

# MEHRAULI ARCHAEOLOGICAL PARK

and its surroundings



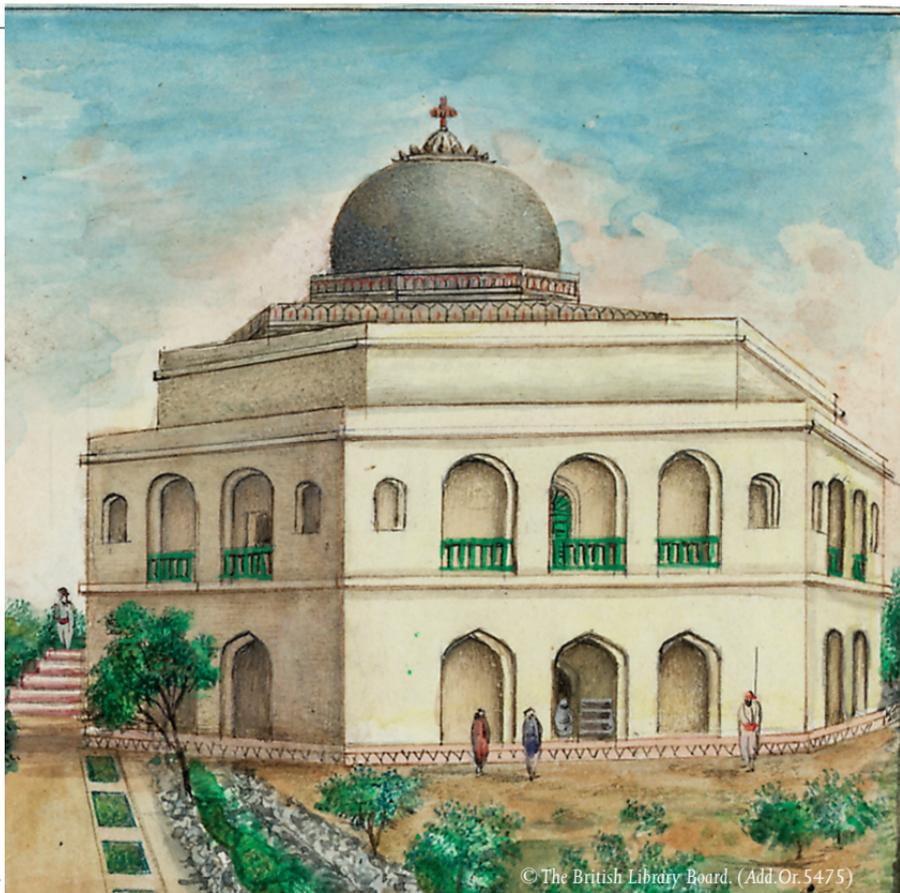
दिल्ली विरासत  
DELHI HERITAGE



Near the Mehrauli village settlement, in an area now designated as the Mehrauli Archaeological Park, are scattered various monuments—a legacy of centuries of architectural skill. It is of prime historical value in the local, national, and international context.

The Mehrauli Archaeological Park covers 100 acres of green land abutting a World Heritage Site—the Qutb Minar. It is bound by the Chattarpur Road to the east and Qutb Complex in the north. This area is dotted with remains from every era of Delhi's history—from the pre-Islamic to the late Mughal and the colonial period.

The Tomar Rajputs established Lal Kot, the first fortification in Delhi here. The succeeding Chauhan rulers extended Lal Kot to form Qila Rai Pithora. In the late twelfth century Qutbuddin Aibak, the founder of the Delhi Sultanate, made this area the seat of Sultanate power. During the early Sultanate period several structures like tombs and mosques were built here. The trend of constructing monumental structures continued through the reign of successive rulers. Buildings like the mosque and tomb of Maulana Jamali (a sixteenth-century Sufi saint), Madhi Masjid, Rajon ki Baoli,



and the tomb of Quli Khan (the foster brother of Emperor Akbar) were constructed within this area. Renovations like the extension of the Quli Khan Tomb into Thomas Metcalfe's (commissioner of Delhi in the 1840s and 1850s) retreat and the conversion of the landscape through the addition of a bridge, canopies, and guesthouses were accomplished during the colonial era.

The Archaeological Park has a varied landform with irregular rocky slopes, valleys, plains, and water bodies. The park contains several water bodies, some of them manmade. These include Hauz-e-Shamsi, Rajon ki Baoli, Gandhak ki Baoli, Jharna, and the depression below the Quli Khan Tomb which earlier formed a pond. The park also contains a variety of vegetation and landscaped gardens such as Metcalfe's Garden in front of Quli Khan's Tomb.

Today the park forms a buffer between the settlement at Mehrauli village and the Qutb complex and is one of the city's largest green space.

Timings: Sunrise–Sunset

Entry: Free



## 1. AZIM KHAN'S TOMB

Azim Khan's Tomb is situated on top of a hill on the Mehrauli-Gurgaon Road. The tomb was constructed in the early seventeenth century. It has a square form crowned with a dome. The tomb structure is decorated with carvings on plaster. The monument also has an ornamental gateway built by Sir Thomas Metcalfe and would have formed a part of his landscaped garden.

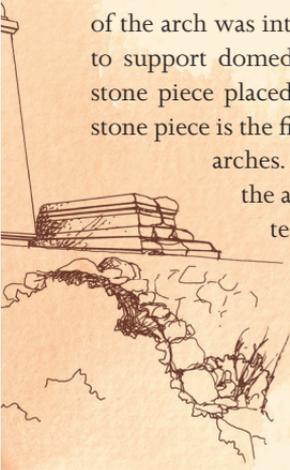
## 2. BALBAN'S TOMB

Ghiasuddin Balban (1266–87) was of Turkic extraction and one of the several 'Slave rulers' of the early Delhi Sultanate. The tomb of Balban is located within the Mehrauli Archaeological Park on the western side of the Mehrauli-Gurgaon Road. This thirteenth-century tomb was probably the first major building in India to use true arches and dome.

The tomb of Balban is approached through an entrance gateway with column and beam structure which is commonly seen in pre-Turk Indian architecture, for instance in temples. The lintel and beam frame, which in a temple might have had a corbel carved in the shape of an elephant face, is modified to simple decorative form without any animal or human depiction to suit the tenets of Islam.



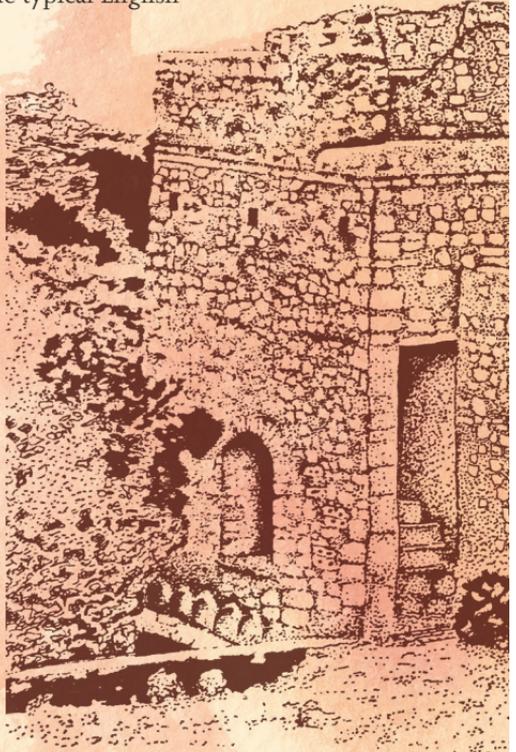
It is a multi-chambered tomb, having one chamber on either side of the central space. The building is constructed in rubble masonry, originally having true arches and dome though the domes are no longer there today. This structure was the first development in the amalgamation of Indo-Islamic architecture where attempts were made to construct true dome and arches. In the construction of the true arch, the keystone in the centre of the arch was introduced which made the arches stable enough to support domed construction. A keystone is a wedge-shaped stone piece placed at the apex of a masonry vault or arch. This stone piece is the final piece placed during the construction of the arches. It locks all the stones into position, allowing the arch to bear weight. That's how the construction technique of the arches also changed with the introduction of the keystone. The structure has arched openings in all its sides. The north facade of the building is faced with red sandstone. The tomb does not have any splendid ornamentation. Decorative features like the *kalash* (ritual vessel), used in Hindu temple architecture, have been used at certain areas very sparsely. Today the tomb is surrounded by the ruins of an urbanized late medieval settlement. The Qutb Minar can be viewed from the tomb. In the eastern chamber of the tomb lies the grave of Balban's son, known by the title Khan Shahid.





