

World Heritage Series

QUTB MINAR & ADJOINING MONUMENTS



ARCHAEOLOGICAL SURVEY OF INDIA

World Heritage Series

QUTB MINAR

& ADJOINING MONUMENTS

Qutb Minar & Adjoining Monuments is the first in a series of travel guides being brought out by the Archaeological Survey of India with the aim of introducing the visitor to the World Heritage Monuments in India.

Extensive historical research and a focus on architectural details make this book an invaluable companion for anyone wishing to explore the Qutb and its environs. Apart from focussing on the many monuments within the Qutb Complex, the guide also takes the traveller on a walk-through of Mehrauli, the only settlement in modern Delhi to have been continuously inhabited for more than a thousand years.

Specially-commissioned photographs, architectural illustrations and easy-to follow site maps make the book a visual delight.

Also included is a comprehensive section of all the information a traveller needs to make his way to the site – from when to visit through to where to stay, from tourism offices to airlines offices.

- Introduction
- Many Cities of Delhi
- Qutb Complex
- Mehrauli
- Practical Information

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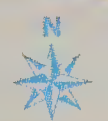
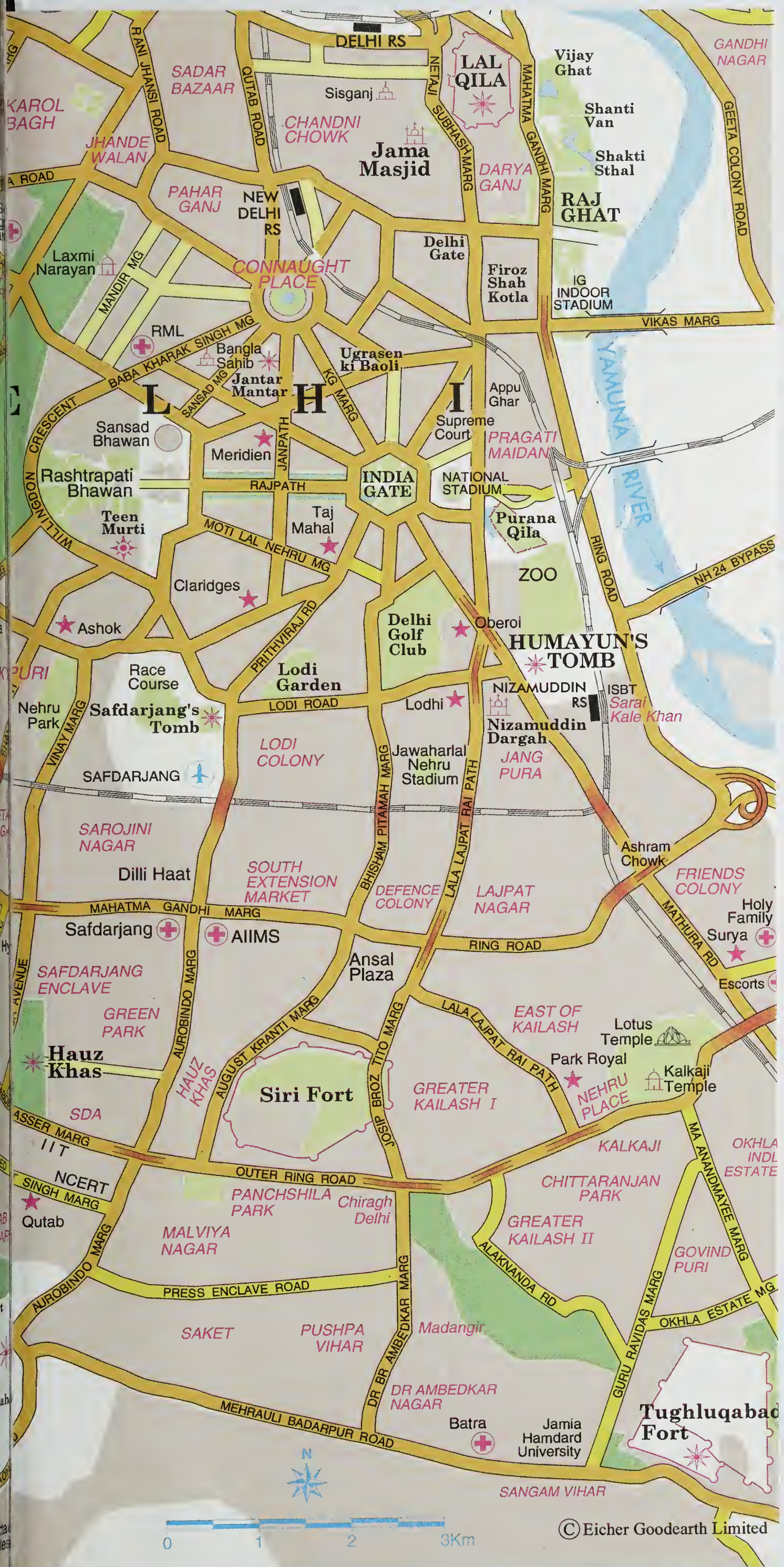
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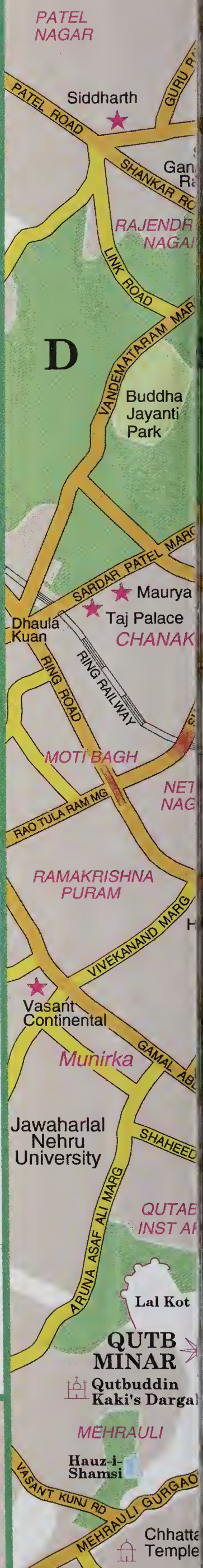
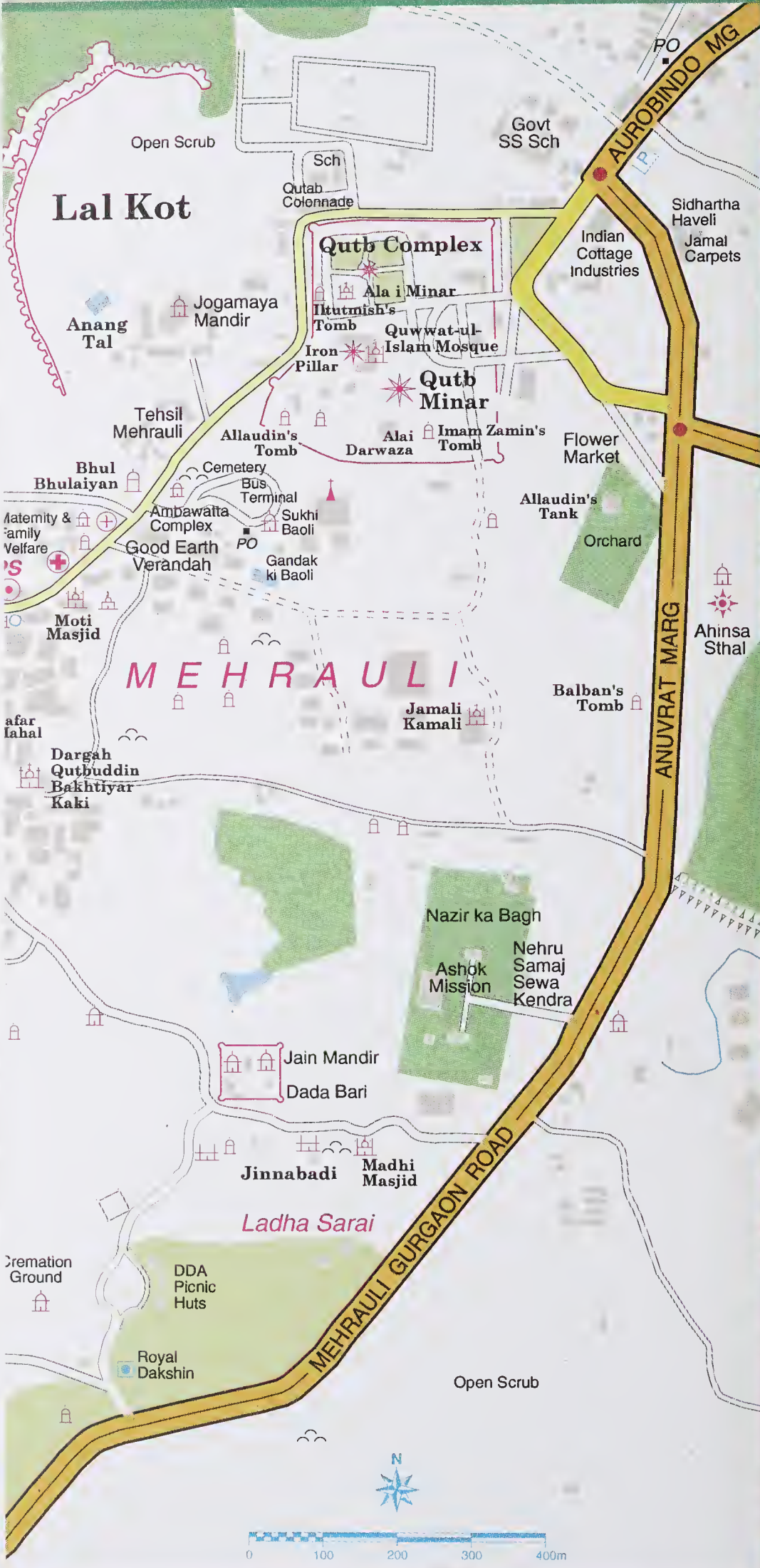
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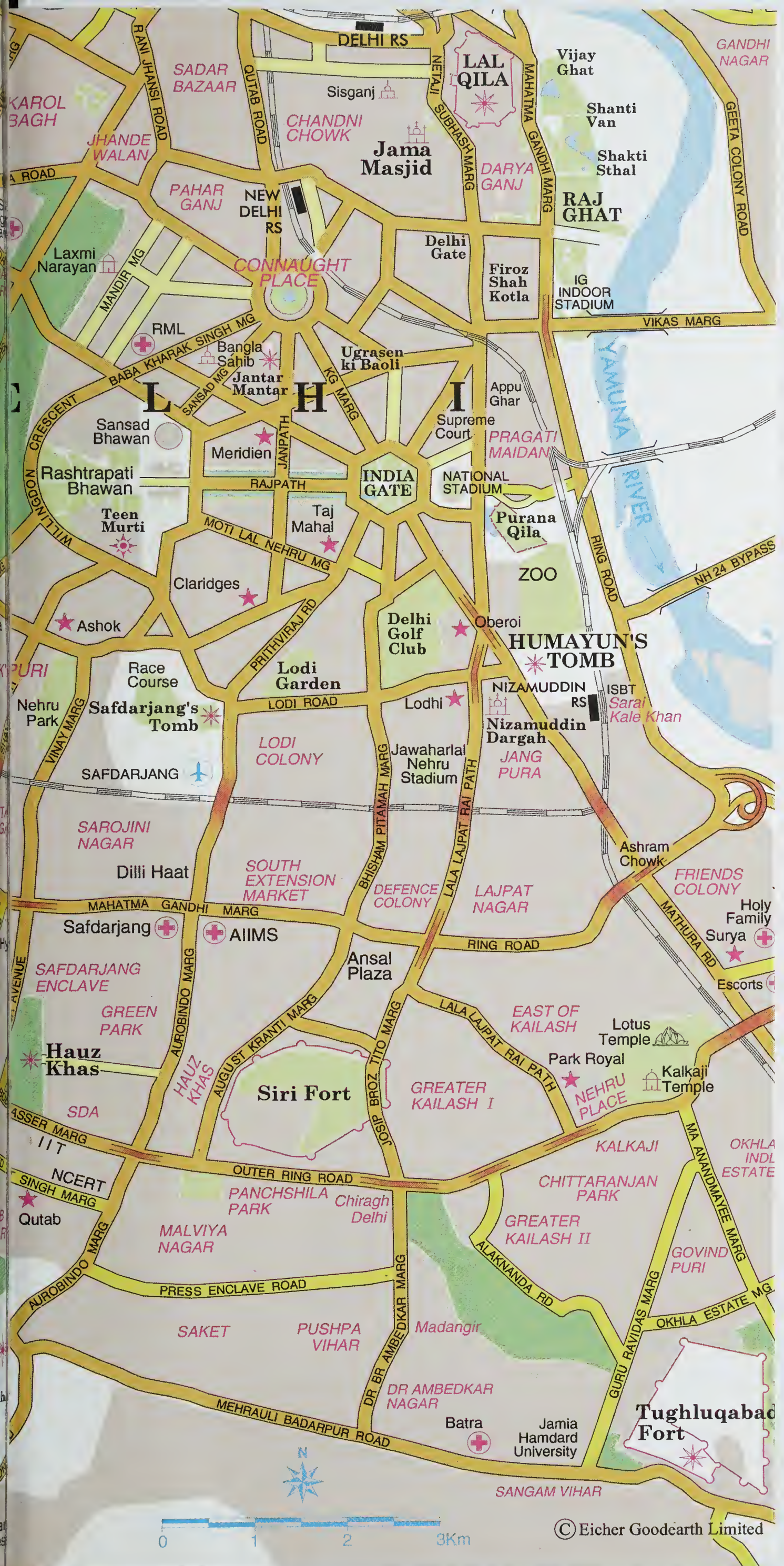
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QUTB MINAR

& ADJOINING MONUMENTS

Based on the text of
J A Page & Y D Sharma



प्रलकीर्तिमपावृणु

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Shalinee Ghosh pp. 5, 7, 14, 17, 32, 33, 34, 35, 38-39, 39Above,
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Introduction

From the nomadic Aryans down to the British, a time spanning over 3,000 years, invaders have beaten a path eastward in search of the fabled wealth of India.

And except for the sea-faring Europeans, the conquering armies have all come down from the lands beyond the Hindu Kush, probably because the proverbial wealth of the country and the fertility of the plains appeared even more rich and lush from the barren lands of the North.

One such ferocious horde from Ghur (in modern Afghanistan) rode down at the end of the 12th century, led by one Muizuddin ibn Sam, more famous in history as Muhammad of Ghur.

Each of the earlier invasions – Aryan, Greek, Scythian or Parthian – had left a social and cultural impact that had lasted longer than the terror of its swoop. But what set this latest excursion from the North apart was the quality of the engagement between the conquerors and the conquered.

Right:
Cloisters of the Quwwat-ul-Islam Mosque in the Qutb Complex





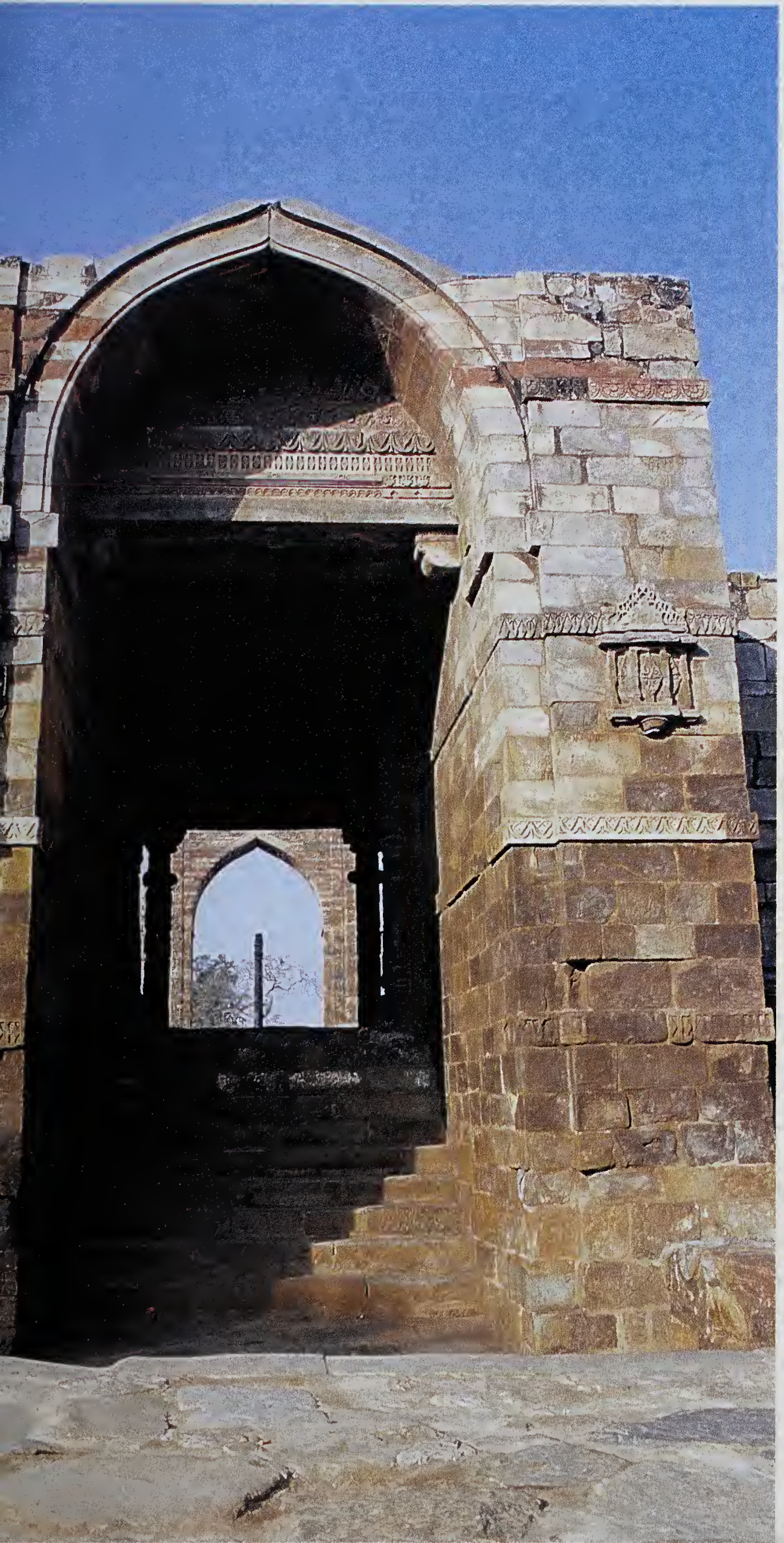
Islam had made its first appearance in India in the 8th century, but whatever traditions and influences the Semitic Arab may have brought with him on his invasion of Sind, they left few traces on the landscape of the subcontinent. The invaders from Ghazni, too, had left few permanent marks. It was only with the coming of the Ghurs that Islam actually influenced the architectural contours of India. This was because Islam had matured by the time it arrived in India by way of intervening lands.

When the turbulent forces of Islam swept into the Indo-Gangetic plains at the end of the 12th century, it was an encounter of non-alikes. Islam was a younger religion, more pragmatic than the ancient and well-settled Hindu religious order of India. As in philosophy, so in architecture, the two faiths were diametrically opposed. Both drew their architectural precepts from laid-down norms – scriptural in the case of Islam and bound by convention in the case of Hinduism. Beyond that, they were completely different. Hindu architecture was trabeate, that is, its gaps were bridged by means of beams and lintels. Islamic builders, on the other hand, used arches to conquer space.

Islam, born in the deserts of Arabia and nurtured in Persia and Asia Minor, was accustomed to building with brick and mortar. Hindu artisans, on the other hand, had been building with stone for more than a millennium before the Muslims arrived.

Right:
The Iron Pillar through an arch of the Quwwat-ul-Islam Mosque





Their houses of worship, too, reflected the tenets of their faiths. As the symbol of an iconoclastic religion, the mosque is a straightforward structure with no shrine; while the temple is 'an abode of mystery', its sanctuary buried deep within it, and dedicated to a deity with form and figure.

The earliest mosques in the subcontinent were austere, making allowances only for scriptural inscriptions and geometric patterns, while the temple celebrated creation, its walls vibrant with images of divine, human, animal and plant life. In form and feature then, the lucidity and economy of Islamic architectural expression was posited against the richness and exuberance of Hindu art.

The first point of contact between the two forces was one of friction. Fired by religious zeal, the soldiers of Islam set about destroying and despoiling the symbols and structures of the other.

'It was the custom,' records Qutbuddin's chronicler, Hasan Nizami in the *Taj-ul-Maasir*, 'after the conquest of every fort and stronghold to grind its foundations and pillars to powder under the feet of fierce and gigantic elephants.' This destruction, historians agree, is the reason for the absence of Hindu monuments in the upper Indo-Gangetic plain, especially around Islamic centres such as Delhi and Ajmer.

