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## **Documenting Indian Rhythms in James Ivory's *the Sword and the Flute*** **Jayalekshmi N S**

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### **Abstract**

*Documenting the East in the frames of the West has been the topic of discussion with respect to its oriental perceptions for many decades. The American film director James Ivory's debut documentary on Indian miniature paintings, the *Sword and the Flute* (1959) brings to limelight the contrasting worlds of secular and spiritual India. Within twenty minutes it recreates Indian history under the Moguls and the subsequent blooming of the Mogul and the Rajput paintings. It highlights the oriental perception of an orderless East in search of superior powers to retain its solidarity. Complimentary to Ivory's first documentary, *Venice: Themes and Variations*, the *Sword and the Flute* is tauter and complex as a result of the director's observation of the selected painting for a sensuous portrayal of the medieval Indian history. This paper critically and creatively analyses the documentary with respect to the painting of history in the ideology of language and the hues of gender in the charm of music for the portrayal of the Mogul reign in the Medieval India. For the analysis the film, concepts of post-colonialism and visual culture theories, techniques of camera eyes and the aptness of voice-over narration of Saed Jaffrey along with the classical background music are used.*

***Key Words: Medieval India, Mogul dynasty, Indian miniature paintings, Mogul and Rajput paintings, post-colonial culture, gaze, gender, nostalgia.***

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**Introduction:** Documentary films, the non-fictional representation of reality, provide a 'creative treatment of actuality'<sup>1</sup> through real life characters in real life situations. Even before independence, India has started producing documentaries on a variety of topics ranging from arts and history to various socio-cultural ethe. But, it was in 1948 (April) that the Govt. of India formed Films Division for the 'production and distribution of information films and newsreels'.<sup>2</sup> The recently formed Congress government under Jawaharlal Nehru vindicated the purpose of documentary films as the interest of the emerging nation, to make the people aware of the cultural heritage and the various developments of India. As a result, the post-independent Indian documentary films were on 'local contexts, post-colonial exigencies, colonial influences, and international influences' (Jain, 2013).

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<sup>1</sup> In Peter Morris' *Re-thinking Grierson: The Ideology of John Grierson*

<sup>2</sup> In Bhuvan Lall's *Before Bollywood! The Long, Rich History of Documentary in India*. (2004)

The 1950s is peculiar in the history of documentary genre as a reflection of the contributions of foreign film makers like the German Paul Zils,<sup>3</sup> the French Jean Renoir, the Italian Roberto Rossellini,<sup>4</sup> the Russian Roman Karman<sup>5</sup> and the Swedish Arne Sucksdorff. They were fascinated to the ancient culture and civilisation of India, its industrial development (Karmen's *Dawn over India*) and its aborigines like the Murias of Madhya Pradesh (Sucksdorff's *The Flute and the Blow*). In addition to their contributions, independent agencies like the United States Information Service, the Technical Cooperation Mission and the Shell Film Unit have nourished the history of Indian documentary, producing elaborate films on agricultural revolution and community development programmes. In this context, the American documentarian James Ivory's *the Sword and the Flute* is noteworthy as it frames the Medieval India. Through selected miniature paintings of the Mogul era, it inaugurates Ivory's entry into Indian life and culture, and establishment of the renowned Merchant Ivory Productions – '18 feature, short and documentary films that have been variously hailed as daring, idiosyncratic, subtle and cosmopolitan',<sup>6</sup> in 1961, as a wandering company to exhort the hybridity of cultures. Though the main theme documented in *the Sword and the Flute* is the development of the medieval Indian painting through ages, this paper critically analyses the white man's gaze on the once colonised country for encountering the cultural values of the other with the help of selected paintings of the time.

This documentary, as an art history, analyses both imagery and meaning in the paintings of the time. For the deconstruction and celebration of it, Ivory culled these paintings from The Museum of Fine Arts in Boston, The Freer Gallery in Washington DC, the Metropolitan Museum of Art and from some private collections. The story of medieval India is evolved through its art works, combining the stagnant characters of Indian miniature paintings with the dynamic properties of film. By highlighting the details, the camera eyes critique across the picture plane to sew the (hi) story. The 16<sup>th</sup> century India is sketched in these paintings as a craving nation parted under the reigns of various warring Kings, through the camera eyes. The foreign film goes perceive the golden age of India, welcomes wholeheartedly the descendant to the terrible Genghis Khan.

