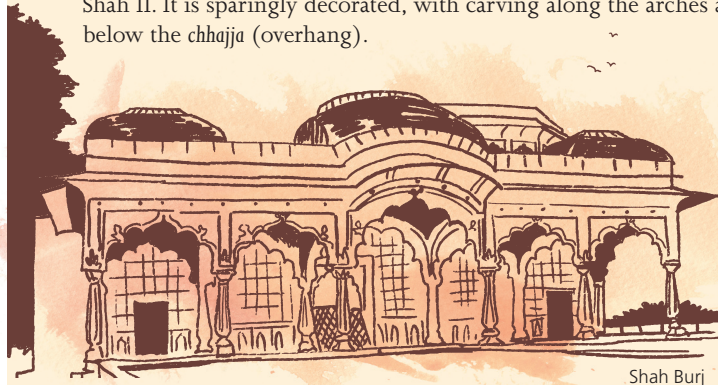


## 9. HAMMAM

Though out of bounds for visitors, and plain-looking on the outside, these semi-private royal baths have richly inlaid and carved floors and ceilings within. The hammam was traditionally a place where the emperor not just had his bath, but also often discussed important matters of state with the courtiers who attended him. This building comprises three main chambers, intersected by corridors, with a central basin for hot and cold baths.

## 10. HIRA MAHAL

This four-sided pavilion of white marble beyond the Hammam was built in 1842, during the reign of the last Mughal emperor, Bahadur Shah II. It is sparingly decorated, with carving along the arches and below the chhajja (overhang).



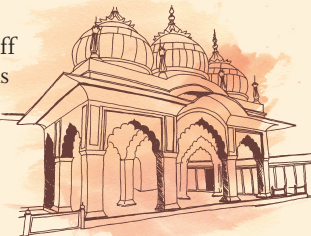
Shah Burj

## 11. SHAH BURJ

At the far end of the line of buildings along the wall, north of Hira Mahal, stands Shah Burj. In this tower was installed the hydraulic system that drew up water from the river below into the channel known as the Nahar-i-Bihisht, the 'Stream of Paradise', which flowed through much of the fort. Shah Burj consists of two distinct sections: the main section is a five-arched pavilion of white marble supported on fluted columns and with low whaleback roofs. Attached to this, on the river-facing side, is the actual burj, the tower. The latter was seriously damaged in an earthquake in 1904, as a result of which it had to be rebuilt almost from scratch.

## 12. MOTI MASJID

Next to the Hammam, and also like it off limits to visitors, the 'Pearl mosque' was built by Shahjahan's son and successor Aurangzeb in 1659-60. It is a small three-domed mosque of elaborately carved white marble and was used as a private chapel by the Mughal emperors and the ladies of their household.



Moti Masjid

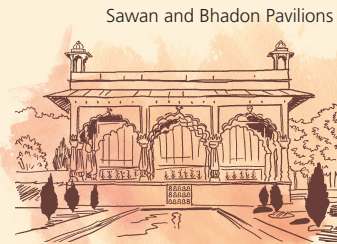
## 13. HAYAT BAKSH BAGH

The largest of the gardens in the Red Fort, the Hayat Baksh Bagh ('bestower of life' garden) was laid out by Shahjahan. Very little of the original layout survives. Barracks built for the use of British troops after 1857 still occupy half of the garden.

The Hayat Baksh Bagh is divided into squares, with causeways, water channels, and star-shaped parterres rimmed in red sandstone. Old records reveal that the flowers planted here were in shades of blue, white and purple.

## 14. SAWAN AND BHADON PAVILIONS

At either end of the Hayat Baksh Bagh are two almost identical open pavilions of carved white marble, facing each other across the water channel that runs from one to the other. These are named Sawan and Bhadon after the two rainy months in the Hindu calendar. A notable feature is a section of wall carved with niches. Lit lamps at night and vases of golden flowers during the day were placed here, and water from the channel would flow like a fine curtain in front.



