



A Comparison Study between Rajput & Mughal Indian Miniature Paintings

A study of the relationship between Mythologies & representations of Clothing

*Sana Mahmoud Abbasi

* Director of the Fashion Design Program (College of Fine Arts & Design), American University in the Emirates

ABSTRACT

The movement towards global awareness motivates fashion leaders to research the world for fresh ideas. The East is an enthusiastic source of inspiration for fashion leaders. The proposed submission documents how fashion designers get inspired by a cultural form of Art. However, it is very crucial that designers respect the source of inspiration for their apparel collection. Unfortunately, some fashion leaders, for the sake of creating innovative looks, may employ elements pulled from un-contemplated sources. They not only handle the subject matter with lack of sensitivity, but also diminish the integrity of the people of that particular culture or religion. This comparison study between the Indian Rajput & Mughal Miniature paintings will discuss many differences in Hindu methodologies, and Muslim beliefs. As well as, explains women's representations and ways of dress. This comparison study between symbolism and representations underlines the importance of the distinctive differences between Rajput and Mughal Indian Miniature paintings

Keywords: Hindu methodologies, Muslim Beliefs, Women's representations, Symbolism & representations, Methodologies & their influence on clothing

Introduction:

Fashion Leaders are always looking for innovative sources of Inspiration to create new collections every season. The current movement towards a greater global awareness is an influential factor that motivates fashion leaders and trend setters to research the world for fresh ideas. This climate fosters a greater interest in diverse cultures as well as sets the stage for developing distinctive looks, original patterns, new fabrics, and silhouettes that contribute to exciting new concepts in the world of fashion

The East has been and still is an enthusiastic source of inspiration for many fashion leaders. The proposed submission documents one such example of how fashion designers get inspired by a culture or a historical background. However, it is very crucial that designers understand and respect the source of inspiration, and historical global background behind their apparel collection

This comparison study between the Indian Rajput & Mughal Miniature paintings will discuss many differences in the methodologies, and dress, between the two different beliefs, and explain why women and men in the paintings dressed in certain ways. What colors meant, design motifs, and certain creatures represented, as well as how the style of Art, and the contents and subject matters varied according to the two different religions and schools of thoughts?

This comparison study underlines the importance the major differences between the Rajput & Mughal schools of thought, and the distinct differences between them, and how these methodologies influenced dress and representations in the paintings

The methodology used in this research paper, is going to be apparent in the distinctive look, colors, patterns, and style of clothing, between the two distinctive mini collections of apparel inspired from both different sources, the Rajput and Mughal miniature paintings

The Problem:

It is critical that Fashion Leaders and fashion Designers understand the historical background of global sources of inspi-

ration which represents their apparel collection. Unfortunately, some fashion leaders, for the sake of creating impressive and innovative new looks, employ elements pulled from un-contemplated sources. They not only handle the subject matter with lack of sensitivity, but also diminish the integrity of the people of that particular culture or religion.

The background of the problem (Controversy):

Karl Lagerfeld (born Karl Otto Lagerfeldt; 10 September 1933) is a German fashion designer, artist and photographer based in Paris. He has collaborated on a variety of fashion and art related projects, most notably as head designer and creative director for the fashion house [Chanel](#). Lagerfeld has his own label fashion house, as well as the Italian house [Fendi](#).

This is what Voguepedia has written about Karl Lagerfeld:

"Lagerfeld has become far more than just a fashion phenomenon. With runway conquests at the houses of Chloé, Fendi, and [Chanel](#), and as a remarkable barometer of the twenty-first-century zeitgeist, he is an industry unto himself. In a business that tosses the word "icon" about with reckless abandon, he is genuinely iconic, wielding his trademark fan and his repertoire of witticisms—sometimes provocative, often amusing, and always Karl..."

Karl Lagerfeld has caused many controversies in the world during his lifetime as the fashion leader of the world. In this particular case there was much controversy from Lagerfeld's use of the verses from the holy Qur'an in his spring 1994 couture collection for Chanel. The Arabic calligraphy was embroidered in gold metallic thread on black formal torso-hugging bustier dresses. Despite apologies from the designer and the fashion house, the controversy erupted after the 1994 couture show in Paris, when the Indonesian Muslim Scholars Council in Jakarta called for a boycott of Chanel and threatened to file formal protests with the government of Mr. Lagerfeld's homeland, Germany. The designer apologized, explaining that he had taken the design from a book about the Taj Mahal, thinking the words came from a love poem.

