

JAVED'S ACADEMY

PICTURE-BASED QUESTIONS

GRADE-10

HISTORY

CH.1 – NATIONALISM IN EUROPE

- 1. Who is represented as a postman in the given image?
- Giuseppe Mazzini
 - Napoleon Bonaparte**
 - Otto Von Bismarck
 - Giuseppe Garibaldi

The courier of Rhineland loses all that he has on his way home from Leipzig. Napoleon here is represented as a postman on his way back to France after he lost the battle of Leipzig in 1813. Each letter dropping out of his bag bears the names of the territories he lost.



- 2. The Cover of German almanac designed by the journalist Andreas Rebmann in 1798 Describes which event.
- Storming of Bastille fort**
 - The city of Mainz
 - Two buildings of France
 - None of the above



The cover of a German almanac designed by the journalist Andreas Rebmann in 1798. The image of the French Bastille being stormed by the revolutionary crowd has been placed next to a similar fortress meant to represent the bastion of despotic rule in the German province of Kassel. Accompanying the illustration is the slogan: 'The people must seize their own freedom!' Rebmann lived in the city of Mainz and was a member of a German Jacobin group.

➤ 3. Which of the following best signifies this image?

- a) War at Zweibrücken, German
- b) People celebrating Christmas
- c) **Planting of tree of Liberty**
- d) None of the above



The Planting of Tree of Liberty in Zweibrücken, Germany. The subject of this colour print by the German painter Karl Kaspar Fritz is the occupation of the town of Zweibrücken by the French armies. The plaque being affixed to the Tree of Liberty carries a German inscription which in translation reads: 'Take freedom and equality from us, the model of humanity.'

➤ 4. Which of the following aspect best signifies this image of Germania?

- a) **Heroism and Justice**
- b) Folk and Cultural Tradition
- c) Austerity and Asceticism
- d) Revenge and Vengeance



Germania, Philip Veit, 1848. The artist prepared this painting of Germania on a cotton banner, as it was meant to hang from the ceiling of the Church of St Paul where the Frankfurt parliament was convened in March 1848.

➤ 5. Which of the following aspect of Bismarck is known as in this image?

- a) His democratic nature
- b) **His violent and strict nature**
- c) His sympathetic nature
- d) None of the above

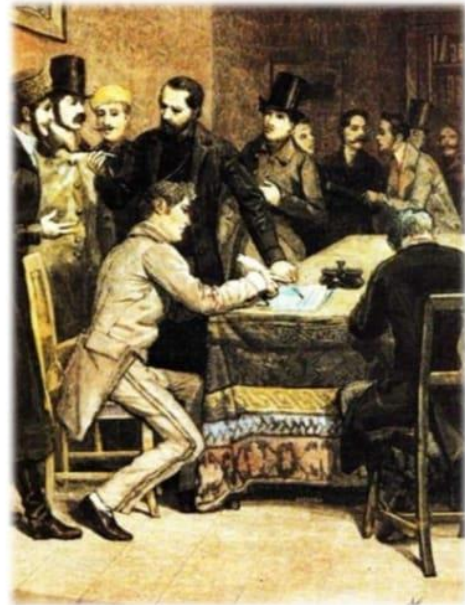


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Caricature of Otto von Bismarck in the German reichstag (parliament), from Figaro, Vienna, 5 March 1870.

➤ 6. Which of the following event is described in the following in image?

- a) Signing of Treaty of Vienna.
- b) **Founding of Young Europe in Berne 1833.**
- c) Giuseppe Mazzini unifying Italy
- d) None of the above



Giuseppe Mazzini and the founding of Young Europe in Berne 1833. Print by Giacomo Mantegazza.

- 7. The painting “the Dream of worldwide Democratic and Social Republics” was prepared by whom?

- a) Giuseppe Mazzini
 b) **Frederic Sorrieu**
 c) Henry Patullo
 d) Duke Metternich

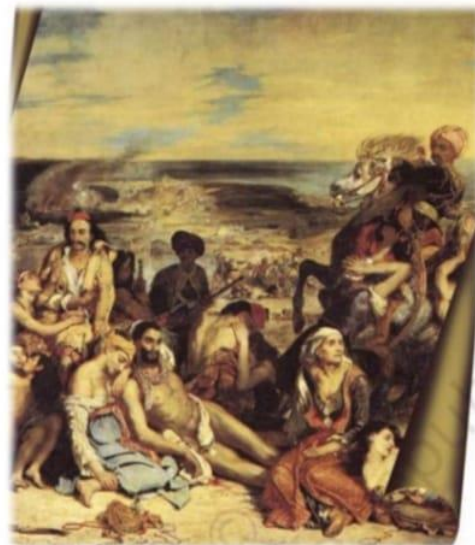
The dream of worldwide democratic and social Republics- The pact Between nations, a print prepared by Frederic Sorrieu, 1884



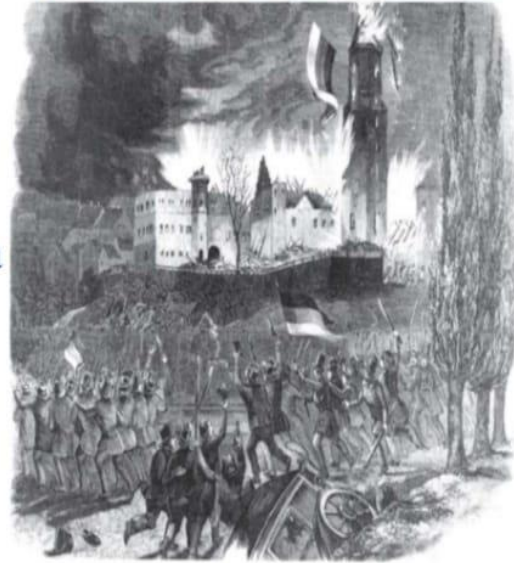
- 8. Which idea is best expressed in this image?

- a) **Romanticism**
 b) Nationalism
 c) Revolution
 d) Conservatism

The Massacre at Chios, Eugene Delacroix, 1824. He was one of the most important French Romantic painters. This huge painting depicts an incident in which 20,000 Greeks were said to have been killed by Turks on the island of Chios. By dramatising the incident, focusing on the suffering of women and children, & using vivid colours, and create sympathy for the Greeks.



- 9. The event in the image is the explains the reason for the flee of Louis Philippe in 1948?
- Peasants uprising
 - Revolution of Liberals
 - Outbreak of French revolution
 - War between France and Prussia



Peasants' uprising, 1848.

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- 10. Which of the following aspect best signifies this image?
- Round table conference at London
 - Constituent Assembly of India
 - The Frankfurt Parliament in the Church of St. Paul
 - The Hall of Mirrors of Versailles



The Frankfurt parliament in the Church of St Paul. Contemporary colour print. Notice the women in the upper left gallery

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Attribute	Significance
Broken Chain	Being Freed
Breastplate with eagle	Symbol of the German empire-strength
Crown of oak leaves	Heroism
Sword	Readiness to make peace
Olive branch around the sword	Willingness to make peace
Black, red and gold tricolor	Flag of the liberal-nationalists in 1848, banned by the Dukes of the German states
Rays of the rising sun	Beginning of a new era

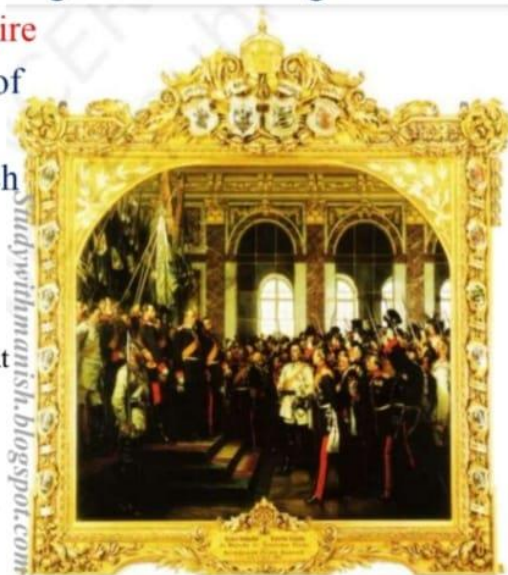
11. Meanings of the Symbols



➤ 12. Which of the following aspect signifies this image?

- The proclamation of the German empire
- Coronation of Louis Philippe at Hall of Versailles
- The Frankfurt Parliament in the church of St. Paul
- None of the above

The proclamation of the German empire in the Hall of Mirrors at Versailles, Anton von Werner. At the centre stands the Kaiser and the chief commander of the Prussian army, General von Roon. Near them is Bismarck. This monumental work (2.7m x 2.7m) was completed and presented by the artist to Bismarck on the latter's 70th birthday in 1885.



