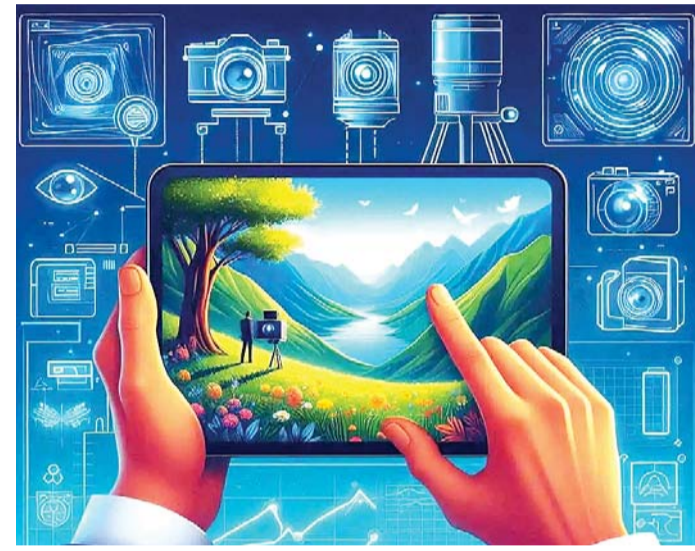


## #ARTIFICIAL INTELLIGENCE

### Bring Your Photos to Life

Create Stunning Ghibli-Style Art with These Free AI Tools!



Studio Ghibli's enchanting animation style has captivated audiences worldwide, inspiring a trend where users transform their photos into Ghibli-esque artworks using AI-powered tools. These platforms offer user-friendly interfaces and impressive results, often at no cost. Here are some notable free AI image editors that can help you create Ghibli-style images!



**Grok**  
Developed by xAI, Grok allows users to upload photos and apply the Ghibli art style. By providing detailed prompts, users can generate images that closely resemble Studio Ghibli's aesthetic. To enhance results, combining Grok with ChatGPT for prompt generation is recommended.

**Fotor**  
Fotor offers a free platform to transform images into Ghibli-style artwork. It provides multiple style options, including 'Ghibli Style', allowing users to upload an image, select the desired style, and download the Ghibli-inspired result.

**insMind**  
insMind specializes in converting photos into Studio Ghibli-style artwork through its free AI filter. It captures the essence of Ghibli's aesthetic, producing visuals with rich colours and soft textures. Users can upload images and apply the filter to create anime-inspired portraits or scenes.

**AI Ease**  
AI Ease offers a free Ghibli AI filter that converts photos into captivating Ghibli art in seconds. Users can upload their images and apply the Ghibli style with ease, creating personalized artwork reminiscent of Japanese animations.

### Considerations

- Quality and Consistency:** While these tools are free, the quality and consistency of the generated images may vary. Experimenting with different platforms can help you find the one that best suits your needs.
- Privacy:** Uploading personal photos to online platforms raises privacy concerns. It's advisable to review the privacy policies of these services before use.
- Usage Rights:** Be mindful of the usage rights associated with AI-generated images, especially if you plan to use them for commercial purposes.

By exploring these free AI image editors, you can immerse yourself in the whimsical world of Studio Ghibli, creating personalized artworks that capture the magic of the beloved animation style.

AI Logo Generator



Tatia Tope's soldiers from *The Illustrated London News*, 1858 and a depiction of rebel leader Nana Sahib on an elephant.



Anjali Sharma  
Senior Journalist & Wildlife Enthusiast

It was the summer of 1857 saw violence, perpetrated by the Indians and the Britons, on an unprecedented scale. "Never before and never after in the history of British rule in India was there violence at the level that 1857 witnessed."

Historian Rudrangshu Mukherjee revisits a chapter of history that is often ignored. Anniversaries are important in India. Thus, it will surprise nobody if any anniversary of the revolt of 1857 is celebrated with some fanfare. Speeches will be made extolling the revolt as the *First War of Indian Independence*, as Vinayak Damodar Savarkar called it. Such celebrations invariably have a propensity to underplay a very integral element of the rebellion, Violence. The summer of 1857 saw violence, perpetrated by the Indians and the Britons, on an unprecedented scale. Never before and never after in the history of British rule in India was there violence at the level that 1857 witnessed.