Right:
**The *jalis*
screening
Imam Zamin's
Tomb**





As the first flush of fervour wore off, the conquerors settled down to co-opt the alien world into new structures of their own making. So, the remains of despoiled temples and palaces were utilised to provide ready-at-hand material for mosques and tombs. The Quwwat-ul-Islam Mosque and the tomb of Sultan Ghari in Delhi as well as the Adhai Din ka Jhompra in Ajmer are cases in point. The Quwwat-ul-Islam Mosque, one of the oldest extant mosques of India is, according to an inscription on it, composed almost entirely of material taken from 27 Hindu and Jain temples demolished by the Ghur soldiers.

In the third phase, as the invaders settled into the rhythm of their new land, they began to build for this land. They planned and built structures that were particular to India and different from the Islamic structures of Arabia or even Persia.

This became the Indo-Islamic school of architecture that ensured that the skyline of India was hitherto marked with domes rather than spires and the dominating structural shape changed from the pyramidal (a function of the Hindu trabeate style) to the ovoid, a corollary of the Islamic arch.

For starters, Indo-Islamic buildings were made from stone, and stone not salvaged or scavenged from despoiled monuments but stone specially quarried, dressed and carved for their buildings. And this stone, used with mortar, achieved a flexibility that produced some stunning structures.

Right:
Pillars and panels from ransacked temples were often used in early Indo-Islamic monuments





Indian craftsmen had been used for centuries to working with stone, and so made use of this medium for the Muslim rulers. As a result, the Indo-Islamic monuments are perhaps the earliest examples of Islamic buildings of dressed stone anywhere in the world.

This stream of architecture also introduced the tomb to India. Hindus raise no monuments to their dead – apart from the *chhatris* of later Rajput rulers. In fact, even the Islamic tradition does not allow for funerary monuments. But beginning with Sultan Ghori, the fortress-like tomb Iltutmish built for his first-born a little distance away from the Qutb Complex, the Indo-Islamic school produced a series of magnificent mausoleums, including, of course, the Taj.

The Muslims also introduced the concept of secular architectural enterprise in India. While Hindu architecture was so far confined to the building of temples, Muslim rulers not only built innumerable mosques and tombs, but also palaces and forts, pavilions and gardens.

Distinct indigenous elements like *chhatris* (small umbrella-like kiosks or pavilions), *chhajjas* (eaves), and *jharokhas* (window embrasures) became an integral part of Indo-Islamic architecture.

Surface ornamentation, too, altered. Islamic tradition sanctioned only geometric patterns and calligraphic



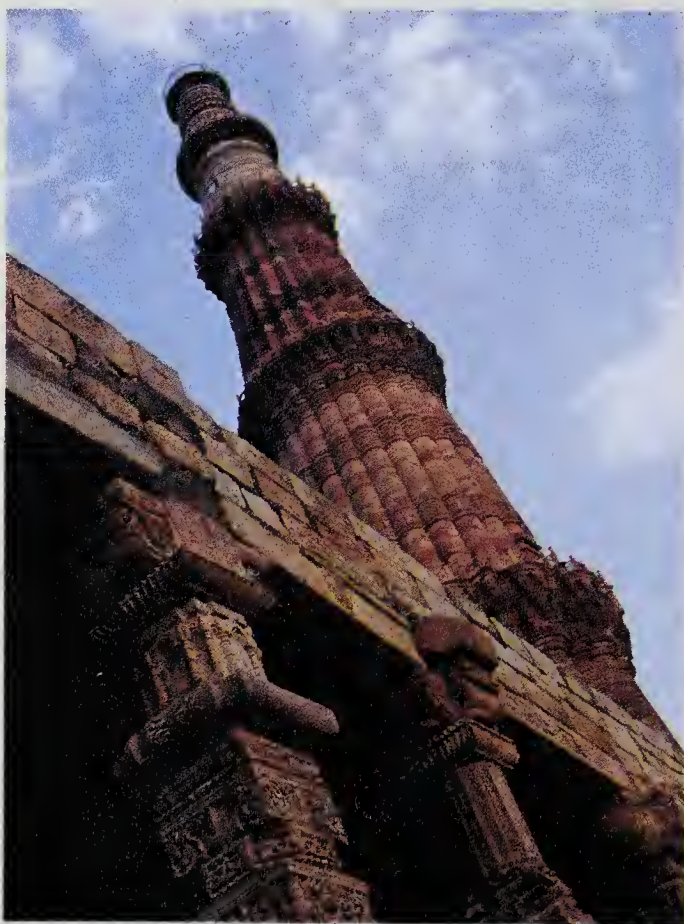
Right:
The Qutb Minar glimpsed through a window of the Quwwat-ul-Islam Mosque



inscriptions, and prohibited any representation of natural form.

But living in a land famed for its ornamented temples and working with artisans whose natural expression was carving, profuse in detail and decoration, the Muslim builders unbent enough to include a representation, albeit formal and with distinct Central Asian antecedents, of plant and floral life. The earliest intermingling can be found on the screen Qutbuddin Aibak added to the Quwwat-ul-Islam Mosque, where the calligraphic strokes end in little buds and flowers. In its matured form, this decoration reached its peak in the delicate *pietra dura* of Shah Jahan's buildings.

The confluence of the indigenous and the Islamic streams of architecture studded India with some of the most notable monuments of the world.



Left:
Qutb Minar

Right:
**A detail from
the great
screen of
Qutbuddin
Aibak in the
Qutb Complex**





Many Cities of Delhi

Delhi has remained the pivot of northern India for more than a thousand years. The triangular swathe of land that lay between the Aravalli Hills and the Yamuna was not only fertile, it commanded the vital trade route from the north-western mountains to the agriculturally abundant Ganga plains.

The area had housed settlements for several millennia. Palaeolithic implements have been discovered in 1991 from Anangpur near Surajkund, considered one of the biggest prehistoric sites in India.

The earliest literary references identify the city with the mythical Indraprastha, the grand township built by the heroes of the epic *Mahabharata*, the five Pandava brothers, after clearing the deep and impenetrable Khandava forest. An oral tradition relates the story of the five villages the Pandavas had been given by the Kauravas, one of which was Indrapat. And, in fact, when the Purana Qila (Old Fort) was being cleared of squatters in 1911, officials found a village inside the Fort called Indrapat.





The site was continuously inhabited from early historical to medieval times. Archaeological evidence found in Purana Qila points to the area being inhabited for around 3,000 years. During excavations in 1955, shards of fine grey earthenware were found. Known to archaeologists as Painted Grey Ware, this pottery is often dated to c.1000 BC and significantly occurs at many sites associated with the *Mahabharata*.

Evidence of the Mauryan period is provided from the discovery in the Purana Qila of punch-marked coins and Northern Black Polished Ware, a fine earthenware with glossy polish. Discovery of an inscription

from the time of Asoka engraved on a rock near Srinivaspuri in the southern part of the city tells us that Delhi was on the main arterial highway of the Mauryas. There are two sandstone pillars inscribed with Asoka's edicts in Delhi, but they are not *in situ* and were imported into Delhi during the reign of Firoz Shah Tughluq.

It is with the beginning of the medieval era that Delhi begins to take on shades of a city. For the rulers of the fiefdoms of Rajasthan, Delhi was a frontier town from which to expand into the fertile plains of Punjab. And for the princes of Afghanistan, Delhi held the key to the fertile Indo-Gangetic plains.

Previous page:
**Inside
Zafar Mahal,
Mehrauli**



Towards the end of the first millennium after Christ, a clan of Rajputs called the Tomars rose to prominence in the Aravalli Hills south of the Delhi area. Surajpal, whose historicity is based largely on oral tradition, is said to have built the large reservoir, Surajkund. The Tomar king, Anangpal II built his red fortress,

Lal Kot, further northwest, in the middle of the 11th century. It was later enlarged by Prithviraj Chauhan, another Rajput ruler who defeated the Tomars. It is this Chauhan citadel called Qila Rai Pithora, which is the first settlement substantial enough to be called a city.

Prithviraj was ousted by the Afghan, Muhammad of Ghur in AD 1192. Muhammad returned to his country, leaving Qutbuddin Aibak as his viceroy. And in 1206, on his master's death, Aibak crowned himself the Sultan of Delhi, making it the seat of the Mamluk or Slave dynasty, the first of several Muslim dynasties to rule northern India for the next six-and-a-half centuries.

Qutbuddin did not build himself a new city but made Qila Rai Pithora his citadel. In 1199, he laid the foundation of Qutb Minar, the tallest and most magnificent stone tower in the medieval world.

Kings of Delhi

Tomars

c.736

Anangpal

c.979

Sallakshanapal

c.1021

Kunwarpal
or Kumarapal

c.1081

Vijaya Sah or Pal

c.1105

Mahatsal, Mahipal

c.1130

Akrpal, Akhsal

Chauhans

1150

Arnoraja,
son of Ajayaraja
or Salhana

1150

Vigraharaja IV,
son of Arnoraja.
Conquered Delhi
from the Tomars

1166

Prithivibhata,
grandson
of Arnoraja

1166

Somesvara,
son of Arnoraja
by Kanchanadevi
of Gujarat

1170

Prithviraja II,
son of Somesvara

Slave Kings

1206

Qutbuddin Aibak

1210

Aram

1210

Shamsuddin
Iltutmish

A century passed before the first complete Muslim city of Delhi was built by Alauddin Khalji (1296-1316). Having repelled Mongol raiders, Alauddin walled his camp just north of Qila Rai Pithora and peopled it. Local legend, in fact, traces the name Siri to the 8,000 heads – the Hindustani word for ‘head’ is *sir* – of defeated Mongols that were supposedly embedded in the city walls!

Ghiyasuddin Tughluq (1321-25), the founder of the dynasty that followed, the Khaljis, had grander plans for his capital. He selected a site some 8 kms east of Siri for his walled city. Within four years, Tughluqabad was ready – all laid out in neat grids.

However, after Ghiyasuddin’s death,

Tughluqabad too, was abandoned, largely due to the lack of drinking water. Legend, of course, tells it differently. Ghiyasuddin, it is said, had a less than sunny relationship with Shaikh Nizamuddin Auliya. And relations soured further when the ruler pressed those very masons building the *baoli* or water tank at the saint’s *dargah*, for work on his own Tughluqabad. The workmen obeyed the royal decree but also went to work for Nizamuddin at night. Upon which, an enraged king forbade the sale of oil that lit their lamps. The Shaikh worked a miracle and the water of the freshly-dug tank turned to oil. And he cursed Ghiyasuddin’s new city, ‘*Ya rahe Gujjar/Ya rahe ujjar*’ (‘May it be inhabited by herdsmen/Or else remain desolate’).

Right:
A gateway of the Mughal period in the Qutb Complex

Below:
Inside Firoz Shah Kotla, the citadel Firoz Shah Tughluq built in 1354





Whatever the cause of Tughluqabad's demise, Ghiyasuddin's successor Muhammad bin Tughluq (1325-51) returned closer to the original Rajput site. He named his city Refuge of the World or Jahanpanah, which largely comprised a walled enclosure between Qila Rai Pithora and Siri.

The last Tughluq of note, Firoz Shah Tughluq (1351-88) also built his own city, Firozabad, further north along the Yamuna. And though it ceased to be the administrative centre, Firozabad remained peopled right until the 18th century.

Succeeding dynasties were so occupied with keeping their realms intact that they had little time to spare for city building. The second Mughal emperor Humayun started building a city he called

Dinpanah or Refuge of Religion in 1533, using a brick from Siri as its founding stone.

But, Humayun soon lost his empire to Sher Shah Sur (1540-45). The Afghan general took over not only the Mughal's empire but also his city project. Known as Shergarh or the Lair of the Tiger, this city along the river bank south of Firozabad, is the site today known as Purana Qila.

Humayun retrieved his empire from Sher Shah in 1555 but died a year later. His son Akbar took his court off to Agra and went on to build his capital in Fatehpur Sikri. However, it was during Akbar's reign, that Delhi got one of its finest monuments.

1236
Ruknuddin Firoz I

1236
Raziya

1240
Muizzuddin

1242
Alauddin Masud

1246
Nasiruddin Mahmud

1266
Ghiyasuddin Balban

1287
Muizzuddin Kaikubad

Khaljis

1290
Jalaluddin Firoz II

1296
Ruknuddin Ibrahim

1296
Alauddin
Muhammad

1316
Shihabuddin Omar

1316
Qutbuddin Mubarak

1321
Nasiruddin Khusru

Tughluqs

1321
Ghiyasuddin Tughluq

1325
Muhammad bin
Tughluq

1351
Firoz-Shah Tughlaq

1388
Tughluq II

1388
Abu Bakr

1390
Mahmood

1394
Sikandar

1394
{ Mahmud
{ Nasrat

Naming Delhi

Killi to dhilli bhai

Tomar bhaya mat hin.

The pillar has become loose
The Tomar will lose his wish.

It is this little couplet foretelling the ouster of the Tomar dynasty that is popularly believed to have given Delhi its name. Local legend says that when Anangpal wanted to celebrate the birth of his grandson, he asked a sage, Vyasa, for the most propitious hour in which to do so.

'Now is the time,' said the sage, 'Do it now and your dynasty will become immovable and its root will strike into the head of the Sheshnag.' But the King demurred. The sage then took up an iron spike and drove it '60 fingers deep' into the earth – it came up crimson with the blood of the divine snake. Vyasa then turned to the doubting king and told him that his rule would come loose like the spike. Anangpal was the last of the Tomars.

This story has been captured by Chand in *Prithviraj Raso* under a chapter titled *Killi Dhilli Katha*, but in its popular retelling, the iron spike has been taken to be the Iron Pillar within the Qutb Complex, said to have been installed there by Anangpal. Whatever the story, the pun on the word *dhilli* or loose is erroneously believed to have given Delhi its name.

The actual origin of the name Delhi or Dilli, however, is lost to us. The only thing certain is that the city is distinct from Indraprastha, the capital of the Pandava brothers in the epic *Mahabharata*.

One tradition, identified by archaeologist Alexander Cunningham, traces its founding to a Hindu king, Dilu or Dhilu, reigning at the beginning of the first millennium after Christ, but there is little else known about him.

The first mention of Delhi in an inscription comes in the Bijolia inscription of Udaipur district of AD 1170, which speaks of the capture of Delhi by the Chauhan king, Vighararaja IV or Bisal Deo (c.1153-64).



The next mention of Delhi a century later is more categoric. An inscription at a *baoli* or stepwell in Palam village dated AD 1274, mentions a city called 'Dhillipura' and goes onto talk of the region: 'The land of Hariyanaka was first enjoyed by the Tomars and then by the Chauhans. It is now ruled by the Saka kings.' It then lists these 'Saka kings', revealing them to be the rulers of the Slave dynasty, right up to Balban in whose reign the inscription was carved.

This inscription also gives an alternate name for the city – Yoginipura, which is also mentioned several times in the Jain *Pattavalis*. The name Yoginipura derives from a temple to the *yoginis* (semi-divine nymphs) believed to have existed in the area, the memory of which is preserved in Jogamaya Temple in Mehrauli.

Another inscription dated 1328, now in the Red Fort Museum, refers to the city of Dhilika in Hariyana, while a lesser-known inscription found in Ladnu in the district of Didwana also mentions Dhilli of 'Haritana' country. The modern name Delhi is derived from Dilli, the Hindustani equivalent of Dhilli of the inscriptions.

Left:
**Iron Pillar at the
Qutb Complex**

1398-9
Invasion of Timur

1399
Mahmud restored

1412
(Daulat Khan Lodi)

Sayyids

1414

Khizr

1421

Mubarak

1433

Muhammad

1443

Alam

Lodis

1451

Bahlol

1488

Sikandar

1518

Ibrahim

1526

Invasion of Babur

Suris

1539

Sher Shah Sur

1545

Islam Shah

1552

Muhammad Adil

1553

Ibrahim Sur

1554

Sikandar

1555

Humayun reinstated

Mughals

1526

Babur

1530

Humayun

1539

Humayun deposed
by Sher Shah



Left:
**Talaqi
Darwaza of
Purana Qila,
the city Sher
Shah Sur
built in 1541**

Nine years after Humayun's death in 1565, his widow Haji Begum, began building his tomb, the first mature example of the idea of garden-tomb, which culminated in the Taj Mahal in Agra. Humayun's Tomb is a synthesis of Persian and Indian architectural traditions – and the first substantial example of Mughal architecture in India.

In 1638, Akbar's grandson Shah Jahan transferred his capital to Delhi from Agra and began building a new city. Architects and astrologers were summoned to oversee the building of the new capital of an empire that had ruled unbroken for over a century. Completed in nine years, the imperial city of Shahjahanabad was suitably impressive. It had a citadel, the Lal Qila,

Below:
**Humayun's
Tomb**



royal residences, mosques, wide streets and teeming *bazaars* – all enclosed within a wall pierced by 14 gates. Shah Jahan's Jami Masjid, completed in 1650, is the largest mosque in India.

Delhi remained the axis of the Mughal empire until the 1857 Uprising when the British, based at Calcutta, unseated the then emperor, Bahadur Shah II who was summarily exiled to Rangoon. The British built their provincial capital north of Kashmiri Gate, with its Civil Lines, Viceregal Lodge and General Post Office. The city returned to importance when King George V announced in the *Darbar* of 1911 that the capital of British India would shift to Delhi.

Raisina Hill, south of Shahjahanabad, was to be

the centre of the new city with the grand Viceroy's House – now the Rashtrapati Bhavan – and the twin secretariat located on it. Edwin Lutyens, who had built many of England's stately homes teamed up with Herbert Baker, who had done some colonial city-building in Pretoria to build the 'New' Delhi.

The city they built was suitably monumental, with imposing official buildings, wide roads and elegant bungalows, and all set in a sea of green.

And when India gained independence New Delhi became the capital of a new nation.

Below:
New Delhi

- 1555** Humayun restored
- 1556** Akbar
- 1605** Jahangir
- 1628** Shah Jahan
- 1659** Aurangzeb Alamgir
- 1707** Bahadur Shah I
- 1712** Jahandar Shah
- 1713** Farukhsiyar
- 1719** Muhammad
- 1748** Invasion of Ahmad Shah Daurani
- 1748** Ahmad Shah
- 1754** Alamgir II
- 1759** Shah Alam
- 1806** Akbar II
- 1837** Bahadur Shah II
- Uprising of 1857**



Qutb Complex

Among the many historical monuments and archaeological remains in Delhi, the most notable, both in antiquity and arresting design, is the Qutb Complex, a name given to the group of monuments embracing the Quwwat-ul-Islam Mosque of Qutbuddin Aibak, and the lofty Qutb Minar, which stands out as a landmark for miles around. Included in the Qutb Complex



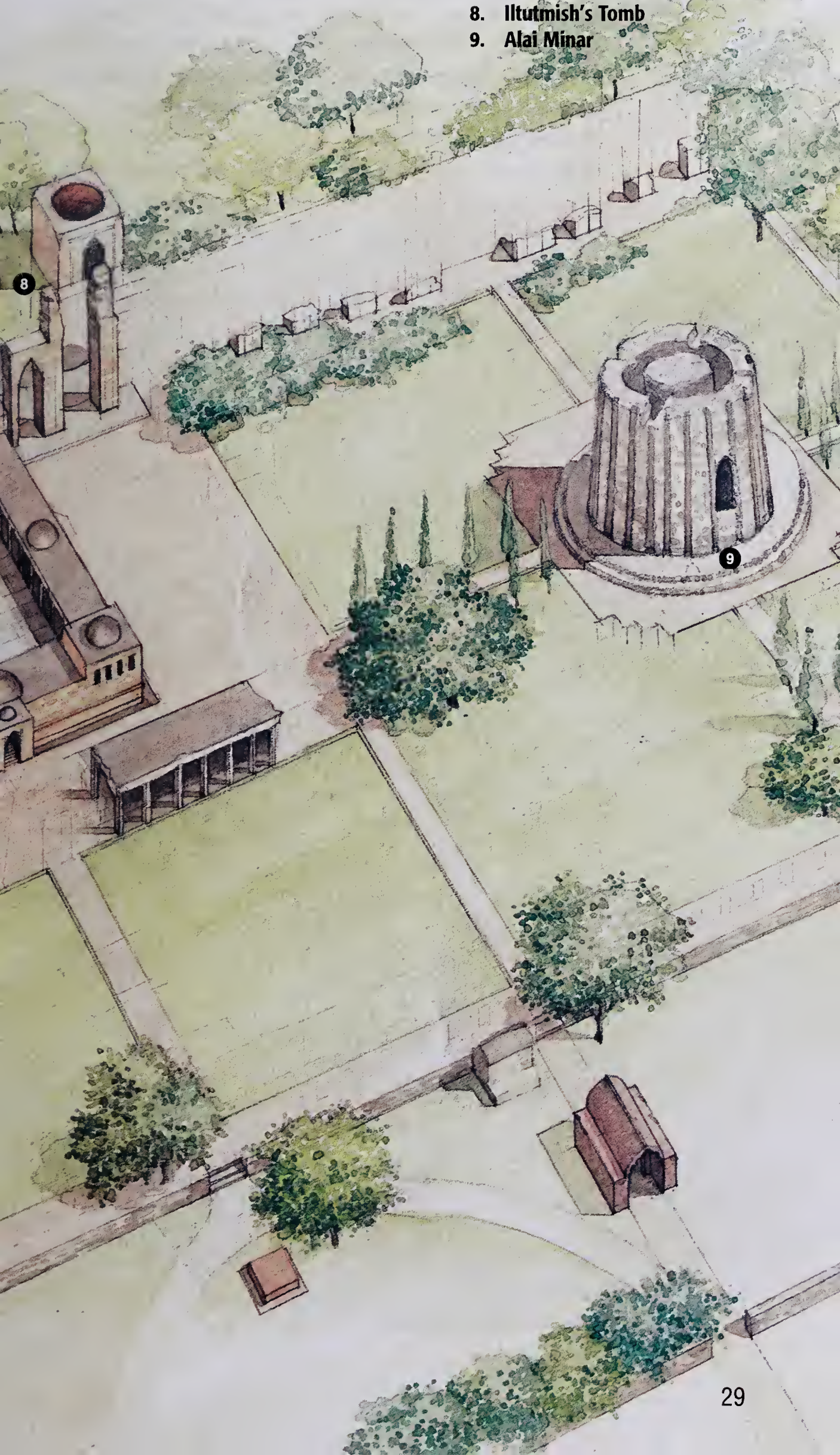
are the Tomb of Iltutmish, the Alai Minar, Alai Darwaza, the *madrasa* or school, and what is believed to be the Tomb of Alauddin Khalji. These three kings were, in turn, responsible for the construction of the original fabric of this, one of the earliest mosques extant in India, and for its subsequent additions and extensions.



