimsa** (Non-violence)
2. **Satya** (Truthfulness)
3. **Asteya** (Non-stealing)
4. **Aparigraha** (Non-possession)

Mahavira later added the fifth vow of Brahmacharya (Celibacy) to these four.

The other options are significant Jain sites but not the birthplace of Parshvanatha:

- **Ayodhya** is the birthplace of five Tirthankaras, including the first, Rishabhanatha, and the fourth, Abhinandananaatha.

- **Hastinapur** is associated with the birth of three Tirthankaras: Shantinatha (16th), Kunthunatha (17th), and Aranatha (18th).

Step 3: Final Answer:

Based on authoritative Jain scriptures and historical context, the birthplace of the 23rd Tirthankar, Parshvanatha, is Varanasi.

💡 Quick Tip

For exams, create a table for the most important Tirthankaras (1st, 23rd, 24th) noting their name, symbol, birthplace, and key contributions. This structured approach helps in quick recall and avoids confusion between different holy sites.

2. The total numbers of Jataka Stories are about:

- (A) 500
- (B) 900
- (C) 181
- (D) 1008

Correct Answer: (A) 500

Solution:

Step 1: Understanding the Concept:

The Jataka tales are a voluminous body of literature from ancient India that narrates the

previous births of Gautama Buddha. In these stories, the future Buddha appears in various forms—as a king, an ascetic, an animal, or a deity—and exemplifies virtues that he perfected on his long path to enlightenment.

Step 2: Detailed Explanation:

The most definitive collection of Jataka stories is found in the Pali Canon, specifically in the Khuddaka Nikaya of the Sutta Pitaka. This collection contains exactly **547** tales. Each tale typically consists of a story about the present, a story about the past (the Jataka itself), and a commentary that connects the two by identifying the characters in the past life with the Buddha and his contemporaries.

The purpose of these stories was not mere entertainment but to provide moral instruction and illustrate key Buddhist doctrines, such as karma and the path of the Bodhisattva, which involves the cultivation of perfections (*pāramitās*) like generosity, morality, and wisdom.

Given the options, 500 is the closest and most reasonable approximation to the canonical number of 547. The other numbers are significantly inaccurate. Competitive exams often use rounded numbers or approximations for such questions.

Step 3: Final Answer:

The canonical number of Jataka stories is 547. Therefore, the closest approximate answer among the choices is 500.

 Quick Tip

When faced with a question asking for a specific number from historical or religious texts, remember that options may be rounded. Knowing the approximate range (in this case, "mid-500s") is often sufficient to select the correct answer.

3. Buddhist Avalokiteshvara is also known as:

- (A) Chakrapani
- (B) Padmapani
- (C) Shulapani
- (D) Ajivika

Correct Answer: (B) Padmapani

Solution:

Step 1: Understanding the Concept:

Avalokiteshvara is one of the most important and revered Bodhisattvas in Mahayana Buddhism. A Bodhisattva is an enlightened being who postpones their own nirvana to help all sentient beings achieve enlightenment. Avalokiteshvara is the embodiment of infinite compassion (*karuṇā*). He is known by many names and depicted in various forms.

Step 2: Detailed Explanation:

- **Padmapani**, which literally translates to "Holder of the Lotus" (Padma = lotus, Pani = hand), is a very common epithet for Avalokiteshvara. In iconography, he is frequently shown holding a white lotus flower. The lotus symbolizes purity and the ability to rise above the 'mud' of worldly existence to achieve enlightenment, just as a lotus flower grows in murky water but blossoms beautifully above it. The famous Padmapani painting in the Ajanta Caves is a prime example of this depiction.

- The other options refer to different concepts: - **Chakrapani** ("Holder of the Discus") is a name for the Hindu deity Vishnu, whose primary weapon is the Sudarshana Chakra. - **Shulapani** ("Holder of the Trident") is a name for the Hindu deity Shiva, who wields the Trishula (trident). - **Ajivika** was a distinct ascetic school of philosophy in ancient India, contemporaneous with early Buddhism and Jainism. It is not a deity or Bodhisattva.

In different cultures, Avalokiteshvara has other names and forms, such as Guanyin in China and Kannon in Japan.

Step 3: Final Answer:

Avalokiteshvara, in his form as the holder of the lotus, is widely known as Padmapani.

💡 Quick Tip

Understanding the Sanskrit roots of names can be a powerful tool. 'Padma' (lotus), 'Chakra' (discus), and 'Shula' (trident) are key iconographic symbols. Linking these symbols to their respective deities (Padmapani-Avalokiteshvara, Chakrapani-Vishnu, Shulapani-Shiva) helps in correctly identifying them.

4. 'Ye Dhamma Hetu Prabhava' mantra is associated with:

- (A) Jainism
- (B) Buddhism
- (C) Hinduism
- (D) Sufism

Correct Answer: (B) Buddhism

Solution:**Step 1: Understanding the Concept:**

The phrase 'Ye Dhammā Hetuppabhavā...' is the beginning of a famous verse in Pali that encapsulates the essence of the Buddha's teachings. It is often referred to as the Buddhist Creed or the Verse of Dependent Origination.

Step 2: Detailed Explanation:

The full verse is: "Ye dhammā hetuppabhavā, tesaṃ hetuṃ tathāgato āha; Tesañca yo nirodho,

evaṃvādī mahāsamaṇo.”

Its English translation is: "Of all phenomena that arise from a cause, the Tathagata (the Buddha) has told the cause; And he has also told their cessation. This is the doctrine of the Great Ascetic."

This verse is a succinct summary of two of the Four Noble Truths and the core doctrine of **Pratītyasamutpāda (Dependent Origination)**. This doctrine states that all phenomena arise in dependence on other phenomena: "if this exists, that exists; if this ceases to exist, that also ceases to exist." It explains the cause of suffering and the path to its cessation.

The verse holds great significance in Buddhist tradition. According to the scriptures, the ascetic Sāriputta, who would become one of the Buddha's chief disciples, attained the first stage of enlightenment (stream-entry) merely upon hearing this verse from the monk Assaji. This highlights its profound impact and foundational importance in Buddhism.

Step 3: Final Answer:

The 'Ye Dhamma Hetu Prabhava' mantra is fundamentally and exclusively associated with Buddhism.

💡 Quick Tip

Key religious verses often summarize core philosophies. Memorizing this mantra and its meaning ("all things arise from a cause, and the Buddha taught the cause and its cessation") provides a direct link to the central Buddhist doctrine of Dependent Origination.

5. Dilwara temple is located at:

- (A) Mount Abu
- (B) Ajmer
- (C) Pushkar
- (D) Kota

Correct Answer: (A) Mount Abu

Solution:

Step 1: Understanding the Concept:

The Dilwara Temples are a world-renowned group of Jain temples, celebrated for their exceptional architecture and intricate marble carvings. The question asks for their geographical location.

Step 2: Detailed Explanation:

The Dilwara Temples are situated near Mount Abu, the only hill station in the Aravalli Range in the Sirohi district of Rajasthan, India. This complex consists of five major temples, each with its own unique identity, built between the 11th and 16th centuries. They are masterpieces

of the Māru-Gurjara style of architecture.

The five temples are:

1. **Vimal Vasahi Temple:** Dedicated to the first Tirthankar, Rishabhanatha. Built in 1031 AD by Vimal Shah, a minister of the Solanki ruler Bhima I.
2. **Luna Vasahi Temple:** Dedicated to the 22nd Tirthankar, Neminatha. Built in 1230 AD by two brothers, Vastupala and Tejapala.
3. **Pittalhar Temple:** Dedicated to Rishabhanatha, known for a massive metal image cast of five metals (*panchadhatu*).
4. **Parshvanatha Temple:** Dedicated to the 23rd Tirthankar, Parshvanatha.
5. **Mahavir Swami Temple:** Dedicated to the 24th Tirthankar, Mahavira.

The temples are famous for their opulent use of pure white marble and the breathtaking detail of their carvings, including ornate pillars, doorways, and delicately carved ceilings that appear almost translucent.

Step 3: Final Answer:

The Dilwara Temples are located at Mount Abu, Rajasthan.

💡 Quick Tip

When studying famous temples, go beyond just the location. Note the deity/Tirthankar it is dedicated to, the patron/dynasty that built it, and its unique architectural features. For Dilwara, the key takeaway is "Jain temples, Mount Abu, Solanki patrons, and exquisite marble work."

6. Maharishi Charaka was associated with:

- (A) Medicine
- (B) Yoga
- (C) Tantra
- (D) Grammar

Correct Answer: (A) Medicine

Solution:

Step 1: Understanding the Concept:

The question asks to identify the field of expertise of Maharishi Charaka, a prominent figure in ancient Indian science and philosophy.

Step 2: Detailed Explanation:

Maharishi Charaka is one of the most important figures in the history of Ayurveda, the traditional system of Indian medicine. He is renowned as the editor and redactor of the medical treatise called the **Charaka Samhita**. This text is one of the foundational works of classical Ayurveda, part of the "Great Trilogy" (*Bṛhatrayā*) along with the *Sushruta Samhita* (focusing

on surgery) and the works of Vagbhata.

The Charaka Samhita is a comprehensive text covering a wide range of topics, including:

- **Sūtra Sthāna:** General principles, philosophy, and ethics of medicine.
- **Nidāna Sthāna:** Diagnosis of diseases.
- **Vimāna Sthāna:** Pathology and medical studies.
- **Śārīra Sthāna:** Anatomy and embryology.
- **Indriya Sthāna:** Prognosis.
- **Cikitsā Sthāna:** Therapeutics and treatment.
- **Kalpa Sthāna** and **Siddhi Sthāna:** Pharmaceuticals and toxicology.

Charaka's work emphasizes prevention of disease, holistic health, and the balance of the body's humors (*doshas*: Vata, Pitta, Kapha). For his monumental contributions, he is often called the 'Father of Indian Medicine'.

Step 3: Final Answer:

Maharishi Charaka was profoundly associated with the field of Medicine.

💡 Quick Tip

Associate key ancient Indian scholars with their magnum opus: Charaka with *Charaka Samhita* (Medicine), Sushruta with *Sushruta Samhita* (Surgery), Panini with *Ashtadhyayi* (Grammar), and Patanjali with *Yoga Sutras* (Yoga). This one-to-one mapping is essential for history-related questions.

7. The term Tirthankar denotes:

- (A) Spiritual teacher
- (B) Conquers of desires
- (C) Monastic disciples
- (D) A worshipper

Correct Answer: (A) Spiritual teacher

Solution:

Step 1: Understanding the Concept:

The question requires an accurate definition of the term 'Tirthankar', which is a central concept in Jain theology and cosmology.

Step 2: Detailed Explanation:

The term 'Tirthankar' is derived from two Sanskrit words: *Tirtha* (a ford, a pilgrimage site, or a spiritual path) and *Kara* (one who makes or creates). Thus, a Tirthankar is literally a 'ford-maker'. In the context of Jainism, they are the supreme spiritual guides who have successfully crossed the ocean of worldly existence (*saṃsāra*) and have established a 'ford' or a path for all other beings to follow to achieve liberation (*moksha*).

This role as a teacher and pathfinder is primary. After attaining omniscience (*Kevala Jnana*), a Tirthankar preaches the eternal truths and re-establishes the Jain Sangha (the four-fold order of monks, nuns, laymen, and laywomen).

While a Tirthankar is also a 'Conqueror of desires' (for which the term **Jina**, meaning 'victor', is more specific), the term 'Tirthankar' specifically highlights their role as a universal teacher and founder of a community. A regular liberated soul (*siddha*) has also conquered desires, but only a Tirthankar has the specific karma to become a world teacher.

- 'Monastic disciples' are followers of a Tirthankar.
- 'A worshipper' is a devotee, not the object of worship itself.

Step 3: Final Answer:

The term Tirthankar most accurately denotes a supreme Spiritual teacher who shows the path to liberation.

💡 Quick Tip

When dealing with religious terminology, focus on the primary role indicated by the term. While all descriptions might be partially true (a Tirthankar has conquered desire), the term 'Tirthankar' itself emphasizes the function of 'making a path' for others, which is the role of a teacher.

8. Jain scriptures are called:

- (A) Tripitaka
- (B) Purana
- (C) Upanishad
- (D) Agamas

Correct Answer: (D) Agamas

Solution:

Step 1: Understanding the Concept:

The question asks for the collective term used for the sacred canonical texts of Jainism. Every major religion has a specific name for its corpus of scriptures.

Step 2: Detailed Explanation:

- **Agamas (or Agama Sutras)** is the correct term for the canonical scriptures of Jainism. These texts are believed to be the discourses of the Tirthankaras, particularly Mahavira, which were orally transmitted and later compiled by their chief disciples, the *Gandharas*. The language of the Agamas is predominantly Ardhamagadhi Prakrit. The two main sects of Jainism, the Śvētāmbaras and the Digambaras, have different views on the authenticity and preservation of these texts. The Śvētāmbaras accept a canon of 45 texts, while the Digambaras hold that the original Agamas were lost over time and they rely on later commentaries and doctrinal

texts.

- **Tripitaka** (meaning "Three Baskets") is the collective name for the Buddhist scriptures. The three 'baskets' are the Vinaya Pitaka (rules for monks and nuns), the Sutta Pitaka (discourses of the Buddha), and the Abhidhamma Pitaka (philosophical and psychological analysis).

- **Puranas** ("of ancient times") are Hindu texts that cover a wide range of topics, including cosmology, mythology, genealogies of gods and kings, and religious rituals.

- **Upanishads** are a part of the Hindu Vedas and contain the core philosophical concepts of Hinduism, such as Brahman (ultimate reality) and Ātman (soul, self).

Step 3: Final Answer:

The sacred scriptures of Jainism are collectively known as the Agamas.

💡 Quick Tip

To avoid confusion, create a simple three-column table for major Indian religions:
Column 1 (Religion: Hinduism, Buddhism, Jainism), Column 2 (Sacred Texts: Vedas/Upanishads, Tripitaka, Agamas), and Column 3 (Language: Sanskrit, Pali, Ardhamagadhi Prakrit).

9. Which of the following sculpture of Indus Valley Civilization is made of metal?

- (A) Priest-King
- (B) Dancing Girl
- (C) Mother Goddess
- (D) Nude male statue

Correct Answer: (B) Dancing Girl

Solution:

Step 1: Understanding the Concept:

The question requires knowledge of the materials used to create some of the most iconic artifacts from the Indus Valley Civilization (IVC). The mastery of different materials like terracotta, stone, and metal is a key indicator of the civilization's technological advancement.

Step 2: Detailed Explanation:

- **Priest-King:** This famous bust, discovered at Mohenjo-Daro, is carved from **steatite** (soapstone), a soft metamorphic rock. It depicts a bearded man with a fillet around his head and a patterned robe.

- **Dancing Girl:** This celebrated statuette, also from Mohenjo-Daro, is made of **bronze**, a metal alloy of copper and tin. This 4.1-inch tall sculpture was created using the sophisticated *cire perdue* or lost-wax casting method. This technique involves creating a wax model, encasing it in a clay mold, melting the wax out, and pouring molten metal into the hollow space. The

figurine's confident pose and detailed ornamentation showcase the exceptional metallurgical skills of the Harappan artisans.

- **Mother Goddess:** A large number of these figurines have been unearthed from various IVC sites. They are typically made of **terracotta** (baked clay), are often crudely fashioned, and are characterized by elaborate headdresses and jewelry.

- **Nude male statue:** This refers to the red sandstone torso found at Harappa. It is celebrated for its remarkable anatomical realism and is carved from **stone**.

Step 3: Final Answer:

Among the given options, the 'Dancing Girl' is the sculpture made of metal (bronze).

💡 Quick Tip

For IVC art, associate the artifact with its material and find-spot. For example: Dancing Girl = Bronze = Mohenjo-Daro; Priest-King = Steatite = Mohenjo-Daro; Male Torso = Red Sandstone = Harappa. This triad of information is frequently tested.

10. Chauri bearer Yakshi housed in Bihar Museum is known as:

- (A) Didarganj Yakshi
- (B) Prakham Yakshi
- (C) Besnagar Yakshi
- (D) Saraswati Yakshi

Correct Answer: (A) Didarganj Yakshi

Solution:

Step 1: Understanding the Concept:

The question asks for the specific name of a well-known ancient Indian sculpture. Such sculptures are often named after the location where they were discovered. The sculpture is described as a 'Chauri bearer Yakshi' and its current location is given as the Bihar Museum.

Step 2: Detailed Explanation:

The **Didarganj Yakshi** is the correct name for this masterpiece of Mauryan art (c. 3rd century BCE). The statue was discovered in 1917 at Didarganj Kadam Rasool, a locality on the banks of the Ganges River in the city of Patna, Bihar. It is a life-sized standing figure of a woman carved from a single piece of Chunar sandstone.

Key features of the Didarganj Yakshi that exemplify Mauryan art include:

- **Material and Polish:** It is carved from sandstone and has the characteristic high-gloss, mirror-like finish known as Mauryan polish.
- **Realism:** The sculpture displays a sophisticated understanding of human anatomy and a naturalistic, graceful posture.
- **Iconography:** The figure holds a *chauri* (fly-whisk) in her right hand, indicating her role as

an attendant, likely to a royal or divine personage. A Yakshi is a female nature spirit, symbolizing fertility and abundance.

This sculpture is considered one of the finest examples of ancient Indian sculptural art and is a major attraction at the Bihar Museum in Patna.

Step 3: Final Answer:

The Chauri bearer Yakshi from the Mauryan period, now housed in the Bihar Museum, is known as the Didarganj Yakshi.

💡 Quick Tip

Many important archaeological finds are named after their find-spots. Linking the artifact's name (Didarganj Yakshi) to its place of discovery (Didarganj, Patna) and its key features (Mauryan polish, Chauri-bearer) creates a strong memory link for exams.

11. What is 'Sallekhana' in Jainism?

- (A) Sky-clad Jain monks
- (B) Ekasana
- (C) Ritual fasting unto death
- (D) Nirvana

Correct Answer: (C) Ritual fasting unto death

Solution:

Step 1: Understanding the Concept:

Sallekhana, also known as Santhara, is a highly respected but also debated religious practice within Jainism. The question seeks its definition.

Step 2: Detailed Explanation:

- **Sallekhana** is the Jain religious practice of undertaking a voluntary fast unto death by gradually reducing the intake of food and liquids. The term literally means 'thinning out' or 'scouring out' of the passions and the body. It is a vow taken by both ascetics and lay Jains towards the end of their life, when they believe their body is no longer a fit instrument for spiritual advancement due to old age, incurable disease, or severe famine.

- **Philosophical Basis:** Jains do not consider Sallekhana to be suicide. Suicide is an act driven by passion, despair, or worldly frustration and is condemned in Jainism as it generates negative karma. In contrast, Sallekhana is seen as the ultimate act of renunciation and non-attachment (*aparigraha*), performed with full awareness, calmness, and dispassion. It is viewed as a way to purify the soul and face death with equanimity, thereby minimizing negative karma at the moment of transition.

- The other options are incorrect: - **Sky-clad Jain monks** are called *Digambaras*. - **Ekasana**

refers to the Jain practice of eating only one meal a day. - **Nirvana** (or Moksha) is the ultimate liberation from the cycle of birth and death, which Sallekhana is considered a means to attain peacefully, not the practice itself.

Step 3: Final Answer:

Sallekhana is the Jain practice of ritual fasting unto death, undertaken voluntarily at the end of one's life.

💡 Quick Tip

Understanding the philosophical distinction between Sallekhana and suicide is crucial. Emphasize the elements of intent (spiritual purification vs. despair), voluntariness, gradualness, and the context (end of life) that define this Jain practice.

12. Modhera site of Gujarat is famous for:

- (A) Sun Temple
- (B) Shiv Temple
- (C) Vishnu Temple
- (D) Durga Temple

Correct Answer: (A) Sun Temple

Solution:

Step 1: Understanding the Concept:

The question asks to identify the primary monument for which the archaeological site of Modhera in Gujarat is celebrated.

Step 2: Detailed Explanation:

The village of Modhera is famous for its magnificent **Sun Temple**, dedicated to the solar deity, Surya. It is a prime example of the Māru-Gurjara style of architecture that flourished under the Chaulukya (Solanki) dynasty.

Key details of the Modhera Sun Temple:

- **Patronage and Date:** It was constructed in 1026-27 CE during the reign of King Bhima I of the Chaulukya dynasty.

- **Architectural Components:** The temple complex comprises three main parts aligned on an east-west axis: 1. **Gudhamandapa:** The main shrine hall, which once housed the idol of Surya. It is designed so that the first rays of the sun at the equinox would illuminate the idol. 2. **Sabhamandapa (or Rangamandapa):** A detached, ornate assembly hall with intricately carved pillars and toranas (arched gateways). 3. **Surya Kund (or Rama Kund):** A large rectangular stepped tank in front of the temple, featuring 108 miniature shrines carved along its steps. - **Iconography:** The temple walls are profusely decorated with sculptures depicting

various Hindu deities, scenes from the epics Ramayana and Mahabharata, and erotic figures. The twelve niches on the exterior of the main shrine represent the twelve Aditya forms of the Sun God.

Step 3: Final Answer:

The Modhera site in Gujarat is renowned for its majestic Sun Temple.

💡 Quick Tip

For major temples, remember the "who, what, where, when, and why": Who built it (Bhima I, Chaulukya dynasty), What is it (Sun Temple), Where is it (Modhera, Gujarat), When (c. 1026 CE), and Why is it famous (Māru-Gurjara style, Surya Kund, equinox alignment).

13. What is the conception of Karma in Hinduism?

- (A) Law of cause and effect
- (B) Ritual offerings
- (C) Sacred pilgrimage
- (D) Wheel of life

Correct Answer: (A) Law of cause and effect

Solution:

Step 1: Understanding the Concept:

The question asks for the fundamental definition of Karma, a core doctrine in Hinduism and other Indian philosophies like Buddhism and Jainism.

Step 2: Detailed Explanation:

In Hinduism, Karma is the universal and impersonal **law of cause and effect**. It posits that every action (*karma*), word, and thought a person makes, driven by intention, creates a corresponding effect or consequence (*phala*) that the person will experience in this life or a future one. It is the mechanism that drives the cycle of birth, death, and rebirth (*Samsara*).

There are generally three types of Karma discussed in Hindu philosophy:

1. **Sanchita Karma:** The vast, accumulated storehouse of all karmas from all past lives that have not yet borne fruit.
2. **Prarabdha Karma:** The portion of Sanchita Karma that has ripened and is allotted for the current life. It is the cause of one's present circumstances (family, health, etc.) and is generally considered unchangeable.
3. **Kriyamana (or Agami) Karma:** The new karma being created in the present life through one's actions and free will. This karma will eventually be added to the Sanchita store.

The other options are related to but distinct from the concept of Karma:

- **Ritual offerings (Yajna)** and **Sacred pilgrimage (Tirtha)** are actions (*karmas*) that are believed to generate positive effects.
- **Wheel of life (Samsara Chakra)** is the cycle of rebirth itself, which is powered by the engine of Karma.

Step 3: Final Answer:

The fundamental conception of Karma in Hinduism is the law of cause and effect.

💡 Quick Tip

Distinguish Karma from concepts like fate or divine judgment. Karma is not a reward/punishment system from a deity but a natural law, similar to the law of gravity. It emphasizes individual responsibility and the power of free will to shape one's future.

14. Which of the following building material is used in Chausath Yogini Temple at Khajuraho?

- (A) Granite
- (B) Marble
- (C) Sand stone
- (D) Soap stone

Correct Answer: (A) Granite

Solution:

Step 1: Understanding the Concept:

The question asks to identify the building material of a specific temple, the Chausath Yogini Temple, within the larger Khajuraho complex. This tests knowledge about the specific architectural details of the site.

Step 2: Detailed Explanation:

The Khajuraho Group of Monuments, built by the Chandela dynasty, is famous for its temples constructed predominantly from a fine-grained, variegated **sandstone**, which was ideal for the intricate and detailed sculptures that adorn them.

However, the Chausath Yogini Temple is a notable exception. It is the earliest surviving temple at Khajuraho, dating to the late 9th century, and it is built almost entirely of coarse, local **granite**. This choice of material gives the temple a very different appearance from the later sandstone structures—it is more austere, massive, and less ornate.

Its unique design is also noteworthy. It is an open-air temple with 64 (chausath) small, plain cells arranged around a rectangular courtyard, each originally meant to house an image of a Yogini (a female tantric deity). This architectural style and the use of granite mark it as belonging to an earlier, distinct phase of temple construction at Khajuraho, associated with the

esoteric Yogini cult.

Step 3: Final Answer:

The Chausath Yogini Temple at Khajuraho is uniquely constructed from Granite.

💡 Quick Tip

When studying a large architectural complex like Khajuraho, always look for the "odd one out". The Chausath Yogini temple stands out due to its early date, granite construction, unique open-air design, and association with the tantric Yogini cult, making it a frequent subject for specific questions.

15. Which of the following is a living temple at Khajuraho?

- (A) Kandariya Mahadev
- (B) Laxman temple
- (C) Ghantai temple
- (D) Matangeshwar temple

Correct Answer: (D) Matangeshwar temple

Solution:

Step 1: Understanding the Concept:

A "living temple" is a temple where worship (*puja*) and religious rituals are still actively performed on a regular basis. In contrast, many ancient temples are now protected archaeological monuments where worship is no longer conducted. The question asks to identify the active, living temple among the famous structures at Khajuraho.

Step 2: Detailed Explanation:

The Khajuraho group of temples are a UNESCO World Heritage Site, and most of them are preserved by the Archaeological Survey of India (ASI) primarily for their historical and artistic value. While they are revered, daily worship has ceased in most of them.

The exception is the **Matangeshwar temple**, located adjacent to the Lakshmana Temple in the Western Group. It is the only temple in the main Khajuraho complex that remains an active place of worship for the local community. It is dedicated to Lord Shiva, and its sanctum houses a massive (approximately 8 feet high) and highly polished Shiva Lingam. Devotees visit daily for prayers, and major festivals like Mahashivaratri are celebrated here with great fervor. The other temples listed are magnificent but are not active places of worship:

- **Kandariya Mahadev Temple:** The largest and most ornate temple at Khajuraho.
- **Lakshmana Temple:** A grand temple dedicated to Vaikuntha Vishnu.
- **Ghantai Temple:** A Jain temple, now mostly in ruins.

Step 3: Final Answer:

The Matangeshwar temple is the only living temple in the main Khajuraho complex where worship is still actively conducted.

💡 Quick Tip

When visiting or studying heritage sites, it is useful to distinguish between "dead" monuments (preserved for historical value) and "living" monuments (still used for their original purpose). The Matangeshwar temple's status as a living temple makes it unique within the Khajuraho site.

16. Brihadeshwar temple is dedicated to which God?

- (A) Vishnu
- (B) Shiva
- (C) Brahma
- (D) Kartikeya

Correct Answer: (B) Shiva

Solution:**Step 1: Understanding the Concept:**

The question requires the identification of the principal deity to whom the Brihadeshwar Temple in Thanjavur is consecrated. This temple is a pinnacle of South Indian, or Dravidian, temple architecture and a symbol of the power of the Chola Empire.

Step 2: Detailed Explanation:

The Brihadeshwar Temple, also known by its original name Rajarajeswaram, is an architectural marvel built by the great Chola Emperor Rajaraja I, and was completed around 1010 CE. The temple is unequivocally dedicated to Lord **Shiva**, who is worshipped here in the form of a massive Lingam.

- **Deity and Nomenclature:** The primary deity is Shiva, referred to as Peruvudaiyar or Brihadeshwar, which translates to "Great Lord" or "Lord of the Great Universe." The temple's main sanctum (garbhagriha) houses a monolithic Lingam that is 8.7 meters high, one of the largest in India.

- **Architectural Significance:** As a prime example of Dravidian architecture, the temple's most striking feature is its main tower, the *Vimana*, which soars to a height of about 66 meters (216 feet) and is built entirely of interlocking granite blocks without any binding material. Atop this tower sits a massive capstone, or *kumbam*, carved from a single block of granite weighing about 80 tons. In front of the main temple is a large monolithic statue of Nandi, Shiva's sacred bull mount, which is approximately 16 feet long and 13 feet high.

- **Cultural Hub:** The temple was not just a place of worship but the socio-economic and cultural nucleus of the Chola capital. Its walls are inscribed with detailed records of the temple's

administration, land grants, and the patronage of arts, particularly dance and music, reflecting its central role in Chola society. It is now a UNESCO World Heritage Site.

Step 3: Final Answer:

The Brihadeshwar temple is a grand monument dedicated to the worship of Lord Shiva.

💡 Quick Tip

When studying major historical temples, create a detailed profile: Temple Name (Brihadeshwar), Location (Thanjavur, Tamil Nadu), Dynasty (Chola, Rajaraja I), Architectural Style (Dravidian), Principal Deity (Shiva), and a Unique Feature (towering granite Vimana). This comprehensive approach aids in retaining key facts.