To remedy the problem, Chanel house destroyed the dresses with the offending calligraphy along with the negatives of the

photos taken of the show and garments. It also appealed to press photographers, and television crews to do likewise.

This controversial issue could have been avoided if the diligence of Quran verses had been studied thoroughly, researched, and have been respected, and the subject matter would have been handled more appropriately with respect to the Muslim people and their believes

Outcome of the Problem:

Fashion designers usually gather visual aspects of a particular culture in which they develop into a source of inspiration to develop, an innovative fashion collections every season. Forms of art, such as sculptures, paintings often serve as foundation of perception about a particular culture. In recent history, paintings have utilized as an inspirational form for fashion evolutions. For example: Cubist paintings by Picasso and George Braque shaped the fundamental theme of the Fashion leader Yves Saint Laurent's collection of Spring/ Summer 1988. Inspirations of Henry Matisse and color blocking by Mondrian have also inspired many dresses designed by Yves Saint Laurent (Table 1). For example: The most famous Mona Lisa painted by the master Leonardo Da Vinci also was a source of inspiration to many designers and variations of this portrait was employed on skirt front creating a whimsical effect by the young designer Todd Oldham.

(Table 1)



Yves Saint Laurent Fashion inspired by Art (Henri Matisse)

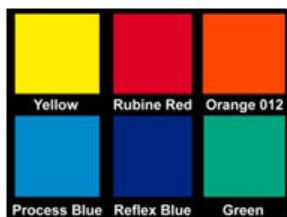
Comparison Study:

The purpose of this research is to study the relationship between the Methodologies and representations of clothing in the Indian Miniature paintings, by drawing a parallel contrast and comparison between the Rajput and Mughal schools of thoughts. The outcome of this research is to develop a collection of women's ready-to-wear apparel that is based on an Eastern art form that will be thoroughly studied using the approach that aspires to be sensitive to the integrity of the representation of the art forms that represent the culture, believes, and religion. The comparison study of the two different schools of thoughts: Indian Rajput & Mughal miniature paintings will be the source of inspiration of the apparel collection.

There are distinct differences in the following: Subject matter, colors (Table 2), decorative motifs, style, methodologies, representations of women, style of the painting.

(Table 2)

Color Swatches (Rajput paintings)



Color Swatches (Mughal paintings)



Rajput Paintings:

Rajput painting, also known as Rajasthani Painting, is a style of Indian painting which evolved and flourished during the 18th century in the royal courts of Rajputana, India. Rajput paintings depict a number of themes, events of epics like the Ramayana and the Mahabharata, Krishna's life, beautiful landscapes, and humans. Miniatures in manuscripts or single sheets to be kept in albums were the preferred medium of Rajput painting, but many paintings were done on the walls of palaces, inner chambers of the forts, particularly the forts and palaces built by Shekhawat Rajputs.

The colors were extracted from certain minerals, plant sources, conch shells, and were even derived by processing precious stones. Gold and silver were used. The preparation of desired colors was a lengthy process, sometimes taking weeks. Brushes used were very fine. In the last decades of the 16th Century Rajput art schools began to develop distinctive styles combining indigenous as well as foreign influences (Persian, Mughal, Chinese, and European) into unique styles. Rajasthani painting consists of four principal schools that have within them several artistic styles and sub-styles that can be traced to the various princely states that patronized these artists. The four principal schools are as follows:

1. The Mewar school that contains the Chavand, Nathdwara, Devgarh, Udaipur and Sawar styles of painting
2. The Marwar school comprising the Kishangarh, Bikaner, Jodhpur, Nagaur, Pali and Ghanerao styles
3. The Hadoti school with the Kota, Bundi and Jhalawar styles and
4. The Dhundar school of Amber, Jaipur, Shekhawati and Uniara styles of painting.
5. The Kangra and Kullu schools of art are also part of Rajput painting. Jitendra Sahoo is a famous artist of Rajput painting.

Love was the principal theme of the Rajput paintings which derived from the early mural paintings in the Ajanta cave temples in central India. These mural paintings originated over an extended period from 200 B.C. to the seventh century. Their subject matters included the stories of lovers Krishna and Radha among other love heroes, in which they were brought closer to people by love poems as well as presentations in Art. Krishna and Radha was the favorite subject in Rajput paintings because they portrayed a theme that symbolized the desire of the soul to be united by God. Vasudeva Agrawala (1964) Explained how the image of Krishna and Radha were presented in paintings. She indicated that "The lovers Krishna and Radha typified the eternal motif of man and woman and were presented as heavenly images". Depictions that suggested their divine status were intensified with the excessive jewelry as well as specific color treatments. For example, long strands of pearls and emeralds adorned their bodies. A nimbus or crown always surrounded Krishna's head. He was repeatedly dressed in sunny yellow ensemble, and his skin hue was often depicted as blue, since he came down from the blue sky. Krishna always carried a pink lotus flower to symbolize the divine love.