Compared to Ivory's debut documentary,<sup>7</sup> the spectacular history he crafts through the Indian paintings are tighter and it generates a total sense of complexity. It is the result of his role as a close spectator of cultures and his intimate and vicarious response to the paintings of sensuousness. He later made use of this technique in his 1978 film on India, *Hullabaloo Over Georgie and Bonnie's Pictures* (85minutes). This paper provides a Postcolonial rendering of the text, which evokes plural

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<sup>3</sup> 'To provide a rallying centre for the documentary film movement', he sponsored a quarterly magazine- *Indian Documentary* in 1949.

<sup>4</sup> His masterpieces *Open City*, *Paisa* and *Europa '51* surprised the world with its neo-realism, and he came to India in 1956 and documented Indian scenes for his *India '57*. Because of its in-depth and complexity, Truffaut praised it as a 'meditation on life, on nature, on animals...'

<sup>5</sup> He is reputed for the documentation of many historical events like Spanish Civil War, Mao's march in China, Nazi trials at Nremburg.

<sup>6</sup> It is published by The Museum of Modern Art on Film Department to Present Merchant/Ivory Retrospective.

<sup>7</sup> *Venice: Themes and Variations* (1957) on the Italian masters of art like Gentile Bellini, Guardi and Longh

ways of seeing and thus, critically analyses the documentary on the basis of its representation of medieval India through the selected paintings.

**The East through the West:** From the post-Renaissance period onwards, Indian tradition and its culture are familiar to the Europeans through various merchants, missionaries and Ambassadors like Thomas Roe (of James I to the Mogul court of Jahangir). In the early 19<sup>th</sup> century, Hegel remarked that 'without being known too well, [India] has existed for millennia in the imagination of the Europeans as a wonderland. Its fame, which it has always had with regard to its treasures, both its natural ones, and, in particular, its wisdom, has lured men there' (Batchelor, 1994). Fascinatingly, Ivory's *the Sword and the Flute* historicises the medieval India through selected Mogul and Rajput paintings of the time. It commemorates opening of the 'Indian gates one by one to the invading armies of Emperor Akbar' and his efforts to restore the 'immemorial and tranquil life of Indians'. Emergence of both the Mohammedan and the Hindu forms of art are coloured in pastoral shades. Utilisation of the intelligent and vigorous Hindu painters in the Islamic imperial studios moulds the techniques of Indian miniature paintings. Another peculiarity of this documentary is the depiction of Akbar as Lord Krishna in the mythical city of Dwarika, which is portrayed deliberately to show the reign of him as with tolerance and sympathy; sans oppression. Diplomatic affairs with the neighbouring nations ultimately made him 'an Indian emperor, ruling less as a military invader'. India is perceived here as 'chaotic, irrational and weak to the colonizing powers in order to identify themselves with order, reason and power', as a 'cipher for the Western unconscious, the repository of all that is dark, unacknowledged, feminine, sensual, repressed and liable to eruption' (Batchelor, 1994).

In this documentary, history of India before the invasion of Akbar is neglected for the story and the proud of uniting Hindustan as a nation beyond its disparities, from Arabian Sea to the Bay of Bengal. The newly created tranquillity is depicted in the paintings filled with rustic scenes of people and animals celebrating in the lush green landscape; 'the reverberations of cattle ground proclaimed (his) victory', which resulted in the vibrancy of Indian democracy, later. But, Smith narrates another story on the aftermath of the Battle of Panipat, '(he) marched straight into Delhi, which opened its gates to Akbar, who made his entry in state..., a tower was built with the heads of the slain. Immense treasures were taken with the family of Hemu whose aged father was executed'<sup>8</sup> (1958). This "tower of heads" tradition and ceremony was preserved by the "magnanimous" Akbar throughout his reign.

