CHAPTER II
Chapter II

2.1 The historical background of Delhi and its importance

Delhi, the capital of India, sprawled over the west bank of Yamuna is one of the fastest growing cities in India. It is surrounded on three sites of Haryana and to the east, across the river Yamuna by the Uttar Pradesh. Historically, the city has long since been the foremost in political importance with successive dynasties choosing it as their seat of power, between the 13\textsuperscript{th} and the 17\textsuperscript{th} centuries. Remnants of the glorious past survive as different parts of the city.

Dihli, Dilli, Dhillika, Dhilli, and now Delhi are some of the names of this historic City, the capital of the Indian Republic. There are many stories about this fabulous city whose origins are traced back to mythological times, and Indraprastha, the capital the heroes of the Mahabharata epic built beside the sacred Yamuna (Jamuna) river.

No city in India has had as long, as continuous and as varied a history as Delhi. In the last 3000 years it has seen the rise and fall of great empires, ruled in turn by the Hindus, the Muslim and the British; It has had the taste of the Hun invasions, and it has been plundered and ravaged by Nadir Shah. As the capital of independent India, it has become a political nerve centre. Through the centuries the Magic of Delhi has remained unbroken. There is an old song that says “dilli shahr suhana aur kanchan barse neer”.

The power and the glory of Delhi’s pageant of rulers are reflected in the monument which has survived through the centuries. These monuments stand in the so-called seven cities of Delhi. Over a thousand are listed, not including the ruins which have their own story to tell. The city of Delhi had acquired its present name before it came under Muslim rule at the twelfth century. Popular tradition traces the name to a Raja Dillu who is said to have

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1. Dube, D. N. and Ramanathan Jaya, “Delhi, The city of monuments”.

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ruled in the first century BC. But historians believe it was christened Dilli by the Rajput rulers who founded the first of the medieval cities of Delhi in the eleventh century. Dilli is the Hindi equivalent of Delhi.

Dilli was also probably the capital of what is now Haryana. The earliest local reference to it is a 1276 inscription in the Palam baoli (stepped well). Though the name occurred for the first time in century earlier in an inscription near Udaipur in Rajasthan. The Palam baoli inscription mentions Yoginipura as an alternative name and also refers to the village of Palamba, clearly the same as the present-day Palam village from which the near by international airport derives its name.

Today, Delhi’s 6.3 millions are sprawled across an area of 1,485 square kilometres on the bank of the river Yamuna, which flowe down from a Himalayan glacier to join the mighty Ganges at Allahabad. The city lies in the hot and arid region between the Indus valley and the alluvial Gangetic plain. Very little of Delhi’s original flora and fauna have with stood the pressures of urbanization. The only surviving natural areas are the northern and western ridges. These hilly spurs are the trailing end of the Aravalli range, one of the oldest mountain systems in the world.

The ridge is characterized by a typically arid vegetarian. The thorny babool and the casuarina with its needle-like leaves are in abundance. A few surviving groups of Rhesus monkeys perch on the bunds of the ridge road. These monkeys are considered sacred by the Hindus. You can also sport an occasional mongoose scurrying through the undergrowth which harbours snakes.

The introduction of planned parks and city forest, and of ornamental trees and plants in the developing areas, has given Delhi its reputation of a garden city. There is always some greenery, even when the temperature sometimes soars to over 45degree C in summer, or drops below freezing point in winter.
The best time to visit Delhi is after the monsoon. From October to February, the weather is pleasant; the cultural season is at its height, bustling with activity. And chrysanthemums and roses and a variety of spring flowers make every roundabout in the city a riot of colour. The Nehru Park, Mahavir park and Budha Jayanti park are especially attractive. The Mughal Gardens, in the Indian President’s official residence, the Rashtrapati Bhavan, are open to the public at this time. Laid out in the old Mughal style, these gardens provide a feast of flowers.

Before the British came, Delhi had acquired a synthesis of Hindu Muslim traditions and a distinct Indo-Islamic culture, rather like that of the city of Lucknow. This was reflected in its craft, its music and dance is its predominant language, Urdu. Urdu is the blend of Persian and Khari Boli, the variety of Hindi that was once spoken in the Delhi region and now its another name for Hindi.

After independence, the character of Delhi has changed. The thousands of government employees, who have come all over the country, have given the capital a bureaucratic stamp. However, they have brought with them their diverse cultures, so that the city has something from every state of India.

The lure of the city continues to draw people from the villages around and the far corners of the country in quest of employment. This put civic services in the metropolis under increasingly greater pressure and pushes the urban spread in all directions. Delhi is constantly transforming itself—old houses being torn down for new structures, and whole colonies springing up overnight as it were. Roads are instantly being renamed, to reflect a new generation, a new ideology. For instance Janpath, which means the people roads, was once queen’s way. For its residents, the streets of Delhi have an old-age charm, eloquently voiced by the Mughal poet who wrote: “Kahan jain Zauk, Dilli ki gallian chhor kar”.

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Today, Delhi is a mixture of the old and the new. Ancient tongas (horse carriages) clatter of some of the streets as jets zoom above. Street acrobats and dancing bears and monkeys are still sources of entertainment in certain parts of the city. At the same time, Delhi offers you the finest talents in Indian classical dance and music. This is Delhi, which its poet king Bahadur Shah Zafar said “the jewel of the world where dwelt only the loved once of fate.”

**Historical Background:** Three thousand years ago, the story goes, Dhritarashtra, father of the 100 Kauravas ruled at Hastinapur on the banks of the river Ganga. To ease the conflict between his sons and the five Pandavas, Dhritarashtra gave his nephews a separate kingdom, Khandavapraṣṭha, on the west bank of the river Yamuna. The Pandavas “measured out the city surrounded by ditches like the sea and provided with high defence walls.” This was Indraprastha according to the story related in the great Hindu epic, the *Mahabharata.*

Indraprastha was the city fit for the gods. “It contained a palace with every luxury; mansions; broad roads and highways, shaded with trees; fountains and squares; and shops filled with rare merchandize. Many citizens and traders from Hastinapur came to reside there, attracted by its beauty and convenience.” When the Pandavas defeated their cousins with the aid of Lord Krishna in the epic battle of Kurukshetra, they are said to have returned to Hastinapur, leaving Indraprastha in the care of one of Lord Krishna’s kinsmen.

Perhaps this is just a legend. But recent excavations at the site of Purana Qila, the old fort, on the banks of the Yamuna in Delhi, have revealed fine grey earthenware painted in simple black designs. Archaeologists call this the painted Grey ware and date it to 1000 BC. These settlements belong to the iron and copper ages. Their ornaments, beads and bangles were made of clay, bone and glass. Their houses were made of mud, and their tools of bones.
Significantly similar finds have been made in many places associated with the story of the *Mahabharata*. Indraprastha was one of these.

Legend has it that any man or king who creates a new city in Delhi will not be able to last his rule. But legends have not stopped Delhi’s conquerors, which came, saw and named new cities through the centuries. Seven principal cities were chiefly created by different rulers – some of them are no more than villages today with splendid ruins and tales of valour while others have assimilated with the modernistic skyline. The ruins are also a telling tale of the evolution of architectural styles of the times and the synthesis of various cultures and influences.

**Seven cities of Delhi are:**

**Qila Rai Pithora**

Although Delhi had been a thriving city for several centuries, the ’first city’ of Delhi dating to 10th century gets its recognition due to the availability of recorded historical facts. Qila Rai Pithora was created by Prithviraj Chauhan, also known as Rai Pithora, the popular hero of the stories of Hindu resistance against Muslim invaders. Prithviraj’s ancestors captured Delhi from the Tomar Rajputs who have been credited with founding Delhi. Anangpal, a Tomar ruler possibly created the first known regular defense - work in Delhi called Lal Kot - which Prithviraj took over and extended for his city Qila Rai Pithora. The ruins of the fort ramparts are still partly visible in the area around Qutab Minar.

**Mehrauli**

Prithviraj Chauhan was defeated and killed in battle by Mohammed Ghori in 1192, who left his slave Qutubuddin Aibak as his viceroy in India. In 1193, Qutubuddin Aibak captured Delhi, which was still in the hands of the Chauhans. After the death of Mohammed Ghori in 1206, Qutubuddin enthroned himself as the first sultan of Delhi - Delhi thus became the capital.
of Mamluk or the Slave dynasty, the first dynasty of Muslim sultans to rule over northern India. From the date of its new captors, Delhi felt the impact of their culture and faith and continued to do so for the next six and a half centuries. Much of this was in architecture, as Qutubuddin set about to create Mehrauli, by destroying Hindu temples and building Islamic structures in their place. One of these was the tower of victory - the 72.5 m tall Qutab Minar, finally completed in 1220 AD, which still stands. Around Qutab Minar are several ruins from the 11th and 12th c, including the mausoleum of Saint Qutubuddin Bakhtiyar Kaki, Shamsi Talab, a mosque and tombs of rulers. Qutubuddin's heirs reigned until 1290; Razia Sultan, his grand daughter who ruled for a mere three years is a historic figure as the first woman empress of India.

Siri

The 'Slave' dynasty of Qutubuddin was followed by the line of Khiljirulers. Among the six rulers of the Khilji dynasty, Allauddin Khilji is the most well-known who extended his dominion down southern India too, and created the third city of Delhi, Siri. The Saljuqian influences are the most remarkable feature in the buildings from this period. This came about as craftsmen from the Saljuqian dynasty in west Asia reeling under Mongol invasions took refuge in the Delhi court and contributed to its architecture. A large reservoir called Hauz Khas was another accomplishment of city of Siri. A madrasa (college) was also created here by later rulers. Hauz Khas today is a complex of chic boutiques against the ruins of an ancient fort while Siri is represented by stretches of thick stone walls.

Tughlakabad

In the 1320s Ghiasuddin Tughlak, a Turk governor who had his strong hold in the western provinces invaded Delhi, and won it from Nasiruddin Mohammed (a Pawar Rajput who had adopted Islam and had gained kinghood by slaining the last Khilji ruler). Tughlak, known as a
headstrong tyrant, created the third city of Tughlakabad. He created a fort here (the splendid ruins still remain) with high battlements and his descendant Mohammad Tughlak went on to capture much of India. He also raised a city, Jahanpanah, which largely comprised a walled enclosure between Qila Rai Pithora and Siri. This is sometimes called the fourth city of Delhi. Tughlakabad, however, continued to be the main city. There were eleven rulers from the Tughlak dynasty but only the first three generations were interested in architecture—raising mosques, caravansarais, madrasas and laying canals.