On the other hand, Radha always seemed to be dressed in more elaborate clothing than the rest of the females in the paintings. Her ensemble always was brighter colored with more intricate details and surface decoration. She was

adorned with pearls, emerald nose and head pin. Always wore bracelets, rings, and earrings, and she often held a white garland in her hand when enthroned next to Krishna under a canopy. Stell Kramrisch (1986) describes Krishna and Radha by stating: "The sharp featured slender figures resemble one another; they carry the dream of each other under brows vaulting high above lower lids that veil their emotions".

To capture the sensuality of the female figures in Rajput paintings, women were depicted wearing transparent fabrics draped around their bodies. Their heads were covered with sheer fabrics that provided them with a feeling of spiritual elegance. The bodies were stylized with slenderized faces and elongated limbs, resembling the 9-head fashion figure used in illustrating the fashion figure today. Women looked like doll-like-bodies with small feet and short chinned faces wearing billowing skirts. Women's midriffs were always revealed in the paintings to portray sensuality and voluptuousness. This style may have derived from the earlier goddess of fertility. Long full skirts with bright colored panels were made of either richly ornamented opaque or transparent fabrics when worn by Rajput women over sumptuously printed bifurcated garments. Fabrics were a mixture of bright colors that included bright pink, purple, red, and saffron. The fabrics were ornamented with shimmering gold metallic.

Krishna was often depicted wearing a sunny yellow bifurcated garment with a yellow headgear and a long scarf wrapped around his unclothed torso depicted in the sky blue color. The yellow represented the passionate love during summer, and the heat of the passion. Red often dominated the background of the Rajput paintings, representing love. The peacocks represented romance, and were often depicted in the background or under the canopy were Krishna met Radha. The night scenes with the stormy sky full of clouds reflected the longing hearts of the lovers. Erotic postures were a popular subject matter in Rajput paintings. However, the major theme of the Rajput paintings exhibits cow girls wearing sensual layers of see through decorated apparel, surrounding the God Krishna. The main theme of Rajput paintings was Ragmala. The other themes were Krishna-Lila, Nayikabheda, Rituchaitra, court scenes, rulers' portrait and scenes of royal pursuits, such as festivities, processions and hunting. Rajput paintings are characterized by its primitive vigor and strength; directness and simplified formula of expression; Traditional motifs, brilliant color-scheme and decorativeness. The Rajput art probes the innermost self. The developed Rajput paintings in the seventeenth century have forms as definite as those of the sonnet or the novel. It portrays the states of love or the type of hero and the heroine. The Rajput paintings are distinguished by their gorgeous color-schemes. Gestures are means of expression and color combinations form the elements of composition. Women representations the harems: the extreme seclusion of women in pre-modern Islamic societies necessitated a body of sexually neutral guards and attendants for their smooth working.

Mughal Paintings:

By contrast, Mughal paintings were void of eroticism. In fact, when Islam entered India by the twelfth century, Muslim rulers made it their priority to deface erotic images from the walls of Hindu Temples. Most of the surviving paintings were the ones painted in books, illustrating Hindu sacred texts that were sheltered and preserved in libraries for centuries. Mughal paintings exhibit portraits of emperors and noble men wearing tailored garments. Mughal painting [Mongol] is a particular style of South Asian painting, generally confined to miniatures either as book illustrations or as single works to be kept in albums, which emerged from Mongol Persian miniature painting, with Indian Hindu, Jain, and Buddhist influences, and developed largely in the court of the Mughal Empire (Mongol 16th - 19th centuries), and later spread to other Indian courts, both Muslim and Hindu, and later Sikh. The art of painting developed as a blending of Ilkhanate Persian and Indian ideas. The paintings were laid out as a multi colored two dimensional surfaces. The Persian painters created a world which viewer's eyes can gaze but cannot enter. There was already

a Muslim tradition of miniature painting under the Sultanate of Delhi in which the Mughals put an end to. Although the first surviving manuscripts are from Mandu in the years either side of 1500, there were very likely earlier ones which are either lost, or perhaps now attributed to southern Persia, as later manuscripts can be hard to distinguish from these by style alone, and some remain the subject of debate among specialists. By the time of the Mughal invasion, the tradition had abandoned the high viewpoint typical of the Persian style, and adopted a more realistic style for animals and plants.

