Art and Architecture of the Mughals

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Mughal art and architecture, a characteristic Indo-Islamic-Persian style that flourished on the Indian subcontinent during the Mughal rule in India (1526–1857). This new style combined elements of Islamic art and architecture, which had been introduced to India during the Delhi Sultanate (1192–1398) and had produced great monuments such as the Qutb Minar, with features of Persian art and architecture. Mughal monuments are found chiefly in N India, but there are also many remains in Pakistan. This article discusses these distinctive forms of art and architecture as they developed under a succession of a Mughal emperor.

Akbar

In architecture the first great Mughal monument was the mausoleum to Humayun, erected during the reign of Akbar (1556–1605). The tomb, which was built in the 1560s, was designed by a Persian architect Mirak Mirza Ghiyas. Set in a garden at Delhi, it has an intricate ground plan with central octagonal chambers, joined by an archway with an elegant facade and surmounted by cupolas, kiosks, and pinnacles. At the same time Akbar was building his fortress-palace in his capital, Agra. Native red sandstone was inlaid with white marble, and all the surfaces were ornately carved on the outside and sumptuously painted inside. Akbar went on to build the entire city of Fatehpur Sikri (City of Victory) in which extensive use was made of the low arches and bulbous domes that characterize the Mughal style. Built in 1571 the choice of the site of Sikri reflected Akbar's gratitude to a Muslim saint at Sikri for the birth of his son. Courtiers soon followed suit and built homes surrounding the palace and mosque. The new city became the capital of the empire, but in 158 it was abandoned. Under Akbar, Persian artists directed an academy of local painters. The drawings, costumes, and ornamentation of illuminated manuscripts by the end of the 16th century, illustrate the influence of Indian tastes and manners in the bright coloring and detailed landscape backgrounds. Modeling and perspective also began to be adapted from Western pictures. Basawan, Lal, and Daswanth were Akbar's most famous painters.

Both Akbar and Jahangir favored paintings of events from his own life rather than illustrated fiction. He encouraged portraiture and scientific studies of birds, flowers, and animals,
which were collected in albums. Mansur and Manohar were among his famous painters. Jahangir, who resided at Lahore, built less than his predecessors but effected the significant change from sandstone to marble.

**Development of Mughal Paintings:**

Patronizing their Persian painters, the Mughals took keen interest in paintings that reflected a collaboration of Indo-Persian synthesis. Originating from the time of Turkish-Afghan Delhi Sultanate, paintings prospered under the rule, Akbar, Jahangir and Shah Jahan, the Mughal Rulers. The art of Mughal painting flourished with the time and developed into realistic portraiture.

- Paintings of the Mughal Era depict a theme from fables of Persian literature and Hindu Mythology, which gradually changed to realistic subjects like portraits of the royalty, events and details of the court life, wild life and hunting scenes, and battle illustrations.
- Abundant use of bright colors highlight glory of the era and fine drawing with calligraphic text descriptions on the border enhance the appeal of the artwork.
- Humayun’s exposure to Persian miniature painting compelled him to get along accomplished Persian artists, Sayyid Ali and Abdus Samad. *Khamsa of Nizami*, his own commission has 36 illuminated pages, with different styles of various artists.
- Akbar inherited Humayun’s library and court painters; he expanded the art by paying close personal attention to its output. Among the major art pieces of the time were the *Tutinama* ("Tales of a Parrot"), *The Gulistan*, *The Khamsa of Nizami*, *Darab Nama*, and *Hindu epics of Ramayana and Mahabharata*. Akbar hired many painters to develop and spread the Mughal style painting in the years 1570 AD to 1585 AD.
- Jahangir’s artistic inclination developed the Mughal Paintings further and the oil paints began being used. He encouraged the single point perspective of European artists and paintings became focused on real life events. *The Jahangirnama*, his autobiography had several paintings.
- In Shah Jahan’s reign the Mughal paintings developed but they were rigid with themes of lovers in intimate positions, musical parties etc
Core Information:

- Mughals were known for painting internationally.
- Their miniatures were kept at museums all over the world.
- Old Indian painting traditions were kept alive in Malwa and Gujarat provinces along with central Asian influences.
- Abdu’s Samad and Mir Sayyid Ali who were masters of miniature painting came to India from central Asia during the Humayun Period.
- Abdu’s Samad and Mir Sayyid Ali inspired many Indian painters.
- The primary idea behind these paintings is to illustrate literary works.
- The Persian translation of Mahabharata and Akbar Namah was illustrated with paintings done by various painters.
- The Portuguese priest introduced European paintings in the Akbar’s court.
- The time portrait painting and animal painting developed during Jahangir’s period.
- Mansur was great in time portrait painting and animal painting.
- Mughal miniatures also influenced the great Dutch painter Rembrandt.
- The painting tradition continued till Shah Jahan.
- But Aurangzeb had a difference in option towards painting that led to the dispersal of the painters to different parts of the country and led to the promotion of painting in the provinces.

The Mughals descended from a lineage of formidable conquerors such as Genghis Khan and Amir Timur. They were themselves the most dominant force in Asia between 1526 and 1858. The Mughal empire spanned across modern-day India, Pakistan, and Afghanistan. However, the Mughal emperors were not only known for their power and military might but also
as great patrons of the arts. This dynasty pioneered a grand tradition of art forms including miniature paintings that continues to captivate the world today.¹

![Manohar, Jahangir weighing Prince Khurram against gold & silver in the presence of Mahabat Khan and Khan Jahan, ca 1615, 19.6 cm x 30 cm, The British Museum.](image)

**An Amalgamation of Persian & Indian Style**

While Akbar is usually credited for establishing Mughal miniature art in India, it was his father Humayun who acquired painters Mir Sayyid Ali and Abdus Samad Khan from the Persian court during his exile in 1540. These painters founded an academy of over 100 painters and artists from various parts of India who went on to create extraordinary works under Mughal patronage. The Persian influence is apparent both in the miniature medium itself and in the

delicate and fine lines of the Nasta’liq script. However, Mughal miniatures are truly a blend of both Indian and Persian styles distinct from the Safavid form.  

**Creation of a Miniature Painting**

Manohar, Mughal Troops Chase the Armies of Da’ud, ca 1596 – 1600, 43.2 x 27.9 cm, Freer & Sackler Galleries.

The subjects of the paintings were usually (though not always) secular in form and covered a wide range of topics that included court scenes, battle scenes, hunting scenes as well as portraiture. The illustrations were adorned with rich borders and immaculate calligraphy. The

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2 ibid
works are, as their name suggests, quite small but are full of an incredible level of detail. Some of these intricate details were obtained by the using brushes made of a single hair! The miniatures were either in form of book illustrations or single works kept in albums and were essentially a product of an elaborate collaboration. Even where a painting is attributed to a specific artist, there have usually been many more persons involved in creating the art for different tasks, such as making the paint, priming the paper, calligraphy, outlining and coloring. A lot of careful labor went into creating these incredibly intricate works.

**Coronation site of Akbar (Takth-i-Akbar)**

February 14 1556, Kalanur, Punjab, India

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3 ibid
Miyan Tansen Singing

Mughal C. 1580
Ink and Opaque watercolour on paper

Agra Fort:
Main article: Agra fort

Agra fort is a UNESCO world heritage site in Agra, Uttar Pradesh. The major part of Agra fort was built by Akbar from 1565 to 1574. The architecture of the fort clearly indicates the free adoption of the Rajput planning and construction. Some of the important buildings in the fort are Jahangiri Mahal built for Jahangir and his family, the Moti Masjid, and Mena Bazaars. The Jahangiri Mahal is an impressive structure and has a courtyard surrounded by double-storeyed halls and rooms.
11th Century and Later, Akbar makes Capital in 1558

Akbar Rides the Fearsome Hawa’I 1561

Folio from an Akbarnama, Opaque and watercolor and Gold on paper
Court Scene with Akbar and Mahamanga

Ca. 1586-89
Opaque and watercolor and Gold on paper

Tomb of Adham Khan and Mahamanga

16th Century, near Qutub Minar
Mehrauli, near Delhi

Portrait of Raja Man Singh of Amber, 1562
Ca.1590, India
Opaque watercolor and gold on paper
Metropolitan museum of Arts (1982.174)

Jodha Bai

Mariam-us- Zamqani Begum, Hira Kunwari, Harka Bai
(1542-1623) From Tazuk –i-Jahangiri, opaque watercolor and on paper
Portrait of Shaikh Salim Hasan Chishti

Folio from the Shahjahan Album, Opaque watercolor and Gold on paper

Birth of Jahangir

From a Manuscript of the Tazuk-i- Jahangri
Opaque watercolor and on paper, about 1620
Akbar’s greatest architectural achievement was the construction of Fatehpur Sikri, his capital city near Agra at a trade and Jain pilgrimages. The construction of the walled city was started in 1569 and completed in 1574.