**Firozabad**

One of the Tughlak rulers, Firoze Tughlak created the fourth city of Delhi, Firozabad or Kotla Firoze Shah next to the river Yamuna. This was a large enclosure of high walls, containing palaces, pillared halls, mosques, a pigeon tower and a water tank. On the top of his palace, Firoze planted an Ashokan pillar from 1500 years ago. He also built several hunting lodges in and around Delhi, as well as mosques, some of which still remain. Apart from raising new buildings, Firoze Shah also repaired old ones, such as Sultan Ghori's tomb, Qutub Minar, Suraj Kund and Hauz Khas. (Firoze Shah's tomb, a lofty structure, lies in Hauz-Khas.) After Firoze Shah's death, the sultanate became politically unstable and in 1398, the Turk ruler of Samarkand Taimur invaded India - creating havoc in the cities of Delhi, looting, killing and plundering. He captured Firozabad, prayed at the mosque and went back to Samar-kand with the goodies. Today, Kotla Firoze Shah is famous for its sports stadium - a common venue for cricket matches. The Sayyid and Lodhi dynasties that followed the Tughlak dynasty were far more concerned with restoring stability than patronisation of arts or architecture. Tombs erected in the honour of the rulers are the only monuments of these times (most famous: the tombs at the Lodhi Garden). Architectural glory returned with the Mughals.
Shergarh

What is known as the Purana Qila today, was the creation of Sher Shah when he wrested Delhi from Humayun in 1540, the second Mughal king. It was originally being built by Humayun as his capital Dinpanah. Sher Shah razed Dinpanah to the ground and started building his own capital introducing ornate elements in architecture. Delhi was won back by Humayun not very many years later in 1555 and he completed parts of the Purana Qila left unfinished by Sher Shah. The ruins of Humayun and Sher Shah's creations are today a big tourist attraction - a sound and light show is held here in the evenings and the well-laid parks are a delight to walk on.

Shahjehanabad

Humayun's son Akbar is known as one of the greatest Mughal emperors. However, he concentrated his construction feats in Agra and the later abandoned city Fatehpur Sikri. It was his grandson Shahjehan, the man who gave the Taj Mahal to the world, who created the city of Shahjehanabad, the seventh city of Delhi - in the area that is now known as Old Delhi. The Jama Masjid and the Red Fort are two excellent examples of the architectural splendour of the 17th c. The intricate lanes of the 'walled city', its bazaars and way of living seem to exist in a time warp. Indeed, the remains of Shahjehanabad are a must-do for tourists.
2.2 Different monuments and paintings

2.2.1 The Red Fort

The Red fort also called the Lal Quila is one of the most important monuments in India. It stands on the bank of river Yamuna. The Red Fort, first known as Urdu-i-Maula and later the Quila-Maula (the exalted fort), was one of the building activities that was begun and reached its glorious zenith in the lifetime of its builder, Emperor Shahjahan. In fact, Delhi is a monumental city came into its full prominence after the death of Jahangir and on the accession of his son Shahjahan (1627-57).

Shahjahan decided to move his capital to Delhi in 1638, and once again a new fortified royal city was designed. This time the ruler chose a site further north of Purana Qila, though still on the west bank of the river Yamuna, and called it Shahjahanabad. It was quite clearly his city. This huge fortified area with a perimeter of 2.41 kilometres has a moat around it that was once connected to the river. Beyond the walls of the fort on the west side is the sprawling maze of old Delhi, residential quarters, congested bazaars with lanes specializing in particulars goods like jewellery and clothing, recalling the days of the caravan and market serais which served and supported the grand style of the Mughal and their courtiers.
One enters the fort affectionately called the Red Fort (Lal Qila), through the Lahori Gate which forms part of the massive stone fortification covered completely in a veneer of dressed dull pink sandstone. On 15 August, India’s Independence Day, the Prime Minister addresses the nation from the ramparts of the Red Fort. Behind it is an arcade of shops which leads to an open quadrangle where once visiting royalty dismounted from their elephant and horses. The Naubat Khana, where you bye your entrance ticket, was the drum house where musicians played and announced the ceremonial arrival of dignitaries. Only the rich and famous were allowed into the courtyard of the Diwan-e-Am, the hall of public audience. It was in this flat roofed hall with several rows of splendid cusped arches that the emperor sat, at the appointed time, on a lavish throne set within an inlaid and painted alcove built into the back wall of the hall. The throne was known as “The Seat of the Shadow of God”. Shahjahan would spend about two hours here in the morning each day. He would work on routine matters, on Wednesday justice was meted out from here or from another building called Adalat Khana, Where the emperor’s hangman were ready with their whips and axes to carry out punishment swiftly. Below the throne stands a platform where the announcer read out the gifts given by each visitor, their titles, and purpose. The emperor would then view his gifts of horses, elephants, rare gems, and jewels and decide whether the wished to meet the visitor. Foreign ambassadors and state dignitaries rode through the high-vaulted Meena Bazar and dismounted at the Naqqar Khana, to be welcomed by the beat of drums
and music They handed in their weapons: had their names announced and were escorted through red curtains towards the Diwan-e-Am As they approached the royal presence they performed deep salaams. They received robes of honour, made their offering of gold coins and took their appointed places.

The more important visitors were invited to converse with the emperor, or asked to a second and less formal meeting in the Diwan-e-Khas. At the hall of special audience they would stand closer to the emperor seated on the famous peacock Throne and perhaps catch a glimpse of the diamond, Kohinoor which he sported on his arm. This was the throne which Nadir Shah carried away to Persia. This is where the great plundered sat when he gave the empire back to Mohammad Shah. The Diwan-e-Khas or the hall of private audience has an inscription which best sums up the sheer grandeur of the hall “if there be a heaven on earth, it is here, it is here and it is here.”

It is here that Shahjahan sat on his famous peacock Throne (takht-i-Taus). It was about six feet long and four feet wide, like a single bed on four sturdy legs. From its base sprung 12 gold gem-studded columns that supported a gold canopy lined with diamonds and other precious stones. On top of this canopy stood the peacock displaying its sapphire-studded tail. On either side of the bird was a large bunch of gold flowers inlaid with precious stones. It was estimated to have cost 10 billion rupees in 1630. Shahjahan had six other thrones but this was the most magnificent of them all. Behind the place where the thrones stood there is some mosaic work done by a French artist. The Mughals were proud of there foreign artists and employed as many as possible One of the pictures is of Orpheus, the Greek god of music, playing the violin. These stones were taken away in 1857, but Lord Curzon discovered them in London and restored them to the fort. These rooms were once filled with plush carpets, luxuriant cushions, silver and jade objects and ornaments, curtains of the finest fabrics. The rooms were filled with music, the gentle recitation of the

1. Hasan, Maulvi Zafar, Page, J. A. “Monuments of Delhi (Lasting splendour of the great Mughals and others)
Quran, and the lounging figures of royalty dressed in their silks and priceless jewels.

Further to the Diwan-e-khas is a path leads out of the court. Here was a gateway called the Lal Purdah or Khirji Gate Which was an important entrance for the emperor himself and some of his senior nobles called Lal Purdaris. It was convenient for quickly getting people into the Red Fort.

At the southern end is Mumtaz Mahal, now converted into a little museum. It formed part of the imperial seraglio. The Delhi Museum of Archaeology, consisting largely of exhibits of the Mughal period, is now housed inside it.

To the north or beyond the private apartment is the Rang-Mahal which, as the name suggests, is a palace of colours, with rooms connected by archways, trellises, channels and fountain that brought cool fragrant water murmuring gently through the building. One of the favourite buildings of Mughal India was the Shish-Mahal. An apartment with ceilings and walls studded with tiny mirrors embedded in them which reflect the light of lamps and candles, creating the perfect atmosphere for the emperor to relax and entertain his special friends.

Beside the private palace are the Hammams, lavish bathing rooms with marble floor, walls, and sunken tubs inlaid with precious gems. Hammams consisting of three apartments separated by corridors. The two rooms on either side of the present entrance were used, it is believed, by the royal children for their bath.
The eastern apartment, with three fountain basins, one of which is reputed to have emitted rose water, was used mainly as the dressing room. There is a basin in the middle of the central room. The western apartment was used for hot or vapour bath, the heating arrangement being fixed in its western wall. To the west of the Hammams and aligned to face Mecca is the little Moti- Masjid built by Aurangzeb for the emperor’s private use. You have to remove or cover your shoes both because it is a sacred place and to protect the inlaid floor. The miniature masjid has a tiny pool for ritual cleansing, and an arched façade with small onion-shaped domes clothed in pure white marble.

The air of simplicity is deceptive: it is truly an emperor’s gem. The eastern door is provided with copper-plated leaves. The mosque was also used by the ladies of the seraglio. A spectacular public Jama Masjid was built outside the fort and remains one of the most elegant mosques in India, Perfectly proportioned with touches of restrained decoration.

Beyond the mosque is the best part of the palace, the formal garden called Hayat-Bakhshi Bagh, the ‘life-bestowing’ garden’ is a fine example of Mughal landscape garden. Which give you some idea of how the emperors and their beautiful wives really lived? Part of it is now covered by the barracks. The Mughal garden is divided by channels and the water was disciplined so as to flow over carved stone that created uniform ripples and a steady babbling sound. The water cascaded in front of pigeon-holed screens filled with lamps so that on summer evenings, when the emperor sat in his marble garden pavilion listening to music and poetry, he could see the effervescent water sparkling in the gentle moonlight. Beyond this garden was another one called the Mehtab-Bhag because it contained flowers which blossomed by moonlight. There are two identical marble pavilions in this garden called Sawan and Bhadon, once again referring to the life sustaining nature of the garden, for these are the first two months of the rainy season in India. The place used to be alive with fountains and flowing streams created
by rain water. What we now see as green lawns was probably covered with fruit and other evergreen trees.

At one corner of the garden is the Shah Burj or royal tower, where the emperor held private meetings with his ministers. The tower itself is now closed to the public after it was seriously damaged during the troubled times of 1857. From this tower Prince Jehandar Bakht, eldest son of Shah Alam, was let down by a rope when he fled from Delhi in 1787. The present pavilion adjoining the tower on the south was perhaps built during Aurangzeb’s reign. In the centre of the north wall is of marble cascade sloping into a scalloped basin.

Much of the open, spatial attractiveness of the Red Fort has been marred by British army barracks and administrative buildings, but it is still a splendid monument. Perhaps it is a little effete in places, designed as if war and death were a thing of the past.
Paintings of the Red Fort

Description: Several versions are known of this schematic composition showing the palace structures along the east wall bordering the river. The Lahore gate stands in the centre of the far side. Moving forward, on axis, you pass a square tank, then the Naubatkhana pavilion, before reaching the Diwan-i-am (hall of public audience). In the foreground is the octagonal Muthammam Burj, to the left zenana or harem quarters, and to the right is the Diwan-i-khas (hall of private audience) with the little Pearl mosque behind it.

Plate no. 17  The Red Fort at Delhi, water colour on paper by unknown artist
Description: This painting clearly shows the entrance gate of the Red Fort it occupies the left side background of the picture. In the foreground we can see many figures roaming in the field. Two trees are on the bottom right corner with some image of the building.

Description: In this painting we can see the front view of the Red Fort. The idea and the style of this painting are similar with previous painting. The main building of the fort occupies the middle background of the picture. Four trees with some gap and some figures have been shown in the foreground.
**Description:** the whole picture is occupied by the arched entrance to the fort with a flag immediately to its top. On the left a tree has been shown. In the background something has written in Urdu language about the history of the Red fort, Delhi. In the bottom name of the monument is written.