Site Map of Qutb Complex



1. Quwwat-ul-Islam Mosque
2. Iron Pillar
3. Screen
4. Qutb Minar
5. Alai Darwaza
6. Imam Zamin's Tomb
7. Alauddin's Tomb & Madrasa
8. Iltutmish's Tomb
9. Alai Minar



Quwwat-ul-Islam Mosque

In AD 1192, Muhammad, the Sultan of the mountain kingdom of Ghur in modern Afghanistan, led a fierce force down into the fertile plains of northern India. Muhammad Ghuri retired to his homeland soon after the battle, leaving the newly-overrun land in the

hands of Qutbuddin Aibak, his favourite slave from Turkestan who was also his army commander.

Holding sway over an unruly land of alien faith, Qutbuddin sought to leave the imprint of his religion on the new territory.

He decided to erect a mosque epitomising the *quwwat* or might of Islam



The richly ornamented columns of the Quwwat-ul-Islam Mosque.

and chose as his site, the heart of the captured Rajput citadel of Qila Rai Pithora.

Of the site selected, Ibn Batuta, the 14th-century Arab traveller, says, 'Before the taking of Delhi it had been a Hindu temple, which the Hindus called *elbut-khana*, but after that event it was used as a mosque.'

(*Archaeological Survey Reports*, Volume IV, p. 46)

Not only was the mosque raised over the remains of a temple, it was also constructed from materials taken from 27 demolished temples, a fact recorded on the main eastern entrance.



A simple rectangle enclosing a central quadrangular court, the mosque measures some 65.2 metres by 45.4 metres externally.

The mosque embodied in itself a definite portion of a demolished Hindu temple up to the plinth level, the extent of which appears to coincide with that half of the mosque quadrangle west of the north and south gateways.

The courtyard is surrounded by pillared cloisters with steps on the north, east and south sides that take one into the porches, noteworthy for their resplendently-carved temple ceilings.

'The conqueror entered the city and its vicinity was freed from idols and idol-worship; and in the sanctuaries of the images of the gods, mosques were raised by the worshippers of the one God.'

*– Qutbuddin's chronicler,
Hasan Nizami,
Taj-ul-Maasir*





The gateways on the north and the east have inscribed lintels recording in Naskh* characters the circumstances of the construction of the mosque. The date of completion of the mosque is recorded as AD 1198 on the north gateway, together with the name of Sultan Muizzuddin ibn Sam (Muhammad Ghuri).

Inside the mosque, the sanctuary cloister to the west is four bays deep, while the colonnade on the east has three bays, and the remaining two sides only two bays. Secluded accommodation for the *zanana* was provided at the two ends of the eastern colonnade in little mezzanine apartments reached by narrow staircases within the thickness of the enclosing wall.

In the prayer chamber itself, the roof extended at one level over the greater part of the *liwan* or pillared cloister as is



apparent from the positions of fragmentary roofing slabs and the lintels still remaining in the back face of the great arched screen. Similarly, the tall column shafts still standing at the north end of this chamber indicate that the level of the roof here was over one metre higher than that of the adjoining *zanana*.

The arcades in the Quwwat-ul-Islam Mosque are of great architectural interest. Constructed from the remains of Hindu temples, they attest to the ingenuity with which the despoiled material was reassembled by Hindu artisans to meet the demands of the Muslim rulers.

Columns of diverse design and taken from diverse temples were ranged together, sometimes set one upon another, in rows to support a roof itself constructed of the flat, ceiling slabs and shallow, corbelled domes taken bodily from some wrecked Hindu shrine.

The pillars sport a range of Hindu iconography, from sculpted figures, lotus flowers, bells-and-chains, to *kalasa* vessels spouting flowering creepers, an abiding Brahmanical motif of abundance and overflowing prosperity.

*Naskh which means 'copying', was a script form developed in the 10th century and refined into an art form in Turkey in the 16th century.

Left and Facing Page: **Brahminical motifs like the overflowing kalasa spouting flowering creepers, bells or the lotus flower are repeatedly seen in the pillars of the Mosque.**



Column shafts, bases and capitals obtained from the many despoiled temples were assembled with no regard to fitness or even symmetry, to form pillars in support of the roof.

So, Saivaite, Vaishnavite and Jaina images appear in profusion, eloquent of the thorough and impartial destruction of their shrines, as also of the genius for adaptation their desecrators

exhibited in then utilising the despoiled materials for their own purposes.

The pillars to the right of the east entrance seem to have come from a Vaishnava temple, while those in the aisles to the left of the east gate are of Jaina origin. The latter are less elaborately carved and there are some easily discernible figures of Parsavanatha.

Below:
Sculpted figures, a profanity for the iconoclastic newcomers, were roughly mutilated.



'...the first Islamic building in India of dressed stone was, at its best, a patchwork of older material, beautiful in detail, as its arcaded aisles were composed of pillars carved in the most perfect Hindu style, but as a whole a confused and somewhat incongruous improvisation.'

– Percy Brown,
Indian Architecture: Islamic Period



Shamsuddin Iltutmish, Turk of Albari tribe, and slave successor of his master, Qutbuddin Aibak, to the throne of Delhi between 1211-36, was not content to leave this monument to the Might of Islam unmarked by any attention. So he added to its scale and dignity.

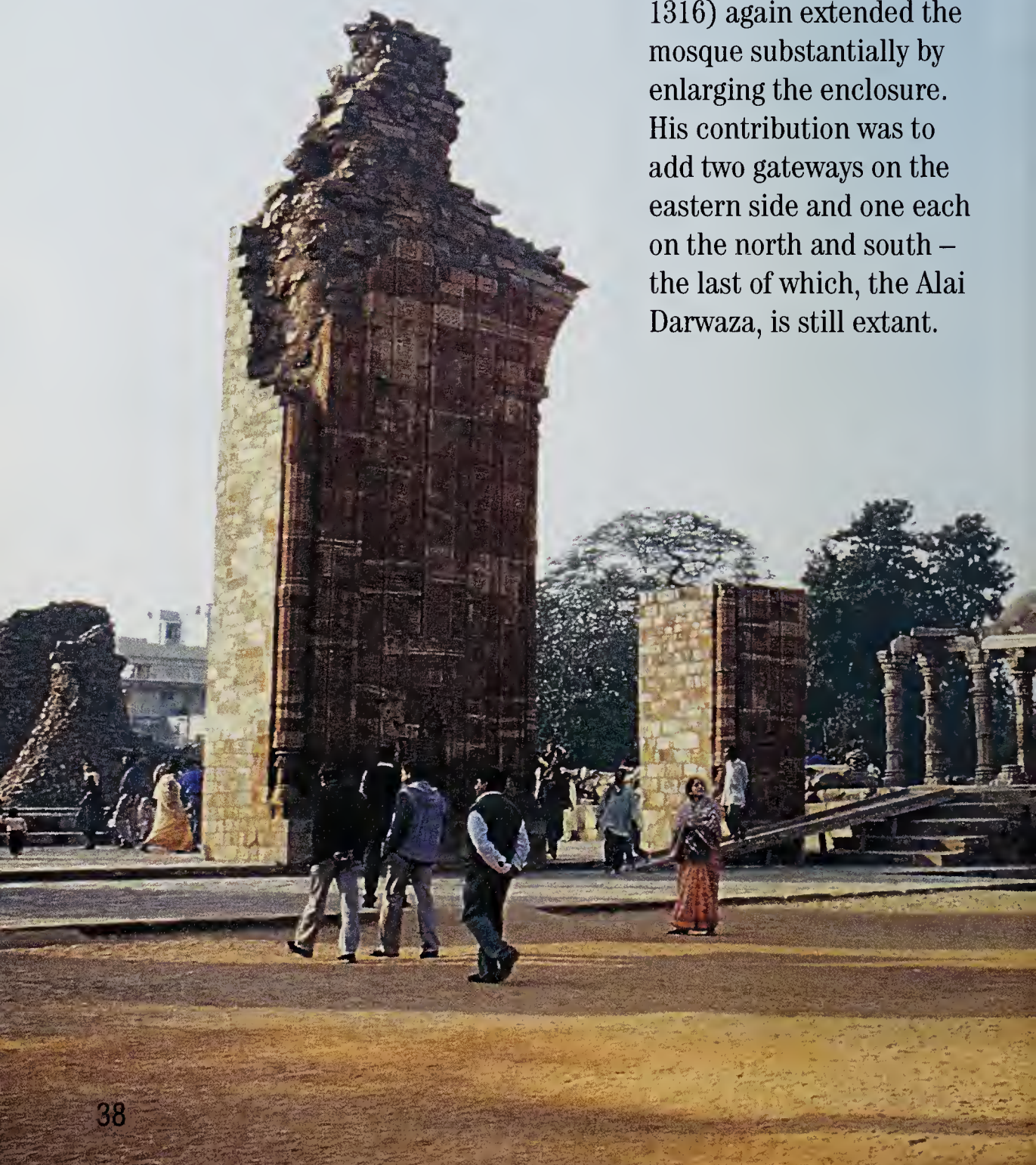
He almost doubled the size of the mosque in 1230 by extending its colonnades and prayer-hall outside the original enclosure, with the result that the Qutb Minar now fell within the mosque-enclosure.

*Corbelled arches are constructed by laying blocks of stones in rows and then rounding their edges to form the curve of an arch.

Outer entrances in each of these three sides were made axial with those of the original mosque, and the great screen was extended north and south in continuation of Qutbuddin's.

The arches of Iltutmish's screen are still principally corbelled*, although their arabesque ornamentation with inscriptions standing out prominently is Saracenic in feeling, as distinct from the mixed decorations of Qutbuddin Aibak's screen.

A later Delhi Sultan, Alauddin Khalji (1296-1316) again extended the mosque substantially by enlarging the enclosure. His contribution was to add two gateways on the eastern side and one each on the north and south – the last of which, the Alai Darwaza, is still extant.





Above:
**Details of carvings on
Qutbuddin's screen.**

Below:
**The great red
sandstone screen.**





Screen

The great red sandstone screen across the front of the Mosque sanctuary is an extremely interesting monument in that it showcases the gradual Islamisation of Indian architecture. It was built, according to an inscription on the south face of the central arch of the screen, by Qutbuddin in AD 1199, and extended by both Iltutmish and Alauddin Khalji. However, only the former's additions remain.

Qutbuddin's screen comprised a central arch, 6.7 metres wide and 16 metres high, with two similar but significantly smaller arches on either side.

The arches are all ogee - or S-shaped arches and, but for a few *voussoirs** at the apex, are constructed in the corbelled manner.

It was an erection modelled on the *maqsura* or screen fronting the Prophet's Mosque in Medina, and as such had the sanction of Islamic tradition. But it was constructed by Hindu craftsmen employing Hindu techniques and attempting to visualise in stone the verbal directions of their Muslim overseers.

The Hindu craftsman was set to work upon alien arabesque designs and strange Naskh characters and had to weave them in among his own sinuous

**Voussoirs* are wedge-shaped blocks of stones that are used to fashion a true arch.

Right:
A detail from the original screen of Qutbuddin Aibak: The serpentine tendrils on the bands are the work of the Hindu artisan. However, the disposition of these foliated bands in the design is characteristically Islamic.

patterns to frame a pointed arch – a feature itself foreign to the Hindu tradition of trabeate* construction.

The essentially Hindu elements can be seen in the ornamental relief on the original portion of the great screen. Look out for the quaint manner in which the Hindu craftsman put his individual mark on the unfamiliar script he was carving by turning each calligraphic stroke-end into a little floral burst.

In stark contrast are the more Islamic patterns on the subsequent extension of the same screen made in the time of Iltutmish, by when Islamic architectural forms and traditions had become more established in Hindustan.

Conforming in general design to the existing screen of Qutbuddin, Iltutmish's extension betrays a considerable advance in the adoption of Islamic forms of surface decoration. The patterns are purely Saracenic, and are seen in Saracenic architecture from India west to Spain.

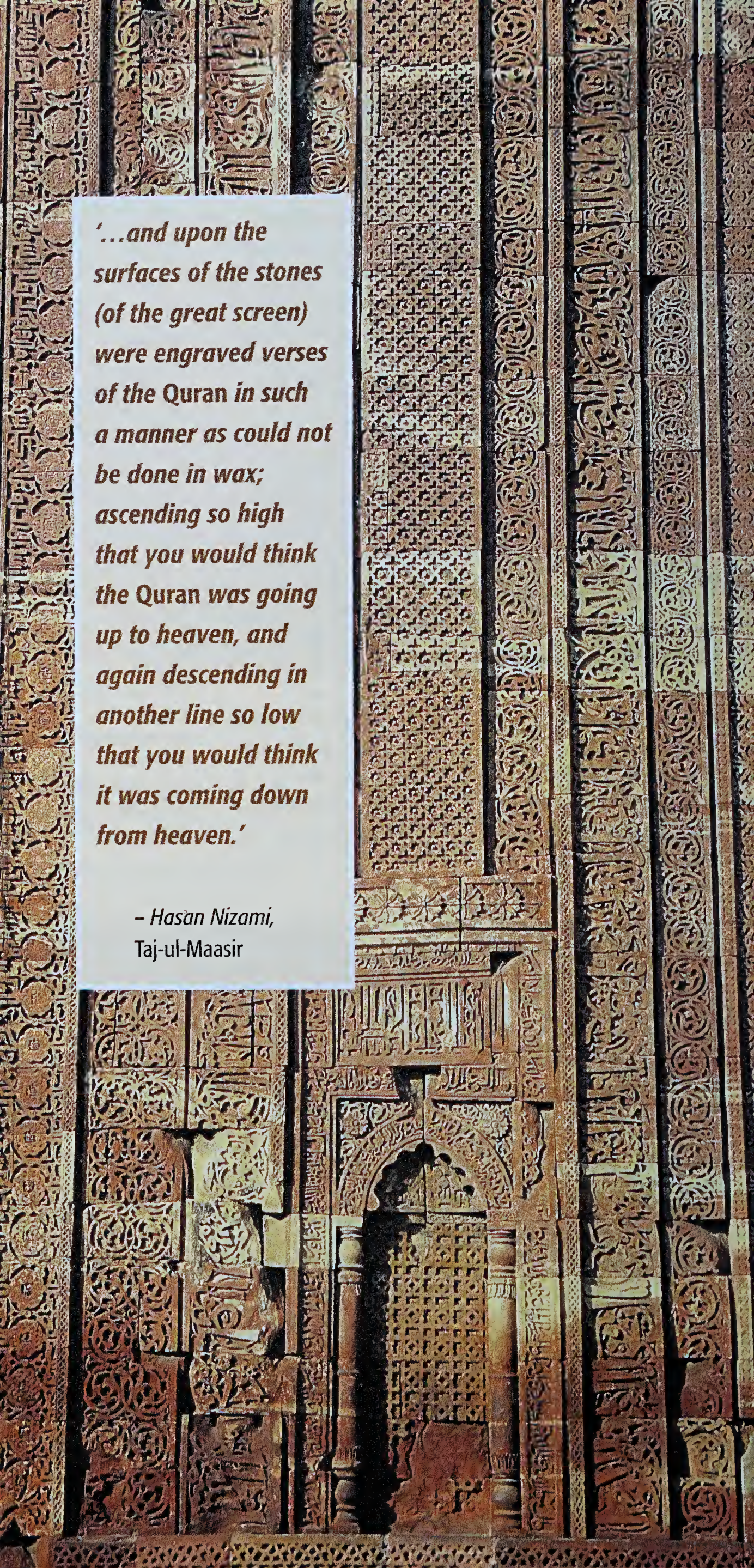
The Arabic lettering, too, has advanced beyond the simple shapes wrought by the prentice hand of the Hindu, and is evidently the work of a craftsman more familiar with the characters he is carving. Here, too, we see introduced a combination of the square Kufic* and the elaborate and intricately interwoven Tughra* characters.

*Trabeate is the practice of using beams in construction, as opposed to arches.

*Kufic is a heavy, almost squarish Arabic script, most used in stone carving.

*Tughra is an elaborate, highly stylised script and evolved out of imperial Turkish calligraphy of the Ottoman empire.





'...and upon the surfaces of the stones (of the great screen) were engraved verses of the Quran in such a manner as could not be done in wax; ascending so high that you would think the Quran was going up to heaven, and again descending in another line so low that you would think it was coming down from heaven.'

*- Hasan Nizami,
Taj-ul-Maasir*

The attached *mutakha*-columns set in the recessed angles of the pier jambs are another feature of Iltutmish's screen extension that appears in Indo-Islamic architecture for the first time. It continues as a decorative form almost uninterrupted throughout the Pathan period, and afterwards in Mughal architecture.

It is curious to note how Iltutmish's arches in the great screen, while maintaining the same pointed form, differ in contour from those of Qutbuddin's. The piquant little counter-curve at the apex, with its slight suggestion of 'ogee,' is missing from Iltutmish's screen, though it appears again in Iltutmish's Tomb.

A further difference in his treatment of the screen extension is noticeable in the absence of the subsidiary upper arched-openings above the lower side arches flanking the central archway of the original screen. Though the upper parts of both Iltutmish's and Qutbuddin's screens are now largely missing, this difference in treatment is apparent in the remains of the dressed ashlar jambs.

Left:
Islamic ornamentation on Iltutmish's screen.

The symmetry that characterises the arrangement of the columns in Iltutmish's northern prayer chamber makes it evident that the *mihirabs**, columnar bays and the spans of the arched openings in the great frontal screen were, from the first, conceived as a single homogeneous design. This is in contrast to the fortuitous arrangement of these features in Qutbuddin's original mosque.

Of Iltutmish's colonnades little now remains; but it is apparent that the supply of elaborately carved Hindu columns had given out, and that he was reduced to the relatively plain shafts and capitals that compose them.

**Mihirabs* are niches or arched recesses in the western wall of an Indian mosque and towards which the worshippers turn for prayers.

Below:
Iltutmish's extensions.



The Arch

The arch was practically unseen in the Hindu temples of pre-Sultanate northern India. Space in the Hindu architectural tradition was spanned by the use of beams and lintels laid between pillars. So the gateways of the temples were either flat-roofed or modelled on mountain *shikharas*, with layers of stones laid in rows until they met in a peak between two pillar posts.

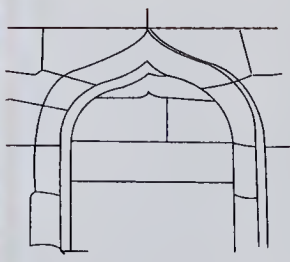
But the Muslims came to India having been long acquainted with the true arch – the arch raised by the means of *voussoirs* or wedge-shaped blocks of stone. These *voussoirs* were laid in a radiating half circle, with the keystone at the centre of the arch.

The Islamic architects had first seen the keystone arch in Roman remains and were quick to see its scientific potential. First believed

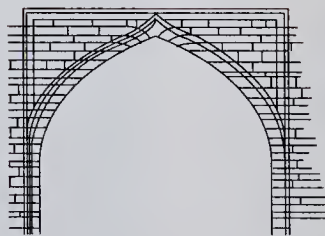
to have been used in the mosque at Samarra in Iraq in AD 752, the simplicity of the arch fired the Muslim aesthetic imagination and it became a standard feature of Islamic architecture.

When the Muslim generals wanted to replicate the arch in the great screen they were erecting in the first mosque of newly-conquered India, they came up against the Hindu workmen's inability to fashion the unfamiliar shape.