The conquest of Rajputana and the fire of *Jauhar*<sup>9</sup> and other related wounds of the natives became the roots for architecting a modern secular state. The bleeding of a nation (under the Moguls) is camouflaged under the Rajput paintings of salvation. Sixty years of the Mogul campaign resulted in the submission of the Rajput Kings under their orders, foresees the invasion of the colonial British supremacy. It anticipates the role of a foreigner to restore the immemorial and tranquil life of India though it needs generations of war. As Hayden White comments history (visual or verbal), 'mirrors' all or even the greater part of the events or scenes of which it purport to be an account. Thus, each and every (printed) history can be considered as the result of the processes of 'condensation, displacement, symbolisation, and qualification exactly like those used in the

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<sup>8</sup>Detailed in *Akbar, the Great: A Tyrannical Monarch*, in [http://www.hindunet.org/hindu\\_history/modern/akbar\\_ppg.html](http://www.hindunet.org/hindu_history/modern/akbar_ppg.html)

<sup>9</sup> It is a practice of mass suicide carried out in medieval times by Rajput women to save their honour from invaders.

production of the filmed representation' (White, 1988). As a result, commodification of India is exhibited through a fantasized narration of history of both India and its paintings, as civilizationally inferior, essentially ancient, stagnant and frozen land, which vs. the modern, rational, unified West-undermines the contemporary culture.

**Painting History in the Ideology of Language:** Amazingly, the West's nostalgic eyes on the once colonised India for roots and enlightenment echo the title of the documentary, *the Sword and the Flute*. Through ages, symbolism of the words 'sword' and 'flute' brings to light the nefarious and reputable statuses of them respectively. While 'sword' stands for power and protection, 'sword' symbolises purification of the self (*pranava* or freedom). Attribution of equanimity, courage, aggression and leadership to the sword connotes the masculine West, which controls the passive and supportive feminine East. As mentioned earlier, the dominant ideological attitudes of Europe formulated the indigenous history and culture of India in a critical way; it becomes an 'interaction between great men and the institutions they created, modified or restored' (Jones, 1967). This documentary, as a historical writing on ancient India, 'exhibits an instructive series of changes in interpretation' (Thapar, 1968) for the past centuries. As a representation of 'historical events in visual images', this documentary assumes 'the mastery of a lexicon, grammar, and syntax-in other words' (White, 1988). Painting 'works essentially through the "captured moment", whatever narrative implications this can generate by various cues in the framing, composition and local detail'(Corner, 2007). Ivory's simultaneous status as a historian is critiqued here by concentrating the interpretations of his 'materials in order to construct the moving pattern of images in which the form of the historical process is to be mirrored'. This excludes certain facts from his account as irrelevant to his narrative purpose. The historian's relative choice, with respect to each domain of history he gives up, is always confined to the choice between history which teaches and explains us in different degrees.

Ivory makes use of the Persian Miskin's paintings (Fig. 1 and Fig. 2) to portray the medieval India under the reign of Akbar and Jahangir and their affairs with Britain. Elaborate description of Jahangir as 'the adornment of the face of learning an insight' shadows his vices and the subsequent political climate within his empire. He is pictured as the connoisseur of western Renaissance art and as the centre of the universe. Jahangir's preference of the Sufi Sheikh than the Ottoman Sultan and King James I of England and the cupids in the portrait (Fig. 1) combine the Western and Eastern worlds of aesthetics. Visitors of the ruler are ranked here in the order of importance. We, now come to the left bottom of the painting, where the artist Bichitr places himself as the least of importance: a self-portrait of the artist in his own work was a bold move. Jahangir's ardent support for the spread of Christianity is evident in the presence of a Jesuit missionary and the picture of Virgin Mary in Fig. 2. But, these things are not detailed by the story-teller. Thus, it compresses the past into a closed world by telling singular, linear story- how the Moguls pacify the warring-India and popularize its paintings. It reveals the preconceptual layers of historical consciousness within the very structure of the historiographical text, which develops 'a consistent and reliable representation not of reality itself but of the human mind's perspective on reality' (White).<sup>10</sup> Decline of the medieval miniature painting in Aurangzeb's reign and its replacement by the so called company school to cater the