Sawan and Bhadon Pavilions

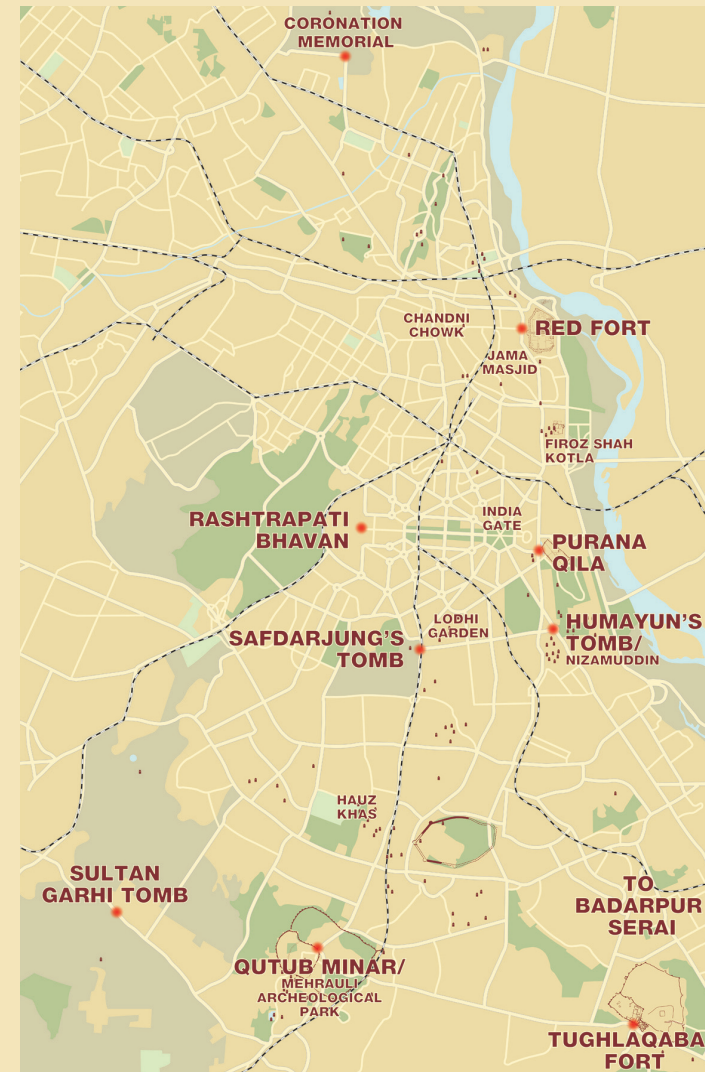
## 15. ZAFAR MAHAL

Midway between the Sawan and Bhadon pavilions stands a red sandstone pavilion known as Zafar Mahal. This was built in 1842 by Bahadur Shah Zafar, in the middle of a pre-existing tank. The use of red sandstone in its construction is an indication of the straitened financial circumstances of the last Mughal emperor who was emperor only in name. After the occupation of the fort in 1857, British troops in the Red Fort used the tank as a swimming bath for many years.

**Red Fort:** Timings: 8.00 am – 6.00 pm, Monday closed. Tickets: Indian Citizens – Rs. 15.00, Foreigners – Rs. 150.00. Amenities: small canteen, toilets, wheelchair access, parking, guides.

**Museums within Red Fort:** Entry included in cost of entry to Red Fort. Timings: 10:00 am – 5:00 pm

- **Red Fort Archaeological Museum**, within Mumtaz Mahal, no wheelchair access, Museum catalogue available.
- **Indian War Memorial Museum** within Naubat Khana, no wheelchair access, Museum catalogue available for Rs. 50.00, Photography allowed, Video Cameras allowed on payment of Rs. 25.00.
- **Swatantrata Sangram Sangrahalaya Museum** within Red Fort, wheelchair access available, Photography not allowed, Video Cameras allowed with permission and on payment of Rs. 25.00



**Nearest metro station:** Chawri Bazaar, Chandni Chowk

**Nearest bus stop:** Red Fort

**Bus route nos.:** 012, 021, 034, 044, 082, 104, 118, 164, 171, 172, 185, 189, 216, 245, 246, 255, 258, 260, 266, 270, 271, 302, 312, 402, 403, 404, 405, 419, 425, 429, 436, 489, 602, 622, 729, 751, 753, 760, 901, 936

**Other places of interest:** Jama Masjid, Salimgarh Fort, Sunehri Masjid, Chandni Chowk, Digambar Jain Lal Mandir, Kinari Bazaar, Gurudwara Sis Ganj, Central Baptist Church.