It contained some of the most beautiful buildings – both religious and secular which testify to the Emperor’s aim of achieving social, political and religious integration. The main religious buildings were the huge Jama Masjid and small Tomb of Salim Chisti. Buland Darwaza, also known as the Gate of Magnificence, was built by Akbar in 1576 to commemorate his victory over Gujarat and the Deccan. It is 40 metres high and 50 metres from the ground. The total height of the structure is about 54 metres from ground level.

The Hamsara, the royal seraglio in Fatehpur Sikri was an area where the royal women lived. The opening to the Hamsara is from the Khwabghah side separated by a row of cloisters. According to Abul Fazl, in Ain-i-Akbari, the inside of Harem was guarded by senior and active women, outside the enclosure the eunuchs were placed, and at a proper distance there were faithful Rajput guards. Jodha Bai’s Palace is the largest palace in the Fatehpur Sikri seraglio, connected to the minor hamsara quarters. The main entrance is double storied, projecting out of the facade to create a kind of porch leading into a recessed entrance with a balcony. Inside there is a quadrangle surrounded by rooms. The columns of rooms are ornamented with a variety of Hindu sculptural motifs.
Fatehpur Sikri
Capital of Mughal Empire from 1571-1585)

Jami Masjid, Fatepur Sikri
The tomb of Shaikh Salim Chisti is considered to be one of the finest examples of Mughal architecture. The Tomb of Salim Chishti is famed as one of the finest examples of Mughal architecture in India, built during the years 1580 and 1581. The tomb, built in 1571 in the corner of the mosque compound, is a square marble chamber with a verandah. The cenotaph has an exquisitely designed lattice screen around it. It enshrines the burial place of the Sufi saint, Salim Chisti (1478 – 1572), a descendant of Khwaja Moinuddin Chishti of Ajmer, who lived in a cavern on the ridge at Sikri. The mausoleum, constructed by Akbar as a mark of his respect for the Sufi saint, who foretold the birth of his son.

Akbar and Jesuits in the Ibadat Khana (House of worship)

Folio from the Akbarnama
Opaque watercolor and on paper ca. 1605
Sidi Saiyyed Mosque

Built 1573, Ahmedabad, Gujrat

Sidi Saiyyed Mosque one of the finest Architecture of Ahmedabad located in Laldarwaja Ahmedabad. Sidi Saiyed Mosque popularly known as Sidi Saiyyad ni Jali. The mosque was built 1572-73 AD(Hirji Year 980). It was built with sublime ode in stone to the extraordinary architectural legacy of the African diaspora in India. It was built by Sidi Saiyyed a slave of sultan Ahmed shah during Mughal Rule. The mosque is famous for unique carved stone latticework windows. It's symbolic of Ahmedabad like Charminar to Ahmedabad.4

Fort Building under Mughals

Under the patronage of Mughal emperors, the architecture of forts and tombs saw a striking resemblance to Islamic architecture.

4 https://www.facebook.com/Ahmedabadupdate/photos/pcb.1665257096960194/1665255963626974/
Accessed on 06-6-2021
Persian and Indian styles were intelligently fused to create the works of quality and precision.

Placed in the walled gardened enclosure the forts had distinct domes, sleek towers at corners with the magnificent halls in the center supported by pillars and broad entrances.

Delicate ornamentation with arches, decorative sections with fine geometrical designs and inscriptions were major highlights.

The forts had arrangements for soldier barracks, private and public halls for meetings, horse and elephant stables, and gardens at the entrance. An example of which is the Red Fort by Shah Jahan.

Use of decorated colored tiles, painted designs on walls and ceiling, profusely carved doorways show the beautiful detailing and taste of the Emperors.

Extensive use of red sandstone and white marbles is seen in all the buildings of that time.