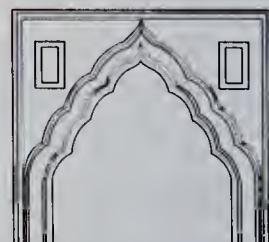
But, master craftsmen in stone as they were, the workmen innovated the corbelled arch. They laid their stones horizontally as they always had, but they rounded the sides of individual stones to create the curve of an arch. Also, these were ogee- or S-shaped arches, harking back to the sun-windows of the Buddhist *chaityas*.



Dhamekh Stupa,
Sarnath,
c.7th century



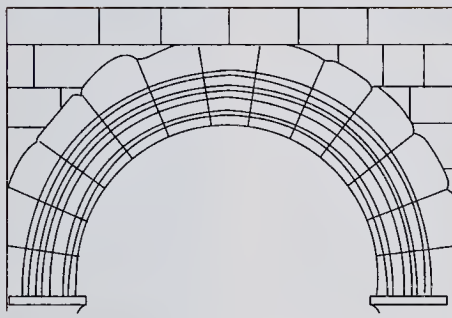
Screen,
Quwwat-ul-Islam
Mosque, Delhi, c.1200



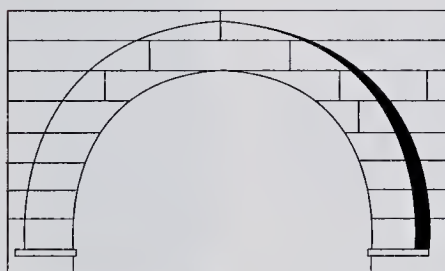
Screen, Adhai Din
ka Jhompra,
Ajmer, c.1225



It was only after several years of Muslim rule in India, when conditions were settled enough to attract artisans and artists from the Islamic world, that Islamic elements, like the true arch, began to be seen here.

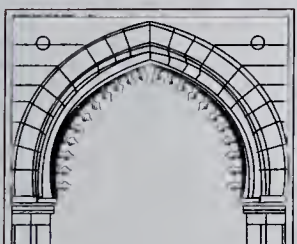


True arch

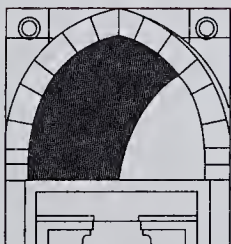


Corbelled arch

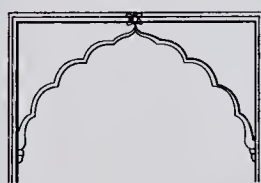
Balban's Tomb, a little distance away from the Qutb Complex and built almost a century after the Quwwat-ul-Islam Mosque, is the first monument in India to adopt the true arch.



**Alai Darwaza,
Delhi, c. 1310**



**Ghiyasuddin
Tughluq's Tomb,
Delhi, c. 1325**



**Mughal,
17th century**

Qutb Minar

Qutbuddin Aibak laid the foundation of the Quwwat-ul-Islam Mosque, and visualised the adjoining Minar as an aggrandising monument celebrating the victory of Islam. The word *qutb* means axis or staff, and Aibak, whose own name Qutbuddin means Staff of God, clearly conceived the *minar* as the fulcrum of his faith.

'It was', says archaeologist J A Page, 'clearly a monument to overawe the spirit of the vanquished "infidel" peoples, and sustain the courage of the "faithful" exiled from their distant mountain land.'

As a *minar* attached to the Quwwat-ul-Islam Mosque, it could have also served as a *mazinah* from which the *muadhdhin* could sound the *azan* or the call to the faithful for prayer. Although it would be a stouthearted *muadhdhin* who would trudge up 379 steps everyday, five times a day.

Qutbuddin probably modelled his *minar* on brick towers famed in his native Ghazni, two of which still exist to this day. But they were nowhere as solid or as high as his axis of Islam in this alien land. The ultimate origin of the *minar* is probably to be found in such Sassanian





structures as the towers of Jur and Firozabad in Persia, the Chaldean ziggurat observatories as at Khorsabad and the Biblical Tower of Babel.

Fortunately, the inscriptions it bears provide us with an almost complete history of the Qutb Minar, from the commencement of its building in AD 1199 to its repair in Sikandar Lodi's reign (AD 1503); although the ill-advised, if well-intended activities of later restorers have rendered the earliest ones largely unintelligible.

Thus, we learn that the *minar* was commenced by the 'Amir, the Commander of the Army, the Glorious, the Great,' of Sultan Muizzuddin Muhammad Ghuri, who probably carried it up to the first storey. The advent of his successor and son-in-law, Iltutmish upon the scene resulted in three further storeys being built, and the *minar* carried to completion. Alauddin Khalji, the other significant builder in the Qutb Complex, seemingly had no hand in its erection, being intent on outrivalling by a still more pretentious *minar* of his own.

Left:

The Qutb Minar, with a height of 72.5 metres, is the highest stone tower in India.

The fifth and final storey, and probably most of the fourth, owe their existence to Firoz Shah Tughluq (AD1351-88), who, according to *Fatuhah-i-Firozshahi*, '...repaired the *minar* of Sultan Muizzuddin (Muhammad Ghuri), which had been struck by lightning, and raised it higher than before.'

From this quotation, and from the very noticeable reduction in the relative height of these top two storeys compared to the three lower ones, not to mention the marked change in architectural style, it seems practically certain that the two upper storeys of Firoz Shah have replaced a single and more happily-



proportioned stage that originally crowned the *minar* of Iltutmish.

The last of these recorded repairs is referred to in the inscription over the entrance doorway at the foot of the *minar*, where we learn that 'the *minar* of his majesty... Shamsuddin...in the reign of Sikandar Shah (Lodi)...

was repaired...in the year 909 H (AD 1503).'

The tower, which has a diameter of 14.32 metres at the base and about 2.75 metres at the top, is faced with red and buff sandstone on the first three storeys, while the storeys added by Firoz Shah Tughluq make free use of marble.



Compared with that of the Quwwat-ul-Islam Mosque, the decoration of the Qutb Minar is consistently Islamic in character from base to top; though the somewhat hybrid style of Firoz Shah's later additions is noticeably distinct.

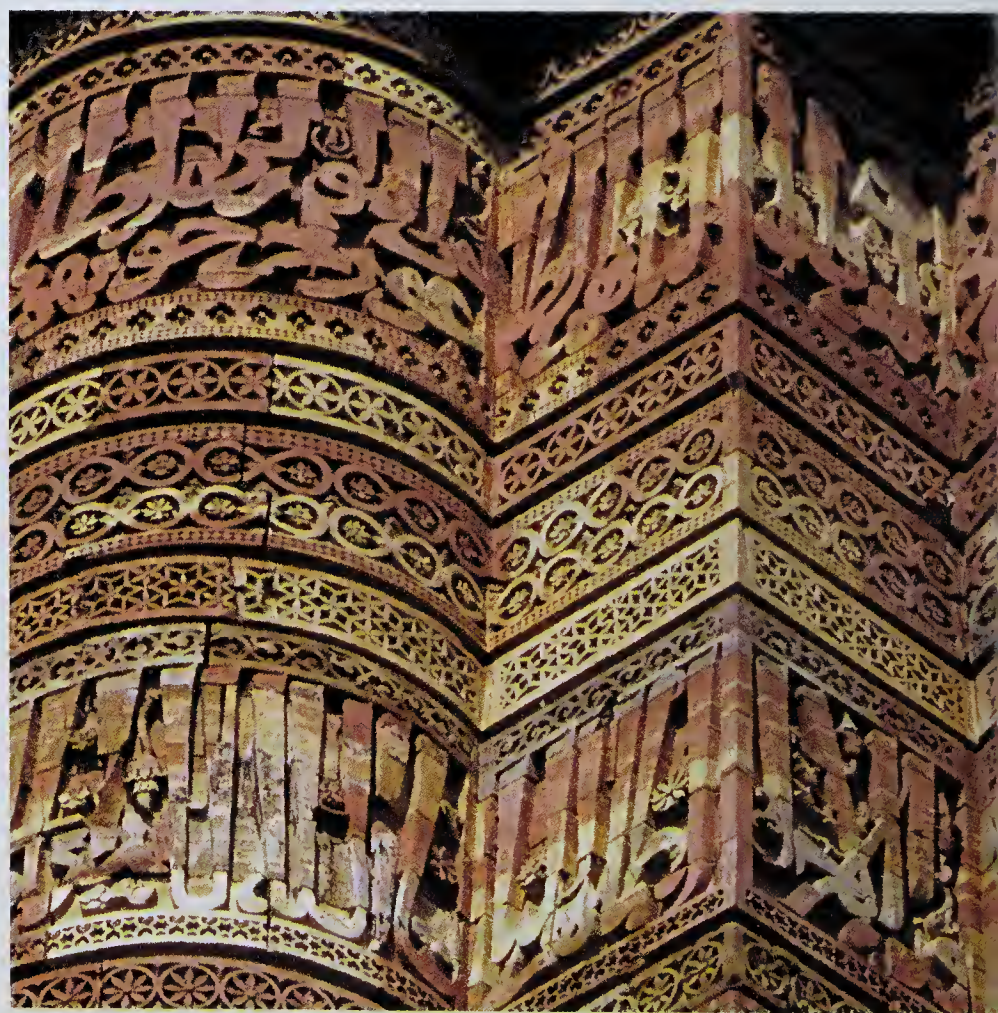
Features of typically Hindu origin are practically nonexistent, and only appear as narrow string-courses edging the inscribed bands, and as two minor members of the projecting balconies, the remaining ornament being distinctively Saracenic in character.

Perhaps the most interesting and effective features are the boldly

projecting balconies at every stage. These balconies are held up by a technique favoured by Islamic builders the world over – stalactite vaulting – and seen in the Alhambra of Spain as well. Here, a series of mini-arches support a series of little brackets, the whole of which holds up the balcony. In the Qutb, the little alcoves are patterned with honey-combing, giving it an intricately wrought appearance.

A door on the northern side leads to a spiral stairway that winds its way up to each balcony, culminating in a platform at the top.

The wide encircling bands inscribed with Naskh lettering afford a delicate relief to the plain fluted masonry of the Qutb's great shaft.





Qutb's 379 Steps

The noted archaeologist Alexander Cunningham remarks in *Archaeological Survey Reports*, Volume I, p. 195n (1862-65): 'Of the existing 379 steps, three belong to Major Smith's cupola, and 37 to the upper storey of 6.8 metres which leaves 339 steps to the four lower storeys. In the time of Abu-l-Fida (AD 1330) there must consequently have been 21 steps above the fourth storey to make up his total of 360 steps.'

These would be equal to 3.96 metres in height, making the total height in his time 69.7 metres – over two metres less than the present 72.5 metres. This agrees with the statement of Firoz Shah Tughluq, who states in the *Fatuhah-i-Firozshahi*:

The *minar* of Sultan Muizuddin Sam had been struck down by lightning; I repaired it and raised it higher than before.'

Lightnings and Earthquakes

The Qutb has survived a series of lightning bolts and earthquakes in the eight centuries it has towered over Delhi. But the string of disasters has left the minar unscathed except for a slight tilt, some two feet off the perpendicular.

The Qutb was first struck by lightning in AD 1368, which knocked off the top storey. Sultan Firoz Shah Tughluq, replaced the fallen storey with two floors that introduced white marble into an otherwise red and buff sandstone exterior. Popular legend has it that lightning defied its rule of not striking the same place again by hitting the Qutb Minar twice more.

An inscription over the entrance on the ground floor indicates that Sultan Sikandar Lodi also carried out some

repairs in 1503 but the nature and extent of the damage is not recorded.

Later, in the 19th century, an earthquake destroyed Tughluq's cupola and Major Robert Smith of the Royal Engineers was entrusted with the task of restoring it. He replaced it in 1829 with a Bengal-style chhatttri which was removed in 1848 by the then Viceroy, Lord Hardinge, as it sat ill with the architectural style of the Qutb Minar. It today stands forlorn to the left of the entry path and is known as Smith's Folly.

Until a few years ago, the Qutb Minar had a number of glass plates embedded into its base. These plates, banded into concrete, were installed by the Archaeological Survey of India, to monitor the effects of any tremors in the earth.



Smith's Folly



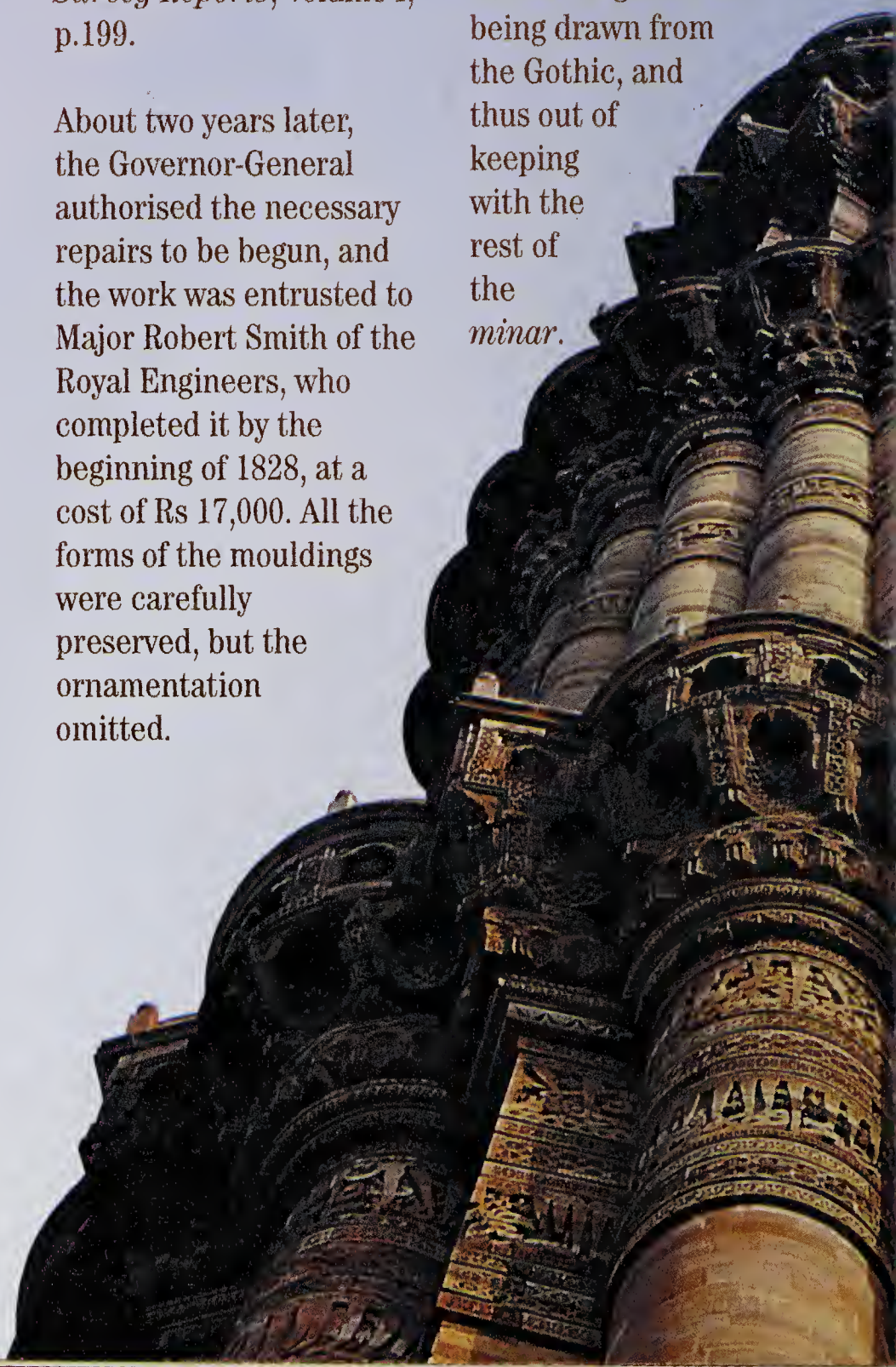
Restoring the Qutb

The restorations of the Qutb Minar over the last 120 years have been meticulously recorded. 'On the first of August 1803 the old cupola of the Qutb Minar was thrown down and the whole pillar seriously injured by an earthquake,' says an entry by noted archeologist Alexander Cunningham in the *Archaeological Survey Reports*, Volume I, p.199.

About two years later, the Governor-General authorised the necessary repairs to be begun, and the work was entrusted to Major Robert Smith of the Royal Engineers, who completed it by the beginning of 1828, at a cost of Rs 17,000. All the forms of the mouldings were carefully preserved, but the ornamentation omitted.

As Cunningham goes on to observe, this part of the work appears to have been done with much patience and skill; and reflects great credit on Major Smith as a conservator of ancient monuments.

However, Major Smith's work on the doorway has been criticised by Cunningham as well as James Fergusson as being drawn from the Gothic, and thus out of keeping with the rest of the *minar*.



J A Page, however, traces the origin of the offending *kanguras* – the stepped battlements on which their criticisms centre – on the doorway to similar ornamentation on two monuments in Cairo.

According to him the tomb of Sultan Kalaun (AD 1284); and the mosque of Al Azhar there – which M Saladin dates from the year AD 1208 in his seminal *L'Architecture:*

Manual d'art

Mussulman – both sport the same style of *kanguras*.

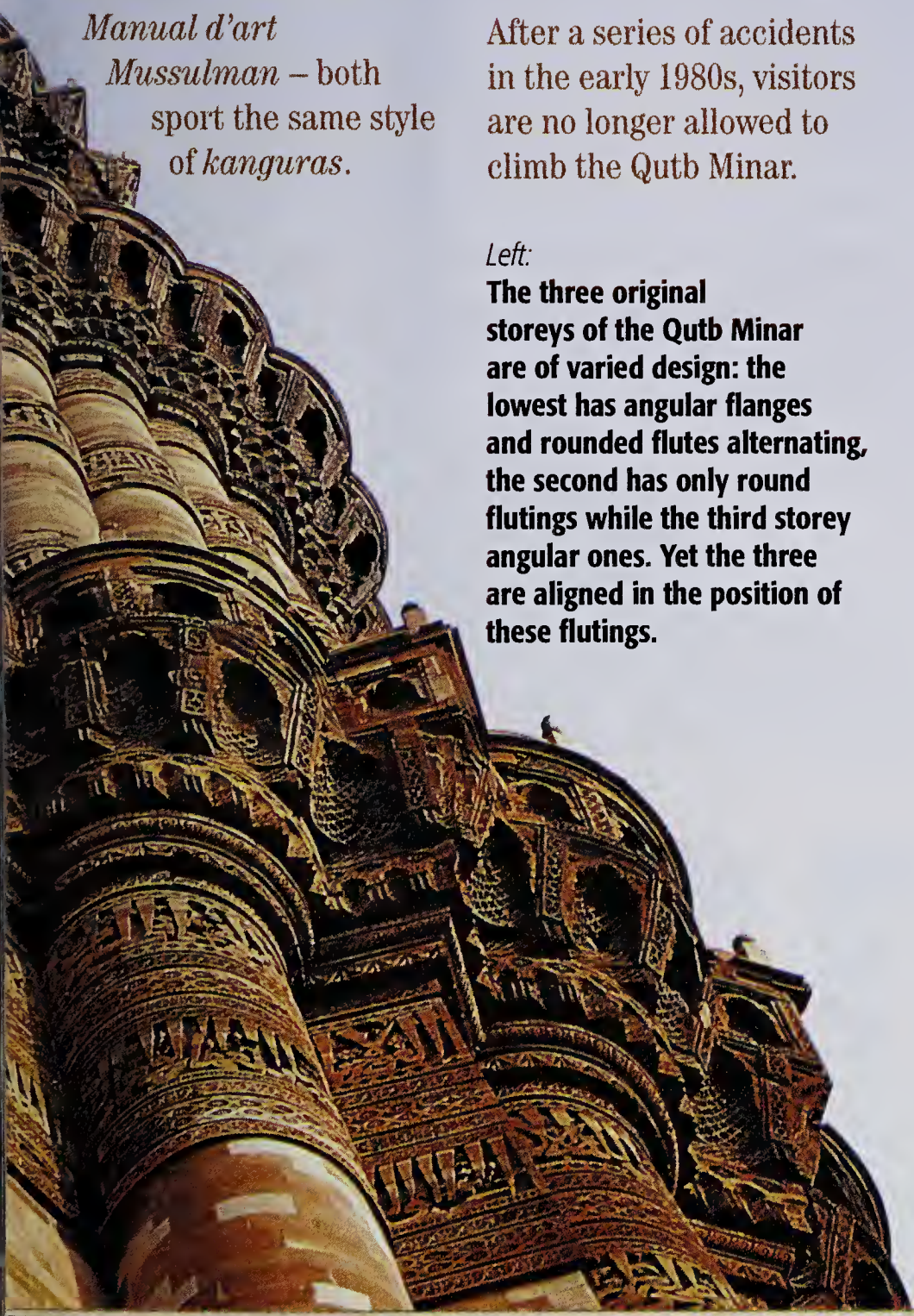
Moreover, the *kanguras* exist again on the second storey opening of the Qutb Minar itself.