17. What is the style of Laxman Temple at Khajuraho?

- (A) Panchayatan
- (B) Panchratha
- (C) Saptharatha
- (D) Triratha

Correct Answer: (A) Panchayatan

Solution:

Step 1: Understanding the Concept:

The question requires identifying the architectural style of the Lakshmana Temple at Khajuraho. The options present specific terms from the vocabulary of Nagara (North Indian) temple architecture, distinguishing between ground plan layouts and tower designs.

Step 2: Detailed Explanation:

The Lakshmana Temple, built by the Chandela ruler Yashovarman around 954 CE, is a quintessential example of a fully developed Nagara style temple. Its "style" can be described in multiple ways, but the most fundamental is its ground plan.

- **Panchayatan Style (Ground Plan):** This term describes the layout of the entire temple complex. A Panchayatan temple features a primary central shrine surrounded by four smaller subsidiary shrines placed at the corners of the high platform (*jagati*) on which the temple stands. The word itself means 'five shrines' (*Pancha* + *Ayatana*). The Lakshmana Temple perfectly follows this plan, with its main sanctum dedicated to Vaikuntha Vishnu, and four smaller shrines at the corners, making it a classic Panchayatan temple. This layout represents a cosmic diagram or a divine palace.

- **Ratha Styles (Shikhara Plan):** The other terms—Panchratha, Saptharatha, Triratha—refer to the plan of the shikhara (main tower) and the exterior walls. A 'ratha' is a vertical offset or projection that runs from the base to the top of the tower, creating a complex, fluted effect that

enhances the play of light and shadow and gives a sense of upward movement. The shikhara of the Lakshmana temple is actually of the *Saptharatha* (seven-projection) type, indicating a high degree of architectural complexity. However, when asked for the overall "style" of the temple as a whole complex, Panchayatan is the more encompassing and definitive term describing its fundamental structure.

Step 3: Final Answer:

The overall architectural layout or style of the Lakshmana Temple at Khajuraho is Panchayatan, as it consists of a central shrine with four subsidiary shrines.

💡 Quick Tip

For Nagara architecture, learn to distinguish between layout terms and elevation terms. **Layout (ground plan)** terms include 'Panchayatan'. **Elevation (tower design)** terms include 'Triratha', 'Pancharatha', 'Saptharatha'. A single temple can be described by both (e.g., the Lakshmana temple is a Saptharatha temple on a Panchayatan plan). If both are options, the layout is often considered the primary 'style'.

18. The artists Pablo Picasso and Georges Braque are known as:

- (A) Father of western literature
- (B) Father of Cubism
- (C) Father of Impressionism
- (D) Father of Pop Art

Correct Answer: (B) Father of Cubism

Solution:

Step 1: Understanding the Concept:

This question asks to identify the seminal art movement that was co-founded by the artists Pablo Picasso and Georges Braque, marking a radical turning point in the history of modern art.

Step 2: Detailed Explanation:

- **Cubism and its Founders:** Pablo Picasso (1881-1973) and Georges Braque (1882-1963) are universally recognized as the pioneering fathers of Cubism. This revolutionary movement, which they developed in a close collaboration between 1907 and 1914, fundamentally challenged the traditional European conventions of representation that had been dominant since the Renaissance. Instead of depicting objects from a single, fixed viewpoint, Cubism analyzed, deconstructed, and reassembled subjects in an abstracted form, showing them from multiple viewpoints simultaneously to represent the subject in a greater context.

- **Phases of Cubism:** 1. **Analytical Cubism (1908-1912):** This was the first phase, characterized by a fragmented, "analyzed" appearance of subjects and a muted, monochromatic

color palette (browns, greys, ochres). The goal was to dissect form and explore its underlying geometry. Picasso's "Les Femmes d'Alger" (1911) is considered the proto-Cubist work, while paintings like Braque's "Violin and Palette" (1909) are classic examples of this phase.

2. Synthetic Cubism (1912-1914): In the second phase, the artists began to "synthesize" forms from simpler shapes, introducing brighter colors, varied textures, and new materials. This phase saw the invention of *collage* (from the French word *coller*, to glue) and *papier collé*, incorporating real-world materials like newspaper clippings and wallpaper into the artwork.

- **Other Movements:** Impressionism (Monet, Renoir) predated Cubism by several decades, while Pop Art (Warhol) emerged much later in the 1950s.

Step 3: Final Answer:

Pablo Picasso and Georges Braque are renowned as the co-founders and principal exponents, hence the "Fathers of Cubism".

💡 Quick Tip

Create a mental timeline of major modern art movements: Impressionism (late 19th C) -> Post-Impressionism (late 19th C) -> Cubism (early 20th C) -> Surrealism (1920s) -> Abstract Expressionism (1940s) -> Pop Art (1950s). Placing movements in chronological order helps to associate the correct artists with each one.

19. 'Ayagpatta' bearing Swastika and Meen-Mithuna found from Mathura is associated with:

- (A) Buddhism
- (B) Jainism
- (C) Shaivism
- (D) Vaishnavism

Correct Answer: (B) Jainism

Solution:

Step 1: Understanding the Concept:

The question requires identifying the religious tradition associated with a specific archaeological artifact, the 'Ayagpatta', found in Mathura and decorated with specific religious symbols.

Step 2: Detailed Explanation:

- **The Ayagpatta Artifact:** An Ayagpatta is a square or rectangular votive stone slab used in Jain worship, particularly prevalent in the art of Mathura during the Kushan period (c. 1st-3rd centuries CE). The term means "tablet of homage." These slabs were placed in Jain shrines and often depicted a miniature Tirthankara, a stupa, or auspicious symbols. Their primary function was to serve as objects of worship and to commemorate donations to the Jain community.

- **Mathura as a Center:** During the Kushan era, Mathura was a vibrant cosmopolitan center and a crucible of religious art, producing sculptures for Jains, Buddhists, and Brahmanical Hindus. However, the Ayagpatta is an artifact form that is uniquely and exclusively associated with Jainism.

- **Symbolism:** The symbols mentioned provide conclusive evidence. The Swastika and Meen-Mithuna (a pair of fish) are two of the **Ashtamangala**, or eight auspicious symbols, central to Jain tradition. - **Swastika:** Represents the four destinies (*gatis*) a soul can incarnate into: heavenly, human, animal, or hellish. The ultimate goal is to be liberated from this cycle. - **Meen-Mithuna (or Minayugala):** Symbolizes the ocean of worldly existence (*samsara*). The pair of fish represents conquest over the passions, allowing one to navigate these waters without drowning. The other Ashtamangala symbols include the Shrivatsa (endless knot), Kalasha (holy pitcher), and Bhadrāsana (throne), among others. The presence of these symbols on a votive tablet from Mathura is a definitive marker of Jainism.

Step 3: Final Answer:

The Ayagpatta, a type of votive tablet, and the specific auspicious symbols of Swastika and Meen-Mithuna found on it, are unequivocally associated with Jainism.

💡 Quick Tip

When analyzing ancient art, pay close attention to iconography. Specific symbols often act as a 'signature' for a particular religion. Learning the Ashtamangala of Jainism and the different set for Buddhism can help you instantly identify the religious context of an artifact.

20. Which Mesopotamian Civilization is known for the famous 'Ishtar Gate'?

- (A) Caldians
- (B) Assyrian
- (C) Sumerians
- (D) Babylonians

Correct Answer: (D) Babylonians

Solution:

Step 1: Understanding the Concept:

The question asks to link a famous architectural monument, the Ishtar Gate, to one of the major civilizations that flourished in ancient Mesopotamia.

Step 2: Detailed Explanation:

The Ishtar Gate was the magnificent main entrance to the inner city of Babylon. Its construction is attributed to the **Neo-Babylonian Empire**, which represents the last and most glorious phase of Babylonian power.

- **Historical Context:** The gate was built around 575 BCE under the patronage of King **Nebuchadnezzar II** (r. 605–562 BCE), the empire’s most powerful monarch. This period is also associated with the legendary Hanging Gardens of Babylon. The ruling dynasty of this empire was of Chaldean origin, so while ”Chaldeans” (Option A) is historically related, ”Babylonians” (Option D) refers to the broader civilization and the empire’s identity, making it the more appropriate answer.

- **Architectural and Artistic Features:** The Ishtar Gate was part of a massive fortification project for the capital city. It was a double gate structure, famed for its brilliant appearance. The entire facade was covered in blue-glazed bricks, a vibrant and expensive pigment derived from lapis lazuli. This blue background was adorned with hundreds of bas-relief figures arranged in systematic rows:

- **Dragons (*mušuššu*):** Sacred symbols of Marduk, the chief god of Babylon.

- **Aurochs (Wild Bulls):** Sacred symbols of Adad, the storm god.

- Lions (on the processional way leading to the gate): Sacred symbols of Ishtar, the goddess of love, fertility, and war, to whom the gate was dedicated.

- **Discovery and Reconstruction:** The ruins of the gate were excavated by German archaeologist Robert Koldewey between 1902 and 1914. Using the thousands of glazed bricks found on site, a monumental reconstruction of the gate’s smaller, frontal part was assembled and is now the centerpiece of the Pergamon Museum in Berlin.

Step 3: Final Answer:

The famous Ishtar Gate was a creation of the Neo-Babylonian Civilization.

💡 Quick Tip

To master Mesopotamian history, create a simple chronological chart:

Sumerians (cuneiform, ziggurats) → Akkadians(*first empire*) →
Babylonians(*Hammurabi's Code*) → Assyrians(*military power, lamassu*) →
Neo – Babylonians(*Nebuchadnezzar II, Ishtar Gate*).

This helps keep the distinct contributions of each civilization clear.

21. The oldest unbaked human figurine is found at:

- (A) Chanhudaro
- (B) Mohenjodaro
- (C) Amri
- (D) Mehargarh

Correct Answer: (D) Mehargarh

Solution:

Step 1: Understanding the Concept:

The question requires identifying the archaeological site in the Indian subcontinent that has

yielded the earliest evidence of human figurines, specifically those made of unbaked clay. This tests knowledge of the chronological progression from Neolithic cultures to the later Bronze Age urban civilization.

Step 2: Detailed Explanation:

- **Mehargarh's Chronological Primacy:** Mehargarh, located on the Kachi Plain of Balochistan, Pakistan, is a crucial archaeological site because it shows a long sequence of occupation, beginning with a pre-pottery Neolithic culture around 7000 BCE. It provides the earliest evidence of settled agriculture (wheat and barley) and animal husbandry in South Asia. Because it predates the Harappan Civilization by several thousand years, it is often the answer for questions concerning the "oldest" or "earliest" evidence of various cultural practices.

- **The Figurines:** In the early Neolithic levels of Mehargarh (Period I, c. 7000-5500 BCE), archaeologists have discovered numerous human and animal figurines made of simple, unbaked clay. The human figurines are often stylised, typically representing females with exaggerated features, and are interpreted as early forms of mother goddess or fertility idols. The fact that they are unbaked is significant, as this period precedes the widespread use of pottery firing technology.

- **Comparison with other sites:** The other sites listed—Mohenjodaro, Chanhudaro, and Amri—are all associated with the mature phase of the Indus Valley Civilization (c. 2600-1900 BCE). While these sites are famous for their terracotta (baked clay) figurines, such as the 'Mother Goddess' figures from Mohenjodaro, they belong to a much later, technologically more advanced period. The unbaked clay figurines of Mehargarh are several millennia older.

Step 3: Final Answer:

The oldest unbaked human figurines in the subcontinent have been discovered at the Neolithic site of Mehargarh.

💡 Quick Tip

For questions about the origins of settled life, agriculture, or early crafts in the Indian subcontinent, Mehargarh is a key site to remember. It represents the crucial Neolithic foundation upon which the later urban Harappan civilization was built. Think of it as the "ancestor" of the IVC sites.

22. Terracotta cake incised with horned deity of mature Harappan culture is found at:

- (A) Chanhudaro
- (B) Kalibangan
- (C) Dholavira
- (D) Balakot

Correct Answer: (B) Kalibangan

Solution:

Step 1: Understanding the Concept:

The question is about a very specific and unique artifact—a terracotta cake engraved with a horned deity—and asks for its site of origin within the Indus Valley Civilization. This requires detailed knowledge of site-specific discoveries, which often reveal regional variations in culture and religion.

Step 2: Detailed Explanation:

- **Kalibangan's Unique Features:** Kalibangan, situated on the banks of the now-vanished Ghaggar-Hakra river in Rajasthan, is a major Harappan site known for several features not commonly found elsewhere. It is most famous for the discovery of a ploughed field from the early Harappan period and a series of structures identified as 'fire altars' or 'ritual hearths' within both the citadel and the lower town. These altars suggest the importance of fire rituals at this particular site.

- **The Terracotta Cake:** In the context of these fire altars, archaeologists have found numerous triangular objects made of baked clay, commonly called "terracotta cakes." Their exact function is debated, but they are believed to have been used in rituals, perhaps as heated stands or offerings. One of these cakes from Kalibangan is particularly significant because it is incised with a figure of a horned deity on one side and an animal being led by a rope on the other. This iconography is extremely important for understanding Harappan religion. The horned deity is often compared to the 'Pashupati' figure on the Mohenjodaro seal, suggesting a shared religious concept, while the animal scene is interpreted as evidence of animal sacrifice, a ritual that might have been performed at the fire altars.

- **Site-Specific Evidence:** This combination of fire altars and the unique incised terracotta cake is a hallmark of the archaeological findings at Kalibangan, setting it apart from other Harappan urban centers like Mohenjodaro or Dholavira.

Step 3: Final Answer:

The terracotta cake incised with a horned deity, providing evidence for specific ritual practices, was found at Kalibangan.

💡 Quick Tip

To excel in questions about the IVC, focus on what makes each site unique. For Kalibangan, the key phrase is "ritual evidence," linking the Ploughed Field, Fire Altars, and the incised Terracotta Cake together as signs of its specific cultural and religious practices.

23. The significance of 'Palette of Narmer' in Egyptian art is:

- (A) Unification of Egypt and Mesopotamia
- (B) Unification of Mesopotamian civilizations
- (C) Unification of upper and lower Egypt

(D) Unification of two civilizations

Correct Answer: (C) Unification of upper and lower Egypt

Solution:

Step 1: Understanding the Concept:

The question asks about the historical and symbolic importance of the Narmer Palette, one of the most iconic artifacts of ancient Egypt and a cornerstone of art history.

Step 2: Detailed Explanation:

The Narmer Palette, dating to approximately 3100 BCE, is a ceremonial stone palette that is considered one of the earliest historical records from Egypt. Its intricate carvings are interpreted by most Egyptologists as a visual narrative of the **unification of Upper and Lower Egypt** under a single ruler, King Narmer, who is often identified with Menes, the legendary first king of a unified Egypt.

- **Iconographic Evidence for Unification: - Crowns of the Two Lands:** On one side of the palette, Narmer is depicted wearing the **Hedjet**, the conical White Crown of Upper Egypt (the south). On the reverse side, he wears the **Deshret**, the Red Crown of Lower Egypt (the northern Nile Delta). His wearing of both crowns in different scenes on the same object signifies his dominion over both territories. The later composite crown, the *Pschent*, combined these two into one, symbolizing the permanent union. - **Symbolic Imagery:** The central motif on one side shows two mythical beasts called serpopards with their long necks intertwined. This intertwining is a powerful metaphor for the binding together of the two lands into one unified state. - **Artistic Significance:** Beyond its historical narrative, the Narmer Palette is also artistically significant because it establishes many of the fundamental conventions that would define Egyptian art for the next three millennia. These include: - **Registers:** The division of the surface into horizontal bands to organize the narrative. - **Hierarchical Scale:** The king is depicted as the largest figure, signifying his supreme importance. - **Composite View:** Human figures are shown in a composite perspective (head and legs in profile, but torso and eye shown frontally) for clarity and completeness.

Step 3: Final Answer:

The primary significance of the Palette of Narmer is its depiction of the unification of Upper and Lower Egypt into a single kingdom.

💡 Quick Tip

The Narmer Palette is a "two-for-one" artifact in terms of significance. Remember it for both its **historical content** (unification of Egypt) and its **artistic importance** (establishing the foundational conventions of Egyptian art). Understanding both aspects provides a complete picture.

24. Which one of the following is the earliest school of Deccani miniature painting?

- (A) Bengal School
- (B) Ahmednagar School
- (C) Mathura School
- (D) Paithani School

Correct Answer: (B) Ahmednagar School

Solution:

Step 1: Understanding the Concept:

The question requires identifying the first major school of miniature painting to emerge among the sultanates of the Deccan region of South India. This involves understanding the chronology and geography of Indian painting styles.

Step 2: Detailed Explanation:

- **Deccani Sultanate Painting:** After the decline of the Bahmani Sultanate, five successor states emerged in the Deccan: Ahmednagar, Bijapur, Golconda, Bidar, and Berar. Of these, Ahmednagar, Bijapur, and Golconda became major centers for a unique and vibrant style of miniature painting, distinct from both Mughal and Rajasthani schools.

- **The Ahmednagar School's Primacy:** The **Ahmednagar School** is widely considered the earliest of these Deccani schools. Its development is associated with the patronage of Hussain Nizam Shah I (r. 1553-1565) and his queen. The earliest known works from this school are the illustrations for a manuscript of praise poems called the *Tarif-i-Hussain Shahi*, created between 1565 and 1569.

- **Stylistic Features:** The Ahmednagar style is characterized by a unique blend of influences. It incorporates elements from the pre-existing southern Indian (Vijayanagara) tradition, visible in the depiction of female figures with long braids and sarees, and combines them with Persian influences, such as the high horizons and golden skies. The color palette is rich and brilliant. This synthesis of indigenous and foreign styles became a hallmark of Deccani painting. The schools of Bijapur and Golconda developed slightly later, building upon this foundation and evolving their own distinct characteristics.

- **Irrelevant Options:** The Bengal School was a modern art movement of the 20th century, and the Mathura School was a center for ancient sculpture.

Step 3: Final Answer:

The Ahmednagar School is recognized as the earliest school of Deccani miniature painting.

💡 Quick Tip

To remember the Deccani schools, think of the acronym "ABG" - Ahmednagar, Bijapur, Golconda. They are not only the three major schools but are also often discussed in this rough chronological order, with Ahmednagar being the earliest.

25. The main theme of Raja Ravi Varma's paintings is:

- (A) Battle Scenes
- (B) Hunting Scenes
- (C) Indian Epics
- (D) Ragmala

Correct Answer: (C) Indian Epics

Solution:

Step 1: Understanding the Concept:

The question asks to identify the predominant subject matter that defines the artistic legacy of Raja Ravi Varma (1848–1906), a pivotal figure in the history of modern Indian art.

Step 2: Detailed Explanation:

Raja Ravi Varma's revolutionary contribution to Indian art was his masterful fusion of two distinct traditions: the techniques of European academic realism and the rich thematic content of Indian culture.

- **Primary Theme - Mythology and Epics:** The overwhelming majority of Ravi Varma's most famous and influential works depict scenes, characters, and stories from Hindu mythology, particularly from the great **Indian Epics**—the *Ramayana* and the *Mahabharata*—and from the Puranic literature, such as the story of Shakuntala from Kalidasa's play. He painted iconic moments like 'Jatayu Vadha' (The Slaying of Jatayu), 'Shantanu and Matsyagandha', 'Arjuna and Subhadra', and 'The Disrobing of Draupadi'.

- **The Impact of Realism:** Before Ravi Varma, Indian gods and goddesses were typically depicted in stylized, two-dimensional forms as seen in traditional temple sculptures or miniature paintings. Ravi Varma used the European techniques of oil painting, perspective, and chiaroscuro (use of light and shadow) to render these divine and epic figures with a lifelike, three-dimensional quality. He often used real-life models, which made the deities and heroes appear more human and relatable to the common person. This new visual language was immensely powerful and popular.

- **Democratization of Art:** Crucially, Ravi Varma established a lithographic printing press to create affordable oleographs of his paintings. This mass-production made his images of gods, goddesses, and epic heroes accessible to households across India, profoundly shaping the popular religious and cultural visual imagination of the nation, a legacy that endures to this day. While he was also an accomplished portraitist, his fame rests squarely on his mythological works.

Step 3: Final Answer:

The main and most defining theme of Raja Ravi Varma's paintings is the depiction of stories and characters from Indian epics and mythology.

💡 Quick Tip

Think of Raja Ravi Varma as the artist who "gave a face" to the gods and heroes of Indian epics in a way that modern Indians could recognize and connect with. His work is the visual bridge between ancient texts and popular modern iconography.

26. Mughal painting reached its zenith during the period of:

- (A) Akbar
- (B) Aurangzeb
- (C) Humayun
- (D) Jahangir

Correct Answer: (D) Jahangir

Solution:

Step 1: Understanding the Concept:

The question asks to identify the reign of the Mughal emperor during which the art of miniature painting achieved its highest level of aesthetic refinement, technical skill, and imperial patronage.

Step 2: Detailed Explanation:

The evolution of Mughal painting is intrinsically linked to the personality and interests of each emperor.

- **Humayun (Foundation):** He brought the first master painters from Persia, laying the groundwork for the school. - **Akbar (Synthesis and Expansion):** Akbar established a large imperial atelier (*tasvir khana*) and commissioned vast illustrated manuscripts (*Hamzanama*, *Akbarnama*). His era was characterized by a dynamic fusion of Persian, Indian, and European styles, with an emphasis on narrative storytelling and action-packed scenes. - **Jahangir (Zenith of Refinement):** It was under Emperor Jahangir (r. 1605-1627) that Mughal painting reached its absolute peak or zenith. Jahangir was a discerning connoisseur and a keen naturalist with a sophisticated artistic taste. Under his direct and enthusiastic patronage, the focus shifted from large, collaborative manuscript projects to the creation of exquisite individual paintings, often compiled into albums (*muraqqas*). The style became more subtle, realistic, and psychologically perceptive. Key developments during this golden age include: - **Superior Portraiture:** Artists achieved remarkable likeness and captured the personality of their subjects. - **Naturalism:** Jahangir commissioned detailed and scientifically accurate studies of birds, animals, and flowers. The artist Ustad Mansur was a master of this genre, his painting of a falcon is a celebrated masterpiece. - **Refined Technique:** Use of finer brushwork, more subdued and harmonious color palettes, and elegant border decorations. - **Allegorical Scenes:** European-inspired allegorical paintings, like those by Abu'l Hasan showing Jahangir choosing a Sufi shaikh over kings, also became popular. - **Shah Jahan and Aurangzeb (Formalization and Decline):** Under Shah Jahan, painting continued to be technically brilliant but became more formal, cold, and rigid, often focusing on stately court scenes. Aurangzeb, due

to his religious orthodoxy and focus on military campaigns, largely dismantled the imperial workshops, leading to the decline of the art form at the central court.

Step 3: Final Answer:

Mughal painting reached its zenith of refinement, naturalism, and technical perfection during the reign of Jahangir.

💡 Quick Tip

Associate a keyword with each emperor's contribution to painting: Humayun = **Origin**; Akbar = **Volume**; Jahangir = **Quality/Zenith**; Shah Jahan = **Formality**; Aurangzeb = **Decline**. This simplifies the timeline of Mughal art's rise and fall.

27. The Gandhara School of sculpture is influenced by:

- (A) Graeco-Roman Art
- (B) Chinese Art
- (C) Egyptian Art
- (D) Persian Art

Correct Answer: (A) Graeco-Roman Art

Solution:

Step 1: Understanding the Concept:

The question asks to identify the primary foreign artistic tradition that shaped the distinctive style of the Gandhara School of sculpture, which was one of the principal schools of art in ancient India.

Step 2: Detailed Explanation:

The Gandhara School of art, which flourished from the 1st century BCE to the 5th century CE in the region of Gandhara (north-west Pakistan and eastern Afghanistan), is renowned for its unique synthesis of Eastern and Western artistic traditions.

- **Historical Context of Influence:** This region was a cultural crossroads. The legacy of Alexander the Great's invasion in the 4th century BCE left behind Hellenistic (Greek) cultural influences. Later, the area became part of the Kushan Empire, which straddled the Silk Road, facilitating direct contact with the Roman Empire. This prolonged interaction with the classical world was the primary catalyst for the school's style.

- **Graeco-Roman (Hellenistic) Influence:** The impact of Graeco-Roman art is the most defining characteristic of the Gandhara school, leading to its style often being termed "Graeco-Buddhist" art. The key features demonstrating this influence are: 1. **The Buddha's Image:** This school was among the first to depict the Buddha in human form. The Gandharan Buddha is highly idealized in the Hellenistic tradition, often resembling the Greek god Apollo. Key features include the athletic, muscular body, the serene and realistic facial features, and the wavy,

curly hair gathered into a topknot (the *ushnisha*), which resembles the Apollonian hairstyle. 2. **Drapery:** The monastic robes (*sanghati*) of the Buddha and Bodhisattvas are depicted with heavy, deep, and realistic folds, clearly mimicking the style of a classical Greek or Roman toga. 3. **Anatomy and Realism:** Unlike the more stylized and symbolic forms in other Indian schools, Gandharan art emphasizes anatomical accuracy and naturalism. 4. **Supporting Figures and Motifs:** The art also features motifs from classical mythology, such as figures of Atlas holding up structures and winged cherubs.

While the style was heavily Western, the subject matter remained overwhelmingly Buddhist, depicting scenes from the Buddha's life and various Bodhisattvas.

Step 3: Final Answer:

The Gandhara School of sculpture is most prominently and deeply influenced by Graeco-Roman Art.

💡 Quick Tip

A simple way to remember the core identity of the Gandhara school is the formula: **Buddhist Soul + Greek Body**. The subject matter and religious heart are purely Buddhist, but the artistic form and style are borrowed from the Graeco-Roman classical tradition.

28. Who is the Painter of 'Madonna and Child' of Mughal Painting?

- (A) Basawan
- (B) Daswant
- (C) Shuja
- (D) Shah Abbas

Correct Answer: (A) Basawan

Solution:

Step 1: Understanding the Concept:

The question asks to identify the specific Mughal artist who created a painting based on the Christian theme of the 'Madonna and Child'. This points to the period of eclectic cultural exchange and artistic experimentation at the Mughal court, particularly under Emperor Akbar.

Step 2: Detailed Explanation:

- **Context of European Influence:** During the reign of Emperor Akbar (1556-1605), there was a significant influx of European art at the Mughal court. The first Jesuit mission from Portuguese Goa arrived in 1580, presenting the emperor with gifts that included the Royal Polyglot Bible, illustrated with engravings by Flemish artists. Akbar, known for his intellectual curiosity and interest in different religions, encouraged his court painters to study and copy these European works.

- **Basawan's Adaptation:** Basawan was one of the most brilliant and innovative masters in Akbar's imperial workshop. He showed a remarkable talent for absorbing and creatively adapting European artistic conventions. He is widely credited with painting a famous Mughal interpretation of the 'Madonna and Child', which was likely based on one of the European prints available at the court. In his version, Basawan did not merely copy the original. He reinterpreted the subject, incorporating the delicate line work, subtle coloring, and refined sensibility of the Mughal style. He masterfully adopted European techniques like perspective to create a sense of depth and used shading (*chiaroscuro*) to model the figures, giving them a rounded, three-dimensional feel that was new to Indian painting.

- **Basawan's Legacy:** Basawan was celebrated for his keen psychological insight, his depiction of volume and space, and his rich characterizations. His work on Christian themes is a prime example of the artistic synthesis that characterized the Akbari period. While Daswant was another great master of the same period, the 'Madonna and Child' is more specifically and famously associated with Basawan.

Step 3: Final Answer:

The celebrated Mughal painting of 'Madonna and Child' is attributed to the master artist Basawan.

💡 Quick Tip

Remember Basawan as the 'innovator' of Akbar's court. He was the artist most interested in and skilled at integrating European artistic ideas, such as perspective and modeling, into the Mughal style. His 'Madonna and Child' is the perfect example of this successful synthesis.

29. Which Purana refers to the origin of Vighneshwara?

- (A) Linga Purana
- (B) Skanda Purana
- (C) Shiva Purana
- (D) Vayu Purana

Correct Answer: (C) Shiva Purana

Solution:

Step 1: Understanding the Concept:

The question asks for the specific Purana, a major genre of Hindu sacred literature, that contains the most widely known narrative about the birth of Lord Ganesha, who is also called Vighneshwara, the 'Lord of Obstacles'.

Step 2: Detailed Explanation:

While several Puranas, including the Skanda Purana, Brahma Vaivarta Purana, and Varaha

Purana, contain stories about Ganesha's origin, the most famous and commonly cited version is found in the *Rudra Samhita* section of the **Shiva Purana**.

- **The Narrative in the Shiva Purana:** This account is the popular story known throughout India. It describes how Goddess Parvati, wife of Lord Shiva, desired a guard who would be loyal only to her. She created a boy from the turmeric paste she had applied to her body and breathed life into him, instructing him to guard the entrance to her bath. When Shiva returned and was barred entry by this unknown boy, a conflict arose. The boy, fiercely loyal to his mother's command, fought off Shiva's attendants (*ganas*). In a fit of rage, Shiva himself intervened and decapitated the boy.