Lahore Fort

The city of Lahore is a beautiful spot in Punjab Pakistan. Lahore fort built by Mughal emperor Aurangzeb. Lush green gardens, bustling food streets, neighborhoods full of life and especially the magnificent Mughal architecture can be spotted all across the city. One of the most important remains of the era is Lahore Fort, popularly known as the Shahi Qila. Boasting a spellbinding architecture, This Fort is also counted among the five most popular historical forts in Pakistan. The place wasn’t as quiet and as peaceful as it looks today. In fact, it was one of the busiest buildings in the region as it was home to the royal emperors of the Mughal reign. Let’s explore more about this fascinating historical place in Lahore.

History

The actual origin of Lahore Fort is unknown, shrouded in various traditional myths. After a siege and battle that lasted for a long time, Sultan Mahmud Ghaznavi conquered the city of Lahore and rebuilt it. Made with mud, Lahore Fort was one of the constructions of the time.

The fort was destroyed and rebuilt several times in history. The origin of the present structure of Shahi Qila can be traced back to the reign of Mughal Emperor Akbar, who occupied this site for its important location for guarding the empire’s northwest frontier. The fort also remained under the occupation of Maharaja Ranjit Singh for about 40 years (1799-1839 AD)
during which an additional fortification wall was added to the fort. The history of Lahore fort is a living testimony of the rise and fall of many Mughals, Sikhs and colonial rulers.\(^5\)

Lahore Fort is one of the historical places to visit in Lahore with a stunning architecture. That allows visitors to live its history. There are two main divisions in the fort: one is the administrative section and the other is residential division. The administrative section is connected with the main entrance that includes courtyards and gardens to greet the royal audiences. The residential division featured concealed chambers and courts for privacy that can be accessed from the elephant gate. The captivating art of the fort building is an incredible blend of the Islamic and Hindu architecture. The structures and the scriptures engraved on the walls speak volumes about the diversity of the history of Lahore Fort.\(^6\)

**Shawls of Kashmir in Mughal Empire**

The ancient Shawl of Kashmir appears in recorded history from 13th century as a wrap around the shoulders used by Royalty, Elite and connoisseurs. Mughals immensely admired Kashmir shawls and encouraged it during 17th century until which time the weaving skill of

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\(^5\) [https://www.explorerpakistan.com/lahore-fort.html](https://www.explorerpakistan.com/lahore-fort.html), Accessed on 06-6-2021

\(^6\) ibid
shawl making had reached its zenith. It is recorded history that the weaving skills of Artisans of the Valley of Kashmir have been acclaimed world over and it is this skill which makes a "Pashmina" Shawl.\(^7\)

It appeared on International scene during the period of Napolean Bonapart when it became a status symbol. Napolean gifted his wife Jozaffin many intricately woven and colourful shawls which till date are preserved in Museums.

The characteristics of a Kashmir Shawl are the fine wool used, weaving skills and colorfulness. Two centuries back the beautiful colours were imparted with vegetable dyes which were extracted from herbs, plants and fruits gifted by nature in abundance through scenic beauty of the Valley. Another characteristic of Kashmir Shawl is the hand embroidery which is done to adorn the shawl and in earlier times the embroidery was done depending upon specific use and ranged from Haishyadaar (a small row running along four sides) to Jammawar (embroidered allover). The specimens of these ancient motif are preserved in International and domestic Museums.

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\(^7\) [https://cashmerepashminagroup.com/shalws-of-kashmir](https://cashmerepashminagroup.com/shalws-of-kashmir), accessed 23-4-2021
Kashmir Shawls come in two varieties:

1. Super fine wool derived from sheep

2. Pashmina derived from domesticated animals, the Capra Hircus Goat, living at an altitude of 12,000-14,000 ft in Himalayas. At 16,000 ft, these animals are able to withstand absolute cold conditions and temperature drops to minus 50 degrees. Nature has thus bestowed upon this animal a special undercoat of wool which sustains it through horrid winters. This undercoat is sheared, scoured, shaved, spun and woven into beautiful fabric called “Kashmir Pashmina Shawl”.

Kashmiri Shawl ca. 1820-1825, India, Kashmir

2/2 twill tapestry weave (S) double interlocked wool
Muhhamad Riza Kashmiri wearing a plain Kashmiri shawl in ca. 1615-20

8 ibid
Building of Mausoleums:

Mughal culture has seen several Mausoleums in the era like the Humayun tomb, Taj Mahal and others. The blend of artistic capacities with consciously envisioned structures highlights the features and details of these architectural masterpieces.