**Plate no. 21 East side of the Royal Palace in the fort, watercolour on paper by Delhi artist**

**Description:** In this painting artist has captured the whole view of the Red Fort and its royal palaces from east side. The fort is seen from across the river Jamuna. A pleasure boat is on the left. Some figures are waiting for the boat on the right bottom corner. We many clump of trees around the fort. Some figure and huts are on the edge of the river.
Description: The painting is much similar with previous painting but we can see little differences like in colour scheme, in position of figures, in drawing of the palace etc.

Description: This painting shows the beautiful composition of Salimgarh fortress and Red Fort with its surroundings and the Jamuna River. We can see very fine drawing of the forts and Jahangir Bridge and two boats with figures in the river. Many clumps of the trees and plants are shown in the whole picture. A tree and figure is on the right bottom corner.
Description: In this painting the Red Fort is seen across the river Jammuna. The Shah Burj of the Red Fort is shown prominently on the right side. A palm tree, a hut and little clump of trees have been shown on the river’s edge. On the near bank, small group of an elephant, horses and some figures. Two bullocks and one man are following this group. Two figures are on the left bottom corner.
**Description:** In this painting artist has a realistic study of the Diwan-E-Khas of the Red Fort, Delhi with a few figures in its forecourt. This was probably executed after 1857 when the Red Fort was accessible to the public. The Diwan-E-Khas occupies the whole middle background of the Fort.

**Description:** This picture showing the interior of the Diwan-I-Am where the above inscription is painted over the arches. In this painting artist has captured all the beauty and the glory of the architecture in photographic detail.
Description: In this picture the Diwan-i-khas as painted here, it retains such features as the gilt cooper domes, marble balustrade and central entrance way, all of which were removed after the mutiny.

Description: This picture shows the realistic study of Pavilion of Diwan-E-Khas. In this picture we can see very fine drawing of pillars, arches and of eye-catching floral patterns which made on its wall.
2.2.2 Qutub Minar and Qutub complex

On the southern edge of Delhi, the Qutb Minar spears the sky, marking the site of Delhi’s oldest incarnation, Qila Rai Pithora. The rocky outcrop of the Aravalli Ridge around Mehrauli is scattered with ruins dating to the 12th century when the area first passed into Muslim hands. The ramparts of the medieval city built by the Rajput king Prithviraj Chauhan in AD 1180 can still be seen today, although they are intermittently broken by macadam roads. In AD 1191, the Afghan sultan Mohammed Ghuri led his army south across the Hindu mountains. Fired by their faith, the conquerors swept through the plains destroying Hindu temples and razing Buddhist monasteries. And when, after a year, they reached the arid plains of Delhi, the general who had led the assault, a slave called Qutbuddin Aibak, decided to dedicate Qila Rai Pithora to Islam’s victory over the infidel. Succeeding Muslim dynasties added to the complex over the next five centuries, making it the cradle of the Islamic architecture in India. Of all the spectacular sights Delhi has to offer, The Qutb complex is the most visited, for tourists what the Taj Mahal of Agra, Qutub Minar is to Delhi. The Qutub complex is an array of monuments and buildings at Mehrauli in Delhi. The complex initially housed a complex of twenty seven ancient jain temples which were destroyed and their materials used in the construction of the Quwwat-ul-Islam mosque next to the Qutub Minar, in the Qutub complex.\(^1\) The complex was added to by many subsequent rulers, including Feroz Shah Tughluq and Ala ud din Khilji as well as the British.\(^2\)

The most famous monument situated in the complex is Qutub Minar, other important construction in the complex are the Quwwat-ul-islam mosque, the Alai gate, the Alai Minar, the Iron pilar, and the tomb IIltutmish, Ala ud din Khilji and Imam Zamin surrounded by Jain temple ruins.

\(^1\) Tabassum Javed (2008), World Heritage monument and related Edifics in India, Page no. 107

Qutub Minar, the 239ft sandstone tower is an Indo-Islamic architectural wonder of India. This magnificent tower of victory stands in the Qutub complex located at Aurabindo Marg, near Mehrauli, 14 Km south of Connaught place in Delhi. Although modelled as a classical minar or tower from which the muezzin calls the faithful to prayers, the Qutub Minar was a symbolic rather than a functional structure. It would be an extraordinary muezzin who would expect to be heard from a height of 72.5 metres – assuming, in the first place, that he managed to trudge up the 379 steps five times each day. The Minar was a symbol of the military might of the Turko-Afghan Slave dynasty- so called because its earliest kings were all slaves of their predecessors and the Qutub or axis of Islamic domination. An inscription on the tower says that it was erected by Qutubuddin, literally Staff of God, to ‘cast the shadow of God over both East and West’. It is listed as a UNESCO World Heritage Site along with surrounding buildings and monuments. There are many stories being told about the reason the Qutub Minar was built. Some say that it was constructed as tower of victory to declare the might of Islam. Some others have the view that it might have been used as a tower for defence. Built as a Victory Tower, to celebrate the victory of Mohammed Ghori over Rajput king, Prithviraj Chauhan, in 1192 AD, by his then viceroy, Qutbuddin Aibak, later the first Sultan of Mamluk dynasty. Its construction also marked the end last of Hindu kingdoms in India, and the beginning of Muslim rule in India, which ended only in the 19th century with the arrival of the British, and even today the Qutb remains one of the most
important "Towers of Victory" in the Islamic world. Aibak however, could only build the first storey, for this reason the lower storey is replete with eulogies to Mohammed Ghori. The next three floors were added by his son-in-law and successor, Iltutmish. The minar was first struck by lightning in 1368 AD, which knocked off its top storey, after that it was replaced by the existing two floors by Firoz Shah Tughlaq, a later Sultan of Delhi 1351 to 1388, and faced with white marble and sandstone enhancing the distinctive variegated look of the minar, as seen in lower three storey. Thus the structure displays a marked variation in architectural styles from Aibak to that of Tughlaq dynasty.

The minar made with numerous superimposed flanged and cylindrical shafts in the interior, and fluted columns on the exterior, which have a 40 cm thick veneer of red and buff coloured sandstone; all surrounded by bands of intricate carving in Kufic style of Islamic calligraphy, giving the minar the appearance of bundled reeds. It stands just outside the Quwwatul mosque, and an Arabic inscription suggests that it might have been built to serve as a place for the muezzin, to call the faithfuls for namaz.

Inscriptions also indicate further repairs by Sultan Sikander Lodi in 1503, when it was struck by lightning once again. In 1803, the cupola on the top was thrown down and the whole pillar was damaged by an earthquake. It was repaired by Major R. Smith of the Royal Engineers who restored the Qutub Minar in 1829 replacing the cupola with a Bengali-style chhatri which was later removed by Governor General, Lord Hardinge in 1848, as it looked out of place, and now stands in the outer lawns of the complex, popularly known as Smith's Folly. After an accident involving school children, entry to the Qutub Minar is closed to public since 1981, while Qutub archaeological area remains open for public. In 2004, Seismic monitors were installed on the minar, which revealed in 2005 Delhi earthquake, no damage or substantial

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2. Sajnani, Manohar (2001), Encyclopaedia of Tourism Resources in India. Page no. 70
record of shakes. The reason for this has been cited as use on lime mortar and rubble masonry which absorbs the tremors, plus it is built on rocky soil, which further saves it during earthquakes.

The Quwwat-ul-Islam mosque can be a bewildering experience for those unfamiliar with its history. Barring the pre-sultanate monuments of Kutch District, this is the earliest extant mosque in India and consists of a rectangular court, 43.2 m by 33 m, enclosed by cloisters, erected with the carved columns and other architectural members of twenty seven Hindu and Jain temples demolished by Qutubuddin Aiba, as recorded by him in his own inscription on the main eastern entrance. Qutubudiin calls the mosque as Jami Masjid and states that on the original erection of each of the demolished temples a sum of twenty lacks of coins had been spent. Later it came to be called the Quwwat-ul-Islam (might of Islam) mosque. The western portion of its courtyard occupies the original site of one of the demolished temples. At the two ends of its eastern cloisters, an intermediate storey was raised to provide compartments for the ladies. An iron pillar from a Vishnu temple of the fourth century which had been earlier set up here probably by Anangpal, stands in front of the prayer hall.

The mosque was begun in 1192, immediately the capture of Delhi by Qutubddin, and completed in 1198. Later, a massive stone screen was erected in front of the prayer hall, consisting of a central arch, 6.7 m wide and 16 m high, with two similar but smaller arches on either side, all ogee-shaped. Except for the apex, where the few stones are laid in the manner of voussoirs, the construction of the arches is corbelled. The screen is beautifully carved with borders of inscription and geometrical and arabesque designs, but the hand of craftsmen used to Hindu motifs is clearly perceptible in the naturalistic representation of serpentine tendrils and undulating leaves of its scroll-work and even in the fine characters of the Quranic inscription.

The mosque was enlarged by two later rulers. Shamsud-din Iltutmish, son-in-law and successor of Qutubddin, doubled the size of the mosque in
1230 by extending its colonnades and prayer-hall outside the original enclosure, with the result that the Qutub Minar now fell within the mosque-enclosure. The arches of Illtutmish’s screen are still principally corbelled, although their arabesque ornamentation with the inscription standing out prominently is Saracenic in feeling, as distinct from the mixed decoration of Qutubddin Aibak’s screen. Alauddin Khilji again extended the mosque substantially by enlarging the enclosure.

The Alai Darwaza (Alai Gate) is the main gateway from southern side of the Quwwat-ul-Islam Mosque. It was built by the first Khilji Sultan of Delhi, Ala-ud-din Khilji in 1311 AD, who also added a court to the pillared to the eastern side. The domed gateway is decorated with red sandstone and inlaid white marble decorations, inscriptions in Naskh script, latticed stone screens and showcases the remarkable craftsmanship of the Turkish artisans who worked on it. This is the first building in India to employ Islamic architecture principles in its construction and ornamentation.

The Slave dynasty did not employ true Islamic architecture styles and used false domes and false arches; this makes the Alai Darwaza, the earliest example of first true arches and true domes in India. It is considered to be one of the most important buildings built in the Delhi sultanate period. With its pointed arches and spearhead of fringes, identified as lotus buds, it adds grace to the Quwwat-ul-Islam mosque to which it served as an entrance. The interior structure of the Alai Darwaza is as splendid is as outer designs. The huge dome was transferred to its position with the help of a squinch. In that era this was an innovation in the field of the technology. The sculpture of Alai Darwaza thus brings forth both the artistry and the technical aptitude of its contemporary era.