One of the inscribed slabs over the entrance doorway has, it is true, been replaced in its wrong order by the restorer, but, as is apparent on a close scrutiny of the work, all the masonry above the architrave is patently composed of the original weatherworn stones.

After a series of accidents in the early 1980s, visitors are no longer allowed to climb the Qutb Minar.

Left:

The three original storeys of the Qutb Minar are of varied design: the lowest has angular flanges and rounded flutes alternating, the second has only round flutings while the third storey angular ones. Yet the three are aligned in the position of these flutings.



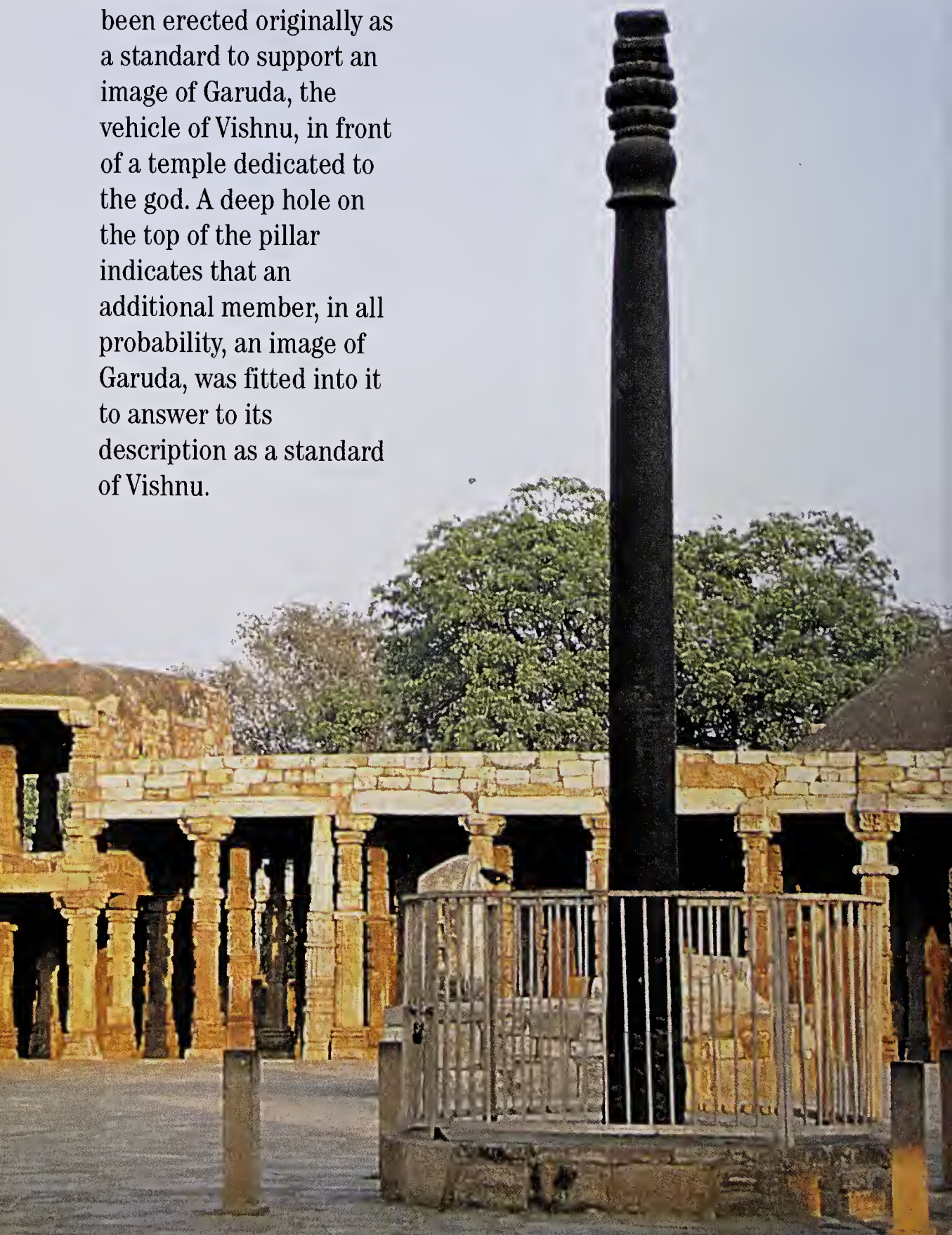
Iron Pillar

The iron pillar, set in the inner court of the Quwwat-ul-Islam Mosque, axial with the central arch of the screen, is significant in that it provides evidence that people in this region were able to weld malleable iron on so ambitious a scale as early as fourth century AD.

The pillar appears to have been erected originally as a standard to support an image of Garuda, the vehicle of Vishnu, in front of a temple dedicated to the god. A deep hole on the top of the pillar indicates that an additional member, in all probability, an image of Garuda, was fitted into it to answer to its description as a standard of Vishnu.

The fluted 'bell' capital with its *amalaka* members is a characteristic feature of the Gupta architecture of northern India, and affords further evidence to the period of its erection.

This evidence is substantiated by a Sanskrit inscription in Gupta characters of the fourth century AD engraved on the pillar.



The inscription records its erection by a mighty king named Chandra, a devotee of the god Vishnu, as a 'lofty standard' (*dhvaja stambha*) of that divinity on 'the Hill of Vishnupada'. This king has now been identified as Chandragupta II (AD 375-413) of the imperial Gupta dynasty.

The probabilities are that the pillar was brought here from somewhere else. This belief is confirmed by the fact that there are no other relics from the same period in this site. There is a strong bardic tradition that it was brought here from an unspecified place by Anangpal, the Tomar king.

The base of the pillar is not smooth, with small pieces of iron tying it to its foundations, and lead sheet covers the portion concealed below the present floor level. The total length of the pillar is 7.2 metres, of which 93 cm is buried underground. The metal of the pillar has been found to be almost pure malleable iron, which shows only the slightest signs of rusting, and that too below the ground. The manufacture of such a massive iron pillar, which has not deteriorated much in the sixteen hundred years of its existence, is standing testimony to the metallurgical skill of ancient Indians.

What's the Iron Pillar Made of?

Scholars have suggested that the pillar was cast in its present form and not forged: but the extreme purity of the iron composing it would rather tend to discount this possibility.

A chemical analysis of the iron made by Sir Robert Hadfield disclosed the following elements in its composition:

	in %
Carbon	0.080
Silicon	0.046
Sulphur	0.00
Phosphorus	0.114
Manganese	Nil
Total elements other than iron	0.246
Iron	99.720
Total	99.966
Specific gravity,	7.81
Bell hardness, No.	188

From J A Page, *Guide to the Qutb*

Ilutmish's Tomb

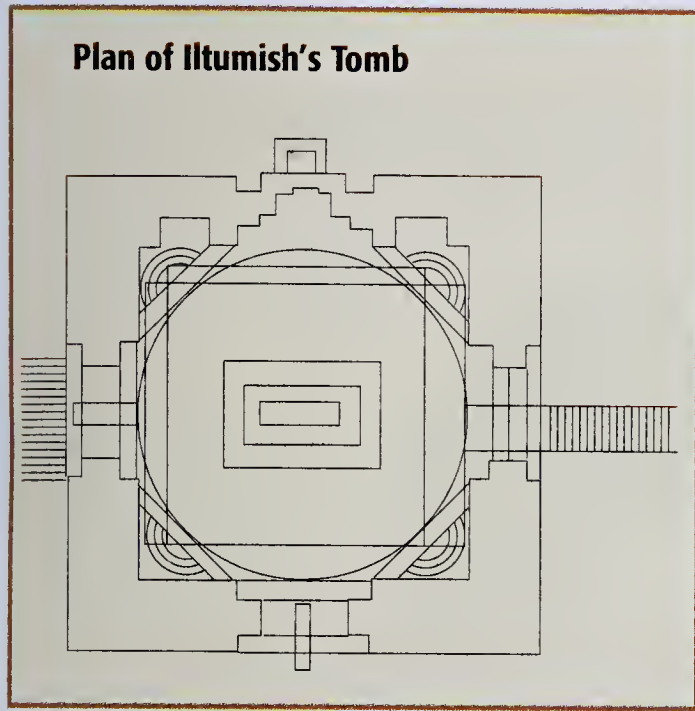
The tomb of Shamsuddin Ilutmish (1211-36) is situated immediately west of his own northern extension of the mosque. It was built by the ruler himself in 1235, only five years after the construction of Sultan Ghari's, the tomb for his eldest son, Nasiruddin Mahmud. Yet it is strikingly different from the latter, and illustrates that the builder had now ceased to depend on the demolition of Hindu temples for material.

It is a simple square chamber, covered originally by a circular dome that was carried on a form of squinch-arch, which serves to negotiate the difference in shape between the square plan below and the circle above.

Curved fragments found nearby indicate that the dome was constructed by means of concentric rings of masonry; but it probably collapsed as the Hindu artisans were yet unfamiliar with the technique of erecting



domes. According to some accounts the fallen dome was replaced by Firoz Shah Tughluq, but that did not survive either.



Below:
**The tomb chamber,
now open to the sky.**





Above:
The heavily ornamented interiors of Illutmish's Tomb.

There are entrances on all three sides but the west, which was left-closed to accommodate three *mihirabs* inside. Apart from some fine patterns and borders around the arched doorways, the exterior of the monument is plain, contrasting remarkably with the profusely sculpted interior.

Here again, the intricate surface decoration is of a predominantly Islamic-type, although Hindu elements (like the bell-and-chain motif and the lotus) appear as isolated features.

Practically the whole interior surface, both walls and roof (with the exception of the lower walls on all but the west side which were probably plastered) is intricately banded with a diaper of arabesque designs, elaborated with *Quranic* inscriptions in both Naskh and the combined Kufic and Tughra characters.

Marble is introduced only in the central *mihrab* and in the cenotaph in the middle of the tomb chamber. Most of the interior of Iltutmish's Tomb is faced with red sandstone.

Below:

A squinch arch in Iltutmish's Tomb, the first monument in India to use this architectural device.



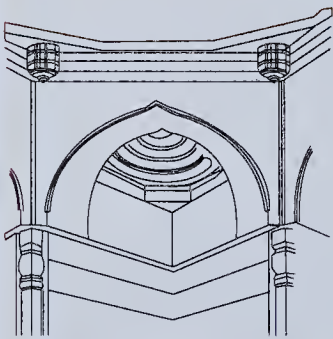
Squinch



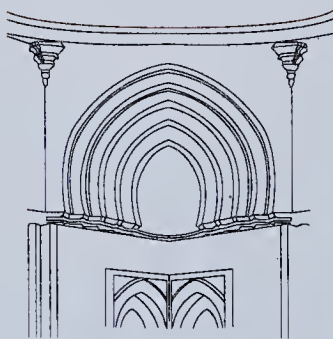
The squinch is a particularly ingenious device aimed at solving a universal architectural problem – how to convert a square or rectangular chamber into a domed structure.

The squinch system works by projecting a small arch across the upper angled corners of the square room, thus converting the square chamber into an octagonal shape, from which a dome might be easily erected. In fact, in order to

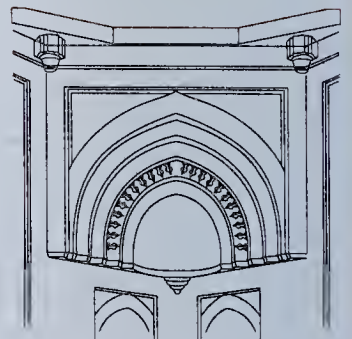
reduce the circumference of the dome base still further, the octagon could be turned into a shape with 16 sides by constructing another series of squinches. In the instance of Iltutmish's Tomb, the squinches take the form of half-domed vaults, with an arch across the outer diagonal face. Here, too, one can see a quintessential Indian touch in that the squinched arch is not a true arch but a corbelled one.



**Iltutmish's Tomb,
Delhi, 1235**



**Alai Darwaza, Delhi,
1311**



**Jamaat Khana,
Delhi, 1320**



Alai Darwaza

After Iltutmish, and an interval of some 90 years, comes the Afghan ruler of Delhi, Alauddin Khalji, whose ambitious schemes for still further extension of the Quwwat-ul-Islam Mosque were abandoned after his death in 1315.

The Sultan's gateway to the south of the Mosque is the most noteworthy feature of Alauddin's additions.

Built of finely worked red sandstone, with an external relief of marble disposed in incised bands and panels, it is of

exceptional merit architecturally. It is the first building in India employing wholly the Islamic architectural principles of construction in terms of symmetry and ornamentation.

Alai Darwaza is 17.2 metres square and pierced by arched openings that echo the contours of the covering dome. The arch to the north is semi-circular while the others are of the pointed horseshoe shape. These are all true arches built using radiating *voussoirs* and lead into a central chamber.

The inscriptions framing the archway on the west, south and east fronts of the gate record the name and titles of 'Abul Muzaffar Muhammed Shah (Alauddin Khalji, the Sultan)' and his extension of the Mosque in 1311. The gateway's excellent

proportions and simple composition must be seen at dusk silhouetted against an evening afterglow to be fully appreciated; though the loss of most of the upper wall-facing and the original parapet is necessarily a detraction.



Below:

The development of Islamic ornamentation attained in Alauddin's period is clearly revealed in the arabesque decoration of the south gateway.



The present square outline of the parapet of the facades is almost certainly an innovation on the part of the redoubtable Major Smith, who carried out extensive repairs to the gateway in 1828. As is apparent in the treatment of the redstone facing and the marble dressings still intact, the facade in the original design rose higher in the centre than at the sides. And the prominent marble string course, which marks the difference in treatment between the upper and lower portions of the flanking bays, was carried up and round the central archway.

The interior proportions of the gateway are most

pleasing; with their recessed corner arches of attractive horse-shoe form carrying a plain spherical dome over the square chamber.

The broad, flat, surfaces of the red stone jambs are essentially Islamic, and contrast curiously with the more indigenous ornamentation of sinuous tendrils and rounded lotus buds framing the

inscribed pilaster-panels between the smaller openings; while the projecting marble plinth-moulding might well have been brought direct from some Hindu shrine.

The junction of Alauddin's masonry with that of Iltutmish just west of the former's redstone gateway is very clearly marked, as is the slight divergence of his treatment of window openings with their red stone *jali* screens. Only a short length of Alauddin's enclosing



colonnades connecting his southern gateway with the south-east corner of his extension is now extant. The remaining portions have been represented on the site by a continuous screen of shrubbery along the east and north fronts.

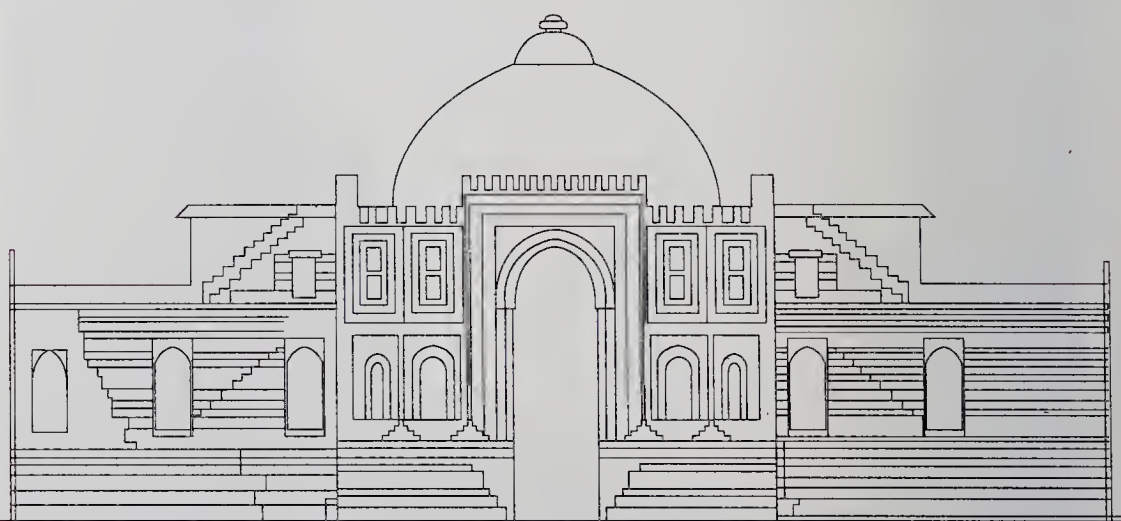
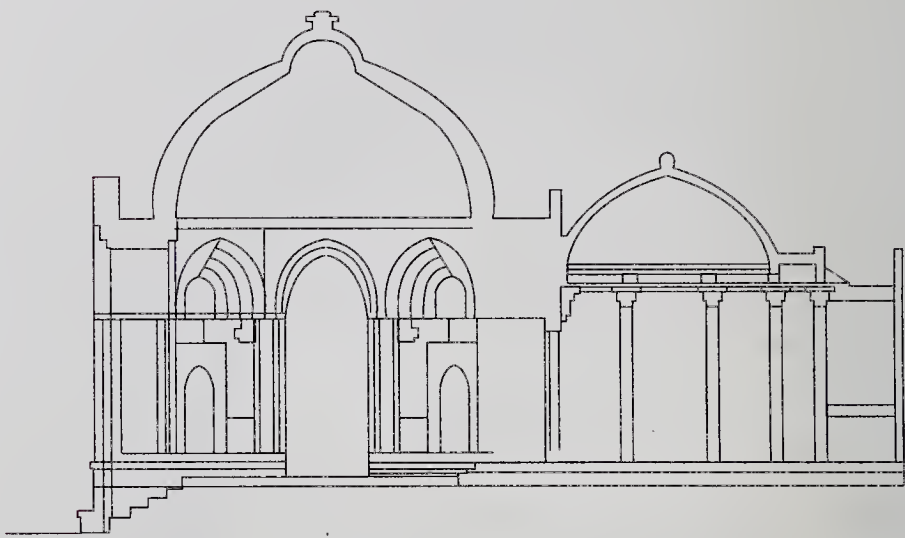
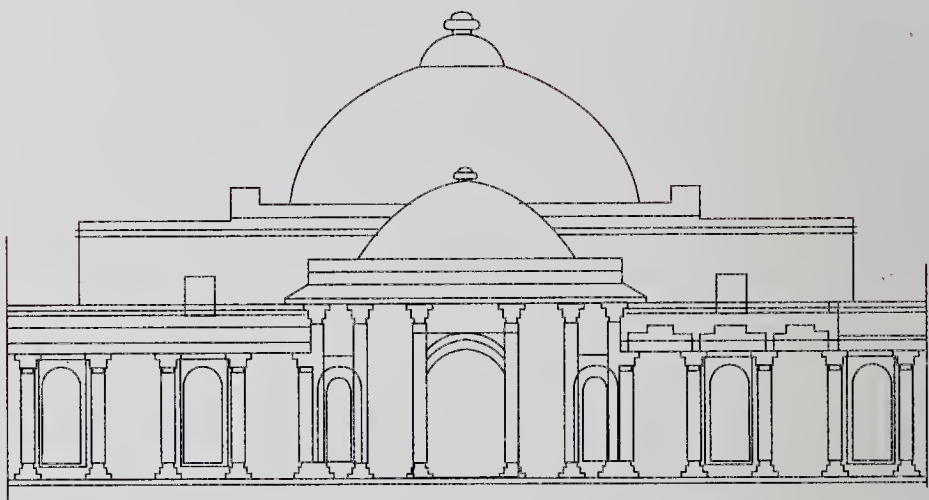
Right:
The arched entrances of Alai Darwaza are decorated with fringes of lotus buds.



From his intended northern colonnade, towards its west end, project the foundations of a large gateway set in alignment with the corresponding north gates of his predecessors.

This emperor's projected northern extension of the great arched screen, again, is only traceable in the low masses of masonry core which are all that now exists of his unfinished arch-piers.

Conjectural restoration of Alai Darwaza



From J A Page, *Memoirs of the Archaeological Survey of India*, No. 22

Alai Minar

Ambitious in his architectural, as in his political designs, Alauddin intended his projected extensions to completely dwarf the efforts of his predecessors. Just as his great arched screen was designed to extend as far

The curious treatment of angular fluting, which may be likened in section to the outline of a flattened letter M, separated by deep canellures, is very distinct. The whole *minar* was evidently based on a high, wide *chabutra*.



as theirs combined, and to be of twice the scale, his projected *minar* was also conceived on a scale double that of the existing Qutb Minar. However, Alauddin's great *minar* never rose above the first stage, and his whole scheme was abandoned at his death.

Though it comprises only the original core of the structure and that in a dilapidated condition, it is nevertheless possible to recognise several distinctive features that this great *minar* was intended to exhibit.

Inside the *minar*, it is very clear from the relative heights of the encircling windows that pierce the walls at every quadrant that the means of ascent was to be a very gradual ramp, and not a stair as in the smaller Qutb Minar of Qutbuddin and Iltutmish. Entered through a doorway on the east, the ramp would follow the inclination of these windows and ascend the *minar* from right to left.