It began with violence in the late afternoon of May 10 in Meerut, with the sepoys destroying government buildings, the jail, record room, *kachehri*, telegraph office,



Blowing Mutinous Sepoys From the Guns, September 8th, 1857, a steel engraving from London Printing and Publishing Co, 1858.

British measures to put an end to this rebellion were not slow in coming. And these measures displayed unparalleled ferocity and vengeance. By the beginning of June 1857, the Delhi, Meerut, Rohilkhand, Agra, Allahabad and Benares divisions had been placed under martial law. By a series of Acts passed in May and June, the definition of martial law was enlarged. These various Acts gave Britons the power to judge and take the life of Indians without recourse to the due process of law. All restrictions on the use of power were removed.

mutinied till, by the beginning of June, British rule in North India, save in Punjab and Bengal, had disappeared. It had 'collapsed', in the words of one British officer, 'like a house made of cards.' In every cantonment, mutinies followed the pattern set in Meerut. The sepoys destroyed government property and killed. They were joined in this violence by the villagers of the surrounding area. The sepoys, who were all of rural origin and were therefore peasants in uniform, once they had mutinied, shed their uniforms and easily merged with the rural folks.

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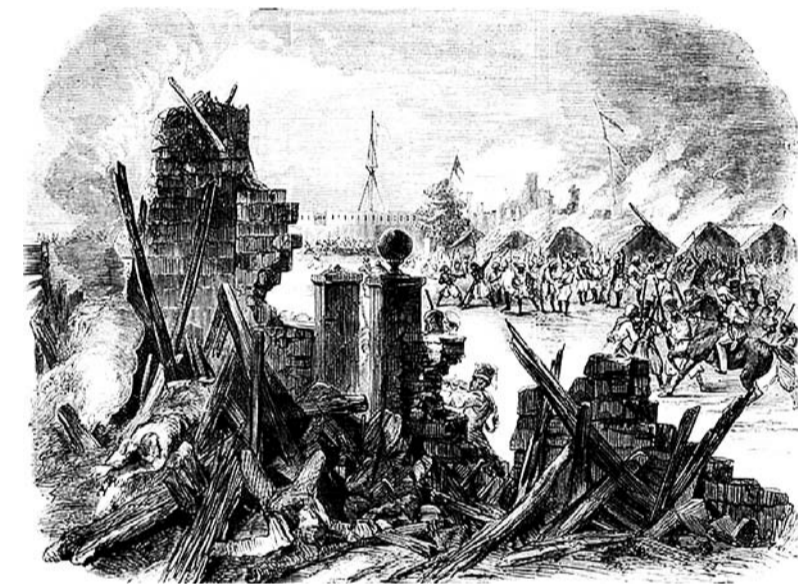
One officer wrote to *The Times*, "We have the power of life and death in our hands, and I assure you we spare not. A very summary trial is all that takes place." British rule in North India had come perilously close to being destroyed and the London British had no other instrument at their command except the deployment of terror on a grand scale to restore their dominance. Imperial rule could only be maintained and reproduced by a show of terror and force. The fiction of civilising the Indians dissolved in the reality of the violence. Any form of rebellion, from stealing to desertion and possessing money that could not be accounted for, was punished by death.

Colonel James Neill, who was one of the commanding officers of the troops that moved up the Gangetic plain to quell the uprising, gave the following orders to 'settle' the town and the country around Allahabad. "All the men inhabiting them (certain named villages) were to be slaughtered." "All sepoys of mutinous regiments, not giving a good account of themselves, were to be hanged."



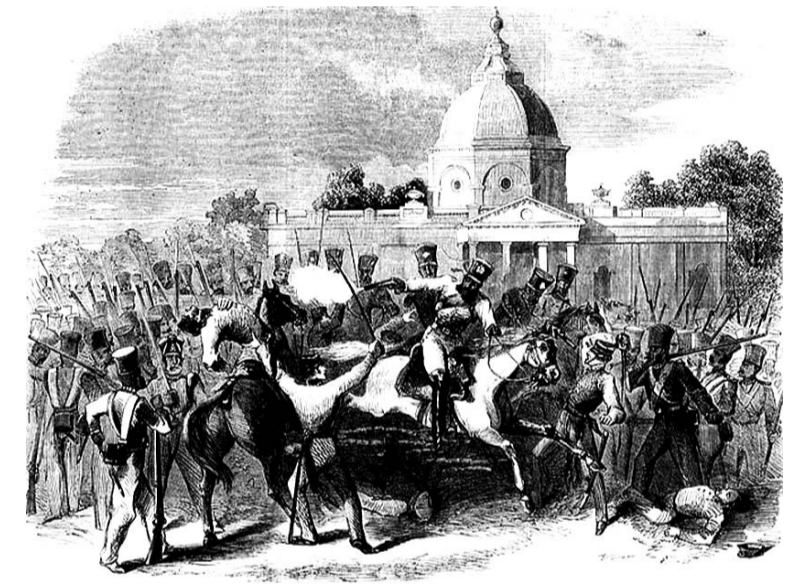
Troops of the Native Allies from *The Campaign in India 1857-58*, a series of 26 coloured lithographs published in 1857-1858.