- 13. What can we understand about the democracy from the picture given below?
- We supported to follow law
 - There is no room for discussion as everything is pre-decided**
 - There is dictatorship in the democratic form of government
 - The leaders are ignorant about the powers they possess.



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The Club of Thinkers, anonymous caricature dating to c. 1820. 'The most important question of today's meeting: How long will thinking be allowed to us?' 'Silence is the first commandment of this learned society.'

- 14. Who is shown in this picture sitting on knees?
- Giuseppe Mazzini
 - Giuseppe Garibaldi**
 - Victor Emmanuel 2nd
 - Cavour



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Garibaldi helping King Victor Emmanuel II of Sardinia-Piedmont to pull on the boot named 'Italy'. English caricature of 1859.

- 16. What is shown in this picture as the basis of Britain?
- The sea routes which Britain controlled
 - Britannia sitting on the globe**
 - Its various colonies
 - Its domination of the world



A map celebrating the British Empire. At the top, angels are shown carrying the banner of freedom. In the foreground, Britannia — the symbol of the British nation — is triumphantly sitting over the globe. The colonies are represented through images of tigers, elephants, forests and primitive people. The domination of the world is shown as the basis of Britain's national pride. *Studywithmanish.blogspot.com*

- 17. In the given image of Germania, olive branch around the sword stands for what?
- Beginning of new era
 - National symbol of Germany
 - Readiness to fight
 - Willingness to make peace**

Germania, Philip Veit, 1848. The artist prepared this painting of Germania on a cotton banner, as it was meant to hang from the ceiling of the Church of St Paul where the Frankfurt parliament was convened in March 1848.



➤ 18. Which of the following best describe his images by Julius Hubner?

- a) Defeat of Otto Von Bismarck
- b) **The Fallen Germania**
- c) Sleeping Lady
- d) None of the above



The fallen Germania,
Julius Hübner, 1850.

➤ 19. Which of the following aspect best signifies this images ?

- a) **Woman's strength**
- b) Woman's suffering
- c) Woman is fighting for rights
- d) Burden on women



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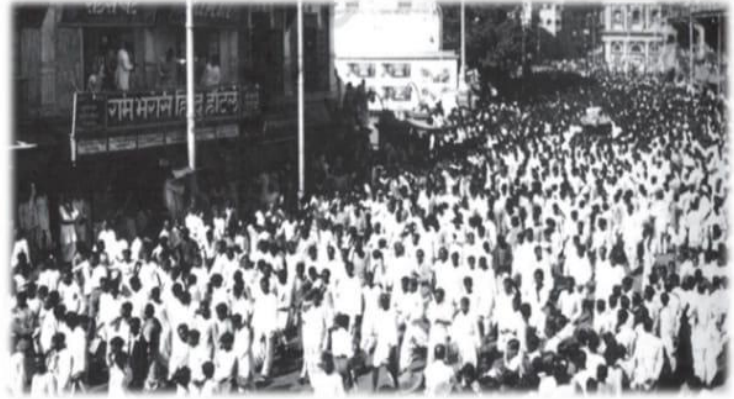
Germania guarding the Rhine. In 1860, the artist Lorenz Clasen was commissioned to paint this image. The inscription on Germania's sword reads: 'The German sword protects the German Rhine.'

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CH.2 – NATIONALISM IN INDIA

- 1. Study the picture carefully and answer, in which year this mass procession took place?

- a) 13 April 1920
- b) **6 April 1919**
- c) 30 March 1919
- d) None of the above



6 April 1919. Mass processions on the streets became a common feature during the national movement

- 2. Which of the following event was related to this image of “Gandhiji”?

- a) Non-Cooperation Movement
- a) Kheda Satyagraha
- b) **Dandi March**
- c) None of the above



The Dandi march. During the salt march Mahatma Gandhi was accompanied by 78 volunteers. On the way they were joined by thousands.

- 3. Which of the following event is related with the given image?
- Non-Cooperation movement
 - Jallianwala Bagh incident**
 - Civil disobedience movement
 - Swadeshi Movement



General Dyer's 'crawling orders' being administered by British soldiers, Amritsar, Punjab, 1919.

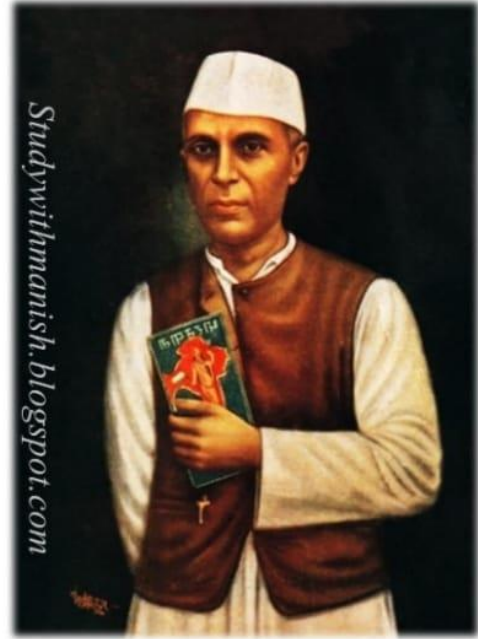
- 4. Which of the option best signifies the image?
- Protest of Indian workers in South Africa**
 - Indian welcoming Mahatma Gandhi at Champaran
 - Protesters gathered in Non-Cooperation Movement
 - Participation of Indians in civil-disobedience movement



Indian workers in South Africa march through Volksrust, 6 November 1913. Mahatma Gandhi was leading the workers from Newcastle to Transvaal. When the marchers were stopped and Gandhiji arrested, thousands of more workers joined the satyagraha against racist laws that denied rights to non-whites

- 5. Which of the following things is being held by J L Nehru in this image?
- Bhagwad Gita
 - Image of the Bharat Mata**
 - Discovery of India
 - Hind Swaraj

Jawaharlal Nehru, a popular print. Nehru is here shown holding the image of Bharat Mata and the map of India close to his heart. In a lot of popular prints, nationalist leaders are shown offering their heads to Bharat Mata. The idea of sacrifice for the mother was powerful within popular imagination.



- 6. Which of the following option best signify the event in this given image?
- People celebrating Baisakhi
 - Citizens participation in Khilafat movement
 - The boycott of foreign cloth Non-Cooperation movement**
 - None of the above



The boycott of foreign cloth, July 1922. Foreign cloth was seen as the symbol of Western economic and cultural domination.

- 7. The given picture is associated with which event?
- Calling off of Non-Cooperation Movement**
 - Starting of Non-Cooperation Movement
 - Civil Disobedience Movement
 - Jalliawala Bagh



Chauri Chaura, 1922. At Chauri Chaura in Gorakhpur, a peaceful demonstration in a bazaar turned into a violent clash with the police. Hearing of the incident, Mahatma Gandhi called a halt to the Non-Cooperation Movement.

- 8. The meeting of Congress leaders is related to which event?
- Formation of Swaraj party
 - Non Cooperation Movement
 - Simon Commission
 - Civil Disobedience Movement**



Meeting of Congress leaders at Allahabad, 1931. Apart from Mahatma Gandhi, you can see Sardar Vallabhbhai Patel (extreme left), Jawaharlal Nehru (extreme right) & Subhas Chandra Bose (fifth from right).

- 9. What was Gandhiji's demand related to this picture?
- Demand for Swaraj
 - Conservation of forest
 - Abolishment of the Salt Tax**
 - The Britishers should quit India



The Dandi march. During the salt march Mahatma Gandhi was accompanied by 78 volunteers. On the way they were joined by thousands.

- 10. Which of the following option best signifies this image?
- Women's participation in Non-Cooperation
 - Women's participation in voting
 - Women's protesting against Rowlatt Act
 - Women's participation in Civil Disobedience Movement**



Women join nationalist processions. During the national movement, many women, for the first time in their lives, moved out of their homes on to a public arena. Amongst the marchers you can see many old women, and mothers with children in their arms.

- 11. Along with Mahatma Gandhi and Jawaharlal Nehru who is another nationalist leader in this picture?

- a) **Maulana Abul Kalam Azad**
- b) Abdul Ghaffar Khan
- c) Muhammad Ali Jinnah
- d) Syed Ahmed Khan

Mahatma Gandhi, Jawaharlal Nehru and Maulana Azad at Sevagram Ashram, Wardha, 1935.



- 12. Which of the following aspects best signifies this image of Bal Gangadhar Tilak?