Above:
Barely begun before it was abandoned, the mammoth Alai Minar stands at 24.5 metres in its extant state.

Alauddin's Madrasa

Alauddin's *madrasa*, lying immediately to the southwest of the Quwwat-ul-Islam Mosque, is now in a dilapidated condition, but it is possible to visualise from a study of its fragmentary remains the appearance of the structure in the days of its founder. The *madrasa* is built around a simple quadrangular court entered on the north side through a triple gateway of some size, the central bay of which projects somewhat beyond those flanking it.

It has been suggested that this *madrasa* was built by Iltutmish, but according to J A Page, the balance of probability rests with Alauddin. The deciding factor, in his judgment, being the high-drummed domes and the more advanced corbelled pendentive treatment beneath them. These are in distinct contrast to the flat conical Hindu type of dome that supposedly covered the Tomb of Iltutmish originally, and the primitive squinch-arches which carried that dome across the corners of the tomb.



Alauddin's Tomb

On the south side of the court is located a large square structure covered originally by a dome, now fallen, which is believed to be the tomb of Sultan Alauddin Khalji. It was marked originally by a boldly projecting portico, of which remains still exist. The concept of a combined *madrasa* and tomb – probably a Saljuqian tradition – makes its first appearance in India here.

The remaining buildings within the Qutb Complex have no archaeological connection with the original monument. The gateway through which today's visitor enters the Qutb area is in fact the entrance to a *sarai* of the late Mughal period. There is also a still-active mosque of the same period, to the right as one enters the Complex.

Below:

Alauddin Khalji's Madrasa



Imam Zamin's Tomb

The Tomb of Imam Zamin, a 15th century Sufi saint whose actual name was Muhammad Ali, is situated immediately to the east of the Alai Darwaza (through which it is approached). It is a much later structure, dating from the time of the Mughal emperor Humayun.

The tomb has no integral connection with the Qutb group and its position in it is probably explained by the belief that Imam Zamin held some office of importance in the Quwwat-ul-Islam Mosque. Imam Zamin was a member of the Chishtia sect, a Sayyid descended from Hasan and Husain, who is said to have come to Delhi from Turkestan in

Facing page:
Imam Zamin's Tomb through an arched entrance of Alai Darwaza



Sikandar Lodi's reign (1488-1517). According to an inscription, he built this tomb for himself in 1537-38 and died within a year of its completion.

The tomb, 7.3 metre square, is a simple structure in the Lodi style. It is surmounted by a sandstone dome rising from an octagonal drum, and is decorated with a double row of *kanguras* and marble panelling above the *chhajja*.

The spaces between the twelve square pilasters supporting the superstructure are filled in with a geometrical *jali* of red sandstone in all but the central bays of the west and south sides. These contain a *mihrab* and an entrance doorway, both wrought in marble. Over the latter is an inscription in well-formed Naskh characters recording the name of the saint.

Marble is also used in the cenotaph and as a decorative relief in the interior; the radiating ribs of this material in the sandstone dome being a feature of particular interest. The whole structure of sandstone was originally covered with finely polished stucco, of which a considerable portion is still extant.



Mehrauli

The picturesque area around the Qutb Complex and Mehrauli, where the rocky outspur of the Delhi Ridge is scattered with ruins, is the site of the oldest of Delhi's many cities. Here one can see the ramparts of Qila Rai Pithora, the city built by the Rajput king, Prithviraj Chauhan, who expanded Lal Kot, the citadel of another Rajput clan, the Tomars.

Mehrauli remained a lively settlement throughout the Delhi Sultanate period, 1192-1398, though the imperial citadel moved northwards, first to Siri and ultimately, by way of Tughluqabad and Jahanpanah, to Firoz Shah Kotla on the banks of the Yamuna. Unlike some of the later cities of Delhi, Mehrauli has remained inhabited throughout.

Right:
Jahaz Mahal





Map of Mehrauli



1. Qutb Complex
2. Bhul-Bhulaiyan
3. Balban's Tomb
4. Dargah
5. Rajon-ki-Bains
6. Jamali-Kamali
7. Jain Mandir Dada Bari
8. Madhi Masjid
9. Jahaz Mahal
10. Hauz-i-Shamsi

Bhul-Bhulaiyan

As you enter Mehrauli, on a small hillock on the right, is an octagonal tomb where lies buried Adham Khan, a foster brother of the Mughal emperor Akbar. Adham Khan had assassinated Atgah Khan, another foster brother of the emperor. A furious Akbar had

Adham Khan flung from the ramparts of Agra Fort, not once but twice. However, when his grief-stricken mother, Maham Anga, a wet nurse of Akbar, followed her son to the grave, a remorseful Akbar had this elegant tomb built for them in 1562. The tomb is known as Bhul-Bhulaiyan on account of the labyrinthine maze inside.

Lal Kot

Buried deep in the scrubland around Mehrauli is a crumbling wall, sweeping northwards in a punctuated curve. These are the ruins of Lal Kot, the citadel of the first city of Delhi.

Said to have been constructed in the middle of the 11th century by the Tomar ruler, Anangpal II, Lal Kot originally covered a circumference of 3.6 kms. The ramparts of the citadel were surrounded by a ditch and pierced at intervals by semi-circular bastions.

Successive Muslim rulers of the Delhi Sultanate, beginning with Qutbuddin Aibak and going through to Alauddin Khalji, also made Lal Kot their royal seat. Chauhans, the dynasty that ousted the Tomars, built their citadel, Qila Rai Pithora, on the site of Lal Kot. Qutbuddin is said to have built himself a fine palace called Kasr Safed or White Palace within the ramparts of Qila Rai Pithora. His successor, Iltutmish, is also noted by the *Ain-i-Akbari*

as having lived here. Traces of the Sultanate palaces have been found in the recent excavations of 1992-95.

The area has been excavated many times, beginning with Sir Alexander Cunningham in the early 1860s. Around the middle of the 20th century, the excavations led by Y D Sharma focussed on the fortifications, while the 1992-95 seasons under B R Mani studied not only the citadel but also the layout and settlement pattern of the palaces of Lal Kot, along with a huge reservoir known as Anang Tal.

The last round of excavation yielded pottery and coins, a small sandstone sculpture of Lord Ganesha as well as the lower half of a terracotta statue of a Jaina Tirthankara, all from the pre-Sultanate Rajput period of Lal Kot's life. The antiquities dating from the Sultanate period include 277 circular copper coins and over 900 terracotta figurines.

Baolis or Stepwells

A little further up, a lane heading to the left leads to two *baolis* or step-wells. Gandhak-ki-Baoli, fed from a *gandhak* or sulphur spring, was built in the 13th century, during the reign of Iltutmish.

A dirt track skirting the mosque leads to the larger but now absolutely dry Rajon-ki-Bains or Sukhi Baoli, a three-tiered step-well built in the reign of Sikander Lodi.

Below:

The step-well of Rajon-ki-Bains



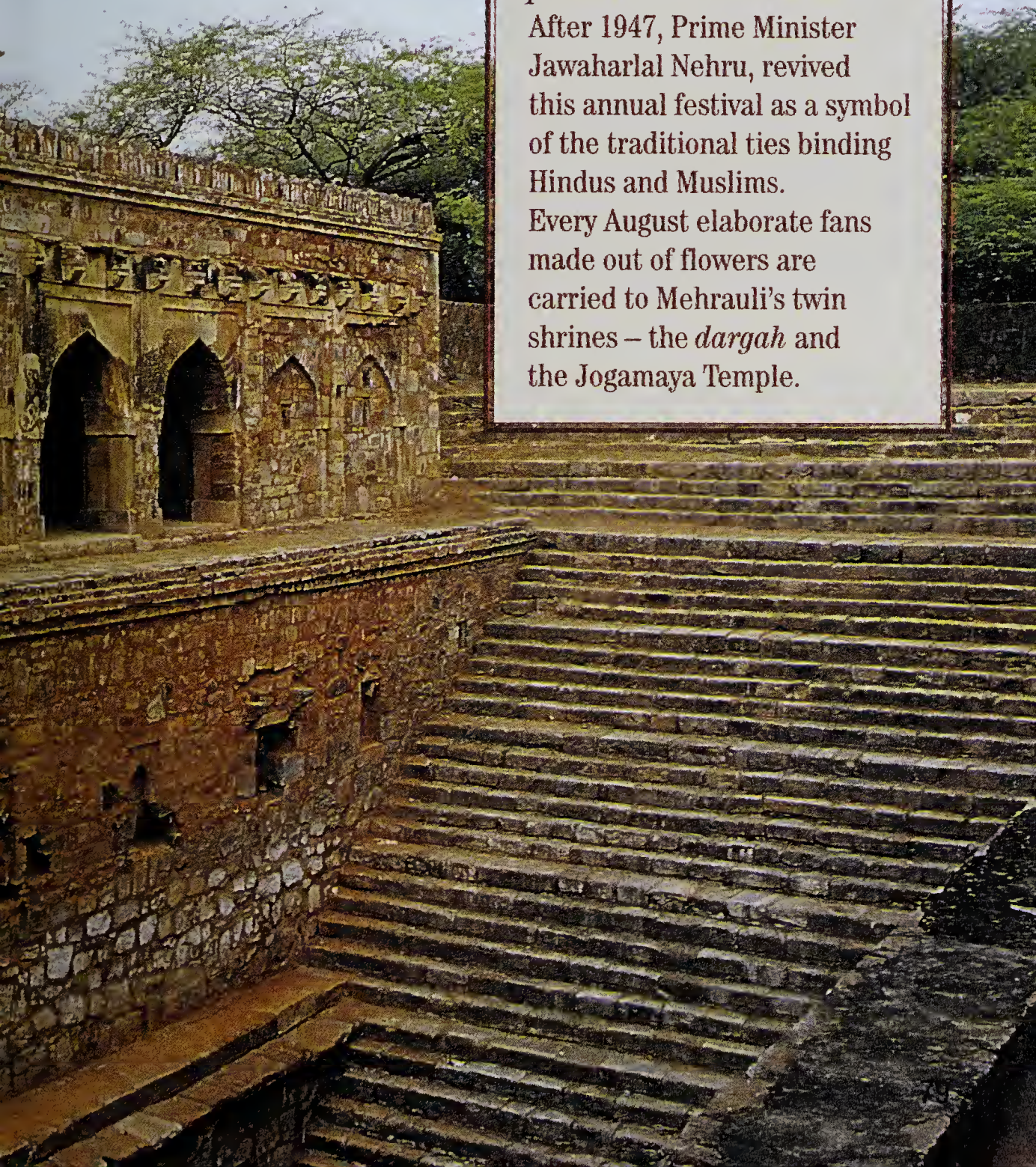
Jogamaya Mandir

At the entrance of Mehrauli, a lane to the right leads to the popular Jogamaya Mandir, a modern structure within a walled compound, on the site of an ancient *yogini* temple.

Phulwalon ki Sair

Akbar II's wife Mumtaz Mahal gave Mehrauli its own special festival – *Phulwalon ki Sair*. Her son, Mirza Jehangir, had been exiled by the British (he had taken a pot shot at Seton, the British Resident), and she vowed that if he was released she would offer *chaddars* or sheets and *pankhas* or fans of flowers at the *dargah* and at the Hindu Jogamaya Mandir.

When her vow was fulfilled, the Emperor, seated on his elephant, led a procession of devotees carrying the colourful *chaddars* and *pankhas* to these shrines. After 1947, Prime Minister Jawaharlal Nehru, revived this annual festival as a symbol of the traditional ties binding Hindus and Muslims. Every August elaborate fans made out of flowers are carried to Mehrauli's twin shrines – the *dargah* and the Jogamaya Temple.





Dargah of Qutbuddin Bakhtyar Kaki

A lane from Mehrauli *bazaar* leads to the *dargah* of the Persian Sufi saint who lived and preached during Iltutmish's reign and died in 1236. He was called Kaki after the little *kakis* (cakes) that were said to be his staple diet during the 40-days' fast.

The grave of Khwaja Sahib is a simple mound of earth but it lies beneath a newly-

built marble-and-mirror studded domed pavilion. It is open only to men and women can catch a glimpse of the hallowed tomb from behind marble *jali* screens. An adjacent marble enclosure houses the marble graves of Mughal emperors Bahadur Shah I (1707-1712), Shah Alam II (1759-1806) and Akbar II (1806-1837).

A little to the left of the *dargah's* Ajmeri Gate is a small mosque,

Above:
The ruins of Zafar Mahal with the Moti Masjid in the distance



Moti Masjid, built by Aurangzeb's son, Bahadur Shah I, who modelled this chapel on his father's more elaborate Moti Masjid within the Lal Qila.

Hathi Gate

A few yards from the *dargah* is the tall and graceful Hathi Gate added by Bahadur Shah Zafar, the last Mughal emperor, to the summer palace of his father, Akbar II. This magnificent red sandstone

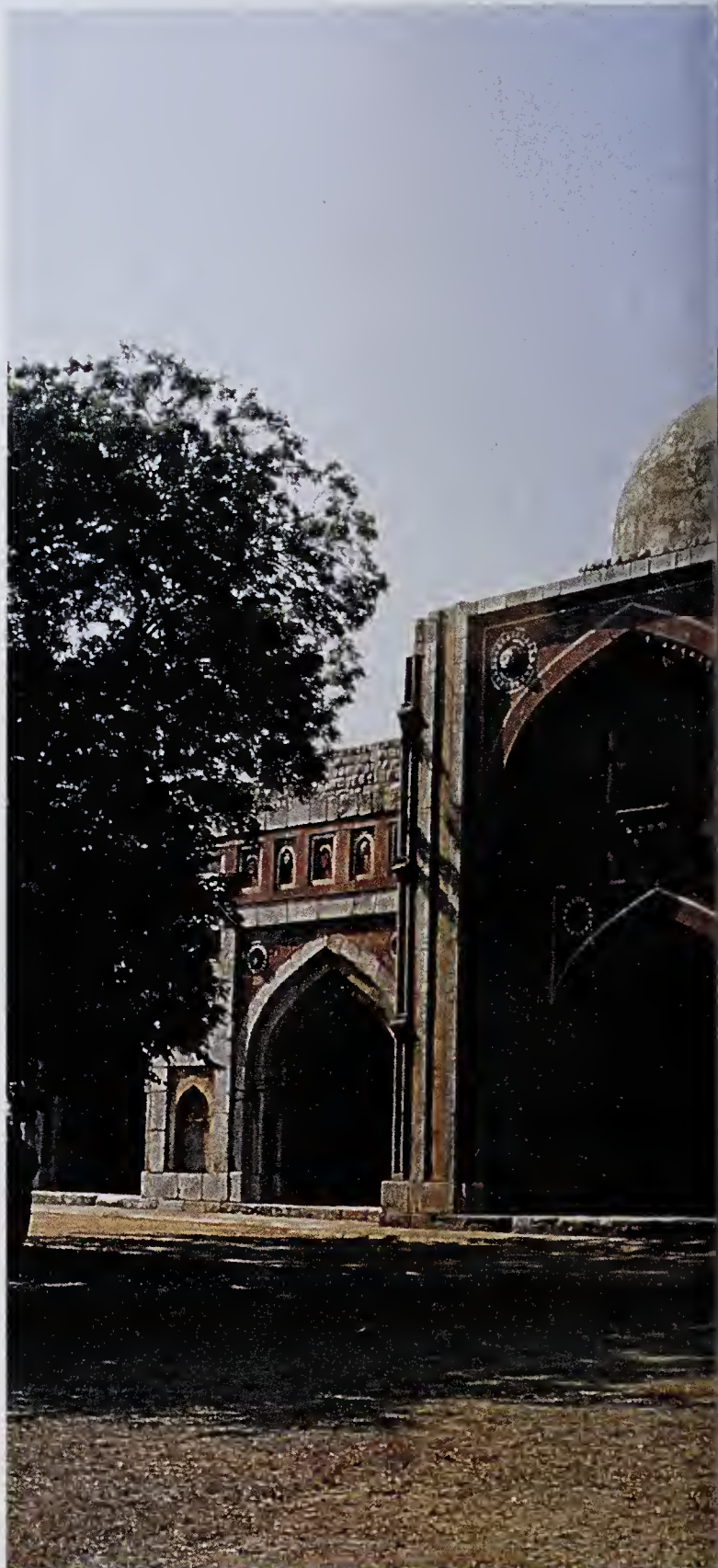
gate with the curved *bangaldar* roof, finely carved *jharokha* windows and marble inlay is as fitting a legacy as his more famous *ghazals*, which continue to be popular. Unfortunately, not much remains of the palace, Zafar Mahal, as it has been converted into houses and shops, its grandeur all gone.

Hauz-i-Shamsi

Beyond the congested *bazaar*, on the south edge of Mehrauli lies Hauz-i-Shamsi, the reservoir excavated by Iltutmish in 1230. Considered a sacred tank, it is visited by *fakirs* and mystics. Recently, a park has been laid around the tank. On its banks stands the Jahaz Mahal, a Lodi period structure with *chhatris* that still have some of the original blue tiles intact.

Balban's Tomb

The southern end of Mehrauli is dotted with a number of interesting buildings. Going from Qutb, the first to the right is a ruined rubble structure – the tomb of Balban the last ruler of the Slave Dynasty. Built in 1280, the building is remarkable for it contains the first true arch to be constructed in India.





Above:
**Jamali-Kamali
Mosque**

Jamali-Kamali

Further on, a path leads to the tomb and mosque of Jamali-Kamali. The smooth curve of the mosque is pleasing in its simplicity. A door to the north leads to the flat-roofed burial chamber. Here, lies buried Shaikh Fazlullah, popularly called Jamali, a poet saint famous during the reign of Sikander Lodi.

No one is quite sure who Kamali was but he is accorded pride of burial with the saint. The stucco ceiling of the tomb chamber is decorated with coloured tiles and patterns in painted plaster.

Left:
**The ruins of
Balban's Tomb**

Jain Mandir Dada Bari

Coming back to the main road, a little further to the right, is the turning for the Jain Mandir Dada Bari, a richly ornamented, modern, marble building. Guru Jinchanda Suruswarji Maharaj's *samadhi* here is said to be 800 years old.

Madhi Masjid

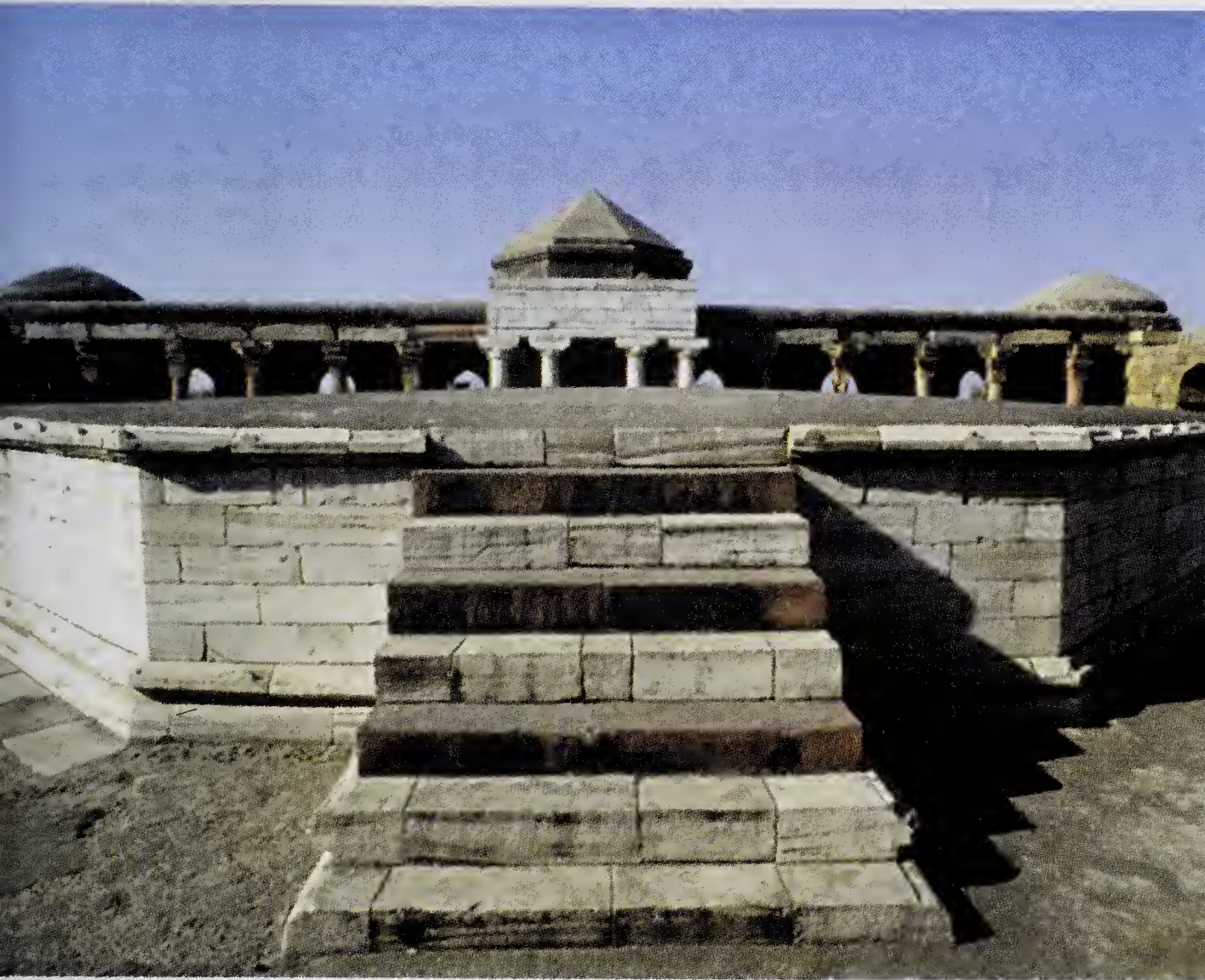
Coming out, on the right side of the narrow lane, is a simple double-storeyed mosque, the Madhi Masjid, stylistically an early Mughal structure. The courtyard is enclosed by strong walls with turrets in each corner giving the mosque a fortress-like appearance.