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<sup>10</sup> Mentioned by Wulf Kansteiner (1993) titled, "Hayden White's Critique of the Writing of History" in *History and Theory*.

patronage of the British ruling class in India, is not mentioned in the documentary.<sup>11</sup> Thus, the definition of documentary as it is not different from the fiction films, when a director 'always make mistakes' while films the life of somebody or of some chapters of history<sup>12</sup> (Alpert, 2013) becomes true for the selected documentary. In addition to this imagistic representation, the documentary provides a basis for a regeneration of the scenes and atmosphere of past events, thus the history of India is recreated for the foreigner through some selected paintings.

[Figure 1 and Figure 2 near here]

Through various pictures of hunting, the director depicts violence and worldliness of the Moguls, which versus infinities in the Indian life and the creed of the Rajputs. Through the ascetic life of solitary men with few bodily needs, both Hindu and Muslim, the Rajput paintings reveal a total spiritual scenario of India-'exhortation of the ascetic lost in the trans of passive emptiness is matched by the ecstasy of lovers, lost in their trans of self-absorption' (Ivory, 1959). Hayden White<sup>13</sup> alerts the problem of how and to what purpose historians transform information about 'events' into the 'facts' that serve as the subject matter of their arguments. 'Events happen or occur; facts are constituted by the subsumption of events under a description, which is to say, by acts of predication' (White, 1988). It shows the absence of present life in the paintings of the Rajput style. These 'historical narratives are merely imaginary elaborations, webs of signifiers and signifieds projected onto the referent, the structures of which move between the two possible extremes of metaphorical and metonymic style' (Kansteiner, 1993).<sup>14</sup>

This documentary, as a visual medium, constructs and presents the characters of the painting as real or original in front of its spectators, thus it seems 'difficult to attain the reality of existence just because of our dependence on language' (Althusser<sup>15</sup>). Like Gramscian hegemony, the parallel narrations of the narrator and the paintings attribute immortality to the heroes of the ruling class, in military and mystic hues. Thus, the documentary begins with sword of the Moguls and ends by the flute of Lord Krishna, mysteriously combines the medieval Akbar and the mythical Krishna. Intension of the film is mysterious, for it relates the ruling of Akbar to Krishna. Though the film documentary strives for the effect of a straightforwardly direct and objective account of events, it is always a 'shaped'-fashioned or stylized-representation thereof. That is, '[W]e must remember that on the screen we see not the events themselves ... but selected images of those events.' In fact, the "truthfulness" of the sequence is to be found not at the level of concreteness but rather at another level of representation, that of typification (Rosenstone, 1988).

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<sup>11</sup> By the time of Queen Victoria's accession to the throne of the English East India Company, Mogul empire was in its decline and India the treasure house and trading center for the colonial powers.

<sup>12</sup> Alpert describes it as "when a director makes a film about someone's life or about a historical situation, he or she will always make mistakes and that 'in this sense a documentary film does not differ in any way from a fictional film or animation'" (Loznitsa 2005b).

<sup>13</sup> Hayden White refers Jarvie's *Characterization of the Essence of Historiography* ("debates between historians about just what exactly did happen, why it happened, and what would be an adequate account of its significance") in his "Historiography and Historiophoty" (1988)

<sup>14</sup> Wulf Kansteiner quotes Barthes here.

<sup>15</sup> Describes in *the Modules on Althusser*, in <https://www.cla.purdue.edu/english/Theory/marxism/modules/althusserideology.html>

**Hues of Gender in Charm of Music:** Interestingly, Ivory's documentary is significant for its background music and portrayal of gender inequalities, which create a distant Utopia 'to escape from the bewildering changes taking place in the nineteenth-century Europe' (Thapar, 1968). The director's enthusiasm to translate India's literature and philosophy, results in the documentation of medieval time in the charming tunes of Hindustani music. Classical instrumental music of Ravi Shankar, Ustad Ali Akbar Khan, T. Viswanathan, Chatur Lal and D. R. Parvatikar creates an imaginary melody of India in the mind of the Western audience. This indirectly asserts the necessity of a ruler like Akbar to construct a unified nation, India, out of its diversity. Hindustani<sup>16</sup> and Carnatic<sup>17</sup> ragas like Bhairavi, Ahir Bhairav, Charukesi and Khamas along with Ragamala paintings<sup>18</sup> amalgamates medieval Indian art, poetry and life. These paintings (Fig.3 and Fig. 4) are specific in its selection of colour according to both mood of the heroes (Hindu deities) and heroines and the season and time when each raga is to be sung.