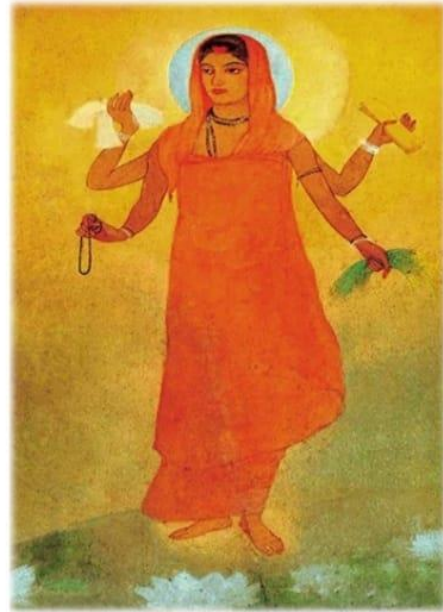
- a) Symbol of Ashoka's Pillar
- b) Shri Krishna Rath in Mahabharat
- c) The rising sun
- d) **Symbol of unity**

Bal Gangadhar Tilak, an early-twentieth-century print. Notice how Tilak is surrounded by symbols of unity. The sacred institutions of different faiths (temple, church, masjid) frame the central figure.



- 13. How is Bharat Mata portrayed in the above picture?
- Ascetic
 - Divine
 - Spiritual
 - All of the above**

Bharat Mata, Abanindranath Tagore, 1905. Notice that the mother figure here is shown as dispensing learning, food and clothing. The mala in one hand emphasises her ascetic quality. Abanindranath Tagore, like Ravi Varma before him, tried to develop a style of painting that could be seen as truly Indian.



- 14. Study the picture carefully and choose the correct option?
- Police cracked down on satyagrahis
 - Image of national movement
 - Angry crowd demonstration
 - All of the above**



Police cracked down on satyagrahis, 1930.

- 15. In the given image, a lion and an elephant signifies what?
- Rich diversity of fauna in India
 - Mythological symbols
 - Power and authority**
 - Wild animals

Bharat Mata. This figure of Bharat Mata is a contrast to the one painted by Abanindranath Tagore. Here she is shown with a trishul, standing beside a lion and an elephant – both symbols of power & authority.



- 16. The Picture shows a procession from which of the following movements?
- Non- Cooperation Movement
 - Civil Disobedience Movement
 - Khilafat Movement
 - Quit India Movement**



Women's procession in Bombay during the Quit India Movement

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CH.3 – THE MAKING OF A GLOBAL WORLD



Fig. 1 – Image of a ship on a memorial stone, Goa Museum, tenth century CE. From the ninth century, images of ships appear regularly in memorial stones found in the western coast, indicating the significance of oceanic trade.



Fig. 2 – Silk route trade as depicted in a Chinese cave painting, eighth century, Cave 217, Mogao Grottoes, Gansu, China.



Fig. 3 – Merchants from Venice and the Orient exchanging goods, from Marco Polo, Book of Marvels, fifteenth century.

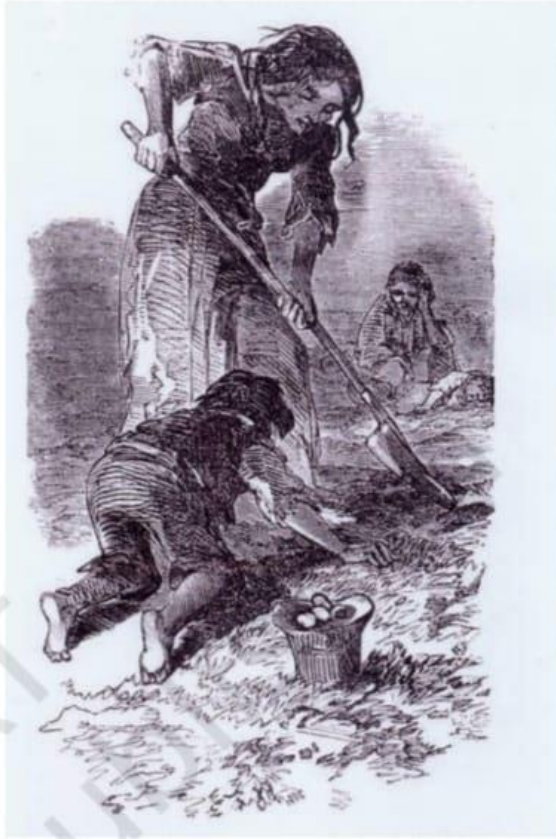


Fig. 4 – The Irish Potato Famine, Illustrated London News, 1849.

Hungry children digging for potatoes in a field that has already been harvested, hoping to discover some leftovers. During the Great Irish Potato Famine (1845 to 1849), around 1,000,000 people died of starvation in Ireland, and double the number emigrated in search of work.

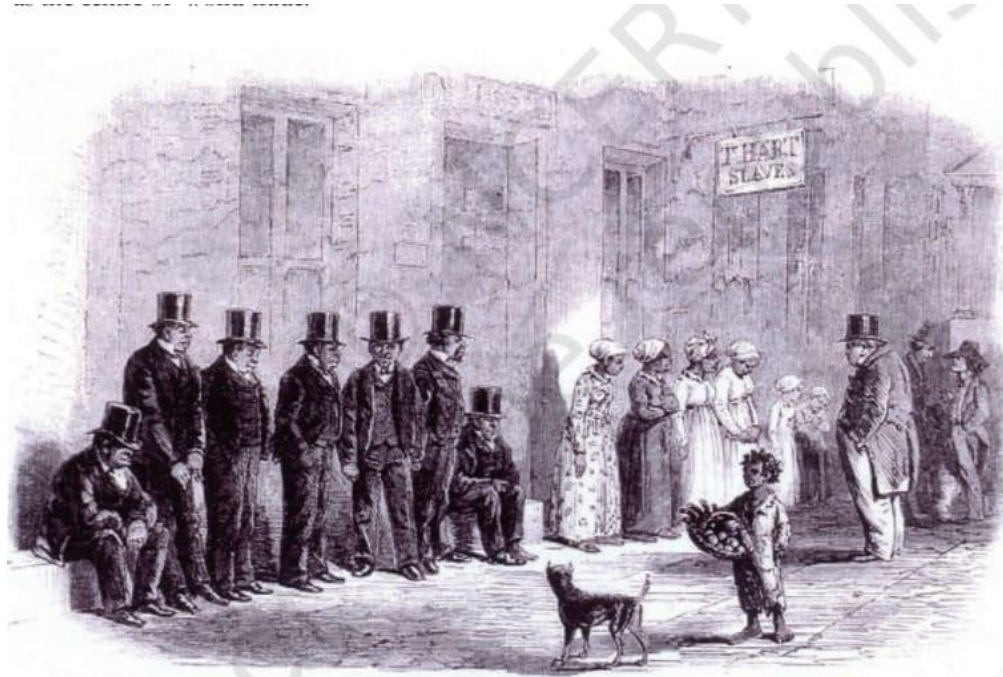


Fig. 5 – Slaves for sale, New Orleans, Illustrated London News, 1851. A prospective buyer carefully inspecting slaves lined up before the auction. You can see two children along with four women and seven men in top hats and suit waiting to be sold. To attract buyers, slaves were often dressed in their best clothes.

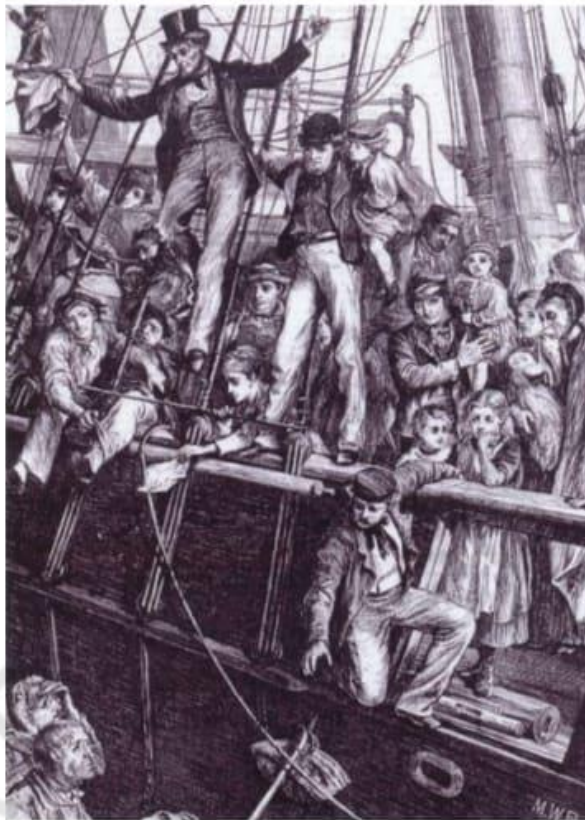


Fig. 6 – Emigrant ship leaving for the US, by M.W. Ridley, 1869.