- **Rebirth and Blessing:** Witnessing this, Parvati was overwhelmed with grief and fury, threatening to destroy the cosmos. To console her, a penitent Shiva promised to bring the boy back to life. He instructed his ganas to fetch the head of the first creature they saw sleeping with its head facing north. They found an elephant and brought its head, which Shiva affixed to the boy's body, restoring him to life. Shiva then accepted him as his son, made him the leader of his ganas (hence the name *Ganapati*), and bestowed upon him the boon that he would be worshipped before all other gods in any ritual or undertaking. He was named **Vighneshwara**, the remover of all obstacles.

This story is central to understanding Ganesha's iconography (the elephant head) and his primary role in Hindu worship.

Step 3: Final Answer:

The most definitive and widely known Purana that refers to the origin of Vighneshwara (Ganesha) is the Shiva Purana.

💡 Quick Tip

To navigate Puranic literature, associate the text with its central deity. Stories primarily concerning Shiva and his family (Parvati, Ganesha, Kartikeya) will most likely be found in the Shiva Purana or Skanda Purana. Similarly, stories of Vishnu and his avatars are central to the Vishnu Purana and Bhagavata Purana.

30. Where is the unique honeycomb structure known as 'Hawa Mahal' situated?

- (A) Jaipur
- (B) Jodhpur
- (C) Udaipur
- (D) Jaunpur

Correct Answer: (A) Jaipur

Solution:

Step 1: Understanding the Concept:

The question asks for the geographical location of the Hawa Mahal, a highly distinctive and

famous monument of Rajput architecture, often recognized by its 'honeycomb' facade.

Step 2: Detailed Explanation:

- **Location:** The Hawa Mahal, or the "Palace of Winds," is a landmark monument located in the city of **Jaipur**, Rajasthan. It is an integral part of Jaipur's City Palace complex and is situated in the heart of the "Pink City," a name Jaipur earned for the characteristic color of its buildings.
- **Patronage and Purpose:** The palace was commissioned in 1799 by Maharaja Sawai Pratap Singh, a Kachhwaha Rajput ruler. It was designed by the architect Lal Chand Ustad. The primary purpose of this elaborate structure was not to serve as a residential palace but as a giant screen or viewing gallery for the royal women. It allowed them to observe the processions, festivals, and daily life on the street below in privacy, adhering to the strict social custom of *purdah*, which prevented them from appearing in public.
- **Unique Architecture:** The Hawa Mahal is celebrated for its extraordinary five-story facade, which is its most famous feature.
- **Honeycomb Facade:** The front of the building is an intricate composition of 953 small windows (*jharokhas*), each decorated with ornate latticework (*jali*). This profusion of windows gives the facade an appearance reminiscent of a beehive's honeycomb.
- **'Palace of Winds':** The name Hawa Mahal is derived from this design. The jalis were designed to allow a gentle breeze (*hawa*) to flow through the structure (the Venturi effect), providing natural air conditioning and keeping the interiors cool during Rajasthan's hot summers.
- **Materials:** The structure is built from red and pink sandstone, contributing to the signature color scheme of Jaipur. It is a remarkable fusion of Rajput and Mughal architectural elements.

Step 3: Final Answer:

The unique honeycomb structure known as 'Hawa Mahal' is situated in Jaipur, Rajasthan.

 Quick Tip

Associate famous Rajasthani monuments with their "city color" nicknames. Jaipur, the "Pink City," is home to the pink sandstone Hawa Mahal. Jodhpur, the "Blue City," is overlooked by the mighty Mehrangarh Fort. This color association can be a helpful memory aid.

31. Goddess Laxmi is also known as:

- (A) Shree Devi
- (B) Maya Devi
- (C) Bhoo Devi
- (D) Vidya Devi

Correct Answer: (A) Shree Devi

Solution:

Step 1: Understanding the Concept:

The question asks for a common epithet or alternative name for Goddess Lakshmi, the Hindu goddess of wealth, prosperity, fortune, and beauty. In Hinduism, deities are often known by a multitude of names, each highlighting a particular attribute or mythological role.

Step 2: Detailed Explanation:

- **Shree Devi (Sri Devi):** This is one of the most significant and widely used names for Goddess Lakshmi. The Sanskrit word 'Shri' (or Shree) is a profoundly meaningful term that encapsulates concepts of wealth, auspiciousness, grace, divine energy, and prosperity. Lakshmi is considered the personification of 'Shri'. Her presence brings good fortune and success. The connection is so fundamental that the term 'Shri' is often used as a synonym for Lakshmi herself, and is prefixed to the names of revered persons or holy texts to invoke auspiciousness. In the Sri Vaishnava tradition of South India, Lord Vishnu's divine energy is seen to manifest through three primary consorts: Shri Devi (Lakshmi, representing prosperity), Bhoo Devi (the Earth Goddess, representing fertility and patience), and Nila Devi. Shri Devi is always considered the foremost among them, seated at Vishnu's heart.

- **Maya Devi:** This name is historically associated with Queen Maya of Sakya, the birth mother of Siddhartha Gautama, the Buddha. In Hindu philosophy, especially Advaita Vedanta, *Māyā* is a complex term referring to the cosmic illusion or the phenomenal world that obscures the ultimate reality of Brahman. While Lakshmi is sometimes associated with the material world, 'Maya Devi' is not one of her primary names.

- **Bhoo Devi (Bhudevi):** This is the name for the Earth Goddess, the personification of planet Earth. As mentioned, in Vaishnavism, she is considered a co-consort of Vishnu alongside Shri Devi. She represents the Earth's boundless patience and its role as the provider of sustenance. While both goddesses are consorts of Vishnu and are associated with bounty, they represent different aspects: Shri Devi is spiritual and material prosperity, while Bhoo Devi is the earth itself.

- **Vidya Devi:** This name literally means 'Goddess of Knowledge'. This title is almost exclusively reserved for Goddess Saraswati, the consort of Brahma. Saraswati is the deity who presides over learning, wisdom, music, and all creative arts.

Step 3: Final Answer:

Based on theological and scriptural tradition, Goddess Lakshmi is most prominently and commonly known as Shree Devi, the embodiment of auspiciousness and prosperity.

💡 Quick Tip

To master Hindu iconography and theology for exams, focus on the core concepts associated with each deity. For Lakshmi, the core concept is 'Shri' (auspiciousness/wealth). For Saraswati, it's 'Vidya' (knowledge). For Vishnu, it is 'Sthiti' (preservation). This conceptual linkage is more effective than rote memorization of names.

32. The gigantic statues of Buddha, destroyed in 2001 by Taliban, were located in:

- (A) Afghanistan
- (B) Pakistan
- (C) Kazakhstan
- (D) Uzbekistan

Correct Answer: (A) Afghanistan

Solution:

Step 1: Understanding the Concept:

This question asks for the geographical location of the two monumental Buddha statues that were deliberately destroyed in an act of iconoclasm that drew worldwide condemnation in 2001.

Step 2: Detailed Explanation:

The colossal statues, famously known as the Buddhas of Bamiyan, were located in the Bamiyan Valley in central **Afghanistan**. This valley, at an altitude of 2,500 meters, was a vital cross-roads on the ancient Silk Road, the network of trade routes connecting China and the West.

- **A Center of Buddhist Civilization:** From the 2nd century AD up to the Islamic invasion in the 9th century, Bamiyan was a thriving center of Buddhist religion, philosophy, and art. The valley was home to thousands of monks who lived in caves carved into the sandstone cliffs. The two great statues were the centerpiece of this vast monastic complex.

- **Artistic and Engineering Marvel:** Carved directly into the cliff face in the 6th century, the statues were masterpieces of Gandharan art, a unique synthesis of Indian Buddhist subjects and Graeco-Roman artistic styles. The larger statue, 'Salsal' ("light shines through the universe"), stood at an incredible 55 meters (180 ft), while the smaller one, 'Shamama' ("Queen Mother"), was 38 meters (125 ft). Their core bodies were hewn from the sandstone, but finer details of their faces and the folds of their robes were likely modeled in a mixture of mud and straw, coated with stucco. It is believed they were originally painted in vibrant colors—the larger one in carmine red and the smaller one in multiple colors.

- **The Destruction:** In early 2001, the Taliban, who then ruled Afghanistan, declared the statues to be 'idols' forbidden by their interpretation of Islam. Ignoring a storm of protest and appeals from governments and cultural institutions across the globe (including many Islamic nations), the Taliban leader Mullah Mohammed Omar ordered their destruction. Over several weeks in March 2001, the statues were systematically demolished using dynamite, anti-aircraft guns, and artillery. The event was a profound cultural tragedy, representing an irreplaceable loss to humanity's shared heritage. The site, including the empty niches, was subsequently declared a UNESCO World Heritage in Danger site in 2003.

Step 3: Final Answer:

The gigantic statues of Buddha, a treasure of world heritage, were located in the Bamiyan Valley of Afghanistan before their destruction in 2001 by the Taliban.

💡 Quick Tip

The destruction of the Buddhas of Bamiyan is a major case study in cultural heritage preservation and conflict. Remember it as a key example of iconoclasm and the vulnerability of world heritage sites in zones of political instability. The key phrase is "Buddhas of Bamiyan, Afghanistan."

33. The name of the charioteer of Sun God is:

- (A) Garuda
- (B) Arun
- (C) Skanda
- (D) Prakash

Correct Answer: (B) Arun

Solution:

Step 1: Understanding the Concept:

The question seeks to identify the charioteer of Surya, the Sun God, a prominent deity in the Hindu pantheon. The iconography of major Hindu gods often includes specific mounts (*vahanas*), weapons (*ayudhas*), and associated figures like charioteers, which are rich in mythological symbolism.

Step 2: Detailed Explanation:

The charioteer of the Sun God Surya is named **Aruna**. In Hindu scriptures, Surya is envisioned traversing the sky daily in a celestial chariot drawn by seven horses, symbolizing the seven days of the week or the seven colors of the spectrum. Aruna is the one who holds the reins and guides this powerful chariot.

- **The Mythology of Aruna's Birth:** Aruna's origin story is a significant episode in Hindu mythology, primarily narrated in the Mahabharata. He is the son of the sage Kashyapa and his wife Vinata. Vinata and her sister Kadru (mother of the Nagas or serpents) had a wager. Vinata laid two eggs, while Kadru laid a thousand. When Kadru's serpent children hatched, Vinata grew impatient and prematurely broke open one of her eggs. From it emerged Aruna, his upper body brilliantly radiant like the dawn, but his lower body was undeveloped because he was not yet fully formed. His name, 'Aruna', signifies this reddish glow of the dawn. Before ascending to the heavens, the enraged Aruna cursed his mother for her haste, condemning her to serve her sister as a slave until she was rescued by her yet-to-be-born brother from the second egg.

- **Symbolism and Role:** Aruna's role is highly symbolic. He personifies the dawn, the soft, reddish light that precedes the sunrise. He tempers the fierce, burning heat of the sun, making it bearable for the world. He sits in front of Surya, shielding creation from the sun's full blaze. His brother, who hatched normally from the second egg, was the mighty Garuda.

- **Analysis of Other Options:** - **Garuda:** As mentioned, he is Aruna's powerful younger brother and serves as the divine mount (*vahana*) for Lord Vishnu. - **Skanda:** He is a son of

Shiva and a warrior god, not associated with Surya's chariot. - **Prakash:** This is a common Hindi word for 'light' or 'illumination' but is not a mythological character's name in this context.

Step 3: Final Answer:

The charioteer of the Sun God is Aruna, the personification of the dawn and the elder brother of Garuda.

💡 Quick Tip

Remember the family connection to avoid confusion: The two sons of Vinata are Aruna and Garuda. The elder, Aruna, serves Surya (the Sun God). The younger, Garuda, serves Vishnu. Linking them as brothers can help you remember their respective roles.

34. Lakulish sect is related to:

- (A) Vaishnavism
- (B) Jainism
- (C) Shaivism
- (D) Buddhism

Correct Answer: (C) Shaivism

Solution:

Step 1: Understanding the Concept:

This question asks to categorize the Lakulish sect within one of the major religious traditions of India. This requires knowledge of the historical development and philosophical branches of these traditions.

Step 2: Detailed Explanation:

The Lakulish sect is a prominent and ancient tradition that is fundamentally a part of **Shaivism**, the branch of Hinduism that holds Lord Shiva as the supreme deity. It is often considered a reform or systematization of the older Pashupata school of Shaivism.

- **Founder and Theology:** The sect's founder was a historical teacher named **Lakulisha** (literally, "The Lord with the Club"), believed to have lived around the 2nd century CE in Gujarat. His followers consider him to be the 28th and final avatar of Shiva, as prophesied in the Puranas. He is credited with authoring the *Panchartha Vidya* (Doctrine of the Five Categories), which provided a systematic philosophical framework for the Pashupata doctrine. The core of this philosophy is the relationship between *Pati* (the Lord, Shiva), *Pashu* (the individual soul, literally 'cattle'), and *Pasha* (the bonds or fetters of ignorance that bind the soul). The goal of the devotee (*pashu*) is to break free from the *pasha* through specific yogic and devotional practices to achieve union (*sayujya*) with *Pati*.

- **Ascetic Practices and Iconography:** The Lakulish-Pashupata tradition was primarily an ascetic movement. Its followers often practiced extreme forms of austerities to demonstrate

their detachment from the world and their devotion to Shiva. In art, Lakulisha is almost always depicted as a nude yogi, either seated or standing, distinguished by two key features: he holds a *lakuta* (a club or staff) in one of his hands, and he is shown as *urdhvareta* or *urdhvalinga* (with an erect phallus), symbolizing perfect control of sensual energy and its upward spiritual sublimation.

- **Historical Influence:** The sect gained significant influence from the Gupta period onwards and spread widely across India, as evidenced by numerous inscriptions and temples, particularly in Western and Central India.

Step 3: Final Answer:

The Lakulish sect is a major historical sub-tradition within Shaivism, founded by the teacher Lakulisha, who is revered as an incarnation of Shiva.

💡 Quick Tip

The name 'Lakulisha' itself is a clue. 'Lakul' comes from 'lakuta' (a club or staff), an attribute often associated with ascetics and a form of Shiva (as Bhairava). 'Isha' means 'Lord'. So, "The Lord with the Club" strongly points towards a Shaivite ascetic tradition.

35. Inscription of which Gupta ruler mentions about Jain religion?

- (A) Skandagupta
- (B) Budhagupta
- (C) Purugupta
- (D) Jivitagupta

Correct Answer: (A) Skandagupta

Solution:

Step 1: Understanding the Concept:

The question requires identifying a Gupta emperor from whose reign there is direct inscrip-tional evidence mentioning Jainism. This tests knowledge of the epigraphic sources for the Gupta period and the religious climate of the time.

Step 2: Detailed Explanation:

The Gupta Empire (c. 4th to 6th centuries CE) is often called a "golden age" and was characterized by a resurgence of Brahmanical Hinduism, particularly Vaishnavism. The Gupta emperors themselves were devout Vaishnavas, adopting titles like *Parama-bhagavata* (Supreme devotee of Vishnu). However, their rule was also marked by a general policy of religious tolerance, and both Buddhism and Jainism continued to flourish and receive patronage from the wider populace, if not always directly from the emperors.

- **The Kahaum Stone Pillar Inscription of Skandagupta:** This is the most direct and

explicit piece of evidence linking a major Gupta ruler's reign to Jain activities. The inscription is dated to the Gupta year 141 (460-461 CE), which falls squarely within the reign of Emperor **Skandagupta**. Found in Kahaum, Uttar Pradesh, the inscription's main purpose is to record the setting up of a pillar of stone (*śaila-stambha*) by a man named Madra. The inscription explicitly states that Madra, who was devoted to "dvijas, gurus, and yatis" (Brahmins, teachers, and ascetics), installed five stone images of the "adi-kartris" (primal creators) of the path of the Jinas, or Tirthankaras. It even seems to name Parshva and Adinatha among them. The inscription opens by praising the peaceful reign of the reigning Gupta monarch, Skandagupta. This public record of a significant Jain dedication, which also honors the ruling emperor, is powerful testimony to the secure and accepted status of Jainism in the empire under Skandagupta.

- **Other Evidence:** While the Kahaum inscription is a strong answer, it is not the only evidence of Jainism during the Gupta period. For instance, two inscriptions found in a cave at Udayagiri (Madhya Pradesh) from the reign of Kumaragupta I (Skandagupta's predecessor) record the installation of a statue of the Tirthankara Parshvanatha. This shows a continued presence of Jainism, but the Kahaum inscription is famously associated with Skandagupta.

Step 3: Final Answer:

The Kahaum stone pillar inscription, dated to 460-461 CE during the reign of Skandagupta, provides clear and direct mention of the Jain religion.

💡 Quick Tip

Epigraphy (the study of inscriptions) is a crucial source for ancient history. For the Guptas, it's vital to link major inscriptions to their respective rulers. The Kahaum inscription is the key epigraphic evidence to remember for the flourishing of Jainism specifically during Skandagupta's reign.

36. The temple of Khufre is located at:

- (A) Giza
- (B) Gaza
- (C) Senai
- (D) Pantheon

Correct Answer: (A) Giza

Solution:

Step 1: Understanding the Concept:

The question asks for the location of the mortuary temple complex belonging to the ancient Egyptian Pharaoh Khafre (whose name is Hellenized as Chephren and sometimes transliterated as Khufre). Pharaohs of the Old Kingdom built vast pyramid complexes as their tombs, which included dedicated temples for their mortuary cult.

Step 2: Detailed Explanation:

The pyramid and temple complex of Pharaoh Khafre is a central component of the world-famous **Giza Necropolis**, located on the Giza Plateau on the west bank of the Nile, near modern-day Cairo. This site is the most iconic symbol of ancient Egyptian civilization.

- **The Giza Plateau Complex:** This necropolis is renowned for its three massive pyramids, known as the Great Pyramids, built during the Fourth Dynasty of the Old Kingdom. Khafre's complex is situated right next to that of his father, Khufu (builder of the Great Pyramid).

- **Components of Khafre's Funerary Complex:** Khafre's complex is the most completely preserved of the three, allowing us to understand the full layout of such a royal burial site. It consisted of several interconnected parts:

1. **The Pyramid:** The tomb itself, the second-largest at Giza. It appears taller than his father's pyramid because it was built on a slightly higher bedrock foundation.
2. **The Mortuary Temple:** Situated directly against the eastern face of the pyramid, this temple was the primary location for the performance of rituals and the presentation of food and drink offerings to the deceased king's spirit (*ka*). It was a complex building with an entrance hall, an open-air colonnaded courtyard, niches for royal statues, storage chambers, and an inner sanctuary.
3. **The Valley Temple:** Located at the edge of the desert plateau, closer to the Nile flood plain. This temple served as the grand entrance to the complex. It was here that the pharaoh's body was received after its journey across the Nile, and where the final purification rites and the 'Opening of the Mouth' ceremony (a ritual to reanimate the mummy) were likely performed before the body was taken to the pyramid for burial. Khafre's Valley Temple is exceptionally well-preserved, built with massive red granite monoliths.
4. **The Great Sphinx and its Temple:** Most Egyptologists believe that the Great Sphinx, the colossal statue of a lion with a human head, was carved during Khafre's reign and that its face is a portrait of Khafre himself, acting as a guardian for his pyramid complex. It has its own small temple in front of it.

Step 3: Final Answer:

The entire mortuary complex, including the temples of Pharaoh Khafre, is located at the Giza Plateau.

💡 Quick Tip

To remember the Giza pharaohs and their structures, create a mental map. The largest pyramid belongs to the father, Khufu. The second-largest, centrally located pyramid with the most complete temple complex and the Great Sphinx belongs to the son, Khafre. The smallest of the three belongs to the grandson, Menkaure.

37. Cave architecture is imitation of:

(A) Bamboo/ Wooden structures

- (B) Mud structures
- (C) Brick structures
- (D) Lime structures

Correct Answer: (A) Bamboo/ Wooden structures

Solution:

Step 1: Understanding the Concept:

The question explores the concept of skeuomorphism in architecture, where a structure made in a new material imitates the design features of an earlier structure made from a different material. It specifically asks what material prototypes were being copied in early rock-cut cave architecture in India.

Step 2: Detailed Explanation:

The earliest surviving examples of monumental architecture in India are not freestanding structures but caves excavated from living rock. This tradition began in the Mauryan period (3rd century BCE) and flourished for over a millennium. A close examination of these early caves reveals that their forms and decorative details are unmistakable imitations of pre-existing, non-surviving structures that were built using **bamboo and wood**. Before the Mauryan period, it is believed that most significant buildings in India were constructed from these perishable materials. When the technology and patronage became available to create more permanent religious spaces in stone, the artisans translated their familiar carpentry and woodworking techniques into the new medium.

- Specific Examples of Imitation:

1. **The Lomas Rishi Cave (Barabar Hills, 3rd Century BCE):** This is one of the earliest examples. Its famous entrance facade is carved to perfectly replicate the end of a barrel-vaulted wooden hall. The archway mimics the shape of bent bamboo, and the carved lattice screen below it imitates a wooden screen. The beam ends of the original timber structure are even shown in relief.
2. **Buddhist Chaitya Halls (e.g., Bhaja, Karle Caves, c. 2nd BCE - 2nd CE):** These are large congregational halls carved deep into cliffs. Their interiors are direct copies of freestanding wooden halls. The ceilings are vaulted and carved with a series of ribs that look exactly like the wooden rafters of a timber roof. In some cases, like at Karle, actual ancient wooden rafters were fitted into the stone ceiling and have survived for two millennia, proving the direct connection.
3. **Railings and Gateways:** The stone railings (*vedikas*) and gateways (*toranas*) that surrounded early stupas (like at Bharhut and Sanchi) are carved to look as if they were constructed with wooden posts and crossbars, using the same joinery techniques a carpenter would employ.

Step 3: Final Answer:

Early Indian cave architecture is a lithic (stone) imitation of contemporary freestanding structures made from bamboo and wood.

💡 Quick Tip

The key concept here is "lithic translation." The early stone masons in India were essentially carpenters working with a new material. They carved stone as if it were wood. Looking for features that make structural sense in wood but are purely decorative in stone is the best way to understand this transition.

38. What is the meaning of 'Citadel' in Harappan fortification?

- (A) Lower part
- (B) Middle part
- (C) Upper part
- (D) River part

Correct Answer: (C) Upper part

Solution:

Step 1: Understanding the Concept:

The question asks for the definition of the term 'Citadel' within the specific context of the urban planning of the Indus Valley (Harappan) Civilization. This term refers to a distinct and functionally important part of a Harappan city.

Step 2: Detailed Explanation:

The urban centers of the Harappan Civilization, especially major sites like Mohenjo-Daro, Harappa, and Kalibangan, display a remarkable degree of sophisticated urban planning. A common feature of this planning is the division of the city into at least two distinct parts.

- **The Citadel:** The term 'Citadel' is used by archaeologists to refer to the smaller, higher, and typically western mound of the city. It was constructed on a massive raised platform of mud bricks, which elevated it significantly above the surrounding plain and the rest of the city. This elevated section was heavily fortified with thick defensive walls and bastions. The Citadel housed structures that are believed to have been of a public, administrative, or religious nature. For example, at Mohenjo-Daro, the Citadel area contains the Great Bath (likely for ritual bathing), the Great Granary (for storing community grain surplus), and an Assembly Hall. This concentration of monumental and non-residential buildings, combined with its elevated and fortified position, strongly suggests that the Citadel was the seat of power—the administrative and ceremonial heart of the city, likely inhabited by the ruling elite or a priestly class. Therefore, 'Citadel' refers to the **upper part** of the settlement.

- **The Lower Town:** In contrast, the 'Lower Town' was the much larger, eastern section of the city, built on a lower plane. This was the primary residential zone, where the majority of the population—merchants, artisans, craftspeople, and laborers—lived and worked. Though called 'lower', it was also meticulously planned, often with a grid-like street pattern, and was

frequently enclosed by its own fortification wall.

Step 3: Final Answer:

In Harappan urban planning, the 'Citadel' is the fortified, raised, and functionally important upper part of the city, which served as its administrative and ritual center.

💡 Quick Tip

The Citadel/Lower Town division in Harappan cities is a strong indicator of social stratification and organized governance. Remember: **Citadel = High Ground, High Power** (public buildings, rulers), and **Lower Town = Low Ground, General Population** (houses, workshops).

39. The 'Louvre Museum' is located in:

- (A) Paris
- (B) London
- (C) Madrid
- (D) Milano

Correct Answer: (A) Paris

Solution:

Step 1: Understanding the Concept:

The question asks for the city where the Louvre Museum, arguably the most famous art museum in the world, is located.

Step 2: Detailed Explanation:

The Louvre Museum, or *Musée du Louvre* in French, is a historic landmark and the national museum of France, located in the heart of **Paris**.

- **From Fortress to Museum:** The building itself has a long and storied history. It began its life in the late 12th century as the Louvre Castle, a fortress built by King Philip II to defend Paris from Viking raids. It was later converted into the main residence of the French kings. The palace was extended and renovated by successive monarchs over centuries, evolving into the sprawling palace complex we see today. The idea of using the palace as a public museum was proposed during the French Revolution, and the Musée du Louvre officially opened its doors in 1793.

- **Location and Modern Iconography:** It is centrally located in Paris's 1st arrondissement, on the Right Bank of the River Seine. The museum is globally recognized not just for its collection but also for the striking contrast between its historic architecture and the modern glass pyramid that now serves as its main entrance. Designed by the Chinese-American architect I.

M. Pei and completed in 1989, the Louvre Pyramid has become an iconic symbol of Paris in its own right.

- **Unparalleled Collection:** The Louvre is the world's most-visited art museum. Its immense collection, spanning over 380,000 objects (with about 35,000 on display), is a treasure trove of human creativity from antiquity to the early 19th century. Its most celebrated works include Leonardo da Vinci's *Mona Lisa*, the ancient Greek sculptures *Venus de Milo* and the *Winged Victory of Samothrace*, and great history paintings like Delacroix's *Liberty Leading the People*. Its extensive departments of Egyptian, Near Eastern, Greek, Etruscan, and Roman antiquities are among the most important in the world.

Step 3: Final Answer:

The world-renowned Louvre Museum is located in Paris, France.

💡 Quick Tip

To easily remember the locations of the world's top museums, associate them with a key masterpiece and the city's river. For example: The Louvre (Mona Lisa) is in Paris on the Seine. The British Museum (Rosetta Stone) is in London near the Thames.

40. Who among the following is considered the pioneer of Indian Modern Art?

- (A) Raja Ravi Varma
- (B) Amrita Sher-Gil
- (C) Jamini Roy
- (D) M.F. Husain

Correct Answer: (A) Raja Ravi Varma

Solution:

Step 1: Understanding the Concept:

The question asks to identify the artist who can be considered the 'pioneer' or originator of the modern era in Indian art history. A pioneer is a foundational figure who introduces new ideas or methods that pave the way for future developments.

Step 2: Detailed Explanation:

- **Raja Ravi Varma (1848-1906) as the Pioneer:** Raja Ravi Varma holds the title of the pioneer or "Father of Modern Indian Art" because he was the first Indian artist to successfully break from centuries of traditional Indian art forms (like the stylized, two-dimensional worlds of miniature painting) and master the techniques of European academic art. In the 19th-century context of British colonial rule, this was a revolutionary act. He adopted oil on canvas as his medium and proficiently used Western principles of perspective, realism, and chiaroscuro (the

use of light and shadow to create a sense of volume). His pioneering genius lay in applying these foreign techniques to purely Indian subject matter. He brought the gods, goddesses, heroes, and heroines of Indian epics and mythology to life in a realistic, theatrical, and humanized manner that had never been seen before. This synthesis of Western technique and Indian content created a new, pan-Indian visual language and marks the definitive beginning of the modern era in Indian art.

- **The Distinction between 'Modern' and 'Modernist':** While Ravi Varma pioneered the 'Modern' era, the other artists listed were pioneers of a later phase known as 'Modernism'.

- **Amrita Sher-Gil (1913-1941):** A trailblazing 'Modernist' painter, she actively reacted against the academic realism of Ravi Varma. Trained in Paris, she blended European Post-Impressionist influences (like those of Gauguin and Modigliani) with her deep appreciation for classical Indian art (like Ajanta murals) to forge a deeply personal and evocative style that captured the spirit of rural India.

- **Jamini Roy (1887-1972):** Another key modernist, he also rejected Western academicism. He pioneered a new style by turning inward to indigenous Indian folk art traditions, particularly the bold lines and simple forms of Bengal's Kalighat pats and village terracotta sculptures.

- **M.F. Husain (1915-2011):** He was a leading figure of the post-independence generation of modernists who synthesized Cubist and Expressionist ideas with Indian themes.