# The 1857 Mutiny Advent Of Brutality



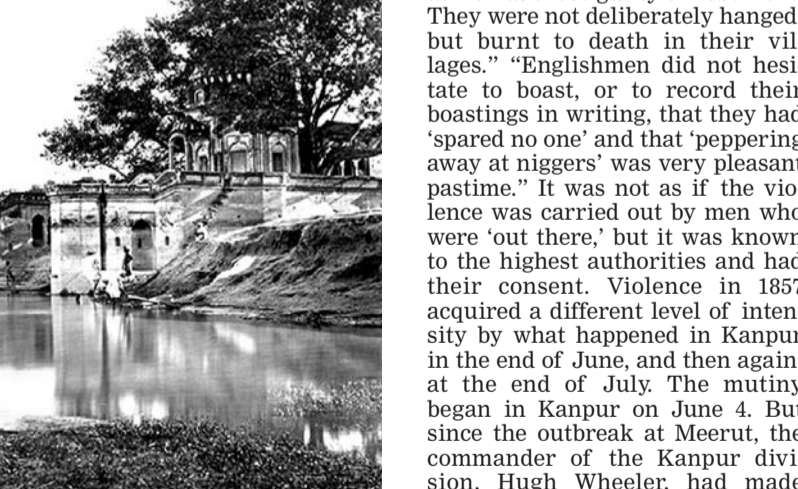
"The town of Futtehpore, which had revolted, was to be attacked, and the Pathan quarters destroyed with all their inhabitants. All heads of insurgents, particularly at Futtehpore, to be hanged." "If the Deputy Collector is taken, hang him and have his head cut off and stuck up on one of the principal (Mahomedan) buildings of the town." William Howard Russell, the correspondent of the *London Times*, who was in India in 1858, met an officer who was a part of the column that, under Neill's orders, marched from Allahabad to Kanpur. The officer reported that "in two days, 42 men were hanged on the roadside, and a batch of 12 men was executed because their faces were turned the wrong way when they were met on the march." Even boys who had playfully flaunted rebel colours and beaten a tom-tom were not spared. Every Indian who appeared in sight was shot or hung on the trees that lined the road, and villages were burnt.

Tyranny thus confronted rebellion. The government was unofficially warned about the policy of burning villages. It would make cultivation impossible, a famine inevitable and land revenue scarce. But there was a purpose in these acts of arson. A village is an inte-



gral part of a peasant's self-identity, his sense of belonging, a place where he is not a stranger. It is thus the primary location of a shared solidarity. The burning of the villages, homesteads, human shelters, barns, crops and so on, was aimed to interrupt the solidarity and cycle

of agriculture that was the pivot of that form of life. A village is also the site of stories, myths and histories. By burning it, the British sought to obliterate the memory of a culture. Reflecting on these counter-insurgency measures, J W Kaye,



The massacre at Satchaura ghat was a Public Execution affair, watched by 12000 people.

## Celebrating Creativity and Freedom

Independent Artist Day honours the creativity, passion, and perseverance of artists who carve their own paths without major industry backing. These artists, musicians, painters, writers, and filmmakers, bring unique perspectives and innovation to the world. This day recognizes their struggles, celebrates their achievements, and encourages support for their work through direct patronage, collaborations, and appreciation. In an era where digital platforms empower creators, Independent Artist Day serves as a reminder of the importance of artistic freedom and individuality. Whether by purchasing art, streaming indie music, or attending local exhibitions, supporting independent artists keeps the spirit of creativity alive.