### 3. METCALFE'S FOLLY

This structure stands on a mound close to the gate of Maulana Jamali's Mosque. It was added by Thomas Metcalfe to the landscape of the park in the typical English tradition of the landscape 'folly'. The folly stands on an artificial mound. It is hexagonal and stands on eight pillars. The stone pillars are minimally carved at each corner and represent the Hindu architectural temple design while the concept and the shape of the arches are typical of English architecture. The folly is surmounted by an Islamic dome. The folly was used as an aesthetic element in the landscaped garden.

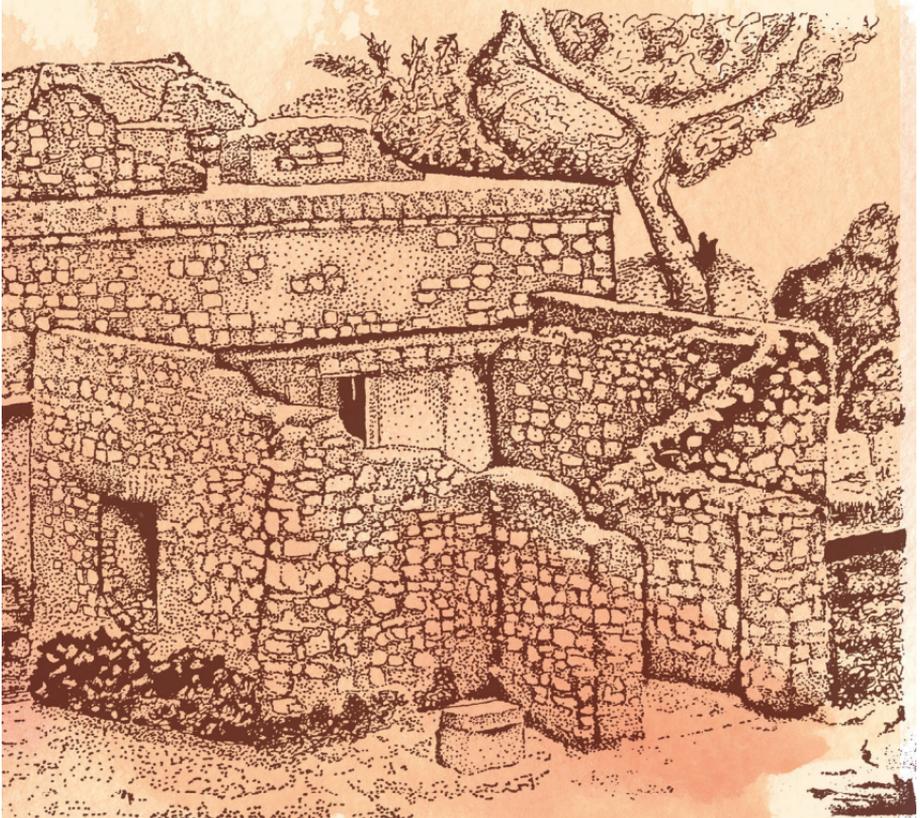


#### 4. METCALFE'S BRIDGE

The bridge or carriageway was built by Charles Metcalfe to access the estate 'Dilkusha' (heart-warming). Though a minor structure by itself, it assumes great significance as a nineteenth-century layer to the original building. The bridge is bounded on both sides by a rubble masonry wall about 60 cm higher than the pathway and the side walls have rectangular recesses.

#### 5. METCALFE'S BOATHOUSE

The boathouse or pigeon house was probably a Lodi period tomb, which was modified by Metcalfe and included in Dilkusha. The central chamber of the building comprises a flat-roofed room with arched openings leading to vaulted chambers on the northern and southern sides. Over the central chamber on the roof are small niches that were used to house pigeons. The original square tomb has additions with semi-circular arches clearly indicating the intervention made by Thomas Metcalfe, Commissioner of Delhi between 1835 and 1853. A boathouse was added to the side of the pigeon house building, with steps leading down to an artificial lake.

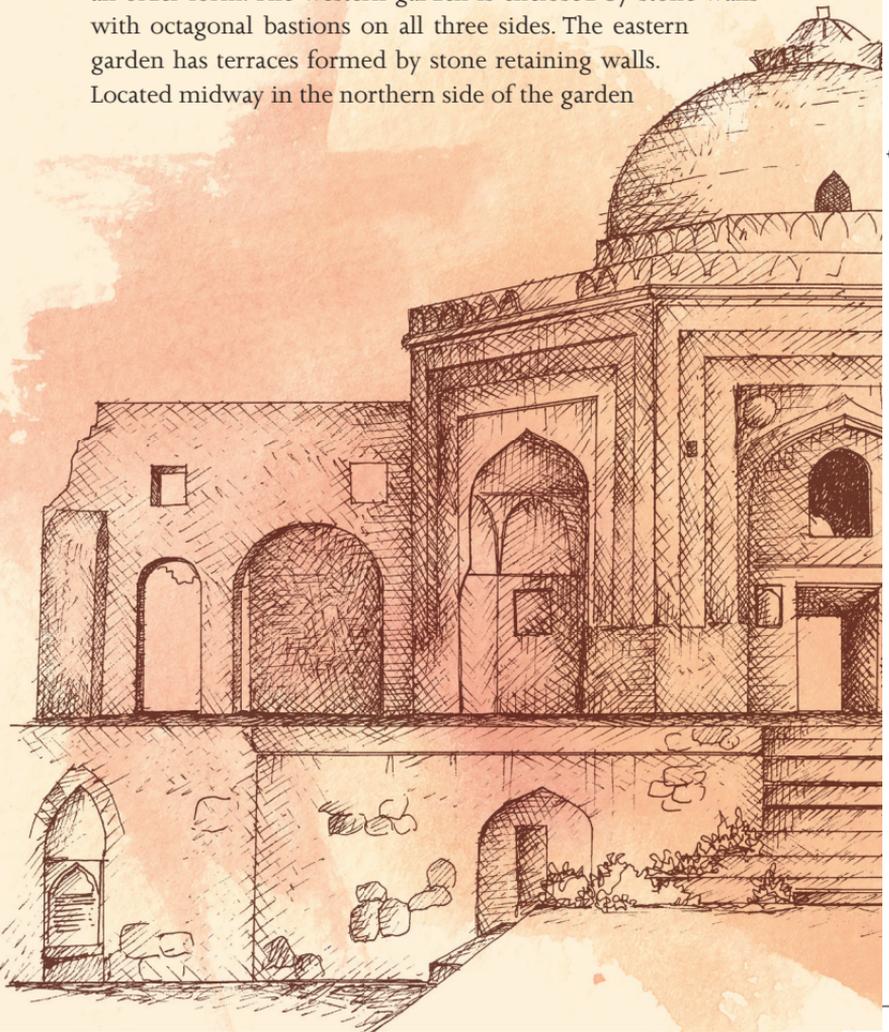


## 6. QULI KHAN'S TOMB

The tomb of Quli Khan is located south-east of the Qutb Minar at a distance of 200 m. Built in the seventeenth century, the tomb stands at the edge of the Lal Kot, within the Archaeological Park.