The Iron pillar is one of the world’s foremost metallurgical curiosities. In the courtyard of the Quwwat-ul-Islam masque stands the famous iron pillar which bears the Sanskrit inscription in Gupta script, palaeographical assignable to the fourth century, a date which is also confirmed by the peculiar
The pillar has been brought here evidently from somewhere, else, as no other relics of the fourth century are found at the site. There is a strong bardic tradition that it was brought here-wherefrom, nobody knows by Anangpal, the Tomar king who is credited with the founding of Delhi. The base of the pillar is knobby, with small pieces of iron tying it to its foundation, and a lead sheet covers the portion concealed below the present floor-level. The total length of this slightly tapering shaft is 7.20 m, of which 93 cm is buried below the ground.

The metal of the pillar has been found to be almost pure malleable iron. Its portion below the ground shows some signs of rusting, but at a very slow rate. The manufacture of such a massive iron pillar, which has not deteriorated much during sixteen hundred years of its existence, is a standing testimony to the metallurgical skill of ancient Indians.

The dome of Iltutmish tomb has long since fallen had and disappeared but the ornate Arabic writing on the western wall is still to be seen. The tomb
of Shamsuddin Illtutmish (1211-36), son-in-law and successor of Qutud-din Aibak, lies to the north-west of the Quwwat-ul-Islam mosque. It was built in about 1235 by Illtutmish himself, only five years after the construction of Sultan Ghauri’s tomb. Yet it is quite different from the later and illustrates that phase in the development of Indo-Islamic architecture when the builder had ceased to depend for material on the demolition of temples, although the arches and semi-domes below the squinches were still laid in the indigenous corbelled fashion.

Its tomb-chamber with a cenotaph in its centre, internally nearly 9 m sq. and faced with red sandstone, was certainly intended to be covered with a dome, as is clear from the squinches, which appear for the first time in building. It is believed that the original dome had fallen and was replaced by Feroz Shah Tughluq (1351-88), but even this did not survive. The interior on the west is occupied by three mihrabs, the central one higher and ornamented with marble, to serve as a place for prayers, while the other sides are pierced by arched entrance. The tomb is plain on the outside, but is profusely carved on the entrances and the interior within inscriptions in Kufi nad Naskh characters and geometrical and arabesque patterns in Saracenic tradition, although several motifs among its carvings are reminiscent of Hindu decoration. To this class belong wheel, bell and chain, tassel, lotus and diamond. In view of its lavish ornamentation, Fergusson described it as one of the richest examples of Hindu art applied to Muhammadan purpose.

Alauddin Khilji started building the Alai Minar, after he had doubled the size of Quwwat ul-Islam mosque. He
conceived this tower to be two times higher than Qutb Minar in proportion with the enlarged mosque. The construction was however abandoned, just after the completion of the 24.5 meter high first storey core; soon after death of Ala-ud-din in 1316 AD, and never taken up by his successors of Khilji dynasty. The first story of the Alai Minar, a giant rubble masonry core, still stands today, which was evidently intended to be covered with dressed stone later on. Noted Sufi poet and saint of his times, Amir Khusro in his work, *Tarikh-i-Alai*, mentions Aladdin's intentions to extend the mosque and also constructing another minar.

Ala-ud-din conceived a very ambitious construction programme when he decided to build the second tower of victory when he returned in triumph from his Deccan campaign. However, the Sultan died before even the first storey was finished and the project was abandoned. Ala-ud-din, felt compelled to increase even further the size of the Quwwat-ul-Islam mosque. His scheme called for increasing the size of the enclosure four times, providing ceremonial entrance gateways on each side, and a great minar, twice the size of the Qutb. This is the unfinished base of the mammoth tower begun by Ala-ud-din Khilji intended to give competition to Qutb Minar.

Tomb of Imam Zamin or, Imam Muhammad Ali, stand on a raised courtyard, next to the Alai Darwaza. According to an inscription of the eastern entrance to the tomb, Imam Zamin was a saint from Turkestan, who settled in India in around 1500, during the Sikander Lodhi. He built his tomb during his lifetime, and was buried here after his death in 1539 AD. The sandstone structure has dome on an octagonal base, while it’s interior is finished in polished white plaster, and contains fine, perforated jaalis, or screens common in Lodhi period architecture.

At the back of the complex, southwest of the mosque, stands an L-shaped construction, consisting of Alauddin Khilji’s tomb dating ca 1316 CE, and a madarsa, an Islamic seminary built by him. Khilji was the second Sultan of Delhi from Khilji dynasty, who ruled from 1296 to 1316 AD.
The central room of the building, which has his tomb, has now lost its dome, though many rooms of the seminary or college are intact, and since been restored. It was the first example in India, of a tomb standing alongside a madarsa. Nearby stands the Alai Minar, an ambitious tower, he started constructing to rival the Qutub Minar, though he died when only its first storey was built and its construction abandoned thereafter. It now stands, north of the mosque. Short distance west of the enclosure, in Mehrauli village, is the Tomb of Adham Khan who, according to legend drove the beautiful Hindu singer Roopmati to suicide following the capture of Mandu in Madhya Pradesh. When Akbar became displeased with him he ended up being heaved off a terrace in the Agra Fort. Several archaeological monuments dot the Mehrauli Archaeological Park, including the Balban's tomb, Jamali Kamali mosque and tomb.

There are some summer palaces in the area, Zafar Mahal, Jahaz Mahal next to Hauz-i-Shamsi lake and the tombs of the later Mughal kings of Delhi, inside a royal enclosure near the dargah shrine of Sufi saint, Qutbuddin Bakhtiar Kaki. Here an empty space between two of the tombs, sargah, was intended for the last king of Delhi, who died in exile in Rangoon, Burma, in 1862, following his implication in the 1857 Indian Mutiny, also standing nearby is the Moti Masjid mosque in white marble.
Paintings of Qutub Minar and Qutub Complex

Plate no. 32 *The Cuttub Minar, near Delhi*, aquatint by Thomas and William Daniell

**Description:** This is not only the first view of the Qutub, another prominent Delhi landmark, ever made by any artist, but it is also about the only original print which shows the complete Minar. The topmost portion seen here was shattered by an earthquake in 1803. This painting shows the realistic view of Qutub Minar. In the foreground we can see a figure with a camel.
Description: This painting depicts the beautiful image of the world’s tallest brick minaret and Alai Darwaza (Alai Gate) the entrance to Quwwat-ul-Islam Mosque. Next to the Alai Darwaza artist has shown the tomb of Imam Zamin, stand on a raised courtyard. On the right side of the painting two male figures are shown, one is standing and the other is sitting on the stone and they are watching the Qutub Minar.
**Description:** In this painting the Qutub Minar and its surrounding area has been painted with light tones of watercolours. In the foreground we can see a bullock cart, a banded man and a female figure. On the right bottom corner clump of trees are shown with rough brush strokes, which depicts like wind is blowing. The whole composition in the picture is beautiful.
Description: In this painting Qutub minar is seen from its ruined surrounding gate. In the foreground clump of plants are shown.

Description: This is a beautiful sketch of the Qutub Minar and its periphery.
Description: This painting depicts the view of Qutub Minar and Ashok’s iron pillar with its surrounding complex. The main building occupies the middle background of the painting and something is written in Urdu language about the Qutub Minar on the both side.

Plate no. 37 The Qutub, watercolour, by Delhi artist

Description: This sketch shows the view of the Qutub Minar, Alai Darwaza, tomb of Imam Zamin and its ruined surrounding area. This is the beautiful sketch of the Qutub complex.

Plate no. 38 The Kootoob-near Delhi, pen and ink drawing by Lieutenant George Francis White
Description: In this picture has been captured the magnetic beauty of the Qutub Minar and its periphery. The Alai Darwaza and the tomb of Imam Zamim are just immediate to its right side of the minar. On the left bottom corner Alai minar is shown. The whole complex occupies the middle and the foreground of the picture.

Description: This painting is much similar with previous painting but we can find little differences between colour scheme and drawing.
**Description:** In the middle of the background the Ashok’s iron pillar is seen from the ruined gate with the Qutub minar immediately to its right. On the both side of the picture we can see pillars with architectural design. In this painting clump of pants are shown in several places.

**Description:** Image of the incomplete Alai Minar occupies the middle of the painting and on its both side different trees are shown. This Alai minar was started by Alauddin Khilji. We can see two incomplete pillars on the left bottom corner and one pillar on the right bottom corner.
**Description:** The artist has been shown Ashok’s iron pillar in the centre of the picture with ruined complex. Many figures are roaming in the forecourt. On the left we can see a tall neem tree and some figures are sitting under it.

**Description:** This is a black and white picture of the painting of the Qutub Minar made on ivory. The main building occupies the middle of the picture with ruined gate and iron pillar to its left and clump of trees to its right.
Description: In this picture we can see sketch of the lower storey of the Qutub Minar with a wall in front of it, tomb of Imam Zamin and Alai Darwaza. On the left a tree is shown and in the foreground are there.
2.2.3 **Jantar Mantar**

The Jantar Mantar is very popular among tourists and the people of Delhi. The structure is another great masterpiece of Indian architecture which shows the scientific acumen of ancient India. The Jantar Mantar, an observatory consisting of masonry-built astronomical instruments, situated close to the Parliament and the India Gate, Jantar Mantar is the most “recent” of the ancient monument of Delhi. So it is in the heart of the city. If one were to attempt a translation of Jantar Mantar, the closest one would come is to mumbo jumbo or abra-ka-dabra! It could also be a facetious version of Yantra Mantra (instrument and formulae).

The observatory was built in 1710, at a time when Delhi was still the nerve centre and capital of flourishing Mughal empire, by Sawai Jai Singh II (1699-1743), Raja of Amber and Founder of the city of Jaipur. The Delhi observatory was the first followed by the others, at Jaipur, Ujjain, Varanasi and Mathura.

Devised and executed entirely by Jai Singh himself, the observatories are all well maintained but for the one in Mathura, which has fallen prey to destruction. Jai Singh was a keen astronomer who studied Hindu, Muslim, Greek and European writing on astronomy. He found that the astronomical charts then being used by the local astrologers and soothsayers were highly lacking in accuracy. So much so, that there were great variations in their prediction of eclipses and other natural phenomena from those stated in the more erudite works. He also partly attributed this to the lack of reliable instruments on which people could base their forecast and writings.
He therefore decided to embark on the construction of accurate instruments, which could stand solid for centuries, cowed down by neither time nor the elements. But he carried out a lot of ground work before the grandiose project got underway. He had Aristotle and Euclid translated into Persian and Ptolemy into Sanskrit. Not content with just book knowledge, he sent out men in various directions to make their own discoveries, even to places when “the southern pole was overhead”. He invited experts from the world over to get involved in his project. He had a telescope brought all the way from Portugal but found the instrument not accurate enough for his purposes.