Chronologically and conceptually, Ravi Varma came first. His work provided the foundation (and for some, the point of departure) for all subsequent modern art movements in India.

Step 3: Final Answer:

Raja Ravi Varma is considered the primary pioneer of Indian Modern Art because he was the first to master and popularize the use of Western academic techniques to depict Indian themes, thereby creating a foundational shift in the country's artistic landscape.

💡 Quick Tip

Think of the timeline of Indian art like this: Traditional (Miniatures, Folk art) → **Raja Ravi Varma (Pioneer of Modernity)** → Bengal School (First Modernist Movement) → Other Modernists (Amrita Sher-Gil, Progressives).

Varma is the crucial bridge between the traditional and the truly modernist.

41. The famous painter Nandlal Bose is associated with the art style of:

- (A) Bengal School
- (B) Rajput Art
- (C) Bundi Art
- (D) Kangra Art

Correct Answer: (A) Bengal School

Solution:

Step 1: Understanding the Concept:

The question requires linking the eminent Indian painter Nandalal Bose to his corresponding art movement or style. This involves identifying his place within the timeline and schools of modern Indian art.

Step 2: Detailed Explanation:

- **The Bengal School and its Ideals:** The Bengal School of Art was the first significant movement of modernism in Indian art, flourishing in the early 20th century. It emerged as a direct response to the British colonial influence and the Western academic style promoted by art schools and popularized by artists like Raja Ravi Varma. Led by Abanindranath Tagore, the Bengal School advocated for a return to Indian traditions to create a spiritual and authentic 'Indian' style of art. This was part of the broader 'Swadeshi' nationalist movement. The school's style is noted for its romantic, lyrical, and mystical themes, its rejection of oil painting in favor of watercolor, and its adoption of the Japanese wash technique, which created a soft, atmospheric effect.

- **Nandalal Bose's Central Role:** Nandalal Bose (1882–1966) was a star pupil of Abanindranath Tagore and is considered one of the most important figures of the **Bengal School**. He fully embraced the school's nationalist ideals but expanded its stylistic vocabulary. While he mastered the delicate wash technique, he also developed a powerful and monumental style characterized by strong lines and bold forms, inspired by his deep study of the murals of Ajanta and Bagh, as well as Indian folk art. He did not limit himself to mythological themes but also depicted scenes from everyday rural life and contemporary events.

- **Educator and National Artist:** His influence extended far beyond his own paintings. As the principal of Kala Bhavana at Santiniketan, he shaped modern Indian art education and mentored many future artists. His deep connection to the nationalist movement is evident in his famous linocut of Gandhi on the Dandi March and his designs for the Haripura Congress posters. After independence, he was given the prestigious task of illustrating the pages of the original manuscript of the Constitution of India and designing the emblems for the nation's highest civilian awards, including the Bharat Ratna.

- The other options are historical schools of Rajasthani and Pahari miniature painting that predated Bose by centuries, though he did draw inspiration from them.

Step 3: Final Answer:

Nandalal Bose was a seminal artist and a leading exponent of the Bengal School of Art.

💡 Quick Tip

Associate Nandalal Bose with Santiniketan, Mahatma Gandhi, and the Constitution of India. These connections highlight his role not just as a Bengal School artist, but as a "national artist" who helped shape the visual identity of a newly independent India, extending the Bengal School's ideals onto a national stage.

42. Pharaoh 'Khufu' belongs to:

- (A) Indus civilization
- (B) Mesopotamian civilization
- (C) Chinese civilization
- (D) Egyptian civilization

Correct Answer: (D) Egyptian civilization

Solution:

Step 1: Understanding the Concept:

The question asks to identify the civilization associated with a historical figure named Khufu, who holds the title 'Pharaoh'. The title itself is a definitive clue to the civilization in question.

Step 2: Detailed Explanation:

- **The Title 'Pharaoh':** The word 'Pharaoh' is the title used to refer to the supreme rulers—the kings—of ancient **Egypt**. It originated from a term meaning 'Great House', referring to the royal palace, and later became the title for the king himself. This title is unique to the ancient Egyptian civilization.

- **Pharaoh Khufu and the Age of Pyramids:** Khufu (known to the ancient Greeks as Cheops) was a pharaoh of the Fourth Dynasty during the Old Kingdom period of Egypt, reigning from approximately 2589 to 2566 BCE. His reign is considered the peak of the pyramid-building age. The Old Kingdom is renowned for the construction of these massive stone monuments, which served as tombs for the pharaohs and were designed to ensure their successful journey to the afterlife and their rebirth as gods.

- **The Great Pyramid of Giza:** Khufu's enduring legacy is the monumental tomb he commissioned for himself—the **Great Pyramid of Giza**. This is the largest and oldest of the three main pyramids on the Giza plateau and is the only one of the Seven Wonders of the Ancient World that remains largely intact. Its construction was an unparalleled feat of engineering and labor mobilization, involving the quarrying, transportation, and precise placement of an estimated 2.3 million massive stone blocks. For nearly four millennia, it stood as the tallest man-made structure on Earth. The sheer scale of his pyramid underscores the immense power, wealth, and centralized authority of the pharaoh during the Old Kingdom.

- The other civilizations listed had different ruling titles and are distinct cultural and geographical entities. For example, Mesopotamian rulers were often titled 'Lugal' or 'King', and Chinese rulers were 'Emperors'.

Step 3: Final Answer:

Pharaoh Khufu was a monarch of the ancient Egyptian civilization, famous for commissioning the Great Pyramid of Giza.

💡 Quick Tip

When you encounter the name of an ancient ruler, try to associate them with their most famous monument or achievement. The connection between **Khufu** and the **Great Pyramid of Giza** is one of the most fundamental facts in ancient world history.

43. What was spanning techniques used in Egyptian temple architecture?

- (A) Archuate
- (B) Frammed
- (C) Trabeate
- (D) Throwing

Correct Answer: (C) Trabeate

Solution:

Step 1: Understanding the Concept:

The question asks to identify the fundamental structural system used by ancient Egyptians to bridge open spaces, such as the gap between columns, in their monumental stone temples. This relates to the basic principles of structural engineering in architecture.

Step 2: Detailed Explanation:

The architectural system overwhelmingly used by the ancient Egyptians in their temples and other monumental buildings was the **Trabeate** system.

- **The Trabeate (Post-and-Lintel) System:** This is one of the oldest and most straightforward construction methods. It consists of two basic components: vertical supports, known as **posts** (in Egypt, these were massive stone columns), and a horizontal beam, known as a **lintel** or architrave, that rests on top of them to span an opening. The entire structure works based on simple vertical loads. The weight of the lintel and the roof it supports is transferred directly down through the posts to the foundation.

- **Application in Egyptian Temples:** The Egyptians built their temples to last for eternity, and their preferred material was stone (limestone, sandstone, and granite). Stone has excellent compressive strength (it can withstand immense crushing forces), which makes it ideal for posts/columns. However, it has very poor tensile strength, meaning it can easily snap or fracture when stretched or bent over a long span. Because of this limitation, the stone lintels used by the Egyptians could not span wide distances. To build large structures like the famous hypostyle halls (halls filled with columns) at temples like Karnak, the architects had to place the massive columns very close to each other. This created a dense "forest of columns" effect, which is a defining characteristic of Egyptian temple interiors.

- **Comparison with the Archuate System:** The **Archuate** system, which uses the arch, vault, and dome, was a later development perfected by the Romans. The true arch is a superior spanning technique because it redirects the vertical load of the structure above it into outward and downward thrusts along a curve, allowing for much wider, more open interior

spaces without the need for a dense grid of columns. While the Egyptians were aware of the simple corbelled arch (made by stacking stones progressively closer until they meet), they did not employ the true, Voussoir arch in their monumental stone architecture.

Step 3: Final Answer:

The spanning technique used in Egyptian temple architecture was the Trabeate, or post-and-lintel, system.

💡 Quick Tip

Visualize the difference: Egyptian and Greek temples (like the Parthenon) are defined by straight lines of columns and beams (**Trabeate**). Roman structures (like the Colosseum) are defined by repeating arches (**Archuate**). This visual distinction is key to understanding architectural history.

44. The sculpture of Nefertiti, the head of a woman of Egypt, is housed in:

- (A) Cairo Museum
- (B) Neues Museum
- (C) Louvre Museum
- (D) British Museum

Correct Answer: (B) Neues Museum

Solution:

Step 1: Understanding the Concept:

The question asks for the current museum location of the bust of Nefertiti, one of the most famous and widely reproduced works of art from ancient Egypt.

Step 2: Detailed Explanation:

The iconic painted bust of the Egyptian Queen Nefertiti is the prize exhibit of the **Neues Museum** (German for "New Museum"), which is located on Museum Island in **Berlin, Germany**.

- **The Artifact and its Context:** The sculpture is a 47 cm (18.5 inch) tall bust made of limestone covered with painted stucco. It depicts Nefertiti, the Great Royal Wife of Pharaoh Akhenaten, who reigned during the Amarna Period (c. 1353–1336 BCE). This period was marked by a revolutionary shift in Egyptian religion and art. Akhenaten promoted a monotheistic worship of the sun disk, Aten, and the art of the period broke from rigid, formal conventions to a more naturalistic, intimate, and sometimes even expressionistic style. The bust of Nefertiti, with its graceful neck, symmetrical features, and serene expression, is the epitome of this new artistic sensibility and has become a global icon of feminine beauty. It was created circa 1345 BCE by the royal sculptor, Thutmose, in whose workshop it was discovered.

- **Discovery and Journey to Berlin:** The bust was unearthed in 1912 by a German archaeological team led by Ludwig Borchardt in Amarna, the ruins of Akhenaten's capital city. Under the then-prevailing system of partage, where archaeological finds were divided between the host country and the excavating team, the bust was awarded to the German team and transported to Germany in 1913. It has been on public display in various Berlin museums since 1924.

- **The Repatriation Controversy:** The bust is at the center of a long-standing and intense repatriation dispute between Egypt and Germany. Egyptian authorities, notably Zahi Hawass, have long argued that the bust was acquired illicitly through a misrepresentation of its value during the partage process and consider it a stolen piece of their national heritage. Germany maintains that the acquisition was legal at the time and that the fragile artifact is too delicate to be transported. Despite repeated official requests from Egypt, the bust remains in the Neues Museum in Berlin.

Step 3: Final Answer:

The world-famous sculpture of Nefertiti is housed in the Neues Museum in Berlin, Germany.

💡 Quick Tip

The location of famous, disputed artifacts is a common exam topic. Create a short list: **Bust of Nefertiti** -¿ Berlin (Neues Museum); **Rosetta Stone** -¿ London (British Museum); **Elgin Marbles** -¿ London (British Museum); **Ishtar Gate** -¿ Berlin (Pergamon Museum). All are subjects of repatriation claims.

45. Which material is commonly used in early Egyptian sculptures?

- (A) Lime Stone
- (B) Wood
- (C) Bronze
- (D) Marble

Correct Answer: (A) Lime Stone

Solution:

Step 1: Understanding the Concept:

The question asks to identify the most prevalent material used for sculptural works during the early formative periods of ancient Egyptian civilization, such as the Old Kingdom (the "Age of the Pyramids"). The availability of natural resources is a key factor in the development of a civilization's art and architecture.

Step 2: Detailed Explanation:

- **The Primacy of Limestone:** The most commonly used material for sculpture in ancient Egypt, especially in the early periods, was **Limestone**. The geography of the Nile Valley

provided the Egyptians with an abundant supply of high-quality limestone from the cliffs that lined the river. Its relative softness made it easy to quarry using simple tools and to carve with the copper chisels and stone tools available at the time. The majority of non-royal statues, funerary stelae, and the vast expanses of relief carvings that decorated the inner walls of tombs (*mastabas*) and temples were made from limestone. After carving, the limestone surface was typically smoothed with a layer of plaster (*gesso*) and then painted in bright, lively colors to make the figures appear lifelike. The Great Sphinx of Giza, for example, was carved from a natural limestone outcrop.

- **Use of Other Materials for Specific Purposes:** While limestone was the workhorse material, the Egyptians used other materials for specific reasons: - **Hard Stones (Granite, Diorite, Basalt):** For sculptures of pharaohs and major gods intended to last for eternity, sculptors often used much harder and more durable igneous rocks like granite (from Aswan), diorite, and basalt. These stones were difficult to work but conveyed a sense of immense power and permanence. The famous seated statue of Khafre is carved from diorite. - **Wood:** Wood was also used, especially for private statues of officials and for furniture placed in tombs. However, good quality wood was scarce in Egypt and had to be imported (e.g., cedar from Lebanon), making it a valuable commodity. - **Bronze:** Small bronze figures were made, but large-scale bronze casting was not common until much later in Egyptian history (the Late Period and Ptolemaic Period). - **Marble:** Marble is the signature stone of the classical world (Greece and Rome). It was not native to Egypt and was not used in their traditional pharaonic sculpture.

Step 3: Final Answer:

Limestone was the most commonly used material for early Egyptian sculptures due to its widespread availability along the Nile and its relative ease of carving.

💡 Quick Tip

Think about the purpose of the sculpture to guess the material. For everyday tomb reliefs and statues of officials, the answer is likely the common and easy-to-work **limestone**. For a massive, eternal statue of a powerful pharaoh, it might be a hard, impressive stone like **granite** or **diorite**.

46. Which of the following are considered intangible cultural heritage?

- A. Rituals
- B. Songs
- C. Dances
- D. Paintings

Choose the correct answer from the options given below.

- (A) 1. A, C and D only
- (B) 2. A, B and D only
- (C) 3. B, C and D only
- (D) 4. A, B and C only

Correct Answer: (D) 4. A, B and C only

Solution:

Step 1: Understanding the Concept:

The question requires an understanding of the term 'Intangible Cultural Heritage' (ICH) as defined in the field of cultural studies and by international organizations like UNESCO. The core distinction is between 'tangible' heritage (physical objects) and 'intangible' heritage (non-physical practices, knowledge, and expressions).

Step 2: Detailed Explanation:

According to the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage, ICH is defined as the practices, representations, expressions, knowledge, and skills that communities recognize as part of their cultural heritage. It is transmitted from generation to generation and provides communities with a sense of identity and continuity. Let's analyze the given options based on this definition:

- **A. Rituals:** Rituals are a series of actions performed according to a prescribed order, typically in a religious or ceremonial context. They are a practice, a performance, and a form of social expression. They are not physical objects. Therefore, rituals are a core component of intangible cultural heritage.
- **B. Songs:** Songs consist of melodies and lyrics that are performed and transmitted orally. They are a form of expression and a carrier of stories, traditions, and social values. While a song can be written down (tangible form), the song itself as a performance and tradition is intangible. Thus, songs and oral traditions are classic examples of ICH.
- **C. Dances:** Dances are performing arts consisting of purposefully selected sequences of human movement. Like rituals and songs, dances are expressions and practices that exist in their performance and are passed down through teaching and observation. They are quintessentially intangible.
- **D. Paintings:** Paintings are physical objects created by applying pigment to a surface like canvas, wood, or a wall. They are artifacts that can be touched, owned, and displayed in a museum. Because they are physical, material objects, paintings fall under the category of **tangible** cultural heritage.

Step 3: Final Answer:

Based on the analysis, Rituals (A), Songs (B), and Dances (C) are all forms of intangible cultural heritage. Paintings (D) are tangible. Therefore, the correct combination is A, B, and C only.

 Quick Tip

A simple test to distinguish between tangible and intangible heritage is to ask: "Can I put it in a museum box?" You can put a painting (tangible) in a box, but you cannot put a ritual, a song performance, or a dance (intangible) in a box. You can only record them.

47. Which are the major archaeological remains of Mauryan Architecture?

- A. Pillars and Caves**
- B. Inscriptions and Rock Edicts**
- C. Stupas**
- D. Brahminical Temples**

Choose the correct answer from the options given below.

- (A) 1. A, C and D only
- (B) 2. A, B and D only
- (C) 3. A, B and C only
- (D) 4. B, C and D only

Correct Answer: (C) 3. A, B and C only

Solution:

Step 1: Understanding the Concept:

The question asks to identify the primary types of architectural and archaeological remains that have survived from the Mauryan period (c. 322–185 BCE). This era, especially under Emperor Ashoka, marks a significant shift to the use of stone in monumental art and architecture in India.

Step 2: Detailed Explanation:

The Mauryan period is renowned for its impressive state-sponsored art and architecture, much of which was commissioned by Ashoka for the propagation of Dhamma (Dharma). Let's evaluate the options:

- **A. Pillars and Caves:** This is correct. The Mauryans are famous for their monolithic, highly polished sandstone pillars, known as Ashokan Pillars, which were erected throughout the empire. These pillars, often topped with elaborate animal capitals (like the Lion Capital of Sarnath), are masterpieces of Mauryan art and engineering. Additionally, the earliest examples of rock-cut cave architecture in India are the caves in the Barabar and Nagarjuni Hills, commissioned by Ashoka and his grandson Dasharatha for the Ajivika sect. These caves, carved from solid granite, are also a key Mauryan architectural legacy.

- **B. Inscriptions and Rock Edicts:** This is also correct. While inscriptions are epigraphic records rather than architecture themselves, they are crucial archaeological remains from the period and are inextricably linked to Mauryan structures. Ashoka's famous edicts were inscribed on the pillars (Pillar Edicts) and on large natural rock surfaces (Major and Minor Rock Edicts) across his empire. These edicts are primary sources for the history of his reign and are considered a major part of the Mauryan archaeological landscape.

- **C. Stupas:** This is correct. Ashoka is credited in Buddhist tradition with building thousands of stupas (hemispherical mounds containing Buddhist relics) throughout his empire. While most of these were later enlarged and encased by subsequent dynasties, the core of early stupas, such as the Great Stupa at Sanchi, is believed to have been originally built by Ashoka. They represent a major form of Mauryan religious architecture.

- **D. Brahminical Temples:** This is incorrect. There is no archaeological evidence for the construction of monumental freestanding temples dedicated to Brahmanical (Hindu) gods during the Mauryan period. The tradition of building structural temples in durable materials like

stone and brick began on a significant scale much later, most notably during the Gupta period. Mauryan court art was predominantly associated with the palace, pillars, and patronage of Buddhist and Ajivika traditions.

Step 3: Final Answer:

The major archaeological remains of the Mauryan period include Pillars and Caves (A), Inscriptions and Rock Edicts (B), and Stupas (C). Brahminical Temples (D) are not a feature of this period. Therefore, the correct combination is A, B, and C.

 Quick Tip

Remember the key phrase for Mauryan art: "Court Art vs. Popular Art." Court Art includes the Pillars, Palaces (now ruined), and Caves. Popular Art includes terracotta figurines. Stupas and Rock Edicts also fall under the umbrella of royal patronage for religious purposes. Freestanding stone temples are a post-Mauryan, primarily Gupta, development.

48. Which are the sacred trees/ plants mostly found in Hindu iconography?

- A. Lotus**
- B. Jambu**
- C. Peepal**
- D. Potato**

Choose the correct answer from the options given below.

- (A) 1. A, B and D only
- (B) 2. A, B and C only
- (C) 3. A, B, C and D
- (D) 4. A, C and D only

Correct Answer: (B) 2. A, B and C only

Solution:

Step 1: Understanding the Concept:

The question asks to identify trees and plants that are considered sacred and are frequently depicted in the religious art and iconography of Hinduism. Hindu culture and religion have a deep reverence for nature, and many plants are imbued with symbolic and sacred meaning.

Step 2: Detailed Explanation:

Let's analyze the given options based on their significance in Hindu tradition and art:

- **A. Lotus (Padma):** The lotus is arguably the most important and pervasive floral symbol in Hindu iconography. It represents purity, beauty, fertility, transcendence, and divinity. Because it grows in muddy water but blossoms unstained above it, it symbolizes spiritual purity and

detachment from the material world. Lord Brahma, the creator god, is depicted as being born from a lotus that emerges from the navel of Vishnu. Goddess Lakshmi, the goddess of wealth, is almost always shown seated or standing on a lotus. The lotus is also used as a symbolic throne for many deities.

- **B. Jambu (Jamun or Black Plum Tree):** The Jambu tree holds a significant place in Hindu cosmology. The ancient name for the Indian subcontinent, or a larger terrestrial continent in some cosmological schemes, is *Jambudvipa*, which means the "island of the Jambu tree." This mythical, gigantic tree was said to bear fruits the size of elephants and its juice formed a river. Its presence in the name of the sacred land makes it a significant plant in Hindu lore.

- **C. Peepal (Ashvattha Tree):** The Peepal tree (*Ficus religiosa*) is one of the most sacred trees in Hinduism. It is considered to be the abode of the Hindu trinity (Trimurti). Lord Vishnu is believed to reside in the roots, Lord Shiva in the trunk, and Lord Brahma in the leaves. In the Bhagavad Gita, Lord Krishna says, "Of all trees, I am the Ashvattha." Circumambulating the Peepal tree is a common act of worship. It is also the Bodhi tree under which the Buddha attained enlightenment, making it sacred to Buddhists as well.

- **D. Potato:** The potato is a tuber that is a staple food in many parts of the world, including India. However, it is not native to India. It was introduced to India from the Americas by Portuguese traders in the 17th century. As it is a relatively recent foreign introduction, it holds no place in ancient or traditional Hindu iconography and is not considered a sacred plant in a religious context.

Step 3: Final Answer:

The Lotus (A), Jambu (B), and Peepal (C) are all sacred plants found in Hindu iconography and tradition. The Potato (D) is not. Therefore, the correct combination is A, B, and C.

💡 Quick Tip

When answering questions about traditional iconography, be mindful of the historical origins of plants and objects. Many common food items today (like potatoes, tomatoes, chilies) were introduced from the Americas relatively recently and would not appear in ancient religious art.

49. Which of the following terms are associated with the structures of Egyptian civilization?

- A. Khufu
- B. Khafre
- C. Temple of Karnak
- D. Tigris

Choose the correct answer from the options given below.

- (A) 1. A, B and D only
- (B) 2. A, B and C only
- (C) 3. A, B, C and D
- (D) 4. A, C and D only

Correct Answer: (B) 2. A, B and C only

Solution:

Step 1: Understanding the Concept:

The question asks to identify which of the given terms are directly associated with the structures and key figures of ancient Egyptian civilization. This requires knowledge of the geography, rulers, and major monuments of ancient Egypt and neighboring civilizations.

Step 2: Detailed Explanation:

Let's examine each term to determine its connection to ancient Egypt:

- **A. Khufu:** This is correct. Khufu (known in Greek as Cheops) was a Pharaoh of the Fourth Dynasty of the Old Kingdom of Egypt. He is world-famous as the monarch who commissioned the **Great Pyramid of Giza**, the largest pyramid ever built and one of the Seven Wonders of the Ancient World. As the builder of a primary Egyptian structure, his name is fundamentally associated with Egyptian civilization.
- **B. Khafre:** This is correct. Khafre (known in Greek as Chephren) was the son of Khufu and another Pharaoh of the Fourth Dynasty. He is associated with two of the most famous structures on the Giza plateau: the **second-largest pyramid** and the **Great Sphinx**, which most Egyptologists believe was carved in his likeness to guard his pyramid complex.
- **C. Temple of Karnak:** This is correct. The Karnak Temple Complex, located near Luxor in modern-day Egypt, is a vast and sprawling mix of decayed temples, chapels, pylons, and other buildings. It was the main place of worship for the Theban triad of gods (Amun, Mut, and Khonsu) and the most important religious center of ancient Egypt for centuries, especially during the New Kingdom. Its famous Great Hypostyle Hall is an iconic example of Egyptian temple architecture.
- **D. Tigris:** This is incorrect. The Tigris is one of the two great rivers that define **Mesopotamia** (the land "between the rivers"), the other being the Euphrates. It flows from the mountains of Anatolia through modern-day Iraq. The civilizations of Sumer, Akkad, Assyria, and Babylonia flourished along its banks. The defining river of Egyptian civilization is the **Nile**.

Step 3: Final Answer:

Khufu (A), Khafre (B), and the Temple of Karnak (C) are all directly associated with the pharaohs and structures of Egyptian civilization. The Tigris (D) is a river in Mesopotamia. Therefore, the correct combination is A, B, and C.

 Quick Tip

A fundamental concept in studying ancient civilizations is associating them with their "lifeblood" river. Remember: Egypt → *Nile*; *Mesopotamia* → *Tigris and Euphrates*; *Indus Valley* → *Indus*; *China* → *Yellow River (HuangHe)*.

50. Which of the following scholars belong to Roman Civilisation?

- A. Augustus
- B. Pompeii
- C. Cicero
- D. Marcus Aurelius

Choose the correct answer from the options given below.

- (A) 1. A, B and D only
- (B) 2. A, C and D only
- (C) 3. A, B and C only
- (D) 4. B, C and D only

Correct Answer: (B) 2. A, C and D only

Solution:

Step 1: Understanding the Concept:

The question asks to identify which of the names listed belong to prominent individuals ("scholars" used in a broad sense to include statesmen, writers, and philosophers) of Roman civilization, while excluding any that do not fit this category.

Step 2: Detailed Explanation:

Let's analyze each name in the context of Roman history:

- **A. Augustus (63 BCE – 14 CE):** This is correct. Augustus (born Gaius Octavius) was the founder of the Roman Empire and its first Emperor. While primarily a statesman and military leader, his reign, known as the *Pax Romana* (Roman Peace), ushered in a golden age of literature and arts, with figures like Virgil, Horace, and Ovid flourishing under his patronage. As the central figure of this era, he is intrinsically linked to Roman civilization's scholarly and cultural output.

- **B. Pompeii:** This is incorrect. Pompeii was not a person but an ancient **Roman city** located near modern Naples in Italy. It is famous for being buried under ash and pumice in the eruption of Mount Vesuvius in 79 CE. Its remarkably preserved ruins provide an unparalleled snapshot of Roman daily life, but it is a place, not a person or scholar.

- **C. Cicero (106 BCE – 43 BCE):** This is correct. Marcus Tullius Cicero was a Roman statesman, lawyer, orator, and philosopher who is considered one of Rome's greatest literary figures. His extensive writings, including speeches, philosophical treatises, and letters, are some of the most important sources for the history of the late Roman Republic. His mastery of Latin prose was so influential that it set the standard for centuries to come. He is undeniably a key Roman scholar.

- **D. Marcus Aurelius (121 CE – 180 CE):** This is correct. Marcus Aurelius was a Roman Emperor, reigning from 161 to 180 CE. He was also a prominent Stoic philosopher. His private writings, a series of personal reflections on Stoic philosophy, are preserved in a work known as the *Meditations*. This text is considered a literary masterpiece and a cornerstone of Stoic philosophy, making him a major philosopher-king and scholar of the Roman world.

Step 3: Final Answer:

Augustus (A), Cicero (C), and Marcus Aurelius (D) were all significant figures—emperors,

statesmen, and scholars—of Roman civilization. Pompeii (B) was a city. Therefore, the correct combination is A, C, and D.

 Quick Tip

For questions mixing people and places, read carefully. "Pompeii" is a common distracter. It's famous and Roman, but it's a place. Associate key figures with their roles: Augustus (First Emperor), Cicero (Orator/Writer), Marcus Aurelius (Philosopher-Emperor).

51. Match the LIST-I with LIST-II

LIST-I	LIST-II
A. Aankh	I. Protection and rebirth
B. Scarab Beetle	II. Sun God Ra
C. Eye of Horus	III. Resurrection and healing
D. Lotus Flower	IV. Life of immortality

Choose the correct answer from the options given below.

- (A) 1. A-IV, B-I, C-II, D-III
- (B) 2. A-I, B-III, C-II, D-IV
- (C) 3. A-II, B-IV, C-I, D-III
- (D) 4. A-III, B-IV, C-I, D-II

Correct Answer: Note: The provided options appear to be incorrect based on standard Egyptological interpretations. The logically correct matching is derived below.

Solution:

Step 1: Understanding the Concept:

The question requires matching key symbols from ancient Egyptian iconography (LIST-I) with their corresponding meanings or associations (LIST-II). It should be noted that the term "Aankh" is a common misspelling or transliteration of "Ankh".

Step 2: Detailed Explanation of Correct Pairings:

Let's establish the most accurate pairings based on the principles of Egyptology before evaluating the given options.

- **A. Ankh:** The Ankh is a hieroglyphic symbol representing the concept of 'life' (*n*). It is often called the 'key of life'. Deities are frequently depicted holding the Ankh, often offering it to a pharaoh's nose, symbolizing the breath of life and the bestowal of eternal life. Therefore, its best match is **IV. Life of immortality**.