Fig. 7 – Irish emigrants waiting to board the ship, by Michael Fitzgerald, 1874.



Fig. 8 – The Smithfield Club Cattle Show, Illustrated London News, 1851.

Cattle were traded at fairs, brought by farmers for sale. One of the oldest livestock markets in London was at Smithfield. In the mid-nineteenth century a huge poultry and meat market was established near the railway line connecting Smithfield to all the meat-supplying centres of the country.



Fig. 9 – Meat being loaded on to the ship, Alexandria, Illustrated London News, 1878.
Export of meat was possible only after ships were refrigerated.

Sir Henry Morton Stanley in Central Africa

Stanley was a journalist and explorer sent by the *New York Herald* to find Livingston, a missionary and explorer who had been in Africa for several years. Like other European and American explorers of the time, Stanley went with arms, mobilised local hunters, warriors and labourers to help him, fought with local tribes, investigated African terrains, and mapped different regions. These explorations helped the conquest of Africa. Geographical explorations were not driven by an innocent search for scientific information. They were directly linked to imperial projects.



Fig. 11 – Sir Henry Morton Stanley and his retinue in Central Africa, Illustrated London News, 1871.



Fig. 12 – Transport to the Transvaal gold mines, The Graphic, 1887.

Crossing the Wilge river was the quickest method of transport to the gold fields of Transvaal. After the discovery of gold in Witwatersrand, Europeans rushed to the region despite their fear of disease and death, and the difficulties of the journey. By the 1890s, South Africa contributed over 20 per cent of the world gold production.

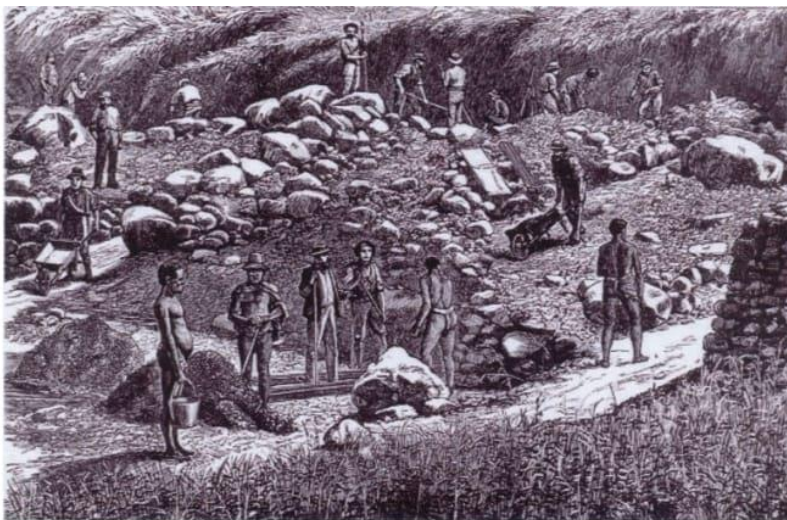


Fig. 13 – Diggers at work in the Transvaal gold fields in South Africa, The Graphic, 1875.



Fig. 14 – Indian indentured labourers in a cocoa plantation in Trinidad, early nineteenth century.



Fig. 15 – Indentured labourers photographed for identification.
For the employers, the numbers and not the names mattered.



Fig. 16 – A contract form of an indentured labourer.



Fig. 17 – East India Company House, London.
This was the nerve centre of the worldwide operations of the East India Company.



Fig. 18 – A distant view of Surat and its river.
All through the seventeenth and early eighteenth centuries, Surat remained the main centre of overseas trade in the western Indian Ocean.

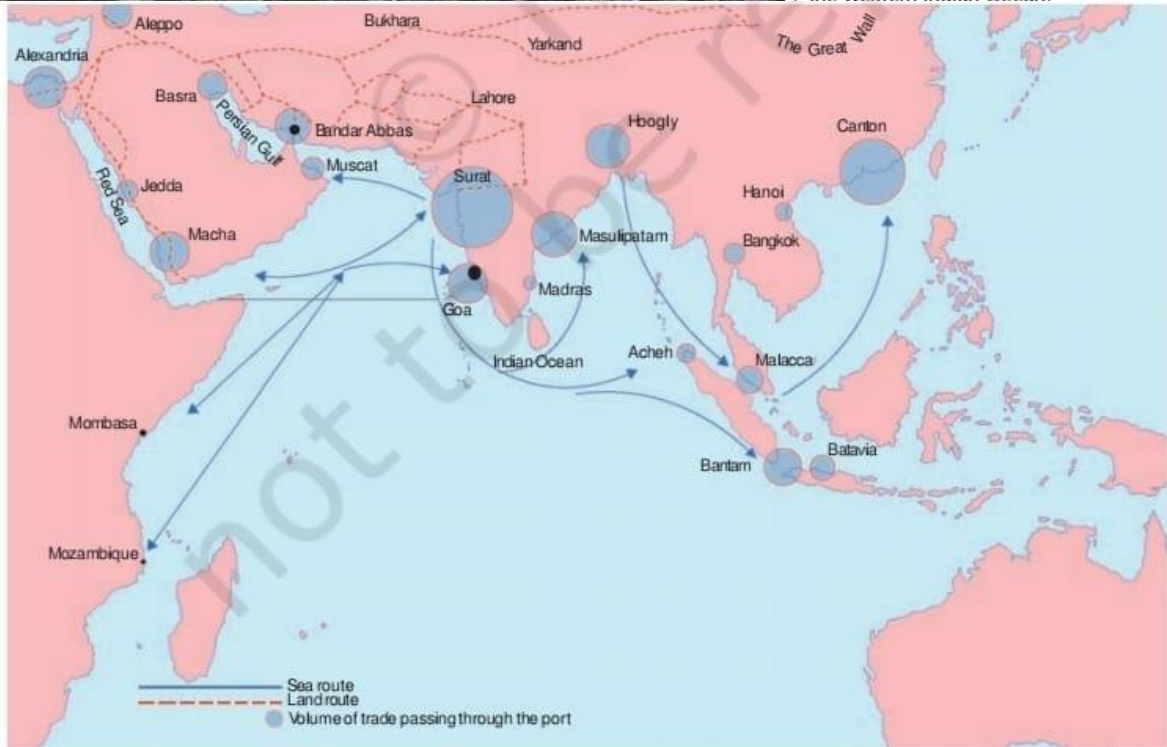


Fig. 19 – The trade routes that linked India to the world at the end of the seventeenth century.



Fig. 20 – Workers in a munition factory during the First World War.

Production of armaments increased rapidly to meet war demands.

Box 3



Fig. 22 – Migrant agricultural worker's family, homeless and hungry, during the Great Depression, 1936. Courtesy: Library of Congress, Prints and Photographs Division.



Fig. 23 – People lining up for unemployment benefits, US, photograph by Dorothea Lange, 1938. Courtesy: Library of Congress, Prints and Photographs Division.

When an unemployment census showed 10 million people out of work, the local government in many US states began making small allowances to the unemployed. These long queues came to symbolise the poverty and unemployment of the depression years.



Fig. 24 – German forces attack Russia, July 1941. Hitler’s attempt to invade Russia was a turning point in the war.



Fig. 25 – Stalingrad in Soviet Russia devastated by the war.



*Fig. 26 – Mount Washington Hotel situated in Bretton Woods, US.
This is the place where the famous conference was held.*

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CH.4- THE AGE OF INDUSTRIALISATION

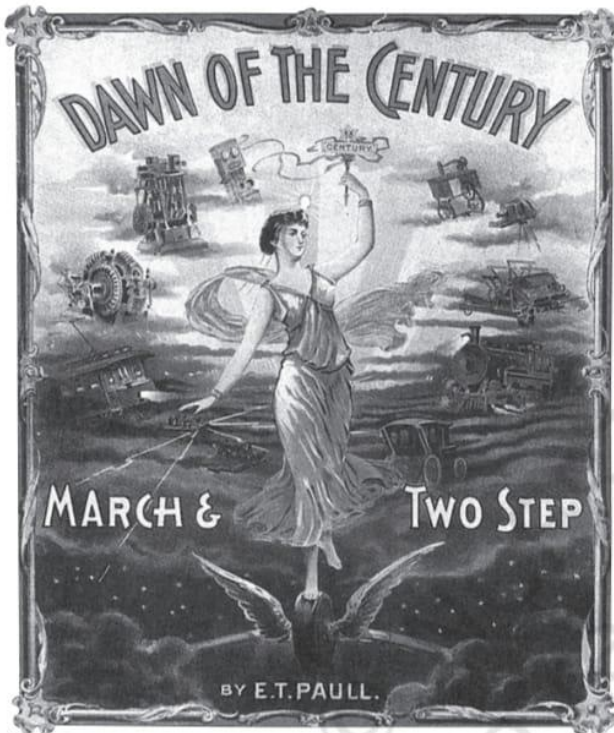


Fig. 1 – Dawn of the Century, published by E.T. Paull Music Co., New York, England, 1900.