- The structure saw the Mughal influence with its pillars, beams and lintels and the blend of Indian architecture of Rajasthan with the decorative brackets, balconies, decorations and chatari or kiosk type structures.
- The entrance chamber dome is of a great height with detailing work with symmetrical designs on its inside.
- The arches at the upper center form balconies or viewing areas.
- The entrance of the Mausoleums like the palaces, have an extensive green garden with walking passages and water courses.
- Arched lobbies connect the octagonal chambers inside the Mausoleums.
- Calligraphy on the walls, delicate plant motifs on the stone and the stones or marbles cut into delicate lattice give the monuments the most distinctive feature.
Burial chambers employ the *Pietra Dura* or the technique of using cut polished stones to create images and twin Cenotaphs. Burials were placed in a manner that the head would face towards Mecca.

**Akbar’s Tomb**

1614, Sikandra, Near Agra, India
Begum Shahi Mosque

Main article: Begum Shahi Mosque

Begum Shahi Mosque is Lahore’s earliest dated Mughal period mosque

The Begum Shahi Mosque is an early 17th-century mosque situated in the Walled City of Lahore, Pakistan. The mosque was built between 1611 and 1614 during the reign of Mughal Emperor Jahangir in honour of his mother, and is Lahore's earliest surviving example of a Mughal-era mosque. The mosque would later influence the construction of the larger Wazir Khan Mosque a few decades later.
Paintings of Jahangir:

Festivities on the occasion of the accession of the emperor Jahangir

Painted by Abu’l Hasan, Mughal ca.1605-08

Jur Jahan

Holding a portrait of Emperor Jahangir

Ca. 1627, Opaque watercolor and gold on paper
Jahangir and His Vizier, I’timad al – Daula

(Reliance of the state)
Folio from the Shah Jahan Album
Painted by Manohar, ca. 1615, India
Ink, opaque watercolor and gold on paper

Jahangir with Wine cup

The wine bowl of Jahangir is made of white jade. It has carving showing creepers and leaves of grapes. The wine bowl is very precious. It was acquired by museum founder Rai Krishnadas in 1962, Singh added. This wine cup proves that the Mughal emperor was fond of wine and art together. That is why he would have prepared the exclusive cup inscribed with grape leaves and creepers. It has 12 flower petals on the rim of the bowl. Each petal is inscribed with a Persian word. Singh said that Jahangir used to
wear a ring during archery practice. The ring is known as archer ring. That is also in the possession of the museum.  

Singh said that the museum acquired a ruby long back from Navin Chand and Ratan Chand of Bombay. “The ruby is very precious and has historical importance. It was worn by four Mughal emperors as an amulet on their arms, as they considered it lucky for them. Jahangir also wore the ruby.”

**Huqqa and Wine Cup of Jahangir**

17th Century, National museum, New Delhi

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Dagger (Kard) with European Head
North India, Mughal, 1620-25 (hilt), 1629-36 (Blade)
Watered steel blade, inland with gold, jade hilt
Meteor Knife made for Jahangir

Blade partially of meteoric iron, 1621 India
Freer Sackler Museum (F1955. 27a-b)

Inkpot of Emperor Jahangir
Hunting Coat
Ca. 1620-30, India (made)
Embroidered Satin with Silk
Victoria and Albert Museum (IS. 18-1947)

Spotted Fork tail, Folio from Shah Jahan Album
Painted by Abu’l Hasan, 1610-15, Ink, opaque watercolor and gold on silk
The Museum of Art ( 55.121.10.15)
Nilgai (Blue Bull) Folio from the Shah Jahan Album
Painted by Mansur (active ca. 1589-1626)
Ca.1620, Ink, opaque watercolor, and gold on paper, The Museum of Art (55.121.10.13)

Jahangir admires a Painting presented by Abu’l Hasan
Ca. 1610 opaque watercolor and gold on paper
Bibliotheque nationale de France (Od494.f.30)
Emperor Jahangir Weights Prince Khurram
Page from *Tuzk-e-Jahangiri*
Opaque watercolor on paper, ca. 1610-15
British Museum, London (1948 1009.0.69)

Jahangir’s Tomb
Shahdara, Lahore
The tomb of I'timād-ud-Daulah is often regarded as a draft of the Tāj Mahal.