- **B. Scarab Beetle:** The scarab beetle, specifically the dung beetle (*kheper*), was a powerful symbol of rebirth and creation. The Egyptians observed the beetle rolling a ball of dung and associated this with the god Khepri, a form of the sun god Ra, who rolled the sun across the

sky each day. The beetle's emergence from its dung ball was seen as an act of spontaneous creation and resurrection. Scarab amulets were widely used for protection in both life and the afterlife. Thus, the best match is **I. Protection and rebirth.**

- **C. Eye of Horus (Udjat/Wadjet Eye):** This is a potent symbol of protection, healing, and restoration. According to myth, the god Horus lost his eye in a battle with his uncle Seth. The eye was later magically restored by the god Thoth. This story made the Eye of Horus a powerful symbol of healing and wholeness. It was used as a protective amulet to ward off evil. The best match is therefore **III. Resurrection and healing.**

- **D. Lotus Flower:** The blue lotus was a significant symbol of creation and rebirth. The ancient Egyptians noted that the lotus flower closed its petals at night and sank into the water, only to re-emerge and bloom again in the morning. This daily cycle was directly associated with the sun's journey and rebirth. In the creation myth of Heliopolis, the sun god Ra first emerged from a lotus flower that arose from the primordial waters of Nun. Thus, the best match is **II. Sun God Ra** (representing his birth) or more generally, rebirth.

Step 3: Evaluating the Options and Final Answer:

The logically derived correct combination is **A-IV, B-I, C-III, D-II.**

Let us examine the given numbered options: 1. A-IV, B-I, C-II, D-III 2. A-I, B-III, C-II, D-IV 3. A-II, B-IV, C-I, D-III 4. A-III, B-IV, C-I, D-II

None of the provided options match the logically derived correct combination. Option 1 comes closest (A-IV and B-I are correct), but it incorrectly matches the Eye of Horus with the Sun God Ra (C-II) and the Lotus Flower with Resurrection and healing (D-III). This indicates a significant error in the question's provided options. Given the flawed nature of the choices, a definitive correct answer cannot be selected from the list. The most accurate analysis points to the combination A-IV, B-I, C-III, D-II.

Quick Tip

In matching questions, especially those with flawed options, first determine the correct pairs yourself. If no option matches perfectly, look for the option that has the most correct pairs. In this case, Option 1 has two correct pairs (A-IV, B-I), which is more than any other option, but it is still fundamentally incorrect. Always be prepared to identify flawed questions.

52. Match the LIST-I with LIST-II

LIST-I	LIST-II
A. Ziggurat	I. Summerians
B. Assyrian Lamassu	II. Assyrians
C. Stele of Hammurabi	III. Babylonian
D. Cylinder Seals	IV. Akkadian

Choose the correct answer from the options given below.

(A) 1. A- II, B - I, C - IV, D - III

(B) 2. A-I, B - III, C - II, D - IV

- (C) 3. A-III, B - II, C - IV, D-I
(D) 4. A-I, B - II, C - III, D - IV

Correct Answer: (D) 4. A-I, B - II, C - III, D - IV

Solution:

Step 1: Understanding the Concept:

The question requires matching significant architectural forms, sculptures, and artifacts from ancient Mesopotamia (LIST-I) with the specific civilization that is most famously associated with their creation or highest development (LIST-II).

Step 2: Detailed Explanation of Correct Pairings:

- **A. Ziggurat:** A ziggurat is a massive, terraced, stepped pyramid-like structure that was a prominent feature of major Mesopotamian cities. It served as a temple complex, believed to be the dwelling place of the city's patron deity. While many Mesopotamian cultures built ziggurats, the form originated with and is most characteristic of the **I. Sumerians**. The Ziggurat of Ur is one of the most famous examples. Thus, **A matches I**.
- **B. Assyrian Lamassu:** A Lamassu is a celestial protective deity, often depicted with the head of a human, the body of a bull or lion, and large wings. Monumental stone Lamassu sculptures were strategically placed at the entrances to Assyrian palaces, such as at Khorsabad and Nimrud, to guard against demonic forces and inspire awe in visitors. The name itself, 'Assyrian Lamassu', makes the connection explicit. Thus, **B matches II**.
- **C. Stele of Hammurabi:** This is a tall, black basalt stele (an upright stone slab) that contains the famous Code of Hammurabi, one of the oldest deciphered legal texts in the world. Hammurabi was the sixth king of the First **III. Babylonian** Dynasty. The stele, which depicts Hammurabi receiving the laws from the sun god Shamash, is a landmark artifact of Babylonian civilization. Thus, **C matches III**.
- **D. Cylinder Seals:** Cylinder seals were small, barrel-shaped cylinders, typically made of stone, with intricate designs engraved on their surface. When rolled over wet clay, they created a continuous impression that served as a signature, a mark of ownership, or a religious seal. While used by many Mesopotamian civilizations starting with the Sumerians, the art form reached a new peak of naturalism, detail, and narrative complexity under the **IV. Akkadian** Empire. Akkadian seals are renowned for their high quality and are a hallmark of that period's art. Thus, **D matches IV**.

Step 3: Final Answer:

Combining the correct pairings gives the sequence: A-I, B-II, C-III, D-IV. This corresponds to option 4.

 Quick Tip

For Mesopotamia, associate each major civilization with its "signature" contribution: Sumerians with ziggurats and early writing; Akkadians with the first empire and high-quality cylinder seals; Babylonians with Hammurabi's Code; and Assyrians with military reliefs and Lamassu palace guards.

53. Match the LIST-I with LIST-II

LIST-I	LIST-II
A. Chakra/Discs	I. Shiva
B. Pash/Rope	II. Balram
C. Trishul/Trident	III. Vishnu
D. Hala/Plough	IV. Yam

Choose the correct answer from the options given below.

- (A) 1. A-I, B - III, C - II, D - IV
(B) 2. A-III, B - IV, C - II, D - I
(C) 3. A-I, B - II, C - III, D - IV
(D) 4. A-III, B - IV, C - I, D - II

Correct Answer: (D) 4. A-III, B - IV, C - I, D - II

Solution:

Step 1: Understanding the Concept:

The question requires matching specific attributes, weapons, or implements (*ayudhas*) from Hindu iconography (LIST-I) with the deity to whom they primarily belong (LIST-II). These attributes are key visual identifiers for the gods and goddesses in religious art.

Step 2: Detailed Explanation of Correct Pairings:

- **A. Chakra/Discs:** The Chakra, specifically the Sudarshana Chakra, is a spinning, discus-like weapon with serrated edges. It is the primary and most iconic weapon of Lord **III. Vishnu**. It symbolizes the wheel of time, the power of the mind, and the destruction of evil. Thus, **A matches III**.
- **B. Pash/Rope:** The Pash or Pasha is a noose or rope used to bind and capture. In Hindu mythology, it is the characteristic weapon of several deities, most notably **IV. Yam** (Yama), the god of death and justice. Yama uses the Yama Pasha to extract the soul from a person's body at the time of death. The god of the seas, Varuna, also carries a Pasha. Given the options, Yam is the correct match. Thus, **B matches IV**.
- **C. Trishul/Trident:** The Trishula is a three-pronged spear or trident. It is the most recognizable and principal weapon of Lord **I. Shiva**. The three prongs are said to represent various trinities: creation, preservation, and destruction; the three Gunas (Sattva, Rajas, Tamas); and the past, present, and future. It symbolizes Shiva's supreme power. Thus, **C matches I**.
- **D. Hala/Plough:** The Hala or plough is the unique and defining weapon of Lord **II. Balram**

(Balarama), the elder brother of Krishna. As a deity associated with agriculture and fertility, the plough is a fitting emblem. He is often called *Haladhara*, "the one who wields the plough." He is said to have used it as a formidable weapon in battle, capable of dragging entire cities. Thus, **D matches II**.

Step 3: Final Answer:

Combining the correct pairings gives the sequence: A-III, B-IV, C-I, D-II. This corresponds to option 4.

💡 Quick Tip

Create a mental image or flashcard for major Hindu deities, linking them to their primary weapon and mount (*vahana*). For example: Vishnu - Chakra/Mace Garuda; Shiva - Trishul/Damaru Nandi; Balarama - Plough Serpent; Yama - Noose/Mace Buffalo.

54. Match the LIST-I with LIST-II

LIST-I	LIST-II
A. Gyan	I. Brightness
B. Nirdosha	II. Strength
C. Tejas	III. Wisdom
D. Bala	IV. Free from all evil

Choose the correct answer from the options given below.

- (A) 1. A-I, B - II, C - IV, D - III
 (B) 2. A-III, B-II, C - I, D - IV
 (C) 3. A-I, B-III, C - IV, D - II
 (D) 4. A- III, B - IV, C - I, D - II

Correct Answer: (D) 4. A- III, B - IV, C - I, D - II

Solution:

Step 1: Understanding the Concept:

The question requires matching Sanskrit terms (LIST-I), which represent virtues or qualities, with their correct English meanings (LIST-II). These terms are often used in Indian philosophical, religious, and ethical contexts.

Step 2: Detailed Explanation of Correct Pairings:

- **A. Gyan (Jnana):** This is a fundamental concept in Indian philosophy. The Sanskrit word *Jñāna* (often written as Gyan in Hindi) refers to knowledge, specifically spiritual knowledge or true awareness that leads to liberation (*moksha*). It is not just information but a profound understanding of reality. Therefore, its correct meaning is **III. Wisdom**. Thus, **A matches**

III.

- **B. Nirdosha:** This term is a compound of two Sanskrit words: *Nir* (a prefix meaning 'without' or 'free from') and *Dosha* (meaning fault, blemish, defect, or evil). Therefore, 'Nirdosha' literally means 'faultless', 'blameless', or 'innocent'. The closest meaning in the given list is

IV. Free from all evil. Thus, **B matches IV.**

- **C. Tejas:** This Sanskrit word refers to fire, light, splendor, brilliance, or spiritual effulgence. It denotes a powerful inner radiance, charisma, and spiritual energy. A person with 'Tejas' is considered bright and powerful. The most accurate translation here is **I. Brightness.** Thus, **C matches I.**

- **D. Bala:** This is a straightforward Sanskrit word that means physical power, might, or vigor. It is directly translated as **II. Strength.** Thus, **D matches II.**

Step 3: Final Answer:

Combining the correct pairings gives the sequence: A-III, B-IV, C-I, D-II. This corresponds to option 4.

💡 Quick Tip

When encountering Sanskrit terms in exams, try to break them down into their component parts if possible. Prefixes like 'Nir-' (without) or 'Su-' (good) can often provide a direct clue to the word's meaning, as seen with 'Nir-dosha'.

55. Match the LIST-I with LIST-II

LIST-I (Site)	LIST-II (Place)
A. Salim Chisti Dargah	I. Aurangabad
B. Grave of Aurangzeb	II. Lahore
C. Tomb of Iltutmish	III. Delhi
D. Grave of Noorjahan	IV. Fatehpur Sikri

Choose the correct answer from the options given below.

- (A) 1. A-IV, B - I, C - III, D - II
(B) 2. A-I, B - III, C - IV, D - II
(C) 3. A-I, B-IV, C - III, D - II
(D) 4. A-IV, B - III, C - I, D - II

Correct Answer: (A) 1. A-IV, B - I, C - III, D - II

Solution:

Step 1: Understanding the Concept:

The question requires matching famous historical sites, primarily tombs and shrines from the medieval period of India (LIST-I), with the city or place where they are located (LIST-II).

Step 2: Detailed Explanation of Correct Pairings:

- **A. Salim Chishti Dargah:** The Dargah (tomb) of the Sufi saint Salim Chishti is a magnificent white marble structure that forms the centerpiece of the courtyard of the Jama Masjid in **IV. Fatehpur Sikri**. The Mughal emperor Akbar, who was a devotee of the saint, built the entire city of Fatehpur Sikri and the tomb in his honor. Thus, **A matches IV**.
- **B. Grave of Aurangzeb:** The Mughal emperor Aurangzeb, known for his austere lifestyle, chose to be buried in a simple, open-air grave at the dargah of his spiritual guru, Sheikh Zainuddin, in the town of Khuldabad. Khuldabad is located near the city of **I. Aurangabad** in Maharashtra. Thus, **B matches I**.
- **C. Tomb of Iltutmish:** The tomb of Shams-ud-din Iltutmish, the third ruler of the Delhi Sultanate, is located within the Qutub Minar complex in Mehrauli, **III. Delhi**. Built around 1235 CE, it is one of the earliest surviving royal tombs in Delhi and is notable for its highly ornate interior carvings. Thus, **C matches III**.
- **D. Grave of Noorjahan:** Nur Jahan (spelled Noorjahan), the powerful wife of the Mughal emperor Jahangir, is buried in a tomb she had built for herself in Shahdara Bagh in **II. Lahore**, present-day Pakistan. Her tomb is located close to the tombs of her husband Jahangir and her brother Asaf Khan. Thus, **D matches II**.

Step 3: Final Answer:

Combining the correct pairings gives the sequence: A-IV, B-I, C-III, D-II. This corresponds to option 1.

💡 Quick Tip

For Mughal history, it's very useful to know the locations of the tombs of the Great Mughals: Babur (Kabul), Humayun (Delhi), Akbar (Sikandra, near Agra), Jahangir (Lahore), Shah Jahan (Agra, in the Taj Mahal), Aurangzeb (Khuldabad, near Aurangabad).

56. Match the LIST-I with LIST-II

LIST-I (Elements)	LIST-II (Temple)
A. Gopuram	I. Shiv temple
B. Kandariya Mahadev	II. Odishan Temple
C. Rahapaga	III. South Indian Temple
D. Pranaal	IV. Khajuraho

Choose the correct answer from the options given below.

- (A) 1. A- III, B - IV, C - II, D - I
- (B) 2. A - III, B - II, C - I, D - IV
- (C) 3. A-II, B-I, C - IV, D - III
- (D) 4. A-III, B - IV, C - I, D - II

Correct Answer: (A) 1. A- III, B - IV, C - II, D - I

Solution:

Step 1: Understanding the Concept:

The question requires matching specific architectural elements or temple names (LIST-I) with the broader temple style, location, or type with which they are associated (LIST-II). This tests knowledge of the terminology of Indian temple architecture.

Step 2: Detailed Explanation of Correct Pairings:

- **A. Gopuram:** A Gopuram is the towering, ornate entrance gateway that is the most prominent and defining feature of the Dravidian style of temple architecture, which is prevalent in Southern India. These multi-storied gateways, adorned with sculptures of deities, are often much taller than the main temple tower (*vimana*) itself. Therefore, Gopuram is associated with **III. South Indian Temple**. Thus, **A matches III**.
- **B. Kandariya Mahadev:** The Kandariya Mahadeva Temple is the largest, tallest, and most ornate Hindu temple in the Khajuraho group of temples. Dedicated to Shiva, it is considered a masterpiece of the Nagara style of architecture that flourished under the Chandela dynasty. Therefore, Kandariya Mahadev is associated with **IV. Khajuraho**. Thus, **B matches IV**.
- **C. Rahapaga:** In the Kalinga or Orissan style of Nagara architecture (found in Odisha), the main temple tower (*deul*) has vertical projections or offsets called *pagas*. The central, most prominent projection on each face of the tower is known as the *rahapaga*. Therefore, Rahapaga is a specific architectural element of an **II. Odishan Temple**. Thus, **C matches II**.
- **D. Pranaal:** A Pranaal or Pranala is a discharge spout, often elaborately carved in the shape of a mythical creature like a *makara* (sea-monster). Its functional purpose is to drain out the liquids (water, milk, ghee) that are poured over the main deity in the sanctum sanctorum (*garbhagriha*) during ritual ablutions (*abhisheka*). This feature is especially common and necessary in a **I. Shiv temple**, where the central object of worship is a Lingam upon which libations are constantly offered. Thus, **D matches I**.

Step 3: Final Answer:

Combining the correct pairings gives the sequence: A-III, B-IV, C-II, D-I. This corresponds to option 1.

💡 Quick Tip

To master temple architecture, learn the key distinguishing features of the main styles. Nagara (North India) is known for its beehive-shaped shikhara. Dravida (South India) is known for its pyramidal vimana and massive gopurams. Vesara (Deccan) is a hybrid of the two.

57. Match the LIST-I with LIST-II

LIST-I (Famous Art.)	LIST-II (Artist)
A. Monalisa	I. Leonardo da Vinci
B. Sistine Chapel	II. Michelangelo
C. Persistence of memory	III. Salvador Dali
D. Girl with a pearl ear ring	IV. Johannes Vermeer

Choose the correct answer from the options given below.

- (A) 1. A-I, B - II, C - III, D - IV
 (B) 2. A-III, B - IV, C - II, D-I
 (C) 3. A-IV, B-II, C-I, D - III
 (D) 4. A-I, B - III, C - II, D - IV

Correct Answer: (A) 1. A-I, B - II, C - III, D - IV

Solution:

Step 1: Understanding the Concept:

The question requires matching some of the most famous and iconic works of art in Western history (LIST-I) with the renowned artists who created them (LIST-II).

Step 2: Detailed Explanation of Correct Pairings:

- **A. Monalisa:** The *Mona Lisa* (*La Gioconda*) is arguably the most famous portrait painting in the world. It is a masterpiece of the High Renaissance, celebrated for its enigmatic smile and the artist's pioneering use of the *sfumato* technique (soft, hazy blending of tones). The painting was created by the Italian polymath **I. Leonardo da Vinci**. Thus, **A matches I**.
- **B. Sistine Chapel:** This refers specifically to the breathtaking fresco paintings on the ceiling of the Sistine Chapel in the Vatican. The frescoes depict nine scenes from the Book of Genesis, including the iconic "Creation of Adam." This monumental work, which took four years to complete (1508-1512), is considered a cornerstone of High Renaissance art and was painted by the Florentine artist **II. Michelangelo**. Thus, **B matches II**.
- **C. Persistence of memory:** *The Persistence of Memory* (1931), with its famous imagery of melting pocket watches in a dreamlike landscape, is the most recognizable work of the Surrealist art movement. Surrealism sought to unlock the power of the unconscious mind. This painting was created by the Spanish Surrealist artist **III. Salvador Dali**. Thus, **C matches III**.
- **D. Girl with a pearl ear ring:** This is an oil painting by a Dutch Golden Age painter, renowned for its delicate depiction of a young woman, the masterful use of light, and the captivating, intimate gaze of the subject. Often called the "Mona Lisa of the North," this masterpiece was painted by **IV. Johannes Vermeer** around 1665. Thus, **D matches IV**.

Step 3: Final Answer:

Combining the correct pairings gives the sequence: A-I, B-II, C-III, D-IV. This corresponds to option 1.

💡 Quick Tip

For art history, it is essential to know the "one big work" for each major artist.
Leonardo → *MonaLisa*; Michelangelo → *SistineChapelCeiling/David*; Dali → *MeltingClocks*; Vermeer → *GirlwithaPearlEarring*.

This core knowledge covers a large number of potential questions.

58. Which of the following are depicted in Pallava art?

- A. Puranic stories
- B. Demi God and Goddess stories
- C. Jataka stories
- D. Artists and rulers of that period

Choose the correct answer from the options given below.

- (A) 1. A, B and C only
- (B) 2. A, B, C and D
- (C) 3. A, B, and D only
- (D) 4. B, C and D only

Correct Answer: (C) 3. A, B, and D only

Solution:

Step 1: Understanding the Concept:

The question asks to identify the common themes and subjects depicted in the art of the Pallava dynasty (c. 275–897 CE), which is famous for its pioneering work in South Indian rock-cut and structural temple architecture, particularly at their capital Kanchipuram and their port city of Mamallapuram (Mahabalipuram).

Step 2: Detailed Explanation:

Pallava art is overwhelmingly Hindu in its religious affiliation, with a strong focus on Shaivism and Vaishnavism. Let's analyze the thematic options:

- **A. Puranic stories:** This is correct. Pallava art is rich with narrative reliefs depicting stories from the Hindu Puranas. The most famous example is the monumental open-air relief at Mamallapuram, known as Arjuna's Penance or the Descent of the Ganges, which depicts a major story from the Mahabharata/Puranas. The various rock-cut mandapas (pillared halls) at Mamallapuram are also filled with panels showing Puranic scenes, such as the Varaha Mandapa (showing the Varaha and Vamana avatars of Vishnu) and the Mahishasuramardini Mandapa (showing Durga slaying the buffalo demon).

- **B. Demi God and Goddess stories:** This is correct. This is largely synonymous with Puranic stories. Pallava art is replete with images of major gods like Shiva and Vishnu, goddesses like Durga and Lakshmi, as well as a host of demi-gods, celestial beings (*ganas*, *apsaras*), and mythological figures who are part of the Puranic narratives.

- **C. Jataka stories:** This is incorrect. Jataka tales are stories about the previous lives of the Buddha. They are a central theme in **Buddhist art**, for instance at sites like Sanchi, Bharhut,

and Ajanta. Pallava royal patronage was directed towards Hinduism, and thus Buddhist narratives like the Jatakas are not a feature of their art.

- **D. Artists and rulers of that period:** This is correct. Pallava art includes portraits of its royal patrons. For example, the Adivaraha Cave Temple at Mamallapuram contains relief portraits of the Pallava kings Mahendravarman I and his son Narasimhavarman I, accompanied by their queens. Furthermore, the charming and realistic depiction of ascetics, common people, and animals in the Descent of the Ganges relief shows a keen observation of contemporary life. While artists didn't typically "sign" their work in a modern sense, the art reflects the life and society of the period, including its rulers.

Step 3: Final Answer:

Pallava art depicts Puranic stories (A), stories of gods and goddesses (B), and portraits of rulers and scenes of contemporary life (D). It does not depict Buddhist Jataka stories (C). Therefore, the correct combination is A, B, and D.

💡 Quick Tip

To analyze the themes of a particular dynasty's art, first identify its primary religious affiliation. Pallava art is Hindu (Shaivite/Vaishnavite). This allows you to immediately rule out themes from other religions, such as the Buddhist Jataka tales.

59. Which of the following are the characteristics of Gandhara art?

- A. Greek influence
- B. Buddha with moustache
- C. Curly hair
- D. Use of red sandstone

Choose the correct answer from the options given below.

- (A) 1. A, B and D only
- (B) 2. A, B and C only
- (C) 3. A, C and D only
- (D) 4. B, C and D only

Correct Answer: (B) 2. A, B and C only

Solution:

Step 1: Understanding the Concept:

The question asks to identify the key stylistic and material characteristics of the Gandhara school of art, one of the three major schools of sculpture in ancient India (along with Mathura and Amaravati).

Step 2: Detailed Explanation:

The Gandhara school flourished in the northwestern region of the Indian subcontinent (modern-

day Pakistan and Afghanistan) from the 1st century BCE to the 5th century CE under the patronage of the Kushan emperors. Its style is a unique synthesis of Indian and foreign elements.

- **A. Greek influence:** This is correct. This is the most defining characteristic of Gandhara art, which is often called "Graeco-Buddhist" or "Indo-Hellenistic" art. The style is heavily influenced by the classical realism of Greek and Roman sculpture. This influence is visible in the anatomical accuracy, the realistic depiction of facial features, and the treatment of drapery.

- **B. Buddha with moustache:** This is correct. In line with the Hellenistic influence that often depicted gods and heroes in a realistic, human manner, the Gandharan Buddha is frequently shown with a moustache. This is a distinctive feature not typically found in the Buddha images from the Mathura or Sarnath schools, which tend to be more spiritualized and idealized without such worldly features.

- **C. Curly hair:** This is correct. The Gandharan Buddha is characterized by wavy or curly hair gathered into a topknot (*ushnisha*). This hairstyle is directly borrowed from the iconography of Greek gods, particularly Apollo, and is a classic identifier of the Gandhara style. This contrasts with the Mathura style, which often shows the Buddha with his hair in small, snail-shell-like curls.

- **D. Use of red sandstone:** This is incorrect. The use of mottled red sandstone is the hallmark material of the contemporary **Mathura School** of art. The Gandhara school, by contrast, primarily used bluish-grey schist stone for its sculptures. In later phases, they also made extensive use of lime plaster and stucco for modeling figures.

Step 3: Final Answer:

The key characteristics of Gandhara art include Greek influence (A), the depiction of Buddha with a moustache (B), and curly hair (C). The use of red sandstone (D) is characteristic of the Mathura school. Therefore, the correct combination is A, B, and C.

💡 Quick Tip

The easiest way to differentiate the Gandhara and Mathura schools is by material and style. Gandhara = Grey Schist/Stucco + Greek Realism (wavy hair, moustaches, toga-like robes). Mathura = Red Sandstone + Indigenous Idealism (snail-shell curls, smiling faces, transparent drapery).

60. Identify the correct sequence of the Rock Cut structures from earlier to later.

A. Lomas Rishi Cave

B. Cave No. 10 Ajanta

C. Ellora Cave No. 16

D. Reservoir of Dholavira

Choose the correct answer from the options given below.

(A) 1. B, D, A, C

(B) 2. B, A, C, D

(C) 3. A, B, C, D

(D) 4. D, A, B, C

Correct Answer: (D) 4. D, A, B, C

Solution:

Step 1: Understanding the Concept:

The question requires arranging four different rock-cut structures in chronological order, from the oldest to the most recent. This tests knowledge of the timeline of Indian history, from the Harappan civilization through the Mauryan, Satavahana, and Rashtrakuta periods.

Step 2: Detailed Explanation and Dating:

Let's establish the date for each structure:

- **D. Reservoir of Dholavira:** Dholavira was a major city of the Indus Valley (Harappan) Civilization. It is famous for its sophisticated water management system, which included large, impressive reservoirs hewn out of solid rock. The Harappan civilization flourished from c. 2600 to 1900 BCE. These rock-cut reservoirs are therefore the oldest structures on this list by a vast margin, dating to the **3rd millennium BCE**.
- **A. Lomas Rishi Cave:** This cave is located in the Barabar Hills in Bihar. It is one of the earliest examples of rock-cut cave architecture in India. Inscriptions found in the neighboring caves date them to the reign of the Mauryan emperor Ashoka. Therefore, the Lomas Rishi Cave is dated to the **Mauryan period, c. 3rd century BCE**.
- **B. Cave No. 10 Ajanta:** Cave 10 at Ajanta is a large Chaitya Hall (worship hall). The caves at Ajanta were excavated in two phases. The earliest phase, which includes Cave 10, was created under the patronage of the Satavahana dynasty. This phase is dated to the period between the **2nd century BCE and the 1st century CE**. This is later than the Mauryan-era Lomas Rishi Cave.
- **C. Ellora Cave No. 16 (Kailasa Temple):** This is not a cave in the traditional sense but a massive monolithic temple complex carved top-down out of a single rock cliff. It is dedicated to Lord Shiva and is one of the most remarkable architectural feats in the world. It was commissioned by the Rashtrakuta king Krishna I. The Kailasa Temple is dated to the **Rashtrakuta period, c. 8th century CE**. This is the most recent structure on the list.

Step 3: Final Answer:

Arranging the structures in chronological order from earliest to latest gives the following sequence: 1. Reservoir of Dholavira (c. 3rd millennium BCE) 2. Lomas Rishi Cave (c. 3rd century BCE) 3. Cave No. 10 Ajanta (c. 2nd BCE - 1st CE) 4. Ellora Cave No. 16 (c. 8th century CE)

This corresponds to the sequence D, A, B, C, which is given in option 4.

💡 Quick Tip

To solve chronological questions, it's essential to have a mental timeline of major Indian dynasties and their associated artistic periods: Harappan (c. 2500 BCE) → Mauryan(c.3rdBCE) → Satavahana/Kushan(c.1st – 2ndCE) → Gupta(c.4th – 6thCE) → Pallava/Chalukya(c.7th – 8thCE) → Rashtrakuta(c.8thCE).

46. Which of the following are considered intangible cultural heritage?

- A. Rituals
- B. Songs
- C. Dances
- D. Paintings

Choose the correct answer from the options given below.

- (A) 1. A, C and D only
- (B) 2. A, B and D only
- (C) 3. B, C and D only
- (D) 4. A, B and C only

Correct Answer: (D) 4. A, B and C only

Solution:

Step 1: Understanding the Concept:

The question requires a clear understanding of the definition of 'Intangible Cultural Heritage' (ICH). This concept, formally defined by UNESCO, distinguishes between the physical artifacts of a culture (tangible heritage) and its non-physical, living traditions and practices (intangible heritage). Tangible heritage includes things like monuments, books, and artworks. Intangible heritage encompasses the knowledge, skills, and social practices that are continuously recreated and passed down through generations.

Step 2: Detailed Explanation:

To answer the question, we must classify each item as either tangible (physical) or intangible (non-physical).

- **A. Rituals:** Rituals are a set of actions and practices, often ceremonial, that are performed by a community. They exist in the act of their performance and in the collective memory and knowledge of the people. For example, a wedding ceremony or a religious festival is a ritual. You cannot touch the ritual itself, only observe it. Therefore, rituals are a prime example of intangible cultural heritage. They fall under the UNESCO domain of 'social practices, rituals and festive events'.

- **B. Songs:** A song is an expression that combines melody, rhythm, and often lyrics. It is a form of oral tradition. While the lyrics can be written down or the music recorded (creating a tangible product), the tradition of singing the song, the musical knowledge, and the performance itself are non-physical. Folk songs, for example, are passed down orally from one generation to the next. This falls under the UNESCO domain of 'oral traditions and expressions, including language'. Hence, songs are intangible cultural heritage.