In the early 1840s, the tomb was converted into a residence with landscaped gardens, terraces, and guesthouses by Thomas Metcalfe. This weekend retreat was named Dilkusha. The main residence was planned with the tomb as its core. The cenotaph from the centre of the tomb was removed and several rooms were added to the outside of the tomb chamber. Landscaping was done by introducing water channels and few structural additions bringing in the influence of the home country.

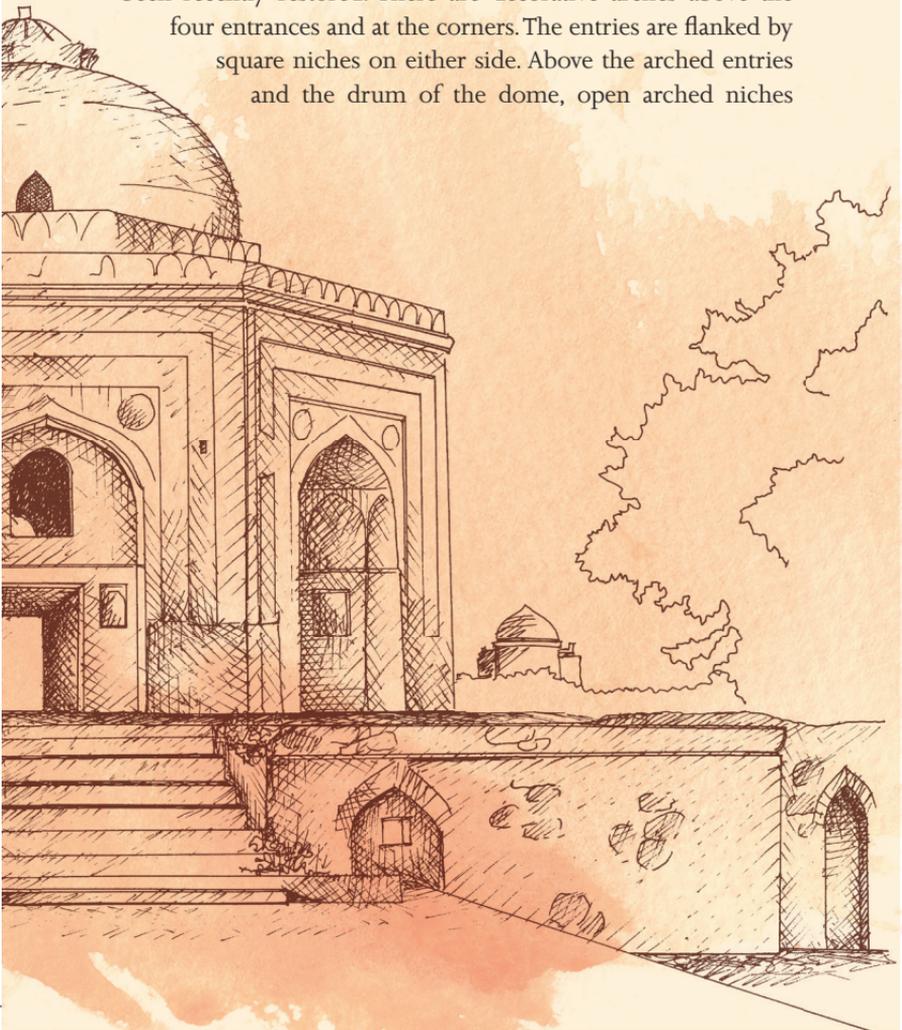
The large landscaped garden has separate west and east sections divided by a *kuccha* (unpaved) pathway leading towards the canopy placed in the centre of the garden. The canopy dates from the time of Metcalfe, though an attempt has been made to mimic an older form. The western garden is enclosed by stone walls with octagonal bastions on all three sides. The eastern garden has terraces formed by stone retaining walls. Located midway in the northern side of the garden



enclosure is a former gateway leading to the Qutb Minar. This was converted by Metcalfe into an annex which functioned as guest house. Within this building certain nineteenth-century features such as a small pool, fireplace, etc. can be seen.

The tomb is an octagonal domed structure standing on a 1.25 m high plinth. It has a square plan from inside and an equal sided octagonal form from the exterior. The tomb chamber can be accessed from all four directions through arched openings. The dome rests on a drum constructed in the Lodi style. The parapet and the drum of the dome have *kanğura* (stylized motif that resembles battlements but are strictly ornamental) details on all sides. Originally the tomb was decorated with tile work, now visible only along the eastern façade. The spandrels have Quranic inscription all along. Decorative medallions are also present on either side of the spandrels.

The interior of the tomb has brilliant ornamentation which has been recently restored. There are decorative arches above the four entrances and at the corners. The entries are flanked by square niches on either side. Above the arched entries and the drum of the dome, open arched niches



are present for light and ventilation. The dome of the tomb has beautifully decorated medallions, one in the centre and four on either side.

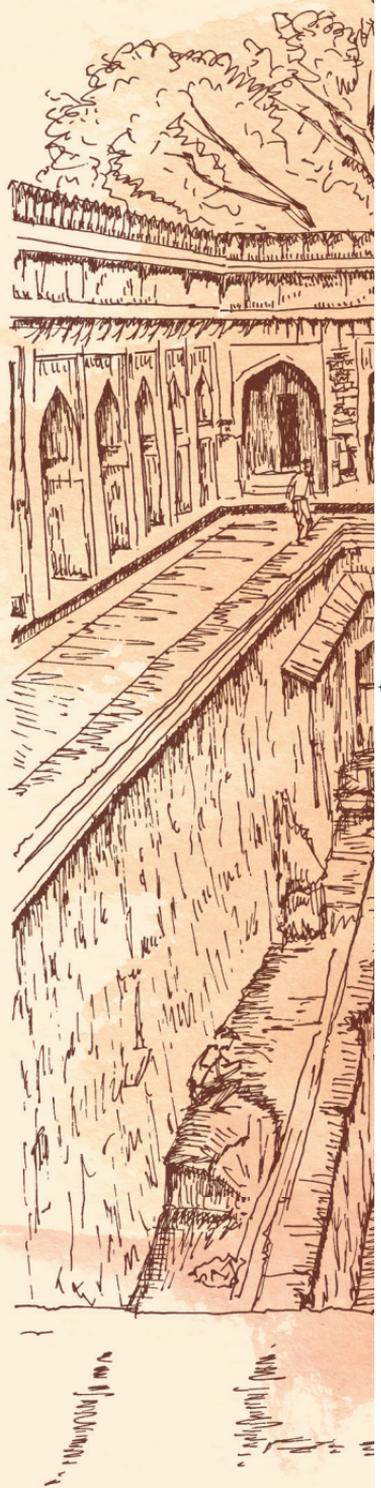
Today the tomb structure retains few remains of the reconstructions made by Sir Thomas Metcalfe. The exterior wall which was an addition made by Metcalfe exists only on one side along with ruins of arched additions made at basement level. The tomb provides a good view of the Qutb Minar which is nearby.