Fig. 2 – Two Magicians, published in Inland Printers, 26 January 1901.



Fig. 3 – Spinning in the eighteenth century. You can see each member of the family involved in the production of yarn. Notice that one wheel is moving only one spindle.

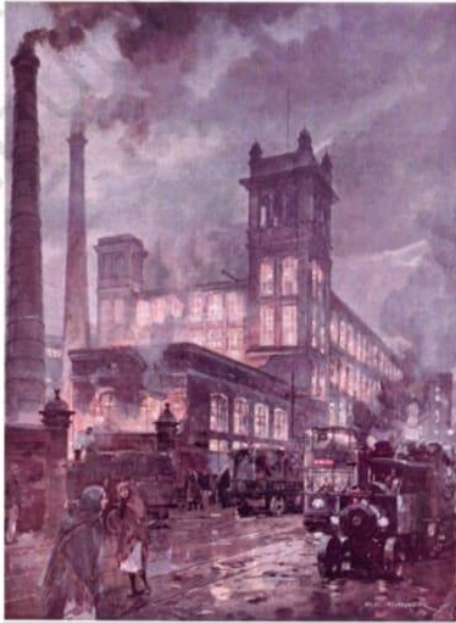


Fig. 4 – A Lancashire cotton mill, painted by C.E. Turner, The Illustrated London News, 1925.



Fig. 5 – Industrial Manchester by M. Jackson, The Illustrated London News, 1857. Chimneys billowing smoke came to characterise the industrial landscape.



Fig. 6 – A fitting shop at a railway works in England, The Illustrated London News, 1849.
In the fitting shop new locomotive engines were completed and old ones repaired.

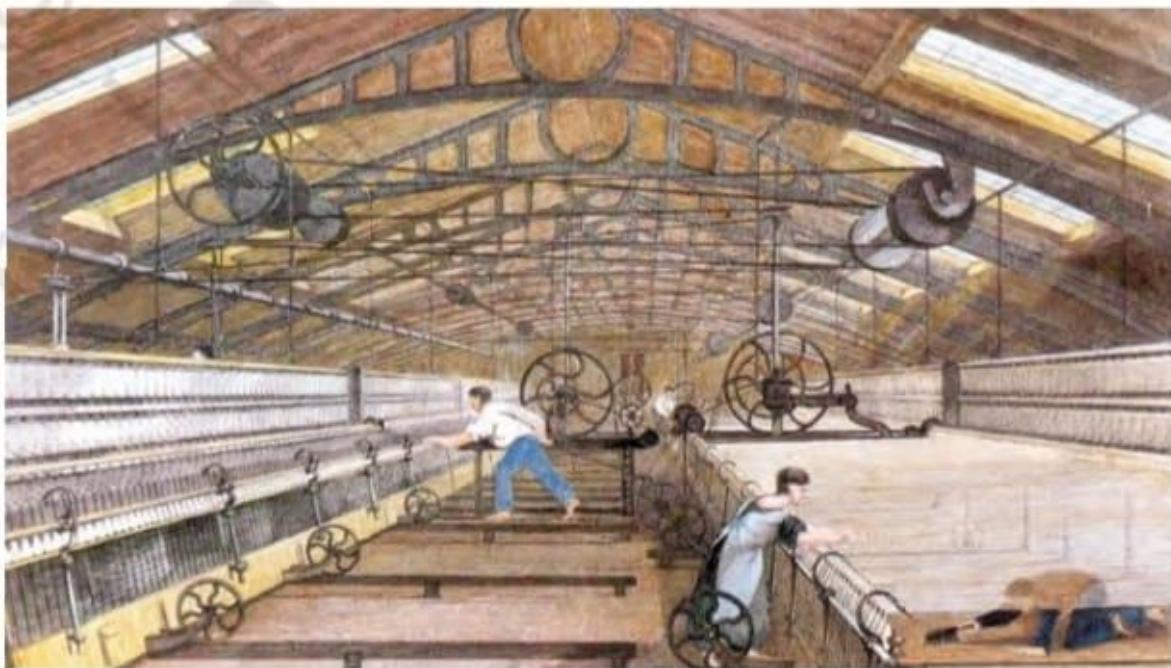


Fig. 7 – A spinning factory in 1830.
You can see how giant wheels moved by steam power could set in motion hundreds of spindles to manufacture thread.



Fig. 8 – People on the move in search of work, The Illustrated London News, 1879.
Some people were always on the move selling small goods and looking for temporary work.



Fig. 9 – Workers in an iron works, north-east England, painting by William Bell Scott, 1861. Many artists from the late nineteenth century began idealising workers: they were shown suffering hardship and pain for the cause of the nation.



Fig. 10 – Houseless and Hungry, painting by Samuel Luke Fildes, 1874. This painting shows the homeless in London applying for tickets to stay overnight in

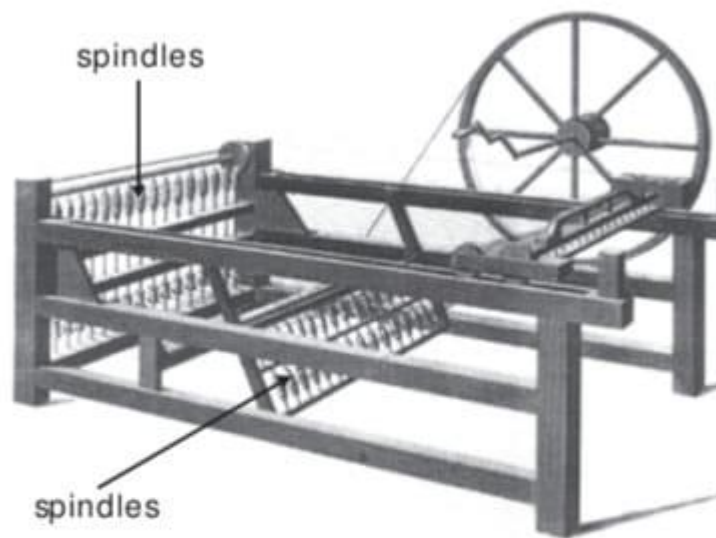


Fig. 11 – A Spinning Jenny, a drawing by T.E. Nicholson, 1835.
Notice the number of spindles that could be operated with one wheel.

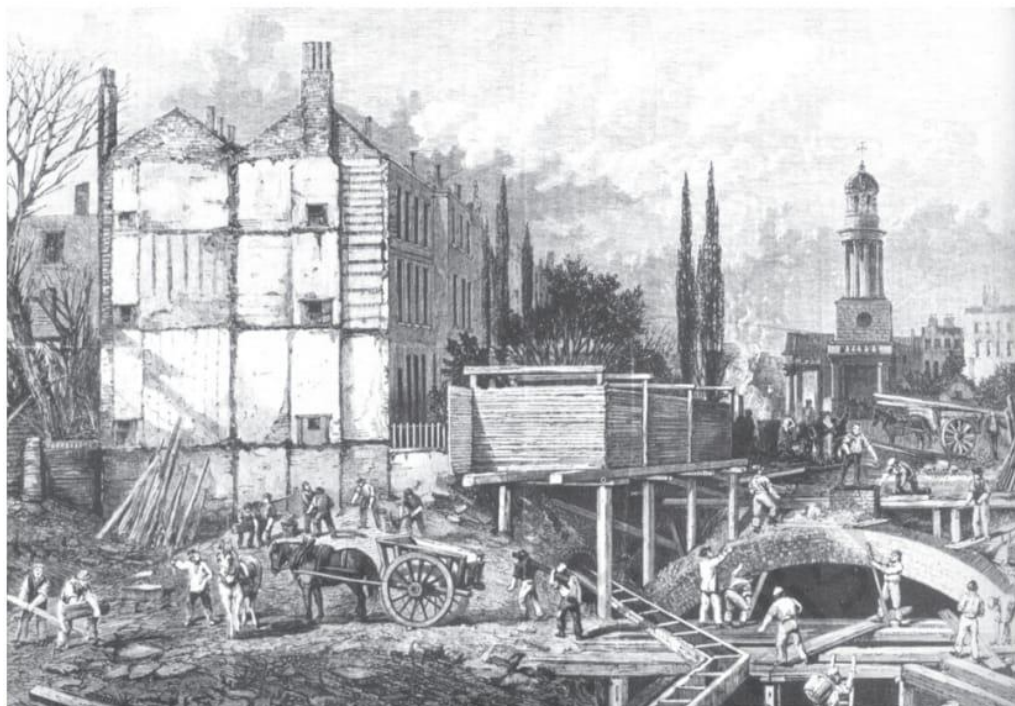


Fig. 12 – A shallow underground railway being constructed in central London, Illustrated Times, 1868.
From the 1850s railway stations began coming up all over London. This meant a demand for large numbers of workers to dig tunnels, erect timber scaffolding, do the brick and iron works. Job-seekers moved from one construction site to another.