[Figure 3 and Figure 4 near here]

Though the melodious-voiced Saeed Jaffrey intones the art of both military and ascetic flavours, the text utters a tilted sexual politics in an exotic and ravishing world of India. Here, the visual images are used as prime medium of 'discursive representation, using verbal commentary only diacritically, that is to say, to direct attention to, specify, and emphasise a meaning conveyable by visual means alone' (White, 1988). As Bill Nicholas has mentioned, the poetic mode of narration enforces 'visual and acoustic rhythms, patterns, and the overall form of the film (2010)<sup>19</sup>. This documentary opens up 'postcolonial critiques of exoticism and the romanticization of the so-called 'primitive Other' (Chan, 2014). The narrator focuses the pictures so consciously to portray the life of the heroes like, Akbar, Jahangir, and Shah Jahan as Mogul rulers. Thus, it avoids the strong, charismatic, powerful and influential woman of the 17<sup>th</sup> century Mogul empire, NurJahan. Like that, the Mogul painters did not pay much attention to the lives of women in purdah. And, the picturisation of women as ideals of romantic grace and love verses the leisurely hunting hobby of their male counterparts. It considers the position of women as 'signifier of the male other, bound by a symbolic order in which man can live out his phantasies and obsessions through linguistic command by imposing them on the silent image of woman still tied to her place as bearer of meaning, not maker of meaning' (Mulvey, 1999). Fig. 5 and Fig. 6 throw light on the place of women in that intensely masculine age.

The techniques of subjective camera and imperceptible editing portray both heroism of men and the perceived passivity of women; reflect the supremacy of the masculine West over the feminine East. Indian women become '(passive) raw material for the (active) gaze of man takes the argument a step further into the structure of representation, adding a further layer demanded by the ideology of the patriarchal order as it is worked out in its favourite cinematic form- illusionistic narrative film' (Mulvey, 1999).

[Figure 5 and Figure 6 near here]

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<sup>16</sup> One of the subgenres of Indian Carnatic music, it originated from Vedas and flourished in North India and Eastern Pakistan. It has Persian and Islamic influences.

<sup>17</sup> The other subgenre of Carnatic music, flourished in Southern subcontinent of India.

<sup>18</sup> 'It is an amalgamation of art, poetry and classical music in medieval India'.

<sup>19</sup> Nadine Chan has quoted Nicholas in "Remember the Empire, Filled with Your Cousins': Poetic Exposition in the Documentaries of the Empire Marketing Board" in *Studies in Documentary Film*.

The woman's loveliness in all her moods is said to be the main trend of the Rajput paintings, which deviates the realities of their representation of self. John Berger insisted that women are portrayed in an altered way for the 'ideal spectator, which is always assumed to be male and the image of the woman is designed to flatter him' (1972). The sorrow of parting and the rapture of meeting ('her body expands like a flower his presence') are the main emotions of those women and they want to be under the shadow of their lovers always, nothing else to perform, except to draw his picture in his absence. Thus, they 'exist as the erotic basis for pleasure in looking at another person as object' (Mulvey, 1999). Consolation of the parted lovers is plotted in outside nature, an inevitable background for most of the paintings. Beloved's longing for her lover is set in an exotic nature with snakes recalls the scenes from Eden. This documentary becomes an 'instrument of the male gaze, producing representations of women, the good life, and sexual fantasy from a male point of view' (Schroeder, 1998). The narrator transmits the relation of the lovers to the spiritual experience of self-forgetfulness and self-surrenders. Characters from the Hindu pantheon (Fig. 7) colour the romantic scenes of these paintings, through the patriarchal version of the history along with Bhakti tradition.