Women's representations in the Mughal paintings were minimal, and eventually vanished. The subject matters became more focused on men's representations, emphasizing the emperors and the court subject matters, as well as hunting scenes, and heroic activities. The colors were muted, more pastel, representing the nature, and earth tones dominated the mood of the paintings. The artists excelled in calligraphy and rendering of ornamentation. Treatments of figure and animals were less stylized and more realistically represented. Calligraphy combined with illustrations produced the most fascinating, eye catching compositions. Calligraphy often consisted of quotations from the Holy Quran, as well as writings from prophetic traditions. Verses from the Quran were initially written in an angular style known as Kufic which remained in use for the sacred book from the seventh to twentieth century. During this time the letters developed into highly decorative forms.

Meticulously painted Arabesque often enriched with fantastic flowers, birds, and animals were painted by Mughal specially-trained masters of ornamentation. These magnificent ornaments often created elegant borders around Mughal emperor's portraiture. Akbar was a realist, and not only he made his vision to unite India, but he created a new form of reality in the world of Mughal paintings. The emperor Akbar was a skillful politician. He utilized the art of painting as a manifestation of dynasty power. His leading artists were the two Persian masters: Mir-Sayyid Ali, and Abd as Samad. A favorite subject matter in the Mughal school of thought was Amir Hamza: An uncle of the prophet Mohammed. Around 1,400 illustrations of Amir Hamza were accomplished between the years 1562 and 1577. The dimensions of the illustrations measured 25 x 32 inches. To capture the majesty of the Mughal court, emperors, princes, and noble men, the costumes were richly ornamented with gold. The heads were often surrounded with nimbus, and the men often held elaborately ornamented swords, and jeweled daggers were inserted in their belts, as well as strands of rubies and pearls adorned their bodies and garments.

Mughal men wore knee length jamas that were worn just like coats with side closures. These garments were fitted at the torso and loose from the waist down. Jamas were often made out of extremely fine woven muslin and often had long sleeves. This garment was tied below the right shoulder, as was the Muslim fashion in India. The jamas were often worn over a bifurcated garment fitted around the ankle. Fabrics were sometimes embroidered with a repeat pattern of gold flowers, and other times enhanced with multi-colored stripes. Embroidered slippers, and head turbans completed the attire. No miniatures survive from the reign of the founder of the dynasty, Babur, nor does he mention commissioning any in his diaries, the Baburnama. Copies of this were illustrated by his descendents, Akbar in particular, with many portraits of the many new animals Babur encountered when he invaded India, which are carefully described. However, some surviving un-illustrated manuscripts may have been commissioned by him, and he comments on the style of some famous past Persian masters. Some older illustrated manuscripts have his seal on them; the Mughals came from a long line stretching back to Timur and were fully assimilated into Persianate culture, and expected to patronize literature and the arts. Mughal painting immediately took a much greater interest in realistic portraiture than was typical of Ilkhanate Persian miniatures. Animals and plants were also more realistically shown. Although many classic works of Persian literature continued to

be illustrated, as well as Indian works, the taste of the Mughal emperors for writing memoirs or diaries, begun by Babur, provided some of the most lavishly decorated texts, such as the Padshahnama genre of official histories. Subjects are rich in variety and include portraits, events and scenes from court life, wild life and hunting scenes, and illustrations of battles....

The Mughal emperor Akbar synthesized Persian and Indian style of painting. He gathered together 'a number of painters from Persia, Kashmir and Gujarat. Many artists, and painters mentioned in Ain-i-Akbari illustrated manuscript like the Dastan-i-Amir, Hatnza and Babar Nama. By the end of Akbar's reign, an independent Mughal style of painting had developed. Jehangir was a great patron of painting. The Mughal School of painting made remarkable progress during his reign. Portrait painting and depiction of subjects drawn from life and nature became popular. Some of the finest painters in the period of Jahangir were Nadir, Murad, Bishan Das, Manohar, Gobardhan, Mansur and Farrukh Beg. Mughal painting which derived from the Persian miniature developed a distinct style, but with certain common features. Most important topics were. Hunting scenes, emperor's portraits, as well as the "Bani Thani", which is an Indian painting in the Kishangarh School of paintings. It has been labeled as India's "Mona Lisa". The painting's subject, Bani Thani, was a singer and poet in Kishangarh in the time of king Savant Singh (1748-1764).