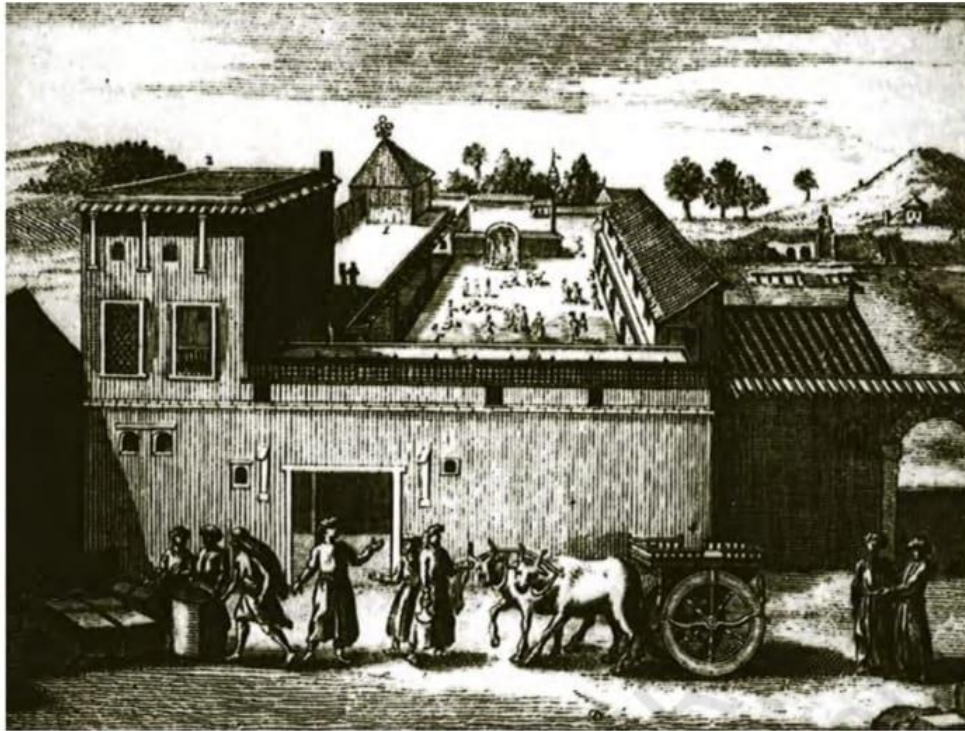


Fig. 13 – The English factory at Surat, a seventeenth-century drawing.



Fig. 14 – A weaver at work, Gujarat.

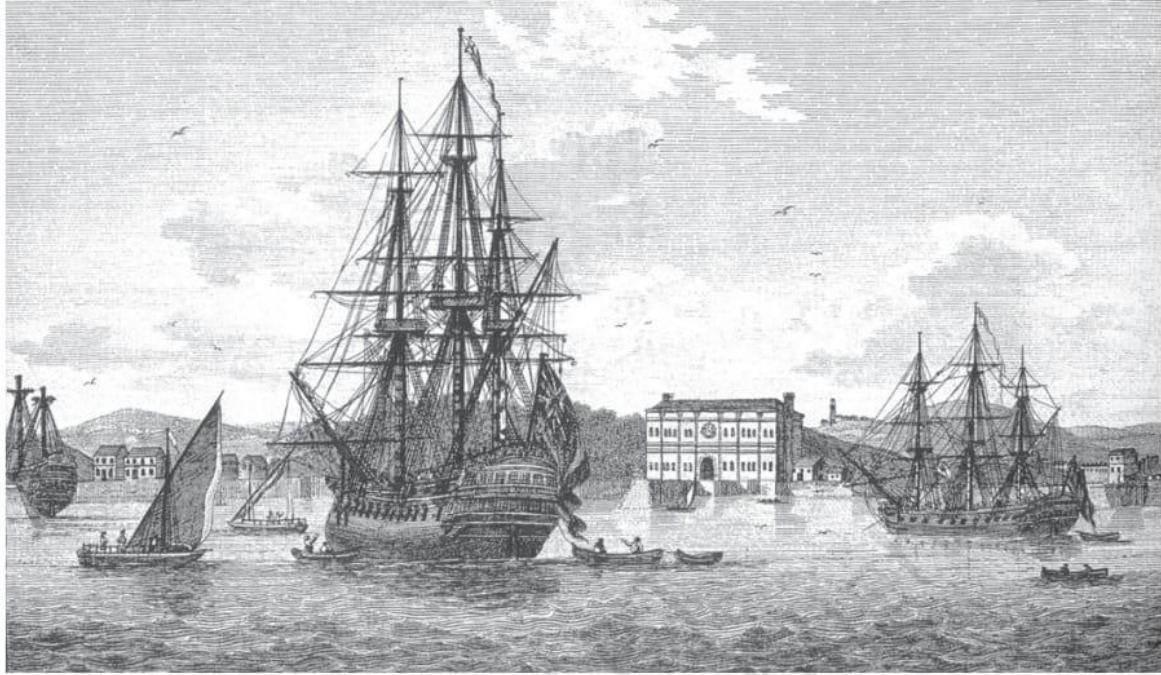


Fig. 15 – Bombay harbour, a late-eighteenth-century drawing.
 Bombay and Calcutta grew as trading ports from the 1780s. This marked the decline of the old trading order and the growth of the colonial economy.



Fig. 16 – Jamsetjee Jeejeebhoy.
 Jeejeebhoy was the son of a Parsi weaver. Like many others of his time, he was involved in the China trade and shipping. He owned a large fleet of ships, but competition from English and American shippers forced him to sell his ships by the 1850s.



Fig. 17 – Dwarkanath Tagore.

Dwarkanath Tagore believed that India would develop through westernisation and industrialisation. He invested in shipping, shipbuilding, mining, banking, plantations and insurance.



Fig. 18 – Partners in enterprise – J.N. Tata, R.D. Tata, Sir R.J. Tata, and Sir D.J. Tata.
In 1912, J.N. Tata set up the first iron and steel works in India at Jamshedpur. Iron and steel industries in India started much later than textiles. In colonial India industrial machinery, railways and locomotives were mostly imported. So capital goods industries could not really develop in any significant way till Independence.



Fig. 19 – Young workers of a Bombay mill, early twentieth century.
When workers went back to their village homes, they liked dressing up.



Fig. 20 – A head jobber.
Notice how the posture and clothes emphasise the jobber's position of authority.



Fig. 21 – Spinners at work in an Ahmedabad mill.
Women worked mostly in the spinning departments.



Fig. 22 – The first office of the Madras Chamber of Commerce.
By the late nineteenth century merchants in different regions began meeting and forming Chambers of Commerce to regulate business and decide on issues of collective concern.



Fig. 23 – A Hand-woven Cloth.
The intricate designs of hand-woven cloth could not be easily copied by the mills.

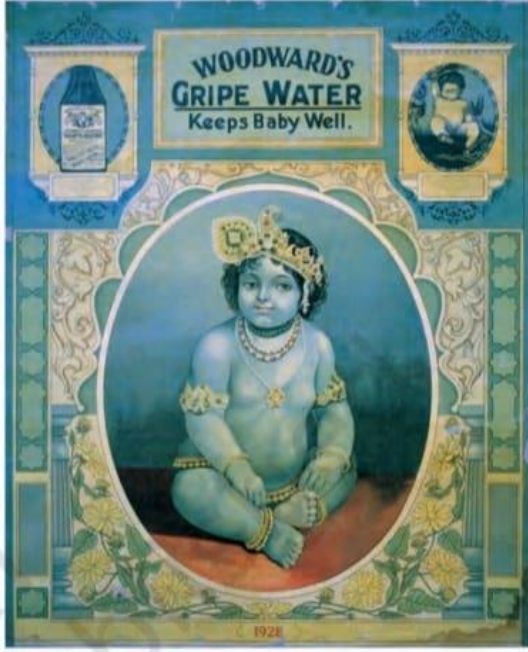


Fig. 25 – Gripe Water calendar of 1928 by M. V. Dhurandhar.
The image of baby Krishna was most commonly used to popularise baby products.