[Figure 7 near here]

Through these drawings human passion is transfigured and became an allegory of divine love. Accessibility of Lord Krishna as a personal god alters the entire context of the story deviates the narration into the thirst of the troubled souls for the union with god, just as divinity ministers the souls of men. Nature, with its everyday life of village, serves the painter as the setting for the sacred legend of both Krishna and the Mogul emperors, by voicing that 'no spiritual drama in art seems truthful without radiance of it'. As Chan has noted, the interpretive voice-over of the documentary provides a "rudimentary attempt at classifying 'native life' according to various themes resounds with a loosely ethnographic attempt to rationalize and categorize the study of indigenous people." We can make a comparison between Ivory's *The Sword and the Flute* and Basil Wright's *Song of Ceylon* (1934) with respect to the narrators of them, for they 'do(es) not always convey 'information' about its subjects in a scientific manner (Chan,2014). Ivory creates a 'magico-religious' India in contrast to the materialistic foreign powers. Through narrative and camera techniques the director assigns predetermined gendered actions to its characters to perform their roles, in order to portray and recreate a supposed reality of the time.

**Conclusion:** Selected medieval miniature paintings from the art galleries like Reymond Levy (San Francisco) and from some Western libraries and its patterning for a movie by deviating the angles of camera for the Western audience are suspicious. Through these paintings, the narrator and the camera eyes create a fantasy world of India beyond its real colours and celebrate the brutal heritage of the ascendants of Tamburlaine, who follow the Primogeniture system. Parallelism of Queen Elizabeth and Akbar as patrons of art and their preference of hybridity of religion also adds relevance to the topic of discussion. Like a historical novel, this historical film draws attention to the extent to which it is a constructed or, 'shaped' as representation of a reality (Rosenstone, 1988). Portrayal of a person differs when it's done through a camera, for it decides what to be focused and what not. Depends on the camera eye, most part of the paintings remain 'either unseen or invisible', as 'the camera cannot see everything at once... it makes sure not to lose any part of what it chooses to see' (Bazin, 1967). As Tomaselli has mentioned, this documentary also provides a 'tracing of reality' (2007). Camera turns the depicted person into an object, by concentrating it in various degrees; thereby it distances the viewer and the viewed. The eye of the camera controls the gaze of the film goers and treats them as uniformly passive. Therefore, Actual size of the paintings is unsure

for the audience (Fig. 8 and Fig.9). And, holistic portrayal of indigenous paintings are neglected, therefore, the realistic picture of Mogul India is missing. (Appendix)

[Figure 8 and Figure 9 near here]

When we relate this documentary with the tints of Raj nostalgia, as it becomes as a mode of social memory by emphasizing distance and disjuncture, utilizing these diacritics of modernity as a means of 'critically framing the present'(Bissell, 2005). Interestingly, this imperial nostalgia is also linked to the impact of postcolonial developments in the West. As a phenomenon, it is broadly connected to the revisionist politics and history, understood as a response to a loss of global position or prestige, and treated as a form of reaction-something that arose in the context of a perceived erosion of old geopolitical hierarchies, spatial borders, social boundaries, and lines of identity. It mobilizes the various signs of the past in the context of contemporary struggles (2005). As Hayden White mentions,<sup>20</sup> the 'artistic' side of the history of art would have to do with what the historian of art makes or composes when she sits down to write up her notes, organize her images, muster her arguments, and tell the story of (some part of) art's history(Kansteiner,1993). To historicize an individual artwork or, for that matter, anything from the past is to show how it differs from anything coming before or after it but also how it generally resembles other things peculiar to the age in which it originated. This process of contextualization and individuation is also a process of distancing and estrangement from the present. The collection of art by the great capitalist corporations, foundations, and museums may vary based on their individual thirst for history.