Goals established to facilitate the completion of the apparel collection:

The diverse moods of both schools and the distinct difference in the styles of garments depicted in the paintings offered rich visual images that were translated into a collection of ready-wear-clothing. The collection was divided into four categories based on specific markets within the Fashion Industry. To achieve the comparison study between the two schools of thoughts and to translate it into the clothing collection, the following goals were implemented:

1. Examine all aspects of the paintings, calligraphy, prints, colors combination, and dress details for the purpose of creating a diverse collection of apparel that will have a distinctive look, original fabrics, and embellishments
2. Design, construct, and present a collection of women's apparel based on the multi-cultural and different religious influences that are evident in Indian miniatures with emphasis on contrasting the Rajput and Mughal schools of thought
3. Gain experience in conceptualizing and designing for specific markets including: Career weekend, special occasion, and contemporary wear
4. Acquire a historical background regarding the history the Indian miniature paintings, their origin, artistic characteristics, cultural and religious differences to enable the designer to distinguish between the Hindu and Muslim sources of inspiration and to be able to create design motif inspired from the source without causing any controversies, or disrespect to the culture or religion
5. Compare and contrast between the religious traditions of the Hindu and Muslims and handle this source of inspiration with sensitivity and awareness of major religious difference by not overlooking or misusing any sacred elements
6. Remain aware of the global eastern influence in the Fashion industry, and stay current on trends that are inspired by the East on an International level

Methods and procedures:

- A study of the paintings, and trying to understand the mythologies, and concept behind the two schools of thoughts, Rajput and Mughal
- A visit to Los Angeles County Museum of Art to view the collection of miniature paintings from both schools.
- A total of twenty five paintings from each school were analyzed and studied in relation to their subject matter, size, date and place of origin, as well as the artists who painted them

- Both visual and text information were compiled in a journal format. The journal included facts, detailed sketches, Auto-Cad drawings, colored drawings of motifs, and garment construction details
- Experimentation sketches were analyzed to determine their appropriate relation to cultural motifs (Table 3)
- Fabric and trim resourcing to accomplish the relevance between the fabrics used in the collection and the fabrics used in the paintings
- Samples of the garments were executed using the original flat pattern drafting techniques (Table 4).
- Colored illustrations of the final eight designs
- Cost sheets, and fabric swatches were prepared
- The final garments were made and presented in a fashion show (Table 4 & 5), and the embroidery was created by using a new technique of multi mediums, and machine embroidery (Table 6)

(Table 3)
The Collection of Apparel Experimentation Fashion Sketches



Samples of Paintings: These two samples from each school of thought will serve as models for analyzing the subsequent 50 paintings.

(Table 4)
Fashion Show Invitation (Bridging Aesthetics) Date: May 17th, 1996





(Table 6)
A Close up of the Machine embroidery technique used to create the surface design Created by the Designer: Sana Abbasi



Rajput Painting- Rajasthan



271 x 350

Mughal Painting-Persian Style



550 x 708

Conclusion:

Subject matters and styles of paintings were not the only profound differences between Rajput and Mughal paintings. Contrasting beliefs and traditions resulted in significant differences as well. While Rajput paintings subscribed to the Hindu Faith, Mughal paintings were a reflection of Muslim belief. Rajput paintings were about love and romance, and explicit liberation of sexuality. Mughal paintings banded sexual representations, and focused on emperors, and Nobel men's portraits, hunting scenes, and depiction of the uncle of the prophet Amir Hamza.

The Rajput women wore sensual sheer fabrics, with adornments on the bodies, pearls and accessories, while the emperors were adorned with jeweled daggers, and elaborately embroidered sashes worn around the waist.

A strong contrast is also apparent in the color scheme between Rajput and Mughal paintings. The Rajput colors were intense, bright, and worm. Red was the color of passion, yellow, the color of the sun, and blue was the god color descending from the sky. Birds, fruits, and flowers symbolized love and romance. The peacock represented romance, and was usually depicted in the background of the paintings were the God Krishna met the cow girl Radha. Under the Mango tree was the meeting place, and the lotus flower was presented by Krishna to Radha as a sign of love.