The later Mughal emperors, enticed by the cool and fresh air of Mehrauli used it as a summer retreat. Subsequently, when a British Resident was appointed at the Mughal court, he and his officials also discovered the pleasant charms of Mehrauli and converted the tombs into weekend retreats!

After 1857, the British sold off the *havelis* of the Muslim royalty and nobility to the traders of Delhi, and Mehrauli became a *mandi* or a market town for the agricultural hinterland. Building activity has largely swallowed the agricultural land and the narrow *bazaar* lanes of Mehrauli are today congested with scooters and trucks.

Below:
Madhi Masjid





Sultan Ghari

Sultan Ghari is the tomb built in 1231 by Iltutmish for his son Nasiruddin who died in battle. It is one of the first funerary monument built by Islamic rulers in India. As with the Quwwat-ul-Islam Mosque, there are many architectural elements in Sultan Ghari which are taken from earlier Hindu temples. The octagonal tomb-chamber is housed under a rubble-built platform. Standing on a very high plinth and with massive walls and towers, it looks more like a fortress than a tomb. It is just off the main road from Andheria More to Delhi Airport, half way down Vasant Kunj.

Beyond Andheria More, off the road to Gurgaon, is a modern temple complex, popularly known as **Chhattarpur Mandir**. This group of ornate temples, with copious use of white marble is very popular. The main temple is dedicated to goddess Durga.

Above:
Sultan Ghari, one of the first funerary monuments to be built in India

Ahinsa Sthal

As you reach the main road, on the other side, on top of a small hillock is the huge statue of the Jaina Tirthankara, Mahavira, set up in the 1980s. The area around the statue is called Ahinsa Sthal or Abode of Non-violence.

PRACTICAL INFORMATION

Arriving in India

When to come to India



The best time to come to India is between October and March. During the winter months of December and January, the day temperature in the plains of North India is around 18°C (64°F) and could go down to 4°C (39°F) at night.

The summer months of May and June are hot, and the temperature can rise as high as 46°C (115°F). After the scorching heat, monsoons arrive towards the end of June and the rainy season stretches till September.

Before coming to India

There are a few things you need to take care of before travelling to India.

Visa

There are three kinds of visas for tourists.

1. **The 15-day single/double-entry transit visa.** This visa is valid for 30 days from the date of its issue.
2. **The 3-month multiple-entry visa.** This visa is valid for 90 days from the date of first entry into India, which must be within 30 days from the date of its issue.
3. **The 6-month multiple-entry visa.** This visa is valid for 180 days from the date of its issue, not from the date of entry into India.

Health



Your health during your travel in India depends on three things: Precautions taken before arrival, day-to-day health care, and efficiency in tackling emergencies

Precautionary medication is the best bet against common ailments like diarrhoea, dysentery and malaria. Malaria is a problem in India during the rainy season. So, if you are coming at that time of the year, do consult your doctor for precautionary anti-malarial medication. While in India, use mosquito repellent ointment.

If you are not already vaccinated against Hepatitis B, get it done before travelling.

Those not accustomed to Indian conditions are usually vulnerable to stomach problems. It is advisable to seek qualified medical advice before travelling and to carry your own first-aid kit.

Delhi has many government as well as privately run hospitals and nursing homes. The government hospitals have modern medical facilities but due to large patient turnout, medical assistance is slow.

Arriving in Delhi by Air

The Delhi airport is called the Indira Gandhi International Airport (IGI). It has two terminals: **Terminal 1** for domestic flights and **Terminal 2** for international ones. Terminal 2 is located about 19 kms from the city centre at Connaught Place and is equipped with all modern facilities; while

Terminal 1 is the old airport, basic but efficient. This is located 12 kms away from the city centre. The two terminals are 7 kms away from each other. There is a pre-paid taxi counter for taxis in the Arrival area of both Terminals. It is a good idea to hire a pre-paid taxi to avoid being over-charged.

Customs

There are two channels for customs clearance at International terminals in Indian airports: Green Channel and Red Channel.

Green Channel

This is for unhindered exit from the airport. You can walk through the Green Channel if you are not carrying goods that attract customs duty.

Red Channel

For those who have anything to declare, including money worth more than US \$ 2500.

Travel Within India

By Air



The biggest airline in India is the Indian Airlines, the state-owned domestic carrier. Other major flyers are Jet Airways and Sahara India Airlines.

By Rail



Indian Railways runs a gigantic, modern and organised network that connects the metros to most major and minor destinations within India. However, trains in India are very crowded and it is necessary to reserve a seat or a berth to travel in any degree of comfort. Train tickets must be bought before you enter the train.

You will be penalised if you do not have one and intend to buy it on board.

Local Conveyance



Taxis and auto-rickshaws are available in all cities, although only those in the metros are metred. In other places, it is best to fix the rate beforehand. And to bargain.

You can hire a private taxi for local and outstation tours at most hotels and airports. International car rental companies, as well as Indian private companies also run car-rental services. Most metros also have a dial-a-cab service. It is probably not a good idea to take a bus for local travel – especially if you have luggage.

Beware of pickpockets in buses. It is not advisable for women to travel alone in buses after 9 pm. Women should not wear tight clothes or mini skirts or shorts, especially while travelling in buses as they may attract lewd comments and worse.

Cycle-rickshaw

Cycle-rickshaws are a common sight in most parts of urban and rural India. They are a convenient means of covering short distances. Not only do they precariously balance two to three people, but often carry merchandise as well.

Car Rentals

There are several international and local companies that operate car rental services. Most car rentals accept international credit cards. Foreign nationals are usually required to pay in foreign exchange.

Another option is to engage the local white DLY taxi. These are available at all hotels and local taxi stands. The chauffeurs will always throw in a little extra insight while sightseeing and shopping, if you tip them well.

Guided Tours

There are full-day guided city tour options, on luxury coaches with qualified guides. The Delhi-New Delhi tours cover the city's major tourist spots: Lal Qila (Red Fort), Jama Masjid, Raj Ghat, Shanti Van, Qutb Minar, Jantar Mantar, Lotus Temple, India Gate, Rashtrapati Bhawan, Birla Mandir and Appu Ghar.

Tour operators

● Government of India Tourist Office

88 Janpath
Ph 3320005/3320008

(Pick-up points: 88 Janpath and Hotel Indraprastha)

● Ashok Tours & Travels (ITDC)

L 1 Connaught Place
Ph 3719039/3325035

(Pick-up points: L block and Hotel Indraprastha)

● Delhi Tourism (DTTDC)

Ph 3363607/3365358

(Pick-up point: Coffee Home, Baba Khark Singh Marg).

Money

Indian Currency

Indian currency is called the Rupee. It is available in denominations of 1000, 500, 100, 50, 20, 10, 5, 2, 1. One rupee equals 100 paise. Coins in common use are those of Rs 5, Rs 2, Re 1 and 50 and 25 paise. The 20, 10 and 5 paise coins have

become redundant in big cities, but they still have value in smaller towns and in rural India. Be careful not to accept soiled notes.

Credit Cards

Credit cards are becoming increasingly popular in urban areas. All major international credit cards are used – Visa, Amex, Mastercard.

Banks

Banks are open from 10 am to 2 pm Monday to Friday and 10 am to 12 pm Saturdays. Banks are closed on Sundays and national holidays. Most international banks have several branches in Delhi.

Communications

Post Offices



The main post offices in large towns provide a wide range of facilities, like telegraph, fax and a courier service that operates under the brand name EMS-Speed Post.

All Post Offices are open from 10 am to 6 pm Monday to Saturday.

Telephone



ISD (international), STD (domestic long distance), and local telephone booths are available all over India. The rates for international calls are fixed, but calls within the country are charged on the basis of a pulse rate which varies for different cities, and for different times of the day. Most booths remain open till midnight. Some of these booths have facilities for sending and receiving fax messages.

PRACTICAL INFORMATION

Some Embassies & High Commissions in Delhi

Australia

1/50 G Shanti Path
Chanakyapuri
Ph 6888223/
6885556
Fax 6874126

Austria

EP 13 Chandragupta
Marg, Chanakyapuri
Ph 6889050/
6889049
Fax 6886929

Bangladesh

56 Ring Road
Lajpat Nagar III
Ph 6834668
Fax 6840596

Belgium

50 N Shanti Path
Chanakyapuri
Ph 6875728
Fax 6885821

Bhutan

Chandragupta Marg
Chanakyapuri
Ph 6889230
Fax 6876710

Canada

7/8 Shanti Path
Chanakyapuri
Ph 6876500
Fax 6876579

China

50 D Shanti Path
Chanakyapuri
Ph 6871586
Fax 6885486

Denmark

11 Aurangzeb Road
Ph 3010900
Fax 3792019

Finland

E 3 Nyaya Marg
Chanakaypuri
Ph 6115258
Fax 6886713

France

2/50 E Shanti Path
Chanakyapuri
Ph 6118790
Fax 6872305

Germany

6/50 G Shanti Path
Chanakyapuri
Ph 6871831
Fax 6877623

Greece

EP 32
Dr S Radhakrishnan
Marg, Chanakyapuri
Ph 6880700
Fax 6888010

Hungary

2/50 M Neeti Marg
Chanakyapuri
Ph 6114737
Fax 6886742

Indonesia

50 A Kautilya Marg
Chanakyapuri
Ph 6118642/6118646
Fax 6874402

Iran

5 Barakhamba Road
Ph 3329600
Fax 3354093

Ireland

230 Jor Bagh
Ph 4626714
Fax 4697053

Israel

3 Aurangzeb Road
Ph 3013238
Fax 3014298

Italy

50 E Chandragupta
Marg, Chanakyapuri
Ph 6114355
Fax 6873889

Japan

50 G Shanti Path
Chanakyapuri
Ph 6876581
Fax 6885587

Kenya

34 Paschimi Marg
Vasant Vihar
Ph 6146538
Fax 6146550

Kuwait

5A Shanti Path
Chanakyapuri
Ph 4100791
Fax 6873516

Malaysia

50 M Satya Marg
Chanakyapuri
Ph 6111291/6111292
Fax 6881538

Mongolia

34 Golf Links
Ph 4631728
Fax 4633240

Myanmar

3/50F Nyaya Marg
Chanakyapuri
Ph 6889007
Fax 6877942

Mauritius

EP 41, Jesus & Mary
Marg, Chanakyapuri
Ph 4102161
Fax 4102194

Nepal

1 Barakhamba Road
Ph 3329218
Fax 3326857/
3329647

The Netherlands

6/50F Shanti Path
Chanakyapuri
Ph 6884951
Fax 6884956

New Zealand

50 N Nyaya Marg
Chanakyapuri
Ph 6883170
Fax 6872317

Nigeria

21 Olof Palme Marg
Vasant Vihar
Ph 6146221
Fax 6146617

Norway

50 C Shanti Path
Chanakyapuri
Ph 6873573/
6873532
Fax 6873814

Pakistan

2/50 G Shanti Path
Chanakyapuri
Ph 6110601/6110605
Fax 6889200

Philippines

50 N Nyaya Marg
Chanakyapuri
Ph 6889091
Fax 6876401

Portugal

13 Sunder Nagar
Ph 4351262
Fax 4351252

Russia

Shanti Path
Chanakyapuri
Ph 6873800
Fax 6876823

Saudi Arabia

D 12 NDSE II
Ph 6256419/6252470
Fax 6259333

Singapore

E 6 Chandragupta
Marg, Chanakyapuri
Ph 6885659
Fax 6886798

South Africa

B 18 Vasant Marg
Vasant Vihar
Ph 6149411
Fax 6143605

South Korea

9 Chandragupta
Marg, Chanakyapuri
Ph 6885374/
6885375
Fax 6884840

Spain

16 Sundar Nagar
Ph 4359004/
4359005
Fax 4359008

Sri Lanka

27 Kautilya Marg
Chanakyapuri
Ph 3010201
Fax 3793604

Sweden

Nyaya Marg
Chanakyapuri
Ph 4197100
Fax 6885401

Switzerland

Nyaya Marg
Chanakyapuri
Ph 6878372
Fax 6873093/
6112220

Thailand

56 N Nyaya Marg
Chanakyapuri
Ph 6118103
Fax 6872029

Turkey

50 N Nyaya Marg
Chanakyapuri
Ph 6889054
Fax 6881409

United Kingdom

Shanti Path
Chanakyapuri
Ph 6872161
Fax 6872882

United States of America

Shanti Path
Chanakyapuri
Ph 4198000
Fax 4190017

Vietnam

17 Kautilya Marg
Chanakyapuri
Ph 3018059/3012133
Fax 3017714

Tourist Information Services**Government of India
Tourist Office**

88 Janpath Ph 3320008

This is a reliable tourist information centre. The staff is helpful and the brochures and maps useful. These introduce the traveller to interesting places for excursions, not only in and around Delhi, but all over India.

**Delhi Tourism and
Transportation Development
Corporation (DTTDC)** has a

chain of offices all over Delhi.

Their central office is at
Bombay Life Bldg,
N-Block Middle Circle,
Connaught Place
Ph 3730416/3315322.

It is open from 7 am to 9 pm.

It is advisable to go to an established travel agent to coordinate and organise your travel plans. The better known hotels have their own travel agents and tour operators.

State Information Centres**Andaman and
Nicobar**

Andaman & Nicobar
Bhawan
12 Chanakyapuri
Ph 6871443

Andhra Pradesh

Andhra Bhawan
Ashoka Road
Ph 3382031

Assam

B1 Baba Kharak
Singh Marg
Ph 3343961

Bihar

Kanishka Shopping
Plaza
Room No 216/217
19 Ashoka Road
Ph 3368371

Goa

18 Amrita Shergil
Marg
Ph 4629967

Gujarat

A6 Baba Kharak
Singh Marg
Ph 3340305

Haryana

Chandralok Bldg,
36 Janpath
Ph 3324911

Himachal Pradesh

Chandralok Bldg
36 Janpath
Ph 3325320/
3324764

Jammu & Kashmir

Kanishka Shopping
Plaza,
Ashoka Road
Ph 3345373

Karnataka

6 Sardar Patel Marg
Kartaka Bhawan II
Chanakyapuri
Ph 4102263

Kerala

Kanishka Hotel
Shopping Plaza
Ashoka Road
Ph 3368541

Madhya Pradesh

204-205 Kanishka
Shopping Plaza,
Ashoka Road
Ph 3341187/3366528

Maharashtra

A8 Baba Kharak
Singh Marg
Ph 3363773

Meghalaya

9 Aurangzeb Road
Ph 3014417

Orissa

B4 Baba Kharak
Singh Marg
Ph 3364580

Rajasthan

Bikaner House
Near India Gate
Ph 3383837/
3386069

Sikkim

New Sikkim House,
14 Panchsheel Marg
Chanakyapuri
Ph 6115346

Uttar Pradesh

Chandralok Bldg
36 Janpath
Ph 3322251

West Bengal

A2 Baba Kharak
Singh Marg
Ph 3373775

Email

**Internet and
email access are
easily available.
There are many
cybercafes,
where for a
nominal amount
you can access
the Net.**

PRACTICAL INFORMATION

Major International Airlines Offices

Major airlines that operate international flights from Delhi.

Air India

Upper GF
Jeevan Bharati Bldg
124 Connaught Circus
Ph 3731225
Fax 3739796
Airport Ph 5696621/5652050

Air France

7 Atma Ram Mansion Scindia House
Connaught Place
Ph 3738004/3312853
Fax 3716259
Airport Ph 5652099/
5652294

Air Lanka

G-55 Connaught Circus
Ph 3731473-78
Fax 3731480
Airport Ph 5652957

Alitalia

2 H DCM Bldg
Barakhamba Road
Ph 3329551/3329556
Fax 3713699
Airport Ph 5652348

American Airlines

C 38 Prem House
Connaught Place
Ph 3316284/3310994

British Airways

DLF Plaza Tower
Qutb Enclave, Gurgaon
Ph 91-6540924
Fax 91-6540547
Airport Ph 5652077/78/
5652908

Cathay Pacific

1st Floor, Kanchenjunga Bldg
18 Barakhamba Road
Ph 3325789/3321286
Fax 3721550
Airport Ph 5654701-04

Gulf Air

G12 Marina Arcade,
Connaught Circus
Ph 3324293/3327814
Fax 3722944
Airport Ph 5652065

Japan Airlines

36 Chandralok Bldg,
Janpath
Ph 3327104/3327108
Fax 3320586
Airport Ph 5653942/
5653358

KLM

Prakash Deep Bldg,
7 Tolstoy Marg
Ph 3357747 Fax 3353279
Airport Ph 5652715/
5654897

Lufthansa

56 Janpath
Ph 3323310/3327268
Fax 3711913
Airport Ph 5652064/
5652328

Royal Nepal Airlines

44 Janpath
Ph 3321164/3323437
Fax 3327127
Airport Ph 5696876

Singapore Airlines

9th Floor Ashoka Estate
Barakhamba Road
Ph 3356286/3326373
Fax 3722115
Airport Ph 5653822/
5653072

Thai Airways

Park Royal Hotel
Nehru Place
Ph 6239988 Fax 6239149
Airport Ph 5652413/
5652796

Virgin Atlantic

Room No. 5
Janpath Hotel, Janpath
Ph 3343284/85
Airport Ph 5655747-48

Domestic Airlines Offices

Indian Airlines

Malhotra Bldg
F Block, Connaught Place
Ph 3310727

Safdarjang Airport

Aurobindo Marg
Ph 4620566/4620569
(24 hour office)
Airport Ph 5675121

Alliance Air

(a subsidiary of Indian Airlines)
Airport Ph 5675313

Jet Airways

N 40 Connaught place
Ph 3321241

13 Community Centre,
Yusuf Sarai (24 hour office)
Ph 6853700/6562266
Airport Ph 5675404

Sahara India Airlines

Gopaldas Building
Barakhamba Road
Ph 3326851/3326853

UG 32 Ansal Chambers I
Bhikaji Cama Place
Ph 6188512/6195764
Airport Ph 5675234/
5675357

Airport Enquiry

Domestic Terminal
Ph 5675121/5675126

International Terminal
Ph 5652011/5652021

The reporting time for domestic flights is 60 minutes prior to departure, and for international flights three hours prior to departure.

Where to Stay



Delhi has a wide range of accommodation – from deluxe five-star hotels that are as good as the best in the world, through mid-range hotels and guest-houses that are often well-appointed and offer good service and a comfortable stay, to down-market tourist lodges in crowded localities. The budget hotels and budget tourist lodges are mostly located in Connaught Place, Paharganj and in the old city area of Shahjahanabad.

Taxes levied: Do remember that over and above the room rent, there is a hotel entertainment tax on air-conditioned hotels and an additional luxury tax in case of deluxe and five-star hotels. Expenditure tax and a food and beverage tax is also applicable in case of five-star hotels.