For Ivory, India is entirely 'a new world ... exotic world... remote from us in time' and his purpose is 'to enlighten the public'. Post-colonial visual culture along with other media studies analyses the complexity of texts to bring into light the 'discontinuous temporalities and complex aesthetic forms that challenge routine ways of relating the history of media form to conventional historical processes'(Rajagopal, 2011). He, instead of the routine saying 'seeing is believing' prefers 'believing is seeing'. Thus *the Sword and the Flute* as a documentary on pre-colonial India, ultimately provides a useful site for such discussion. Though it is done as an explicitly heterogeneous visual practice, it develops a homogenization of Indian culture and life. Thus, this 'documentary is the creative interpretation of reality' to 'creative interpretation of re-created reality' (Sukhdev, 1956). Stirred by this documentary, the Asia Society sent Ivory to film another documentary on India titled *The Delhi Way*, a search for the 'lost spirit' in the promised land of India- reunification of religion, art and its philosophy. And, as Druick has mentioned, Ivory equally draws our attention to 'the construct of the film itself as both aesthetic experience and inadequate guarantor of truth' (Druick, 2007) for the recreation of the past.

This documentary on Indian miniature painting, as an adaptation of nonfiction, brings out a collective memory, which is 'not simply what happens when people intentionally and actively commemorate or retell the past. It is also what residues the past leaves with us and in us, residues that construct and confine how we understand the world and how past and present govern our perceptions and actions' (Schudson, 1997). Thus, *the Sword and the Flute* reconstructs a 'full sweep of historical consciousness, understanding, and expression that a culture has to offer' (Edgerton and Rollins, 2001), and this Orientalist documentation of Medieval India connects 'the present with the past to reinforce group beliefs and a shared historical narrative' (Carlson, 2007).

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<sup>20</sup> In Kansteiner's "Hayden White's Critique of the Writing of History".



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**Appendix:** Factors regarding the Great Akbar: (mentioned in “Akbar, the Great: A Tyrannical Monarch”)

- By the precious heritage of duplicity and treachery handed down to him, Akbar cut off the generations of martial Rajputs race.
- After the capture of Chittor, says Smith, Akbar ordered a general massacre which resulted in the death of 30,000.
- Akbar used marriage alliances with various royal houses as a way of expanding his empire. The actual number of women in the harem was nearer to 5,000.

### **Akbar's Fanaticism**

Akbar's (mal) Administration:

- Akbar was so penurious and retentive of money that .." he considered himself to be heir of all his subjects, and ruthlessly seized the property of every deceased whose family had to make a fresh start ... his whole policy was directed principally to the acquisition of power and riches. (Smith)

**Figures**



Fig. 1

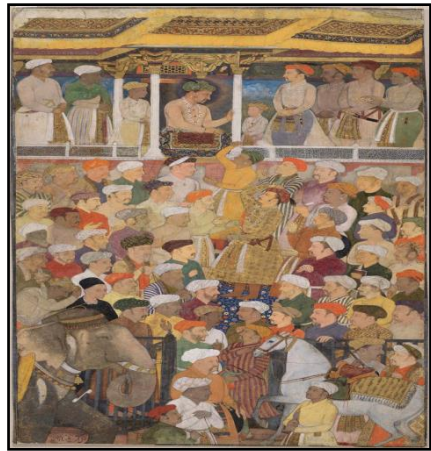
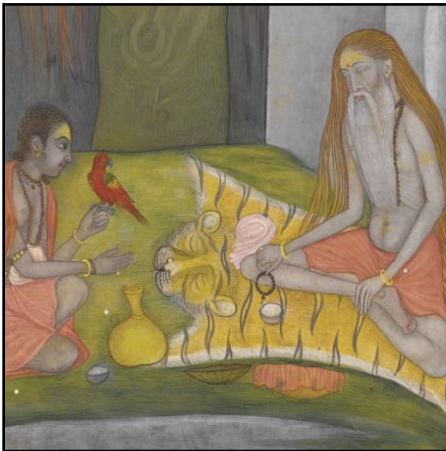
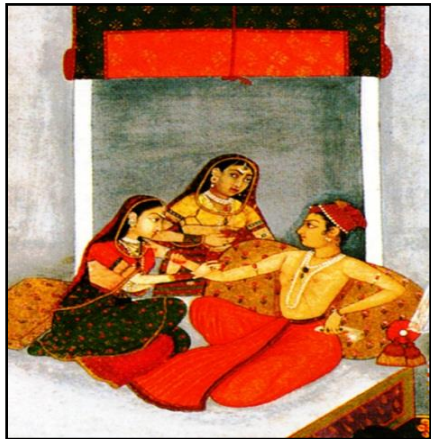