The shrewd Jai Singh knew he had to enlist the help of the Mughal emperor, Mohammad Shah to support the building of new, accurate instruments, designed by him. He also decided to build them in stone and lime so that wear and tear would be eliminated. The size of the instruments, however, made it necessary for an individual to enter them while making observations. So gaps had to be cut within the instruments to allow for easy movement. Jai Singh also built his instruments in pairs so that if in one instrument the shadow fell on the gap, in the other the shadow would fall on the graduated part. He also made way for drainage so that stagnant rain water would not damage the instrument. The observatories that finally emerged were solid as rock, they were so large that there could not be any error of calculation. Jai Singh then had observations of the stars taken for seven years in order to prepare a new catalogue of stars. Once he was satisfied with the Delhi observatory, he built the other four. He was elated to find that the observations in all these observatories fully tallied. The tables drawn up and these Jantar Mantars have been in use ever since, as authentic basis for all observations. Tourist guides today take great delight in calculating the exact time with the help of the sun dial and request the visitors to accordingly reset their watches! There are six main instruments in the Jantar Mantar:

The Samrat Yantra (The Supreme Instrument)
The Jai Prakash (Invention of Jai) – two complementary concave curved buildings, located south of the Samrat Yantra.

The Ram Yantra – Two large circular buildings together forming a circle, to the south of the north-west of the Jai Prakash.

The Misra Yantra (Mixed Instrument) – to the north-west of the Samrat Yantra. A measuring platform to the south is of the Misra Yantra.

The Samrat Yantra is a massive sundial. The Samrat Yantra measured the accurate time of the day. In astronomical language it is called a gnomon or a right-angled triangle standing vertically on the ground. The hypotenuse, or sloping edge, is inclined at the same angle as the latitude of Delhi (28° 37’) and so it always points towards the North Pole and is parallel to the earth’s axis. A staircase runs up the slope enabling one to climb up and read figures marked on the edge. On either side of the sundial are two large brick quadrants, or quarters of a circle. The shadow of the sundial falls on these quadrants, giving us the solar or sun time. On all days it is possible to watch the shadow moving round this great sundial and ascertain the earth’s movement round the sun. The Samrat Yantra is also known as ‘Prince of Dials’.¹

The Jai Prakash is a complicated instrument, an invention of Jai Singh himself. The two halves of the building from two hollows or cups are which together represent the heavenly sphere. Important points and circles are drawn on it, and at the centre there is an iron pole, with four hooks on it, facing the four directions, north, south, east and west. Near the bottom of the wall facing the south side of the eastern hemisphere is a hole. The sun shines through this hole on just one day each year, 21 March, or the vernal equinox. The figures on the wall opposite show the sun’s celestial position at the time of the equinox.

¹ www.Delhicapital.com/monuments-in-delhi/jantamantar.htm
The Ram Yantra south of the Jai Prakash. It consists of two large circular buildings open at the top. Each building is a circular wall with a pillar in the middle. Two were built in order that spaces might be left for the observer to enter and exit. Taken together the two form one complete instrument. The purpose of the Ram Yantra is to read altitude and azimuth of the stars. This corresponds to latitude and longitude on the earth. On the walls and floors are the figures to facilitate this reading.

The Misra Yantras were able to indicate when it was noon in various cities all over the world and was the only structure in the observatory not invented by Jai Singh II. A little north-west of the Prakash Yantra is the Misra Yantra or Mixed Yantra. It is so called because one building contains five separate instruments. One of these is the Niyat Chakra Yantra, which is a sun dial like the Samrat Yantra. On each side of it are two graduated semicircles. These circles represent the meridians of Greenwich (England), Zurich (Switzerland), Notkey (Japan) and Serichew (island in the Pacific). They enable us to tell the time at these places when it is noon in Delhi when it is noon in these places.

The two pillars to the south-west of the Misra Yantra are built in order to determine the shortest and longest days of the year (21 December and 21 June respectively). In December one pillar casts its shadow completely over the other pillar. In June it casts no shadow at all.
Paintings of Jantar Mantar

Plate no. 47  *The Observatory at Delhi*, aquatint by Thomas and William Daniell

**Description:** This painting depicts the clear image of the astronomical instrument of the Jantar Mantar. The main instrument is Samrat Yantra occupies the middle of the picture and other instruments are shown in the background. In the foreground we can see ruins of the observatory.

Plate no.48  *The Observatory at Delhi*, aquatint by Thomas and William Daniell

**Description:** In this painting artist has shown the front and the close image of Samrat Yantra with its surroundings. Two figures are standing on the top of the Yantra and one figure is on the stairs and two figures are behind the Yantra.
Description: This picture gives the clear and whole idea of the observatory because all astronomical instruments are shown in the painting. In the foreground some people are roaming around the instruments. The inscription of the painting is written on the bottom of the picture.

Description: This is very old painting of the Jantar Martar exhibited at the museum of the Red Fort and it has been kept in a glass. This picture shows the side view of the observatory. In the foreground many figures are roaming around the astronomical instruments. In the centre a neem tree is shown.
2.2.4 **Old Fort**

For almost two hundred years the armies of the Mongols plundered the territories of north-western India. Finally, factions within the Lahore Lodi house invited the Timurid prince Babur to defeat Ibrahim Lodi of Delhi. In 1526, Mughal rule was established in India after a series of battles. Babur died in Agra in 1530, having consolidated a small empire and constructed a few building and gardens in the vicinity of Delhi and Agra. His royal diaries claim that he was tired of the heat and dust of the plains of Hindustan and yearned for his home in Ferghana and Samarkand. He was finally laid to rest in Kabul. Babur’s son Humayun began by building a new fort in Delhi on the banks of the Yamuna near Nizamuddin’s tomb, one of city’s holiest pilgrim centres. Within a short period Humayun was driven out of India by the ambitious zeal of Shershah Suri, An Afghan chieftain in the service of the sultans of eastern India. Shershah ruled Delhi for fourteen years and completed what is now called Purana Qila, the Old Fort.

There are reason to believe that the Purana Qila dates back to the Mahabharata for it is situated in the same place as Indraprastha, the grand capital of the Pandavas, and the very first of Delhi many cities. Although none of the original walls of façade remain, it is likely the Purana Qila was the citadel of Indraprastha and that Humayun chose to build over what remained then. All the other cities of the Pandavas – Bagapat, Tilpat, Sonepat and Panipat- still bear historical evidences, and
Indraprasthas’s proximity to these cities, gives credibility to the Purana Qila’s association with the Pandavas.

However, nothing of what is now known as Purana Qila dates back to the glorious Indraprastha. The construction of the present Purana Qila was begun by Emperor Humayun a few years after he ascended the throne in 1530. After his conquests of the forts of Kalinjir and Chunar in 1533, Humayun marched into Delhi to found his new city Dinpanah. His fort is irregularly oblong on plan, with bastions on the corners and in the western wall. Its ramparts cover a perimeter of nearly 2 km. It has three main gates on the north, south and west, the last one functioning as the entrance now. The gates are doubling storeyed, built with red sandstone and surmounted by chhatris. Purana Quila is another reminder of the bygone Mughal era which excelled in architectural styles. The Purana Quila has three majestic gates: The Humayun Darwaza, The Bara Darwaza and The Talaqi Darwaza. The three gates are double storied and built with red sandstone. The Humayun Darwaza and the Bara Darwaza were the two gates that were open for entry inside the old fort. Entry was prohibited through the Talaqi Darwaza as the name suggests. Among the three main gates, the northern one is called the Talaqi Darwaza (forbidden gate). Why and when entry through it was forbidden is not known. Above the oriels windows, on its front are carved marble figures of man in combat with an animal. The exterior of the gate was originally decorated with coloured tiles and the rooms with plaster-work.

However time neglect and natural calamities like earthquakes have taken their toll of the fort, most the bastions and exteriors are no more and sunset and sunrise, the Purana Qila stands silhouetted, huge bare walls on land that has borne silent witness to perhaps thousands of years of history! The river Yamuna flowed closed by the fort then where the Nizamuddin railway stations now stands. The general depression on the northern and western sides of the fortress suggests that a wide moat connected with the river existed on
these sides, which were approached through a causeway connecting the fortress with the main land.

Despite all his efforts, Humayun did not complete construction of his new city. In fact throughout his reign he knew little peace; especially those of his brother and oh the Afghan, Sher Shah who eventually defeated him at Kanauj in 1540, and assuming the title of Sher Shah Suri, ascended the throne. Humayun wondered home less for many Years through Sind and Persia until he re-established his kingdom at Kabul, and finally, in 1556 he returned to Delhi after the Sur dynasty collapsed under strife within the kingdom.

Sher Shah himself died in 1545 but in his short five year reign, he moved out of his capital Agra to Delhi, to further build the Purana Qila. He is said to have built within it the two remaining buildings – the Qila-i-kuhnamasjid and the Sher Mandal. But considering his short stay in Delhi, it is highly doubtful whether he could have built them, or even if he did initiate them, whether he could have seen them to completion so it is believed that Sher Shah left the Purana Qila unfinished and it was completed by Humayun.

Among the scribbling in ink that existed in a recess of the gate, there was a mention of Humayun, and it is possible, therefore, that if the gate was not constructed by Humayun, it was at least repaired by him. In the southern gate, which is called the Humayun- Darwaza, there existed a similar inscription in ink mentioning Sher Shah and the date 950 A.H. (1543-44).

Several excavation have taken place in the Purana Qila in attempt to prove, or disprove as the case may be, whether it is indeed the site of Indraprastha or not. Diggings have yielded painted Grey ware pottery, which has been dated to 1000 BC. Similar stuff has been noticed in other sites associated with the epic Mahabharata as well, which seen to conclusively prove that this indeed was the place where Indraprastha once flourished. These excavations have also thrown up material, like coins, associated with the Gupta about 4-5th century AD and post-Gupta ages 700-800 AD of Indian history as well.
The Qal'a-I-Kunha Masjid and the Sher Mandal are two important monuments inside the fort. Among the few buildings still extant within the Purana Qila is the Qal’a Kunha Masjid (‘mosque of the old fort’), built by Sher Shah in 1541. Its prayer hall measures 51.20 m by 14.90 m, and is fronted by five openings with horseshoe-shaped arches. The central arch, higher than the others and framed with a projection, is flanked by narrow fluted pilasters. The recessed surface of the arch, through which there is an opening, is beautifully decorated with inlay of marble and other stones and contains a small oriels window at its apex. The two arches on either side are similarly treated but with less of ornamentation. In the arches in the ends plain grey stones are used instead of the red stone. The mihrabs inside the hall are richly decorated with concentric arches which enhance the scope for ornamentation. The rear-corners rise with double-storeyed towers and oriels windows. From both the end in the hall staircases lead to a narrow passage on the second storey running right round the rectangular hall. The central bay of the hall is surmounted by a beautiful dome, with traces of chhatris on either side. In the courtyard originally existed a shallow tank provided with a fountain? This mosque occupies an important position in the development of the mosque, exemplifying the transition from the Lodi to mughal styles. The façade of the five arches, oriels windows and corner-towers at the rear are features which have developed from the earlier mosques such as the Bara-Gumbad Masjid, Moth Masjid and Jamali-Kamali Masjid.
The Sher Mandal stands to the south of the mosque. This double-storeyed octagonal tower of red sandstone with steep stairs leading up to the roof. The structure was intended to be higher than its existing height but the work was stopped due to the untimely death of Sher Shah. It was built by Sher Shah and was used as a library by Humayun after he recaptured the fort. It is also one of the first observatories of Delhi. The first being in Pir Gharib at Hindu Rao at Ridge built in 14th century by Firoz shah Tughlaq. The tower is topped by an octagonal chhatri supported by eight pillars and decorated with white marble. Inside there are remnants of the decorative plaster-work and traces of stone-shelving where, presumably, the emperor's books were placed. This was also the tragic spot where, on 24 January, 1556 Humayun slipped while on his way to the evening namaz, fell headlong down the stairs and died of his injuries two days later.