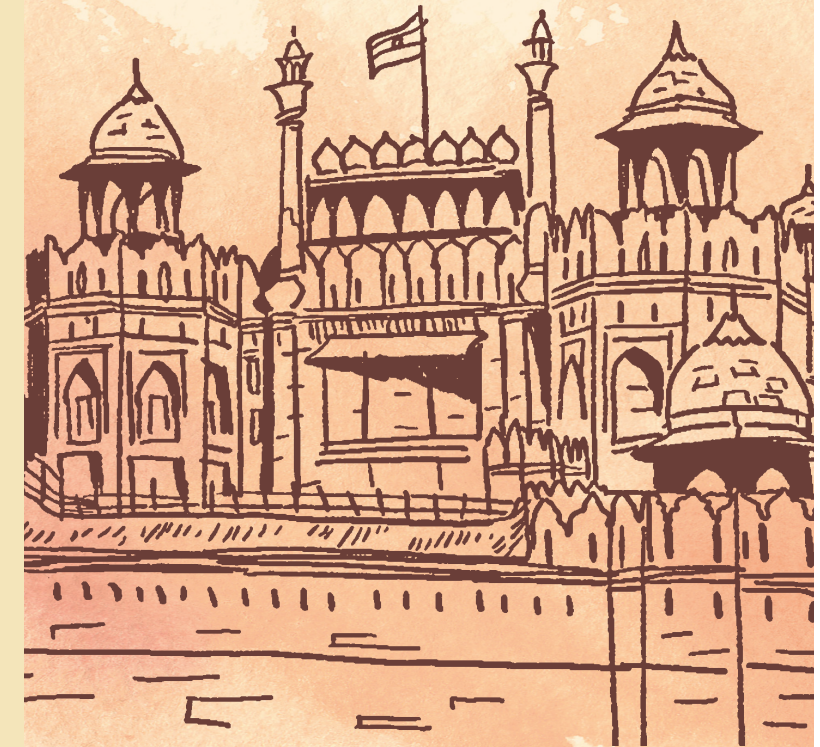


This publication has been made possible by the World Monuments Fund's Sustainable Tourism Initiative, sponsored by American Express.

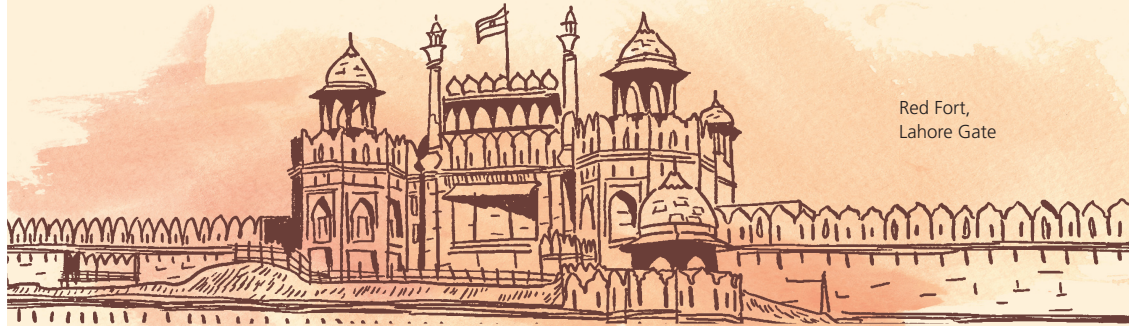


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# a walk around THE RED FORT







Red Fort,  
Lahore Gate

### 1. LAHORE GATE

The original main entrance to the fort looked down the main street of Chandni Chowk. It is a three-storeyed structure of red sandstone flanked on either side by half-octagonal turrets topped by open pavilions. The central portion of the gateway has a row of small *chhatris*, each topped by a white marble dome, and with a minaret at either end of the row. This gate is now partly obscured by the 10.5m high barbican constructed by Aurangzeb.

### 2. CHHATTA CHOWK

Just beyond the Lahore Gate lies the market that is today known as Chhatta Chowk, but in Shahjahan's time was also known as Meena Bazaar or the Bazaar-e-Musakkaf. In the 17th century, the shops along this covered, vaulted arcade sold relatively exotic wares: midgets, eunuchs, jewellery, brocades, etc.

### 3. NAUBAT KHANA

The Naubat Khana or Naqqar Khana originally housed the music gallery and was the main entrance to the Diwan-e-Aam beyond. Musicians at the Naubat Khana would play drums throughout the day on special occasions like the emperor's birthday. On other days, drums would be played five times a day if the emperor was in residence, thrice if he was travelling. Visitors to the fort would alight at the Naubat Khana, leaving their transport, including elephants here – which is why it was also known as the Hathi Pol ('elephant gate').

### 4. DIWAN-E-AAM

The Diwan-e-Aam, the Hall of Public Audience, was where the Mughal emperors would receive the general public and hear their petitions or complaints. This building is a beautifully symmetrical palace with open sides and front, made of red sandstone. The hall was originally covered with polished white shell lime plaster, with gilded ceiling and columns, and railings of

gold and silver separating the rank and file from the nobility.