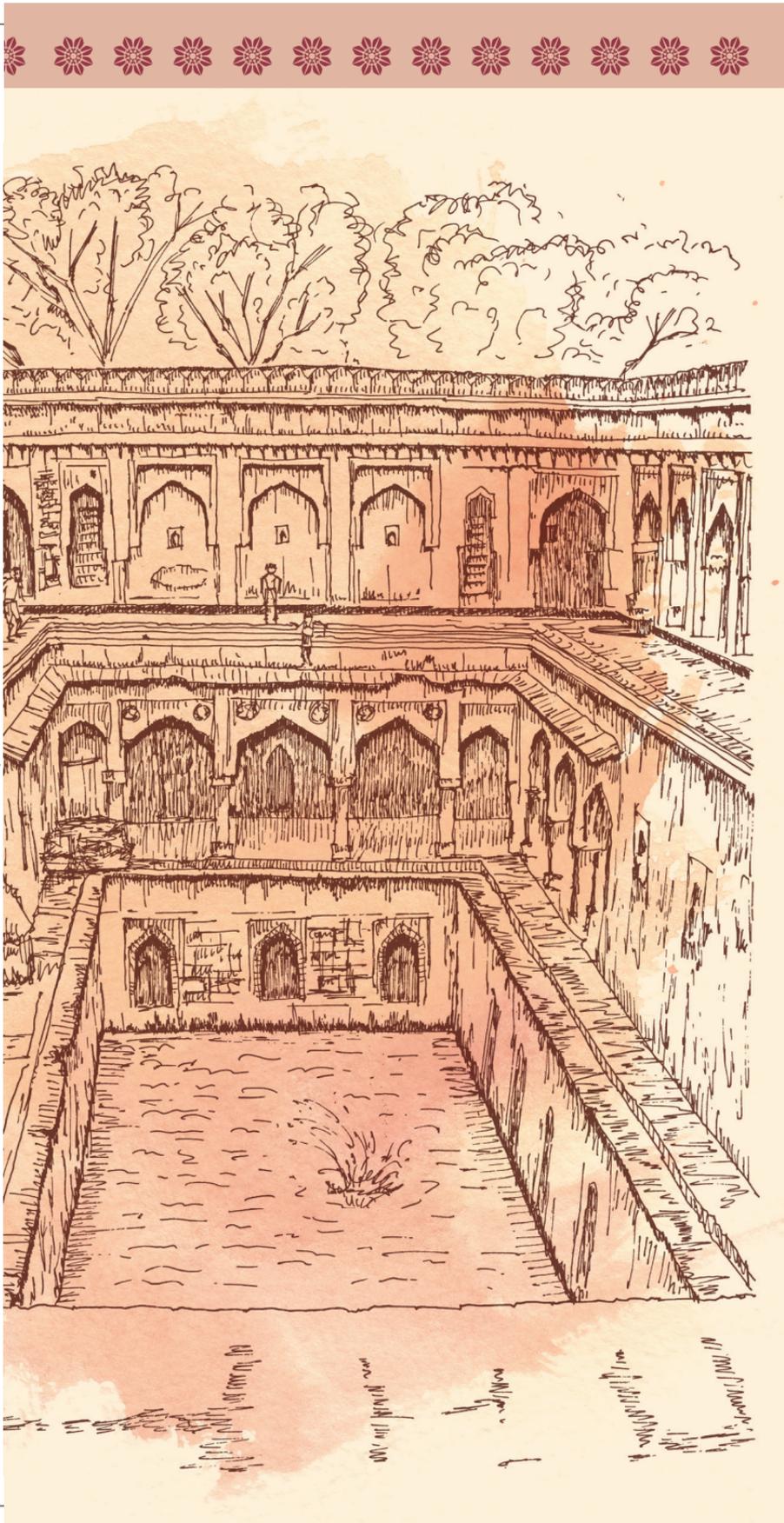
## 7. RAJON KI BAOLI AND ADJACENT MOSQUE

It is located within the Mehrauli Archaeological Park, about 400 m away from the Gandhak ki Baoli. This is a three-storeyed step-well built during the Lodi period. The name of Rajon ki Baoli is derived from its functionality as the *baoli* (step-well) was used by masons (*raj*) for some time. The water in the *baoli* was meant for cooking and drinking purposes.

The Rajon ki Baoli is a four-level rectangular tank with steps at one end and a circular well at the other. It also has long covered corridors or *dalans* along the sides of the tank with arches beautifully decorated with incised limestone plaster. Another decorative feature is carved brackets that support the overhang or *chhajja* below the parapet. There are rooms behind this arcade, which would no doubt have given shade and shelter to visitors to the step-well.

Adjacent to the *baoli* is a mosque and a tomb located on a platform that is connected to the well with a flight of steps. An inscription







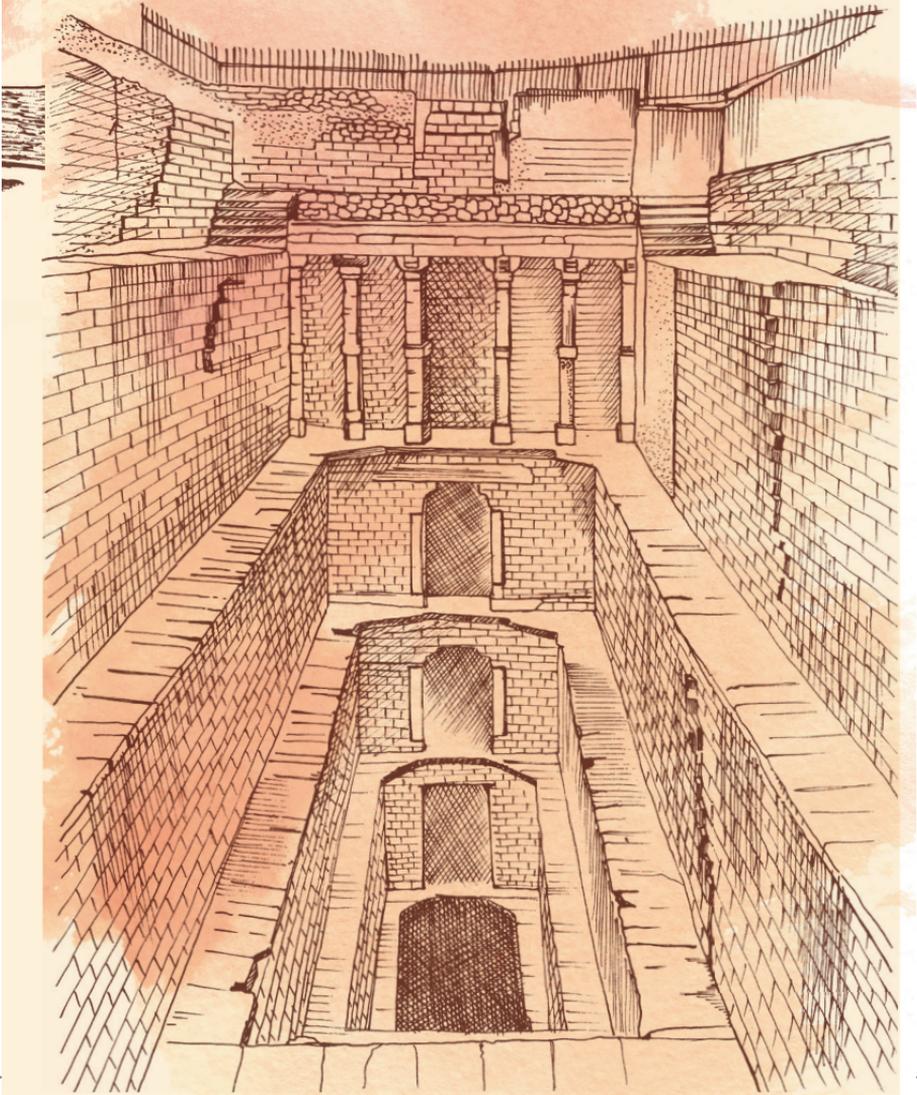
on the tomb tells us that it was built by Daulat Khan during the reign of Sikandar Lodi in 1506, over the remains of one Khwaja Mohammad. The tomb is in the form of a *chhatri* or pillared kiosk. It is built of random rubble masonry finished with limestone plaster. The mosque, though small, has some beautiful incised plaster ornamentation. The *baoli* was probably built at the same time as these buildings, in 1506, and was used for ablution before prayers in the mosque.