Several other monuments also lie around the complex, like Kairul Manzil, mosque built by Maham Anga, Akbar's foster-mother, and which was later used as a madarsa. In the back of the complex, lies the Bhairava Mandir, believed to be dating the times of Pandavas. On the whole the Purana Qila, despite its magnificence, did not bring good fortune for those who were involved in its construction, not one ruler occupied it long enough to really enjoy its grandeur and facilities.
**Paintings of the Old Fort**

Plate no. 53 *The Western entrance of Sher Shah’s Fort*, aquatint by *Thomas and William Daniell*

**Description:** The author of the painting carved the evening view of the old fort on the canvas. It also shows zoom-out view. In the painting he has shown a man riding on the camel back and ruins on the right side. Artist has painted the periphery along with the main gate of the old fort. This painting clearly depicts the good olden days of Delhi.
Description: This is the very old painting, which again shows the grand gate with huge walls of the old fort and he has also painted the barren landscape, has very few plants. Artist has written in Urdu something about the history of the old fort on the above side of the painting.

Plate no. 55  *The old Fort*, watercolour on paper by unknown artist

Description: In this painting the main entrance of Old Fort is shown with ruined surroundings. In the foreground we can see two or three figures are moving on the pathway.
Description: The painting is the imaginary view which shows the main entrance of the old fort through bushes. The effect of sun light is also shown in this painting.
Description: In this painting we can see a view from the inside entrance of the Old Fort. This painting shows that the ruins of the Old Fort still stand strong in Delhi. Five horsemen on the pathway lead to the entrance. This picture depicts the realistic study of the monument and its periphery.
**Description:** This is a beautiful sketch of the gateway to Purana Quila. In the background some birds are flying in the sky. In the foreground, on the left bottom corner a tea stall with some figures and a power line pillar have been shown.
Description: This is an exceptionally fine painting of the Quila-I-Khana-Mosque built by Sher Shah Suri which has been described as a gem of architectural design. In the foreground two elephants (one is in standing and other is in sitting position) with some figures have been shown near a rock.
**Description:** The image of the mosque and it forecourt occupies the whole of the painting. Three or figures are roaming in the forecourt. Inscription of the painting is written in the bottom of the picture.

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**Plate no. 61**  
*kila-e-khana masjid*, pencil sketch by *C.S.H. Jhabwala*

**Description:** In this picture the Kila-e-khana mosque is shown from the distance. On the right bottom corner two vultures are seated on the wooden boundary.
2.2.5 Jama Masjid

"A living Masjid is one that remembers the past, lives in the present, and works for the future".¹ The masjid-i Jahan-Numa is commonly known as the Jama Masjid of Delhi. It is the principal mosque of Old Delhi in India. Commissioned by the Mughal Emperor Shah Jahan, and completed in the year 1656 AD.

Plate no. 62  the Jama Masjid

It is the largest and best known mosque in India. The name Juhan-Numa comes from Persian meaning “World reflecting”. It lies at the origin of the very busy central street of Old Delhi, Chandni Chowk. The later name Jami Masjid is the reference to the weekly Friday noon congregation prayers of Muslims, Jummah which are usually done at a mosque, “the congregation mosque” and “Jami Masjid”. The courtyard of the mosque can hold up to twenty-five thousand worshipper. The mosque also houses several relics in a closest in the north gate, including the antique copy of the Quran written on deer skin. The foundation of the historic Jama Masjid was laid on a hillock in Shahjahanabad by fifth Mughal Emperor of India Shahjahan, on Friday, the October 6, 1650 AD. The mosque was the result of the efforts of over 5000 workers, over a period of six years. The cost incurred on the construction in those times was 10 lakh (1 million) rupees. Its majesty is further enhanced

¹  www. Indiaprofile.com/tourist attraction/delhi/history/of jamamasjid.html
because of the high ground that he selected for building this mosque. The architect was Ustad Khalil. Built mainly of red sand stone with a dash of white marble, it sits on a lofty basement and has three large gateways and wide sweeping flights of steps.

The courtyard of the mosque can be reached from the east, north and south by three flights of steps, all built of red sandstone. The northern gate of the mosque has 39 steps. The southern side of the mosque has 33 steps. The eastern gate of the mosque was the royal entrance and it has 35 steps. These steps used to house food stalls, shops and street entertainers. In the evening, the eastern side of the mosque used to be converted into a bazaar for poultry and birds in general. Prior to the 1857 War of Indian Independence, there was a madrassah near the southern side of the mosque, which was pulled down after the mutiny. The mosque faces west. Its three sides are covered with open arched colonnades, each having a lofty tower-like gateway in the centre. The mosque is about 261 feet (80 m) long and 90 feet (27 m) wide, and its roof is covered with three domes with alternate stripes of black and white marble, with its topmost parts covered with gold. Two lofty minarets, 130 feet (41 m) high, and containing 130 steps, longitudinally striped with white marble and red sandstone, flank the domes on either side. The minarets are divided by three projecting galleries and are surmounted by open twelve-sided domed pavilions. On the back of the mosque, there are four small minarets crowned like those in the front. Under the domes of the mosque, is a hall with seven arched entrances facing the west and the walls of the mosque, up to the height of the waist, are covered with marble. Beyond this is a prayer hall, which is about 61 meters X 27.5 meters, with eleven arched entrances, of which the centre arch is wide and lofty, and in the form of a massive gateway, with slim minarets in each corner, with the usual octagonal pavilion surmounting it. Over these arched entrances there are tablets of white marble, four feet (1.2 m) long and 2.5 feet (760 mm) wide, inlaid with inscriptions in black marble? These inscriptions give the history of the building of the mosque, and glorify the reign and virtues of Shah Jahan.
The mosque stands on a platform of about five feet (1.5 m) from the pavement of the terrace, and three flight of steps lead to the interior of the mosque from the east, north, and the south. The floor of the mosque is covered with white and black marble ornamented to imitate the Muslim prayer mat; a thin black marble border is marked for the worshippers, which is three feet long and 1 ½ feet wide. In total there are 899 such spaces marked in the floor of the mosque. The back of the mosque is cased over to the height of the rock on which the mosque stands with large hewn stones.

The greatest merit of Jama Masjid is that no matter when, at what point of the day and from which direction you look at it, its grandeur never fails to overwhelm you. At sunrise and at sunset, in moonlight and in broad daylight, the Jama Masjid is an imprimatur of Delhi. The present imam claims to be the descendant of the imam appointed by Shahjahan himself.
Painting of the Jama Masjid

Description: In this painting the mosque is facing front with three domes, two minarets and two cupolas above the entrance. In the forecourt we can see a small pond and some figures seated at its edge. Many figures are there for worshiping. On the right bottom corner its gateway no. 3 is shown. The background is filled with sky.
Plate no. 64 *Eastern gate of Jummah Musjid at Delhi* aquatint by Thomas and William Daniell

**Description:** This is one of the most charming of all aquatint produced by Thomas and William Daniell. It depicts the eastern gate (the principal entrance) of the imposing mosque, with the Governor of the Red Fort and his entourage approaching it in the foreground.

Plate no. 65 *Jama Masjid, Delhi 1852 Aug,* watercolour on paper, William Carpentar.

**Description:** This is beautiful colour painting. In the picture we can see market of Chandni Chawk, view of the Jama Masjid and gateway no. 3. On the left side of the painting some figures are chatting with each other in the balcony.
Description: The Jama Masjid in Delhi showing most of one side in the mid-foreground, and half of another side at right angles, with a prominent cupola at the angle. The main entrance is on the right of the picture. There is a short palm tree left bottom corner. Mid-foreground shows two oxen pulling a hackery (a light wooden cart drawn by bullocks). There are half a dozen people here and there.
Description: In this painting the artist has evoked the grandeur and the lavish pageant of mughal India with photographic precision, as if he was watching the imperial procession. In the bottom right corner some figures are praising in the honour of the king. On the right background we can see the southern view of the Jama Masjid.
Description: This picture depicts the side view of the Jama Masjid, northern gate and its surrounding market. The Jama masjid is seen from the side of an adjoining house. We can see many figures and an elephant on the pathway lead to the gateway no. 3. This grand gateway is shown in the middle of the background, the Jama masjid is shown on the right side and its periphery is shown in the foreground.

Description: This painting shows the main entrance (gateway no. 1.) of the Jama Masjid. Three domes and one minaret of the mosque are shown behind the main wall. In the foreground we can see green field and a tree. In the background some thing has written in Urdu language about the history of Jama Masjid.
Description: In this picture the artist has captured the beautiful bird eye view of the Jama Masjid including mosque, its forecourt its all three gateways and its surrounding area from the northeast side. So this picture shows the inside and out side view of the monument.
Plate no. 71  
Gateway of Jama Masjid, pencil sketch, by C.S.H Jhabwala

**Description:** This picture shows the sketch of the gateway no. 3 in the middle of the picture with the minarets, dome and two cupolas above the entrance immediately to its right. The foreground shows the view of the market.
2.2.6 **Humayun tomb**

Humayun's tomb is a complex of buildings built as the Mughal Emperor Humayun's tomb, commissioned by Humayun's wife Hamida Banu Begum in 1562 CE, and designed by Mirak Mirza Ghiyath, a Persian architect.¹ It was the first garden-tomb on the Indian subcontinent, and is located in Nizamuddin East, Delhi, India, close to the *Dina-panah* citadel also known as *Purana Qila*, that Humayun founded in 1533. It was also the first structure to use red sandstone at such a scale.

The complex was declared a UNESCO World Heritage Site in 1993 and since then has undergone extensive restoration work, which is still undergoing.² The complex encompasses the main tomb of the Emperor Humayun, which houses the graves of his wife, Hamida Begum, and also Dara Shikoh, son of the later Emperor Shah Jahan, as well as numerous other subsequent Mughals, including Emperor Jahandar Shah, Farrukhsiyar, Rafi Ul-Darjat, Rafi Ud-Daulat and Alamgir II³. It represented a leap in Mughal

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¹. Humayun Tomb, Architectural Survey of India  
². Humayun Tomb, Delhi World Heritage Committee, UNESCO  
³. S.R. Bakhshi, Delhi- Humayun Tomb and Adjacent building- Delhi through ages. Page no. 29
architecture, and together with its accomplished Charbagh garden, typical of Persian gardens, but never seen before in India, it set a precedent for subsequent Mughal architecture. It is seen as a clear departure from the fairly modest mausoleum of his father, the first Mughal Emperor, Babur, called Bagh-e Babur (Gardens of Babur) in Kabul (Afghanistan). Though the latter he was the first Emperor to start the tradition of being buried in a paradise garden.\(^1\) Modelled on Gur-e Amir, the tomb of his ancestor and Asia's conqueror Timur in Samarkand, it created a precedent for future Mughal architecture of royal mausolea, which reached its zenith with the Taj Mahal, at Agra. The site was chosen on the banks of Yamuna river, due to its proximity to Nizamuddin Dargah, the mausoleum of the celebrated Sufi saint of Delhi, Nizamuddin Auliya.