The highlight of the hall is the magnificently carved white marble throne with a curving roof that stands in the centre of the eastern wall. The wall behind the throne is inlaid in very fine and extensive pietra dura work depicting trees, flowers and birds, which was restored in the early 1900's.

The Red Fort is the modern name for the Qila e Moalla (the 'Exalted Fort') built as a focal point of the new capital city of Shahjahanabad, established by the Mughal Emperor Shahjahan in the mid-17th century. The fort was designed by the architect Ustad Ahmed; construction began in 1639 and ended in 1648, though significant additions continued through the 19th century.

An oblong, irregular octagon in shape, the Red Fort has a perimeter of 2.41 km and has two main gates, the Lahore Gate and the Delhi Gate. In Shahjahan's time the Yamuna flowed beside the fort and water was channeled from it into the surrounding moat. The main palaces – those occupied by the royal family – were situated along what was then the river front.

Today only a small proportion of the Red Fort's original buildings remain; the rest were destroyed after 1857 when British troops occupied the fort.



### 5. MUMTAZ MAHAL

This is a much altered, plain building that was originally a part of the imperial seraglio. Today, it houses the Archaeological Museum, an interesting collection of artefacts from different periods of the Mughal era.

### 6. RANG MAHAL

The name of this chief building of the imperial haram or seraglio (*rang* – 'colour', and *mahal* – 'palace') refers both to the paint work that decorated its walls, and probably the colorful private life it once contained. In Shahjahan's time, the palace was ablaze with paint and mirrorwork, its length partitioned by heavy drapes. A wide, shallow water channel ran through it, with a central marble basin carved into the floor. In one small chamber, fine strips of silvery mirror are inlaid on the ceiling and upper walls, forming arabesques and geometrical patterns. Under the Rang Mahal was a *tekhana* or basement, to which the ladies of the haram would move in the hot summer days.

### 7. KHAAS MAHAL

Next to the Rang Mahal are four contiguous white marble structures that together form the Khaas Mahal, the private palace of the emperor. The Tasbih Khana consists of three rooms facing the Diwan-e-Khaas, and behind the Tasbih Khana are the three rooms that form the Khwabgah, or the sleeping chambers. Adjacent to the Khwabgah is the Baithak or Tosha Khana, and at the east end of the Khaas Mahal is the Musamman Burj, a semi-octagonal tower with carved marble *jalīs* (screens) and a *jharokha* (oriel window) in the centre. The Musamman Burj was originally topped with a dome of gilded copper. The *jharokha* of the Musamman Burj was known as the *jharokha-e-darshan*, where the emperor would appear at sunrise daily to show himself to his subjects.

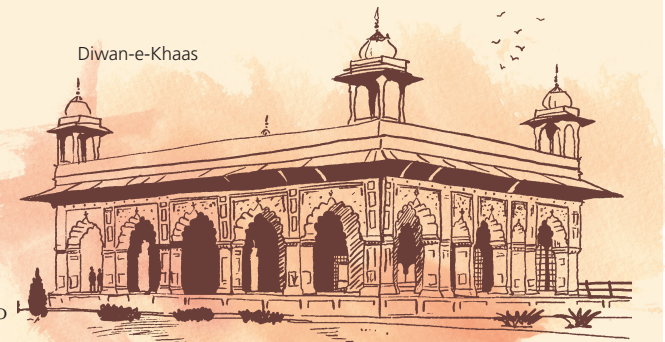


Rang Mahal

### 8. DIWAN-E-KHAAS

The Diwan-e-Khaas, or the Hall of Private Audience, where the emperor met with his most select courtiers, is made completely of white marble embellished with carving, gilt and fine pietra dura inlay. In its heyday the Diwan-e-Khaas was carpeted, replete with mirrors and gold-embroidered curtains, and with a vast canopy of red cloth stretching across the front. Here, on a marble platform, sat the legendary Takht-e-Taaus, the Peacock Throne, described by Jean-Baptiste Tavernier as being surmounted by a 'peacock with elevated tail made of blue sapphires and other coloured stones, the body being of gold inlaid with precious stones...'. This throne was carried off by the invader Nadir Shah in 1739.

At the northern and southern ends of the hall is inscribed the famous verse written originally by Amir Khusro in praise of Delhi: '*Gar firdaus bar ru-e-zameen ast, hameen ast o hameen ast o hameen ast*' ('If there be a paradise on earth, it is this, it is this, it is this'). Recent restoration work has redone some panels of inlay, and also reproduced the gilded pattern on one of the pillars fronting the hall.



Diwan-e-Khaas