- **C. Dances:** Dance is a performing art form that consists of sequences of human movement. Like a song or a ritual, a dance is a living expression that exists only when it is being performed. The knowledge of the choreography, the style of movement, and the cultural context are all passed down through practice and teaching. This falls under the UNESCO domain of 'performing arts'. Therefore, dances are intangible cultural heritage.

- **D. Paintings:** A painting is a physical object. It is a work of art created by applying pig-

ments to a surface such as a canvas, wall, or paper. It has physical dimensions, can be touched, preserved in a museum, and bought or sold as a material item. Because paintings are concrete, physical artifacts, they are classified as **tangible** cultural heritage.

Step 3: Final Answer:

Based on this analysis, rituals (A), songs (B), and dances (C) are all forms of intangible cultural heritage. Paintings (D), being physical objects, are tangible. Consequently, the correct grouping of intangible heritage from the given list is A, B, and C only.

 Quick Tip

To easily differentiate, use the "action vs. object" test. Is the heritage an action, a performance, or a piece of knowledge (like a ritual, song, or dance)? If so, it's intangible. Is it a physical object you can hold or store (like a painting, sculpture, or building)? If so, it's tangible.

47. Which are the major archaeological remains of Mauryan Architecture?

- A. Pillars and Caves**
- B. Inscriptions and Rock Edicts**
- C. Stupas**
- D. Brahminical Temples**

Choose the correct answer from the options given below.

- (A) 1. A, C and D only
- (B) 2. A, B and D only
- (C) 3. A, B and C only
- (D) 4. B, C and D only

Correct Answer: (C) 3. A, B and C only

Solution:

Step 1: Understanding the Concept:

The question asks to identify the characteristic and surviving archaeological evidence of architecture and monumental works from the Mauryan Empire (c. 322–185 BCE). The Mauryan period, particularly the reign of Emperor Ashoka, is considered a major turning point in Indian art, marking the first widespread and extensive use of stone for monumental purposes.

Step 2: Detailed Explanation:

Let us evaluate each option based on the archaeological and historical records of the Mauryan period.

- **A. Pillars and Caves:** This is a defining feature of Mauryan architecture. The Mauryan pillars, especially the Ashokan pillars, are monolithic columns of polished sandstone that were

erected across the empire. They are celebrated for their mirror-like 'Mauryan polish' and their ornate capitals, the most famous being the Lion Capital of Sarnath. These were incredible feats of engineering and artistry. Parallel to this, the Mauryans pioneered rock-cut architecture in India. The earliest examples are the caves in the Barabar and Nagarjuni Hills of Bihar, which were excavated from solid granite and dedicated by Ashoka and his successor Dasharatha to the Ajivika ascetics. Thus, pillars and caves are major Mauryan remains.

- **B. Inscriptions and Rock Edicts:** This is also a major category of Mauryan archaeological remains. Emperor Ashoka's policy of Dhamma was propagated through a series of edicts that he had inscribed on prominent and durable surfaces. These inscriptions are found on the aforementioned pillars (Pillar Edicts) and on large, prepared rock surfaces throughout the subcontinent (Major and Minor Rock Edicts). While the inscriptions are epigraphical content, the prepared rock surfaces and the inscribed pillars are physical, archaeological artifacts of immense historical importance from the period.

- **C. Stupas:** The construction of stupas (hemispherical mounds built over sacred Buddhist relics) was a key architectural activity during the Mauryan period, especially under Ashoka's patronage. Buddhist texts like the *Ashokavadana* claim that Ashoka built 84,000 stupas. While this is an exaggeration, archaeology confirms his role as a great builder of stupas. The original core of many famous stupas, including the Great Stupa at Sanchi and the Dharmarajika Stupa at Taxila, is attributed to Ashoka. Therefore, stupas are a major form of Mauryan architecture.

- **D. Brahminical Temples:** This is not a feature of the Mauryan period. The practice of building permanent, structural temples for Hindu (Brahmanical) deities using durable materials like stone or brick did not become widespread until several centuries later. The earliest surviving examples of Hindu temples date to the Gupta period (c. 4th-6th centuries CE). Mauryan royal patronage was primarily directed towards Buddhism and, to a lesser extent, the Ajivika sect. There are no known archaeological remains of Brahmanical temples from this era.

Step 3: Final Answer:

The primary archaeological remains associated with Mauryan architecture and monumental works are Pillars and Caves (A), Inscriptions and Rock Edicts (B), and Stupas (C). Brahminical Temples (D) are absent from this period. Thus, the correct option includes A, B, and C.

💡 Quick Tip

When thinking of Mauryan architecture, Ashoka is the key figure. Associate his name with the three 'P's of propagation: **P**illars to proclaim his message, prepared rock faces (**P**etroglyphs, in a broad sense) for his edicts, and stupas (**P**iles) to honor the Buddha. Temples are a feature of the later Gupta 'Golden Age'.

48. Which are the sacred trees/ plants mostly found in Hindu iconography?

- A. Lotus
- B. Jambu
- C. Peepal
- D. Potato

Choose the correct answer from the options given below.

- (A) 1. A, B and D only
- (B) 2. A, B and C only
- (C) 3. A, B, C and D
- (D) 4. A, C and D only

Correct Answer: (B) 2. A, B and C only

Solution:

Step 1: Understanding the Concept:

The question asks to identify which plants from the given list hold sacred status and are commonly featured in Hindu religious art (iconography) and mythology. Reverence for nature is a core tenet of Hinduism, and many trees and plants are considered divine or are associated with specific deities.

Step 2: Detailed Explanation:

We must assess each plant's role and significance within the Hindu tradition.

- **A. Lotus (Padma):** The lotus is the foremost sacred flower in Hinduism and its iconography. It is a powerful symbol with multiple layers of meaning, including divine beauty, fertility, prosperity, and spiritual purity. Its ability to rise from murky waters to blossom immaculately on the surface symbolizes detachment and the soul's ability to remain pure despite the worldly environment. Lord Brahma, the creator, is depicted emerging from a lotus that sprouts from Vishnu's navel. Goddess Lakshmi, the deity of wealth, is invariably depicted seated or standing on a fully bloomed lotus (*Padmasana*). The lotus is a recurring motif in temple carvings, paintings, and as a symbolic pedestal for deities.

- **B. Jambu (Jamun Tree):** The Jambu tree (*Syzygium cumini*, the black plum) has deep cosmological significance. In ancient Hindu, Jain, and Buddhist cosmology, the terrestrial world or the Indian subcontinent is named *Jambudvipa*, meaning the "island of the Jambu tree." A mythical, colossal Jambu tree was said to stand at the center of this continent, with its fruit's juice forming a river. This association places the Jambu tree at the very heart of the traditional conception of the sacred geography of India.

- **C. Peepal (Ashvattha Tree):** The Peepal tree (*Ficus religiosa*) is revered as one of the most sacred trees. In the Bhagavad Gita (10.26), Lord Krishna identifies himself with it, stating, "Among all trees, I am the Ashvattha." It is believed to be the abode of the Trimurti (the Hindu trinity): Brahma, Vishnu, and Shiva. Devotees perform circumambulation (*pradakshina*) around the tree as an act of worship. Its long life and sprawling branches also symbolize the eternal and expansive nature of the universe.

- **D. Potato:** The potato is a food crop that is now integral to Indian cuisine. However, its origin is in the Andes region of South America. It was introduced to India by European traders, primarily the Portuguese, in the early 17th century. As a post-Columbian import, it arrived in India long after the foundational texts, myths, and iconographic conventions of Hinduism were established. Therefore, it has no traditional sacred status and does not feature in ancient or medieval Hindu religious art.

Step 3: Final Answer:

The Lotus (A), Jambu (B), and Peepal (C) all have significant sacred and iconographic roles in

Hinduism. The potato (D) is a modern food item with no such status. Therefore, the correct combination is A, B, and C.

💡 Quick Tip

A useful strategy for questions on traditional culture is to consider the timeline of cultural exchange. Many common items in modern India (potatoes, tomatoes, chilies, tobacco) were introduced from the New World after the 16th century and thus are absent from ancient traditions and iconography.

49. Which of the following terms are associated with the structures of Egyptian civilization?

- A. Khufu
- B. Khafre
- C. Temple of Karnak
- D. Tigris

Choose the correct answer from the options given below.

- (A) 1. A, B and D only
- (B) 2. A, B and C only
- (C) 3. A, B, C and D
- (D) 4. A, C and D only

Correct Answer: (B) 2. A, B and C only

Solution:

Step 1: Understanding the Concept:

The question requires identifying which of the given terms—comprising names of people, places, and geographical features—are directly related to the monumental structures and history of ancient Egyptian civilization. This involves differentiating elements of Egyptian history from those of other ancient civilizations.

Step 2: Detailed Explanation:

Let's analyze each term for its connection to ancient Egypt.

- **A. Khufu:** This term is directly associated with Egyptian structures. Khufu (Hellenized as Cheops) was a Pharaoh of the Fourth Dynasty of Egypt's Old Kingdom. His name is synonymous with the **Great Pyramid of Giza**, the largest and most famous pyramid in the world, which he commissioned as his tomb. This pyramid is the quintessential structure of ancient Egypt.

- **B. Khafre:** This term is also directly associated with Egyptian structures. Khafre (Hellenized as Chephren) was the son and successor of Khufu. He commissioned the **second-largest pyramid at Giza**. His pyramid complex is the most complete on the plateau, and he is also widely credited with building the **Great Sphinx**, which is believed to bear his likeness. Thus,

his name is tied to two of Egypt's most iconic monuments.

- **C. Temple of Karnak:** This term refers to a major Egyptian architectural site. The Karnak Temple Complex, located on the east bank of the Nile at Thebes (modern Luxor), is one of the largest religious complexes ever built. It was developed over a period of 2,000 years and was the primary center for the worship of the god Amun-Ra during the New Kingdom. Its vast halls, pylons, and obelisks are prime examples of Egyptian religious architecture.

- **D. Tigris:** This term is not associated with Egypt. The Tigris is a major river in Western Asia. Along with the Euphrates River, it defines the region known as **Mesopotamia** (Greek for "land between the rivers"), which is modern-day Iraq. The great ancient civilizations of Sumer, Akkad, Babylon, and Assyria all emerged and flourished in Mesopotamia, relying on the Tigris and Euphrates for their survival. The lifeblood river of ancient Egyptian civilization was the **Nile**.

Step 3: Final Answer:

The names of the pharaohs Khufu (A) and Khafre (B), and the monumental Temple of Karnak (C) are all fundamental to the architectural history of Egyptian civilization. The Tigris river (D) belongs to the geography of Mesopotamia. Therefore, the correct combination of terms is A, B, and C.

💡 Quick Tip

The "River Valley" association is a cornerstone of studying ancient history. Memorizing this basic geography is key: Egypt is the "gift of the Nile." Mesopotamia is the land of the "Tigris and Euphrates." The Indus Valley Civilization flourished along the "Indus." Early Chinese civilization centered on the "Yellow River."

50. Which of the following scholars belong to Roman Civilisation?

- A. Augustus
- B. Pompeii
- C. Cicero
- D. Marcus Aurelius

Choose the correct answer from the options given below.

- (A) 1. A, B and D only
- (B) 2. A, C and D only
- (C) 3. A, B and C only
- (D) 4. B, C and D only

Correct Answer: (B) 2. A, C and D only

Solution:

Step 1: Understanding the Concept:

The question asks to identify which of the names provided represent significant historical figures

from Roman civilization. The term "scholars" is used broadly here to encompass influential statesmen, writers, philosophers, and leaders who contributed to Roman culture and thought. The task is to distinguish these individuals from a name that does not represent a person.

Step 2: Detailed Explanation:

Let us examine each name within the context of Roman history.

- **A. Augustus (Gaius Octavius, 63 BCE – 14 CE):** Augustus was a pivotal figure in Roman history. He was the founder and the first Emperor of the Roman Empire, reigning from 27 BCE until his death in 14 CE. While known primarily as a masterful politician and administrator who established the *Pax Romana* (Roman Peace), his era is also considered a golden age of Latin literature. He was a great patron of the arts and letters, supporting renowned poets like Virgil, Horace, and Ovid. His own autobiographical account, the *Res Gestae Divi Augusti*, is a crucial historical document. He is thus a central figure in Roman civilization's political and cultural life.

- **B. Pompeii:** Pompeii was not a person. It was a thriving Roman city located in the Campania region of Italy, near modern Naples. Pompeii, along with the nearby town of Herculaneum, was famously destroyed and buried under a thick layer of volcanic ash and pumice during the cataclysmic eruption of Mount Vesuvius in 79 CE. The excavation of its ruins has provided an extraordinarily detailed insight into the daily life of a Roman city. It is a place, not a scholar.

- **C. Cicero (Marcus Tullius Cicero, 106 BCE – 43 BCE):** Cicero was a Roman statesman, consul, lawyer, and political theorist, but he is most celebrated as Rome's greatest orator and prose stylist. His vast body of work includes political speeches, philosophical treatises on subjects like friendship, old age, and the nature of the gods, and a large collection of personal letters. His writings are a primary source for understanding the tumultuous final years of the Roman Republic, and his mastery of the Latin language has been studied and admired for centuries. He is the quintessential Roman scholar and man of letters.

- **D. Marcus Aurelius (121 CE – 180 CE):** Marcus Aurelius was one of the "Five Good Emperors" of Rome. He was not only a powerful and respected ruler but also a profound Stoic philosopher. During his military campaigns, he wrote a series of personal reflections on life, duty, and Stoic philosophy. This work, known today as the *Meditations*, was never intended for publication but has survived as one of the most important and accessible works of ancient philosophy. He is a classic example of the "philosopher-king."

Step 3: Final Answer:

Augustus (A), Cicero (C), and Marcus Aurelius (D) are all major figures who contributed significantly to the political and intellectual life of Roman Civilization. Pompeii (B) is a city. Therefore, the correct combination is A, C, and D.

Quick Tip

To avoid confusion between people and places in Roman history, remember: Pompeii is the "petrified city" destroyed by Vesuvius. Famous Roman figures often have names like Marcus, Gaius, or Lucius, such as Marcus Aurelius and Marcus Tullius Cicero.

51. Match the LIST-I with LIST-II

LIST-I	LIST-II
A. Ankh	I. Protection and rebirth
B. Scarab Beetle	II. Sun God Ra
C. Eye of Horus	III. Resurrection and healing
D. Lotus Flower	IV. Life of immortality

Choose the correct answer from the options given below.

- (A) 1. A-IV, B-I, C-II, D-III
(B) 2. A-I, B-III, C-II, D-IV
(C) 3. A-II, B-IV, C-I, D-III
(D) 4. A-III, B-IV, C-I, D-II

Correct Answer: Note: The provided options in the question are flawed. The logically derived answer based on correct Egyptological pairings is **A-IV, B-I, C-III, D-II**. Option 1 is the 'closest fit' but is still incorrect.

Solution:

Step 1: Understanding the Concept:

The question requires matching four potent symbols from ancient Egyptian art and religion (LIST-I) with their primary meanings and associations (LIST-II). These symbols were ubiquitous in Egyptian life and funerary practices, each carrying deep layers of meaning. The term "Aankh" is a common phonetic spelling for the "Ankh".

Step 2: Detailed Explanation of Correct Pairings:

Let's first determine the correct associations based on Egyptological scholarship.

- **A. Ankh:** The Ankh is one of the most recognizable symbols of ancient Egypt. It is a hieroglyph that stood for the word *n*, meaning "life". The symbol itself combines the Tau cross with a loop at the top. It represents the concept of eternal life and sustenance. Gods are frequently shown holding the ankh, offering the "breath of life" to pharaohs. Amulets in the shape of the ankh were worn for protection and to ensure life after death. Its core meaning is life, both mortal and eternal. The best match is **IV. Life of immortality**.

- **B. Scarab Beetle:** The scarab, specifically the dung beetle, was a symbol of immense importance. The Egyptians observed the beetle rolling a ball of dung (in which it laid its eggs) and burying it, from which new beetles would later emerge. They equated this process with the cycle of the sun and with spontaneous creation and resurrection. The beetle god Khepri, a manifestation of the sun god, was depicted as a scarab. Amulets in the form of scarabs were extremely common, used to ensure rebirth and provide protection. Therefore, its best match is **I. Protection and rebirth**.

- **C. Eye of Horus (Udjat Eye):** This symbol represents protection, healing, and restoration. In the myth of Osiris, his son Horus fought his uncle Seth for the throne of Egypt. During the battle, Seth tore out Horus's eye. The eye was later magically restored by Thoth, the god of wisdom. Because of this story of healing and restoration, the Eye of Horus became a powerful amulet for protection against evil and for ensuring health and wholeness. The best match is **III. Resurrection and healing** (with 'healing' being the key concept).

- **D. Lotus Flower:** The blue lotus held deep symbolic meaning related to creation and the sun. The flower opens in the morning and closes at night, sinking beneath the water. This daily cycle was seen as a metaphor for the sun's journey and for rebirth. In some creation myths, the sun god Ra was born from a primordial lotus flower that emerged from the waters of chaos. Thus, the lotus is fundamentally linked to the **II. Sun God Ra** and the concept of creation.

Step 3: Evaluating the Options and Final Answer:

The correct matching sequence, based on detailed analysis, is **A-IV, B-I, C-III, D-II**.

Let's review the provided options: 1. A-IV, B-I, C-II, D-III 2. A-I, B-III, C-II, D-IV 3. A-II, B-IV, C-I, D-III 4. A-III, B-IV, C-I, D-II

None of the options perfectly match our derived correct sequence. There is a clear error in the question's options. However, Option 1 (**A-IV, B-I, C-II, D-III**) correctly matches the first two items (Ankh -> Life of immortality; Scarab Beetle -> Protection and rebirth). The last two pairings are incorrect. In a competitive exam scenario where one must choose the "best" fit, Option 1 contains the most correct pairings, but it must be noted that the question itself is flawed.

Quick Tip

When faced with a matching question that seems to have no correct answer, don't panic. First, work out the correct pairings on your own. Then, carefully re-examine the options to see if there's an interpretation you missed. If you still find a discrepancy, choose the option that has the highest number of correct matches. This is a common issue in exam question banks.

52. Match the LIST-I with LIST-II

LIST-I	LIST-II
A. Ziggurat	I. Sumerians
B. Assyrian Lamassu	II. Assyrians
C. Stele of Hammurabi	III. Babylonian
D. Cylinder Seals	IV. Akkadian

Choose the correct answer from the options given below.

- (A) 1. A- II, B - I, C - IV, D - III
 (B) 2. A-I, B - III, C - II, D - IV
 (C) 3. A-III, B - II, C - IV, D-I
 (D) 4. A-I, B - II, C - III, D - IV

Correct Answer: (D) 4. A-I, B - II, C - III, D - IV

Solution:

Step 1: Understanding the Concept:

This question tests knowledge of the specific cultural and artistic contributions of the major

successive civilizations of ancient Mesopotamia. It requires matching key artifacts, architectural types, and art forms (LIST-I) with the civilization most renowned for them (LIST-II).

Step 2: Detailed Explanation of Correct Pairings:

- **A. Ziggurat:** The ziggurat is a monumental, terraced temple tower made of mud-brick, which served as the religious heart of a Mesopotamian city. This architectural form is one of the most enduring legacies of the region. While later civilizations like the Babylonians also built them, the ziggurat was invented by and is most fundamentally associated with the earliest Mesopotamian civilization, the **I. Sumerians**. The Great Ziggurat of Ur, dating to the 21st century BCE, is a prime example of Sumerian architecture. Thus, **A correctly matches with I.**
- **B. Assyrian Lamassu:** The Lamassu is a mythical protective being with a human head, the body of a bull or lion, and the wings of an eagle. Colossal stone statues of Lamassu were a distinctive feature of Imperial **II. Assyrian** art and architecture. They were placed as imposing guardians at the gateways of Assyrian royal palaces in cities like Nimrud, Nineveh, and Khorsabad during the Neo-Assyrian Empire (c. 911–609 BCE). The term itself in the question, "Assyrian Lamassu," points directly to the correct civilization. Thus, **B correctly matches with II.**
- **C. Stele of Hammurabi:** This is one of the most famous artifacts from the ancient world. It is an upright basalt stone slab (*stele*) on which is inscribed the Code of Hammurabi, a comprehensive set of laws from ancient Mesopotamia. Hammurabi was the sixth king of the First **III. Babylonian** Empire, reigning in the 18th century BCE. The stele is a landmark of Babylonian culture, law, and art. Thus, **C correctly matches with III.**
- **D. Cylinder Seals:** These were small, intricately carved cylinders used to roll an impression onto wet clay, serving as a signature or a mark of authenticity. While invented by the Sumerians, the art of seal carving reached an unprecedented level of skill, detail, and narrative complexity during the **IV. Akkadian** Empire (c. 2334–2154 BCE). Akkadian seals are famous for their realistic depiction of mythological scenes and are considered a high point of Mesopotamian art. Therefore, they are strongly characteristic of the Akkadian period. Thus, **D correctly matches with IV.**

Step 3: Final Answer:

By combining the correctly identified pairs, we get the sequence A-I, B-II, C-III, D-IV. This sequence corresponds exactly with option 4.

💡 Quick Tip

A good way to study Mesopotamia is to create a "Signature Contribution" list for each civilization. For example: Sumerians → *Writing(Cuneiform)Ziggurats*. Akkadians → *FirstEmpireRealisticSeals*. Babylonians → *Hammurabi'sLawCode*. Assyrians → *MilitaryPowerLamassuGuardians*.

53. Match the LIST-I with LIST-II

LIST-I	LIST-II
A. Chakra/Discs	I. Shiva
B. Pash/Rope	II. Balram
C. Trishul/Trident	III. Vishnu
D. Hala/Plough	IV. Yam

Choose the correct answer from the options given below.

- (A) 1. A-I, B - III, C - II, D - IV
 (B) 2. A-III, B - IV, C - II, D - I
 (C) 3. A-I, B - II, C - III, D - IV
 (D) 4. A-III, B - IV, C - I, D - II

Correct Answer: (D) 4. A-III, B - IV, C - I, D - II

Solution:

Step 1: Understanding the Concept:

This question tests knowledge of Hindu iconography, specifically the association of particular weapons or attributes (*ayudhas*) with their corresponding deities. These objects are not merely decorative but are symbolic of the god's power, function, and mythology, serving as crucial visual identifiers in art.

Step 2: Detailed Explanation of Correct Pairings:

- **A. Chakra/Discs:** The Chakra, or discus, is a divine spinning weapon. The most famous chakra is the Sudarshana Chakra, which is the primary attribute of Lord **III. Vishnu**, the preserver in the Hindu Trinity. It is depicted as a fiery, serrated disc that he holds in one of his hands. The Sudarshana Chakra symbolizes righteousness (*dharma*), the cosmic order, the wheel of time, and the power to destroy evil and protect the devout. Thus, **A matches with III.**

- **B. Pash/Rope:** The Pasha (or Pash) is a supernatural noose or lasso. It is the characteristic weapon of several deities who have the function of binding or restraining. Its most prominent wielder is **IV. Yam** (Yama), the god of death and justice. In iconography, Yama is shown using the *Yama Pasha* to ensnare and draw out the soul of a living being at the end of their life. The god Varuna (god of the oceans) also carries a pasha. Given the choices, Yam is the intended match. Thus, **B matches with IV.**

- **C. Trishul/Trident:** The Trishula, or trident, is a three-pronged spear and is the most iconic and powerful weapon of Lord **I. Shiva**, the destroyer in the Hindu Trinity. The three points of the trident carry deep symbolic meaning, representing the three fundamental powers (creation, preservation, destruction), the three modes of nature (*gunas*: sattva, rajas, tamas), and control over the past, present, and future. It is a symbol of Shiva's absolute authority over the cosmos. Thus, **C matches with I.**

- **D. Hala/Plough:** The Hala, or plough, is a highly unconventional weapon that is the unique attribute of Lord **II. Balram** (also known as Balarama), the elder brother of Lord Krishna. Balarama is revered as a deity of agriculture and strength. He is often called *Haladhara*, which literally means "the one who carries the plough." Mythological stories narrate how he used his plough not only for farming but also as a fearsome weapon, capable of dragging his enemies or even altering the course of rivers. Thus, **D matches with II.**

Step 3: Final Answer:

By correctly matching each attribute to its deity, we arrive at the sequence: A-III, B-IV, C-I, D-II. This corresponds precisely with option 4.

💡 Quick Tip

Iconography is all about visual association. When studying for exams, create a simple table or mind map for major deities, listing their key attributes: 1. Weapon (*Ayudha*), 2. Mount (*Vahana*), and 3. Consort. For example: Vishnu - Chakra/Mace, Garuda, Lakshmi. Shiva - Trishul/Damaru, Nandi, Parvati.

54. Match the LIST-I with LIST-II

LIST-I	LIST-II
A. Gyan	I. Brightness
B. Nirdosha	II. Strength
C. Tejas	III. Wisdom
D. Bala	IV. Free from all evil

Choose the correct answer from the options given below.

- (A) 1. A-I, B - II, C - IV, D - III
 (B) 2. A-III, B-II, C - I, D - IV
 (C) 3. A-I, B-III, C - IV, D - II
 (D) 4. A- III, B - IV, C - I, D - II

Correct Answer: (D) 4. A- III, B - IV, C - I, D - II

Solution:

Step 1: Understanding the Concept:

The question requires matching four Sanskrit words (LIST-I), each representing a specific quality or concept, with their appropriate English translations or meanings (LIST-II). This is a test of vocabulary related to Indian philosophical and ethical thought.

Step 2: Detailed Explanation of Correct Pairings:

- **A. Gyan (Jñāna):** The Sanskrit root *jñā* means "to know". *Jñāna* (commonly pronounced 'Gyan') is a central concept in virtually all schools of Indian philosophy. It means knowledge, but in a deeper sense, it refers to a transformative, liberating insight into the nature of reality. It is not mere information but profound understanding and spiritual realization. Therefore, the most fitting English equivalent is **III. Wisdom**. Thus, **A matches with III**.

- **B. Nirdosha:** This is a compound Sanskrit word. The prefix *Nir-* means "without," "devoid of," or "free from." The word *Dosha* means "fault," "defect," "blemish," "vice," or "evil." Combining them, *Nirdosha* means faultless, pure, innocent, or without any defect. The best

corresponding meaning from the list is **IV. Free from all evil**. Thus, **B matches with IV**.

- **C. Tejas:** This Sanskrit term conveys a sense of intense energy and radiance. It can be translated as luster, splendor, spiritual power, brilliance, or effulgence. It is often used to describe the divine aura of a god or the charismatic energy of a great sage or warrior. It is a fiery, luminous quality. The closest and most direct meaning provided is **I. Brightness**. Thus, **C matches with I**.

- **D. Bala:** This is a fundamental Sanskrit word with a clear and direct meaning. *Bala* translates to physical power, might, vigor, or force. It is the most common word for **II. Strength**. Thus, **D matches with II**.

Step 3: Final Answer:

By matching each Sanskrit term with its correct English meaning, we obtain the sequence: A-III, B-IV, C-I, D-II. This combination corresponds exactly to option 4.

💡 Quick Tip

Learning a few common Sanskrit prefixes and roots can be very helpful for vocabulary questions. For example, 'Nir-' (without), 'A-' (not), 'Su-' (good), and 'Dur-' (bad) are frequently used. Recognizing 'Nir-' in 'Nirdosha' immediately helps you understand its meaning as 'without fault/evil'.

55. Match the LIST-I with LIST-II

LIST-I (Site)	LIST-II (Place)
A. Salim Chisti Dargah	I. Aurangabad
B. Grave of Aurangzeb	II. Lahore
C. Tomb of Iltutmish	III. Delhi
D. Grave of Noorjahan	IV. Fatehpur Sikri

Choose the correct answer from the options given below.

- (A) 1. A-IV, B - I, C - III, D - II
(B) 2. A-I, B - III, C - IV, D - II
(C) 3. A-I, B-IV, C - III, D - II
(D) 4. A-IV, B - III, C - I, D - II

Correct Answer: (A) 1. A-IV, B - I, C - III, D - II

Solution:

Step 1: Understanding the Concept:

The question requires matching four significant historical monuments from the Sultanate and Mughal periods of Indian history (LIST-I) with the cities where they are located (LIST-II). This tests knowledge of the historical geography of medieval India.

Step 2: Detailed Explanation of Correct Pairings:

- **A. Salim Chishti Dargah:** The tomb (*dargah*) of the revered Sufi saint, Shaikh Salim Chishti, is a jewel of Mughal architecture. It is constructed entirely of white marble and features exquisite, paper-thin marble screens (*jalīs*). The tomb was built by Emperor Akbar, who held the saint in high esteem, believing his son Jahangir was born through the saint's blessings. The dargah is located within the courtyard of the grand Jama Masjid in **IV. Fatehpur Sikri**, the capital city Akbar built near Agra. Thus, **A matches with IV**.