By contrast, the Mughal color scheme of the paintings was more natural, muted, and earthy toned colors representing the natural direction and approach in which the Mughal paintings took. The composition of the paintings is a more 3-dimensional rather than flat surface such as in Rajput paintings. The subject matters conveyed the natural visual elements. Representations of animals during the hunting scenes showing the men fighting with the tiger represented manly hood, and heroism. Calligraphy and verses from the Quran decorated the paintings. Significant contrast between the sensually layered sheer women's clothing in the Rajput paintings and the constructed hour glass silhouettes of the men's emperors in the Mughal paintings. The embroidered jamas made out of woven materials that is appropriate for suiting with elaborated gold embroidery in Mughal paintings, is an exact opposite of the sheer chiffons, and the embroidered circular skirts, worn by the women in the Rajput paintings.

Based on this distinct contrast, a collection of apparel was designed and divided into these categories: Career, weekend, and special occasion wear. The forth category (art to wear), referred to as contemporary wear was added for the woman who seeks individuality in her artistic style of dress (Table 6). Moreover, in relation to the mentioned controversy that was raised by the Fashion Leader Carl Lagerfeld, by misusing the verses of the Holy Quran, on the dresses, the Rajput as well as the Mughal paintings contained sacred elements that should be avoided in the clothing surface design. For example: The representation of Krishna as he is the God of the Hindu, or the Quran verses used in the Mughal paintings, as well as the representation of the uncle of the prophet. All these were avoided and the contrast between the two schools of thoughts took the direction of contrasting colors, fabrics, silhouettes, garment construction, and style. All the decorative elements that were used in the collection were mainly inspired from the non sacred elements in the paintings. That is why it is crucial for the designer to study thoroughly the source of inspiration so he or she will not make a mistake.

REFERENCES

1. http://en.wikipedia.org/wiki/Karl_Lagerfeld | 2. <http://www.vo> | 3. [vogue.com/Voguepedia/Karl_Lagerfeld](http://www.vogue.com/Voguepedia/Karl_Lagerfeld) | 4. http://www.3tailer.com/beauty/shop/brand-mona_lisa/ | 5. http://en.wikipedia.org/wiki/Rajput_painting | 6. http://en.wikipedia.org/wiki/Mughal_painting | 7. http://www.metmuseum.org/toah/hd/mugh_2/hd_mugh_2.htm | 8. <http://www.oldindianarts.in/2010/06/bani-thani-indias-mona-lisa-18th.html> | 9. A, L. D. (2002). Wall paintings of Rajasthan (amber and jaipur). By Rosa Maria Cimino. pp. xxviii, 260, 132 col. and 182 bl. & wh. plates, index, bibliography. New Delhi, Aryan books international, 2001. Journal of the Royal Asiatic Society, 12(3), 357-416. Retrieved from <http://search.proquest.com/docview/218960109?accountid=145382> | 10. Arnaud, M (1992, august). Hot on the trail. Harper's Bazaar, p. 63 | 11. Banks, M. (19978, Nov). Indian Art: Bronzes. L'Officiel U.S.A, p. 137 | 12. Baquir, M. (1964). Miniatures. Pakistan: Academy press | 13. http://www.google.ae/imgres?imgurl=http://images.quickblogcast.com/6/6/0/5/8/185283-185066/QURAN_DRESS_BY_CHANEL_1994.jpg%3Fa%3D39&imgrefurl=http://freakchic.com/2011/03/03/lagerfeld-dishes-on-galliano-also-forgot-he-once-offended-muslims.aspx&usq=__28a_U_griTK5B6cZO-vSIEldIIY=&h=598&w=660&sz=72&hl=en&start=1&zoom=1&tbnid=KkvTcSn13uAPLM:&tbnh=125&tbnw=138&ei=9TEZUduiA4eP0AXkplH4AQ&um=1&itbs=1&sa=X&ved=0CCsQrQMwAA | 14. Staff. (1994, January 21). International news. The Wall Street Journal. P. 14 | 15. Welch, S. (1978). Imperial Mughal Paintings. New York: George Braziller | 16. The Art of Mughal Paintings. (1976). New York: Arno press | 17. <http://freakchic.com/2011/03/03/lagerfeld-dishes-on-galliano-also-forgot-he-once-offended-muslims.aspx> | 18. <http://www.listal.com/list/fashion-inspired-by-art> | 19. http://www.vogue.com/voguepedia/Karl_Lagerfeld | 20. Kramrisch, S. (1986). Painted Delight. Philadelphia museum of art: University of Pennsylvania press |