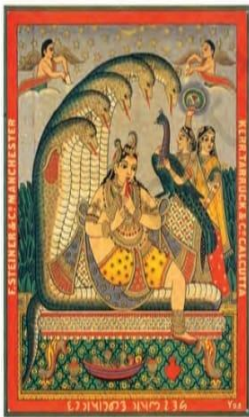


Fig. 26(a)



Fig. 26(b)

Fig. 26(a) – Manchester labels, early twentieth century.
Images of numerous Indian gods and goddesses – Kartika, Lakshmi, Saraswati – are shown in imported cloth labels approving the quality of the product being marketed.
Fig. 26(b) – Maharaja Ranjit Singh on a Manchester label.
Historic figures are used to create respect for the product.



Fig. 28 – An Indian mill cloth label.
The goddess is shown offering cloth produced in an Ahmedabad mill, and asking people to use things made in India.



Fig. 27 – Sunlight soap calendar of 1934.
Here God Vishnu is shown bringing sunlight from across the skies.

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CH.5 – PRINT CULTURE & THE MODERN WORLD

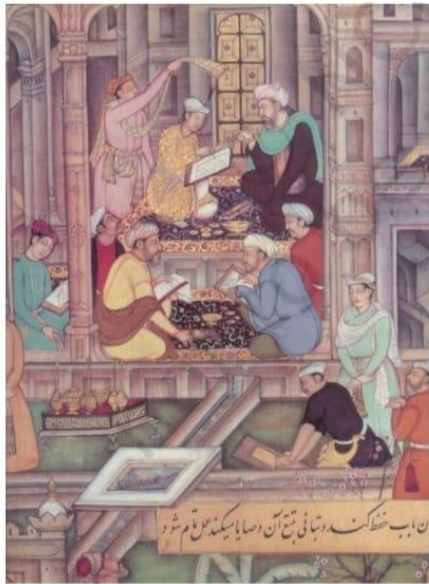


Fig. 1 – Book making before the age of print, from Akhlaq-i-Nasiri, 1595.

This is a royal workshop in the sixteenth century, much before printing began in India. You can see the text being dictated, written and illustrated. The art of writing and illustrating by hand was important in the age before print. Think about what happened to these forms of art with the coming of printing machines.

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Belonging to the mid-13th century, printing woodblocks of the *Tripitaka Koreana* are a Korean collection of Buddhist scriptures. They were engraved on about 80,000 woodblocks. They were inscribed on the UNESCO Memory of the World Register in 2007.

Source: <http://www.cha.go.kr>



Fig. 2b – Tripitaka Koreana

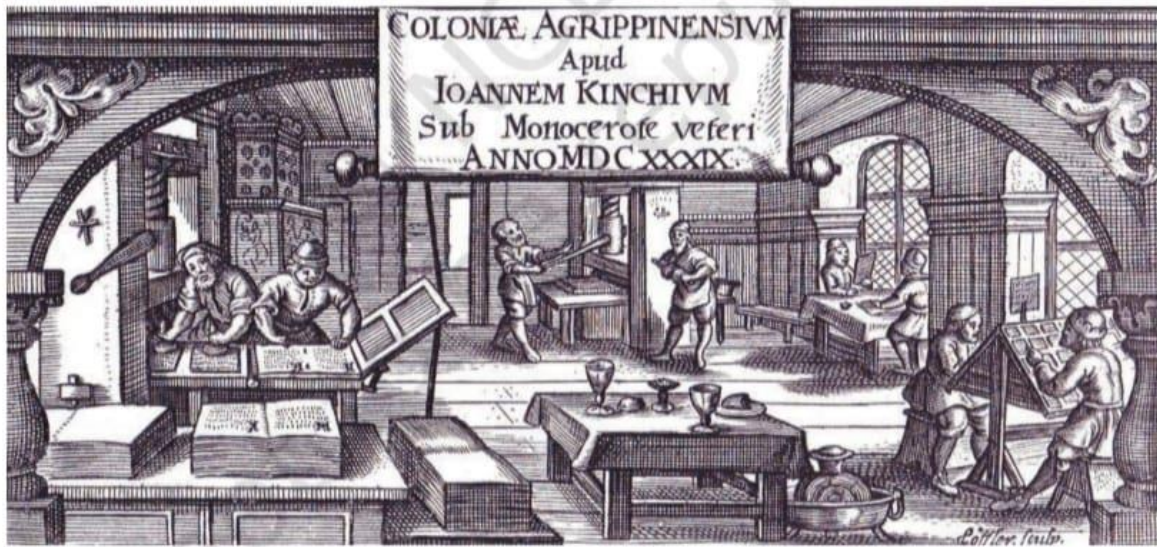


Fig. 8 – A printer's workshop, sixteenth century.

This picture depicts what a printer's shop looked like in the sixteenth century. All the activities are going on under one roof. In the foreground on the right, **compositors** are at work, while on the left **galley**s are being prepared and ink is being applied on the metal types; in the background, the printers are turning the screws of the press, and near them proofreaders are at work. Right in front is the final product – the double-page printed sheets, stacked in neat piles, waiting to be bound.

New words

Compositor – The person who composes the text for printing

Galley – Metal frame in which types are laid and the text composed

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Fig. 14 – Pages from the Gita Govinda of Jayadeva, eighteenth century.
This is a palm-leaf handwritten manuscript in accordion format.



Fig. 9 – J.V. Schley, L'Imprimerie, 1739.
This is one of the many images produced in early modern Europe, celebrating the coming of print. You can see the printing press descending from heaven, carried by a goddess. On two sides of the goddess, blessing the machine, are Minerva (the goddess of wisdom) and Mercury (the messenger god, also symbolising reason). The women in the foreground are holding plaques with the portraits of six pioneer printers of different countries. In the middle ground on the left figure



Fig. 3 – An ukiyo print by Kitagawa Utamaro.

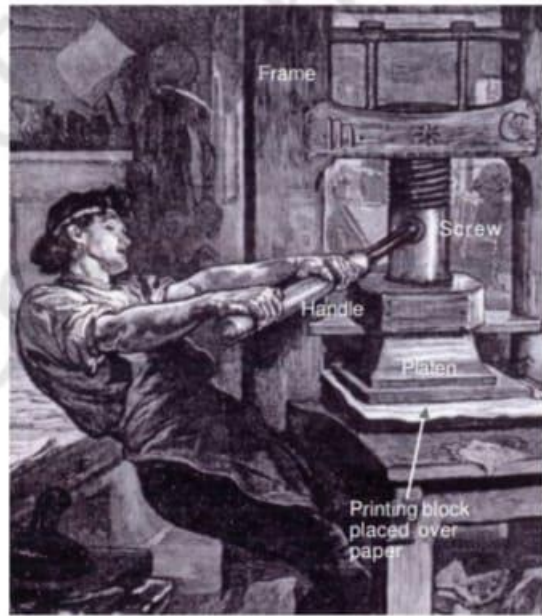


Fig. 6 – Gutenberg Printing Press.

Notice the long handle attached to the screw. This handle was used to turn the screw and press down the **platen** over the printing block that was placed on top of a sheet of damp paper. Gutenberg developed metal types for each of the 26 characters of the Roman alphabet and devised a way of moving them around so as to compose different words of the text. This came to be known as the moveable type printing machine, and it remained the basic print technology over the next 300 years. Books could now be produced much faster than was possible when each print block was prepared by carving a piece of wood by hand. The Gutenberg press could print 250 sheets on one side per hour.

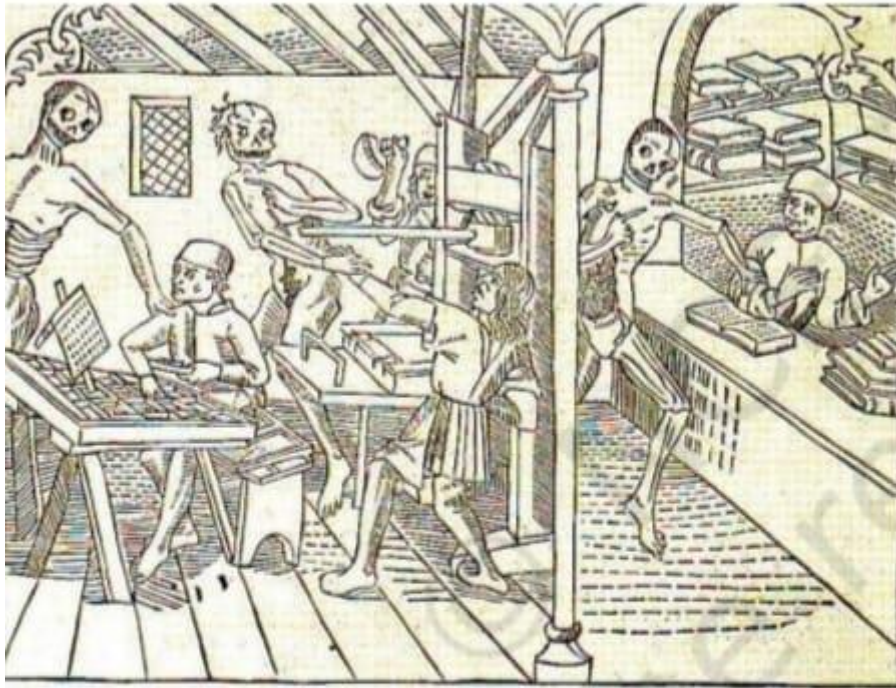


Fig. 10 – The macabre dance.