Apart from hotels, there are other options that one may consider when selecting a place to stay – guest-houses, railway and airport retiring rooms, *dharamshalas* and *gurudwaras* run by Hindu and Sikhs religious trusts. Retiring rooms are available at Delhi Main and New Delhi Railway Station for upper-class train passengers. There are also dormitory facilities, camping sites and youth hostels for students and travellers

YMCA Tourist Hostel

Jai Singh Road
Connaught Place
Ph 3746031 Fax 3746032

Youth Hostel

5 Nyaya Marg
Chanakyapuri
Ph 6116285
Fax 6113469/4676349

YWCA

Blue Triangle Family Hostel
Ashoka Road
Ph 3360133 Fax 3360202

YWCA International Guest House

10 Sansad Marg
Ph 3361561 Fax 3341763

Basic accommodation is available at the following for a maximum of three days against proof of train journey:

Retiring Rooms

New Delhi Railway Station
Ph 3733222

Rail Yatri Niwas

Ajmeri Gate
Ph 3233484

Given below are names of a few hotels:

Price range in rupees for a standard double room

- A** Above 6000
- B** 4000-6000
- C** 2500-4000
- D** 1500-2500
- E** Below 1500

Ambassador

Sujan Singh Park
Ph 4632600 Fax 4638219 **B**

Ashok (Govt run)

50 B Chanakyapuri
Ph 6110101 Fax 6873216 **A**

Diplomat

9 Sardar Patel Marg
Ph 3010204 Fax 3018605 **B**

Grand Intercontinental

Barakhamba Avenue
Connaught Place
Ph 3411234/3411001
Fax 3412233/3709123 **A**

Grand Hyatt

Nelson Mandela Road
Vasant Kunj Phase-II
Ph 6121234/6771234
Fax 6895891 **A**

Hyatt Regency

Bhikaji Cama Place
Ph 6791234 Fax 6791122 **A**

Imperial

Janpath
Ph 3341234 Fax 3342255 **A**

Indraprastha (Govt run)

19 Ashoka Road
Ph 3344511 Fax 3368153 **E**

Janpath (Govt run)

Janpath
Ph 3340070 Fax 3368618 **D**

Kanishka (Govt run)

Ashoka Road
Ph 3344422 Fax 3368242 **B**

Le Meridien

8 Windsor Place
Ph 3710101 Fax 3714545 **A**

Lodhi (Govt run)

Lala Lajpat Rai Marg
Ph 4361983
Fax 4362082/4360883 **D**

Marina

Connaught Circus
Ph 3324658
Fax 3328609 **C**

Marriott Welcome Hotel

District Centre Saket
Opp. GM Modi Hospital
Saket
Ph 6521122/6521362
Fax 6522112 **A**

Maurya Sheraton

Sardar Patel Marg
Ph 6112233
Fax 6113333 **A**

Metropolitan Nikko

Bangla Sahib Road
Ph 3342000
Fax 3343000 **A**

Nirula's

L Block Connaught Place
Ph 3322419
Fax 3324669 **C**

PRACTICAL INFORMATION

Oberoi

Dr Zakir Hussain Marg
Ph 4363030
Fax 4360484

A

Oberoi Maidens

7 Shyam Nath Marg
Ph 3975464
Fax 3890595

C

Qutab Hotel (Govt run)

Shaheed Jeet Singh Marg
Ph 6521010
Fax 6960828

C

Radisson

National Highway 8
Ph 6779191/6779221
Fax 6779090

A

Samrat (Govt run)

Chanakyapuri
Ph 6110606
Fax 6887047

C

Siddharth

3 Rajendra Place
Ph 5762501
Fax 5781016

B

Taj Palace

Diplomatic Enclave,
2 Sardar Patel Marg
Ph 6110202/6110808

A

Taj Mahal Hotel

Mansingh Road
Ph 3026162
Fax 3026070

A

The Claridges

12 Aurangzeb Road
Ph 3010211
Fax 3010625

B

The Connaught

37 Shaheed Bhagat Singh
Marg
Ph 3364225
Fax 3340757

C

The Park

Sansad Marg
Ph 3743737
Fax 3744000

B

Vikram

Lajpat Nagar
Ph 6436451
Fax 6435657

D

Where to Eat

Food from almost all parts of the world is available in Delhi, making it easier for travellers who find it difficult to leave their home cuisine behind. However, the delicacies typical of various parts of India are worth sampling and Delhi offers an amazing variety of food through its many restaurants.

Restaurants within the capital are varied not only in their ambience, or lack of it, but also in their rates.

A sumptuous meal for two could range from less than Rs 200 to an exorbitant sum.

Booking: It is advisable to book a table in a restaurant, especially during the festive season, to avoid a tedious wait or even disappointment. Booking for a table in a restaurant may generally be done from the place of your stay.

Taxes: Certain additional taxes are levied over and above the listed price at air-conditioned restaurants.

Where to Shop

Delhi is a shopper's paradise, a veritable cornucopia of silk, spices, dry fruits and handicrafts. These and much else spill out of its many *bazaars* and markets. There are markets in almost every locality and there is also the occasional specialist shop that deals in a particular variety of exotica.

If you are in Delhi for just a couple of days, it would perhaps be best to head for Connaught Place, the city's best-known market place. It would give you a chance to also take in the state emporia on Baba Kharak Singh Marg, the Central Cottage Industries Emporium on Janpath and the warren of small shops in the underground market at Palika Bazaar.



Major Shopping Complexes

Ambawatta Complex

For those in search of the elegant and the exclusive, the place to go is Ambawatta Complex on the fringe of Mehrauli village. Good Earth Verandah is highly recommended for furniture and furnishings.

Central Cottage Industries Emporium

At Central Cottage Industries Emporium in Jawahar Vyapar Bhawan, Janpath, under one roof you will find a spectacular display of Indian handlooms and handicrafts. Prices are fixed and quality is assured.
Ph 3320439

Dilli Haat

Traditionally, *haats* are periodic markets and at Dilli Haat craftsmen come from different parts of the country for a fortnight at a time. It is also the only place in town where regional food from all over India is available.

Ph 6119055/4678817

Santushti Shopping Arcade

Located opposite Samrat Hotel, Santushti has a handful of exclusive shops set in manicured lawns. Closed Sundays.

Ph 4100108

State Emporia

Eighteen in all, the State Emporia on Baba Kharak Singh Marg showcase handicrafts and handlooms of the states they represent.

Central Market in Lajpat Nagar, Ajmal Khan Road Market in Karol Bagh and Sarojini Nagar Market are very popular with Dilliwalas for inexpensive readymades, attractive cotton yardage and embroidered garments.

South Extension market, Khan market and Ansal Plaza are more upmarket and most international brands available in India have their outlets here.





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GLOSSARY

amalaka flat, fluted melon-shaped member, usually at the summit of temple spires

arabesque intertwined ornamental decoration

architrave the beam that extends from one column to another

ashlar squared stone work laid in rows; as opposed to rubble construction

azan the call to prayer sounded by a muezzin before every namaz

bangaldar Bengal-style curved roof; so named because it recalled the huts of Bengal

chabutra raised platform

chhajja overhanging eave

chhattri umbrella-like kiosks acting as turrets on roofs

cloister covered corridor

corbelled blocks of stones projecting from a wall

cupola spherical roof

diaper small floral pattern repeated across a wall

drum circular wall on which a dome rests

flange projecting rib

fluting vertical channels on a column shaft

jali literally net; lattice or perforated pattern

jharokha window embrasures

kangura stepped battlement

keystone central stone of a true arch

liwan pillared cloister of a mosque

maqsura screen or arched façade of a mosque

mihrab a niche or arched recess in the western wall of an Indian mosque, towards which the worshippers turn for prayers

ogee the s-shaped form of an arch

pendentive the triangular surface by which a dome is supported on a square chamber

pier a supporting mass other than a column

pilaster square pillar projecting from a wall

Saljuqian of the Saljuqs, an empire of Asia Minor that reached its peak in the 13th century

sarai rest house

Sassanian dynasty that ruled areas around modern Iran from the 3rd to the 7th centuries AD

trabeate construction using beams and lintels to bridge space

vousoir wedge-shaped blocks of stones used to fashion a true arch

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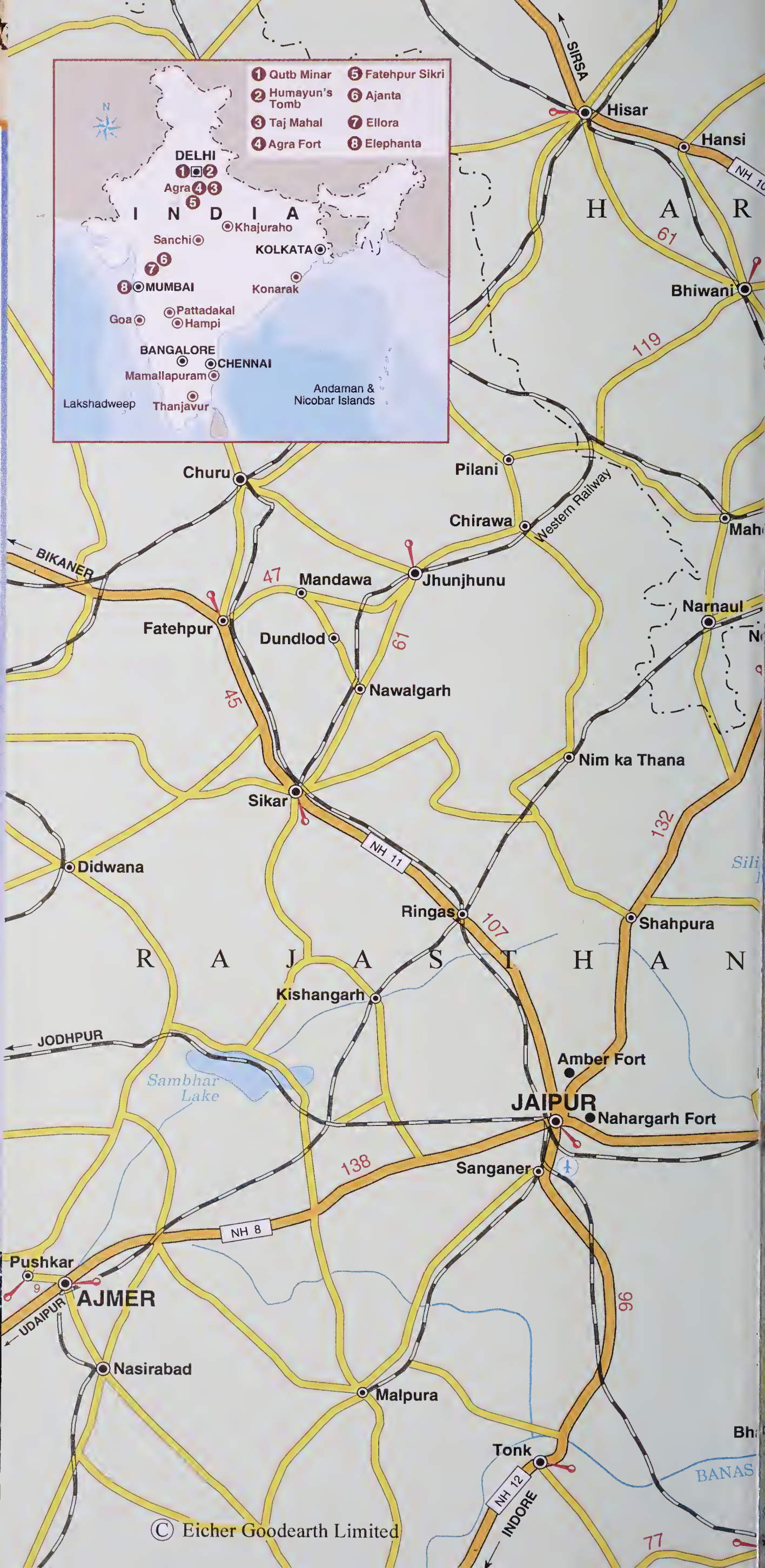
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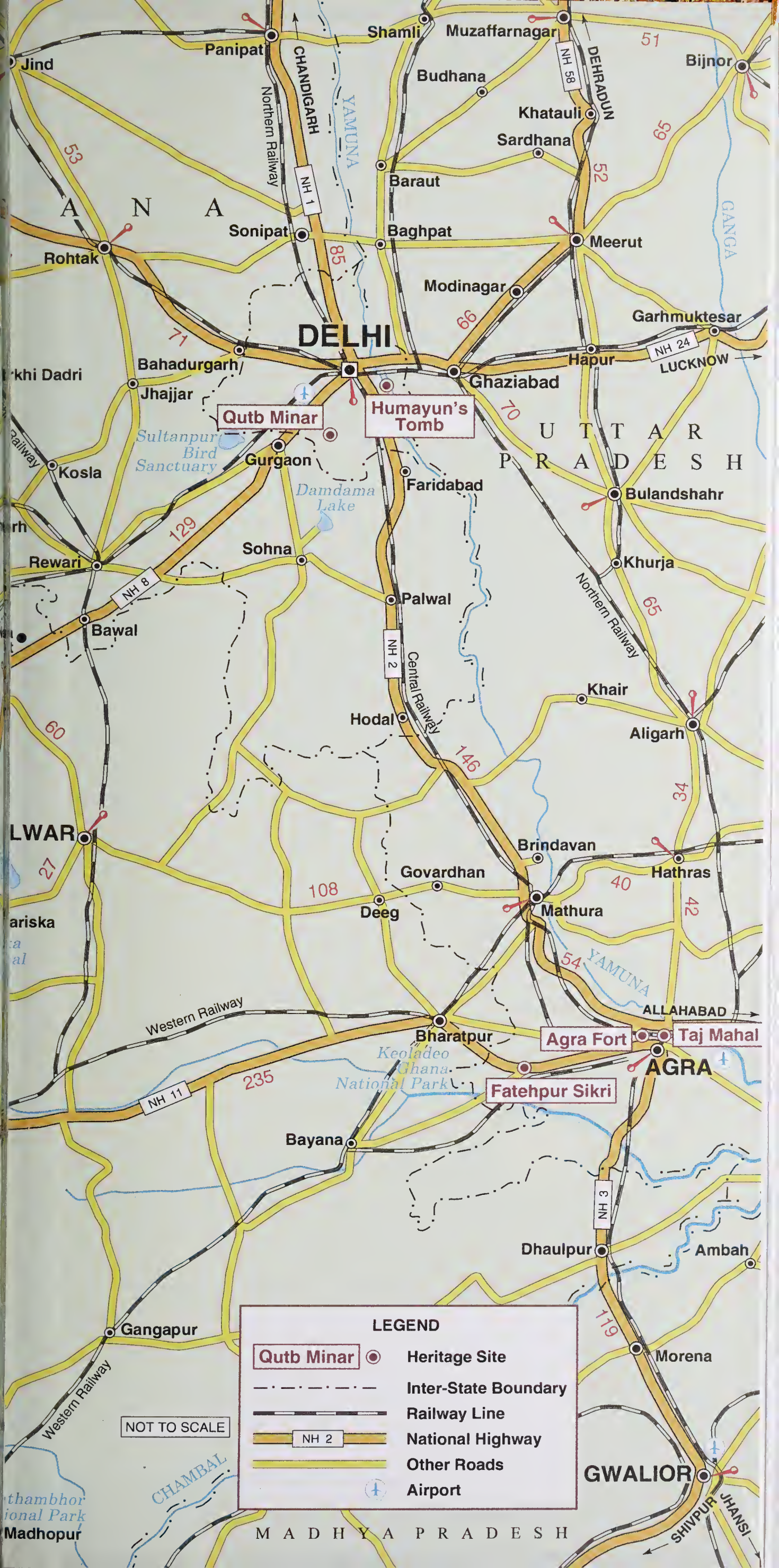
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1 Qutb Minar	5 Fatehpur Sikri
2 Humayun's Tomb	6 Ajanta
3 Taj Mahal	7 Ellora
4 Agra Fort	8 Elephanta





LEGEND

Qutb Minar		Heritage Site
		Inter-State Boundary
		Railway Line
		National Highway
		Other Roads
		Airport

NOT TO SCALE

MADHYA PRADESH

Chambhor National Park
Madhopur

CHAMBAL

GWALIOR

SHIVPUR JHANSI

DELHI

UTTAR PRADESH

Qutb Minar
Humayun's Tomb

Agra Fort
Taj Mahal
AGRA

Fatehpur Sikri

Bayana

Bharatpur

Mathura

Deeg

Govardhan

Brindavan

Hathras

Aligarh

Khair

Hodal

Palwal

Sohna

Faridabad

Gurgaon

Bahadurgarh

Jhajjar

Rohtak

Sonapat

Baghpat

Meerut

Modinagar

Baraut

Sardhana

Khatauli

Budhana

Muzaffarnagar

Shamli

Panipat

Jind

Bijnor

Garhmuktesar

LUCKNOW

Sultanpur Bird Sanctuary

Damdama Lake

Keoladeo Ghana National Park

ALLAHABAD

Dhaulpur

Morena

JHANSI

SHIVPUR

Khi Dadri

Kosla

Rewari

Bawal

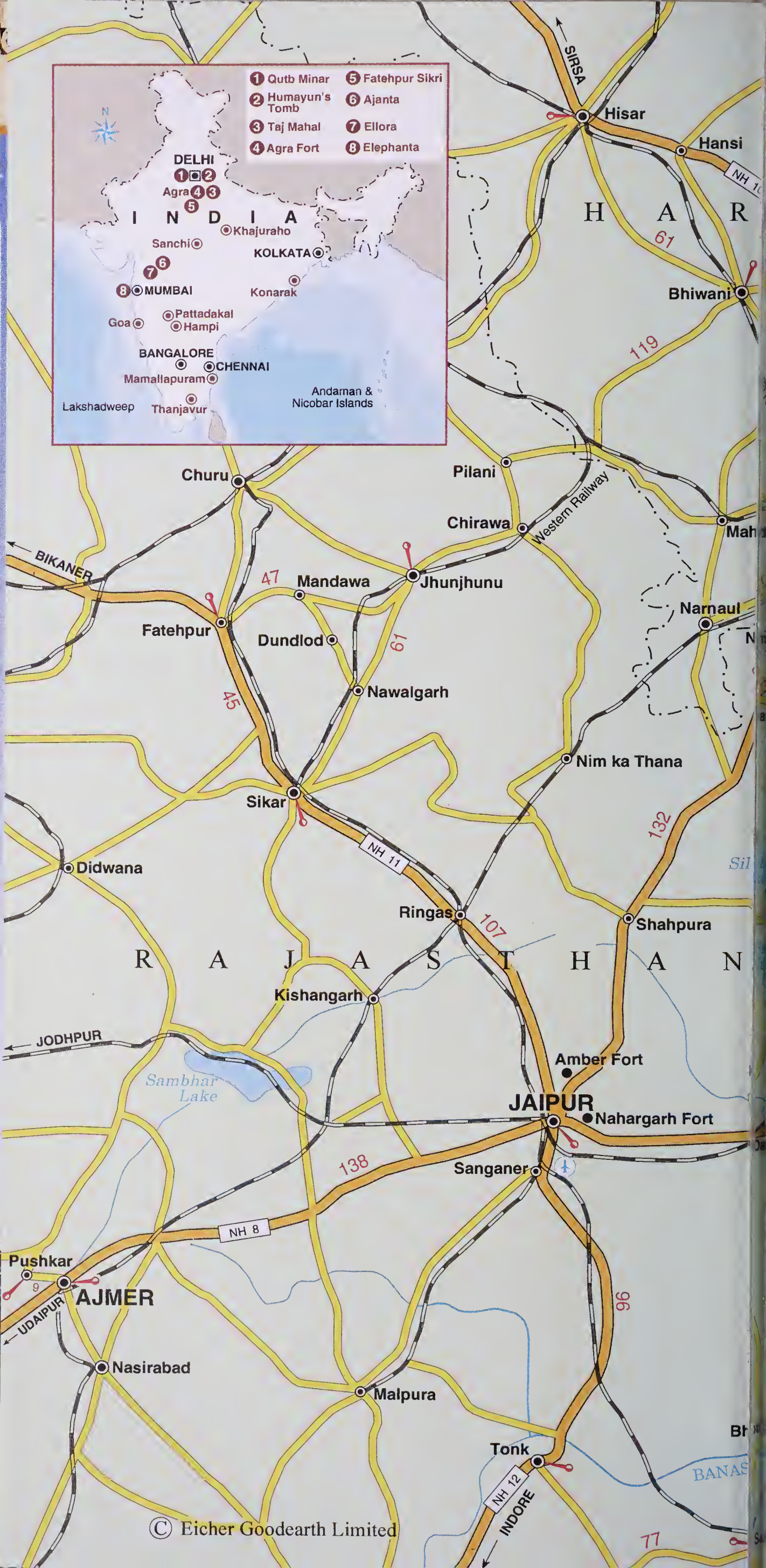
DELHI

Ariska

al

Gangapur

Chambhor National Park
Madhopur



World Heritage Series


QUTB MINAR

& ADJOINING MONUMENTS

India has 16 cultural sites, five natural sites and one industrial site inscribed on the World Heritage List. Of the 16 World Cultural Heritage Sites *Qutb Minar & Adjoining Monuments* is the first of the guide books that the Archaeological Survey of India has planned to publish as a part of a special series.

The book contains a brief account of the architectural and historical importance of the monuments, as well as additional information on the region in and around the Qutb Minar. This concise guide book contains digitised and hand-drawn maps, several architectural line drawings, colour photographs, and tourist related information to enhance its utility as a travel guide.

I hope this guide book will be fascinating to read, and be cherished as a souvenir by all.



Kasturi Gupta Menon
Director General
ARCHAEOLOGICAL SURVEY OF INDIA

Forthcoming Guides:

- Agra Fort
- Ajanta Caves
- Brihadisvara Temple
- Elephanta Caves
- Ellora Caves
- Fatehpur Sikri
- Goa: Churches & Convents
- Hampi
- Humayun's Tomb
- Khajuraho
- Konarak
- Mahabalipuram
- Pattadakal
- Sanchi
- Taj Mahal



प्रलकीर्तिमपावृणु