- **B. Grave of Aurangzeb:** The last of the great Mughal emperors, Aurangzeb, was a pious and austere Sunni Muslim. In keeping with his beliefs, he wished for a simple burial. His grave is located in the compound of the dargah of his spiritual mentor, Shaikh Zainuddin, in a town called Khuldabad. Khuldabad, known as the "Valley of Saints" due to the many Sufi tombs there, is situated about 24 kilometers from the city of **I. Aurangabad** in Maharashtra. Thus, **B matches with I**.

- **C. Tomb of Iltutmish:** Shams-ud-din Iltutmish was the third and one of the greatest rulers of the Delhi Sultanate (Mamluk dynasty). His tomb, which he had built for himself around 1235 CE, is located in the northwestern corner of the Qutub Minar complex in Mehrauli, **III. Delhi**. It is significant as one of the earliest examples of a royal tomb in Delhi and is renowned for its profusely carved interior, which is a blend of Indian and Islamic decorative motifs. Thus, **C matches with III**.

- **D. Grave of Noorjahan:** Nur Jahan ("Light of the World") was the incredibly influential and powerful wife of the Mughal emperor Jahangir. After Jahangir's death, she lived a retired life and was buried in a tomb she had constructed for herself. Her tomb is located in Shahdara Bagh in the city of **II. Lahore** (now in Pakistan), near the tomb of her husband Jahangir and her brother Asaf Khan. Thus, **D matches with II**.

Step 3: Final Answer:

By matching each site to its correct location, we obtain the sequence: A-IV, B-I, C-III, D-II. This combination corresponds exactly to option 1.

💡 Quick Tip

A useful way to remember historical locations is to group them by city or region. For example, associate Delhi with the Qutub Minar complex (including Iltutmish's tomb) and Humayun's Tomb. Associate Agra/Fatehpur Sikri with Akbar, the Taj Mahal, and Salim Chishti's Dargah. Associate Lahore with Jahangir and Nur Jahan.

56. Match the LIST-I with LIST-II

LIST-I (Elements)	LIST-II (Temple)
A. Gopuram	I. Shiv temple
B. Kandariya Mahadev	II. Odishan Temple
C. Rahapaga	III. South Indian Temple
D. Pranaal	IV. Khajuraho

Choose the correct answer from the options given below.

- (A) 1. A- III, B - IV, C - II, D - I
 (B) 2. A - III, B - II, C - I, D - IV
 (C) 3. A-II, B-I, C - IV, D - III
 (D) 4. A-III, B - IV, C - I, D - II

Correct Answer: (A) 1. A- III, B - IV, C - II, D - I

Solution:

Step 1: Understanding the Concept:

This question tests the knowledge of specific terminology and examples related to Indian temple architecture. It requires matching architectural elements or specific temples (LIST-I) with their corresponding architectural style, location, or type (LIST-II).

Step 2: Detailed Explanation of Correct Pairings:

- **A. Gopuram:** A Gopuram is a monumental, ornate, and often towering entrance gateway to a temple complex. This architectural feature is the most striking and defining characteristic of the Dravidian style of temple architecture, which is found in **III. South Indian Temples**. In later periods, such as under the Vijayanagara and Nayaka rulers, the gopurams became so massive that they dwarfed the main shrine's tower (*vimana*). Thus, **A matches with III**.
- **B. Kandariya Mahadev:** The Kandariya Mahadeva Temple is the largest and most exemplary temple within the famous temple complex at **IV. Khajuraho** in Madhya Pradesh. Built by the Chandela dynasty around 1030 CE, it is dedicated to Lord Shiva and is celebrated for its grand scale, harmonious proportions, and profusion of exquisite sculptures. It is a pinnacle of the Nagara style of temple architecture. Thus, **B matches with IV**.
- **C. Rahapaga:** This is a specific technical term from the Kalinga school of architecture, which is the regional variant of the Nagara style found in Odisha. The exterior walls and the main tower (*deul*) of an Odishan temple are articulated with a series of vertical projections known as *pagas*. The central and most prominent of these projections on each face is called the *rahapaga*. The Lingaraja Temple in Bhubaneswar is a classic example. Therefore, Rahapaga is an element of an **II. Odishan Temple**. Thus, **C matches with II**.
- **D. Pranaal (Pranala):** A Pranala is a water chute or gargoye-like spout designed to drain the consecratory liquids (like water, milk, etc.) used in the ritual bathing (*abhisheka*) of the main deity from the inner sanctum (*garbhagriha*) to the outside. This feature is particularly essential in a **I. Shiv temple**, where the primary object of worship is the Lingam, upon which offerings are continuously poured. The Pranala ensures the sanctum remains clean. They are often elaborately carved, for example, in the shape of a *makara* (a mythical sea creature). Thus, **D matches with I**.

Step 3: Final Answer:

By connecting each element or name to its correct association, we get the sequence: A-III, B-IV, C-II, D-I. This corresponds exactly to option 1.

💡 Quick Tip

Learning the specific vocabulary for different temple styles is key. Remember: **Gopuram** screams South India (Dravida style). Terms like **Rahapaga** are specific to Odisha (Kalinga style). **Kandariya Mahadev** is the poster child for Khajuraho. And a functional element like a **Pranaal** is most logically linked to the type of temple that requires it most, i.e., a Shiva temple.

57. Match the LIST-I with LIST-II

LIST-I (Famous Art.)	LIST-II (Artist)
A. Monalisa	I. Leonardo da Vinci
B. Sistine Chapel	II. Michelangelo
C. Persistence of memory	III. Salvador Dali
D. Girl with a pearl ear ring	IV. Johannes Vermeer

Choose the correct answer from the options given below.

- (A) 1. A-I, B - II, C - III, D - IV
(B) 2. A-III, B - IV, C - II, D-I
(C) 3. A-IV, B-II, C-I, D - III
(D) 4. A-I, B - III, C - II, D - IV

Correct Answer: (A) 1. A-I, B - II, C - III, D - IV

Solution:

Step 1: Understanding the Concept:

This is a straightforward matching question that tests knowledge of some of the most iconic masterpieces of Western art history and the legendary artists who created them. It covers different eras and movements, from the Renaissance to Surrealism.

Step 2: Detailed Explanation of Correct Pairings:

- **A. Mona Lisa:** The *Mona Lisa* is a half-length portrait painting that has been acclaimed as "the best known, the most visited, the most written about, the most sung about, the most parodied work of art in the world." Painted between 1503 and 1506, it is the quintessential masterpiece of the Italian High Renaissance. Its creator was the ultimate Renaissance man—an artist, scientist, inventor, and thinker—I. **Leonardo da Vinci**. The painting is housed at the Louvre Museum in Paris. Thus, **A matches with I**.

- **B. Sistine Chapel:** This name refers to the vast and awe-inspiring fresco cycle that covers the ceiling and altar wall of the Sistine Chapel in the Vatican City. The ceiling, painted between 1508 and 1512, depicts nine stories from the Book of Genesis, including the famous "Creation of Adam" panel. The altar wall features "The Last Judgment." This colossal undertaking is considered a cornerstone work of High Renaissance art and was executed by the Florentine sculptor, painter, and architect **II. Michelangelo**. Thus, **B matches with II**.

- **C. The Persistence of Memory:** Painted in 1931, this is the most famous painting of

the Surrealist movement. It depicts a bizarre and dreamlike landscape where hard objects, specifically pocket watches, become limp and appear to be melting. The painting is a visual representation of the Surrealist idea of exploring the irrational and the subconscious mind. It was painted by the flamboyant Spanish artist and leading figure of Surrealism, **III. Salvador Dalí**. Thus, **C matches with III**.

- **D. Girl with a Pearl Earring:** This is a captivating portrait (*tronie*) from the Dutch Golden Age of painting, dated to c. 1665. It is celebrated for its intimate atmosphere, the subject's enigmatic expression, and the artist's extraordinary skill in rendering light, particularly on the girl's face and the shimmering pearl earring. This masterpiece of Dutch Baroque art was painted by **IV. Johannes Vermeer**. Thus, **D matches with IV**.

Step 3: Final Answer:

The pairings are correctly identified as: A-I, B-II, C-III, D-IV. This sequence corresponds exactly to option 1.

💡 Quick Tip

To build a strong foundation in art history, focus on linking an artist not just to their masterpiece, but also to their era and movement. For example: Leonardo da Vinci (High Renaissance), Michelangelo (High Renaissance), Salvador Dalí (Surrealism), Johannes Vermeer (Dutch Golden Age/Baroque). This contextual knowledge helps solve a wider range of questions.

58. Which of the following are depicted in Pallava art?

- A. Puranic stories
- B. Demi God and Goddess stories
- C. Jataka stories
- D. Artists and rulers of that period

Choose the correct answer from the options given below.

- (A) 1. A, B and C only
- (B) 2. A, B, C and D
- (C) 3. A, B, and D only
- (D) 4. B, C and D only

Correct Answer: (C) 3. A, B, and D only

Solution:

Step 1: Understanding the Concept:

The question asks to identify the subject matter and thematic content commonly found in the art created under the patronage of the Pallava dynasty (c. 275–897 CE). The Pallavas were pioneers of Dravidian temple architecture and sculpture in South India, with their most famous

works located at Mamallapuram (Mahabalipuram) and their capital, Kanchipuram.

Step 2: Detailed Explanation:

The Pallava rulers were predominantly devout Hindus, with early kings patronizing Vaishnavism and later kings leaning towards Shaivism. Their art, therefore, reflects Hindu themes and courtly life. Let's analyze the options:

- **A. Puranic stories:** This is a central theme in Pallava art. Their rock-cut caves (*mandapas*) and monolithic temples (*rathas*) are virtual galleries of Hindu mythology. The most spectacular example is the massive open-air bas-relief at Mamallapuram, known as the 'Descent of the Ganges' or 'Arjuna's Penance'. This sculpture teems with figures and narrates a complex story from the Mahabharata and the Puranas. The Varaha cave depicts the story of Vishnu's boar avatar, and the Mahishasuramardini cave vividly portrays Durga's battle with the buffalo demon. Thus, Puranic stories are a core subject.

- **B. Demi God and Goddess stories:** This is also correct and is closely related to the above point. The Pallava sculptural program includes not only the principal deities like Shiva, Vishnu, and Durga but also a vast array of associated figures: celestial beings (*gandharvas*), attendants (*ganas*), sages (*rishis*), serpent deities (*nagas*), and other divine and semi-divine figures that populate the Puranic narratives.

- **C. Jataka stories:** This is incorrect. The Jataka tales are a body of literature concerning the previous births of Gautama Buddha. They are a fundamental theme of **Buddhist art**. Prominent depictions of Jatakas are found at Buddhist sites like the stupas of Sanchi and Bharhut, and in the murals of the Ajanta caves. Since Pallava art was almost exclusively Hindu in its religious focus, it does not feature Buddhist narratives like the Jatakas.

- **D. Artists and rulers of that period:** This is correct. The Pallavas were one of the first South Indian dynasties to include royal portraiture in their temples. The Adivaraha cave temple at Mamallapuram contains distinct, labeled relief portraits of two Pallava kings, Simhavishnu and Mahendravarman I, seated on thrones with their queens. The famous 'Descent of the Ganges' relief also includes wonderfully naturalistic depictions of common people, ascetics, and animals, giving a glimpse into the society of the period. While artists rarely signed their work, the art itself reflects the patrons (rulers) and the world they lived in.

Step 3: Final Answer:

The art of the Pallavas is characterized by depictions of Puranic stories (A), stories of gods and other celestial beings (B), and portraits of their rulers (D). Buddhist Jataka stories (C) are not a theme. Therefore, the correct option is A, B, and D only.

💡 Quick Tip

A key to art history is understanding patronage. The religious beliefs of the ruling dynasty heavily influence the subject matter of the art produced. The Pallavas were Hindu kings, so their art is filled with Hindu myths. This allows you to quickly eliminate options related to other religions like Buddhism.

59. Which of the following are the characteristics of Gandhara art?

- A. Greek influence
- B. Buddha with moustache
- C. Curly hair
- D. Use of red sandstone

Choose the correct answer from the options given below.

- (A) 1. A, B and D only
- (B) 2. A, B and C only
- (C) 3. A, C and D only
- (D) 4. B, C and D only

Correct Answer: (B) 2. A, B and C only

Solution:

Step 1: Understanding the Concept:

The question asks to identify the defining features of the Gandhara school of art. This school flourished in the northwestern region of the Indian subcontinent (Gandhara) under Kushan patronage and is famous for its unique stylistic synthesis.

Step 2: Detailed Explanation:

Let's analyze each characteristic to see if it applies to the Gandhara school.

- **A. Greek influence:** This is the most fundamental and defining characteristic of Gandhara art. Due to the region's historical connection to the Hellenistic world (post-Alexander the Great) and its trade links with the Roman Empire via the Silk Road, Gandharan art absorbed strong influences from classical Greek and Roman art. This "Graeco-Roman" influence is why the style is often called "Graeco-Buddhist." It is evident in the realistic rendering of human anatomy, the naturalistic facial expressions, and the deeply folded, toga-like drapery of the robes.
- **B. Buddha with moustache:** This is a characteristic feature of many Gandharan Buddha and Bodhisattva images. The Hellenistic tradition valued realism and often depicted its gods and heroes with human-like features. The inclusion of a moustache on the Buddha is a reflection of this realistic approach, portraying him as a worldly prince before his enlightenment. This feature is a strong identifier of the Gandhara style and contrasts sharply with the clean-shaven, more ethereal depictions from Mathura.
- **C. Curly hair:** The depiction of the Buddha's hair is a key stylistic marker. The Gandhara school represents the Buddha's hair with naturalistic, flowing waves or curls, often tied up in a topknot (*ushnisha*) that resembles the hairstyle of the Greek god Apollo. This is another direct result of the Hellenistic influence.
- **D. Use of red sandstone:** This is incorrect. This is the primary material characteristic of the **Mathura school** of art, which flourished concurrently in the Gangetic plains. The Mathura artists used the locally available mottled red sandstone from Sikri. The Gandhara artists, on the other hand, primarily used a dark bluish-grey schist stone, which was conducive to detailed carving. They also widely used stucco and terracotta, especially in later periods.

Step 3: Final Answer:

The definitive characteristics of Gandhara art from the list are Greek influence (A), the depic-

tion of Buddha with a moustache (B), and curly hair (C). The use of red sandstone (D) is a feature of the Mathura school. Therefore, the correct combination is A, B, and C.

 Quick Tip

To easily remember the differences between the two contemporary Kushan schools: think of Gandhara as "West-influenced" (Grey stone, Greek realism, Apollo-like hair) and Mathura as "Indo-centric" (Red stone, Indian idealism, snail-shell curls, smiling faces).

60. Identify the correct sequence of the Rock Cut structures from earlier to later.

- A. Lomas Rishi Cave
- B. Cave No. 10 Ajanta
- C. Ellora Cave No. 16
- D. Reservoir of Dholavira

Choose the correct answer from the options given below.

- (A) 1. B, D, A, C
- (B) 2. B, A, C, D
- (C) 3. A, B, C, D
- (D) 4. D, A, B, C

Correct Answer: (D) 4. D, A, B, C

Solution:

Step 1: Understanding the Concept:

The question requires arranging four significant Indian rock-cut structures in chronological order, from the earliest to the most recent. This tests a broad understanding of the timeline of Indian history and architectural development, spanning from the proto-historic period to the early medieval era.

Step 2: Detailed Explanation and Dating:

To establish the correct sequence, we must determine the historical period and approximate date of each structure.

- **D. Reservoir of Dholavira:** Dholavira was a prominent city of the Indus Valley Civilization (IVC), located in present-day Gujarat. The Harappans were master hydraulic engineers, and at Dholavira, they created an extraordinary system of dams and channels to collect monsoon rainwater in massive reservoirs, some of which were hewn directly out of the bedrock. The mature phase of the IVC is dated to **c. 2600–1900 BCE**. This makes the Dholavira reservoir by far the oldest structure on the list, belonging to the proto-historic Bronze Age.

- **A. Lomas Rishi Cave:** This is one of the man-made caves in the Barabar Hills of Bihar. These caves are the earliest examples of the rock-cut architectural tradition in India. The

caves were excavated from monolithic granite hills and feature a highly polished interior surface known as 'Mauryan polish'. Inscriptions in adjacent caves by Emperor Ashoka date their construction to his reign. Therefore, the Lomas Rishi Cave belongs to the **Mauryan Period, c. 3rd century BCE**.

- **B. Cave No. 10 at Ajanta:** The Ajanta Caves were excavated in two distinct phases. Cave 10 is a Chaitya hall (a prayer hall with a stupa) that belongs to the first, earlier phase of construction. This phase is associated with the Satavahana dynasty's patronage. Based on palaeographic and stylistic evidence, this early phase at Ajanta is dated to the period between the **2nd century BCE and the 1st century CE**. This is chronologically later than the Mauryan caves.

- **C. Ellora Cave No. 16 (Kailasa Temple):** This is the most magnificent structure at the Ellora cave site. It is not a cave but a complete, monolithic temple complex, carved downwards out of a single volcanic rock cliff. It is dedicated to Lord Shiva and was commissioned by King Krishna I of the **Rashtrakuta dynasty**. Its construction is dated to the second half of the **8th century CE**. This makes it the most recent of the four structures listed.

Step 3: Final Answer:

By arranging the structures based on their established dates, we get the following sequence from earliest to latest: 1. Reservoir of Dholavira (c. 2600–1900 BCE) 2. Lomas Rishi Cave (c. 3rd century BCE) 3. Cave No. 10 Ajanta (c. 2nd BCE – 1st CE) 4. Ellora Cave No. 16 (c. 8th century CE)

This chronological order corresponds to the sequence D, A, B, C. This matches option 4.

💡 Quick Tip

For chronological questions, think in broad historical eras first, then refine. Dholavira is Harappan (Bronze Age). Lomas Rishi is Mauryan (Early Historic). Ajanta (early phase) is Satavahana (Early Historic). Ellora's Kailasa is Rashtrakuta (Early Medieval). Just knowing the sequence of these eras—Harappan → *Mauryan* → *Satavahana* → *Rashtrakuta*—is often enough to solve the problem.

61. Arrange in sequence the symbols associated with Buddha from birth to the first sermon.

- A. Tree
- B. White elephant
- C. Horse
- D. Wheel

Choose the correct answer from the options given below.

- (A) 1. D, B, A, D
- (B) 2. D, B, A, C
- (C) 3. B, C, A, D
- (D) 4. B, A, D, C

Correct Answer: (C) 3. B, C, A, D

Solution:

Step 1: Understanding the Concept:

The question asks to arrange four key symbols from Buddhist art in the chronological order of the life events of Siddhartha Gautama (the Buddha) that they represent. Early Buddhist art, particularly from the aniconic period (when the Buddha was not depicted in human form), used symbols to represent these major life events.

Step 2: Detailed Explanation of Symbols and Events:

Let's associate each symbol with its corresponding event and then place them in the correct sequence.

- **B. White elephant:** This symbol represents the Buddha's conception and birth. According to tradition, his mother, Queen Maya, dreamt that a divine white elephant entered her womb, which was interpreted as a sign that she would give birth to a great being. Therefore, the white elephant is the symbol for the beginning of his life.
- **C. Horse:** This symbol represents the "Great Renunciation" or "Great Departure" (*Mahabhinishkramana*). At the age of 29, Prince Siddhartha left his palace and worldly life in search of enlightenment. He rode out of the city on his favorite horse, Kanthaka. In art, the riderless horse symbolizes this momentous event of renunciation. This happens after his birth.
- **A. Tree:** This symbol, specifically the Bodhi Tree (a Peepal tree or *Ficus religiosa*), represents the Buddha's enlightenment (*Bodhi*). After years of asceticism, Siddhartha sat in meditation under the Bodhi Tree in Bodh Gaya, where he attained supreme enlightenment and became the Buddha. This event occurs after his renunciation.
- **D. Wheel:** The wheel (*Dharmachakra* or Wheel of Law) symbolizes the Buddha's first sermon, which he delivered in the Deer Park at Sarnath. This event is known as the *Dhammacakkappavattana Sutta*, or "Setting the Wheel of Dhamma in Motion." In this sermon, he taught the Four Noble Truths and the Eightfold Path. This event takes place after he attains enlightenment.

Step 3: Final Answer:

The correct chronological sequence of the events and their corresponding symbols is: 1. Birth/Conception (White elephant - B) 2. Great Renunciation (Horse - C) 3. Enlightenment (Tree - A) 4. First Sermon (Wheel - D)

The sequence is therefore B, C, A, D. This corresponds to option 3.

💡 Quick Tip

To remember the key Buddhist symbols, associate them with the four main pilgrimage sites of the Buddha's life: Birth (Lumbini) - 🌺 Lotus/Elephant; Enlightenment (Bodh Gaya) - 🌳 Bodhi Tree; First Sermon (Sarnath) - 🛞 Wheel; Death (Kushinagar) - 🏛️ Stupa.

62. Arrange the following from earlier to later.

- A. Paleolithic
- B. Chalcolithic
- C. Neolithic
- D. Early historic

Choose the correct answer from the options given below.

- (A) 1. A, B, C, D
- (B) 2. B, A, C, D
- (C) 3. A, C, D, B
- (D) 4. A, C, B, D

Correct Answer: (D) 4. A, C, B, D

Solution:

Step 1: Understanding the Concept:

The question asks to arrange the major prehistoric and historic periods of human development in the correct chronological sequence, from the earliest to the most recent. This sequence is fundamental to archaeology and ancient history.

Step 2: Detailed Explanation of the Periods:

Let's define each period to establish their relative order.

- **A. Paleolithic (Old Stone Age):** This is the earliest and by far the longest period of human history. It began with the first use of stone tools by early human ancestors (hominins) around 3.3 million years ago and ended around 10,000 BCE. It is characterized by hunter-gatherer societies using chipped stone tools.
- **C. Neolithic (New Stone Age):** This period follows the Paleolithic Age (with a transitional Mesolithic or Middle Stone Age in between). The Neolithic Revolution, beginning around 10,000 BCE in some parts of the world, is defined by the development of agriculture, the domestication of animals, the creation of settled villages, and the use of polished stone tools. It marks a shift from a food-gathering to a food-producing economy.
- **B. Chalcolithic (Copper-Stone Age):** This is a transitional period that follows the Neolithic Age. It is characterized by the first use of metal, specifically copper, for making tools and weapons, alongside the continued use of stone tools. In the Indian context, the Harappan Civilization is a major Chalcolithic/Bronze Age culture. This period serves as a bridge between the Stone Age and the full-fledged Bronze Age.
- **D. Early Historic:** This period follows the prehistoric (Stone Age) and proto-historic (Chalcolithic/Bronze Age) periods. The key marker for the beginning of the historic period is the advent of writing, which allows for written historical records. In India, the Early Historic period is generally considered to begin around the 6th century BCE, with the rise of the Mahajanapadas, the development of urban centers in the Gangetic plains, and the composition of early Buddhist and Jain texts.

Step 3: Final Answer:

The correct chronological sequence from earliest to latest is: 1. Paleolithic (Old Stone Age) - A 2. Neolithic (New Stone Age) - C 3. Chalcolithic (Copper-Stone Age) - B 4. Early Historic

(beginning of written records) - D

The sequence is A, C, B, D. This corresponds to option 4.

💡 Quick Tip

Remember the progression of materials that define these ages: Stone $\rightarrow$ Stone + Copper $\rightarrow$ Bronze $\rightarrow$ Iron.

Paleolithic and Neolithic are the Old and New Stone Ages. Chalcolithic introduces Copper. The Historic period is defined not by a material but by the start of writing.

63. Arrange the following events in the correct chronological order.

A. Birth of Mahavir

B. Mahavir's first sermon

C. Mahavir attains enlightenment

D. Mahavir's death

Choose the correct answer from the options given below.

(A) 1. C, D, A, B

(B) 2. C, D, B, A

(C) 3. A, C, B, D

(D) 4. B, A, C, D

Correct Answer: (C) 3. A, C, B, D

Solution:

Step 1: Understanding the Concept:

The question requires arranging the four most significant milestones in the life of Vardhamana Mahavira, the 24th and last Tirthankara of Jainism, in their correct chronological sequence. This is a fundamental aspect of the history of Jainism.

Step 2: Detailed Explanation of Life Events:

Let's trace the life of Mahavira from beginning to end to establish the sequence.

- **A. Birth of Mahavir:** According to Jain tradition, Vardhamana Mahavira was born in 599 BCE (though some traditions place it at 540 BCE) into a royal Kshatriya family in Kundagrama, near Vaishali in modern-day Bihar. This is the starting point of his life.

- **C. Mahavir attains enlightenment:** After leaving his home at the age of 30, Mahavira practiced intense meditation and severe austerities for twelve and a half years. At the age of 42, on the bank of the river Rijupalika, he attained *Kevala Jnana*, which means supreme, absolute knowledge or enlightenment. He became a Jina ("conqueror") and a Tirthankara. This event occurs after his birth and a long period of spiritual practice.

- **B. Mahavir's first sermon:** After attaining Kevala Jnana, a Tirthankara's duty is to teach the path to liberation to others. Mahavira delivered his first sermon at Pava. This divine preaching, delivered in a special assembly called a *samavasarana*, marks the beginning of his

public ministry. This event logically follows his attainment of enlightenment.

- **D. Mahavir's death:** After preaching for about 30 years, Mahavira attained Nirvana (liberation from the cycle of birth and death) at the age of 72. This event, his final passing, occurred at Pawapuri in Bihar. This is the culmination and final event of his mortal life.

Step 3: Final Answer:

The correct chronological order of the events in Mahavira's life is: 1. Birth of Mahavir (A)
2. Mahavir attains enlightenment (C)
3. Mahavir's first sermon (B)
4. Mahavir's death (D)

The sequence is A, C, B, D. This corresponds to option 3.

💡 Quick Tip

The life paths of great spiritual founders like Mahavira and Buddha follow a logical progression: Birth → *Renunciation* → *Enlightenment* → *FirstSermon/Teaching* → *Death/Nirvana*. Keeping this logical flow in mind can help you sequence the key events correctly.

64. Arrange the following mediums of exchange in sequence from earlier to later.

- A. Barter
- B. Cowrie
- C. Currency notes
- D. Coins

Choose the correct answer from the options given below.

- (A) 1. A, B, D, C
- (B) 2. A, B, C, D
- (C) 3. D, C, A, B
- (D) 4. C, B, A, D

Correct Answer: (A) 1. A, B, D, C

Solution:

Step 1: Understanding the Concept:

The question asks to arrange different forms of economic exchange and currency in their historical order of development, from the most ancient method to the most modern. This traces the evolution of money.

Step 2: Detailed Explanation of the Mediums:

Let's examine the historical context and development of each medium of exchange.

- **A. Barter:** This is the oldest and most basic form of commerce. Barter is a system of exchange where goods or services are directly traded for other goods or services without using

a medium of exchange, such as money. It relies on a "double coincidence of wants" (each party must have something the other desires). It has existed since the dawn of human societies and precedes any form of currency.

- **B. Cowrie:** Cowrie shells are a form of 'commodity money'. Commodity money is a medium of exchange that has intrinsic value in itself, aside from its use as currency. For millennia, objects like salt, cattle, shells, and beads were used as money. Cowrie shells were one of the most widely used forms of shell money, used extensively in Africa, South Asia, and East Asia for centuries before the advent of standardized coinage. They represent an intermediate step between simple barter and metallic currency.

- **D. Coins:** Coins represent a major evolution in currency. They are pieces of a hard material, usually metal, that are standardized in weight, and bear an official mark or stamp to certify their value. This eliminates the need to weigh the metal for every transaction. The use of coins allows for much more efficient and widespread trade. In India, the earliest coins, known as punch-marked coins, appeared around the 6th century BCE.

- **C. Currency notes:** Currency notes, or paper money, are a form of 'fiat money'. Unlike commodity money or even coins made of precious metals, a currency note has very little intrinsic value. Its value comes from the guarantee or 'fiat' (order) of the issuing government or central bank that it will be accepted as legal tender for all debts. While early forms of paper money existed in China as early as the 7th century, its widespread global use as the primary medium of exchange is a feature of the modern era, becoming dominant in the last few centuries.

Step 3: Final Answer:

The historical sequence of development is: 1. Barter (most ancient) - A 2. Cowrie (commodity money) - B 3. Coins (standardized metallic currency) - D 4. Currency notes (modern fiat money) - C

The correct sequence is A, B, D, C. This corresponds to option 1.

💡 Quick Tip

Think of the evolution of money as a process of increasing abstraction and standardization. It moves from direct exchange of physical goods (Barter), to using a common physical good (Cowrie), to using a standardized physical representation of value (Coins), to finally using a purely abstract representation of value (Currency notes).