The tomb of I'timād-ud-Daulah, is a mausoleum in the city of Agra in the Indian state of Uttar Pradesh. Often described as a "jewel box", sometimes called the "Bachcha Taj", as the tomb of I'timād-ud-Daulah is often regarded as a draft of the Taj Mahal.

Shah Jahan

See also: Red Fort and Tomb of Dai Anga
The Tomb of Jahangir at Lahore does not have a dome as Jahangir forbade construction of a dome over his tomb.

Rather than building huge monuments like his predecessors to demonstrate their power, Shah Jahan built elegant monuments. The force and originality of this previous building style gave way under Shah Jahan to a delicate elegance and refinement of detail, illustrated in the palaces erected during his reign at Agra, Delhi and Lahore. Some examples include the Taj Mahal at Agra, the tomb of his wife Mumtaz Mahal. The Moti Masjid (Pearl Mosque) in the Agra Fort and the Jama Masjid at Delhi are imposing buildings of his era, and their position and architecture have been carefully considered so as to produce a pleasing effect and feeling of spacious elegance and well-balanced proportion of parts. Shah Jahan also renovated buildings such as the Moti Masjid, Sheesh Mahal and Naulakha pavilion, which are all enclosed in the Lahore Fort. He also built a mosque named after himself in Thatta called Shahjahan Mosque (not built in the Mughal architecture, but in Safavid and Timurid architecture that were influenced by the Persian architecture). Shah Jahan also built the Red Fort in his new capital at Shah Jahanabad, now Old Delhi. The red sandstone Red Fort is noted for its special buildings-Diwan-i-Aam and Diwan-i-Khas. Another mosque was built during his tenure in Lahore called Wazir Khan Mosque, by Shaikh Ilm-ud-din Ansari who was the court physician to the emperor. It is famous for its rich embellishment which covers almost every interior surface.

**Taj Mahal**

The Taj Mahal, a World Heritage Site was built between 1630–49 by the emperor Shah Jahan in memory of his wife Mumtaz Mahal. Its construction took 22 years and required 22,000 laborers and 1,000 elephants, at a cost of 32 million rupees. (corresponding to US$ 827 million in 2015) It is a large, white marble structure standing on a square plinth and consists of a symmetrical building with an iwan (an arch-shaped doorway) topped by a large dome and finial.

The building's longest plane of symmetry runs through the entire complex except for the sarcophagus of Shah Jahan, which is placed off centre in the crypt room below the main floor. This symmetry is extended to the building of an entire mirror mosque in red sandstone, to complement the Mecca-facing mosque placed to the west of the main structure. *Parchin kari*, a
method of decoration on a large scale—inlaid work of jewels and *Jali* work has been used to
decorate the structure.

![Image of Wazir Khan Mosque]

**Wazir Khan Mosque:**

_Wazir Khan Mosque* in *Lahore, Pakistan*, is considered to be the most ornately decorated
Mughal-era mosque.

The Wazir Khan Mosque was commissioned during the reign of the Mughal Emperor
Shah Jahan in 1634, and completed in 1642. Considered to be the most ornately decorated
Mughal-era mosque,[11] Wazir Khan Mosque is renowned for its intricate faience tile work
known as *kashi-kari*, as well as its interior surfaces that are almost entirely embellished with
elaborate Mughal-era frescoes. The mosque has been under extensive restoration since 2009
under the direction of the *Aga Khan Trust for Culture* and the *Government of Punjab*
Shalimar Bagh

It is a Mughal garden complex located in Lahore, capital of the Pakistani province of Punjab. The gardens date from the period when the Mughal Empire was at its artistic and aesthetic zenith. Construction of the gardens began in 1641 during the reign of Emperor Shah Jahan, and was completed in 1642. In 1981 the Shalimar Gardens were inscribed as a UNESCO World Heritage Site as they embody Mughal garden design at the apogee of its development.

Shahi Hammam:

The central chamber of the Shahi Hammam is decorated with frescoes

Shahi Hammam is a Persian-style bath which was built in Lahore, Pakistan, in 1635 C.E. during the reign of Emperor Shah Jahan. It was built by chief physician to the Mughal Court, Ilam-ud-din Ansari, who was widely known as Wazir Khan. The baths were built to serve as a waqf, or endowment, for the maintenance of the Wazir Khan Mosque.
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