stocked with food a set of barracks, and here, he moved the 900 Europeans of Kanpur. The fortified area came to be known as the 'entrenchment'. Here, the British remained from June 4 to June 27, surrounded on all sides by the rebels and fired upon night and day. But the British withstood the siege and this became a chapter in the history of British heroism and suffering. On June 25, the British pickets, through an intermediary, received an offer of safe passage to Allahabad by river on boats and the men to be allowed 60 rounds of ammunition each. On the morning of June 27, around 450 Britons came out of the entrenchment to proceed to Satchaura Ghat where the boats were kept. As the British had nearly finished boarding the boats, the boatmen set fire to the thatched awnings of the boats and guns opened fire from both the banks of the Ganges, and finally, the cavalry went in to slash and kill those who had survived the shooting.

All but 120 were slaughtered, 20 of the survivors managed to escape and the rest were taken prisoners. It would appear from all available evidence that the massacre at Satchaura Ghat had been planned in advance. The guns and troops were strategically placed, the rebels took up their positions at night, and orders were given to the neighbouring villagers to be present at the ghat. And they were present, according to one witness, "with swords, spears and battle axes."

The two boats that got away were chased and shot down. The boatmen set fire to the thatched awnings at a signal and the guns opened fire at the sound of a bugle. The cavalry went into the boats, and the survivors on very definite orders from Tantia Tope and the operations were supervised by Teeka Singh, Jwala Prasad (a close associate of Nana Sahib), a cavalry trooper called Mukke and Tope all whom sat on a specially erected platform. The massacre took the nature of an execution. An open and public affair watched by 10,000 to 12,000 people. It was an expression of the collective hatred of the British. The massacre at Satchaura Ghat came close on the heels of Neill's counter-insurgency measures. It is not unfair to conjecture that the news of British atrocities had reached the rebels in Kanpur and the massacre was their revenge for it.

### The Heroes of 1857

The narrative of the violence in Kanpur does not end here. The male survivors from Satchaura Ghat were all shot. The women and children were kept as prisoners in a room known as Bibighur. When the news reached Kanpur that the British forces were very close to entering the town, orders were given on July 15 to kill the prisoners in Bibighur. Four or five professional butchers were sent in, after the sepoys had refused to kill them, and they cut up the prisoners with swords and long knives. The bodies, it was said that not all of them were dead, were thrown into a well.

When the British troops under Neill's command entered Kanpur, they pieced together what had happened at Satchaura Ghat and Bibighur. They were all driven by India in Council, that the aged, women and children are sacrificed as well as those guilty of rebellion." They were not deliberately hanged, but burnt to death in their villages. "Englishmen did not hesitate to boast, or to record their boasts in writing, that they had 'spared no one' and that 'peppering away at niggers' was very pleasant pastime." It was not as if the violence was carried out by men who were 'out there,' but it was known to the highest authorities and had their consent. Violence in 1857 acquired a different level of intensity by what happened in Kanpur in the end of June, and then again, at the end of July. The mutiny began in Kanpur on June 4. But since the outbreak at Meerut, the commander of the Kanpur division, Hugh Wheeler, had made preparations for the safety of the Europeans. He had fortified and



The British women and children who survived the Satchaura ghat massacre, the male survivors were all killed, were kept in a room known as Bibighur.



General Hugh Wheeler's fortified 'entrenchment' in Kanpur.

always is with victors, the British believed they had been the victims and they had been on the side of angels. Thus, they commemorated the well near Bibighur as a shrine. A weeping angel carved in marble by Marochetti was placed over the well and on the stone was the simple epitaph: "These are they who have come out of great tribulation." The shrine was made into the exclusive preserve of the White man. No Indians, except Christians, were allowed near the well till August 15, 1947.

On that day, the crowd rushed in and popular enthusiasm could not be contained. The crowd damaged the robe of the angel. Following this, the decision was taken to remove the angel and the memorial and to re-erect in the memorial church in Wheeler's entrenchment by the cantonment.

A bronze statue of Tantia Tope was erected overlooking the well. Only with this reversal of icons could it be said that the cycle of violence, that was initiated on May 10, 1857, had come to a closure. The closure is so final and the replacement of British heroes by Indian 'freedom fighters' is so complete that when anniversaries of 1857 are observed, a curtain is drawn upon the massacres in Kanpur carried out by the rebels.

Nowhere is this more evident than in Jawaharlal Nehru's *The Discovery of India*, where he had this single sentence on rebel violence: "The rebel Indians sometimes indulged in cruel and barbarous behaviour. They were often angered by reports of British excesses."