This sixteenth-century print shows how the fear of printing was dramatised in visual representations of the time. In this highly interesting woodcut the coming of print is associated with the end of the world. The interior of the printer's workshop here is the site of a dance of death. Skeletal figures control the printer and his workers, define and dictate what is to be done and what is to be produced.



Fig. 5 – A Portrait of Johann Gutenberg, 1584.



Fig. 11 – The nobility and the common people before the French Revolution, a cartoon of the late eighteenth century.

The cartoon shows how the ordinary people – peasants, artisans and workers – had a hard time while the nobility enjoyed life and oppressed them. Circulation of cartoons like this one had an impact on the thinking of people before the revolution.



Fig. 7 – Pages of Gutenberg’s Bible, the first printed book in Europe.
 Gutenberg printed about 180 copies, of which no more than 50 have survived.
 Look at these pages of Gutenberg’s Bible carefully. They were not just products of new technology. The text was printed in the new Gutenberg press with metal type, but the borders were carefully designed, painted and illuminated by hand by artists. No two copies were the same. Every page of each copy was different. Even when two copies look similar, a careful comparison will reveal differences. Elites everywhere preferred this lack of uniformity: what they possessed then could be claimed as unique, for no one else owned a copy that was exactly the same.
 In the text you will notice the use of colour within the letters in various places. This had two functions: it added colour to the page, and highlighted all the holy words to emphasise their significance. But the colour on every page of the text was added by hand. Gutenberg printed the text in black, leaving spaces where the colour could be filled in later.



Fig. 20 – An Indian couple, black and white woodcut.
 The image shows the artist’s fear that the cultural impact of the West has turned the family upside down. Notice that the man is playing the veena while the woman is smoking a hookah. The move towards women’s education in the late nineteenth century created anxiety about the breakdown of traditional family roles.

By the end of the nineteenth century, a new visual culture was taking shape. With the setting up of an increasing number of printing presses, visual images could be easily reproduced in multiple copies. Painters like Raja Ravi Varma produced images for mass circulation. Poor wood engravers who made woodblocks set up shop near the letterpresses, and were employed by print shops. Cheap prints and calendars, easily available in the bazaar, could be bought even by the poor to decorate the walls of their homes or places of work. These prints began shaping popular ideas about modernity and tradition, religion and politics, and society and culture.

By the 1870s, caricatures and cartoons were being published in journals and newspapers, commenting on social and political issues. Some caricatures ridiculed the educated Indians' fascination with Western tastes and clothes, while others expressed the fear of social change. There were imperial caricatures lampooning nationalists, as well as nationalist cartoons criticising imperial rule.



Fig. 17 – Raja Ritudhwaj rescuing Princess Madalsa from the captivity of demons, print by Ravi Varma. Raja Ravi Varma produced innumerable mythological paintings that were printed at the Ravi Varma Press.

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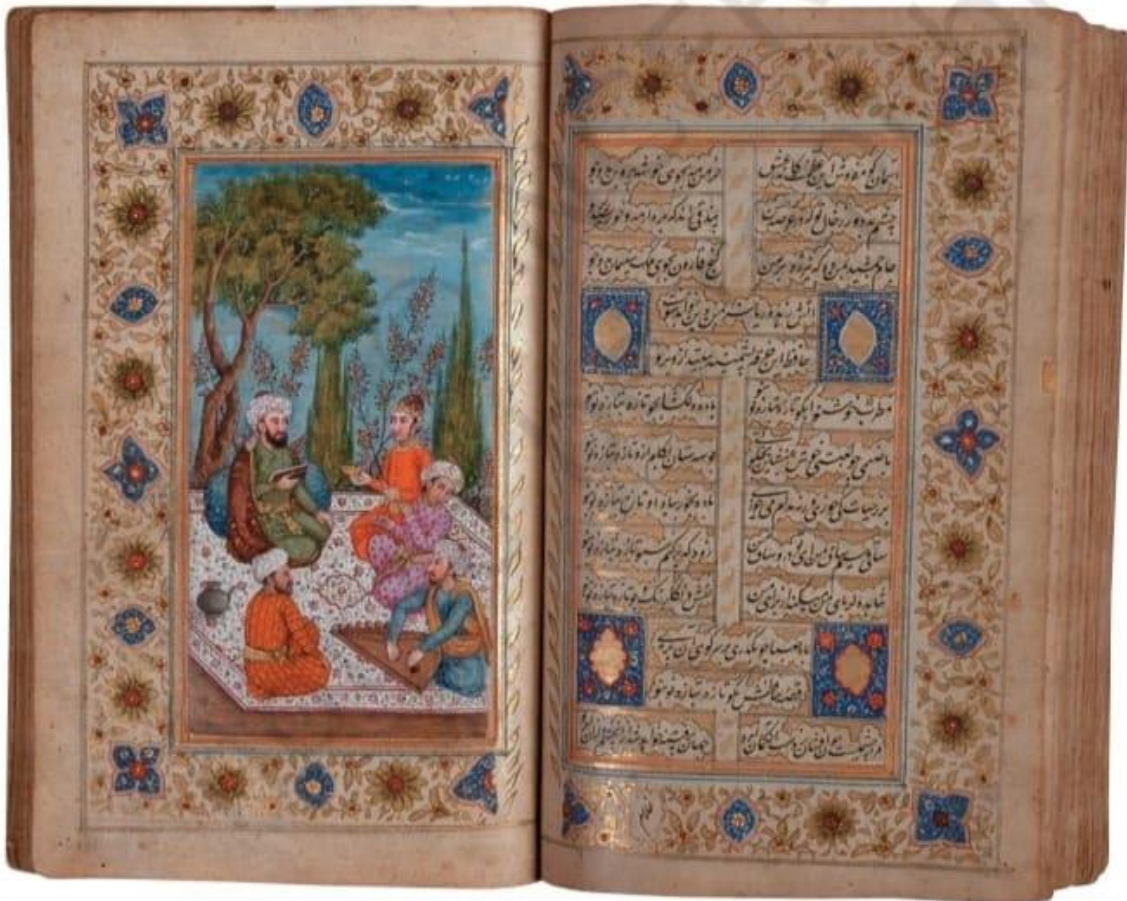


Fig. 15 – Pages from the Diwan of Hafiz, 1824.
 Hafiz was a fourteenth-century poet whose collected works are known as Diwan. Notice the beautiful calligraphy and the elaborate illustration and design. Manuscripts like this continued to be produced for the rich even after the coming of the letterpress.



Fig. 13 – Advertisements at a railway station in England, a lithograph by Alfred Concanen, 1874.
 Printed advertisements and notices were plastered on street walls, railway platforms and public buildings.



Fig. 18 – The cover page of Indian Charivari. The Indian Charivari was one of the many journals of caricature and satire published in the late nineteenth century. Notice that the imperial British figure is positioned right at the centre. He is authoritative and imperial; telling the natives what is to be done. The natives sit on either side of him, servile and submissive. The Indians are being shown a copy of Punch, the British journal of cartoons and satire. You can almost hear the British master say – ‘This is the model, produce Indian versions of it.’



Fig. 19 – Ghor Kali (The End of the World), coloured woodcut, late nineteenth century. The artist's vision of the destruction of proper family relations. Here the husband is totally dominated by his wife who is perched on his shoulder. He is cruel towards his mother, dragging her like an animal, by the noose.



Fig. 16 – Pages from the Rigveda.
Handwritten manuscripts continued to be produced in India till much after the coming of print. This manuscript was produced in the eighteenth century in the Malayalam script.



Fig. 22 – Lakshminath Bezbaruah (1868–1938)

He was a doyen of modern Assamese literature. *Burhi Aair Sadhu (Grandma's Tales)* is among his notable works. He penned the popular song of Assam, 'O Mor Apunar Desh' (O' my beloved land).