## 8. GANDHAK KI BAOLI

It is one of the oldest *baolis* in Delhi, lying about 100 m south of Adham Khan's Tomb (Emperor Akbar's wet nurse Maham Anagah's son) in the Mehrauli village. It was built by Iltutmish for Sufi saint Qutbuddin Bakhtiyar Kaki. The *baoli* is known as Gandhak ki Baoli because of its water which smells like *gandhak*, meaning sulphur. This *baoli* once supplied water to the area and was considered sacred. It is a five-tiered structure which includes a circular well on its southern side. The water in the well was reserved only for the purpose of cooking and drinking. The area is

surrounded by a lush, green forest. The entry arch of the *baoli* has a staircase enclosed within the walls as staircases were considered to be an unaesthetic component in a building.

The *baoli* has a rectangular plan surrounded on three sides with arcaded verandahs with rooms on the higher levels. These rooms served as guesthouses for the travellers and provided respite from the scorching heat of Delhi. This *baoli* also served as a congregational space for recreation and discussion for travellers and local people.





## BAOLIS

Water has always played an important role in the day-to-day life of man. The need to tap ground water, store rain water, and to make it accessible to the human population has led to the construction of several tanks, wells, and *baolis*, which also became an epitome of the art and architecture of the local people.

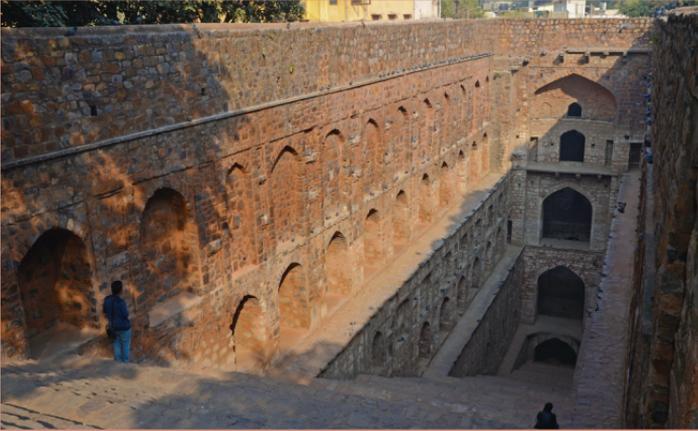
A *baoli* is a reservoir in which water can be stored. It is also a source of ground water. Numerous tanks and *baolis* were commissioned by the ruling clans, in which water was collected mainly during the rainy season and was then used throughout the year by the people in the neighbourhood. Separate *baolis* were constructed for drinking and bathing purposes.

As the name suggests, the step-well has a series of steps which lead down to the ground level where the water is stored. The steps also enabled accessibility to water during summers when the water level went down. The steps in the *baolis* not only made it easier for people to reach the ground water but also easy to maintain as compared to wells and tanks. *Baolis* are mainly found in the north-western arid region due to the scarcity of water there.

While some *baolis* were designed only for the purpose of water storage, a few others were designed to provide shelter to the travellers and caravans. These *baolis* were designed with rooms on the higher floors, with a *dalan* (colonnaded verandah) supported on columns. Such step-wells were also used as spaces for social interaction where discussions were held away from the summer heat. Most of the surviving step-wells are also an example of outstanding architecture with beautiful carvings ornamented with decorative embellishments and relief work on the columns, steps, and walls. The architectural form of a *baoli* mainly consists of three elements: the well in which

Rajon ki Baoli, Mehrauli





Agrasen ki Baoli, Connaught Place

the water is collected, the flight of steps to reach the ground water through several storeys, and intermediate pavilions.

Baolis have a history that goes back several millennia. The Great Bath at Mohenjodaro, which was built more than 4,000 years ago, may be considered a form of a *baoli* as it also consisted of a tank fed by a well and accessed by steps.

The oldest existing primitive form of *baoli* in Delhi, Anangtal, in Mehrauli, was built in the tenth century by the Tomar king Anang Pal II. More appropriately called a tank, it was built when the city, Lal Kot was founded. Some important extant *baolis* in Delhi include Gandhak ki Baoli, Rajon ki Baoli, Agrasen ki Baoli, the *baoli* at Purana Qila, and the *baoli* at Firoz Shah Kotla.

Through the passage of time, *baolis* not only became the main source of drinking water but also a cool sanctuary for prayers, meditation, bathing, and other such multiple forms of relaxation and recreation. This system of water collection was further modified with the advent of Islam in terms of its architecture and decorative elements. The nineteenth century saw a fast decline in the use of step-wells as the British felt these to be unhygienic sources of water and started using pipelines.

Gandhak ki Baoli, Mehrauli



## 9. JAMALI KAMALI'S MOSQUE AND TOMB

Maulana Jamali's mosque and tomb are located within the Mehrauli Archaeological Park, on the western side of the

Mehrauli-Gurgaon Road, about

300 m south of Balban's

Tomb. This early Mughal

complex consists of

a mosque and a

tomb built by the

sixteenth century

poet, traveller,

and Sufi Sheikh

Fazlullah who

wrote under the pen

name of Jamali. Jamali was a famous court poet of the Lodi and

Mughal period. He was also known as Jalal Khan. Jamali was

introduced to Sufism by Sheik Samauddin.

The mosque built in 1528, stands in an enclosed court and is

surmounted by a single high dome with five recessed niches on

the western wall. It is built in red sandstone and Delhi quartzite

faceted with intricate details in white marble. The main façade

is sparse but delicate in its carved ornamentation. Some of the

features of this mosque are fluted pilasters flanking the central

arch, carved bands and medallions in the spandrels, and pendant

lotus buds below the parapet which decorates the facade of

the prayer hall, pierced by five arched openings. The walls are

surmounted by squinches having decorative arches on eight sides.

The arches of the squinch are created by adding a beam. Above

the eight-sided squinch a further sixteen-sided squinch is added

using beams. The construction of the squinches continues till

about a near circle is reached over which the dome is constructed.

The west wall has octagonal towers in the corners, with a

narrow gallery on the second storey with three oriel windows.

It also has five arches, the central arch being the largest.

These arches are decorated with Quranic

inscriptions. The interior of the central

arch is exquisitely decorated. The

arches on either side of the central arch

decrease in size towards the corners.

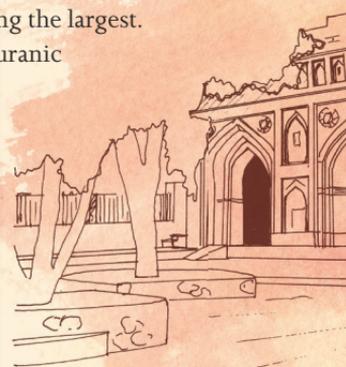
The mosque also has a porch which

provides access to the upper floor.

Above the entrance doorway, some

original blue tiles still survive. The

projecting balcony above the entrance



arch was designed to hold a lamp, as Mehrauli was located on one of the main highways that led to Delhi. The lamp would guide travellers to a *sarai*, a place to rest for the night.