After his death on January 20, 1556, Humayun's body was first buried in his palace in Delhi, thereafter it was taken to Sirhind, in Punjab by Khanjar Beg, there in 1558, it was seen by his son, then Mughal Emperor, Akbar, who also visited the final resting place of his father, when it was about to be completed in 1571.\(^2\)

The tomb of Humayun was built by the orders of Hamida Banu Begum, Humayun's widow starting in 1562, nine years after his death, at a cost of 15 lakh rupees (1.5 million) at the time. At many places she is confused with another royal, Haji Begum, the first wife of Humayun, though according to Ain-i-Akbari, a 16th century detailed document written during the reign of Akbar, there is another Haji Begum, who was the daughter of brother of Humayun's mother, and was later in life was put in charge of the tomb. According to `Abd al-Qadir Bada'uni, one of the few contemporary historians is to mention its construction, the architect of the edifice was the Persian architect, Mirak Mirza. Ghiyas (also referred to as Mirak Ghiyathuddin). Unfortunately, before the structure's completion, he died and his son Sayyed

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Muhammad ibn Mirak Ghiyathuddin took his father's vision to completion in 1571. English garden-style roundabouts replaced the square central tanks of the Charbagh garden in 1860.

An English merchant, William Finch, who visited the tomb in 1611, describes the interior furnishing of central chamber, compared with its barren look today. He mentioned the presence of rich carpets, and a shamiana, a small tent above the cenotaph, which was covered with pure white sheet and with Holy books in front along with his sword, turban and shoes.

During the Partition of India, in August 1947 the Purana Qila along with Humayun's Tomb, major refugee camps for Muslims migrating to newly founded Pakistan, and were later managed by government of India, these camps stayed on for about five years, and caused considerable damaged to not only the extensive gardens, but also to the water channels and the chief structures, eventually to avoid vandalism the cenotaphs within the mausoleum were encased in bricks; though in the coming years, the Archeological Survey of India, took up the cause of heritage monuments of India, and gradually the building and its gardens were restored; however till 1985, four attempts had been made to activate the original water features, and all remained unsuccessful.

The high rubble built enclosure is entered through two lofty double-storeyed gateways on the west and south, 16 m. high with rooms on either side of the passage and a small courtyard on the upper floors. Six-sided stars that adorn the main gateway are also seen on the Iwan of the main tomb structure, though it has been used as ornamental cosmic symbol. The tomb built of rubble masonry and red sandstone, uses white marble as a cladding material and also for the flooring, lattice screens (jaalis), door frames, eaves (chhajja) and for the main dome. It stands on a vaulted terrace eight-metre high and spread over 12000 sq. mt. It is essentially square in design, though chamfered on the edges to appear octagonal, to prepare ground for the design of the interior structure. The plinth made with rubble core has fifty-six cells all
around, and houses over 100 gravestones. Plus, the entire base structure is on a raised platform, a few steps high.

Inspired by Persian architecture; the tomb reaches a height of 47 mt. and is 300 feet wide, and was the first Indian building to use the Persian double dome on a high neck drum, and measures 42.5 m, and is topped by 6 mt high brass finial ending in a crescent, common in Timurid tombs. The double or 'double-layered' dome, has it’s the outer layer which supports the white marble exterior, while the inner part gives shape to the cavernous interior volume. As a contrast to the pure white exterior dome, rest of the building is made up of red sandstone, with white and black marble and yellow sandstone detailing, to relieve the monotony.

The symmetrical and simple designed on the exterior is in sharp contrast with the complex interior floor plan, of inner chambers, which is a square 'ninefold plan', where eight two-storyed vaulted chambers radiate from the central, double-height domed chamber. Underneath this white dome in a domed chamber (hujra), lies the central octagonal sepulcher, the burial chamber containing a single cenotaph, that of the second Mughal Emperor, Humayun. It can be entered through an imposing entrance iwan (high arc) on the south, which is slightly recessed, while others sides are covered with intricate jaalis, stone lattice work. The real burial chamber of the Emperor however lies further away in an underground chamber, exactly beneath the upper cenotaph, and is accessible through a separate passage outside the main structure, which remains mostly closed to visiting public. This technique along with pietra dura, a marble inlay ornamentation, seen all around the facade is an important legacy of the Indo-Islamic architecture, and flourished in many later mausolea of the Mughal Empire, like the Taj Mahal, where again we twin cenotaphs and exquisite 'pietra dura' craftsmanship.

The main chamber also carries the symbolic element, a mihrab design over the central marble lattice or jaali, facing Mecca in the West, here instead of the traditional Surah 24, An-Noor of Quran which is inscribed on the
mihrabs, this one is just an outline allowing light to enter directly into the chamber, from Qibla or the direction of Mecca, thus elevating the status of the Emperor, above his rivals and closer to divinity.

This chamber with high ceiling is then encompassed by four main octagonal chambers on two floors, set at the diagonals with arched lobbies leading to them also connecting them, plus there are four auxiliary chambers in between suggesting that the tomb was built as a dynastic mausoleum. Collectively the concept of eight side chambers not only offers passage for circumambulation of the main cenotaph, a practice common in Sufism and also visible in many Mughal imperial mausoleums, it also reflect the concept of Paradise in Islamic cosmology. Each of the main chambers has in turn eight more, smaller chambers radiating from them, and thus the symmetrical ground plan reveals itself to contain 124 vaulted chambers in all. Many smaller chambers too, contain cenotaphs of other members of the Mughal royal family and nobility, all within main walls of the tomb. Prominent among them cenotaphs of Hamida Begum herself, alongside Dara Shikoh. In all there are over 100 graves within the entire complex, including many on the first level terrace, earning it the name "Dormitory of the Mughals", since the graves are not inscribed their identification remains uncertain. The building was first to use its unique combination of red sandstone and white marble, and includes several elements of Indian architectural, like the small canopies or chhatris surrounding the central dome.

While the main tomb took over eight years to build, it was also placed in centre of a 30 acre Charbagh Garden, a persian -style garden with quadrilateral layout and was the first of its kind in the South-Asia region in such a scale. The highly geometrical and enclosed paradise garden is divided into four squares by paved walkways and two bisecting central water channels, reflecting the four rivers that flow in jannat the islamic concept of paradise.
Several monuments dot the pathway leading up to the Humayun’s tomb from the main entrance in the West, prominent among them is one that predates the main toms itself, by twenty years, built in 1547 CE; it is the tomb of *Isa Khan Niyazi*, an Afghan noble in Sher Shah Suri’s court of Sur dynasty, who fought against the Mughals. Other monuments within complex, though outside the main enclosed area are: Bu Halima’s Tomb and its surrounding garden. Next comes the *Arab Sarai* built by Hamida Begum, ostensibly built for the craftsmen who came for the construction work. Inside this last complex lies the *Afsarwala Tomb* belonging to a nobleman in Akbar’s court and also his mosque. Standing outside the entire complex is the tomb known as *Nila Burj* or Nila gumbad. It was built by Abdul Rahim Khan-i-Khana.
**Painting of the Humayun Tomb**

Plate no. 73 *The Humayun Tomb*, watercolour on paper by *Mazhar Ali Khan*

**Description:** In this picture artist has shown the view of the Humayun Tomb. The main building occupies the whole background of the painting. In the foreground many clump of plants are shown.

Plate no. 74 *Humayun ka Maqbara*, watercolour on paper by *Mohammad Ali Khan*

**Description:** This painting depicts the beautiful side view of the Tomb of Humayun with inscription is written in Urdu language on the top of the painting. In the foreground green field and two trees are shown.
Description: This picture shows the view of Afsar-wala Tomb near the Humayun tomb with ruined surrounding area. The tomb is shown in the mid background of the painting. Some figures are shown in the foreground. We can see two figures with a camel. In the bottom right corner a palm tree is shown. The background is filling with the sky.

Description: The whole picture is occupied by the tomb of Humayun and its front periphery. In the foreground we can see little clump of plants. Some figures are also shown in the foreground.
2.2.7 **Safdarjang Tomb**

As you proceed from the Rashtrapati bhavan or the residence of the president of India, towards south Delhi along Tughlaq Road you have the Safdarjung tomb to your right. This square structure of red sand stone slabs is the mausoleum of Mirza Muqim Abul Mansur Khan, who was titled Safdarjung (1719-54). After the death of Aurangzeb, the only significant structures raised were the tomb of Safdarjang, who was Prime Minister in Delhi. The tomb stands on a high terrace surrounded by an extensive walled garden. It makes a pleasant retreat from the urban bustle. It's short walk from Lodi Garden.

Safdarjung, the viceroy of Oudh (Awadh), was the prime minister in the reign of Ahmad Shah. By this time the mighty Mughal Empire had been reduced to just a few areas in and around Delhi. Punjab was no longer part of empire, the Deccan and Oudh were almost independent kingdoms, and most of the rest of India belonged to the Mahrattas. The Nawab of Oudh and the Nizam of Hyderabad, both powerful rulers, were practically autonomous, though still strategically aligning themselves with the Mughal emperor at Delhi. But all this while, the East India Company alone continued to expand its territories.

Palace intrigues and treachery abounded in this period; one did not know who was a friend and who the enemy was. People were felled secretly and no redress was ever

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Plate no. 77 **the Safdar Ganj Tomb**
forthcoming. Unable to reconcile himself to the state of affairs in Delhi, Safdarjung returned to Oudh in 1751, he died there shortly after. His tomb was built by his son Nawab Shuja-ud-Daula who, according to the inscription, hoped that “when the hero of the plains of bravery has departed from this transitory world, may he be the resident of the highest paradise.” He hoped his father who knew no peace on earth would find it at least in the next world. The tomb is referred to as the "last flicker in the lamp of Mughal architecture." It shows how the grace and simplicity of the Mughals had been overtaken by decadence. The tomb also has a mosque.

The tomb was built at a cost of three hundred thousand rupees, with material believed to be plundered from the nearby tomb of Abdur Rashim Khan-i-khanan, son of Akbar’s regent.

The Mughal Empire was on its last legs and the Safdarjung tomb stands as almost a last expression of the colossal and magnificent construction undertaken by the Mughals since Babar. From a distance, to the lay person, (although both the historians and the architect is at great pains to deny the resemblance) this tomb bears the resemblance to the Humayun tomb, but a closer look has it paling in contrast. In all aspects it is a poor copy. In place of the rich red stone, the builders have settled for a dull brown stone, the skilful builders, again were no longer available for this construction.