65. Arrange the following dynasties in chronological order.

- A. Sishunaga
- B. Nanda
- C. Maurya
- D. Haryanka

Choose the correct answer from the options given below.

- (A) 1. A, B, C, D
- (B) 2. D, A, B, C
- (C) 3. D, A, C, B

(D) 4. C, B, D, A

Correct Answer: (B) 2. D, A, B, C

Solution:

Step 1: Understanding the Concept:

The question requires arranging the four major early dynasties that ruled the kingdom of Magadha in their correct chronological order of succession. This sequence is foundational to the political history of ancient India leading up to its first great empire.

Step 2: Detailed Explanation of the Dynasties:

Based on Puranic, Buddhist, and Jain sources, the accepted historical sequence of these Magadhan dynasties is as follows:

- **D. Haryanka dynasty (c. 544 – 413 BCE):** This is considered the first major historical dynasty of Magadha. Its most important rulers were Bimbisara, who expanded the kingdom through matrimonial alliances and conquest, and his son Ajatashatru, who continued the expansionist policy and is said to have patronized the First Buddhist Council.

- **A. Shishunaga dynasty (c. 413 – 345 BCE):** The Haryanka dynasty was overthrown by an amatya (minister) named Shishunaga, who established his own dynasty. The most significant achievement of this dynasty was the final defeat of the rival kingdom of Avanti, which was then annexed to Magadha.

- **B. Nanda dynasty (c. 345 – 322 BCE):** The Shishunaga dynasty was succeeded by the Nanda dynasty, founded by Mahapadma Nanda. The Nandas are often described as the first empire builders of India. They were known for their immense wealth and powerful army, which deterred Alexander the Great from advancing further into India. They were also the first of a line of non-Kshatriya rulers.

- **C. Maurya dynasty (c. 322 – 185 BCE):** The last Nanda ruler, Dhana Nanda, was overthrown by Chandragupta Maurya with the assistance of his mentor Chanakya (Kautilya). Chandragupta established the Maurya dynasty, which grew to become the first pan-Indian empire, reaching its zenith under his grandson, Emperor Ashoka.

Step 3: Final Answer:

The correct chronological order of the dynasties that ruled Magadha is: 1. Haryanka (D) 2. Shishunaga (A) 3. Nanda (B) 4. Maurya (C)

The sequence is D, A, B, C. This corresponds to option 2.

 Quick Tip

A simple mnemonic to remember the pre-Mauryan Magadhan dynasties in order is "Hey Shy Newt" for **H**aryanka, **S**hishunaga, **N**anda. The Mauryas then follow the Nandas.

66. Arrange in chronological order the names of tirthankaras from later to earlier.

- A. Vardhamana Mahavira
- B. Parshvanath
- C. Neminath
- D. Rishabhadeva

Choose the correct answer from the options given below.

- (A) 1. A, B, C, D
- (B) 2. A, B, D, C
- (C) 3. B, A, D, C
- (D) 4. C, B, D, A

Correct Answer: (A) 1. A, B, C, D

Solution:

Step 1: Understanding the Concept:

The question asks to arrange four of the most important Jain Tirthankaras in reverse chronological order, that is, from the most recent (*later*) to the most ancient (*earlier*). Jainism posits a lineage of 24 Tirthankaras in the current half-cycle of time.

Step 2: Detailed Explanation of the Tirthankaras' Order:

Let's identify the traditional position of each Tirthankara in the list of 24.

- **A. Vardhamana Mahavira:** He is the 24th and the last Tirthankara of the current time cycle. He is the most recent and a historical figure who was a contemporary of Gautama Buddha (c. 6th century BCE).
- **B. Parshvanath:** He is the 23rd Tirthankara. He is also considered a historical figure who lived about 250 years before Mahavira (c. 9th century BCE).
- **C. Neminath:** He is the 22nd Tirthankara. In Jain tradition, he is said to have been a cousin of Lord Krishna, placing him in the era of the Mahabharata.
- **D. Rishabhadeva (or Rishabhanatha):** He is the 1st Tirthankara of the current half-cycle. As the originator of the lineage in this era, he is the most ancient or earliest of all. He is also mentioned in Hindu texts like the Bhagavata Purana.

Step 3: Final Answer:

The question asks for the order from **later to earlier**. Following the sequence from the most recent to the most ancient: 1. Vardhamana Mahavira (24th) - A 2. Parshvanath (23rd) - B 3. Neminath (22nd) - C 4. Rishabhadeva (1st) - D

The correct reverse chronological sequence is A, B, C, D. This corresponds to option 1.

 Quick Tip

For questions on Jain Tirthankaras, it is crucial to remember the first (Rishabhadeva), the last three (Neminath-22nd, Parshvanath-23rd, Mahavira-24th), and their order. Pay close attention to whether the question asks for "earlier to later" or "later to earlier".

67. Arrange in sequence the parts of the Harrapan fort architecture from the core to the periphery.

- A. Moat**
- B. Fortification wall**
- C. Citadel**
- D. Lower town**

Choose the correct answer from the options given below:

- (A) 1. B, C, D, A
- (B) 2. A, D, C, B
- (C) 3. C, D, A, B
- (D) 4. C, D, B, A

Correct Answer: (D) 4. C, D, B, A

Solution:

Step 1: Understanding the Concept:

The question asks to arrange the typical components of a Harappan city's fortified area in a spatial sequence, moving from the central or innermost part (the core) to the outermost part (the periphery). This requires knowledge of the standard layout of major Indus Valley Civilization cities like Mohenjo-Daro and Harappa.

Step 2: Detailed Explanation of the Layout:

Let's analyze the function and typical location of each component to establish the sequence from inside to outside.

- **C. Citadel:** The Citadel was the administrative and ritual heart of the city. It was built on a high, raised platform and contained all the major public buildings (like the Great Bath and Granary). As the seat of power and the most important area, it represents the **core** of the settlement's structure.

- **D. Lower town:** The Lower Town was the larger residential area, located adjacent to the Citadel but on a lower plane. This is where the majority of the population lived and worked. It lies just outside the central core of the Citadel.

- **B. Fortification wall:** The cities were protected by massive defensive walls made of mud-brick. These fortification walls would enclose the key areas of the city. Typically, the Citadel was always fortified, and often the Lower Town was as well. The wall forms a protective boundary around the main inhabited areas (Citadel and Lower Town). Therefore, it is peripheral to the settlement itself.

- **A. Moat:** A moat is a deep, wide ditch, often filled with water, that surrounds a fortified place like a castle or city wall. It serves as the first line of defense, an obstacle that an approaching enemy would have to cross before even reaching the main wall. Archaeological evidence suggests that some Harappan sites may have had moats. As the outermost defensive feature, the moat represents the absolute **periphery**.

Step 3: Final Answer:

The correct spatial sequence from the core (inside) to the periphery (outside) is: 1. Citadel (Core) - C 2. Lower town (Adjacent residential area) - D 3. Fortification wall (Encircling the settlement) - B 4. Moat (Outermost defensive line) - A

The sequence is C, D, B, A. This corresponds to option 4.

 Quick Tip

When thinking about ancient fortifications, imagine you are an attacker. What do you encounter first? You first have to cross the **Moat** (A), then scale the **Fortification Wall** (B). Inside the wall, you would find the **Lower Town** (D) and the most heavily defended **Citadel** (C). To arrange from core to periphery, simply reverse this order: C -> D -> B -> A.

68. Arrange the following in chronological order.

- A. Company style of painting
- B. Ajanta cave paintings
- C. Mughal miniature paintings
- D. Bengal School of art

Choose the correct answer from the options given below.

- (A) 1. A, C, B, D
- (B) 2. D, A, C, B
- (C) 3. B, C, A, D
- (D) 4. C, B, D, A

Correct Answer: (C) 3. B, C, A, D

Solution:

Step 1: Understanding the Concept:

The question asks to arrange four major schools or styles of painting from Indian art history in their correct chronological sequence, from the earliest to the most recent. This covers a wide span of time from ancient to modern India.

Step 2: Detailed Explanation and Dating:

Let's establish the time period for each style.

- **B. Ajanta cave paintings:** The magnificent murals at Ajanta were created in two distinct

phases. The first phase was under the Satavahanas (c. 2nd-1st century BCE), and the second, more famous phase was under the Vakatakas (c. 5th-6th century CE). As the earliest works date back to before the common era, this is the oldest style in the list.

- **C. Mughal miniature paintings:** The Mughal school of painting originated during the reign of Humayun but flourished under the subsequent Mughal emperors. The school's most significant period spans from the reign of Akbar (mid-16th century) to that of Shah Jahan (mid-17th century), with its zenith under Jahangir (early 17th century). This style comes many centuries after the Ajanta paintings.

- **A. Company style of painting (Kampani Kalam):** This style of painting emerged in the late 18th and 19th centuries. It was a hybrid style developed by Indian artists who adapted their traditional techniques to suit the tastes and demands of their new patrons from the British East India Company. It often featured a blend of Mughal/Rajput miniature detail with Western perspective and shading, focusing on subjects like flora, fauna, and Indian life. This style chronologically follows the decline of the Mughal school.

- **D. Bengal School of art:** This was the first major modern art movement in India, emerging in the late 19th and early 20th centuries. It was a nationalist movement led by Abanindranath Tagore that rejected the Western academic style and the Company style, seeking inspiration from India's own artistic heritage like Ajanta murals and Mughal miniatures. This is the most recent style on the list.

Step 3: Final Answer:

The correct chronological order from earliest to latest is: 1. Ajanta cave paintings (c. 2nd BCE - 6th CE) - B 2. Mughal miniature paintings (c. 16th - 18th CE) - C 3. Company style of painting (c. late 18th - 19th CE) - A 4. Bengal School of art (c. early 20th CE) - D

The sequence is B, C, A, D. This corresponds to option 3.

Quick Tip

A helpful way to remember this sequence is by associating the styles with major historical periods: Ajanta -> Ancient India (Satavahanas/Vakatakas). Mughal -> Medieval India. Company Style -> Colonial/British Raj. Bengal School -> Modern/Nationalist Movement.

69. Which of the following are true about Egyptian art and architecture?

- A. Post and lintel system
- B. Follow strict geometrical rules
- C. Representation of real life
- D. Open air theatre

Choose the correct answer from the options given below.

- (A) 1. A, B and D only
- (B) 2. A, B and C only
- (C) 3. A, B, C and D
- (D) 4. B, C and D only

Correct Answer: (B) 2. A, B and C only

Solution:

Step 1: Understanding the Concept:

The question asks to identify the accurate characteristics of ancient Egyptian art and architecture from a given list of features. This requires knowledge of the fundamental principles, techniques, and thematic content of Egyptian civilization's creative output.

Step 2: Detailed Explanation:

Let's evaluate each statement's validity.

- **A. Post and lintel system:** This is true. The fundamental structural principle of Egyptian monumental architecture was the trabeate, or post-and-lintel, system. This involves placing massive horizontal stone beams (lintels) on top of massive vertical supports (posts or columns). The great hypostyle halls of temples like Karnak, with their dense forests of columns supporting the roof, are classic examples of this system.
- **B. Follow strict geometrical rules:** This is true. Egyptian art was highly canonical, conservative, and based on a strict set of conventions and geometrical principles. For depicting the human figure, artists used a grid system known as the "canon of proportions" to ensure consistency and adherence to ideal forms. This emphasis on order, geometry, and proportion (*maat*) was a reflection of their worldview and religious beliefs.
- **C. Representation of real life:** This is true. While Egyptian art appears formal and stylized, a major theme, especially in tomb paintings and reliefs, was the detailed depiction of everyday life. These scenes of farming, fishing, hunting, feasting, and crafting were not for mere decoration. The Egyptians believed that by magically representing these activities, they would ensure that the deceased would be able to enjoy them for eternity in the afterlife. Thus, these "representations of real life" had a crucial religious and magical function.
- **D. Open air theatre:** This is incorrect. The large, open-air, semi-circular theatre with tiered seating is a distinctive architectural form developed by the ancient Greeks for dramatic performances. This form was later adopted and adapted by the Romans. There is no evidence of such structures in ancient pharaonic Egypt. Their public ceremonies took place in temple courtyards and processional ways.

Step 3: Final Answer:

The use of the post and lintel system (A), adherence to strict geometrical rules (B), and the representation of real life (C) are all true characteristics of Egyptian art and architecture. The open-air theatre (D) is not. Therefore, the correct combination is A, B, and C.

 Quick Tip

Associate architectural innovations with their primary civilization. Post-and-lintel is fundamental to Egyptians and Greeks. The true arch, vault, and dome belong to the Romans. The open-air theatre is distinctly Greco-Roman.

70. Which of the following are associated with Ajanta paintings?

- A. Jataka stories**
- B. Satavahana**
- C. Vakatakas**
- D. Murals**

Choose the correct answer from the options given below.

- (A) 1. A, B and D only
- (B) 2. A, B and C only
- (C) 3. A, B, C and D
- (D) 4. B, C and D only

Correct Answer: (C) 3. A, B, C and D

Solution:

Step 1: Understanding the Concept:

The question asks to identify which of the given terms—covering themes, patrons, and art form—are correctly associated with the world-famous paintings at the Ajanta caves in Maharashtra.

Step 2: Detailed Explanation:

Let's analyze the association of each term with Ajanta.

- **A. Jataka stories:** This is correct. The primary subject matter of a vast number of paintings at Ajanta is the depiction of the Jataka tales. These are stories that narrate the previous births of the Buddha, in which he appeared in various forms (as a king, an ascetic, an animal) to perform virtuous deeds on his path to enlightenment. These narrative paintings are a key feature of Ajanta's art.
- **B. Satavahana:** This is correct. The excavation and painting of the Ajanta caves occurred in two major phases. The first, earlier phase of activity is dated to the 2nd-1st centuries BCE. This phase, which includes the early paintings in Caves 9 and 10, took place under the patronage of the **Satavahana** dynasty, who were the dominant power in the Deccan at that time.
- **C. Vakatakas:** This is also correct. The second and more extensive phase of artistic activity at Ajanta occurred much later, during the 5th to 6th centuries CE. This glorious phase, which includes the most famous paintings in Caves 1, 2, 16, and 17, was patronized by the rulers and feudatories of the **Vakataka** dynasty, who were contemporaries of the Guptas in northern India.
- **D. Murals:** This is correct. The term 'mural' refers to any piece of artwork painted or applied directly onto a wall, ceiling, or other permanent surface. The paintings at Ajanta are classic examples of murals. They were executed using a tempera technique (also known as fresco-secco), where pigments were mixed with a binder and applied to a dry plaster surface on the cave walls.

Step 3: Final Answer:

All four terms are directly associated with the Ajanta paintings: they depict Jataka stories (A), were patronized by both the Satavahanas (B) and the Vakatakas (C), and are in the form of

murals (D). Therefore, the correct option includes A, B, C, and D.

💡 Quick Tip

Remember the "Two Patrons of Ajanta": the earlier caves were by the Satavahanas, and the later, more famous ones were by the Vakatakas. This two-phase history is a crucial aspect of the site. The primary theme is Buddhist, especially Jataka tales, and the art form is mural painting.

71. Match the LIST-I with LIST-II

LIST-I (Temple parts)	LIST-II (Meaning)
A. Shikhara	I. Entrance Porch
B. Antaral	II. Vestibule
C. Mandapa	III. Tower
D. Ardhmandapa	IV. Hall

Choose the correct answer from the options given below.

- (A) 1. A- III, B - II, C - IV, D-I
(B) 2. A-III, B - II, C - I, D - IV
(C) 3. A-III, B - IV, C - II, D-I
(D) 4. A-I, B-III, C - IV, D - II

Correct Answer: (A) 1. A- III, B - II, C - IV, D-I

Solution:

Step 1: Understanding the Concept:

The question requires matching the technical Sanskrit terms for different parts of a North Indian (Nagara) style Hindu temple (LIST-I) with their corresponding English names or functional descriptions (LIST-II).

Step 2: Detailed Explanation of Correct Pairings:

Let's define each temple part to find its correct match. A typical Nagara temple is an axial progression of components from the entrance to the main shrine.

- **A. Shikhara:** The Shikhara is the most prominent and defining feature of a Nagara temple. It is the superstructure, spire, or main **III. Tower** that rises over the sanctum sanctorum (*garbhagriha*). It has a curving, beehive-like shape that culminates in a finial. Thus, **A matches with III.**

- **B. Antaral (Antarala):** The Antarala is the transitional space or antechamber that connects the main pillared hall (*mandapa*) with the inner sanctum (*garbhagriha*). It serves as a narrow passageway or **II. Vestibule** leading to the deity. Thus, **B matches with II.**

- **C. Mandapa:** The Mandapa is the pillared **IV. Hall** situated in front of the inner sanctum. It is a space for the congregation of devotees for prayers, rituals, and devotional performances

like music and dance. Larger temples can have multiple mandapas. Thus, **C matches with IV.**

- **D. Ardhamandapa:** The Ardhamandapa (literally "half-mandapa") is the **I. Entrance Porch** or portico of the temple. It is the very first part of the temple that a devotee enters, leading into the main Mandapa. Thus, **D matches with I.**

Step 3: Final Answer:

The sequence of a devotee moving through the temple would be: Ardhamandapa → Mandapa → Antarala → Garbhagriha (topped by the Shikhara). The correct pairings are : – A. Shikhara → III. Tower – B. Antaral → II. Vestibule – C. Mandapa → IV. Hall – D. Ardhamandapa → I. Entrance Porch

This sequence, A – III, B – II, C – IV, D – I, corresponds to option 1.

💡 Quick Tip

Visualize walking into a Nagara temple to remember the order and function of its parts. You enter through the **Ardhamandapa** (Porch), move into the main **Mandapa** (Hall), pass through the narrow **Antarala** (Vestibule), and finally arrive before the deity in the Garbhagriha, which is located directly under the main **Shikhara** (Tower).

72. Which of the following are the important features of Tughlaq architecture?

- A. Battered wall
- B. Combination of arch, post and lintel
- C. Maximum use of Delhi quartzite
- D. Rubble with thick coat of lime plaster

Choose the correct answer from the options given below.

- (A) 1. A, B and C only
- (B) 2. B, C and D only
- (C) 3. A, B, C and D
- (D) 4. A, C and D only

Correct Answer: (D) 4. A, C and D only

Solution:

Step 1: Understanding the Concept:

The question asks to identify the defining characteristics of the architectural style developed under the Tughlaq dynasty of the Delhi Sultanate (1320–1414 CE). Tughlaq architecture is known for its distinct, austere, and fortress-like character, which contrasts with the more ornamental style of the preceding Khalji dynasty.

Step 2: Detailed Explanation:

Let's analyze each feature:

- **A. Battered wall:** This is a quintessential feature of Tughlaq architecture. The walls of Tughlaq buildings, including tombs and forts, are markedly sloped or 'battered'. They incline inwards as they rise, giving them immense strength and a formidable, fortress-like appearance. The tomb of Ghiyasuddin Tughlaq is a prime example.
- **B. Combination of arch, post and lintel:** While the Tughlaqs did use the arch and lintel system, this combination was not a unique invention of their period. It was a well-established practice in the architecture of the Delhi Sultanate, seen even in the earlier Qutb complex. While it is a feature found in their buildings, it is not as uniquely defining as the other characteristics. Some interpretations might exclude it when focusing on what sets the Tughlaq style apart.
- **C. Maximum use of Delhi quartzite:** This is considered a characteristic feature. The Tughlaq period was marked by economic constraints. Unlike the Khaljis who used expensive red sandstone, the Tughlaq builders made extensive use of cheaper, locally available stone. In Delhi, this meant a reliance on grey Delhi Quartzite, which gave their buildings a somber, grey appearance. This shift in material is a key identifier.
- **D. Rubble with thick coat of lime plaster:** This was the primary construction technique of the Tughlaqs. They used inexpensive and readily available rubble stone to build the core of their walls and structures. To conceal the rough, uneven surface of the rubble, they covered it with a thick layer of lime plaster, which was then smoothed and sometimes decorated. This method was both economical and fast.

Step 3: Final Answer:

The most defining and universally accepted features of the Tughlaq style are the battered walls (A), the use of local, inexpensive stone like quartzite (C), and the construction method of plastered rubble (D). The combination of arch and lintel (B) was a continuing tradition rather than a unique Tughlaq innovation. Therefore, focusing on the most distinctive characteristics, A, C, and D provide the best description of the style. This corresponds to option 4. In some exam contexts, 'B' might also be included, but 'A', 'C', and 'D' are the most specific and essential features.

💡 Quick Tip

Think of Tughlaq architecture as "crisis architecture." Faced with economic and political instability, their style was practical, economical, and defensive. This explains the key features: sloped **battered walls** for strength, and cheap **rubble and plaster** construction instead of expensive dressed stone.

73. Arrange the following dynasties from earlier to later.

- A. Khilji
- B. Lodhi
- C. Tughlaq
- D. Slave

Choose the correct answer from the options given below.

- (A) 1. C, B, A, D
- (B) 2. A, C, B, D
- (C) 3. D, A, C, B
- (D) 4. D, A, B, C

Correct Answer: (C) 3. D, A, C, B

Solution:

Step 1: Understanding the Concept:

The question requires arranging the four major dynasties of the Delhi Sultanate in their correct chronological order of rule, from the earliest to the latest. The Delhi Sultanate was a series of five successive dynasties that ruled over large parts of the Indian subcontinent for 320 years.

Step 2: Detailed Explanation and Dating of the Dynasties:

Let's establish the reigning period for each dynasty.

- **D. Slave (Mamluk) dynasty (1206 – 1290 CE):** This was the first dynasty to rule the Delhi Sultanate. It was founded by Qutb-ud-din Aibak, a former slave (*mamluk*) of Muhammad Ghori. Other famous rulers of this dynasty include Iltutmish and Balban.
- **A. Khilji (or Khalji) dynasty (1290 – 1320 CE):** The Slave dynasty was overthrown by Jalal-ud-din Khilji, who established the Khilji dynasty. This dynasty, though short-lived, reached its peak under Alauddin Khilji, who is known for his military campaigns and economic reforms.
- **C. Tughlaq dynasty (1320 – 1414 CE):** The Khilji dynasty was succeeded by the Tughlaq dynasty, founded by Ghiyas-ud-din Tughlaq. This was the longest-reigning dynasty of the Sultanate, with famous rulers like Muhammad-bin-Tughlaq and Firoz Shah Tughlaq.
- **B. Lodhi (or Lodi) dynasty (1451 – 1526 CE):** After the Tughlaqs, there was the Sayyid dynasty (1414-1451), which is not listed. The Sayyids were replaced by the Lodhi dynasty, founded by Bahlul Lodhi. This was the last dynasty of the Delhi Sultanate. Its last ruler, Ibrahim Lodhi, was defeated and killed by Babur at the First Battle of Panipat in 1526, which led to the establishment of the Mughal Empire.

Step 3: Final Answer:

The correct chronological sequence from earliest to latest is: 1. Slave (D) 2. Khilji (A) 3. Tughlaq (C) 4. Lodhi (B)

The sequence is D, A, C, B. This corresponds to option 3.

💡 Quick Tip

A popular mnemonic to remember the order of the Delhi Sultanate dynasties is: "Smart Kids Take Sweet Lollipops" for Slave, Khilji, Tughlaq, Sayyid, Lodhi. Even if the Sayyids are not in the question, the mnemonic helps keep the others in the correct order.

74. Match the LIST-I with LIST-II

LIST-I (Kings)	LIST-II (Inscriptions)
A. Samudragupta	I. Mehrauli Iron Pillar
B. Chandra	II. Girnar
C. Pulakesin	III. Prayag Prashasti
D. Ashoka	IV. Aihole

Choose the correct answer from the options given below.

- (A) 1. A-I, B-II, C - III, D - IV
(B) 2. A-III, B - II, C - I, D - IV
(C) 3. A-III, B-I, C-II, D - IV
(D) 4. A-III, B - I, C - IV, D - II

Correct Answer: (D) 4. A-III, B - I, C - IV, D - II

Solution:

Step 1: Understanding the Concept:

The question requires matching prominent rulers from ancient and early medieval Indian history (LIST-I) with the famous inscriptions that are associated with them (LIST-II). Inscriptions (*prashastis* or edicts) are primary historical sources that provide crucial information about these rulers.

Step 2: Detailed Explanation of Correct Pairings:

- **A. Samudragupta:** This powerful Gupta emperor's reign is most famously documented in the **III. Prayag Prashasti**, also known as the Allahabad Pillar Inscription. This inscription, composed in Sanskrit by his court poet Harishena, is engraved on an Ashokan pillar. It provides a detailed panegyric account of Samudragupta's military conquests and the extent of his empire. Thus, **A matches with III.**
- **B. Chandra:** The Mehrauli Iron Pillar, located in the Qutub complex in Delhi, bears a Sanskrit inscription that praises a powerful king named 'Chandra'. This king is widely identified by historians with the Gupta Emperor Chandragupta II Vikramaditya. The pillar is also famous for its remarkable rust-resistant composition. Thus, King Chandra is associated with the **I. Mehrauli Iron Pillar**. Thus, **B matches with I.**
- **C. Pulakesin:** This refers to Pulakesin II, the most famous ruler of the Chalukya dynasty of Vatapi. His greatest military achievement, the defeat of Emperor Harshavardhana of Kannauj, is immortalized in the **IV. Aihole** inscription. This Sanskrit inscription, composed by his court poet Ravikirti, is a key historical source for the period and is located in the Meguti Jain temple at Aihole, Karnataka. Thus, **C matches with IV.**
- **D. Ashoka:** The Mauryan emperor Ashoka is renowned for his edicts inscribed on rocks and pillars across the Indian subcontinent. A major set of his Fourteen Major Rock Edicts is found inscribed on a large boulder at **II. Girnar**, near Junagadh in Gujarat. This same rock also contains later inscriptions by Rudradaman I and Skandagupta, making it a crucial historical document. Thus, **D matches with II.**

Step 3: Final Answer:

By connecting each king to his associated inscription, we obtain the sequence: A-III, B-I, C-IV, D-II. This combination corresponds exactly to option 4.

💡 Quick Tip

Inscriptions are often named after their location. Associate the place with the king: Prayag/Allahabad -> Samudragupta; Mehrauli (Delhi) -> Chandragupta II; Aihole -> Pulakesin II; Girnar -> Ashoka (and Rudradaman/Skandagupta). This geographical linkage is a powerful memory aid.

75. Arthashastra does not contain any reference to:

- A. Mauryas
- B. Statecraft
- C. Pataliputra
- D. Chandragupta

Choose the correct answer from the options given below.

- (A) 1. A, C and D only
- (B) 2. A, B and C only
- (C) 3. A, B, C and D
- (D) 4. B, C and D only

Correct Answer: (A) 1. A, C and D only

Solution:

Step 1: Understanding the Concept:

The question asks what subjects the ancient Indian treatise, the Arthashastra, does **not** contain a reference to. This is a nuanced question that hinges on the distinction between the traditional context of the book and its literal textual content.

Step 2: Detailed Explanation:

The Arthashastra is an ancient and comprehensive Sanskrit treatise on statecraft, economic policy, and military strategy.

- **Traditional Attribution vs. Textual Content:** Tradition, supported by later texts like the Puranas and Mudrarakshasa, strongly attributes the Arthashastra to Kautilya (also known as Chanakya or Vishnugupta), who was the chief minister and mentor of Emperor Chandragupta Maurya, the founder of the Mauryan Empire. Based on this tradition, the text is believed to be a manual describing the administration of the Mauryan Empire, which was centered at the capital, Pataliputra.

- **Analyzing the Options based on the Text Itself:** - **B. Statecraft:** The Arthashastra is, by its very definition, a treatise on statecraft (*artha* means wealth/polity, *shastra* means treatise). It extensively discusses governance, law, foreign policy, espionage, and warfare. There-

fore, it absolutely **does contain** references to statecraft. - **A. Mauryas, C. Pataliputra, D. Chandragupta:** This is the crucial point of scholarly debate and the key to the question. Despite the strong traditional association, the text of the Arthashastra itself is written as a generic, prescriptive manual. It speaks of "the king" (*raja*), "the capital," and "the empire" in general terms. The actual text **never explicitly mentions** the name of the dynasty "Maurya" (A), the specific name of the king "Chandragupta" (D), or the specific name of the capital "Pataliputra" (C). The connection is inferred from other historical sources, not from the words of the Arthashastra itself.

Step 3: Final Answer:

The question asks what the text does not contain a reference to. Based on the literal content of the treatise: - It **does** contain references to Statecraft (B). - It **does not** contain references to the Mauryas (A), Pataliputra (C), or Chandragupta (D). Therefore, the correct answer is the combination of A, C, and D only. This corresponds to option 1.

Quick Tip

This is a classic "trick question" in Indian history exams. Remember the distinction: Tradition and later sources **link** the Arthashastra to Chandragupta Maurya and Pataliputra, but the book's own text is impersonal and **lacks these specific names**.