Adjoining the mosque, to the north, lies the tomb of Maulana Jamali, built in 1529, during the lifetime of the saint. The entire complex was the *khanqah* or hospice of the saint, where he lived and preached. When he died in 1536, Maulana Jamali was buried in this chamber. The tomb is inscribed with some of his own verses. The square chamber measures 7.6 m on each side. The tomb in the interior becomes eight-sided to sixteen-sided and finally thirty-two sided but ends abruptly instead of forming into a dome. It has a flat roof with a unique ornamentation using coloured tiles and patterns in incised and painted plaster on its ceilings and walls. The ceiling is painted in red and blue along with Quranic inscriptions. The walls of the tomb are inlaid with coloured tiles and inscribed with the poems of Jamali. *Kangura* details along with cornice bands have blue inlay work at the parapet level. The exterior face of the tomb consists of several niches shaded by a projecting *chajja*. The tomb chamber contains two graves. The central one is believed to be that of Maulana Jamali and the other is claimed to be that of Kamali, a companion of the saint about whom nothing is known. The enclosure within which the tomb stands alongside an adjoining enclosure that contains several other graves.



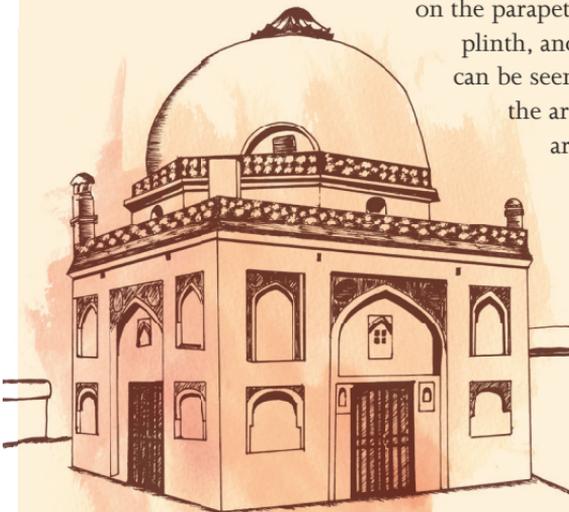


## 10. TOMB AND WALL MOSQUE

The Wall Mosque is located within the Mehrauli Archaeological Park, near the horse stables. It belongs to the Lodi period and is defined by a 11 m wall on the west and two small return walls of 4 m at right angles to its north and south corners. The two return walls are pierced with an arched recess each having small niches on either side of them. Minarets rise 30 cm above the roof level on top of the corners of the north facing wall. The mosque is constructed of random rubble masonry and plastered.

Floral patterns are inscribed in plaster on the parapet and masonry above the plinth, and verses from the Quran can be seen on the niches between the arched *mihirabs* (decorative arched niches on the wall indicating the direction of prayer). The spandrels of the arches are also decorated with incised medallions.

The tomb lies on the west side of the Wall Mosque within the park. It is square in plan measuring



7.5 m on each side. It has centrally constructed arched openings of 1.2 m on all the four sides flanked by niches on both sides of each opening. The square plan forms an octagon at the upper level and then sixteen sides to hold the dome. The dome is built of rubble masonry and plaster. The inside of the dome and the spandrels of the arches on the exterior face of the tomb are decorated with incised medallions. The parapet has kangura pattern and is flanked on either side with minarets crowned with lotus petals.

### 11. DADABARI JAIN MANDIR

Dadabari Jain Mandir is located to the north-west of Madhi Masjid in Mehrauli. The mandir holds an interesting group of buildings, dedicated to a Jain saint, Manidhari Shri Jinchandra Suri, who lived in the twelfth century.



Although the site of the temple is historic, the present building is mainly modern. The main temple consists of an open hall with white marble columns and ornamental brackets. The structure is also decorated with sacred religious texts all over the verandah. The temple has several reverse glass paintings depicting various Jain saints. Unlike most Jain temples, this temple has a painted ceiling instead of carvings on the surface.



## 12. JAHAZ MAHAL

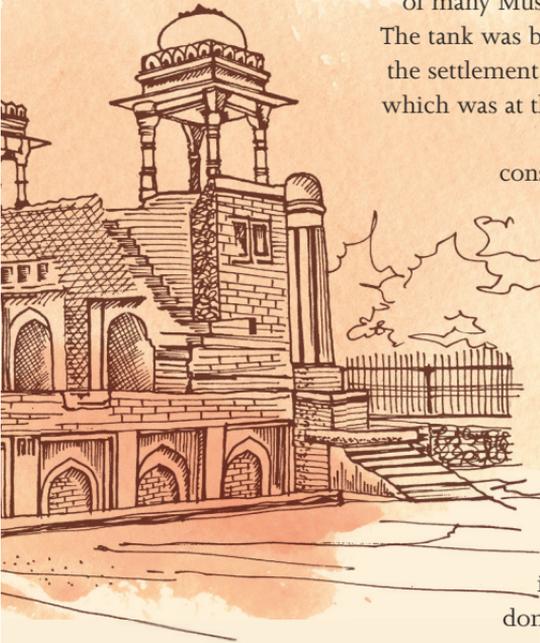
Jahaz Mahal is located on the north-east corner of Hauz-e-Shamsi and was built during the Lodi period as a *sarai* (inn) for pilgrims. Today it is a centre for recreational activity and the venue for the Phoolwalon ki Sair festival held every year. The structure was named Jahaz Mahal as its reflection in the water suggested the image of a ship.

The building was constructed to provide accommodation for pilgrims who came to Delhi to visit the Muslim shrines. It consists of a rectangular courtyard in the centre and domed chambers on the sides. The western wall of the palace has a *mihrab* used as a private mosque. Many types of squinches may be found in its chambers. On the exterior, blue tiles have been used on the bands. The roof is adorned with six square *chhatris* supported on six, eight, and twelve pillars.

The yearly festival, Phoolwalon ki Sair moves past the Jahaz Mahal towards the Yogmaya Temple and the Dargah of Qutbuddin Bakhtiyar Kaki for the offering of the flower *pankha* and *chaadar*. During this time the Mahal is beautifully decorated with flowers.

## 13. HAUZ-E-SHAMS

Hauz-e-Shamsi is a water storage reservoir or tank built in AD 1230 by Shamsuddin Iltutmish, the second of the Slave rulers of the Delhi Sultanate. It is believed that Iltutmish had the tank dug at this spot after he had been guided to the site by Prophet Mohammad in a dream. The water of the tank is regarded as sacred and graves



of many Muslim saints lie around it. The tank was built to provide water to the settlement in and around Lak Kot, which was at that time the capital city.

A domed pavilion was constructed by Iltutmish to mark the hoof print of the Prophet's horse in the middle of the tank. The present structure probably dates from a later time and because the dimensions of the tank have shrunk, it is now located near the western bank. In form it is a kiosk with a large dome supported on twelve carved red sandstone pillars.

The tank was constructed in a strategic location to enable collection of rain water from the surface run off. The western and southern edge of the tank was surrounded by a mango orchard which today lies almost bare and is thick with overgrowth.

The Hauz-e-Shamsi is flanked by the Jahaz Mahal to its eastern side. The Jahaz Mahal can be approached through a flight of steps from the Hauz-e-Shamsi tank over a parapet, and originally the water of the tank would have lapped the sides of the platform on which it stands. Today the tank has an L-shaped garden placed on the northern side of the tank. Several graves and ruined mosques are found in the area. At the south-east corner of the tank is the Auliya Masjid, which is one of the earliest mosques in Delhi, where the Sufi saints Qutbuddin Bakhtiyar Kaki and Muinuddin Chishti are believed to have prayed.





#### 14. JHARNA

The Jharna is located to the east of Jahaz Mahal and Hauz-e-Shamsi within the Archaeological Park. The name literally means ‘waterfall’, and this was for long a cascade of water going down the slope from the Hauz-e-Shamsi tank overflow during the rains. The overflow which cascaded down was made an integral part of a pleasure garden along the *char bagh* concept during the late Mughal period.