The square is surrounded by high walls, pavilions and gardens. It is surmounted by a raised marble dome with stubby minarets at the corners and the whole structure is placed on a raised, wide, platform supported on arches. The proportions leave a lot to be desired and speak for the lack of refinement in the planing and execution. Its extensive garden enclosure, over 300 m sq., is divided into four squares by wide pathways and tanks, which are again divided into smaller squares by passage on the pattern of Mughal gardens (chaharbagh). The high rubble walls of the enclosure, with channels over them to carry water to different pavilions, contain series of recessed arches on the

interior and octagonal towers (chhatris) on the four corners. In the centre of the eastern side is the double-storeyed impressive gateway to the enclosure with several apartments, a courtyard and a mosque, while the same position on the other sides is occupied by the multi chambered spacious pavilions, known originally as Moti Mahal (‘pearl palace’), Badshah- pasand (‘king’s favourite’), and Jungli Mahal (‘sylvan palace’), on the north, south and west respectively. The mosque, built with red sand stone on the second storey, was obviously added later.

The double-storeyed mausoleum, 18.28 m sq. built with red and buff stone relieved by marble, stands in the centre of the garden and rises from a high platform faced by a verandah broken by arched openings, leading to a series of cells on the inside. The central chamber of the mausoleum is square with eight apartments around it, the corner apartments being octagonal and the others rectangular. There is one cenotaph in the central chamber, but two graves are located in the underground chamber in the centre of the platform, presumably one of Safdarjung and the other of his wife. The ceilings of different apartments are ornamented with incised and painted plaster-work. The large dome with its bulbous outline rises from a sixteen sided-drum. The corners of the mausoleum are occupied by polygonal towers picked with inlaid marble design, and covered by chhatris. The arched entrances to the tomb-chamber from all the four sides are located within high recessed engrailed arches.
Paintings of Safdarjung Tomb

Plate no. 78  *Safdarjung ka Maqbara*, watercolour on paper, *Mazhar Ali Khan*

**Description:** This is a beautiful painting of the Safdarjung tomb. The middle of the painting is occupied by the tomb and foreground is filled with clump of trees. Many figures are roaming in the pavilion of the tomb. Colour scheme is attractive. Its inscription is written in the bottom of the picture.

Plate no. 79  *Safdar Jung Tomb*, watercolour on paper, *by Mazhar Ali Khan*

**Description:** This painting also shows the front view of the tomb with actual colours of the building. In this painting trees are shown in the foreground. This painting depicts the real image of the tomb.
Description: In this painting the background is occupied by the tomb of Safdarganj and some gathering is going on in its forecourt. In the foreground we can see many people standing in the forecourt, some figures seated on elephants back and they are celebrating some festival.
**Description:** In this picture beautiful sketch of the tomb is drawn with its surroundings. On the both side two palm trees are shown. In the foreground image of the tomb is reflecting in the pool.
2.2.8 **Hazrat Nizamuddin Dargah**

Hazrat Nizamuddin’s Tomb built in Nizamuddin village at a distance of 2km from Humayun Tomb commemorates the sufi saint Hazrat Nizamuddin Auliya Chishti. Hazrat Nizamuddin’s Tomb is now a major pilgrimage site and a famous tourist attraction. Hazrat Nizamuddin is now a crowded residential area, with a railway station in the heart if New Delhi. In fact as an enclave, Nizamuddin has probably more famous people buried beneath it than any other locality in the city. It could well be called the Westminster Abbey of Delhi!

Hazrat Nizamuddin was born in Ghazni in Afghanistan in 1236. He lost his father at the age of five and came to Delhi with his mother. Later he became the disciple of the famous saint Shaikh Farid Shakarganj, who appointed him as his successor.

Both Alaud-Din Khilji and Muhammad Tughluq were devoted to him. He prophesied that Ghiasud-Din Tughluq, who was then in Bengal, would never see Delhi again and his prophecy came true, as the Sultan died in a temporary structure some 6 km south of Delhi. Hazrat Nizamuddin Auliya was a humanitarian Sufi and mystic whose wisdom attracted people from many places, many backgrounds and different religions. The resting place of the saint is known as Nizamuddin Basti. Nizamuddin East is across the Mathura Road, near the railway station named Hazrat Nizamuddin. Melas are held twice a year, in April and October, at the Nizamuddin basti, on the
occasion of the anniversary celebration of Hazrat Nizamuddin Auliya and Amir Khusrau.

Hazrat Nizamuddin settled in Delhi and soon gathered a large following by the religious discourses he held in a hall called the Jamat-Khana. The more popular he became, the more he incurred the wrath of the ruling emperor Ghiasuddin Tughluq. In an attempt to stem his growing fame, the emperor ordered the holy man’s hospice in Ghiaospur to be shut down. He vowed to heap further humiliations on his return to Delhi. It was then that the saint uttered the prophetic words, “Hunooz Dilli door ast” (Delhi is still far away). While returning victorious from Bengal, Ghiasuddin's son, Juna Khan, left behind as viceroy, had planned a fitting reception by erecting a huge wooden pavilion approached through triumphal arches on the outskirts of Delhi. However, when the emperor with his favourite second son and loyal ministers ascended the pavilion, it collapsed beneath them, crushing and killing everyone on it, except Juna Khan, perhaps with the blessing of the saint. Whatever the true cause, Ghiasuddin was dead and Juna Khan assuming the title of Mohammad bin Tughluq ascended the throne, Nizamuddin stayed on in Delhi, his following growing every year.

Hazrat Nizamuddin died in 1325 and was buried in the locality he loved so well. The grave itself was built at the saint’s death but the rest of the building came up later. Shahjahan added the marble arches which surround the grave and Akbar II built the dome. His original tomb does not exist any longer. It was repaired and decorated by Feroz Shah Tughluq, but even the repaired building has disappeared. The present structure was built in 1562-63 by Faridu’n Khan, a nobleman with a high rank, and has been added to or repaired later by several persons. To the west of the tomb is the Jamat-Khana Masjid. It is said to have been built by Feroz Shah Tughluq in 1353 and its extending wings incorporate the original assembly hall of the saint. But it seems most unlikely that the central hall could have supported the weight of the present dome without thick buttressed walls. Moreover, the building does
not have the stamp of Feroz Shah Period: its walls of dressed red sandstone, arches with fringes of marble buds, and squinch arches reducing the square rooms to octagons are typical of an earlier period, so the other version, that it was built by Alauddin Khilji, appears to be more accurate.

The tomb, a small domed pavilion surrounded by carved and pierced marble screens, soon became a revered place for pilgrimage. As word spread of the saint’s miraculous powers, devotees embellished and enlarged the pavilion with a copy of exquisitely carved mother-of-pearl over the grave, a veranda with marble carved columns, brackets and overhanging marble shades, and a painted cooper ceiling; in 1823, a huge marble dome with gold encrusted finials was added over the existing small dome.

At the northern gate of the enclosure of the Dargah is a large baoli (stepped well), which is considered sacred by the followers of the saint.

It is said that the baoli was under construction at the same time when Ghiasuddin Tughluq was engaged in building Tughluqabad, and the latter had prohibited workmen to work elsewhere. They, however, worked for the saint at night and when the emperor forbade the sale of oil also, so that they could not work during the nights, they used the water of the baoli for oil, and it served the purpose equally well. On the western wall of the baoli, a mosque called Chini-ka-burj consists of three compartments, each with an arched opening. On the same side of the baoli stands a small marble pavilion with a vaulted roof and three arched entrances. It is known as Bai-Kodalai’s tomb, but who this lady was is not known.

To the south of Hazrat Nizamuddin tomb is situated the unroofed enclosure with perforated marble screens containing the grave of Jahanara,
Shahjahan’s elder daughter. The hallow receptacle on the grave is filled with grass in accordance with the touching inscription of her headstone: “Let only the humble grass grow upon my grave. Grass is the best covering for the poor. To the fakir, the transitory one, to Jahanara Begum, disciple of the saintly family of Chisti, Daughter of Shahjahan, may God illumine His intensions”. The tomb of Muhammad shah (1719-48), also lies within a small enclosure similar to Jahanara’s tomb. Mirza Jahangir, the eldest son of Akbar II (1806-37), also lies buried in an enclosure here. Amir Khusrau, who is reckoned as the poet supremo of Delhi, has his tomb just beyond jahanara’s, it barely stands out in the enclosure crowded with the tombs of princes and nobles.

There is a cemetery just outside the gates of Hazrat Nizamuddin’s shrine with a few simple graves. One of these is that of the poet, Mirza Ghalib, almost a household name today in the India for ghazals he composed. It is amazing that one of the greatest literates of the country finds such a humble resting place. Ghalib was the finest Urdu poet of the 19th century, often called the Shakespeare of the Urdu language.

The village that has sprung around the cluster of tombs is small, crowded and shabby, with tiny, winding streets – an ambience that is still 17th century. The baoli (tank) that the saint built is now fed by rain and surface water from the kotla. During summer when the sun beats down mercilessly on the people of Delhi, the tank is full of swimmers, both young and old, splashing around for sheer relief.
Paintings of the Hazrat Nizaamuddin

Description: This painting shows the front view of the dargha of Hazrat Nizaamuddin Auliya. Two figures are praying in the foreground. On the left side of the picture the Jamat-Khana Mosque has been shown and two figures are under the gateway of the mosque. The artist has clearly painted the details of the Dargah, even saints grave is also shown in the Dargah.
**Description:** This is an attractive lithograph print of the Nizaamuddin dargah and the Jamaat-Khana Mosque. The Jamaat-Khana Mosque is seen behind the Dargah of the Saint. Manu figures are standing around the Dragah. A neem tree has been shown on the left side of the picture.

**Description:** In this picture the artist has clearly and beautifully shown the baoli of the Dragah with its surrounding area and its architecture. We can see some figures sitting on the stairs and standing in the surrounding area. Some trees have been shown in the mid background behind the architecture.
**Description:** This painting shows the view of the Baaoli Nizamuddin Dargah. We can see that many figures are taking bath in the holy water of the baaoli and many figures are seated on the stairs. Trees have been shown at the back of it surrounding area. The artist has written the title of the painting in Urdu on the bottom of the picture.

**Plate no. 87**  
*Baaoli of Hazrat Nizamuddin*, watercolour on paper by *Mazhar Ali Khan*

**Description:** This painting is much similar with the previous painting but its technique and style is different. This picture gives the whole idea of the Baaoli and its periphery. Many figures are sitting on the stairs of the baaoli and some are taking bath. On the right we can see three figures in the balcony. This painting shows beautiful ambience.

**Plate no. 88**  
*Open bath, near Old Delhi*, published in “*The illustrated London news, April 10, 1858*”
Description: In this picture we can see unfinished sketch of the Dargah of saint and many figures are worshiping at the mausoleum of saint. On the right side some portion of Jamat-Khana masque is shown.
Description: This painting shows the beautiful sketch of the Baaoli and its surrounding area. This sketch has been drawn from the right side of the Baaoli. Many figures are taking in the water of the Baaoli and many figures are seated and standing on the stairs.