Fig. 2



Kedar Rag (Fig. 3)



Bhairavi Rag (Fig. 4)



Fig. 5

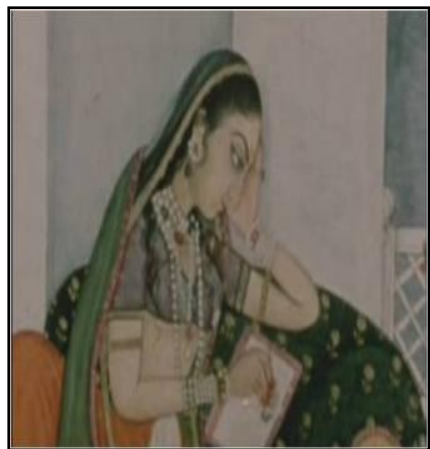


Fig. 6

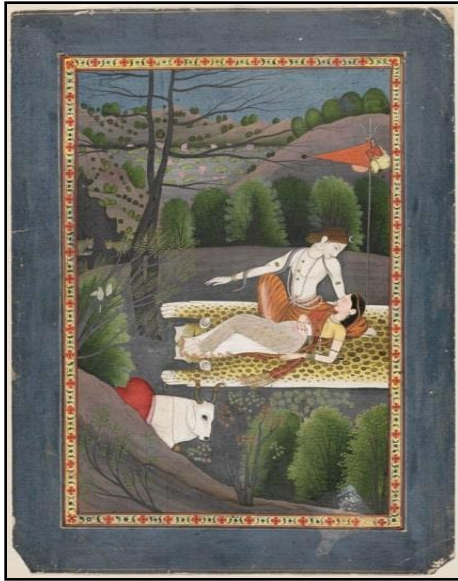


Fig.7

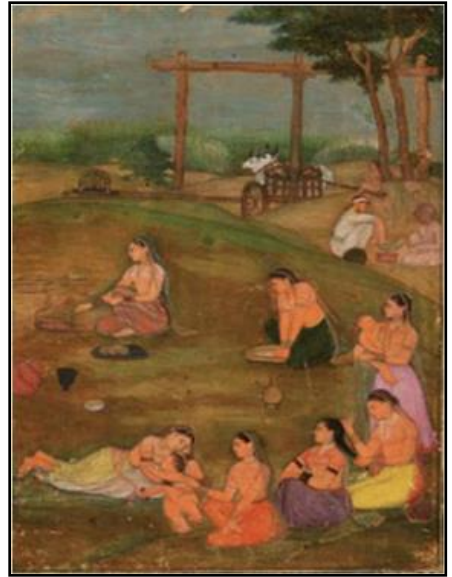


Fig. 8

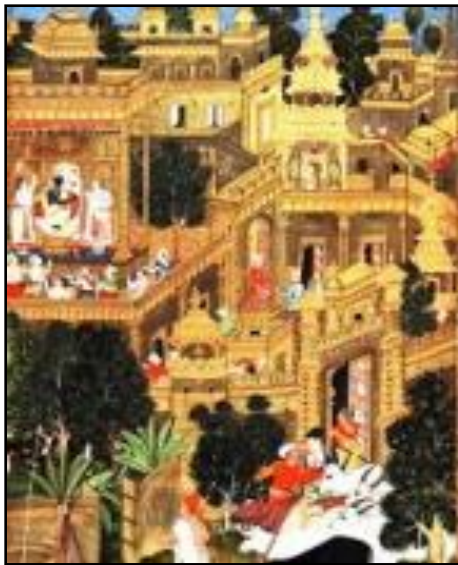


Fig. 9