The Jharna complex has two gateways at the north and east side. The complex can be approached from a perpendicular street opposite the Jahaz Mahal or through a flight of steps through a paved courtyard that lies directly above the garden.

There are several structures in the garden. Around 1700, Nawab Ghaziuddin Khan Firoz Jang built a colonnaded *dalan* containing the waterfall and a tank in front of it. This pavilion or *baradari* at the cascade is rectangular in plan and punctuated with three cusped arches at the centre.

The cascade of water was designed to fall behind the *baradari* and flow into a tank which is immediately in front of it. This tank is linked by a channel of water to another tank. In this tank is a pavilion built by the last Mughal emperor Bahadur Shah Zafar (r. 1837–57). The pavilion is square and supported on sixteen pillars.

The pavilion to the north of the enclosure was built by the Mughal emperor Akbar II (r. 1806–37). It is rectangular in plan and set against the wall of the enclosure.

Water no longer flows through the garden as it has been diverted to a stream to the south-east of the complex.



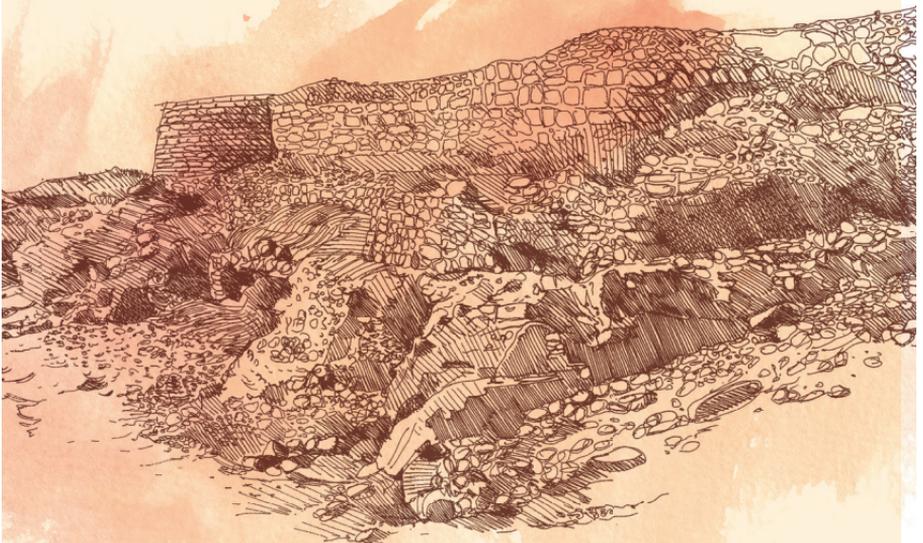
## LADO SARAI

The village stands in the middle of the Qila Rai Pithora extension to Lal Kot. It got its name from a *sarai* on the north side of the Mehrauli Badarpur Road. Thus, it is likely, that it dates from the founding of the *sarai*, or rather its demise, when houses began to be built inside the original city wall. Several tombs were also built nearby, indicating that the land inside this walled area was then mainly rural.

## 15. QILA RAI PITHORA WALLS

Qila Rai Pithora was established as an extension to the walls of Lal Kot, the fort built by Anang Pal, a Tomar Rajput ruler who built Lal Kot in the mid-eleventh century. The Chauhan Dynasty replaced the Tomars in the mid-twelfth century. The last ruler of this dynasty, Prithviraj Chauhan, enlarged the fortress of Lal Kot to form Qila Rai Pithora. It was the first seat of urban settlement in Delhi and one of the several cities of Delhi. After the Tomar and Chauhans, it was occupied by the rulers of the Delhi Sultanate who made it their capital for more than a century.

The Qila Rai Pithora can be clearly differentiated from the Lal Kot walls through its construction. It is considerably lower, though thicker, and consists of a brick infill between two layers of stone rubble. The Qila Rai Pithora had a circumference of about 8 km. An external continuous moat also existed around the fort wall which was fed by the natural drainage of the hilly terrain. The Chauhans also added thirteen gateways of which only ten gateways have been excavated so far. The Badun Gate was the main entrance to the city.





## 16. TOMBS OF LADO SARAI

**Tomb 1:** This tomb is located in Lado Sarai village and belongs to the Lodi period. The tomb stands on a raised platform having a square plan measuring 9.75 m on each side. The north, south, and east side have openings of high pointed arches and corbelled doorways within them. Of these, the main arch is flanked with arched niches. The tomb has a mihrab on its west side. Wide doorways are framed with an arch, supported below with pillars and ornate corbels.

The square plan of the structure forms an octagon at the upper level which further forms a sixteen-sided drum as the base for the dome. This is achieved with the use of broad squinches supported on stone pendentives. Each face of the drum is relieved by arched niches which serve light to the tomb chamber. The dome is crowned with a lotus finial. There is a staircase within the wall that leads to the terrace. The tomb is constructed of random rubble masonry with a plastered surface.

**Tomb 2:** This tomb is located inside the DDA Park at the crossing of Mehrauli-Mahipalpur and Mehrauli-Badarapur Road. It belongs to the Lodi period. The tomb has a square plan measuring 7 m on each side. On the north, south, and east sides of the monument are doorways enclosed by an arch. The mihrab is placed on the west wall. The square plan inside the chamber forms an octagon at the upper level and then forms the base of the drum for the dome. Transition from a square plan to circular dome is achieved by the use of broad squinches supported on stone pendentives. There is no staircase to the terrace. The tomb is built of random rubble

masonry and plastered. The dome is also constructed with rubble masonry, mainly supported by arches.

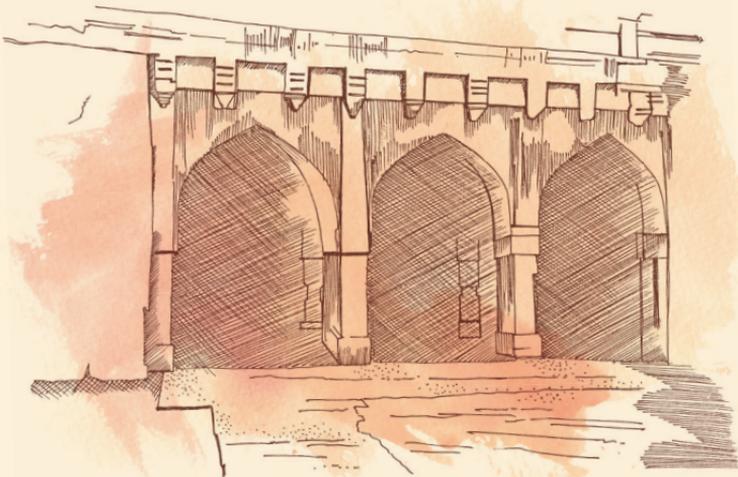
The four walls of the tomb consist of central arches in the middle panel which is slightly projected. This central panel is also decorative, with elaborate *kangura* parapet and minarets at either end. The dome is crowned with inverted lotus cresting. The interior walls along the west *mihrab* wall and the interior of the dome are ornamented with geometrical designs and Quranic inscriptions incised in plaster.