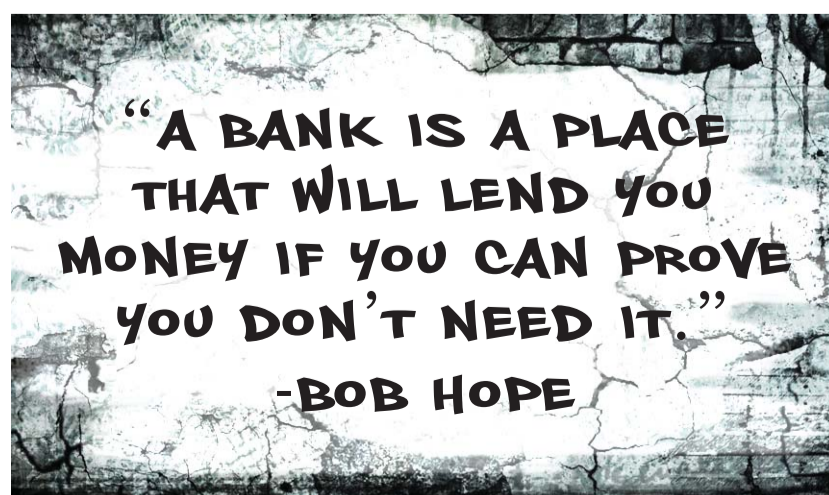
Mahatma Gandhi's message of non-violence may not be as irrelevant as is often made out to be in the pursuit to be a great power. ■

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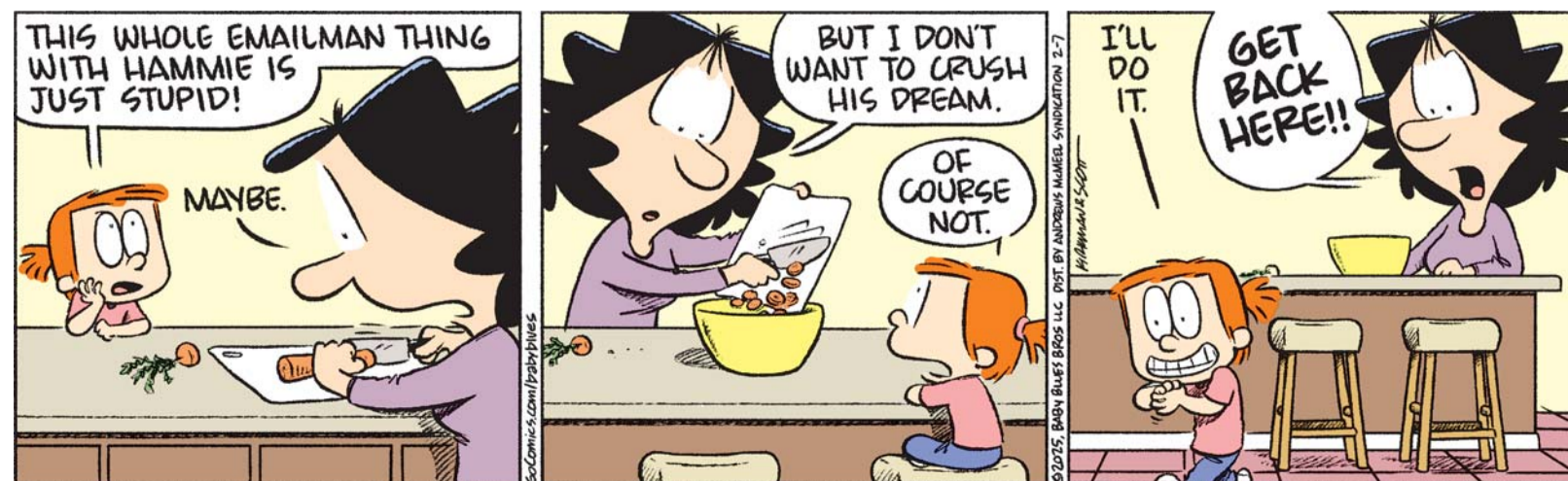


British soldiers looting Qaisar Bagh, Lucknow.

## THE WALL



## BABY BLUES



By Rick Kirkman & Jerry Scott

## ZITS



By Jerry Scott & Jim Borgman