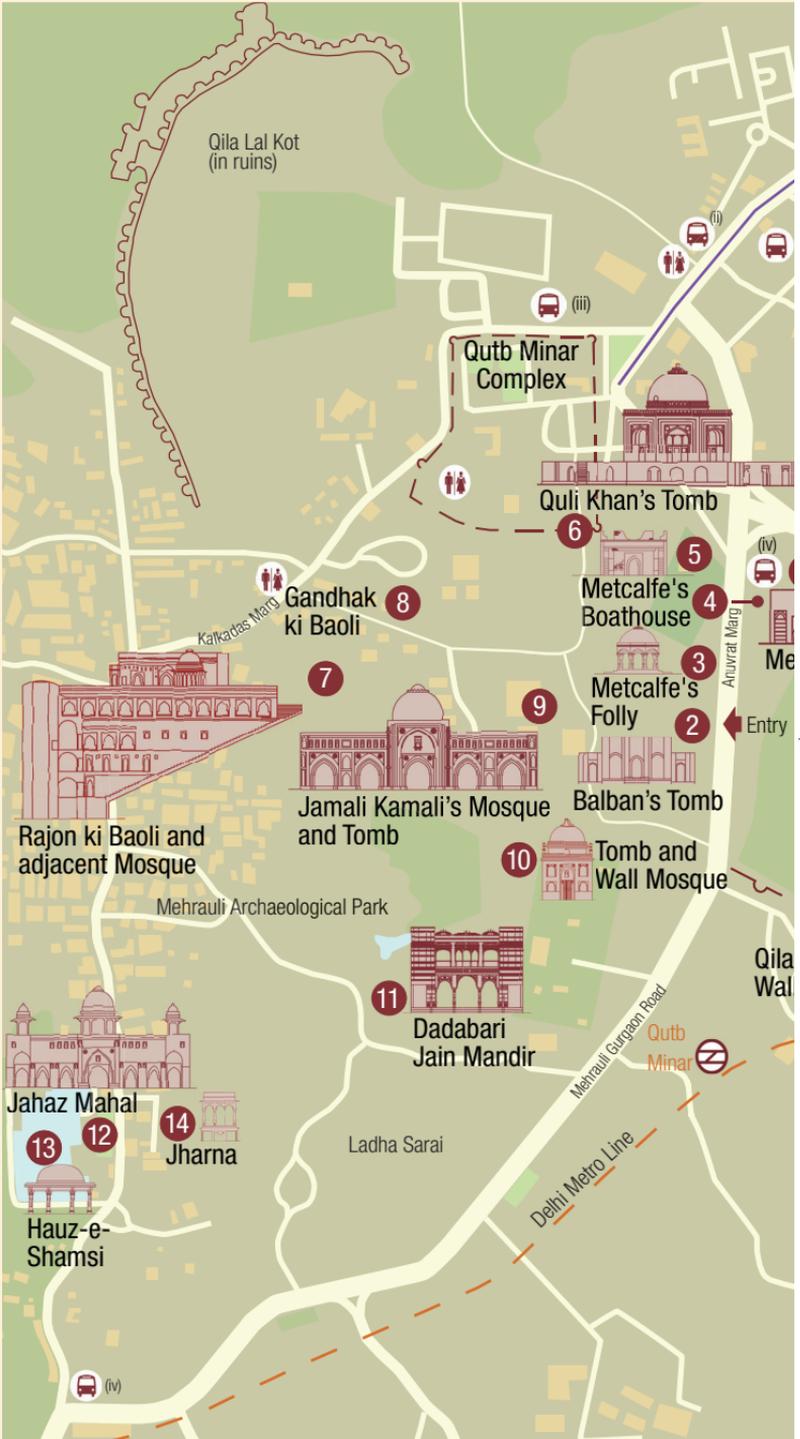
## MAHIPALPUR

Delhi developed around 150 villages over several decades which are known as urban villages. Mahipalpur is one such fourteenth-century village that has grown around Firoz Shah's hunting lodge, to the west of the ridge. To the south-west of the village is a large *bund* (reservoir) of rubble-masonry, believed to have been constructed by Firoz Shah Tughlaq as part of his irrigation schemes. This trapped water on the east side. Firoz Shah constructed a hunting lodge behind the *bund* so that it overlooked the irrigated land behind the hunting lodge.

## 17. HUNTING LODGE

The hunting lodge commonly known as the Mahal, was built by Firoz Shah Tughlaq. It was strategically placed to hunt wild animals that came to the *bund* for water. The hunting lodge defines the typical characteristic of Firoz Shah's architecture. The solid columns support the main chamber. The hunting lodge has a two-aisle deep stone hall with three arched openings, with a room at either end. The roof of the hunting lodge can be accessed through a staircase on the left and is enclosed within stone railings.





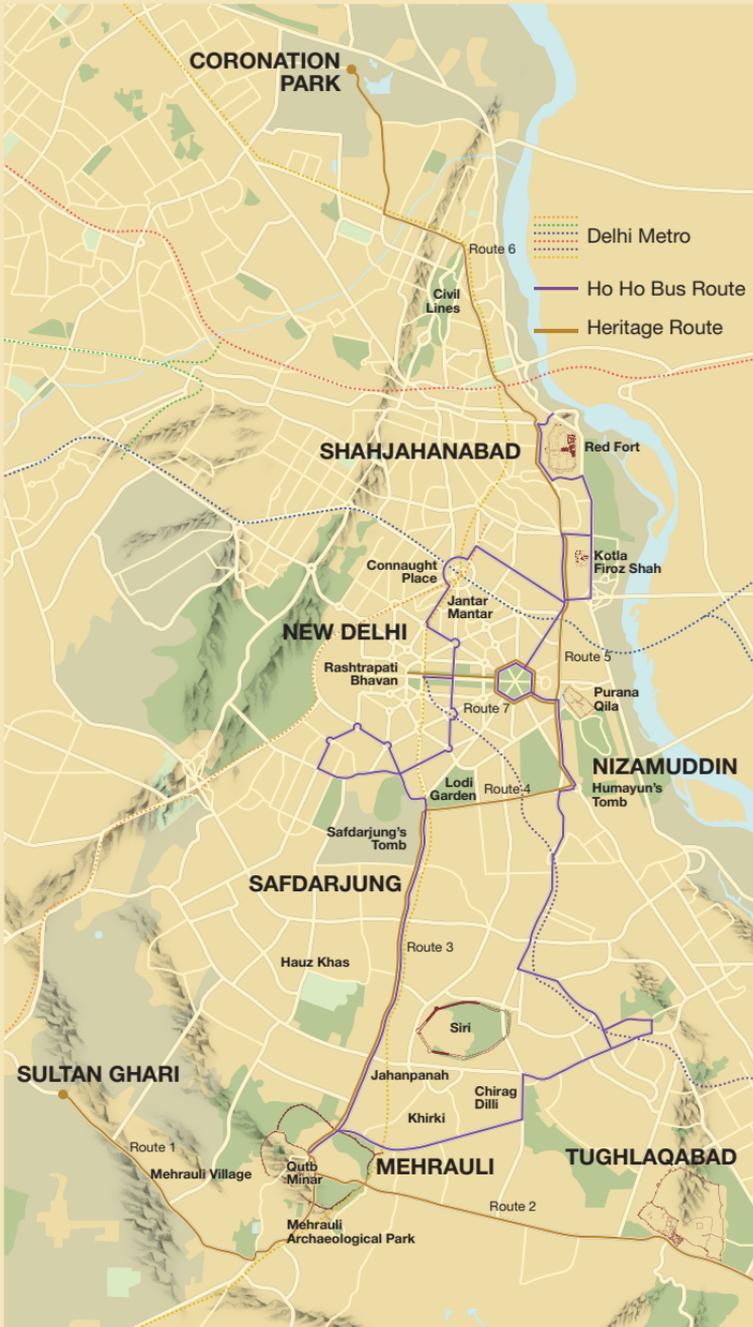
### Nearest Bus Stops

- (i) DDA Flat Lado Sarai: 057, 413, 534, 536, 590, 622, 629, 725
- (ii) T.B. Hospital: 502, 505, 506, 516, 517, 519, 523, 533, 534, 536



(iii) Ahinsa Sthal: 516, 517, 519, 523, 525, 536, 534 A, 539, 590, 714, 715, 717, 886

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