

MEHRAULI VILLAGE



दिल्ली विरासत
DELHI HERITAGE



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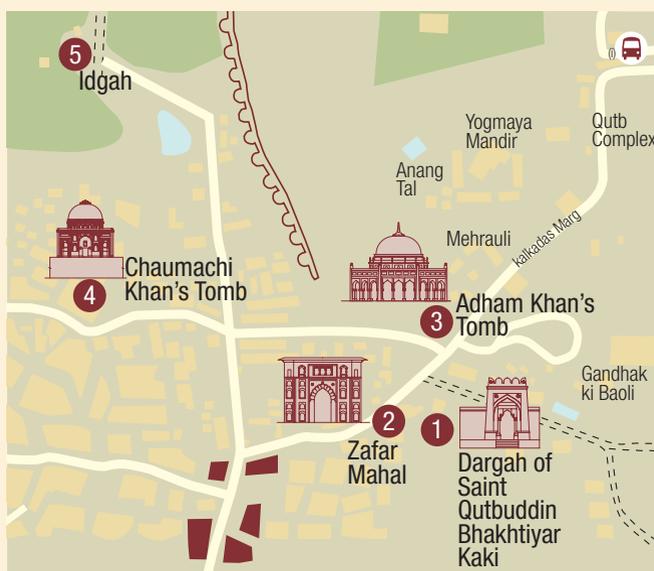
Mehrauli, lying on the south-west of Delhi is one of the most important group of villages which developed around the shrine of the Sufi saint Qutbuddin Bakhtiyar Kaki, popularly known as Qutb Sahib. He was born in Central Asia but came to India during the reign of Iltutmish as a disciple of Khwaja Muinuddin Chishti of Ajmer. The settlement of Mehrauli has evolved over several centuries, each layer leaving an imprint of its own in the development of the village. Probably the oldest area of Delhi to have been continuously inhabited, the Mehrauli village is adjacent to the site of the fortified city of Tomar Rajputs, Lal Kot, founded in AD 1060. In the subsequent centuries the population of Mehrauli expanded to spread across the area outside the walls of the fortification. Lal Kot functioned as the capital city for more than two centuries; but even after the centre of political power moved elsewhere Mehrauli continued to flourish. It is today one of the hundred odd traditional settlements or 'urban villages' within the city of Delhi. The outer limits of the village were defined by an imaginary line called the 'Lal Dora' to protect the existing resources like cultivation lands, orchards, wood, and settlement as determined in 1980–89. Today, the settlement is a culturally rich area consisting of

several historic structures dating from the Rajput, Sultanate, Mughal, and colonial periods. These include mosques, the shrine or dargah of Qutb Sahib, tombs, temples, etc. In addition to this the market spine is lined with secular buildings of the late Mughal period while the village has its own traditional local architecture. The central spine divides the village into two parts. The eastern side consists of the dargah of Qutbuddin Bakhtiyar Kaki and the palace remains of Zafar Mahal, the other side consisting primarily of the oldest residential cluster of the 'urban village'. During the festival of Urs, commemorating the death anniversary of the Sufi saint Qutbuddin Bakhtiyar Kaki, the shrine as well as the historic Auliya Masjid become sites of pilgrimage. Even at other times the shrine receives many devotees, particularly pilgrims on their way back from the shrine of Ajmer Sharif come to offer prayer at the dargah. The village is also the setting for the annual festival of Sair-e-Gulfaroshan or the Phoolwalon ki Sair, focused on the dargah and the temple of Yogmaya nearby.

Timings: Sunrise–Sunset

Entry: Free

MEHRAULI VILLAGE



Nearest Bus Stop

(i) **Qutb Minar:** 502, 505, 506, 516, 517, 519, 523, 533, 534, 622, 629, 34, 413, 427, 463, 525, 539, 714, 715, 717

1. DARGAH OF SAINT QUTBUDDIN BAKHTIYAR KAKI

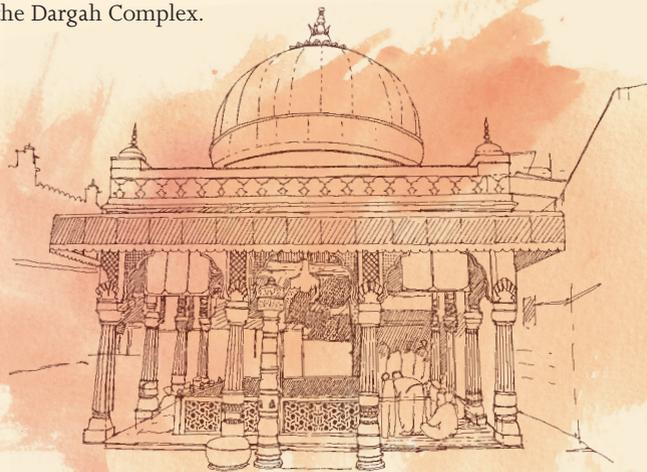
The dargah of the renowned saint, Qutbuddin Bakhtiyar Kaki, was completed in its present form only by 1944. Qutbuddin Bakhtiyar Kaki lived during the reign of Iltutmish (1210–36) and died in Delhi in AD 1235. He was a scholar and a disciple of Muinuddin Chishti, later becoming his successor in the order. Khwaja Qutbuddin's original name was Bakhtiyar and later on he was given the title Qutbuddin. Qutbuddin's most noted follower and spiritual successor was Fariduddin Ganj-e-Shakar whose disciple and successor in turn was Nizamuddin Auliya. Nizamuddin Auliya's successor, Nasiruddin Chiragh-e-Dehli, is generally considered the last of the great Chishtiya Sufis.

Qutbuddin was born in AD 1173 in the small town of Aush in Central Asia. He established the Chishti order in Delhi as per the desire of his spiritual master, Muinuddin Chishti. On his death his grave became the site of a popular shrine and over a period of time the Dargah Complex grew and was embellished by numerous rulers. The Dargah of Bakhtiyar Kaki is the oldest dargah in Delhi. It lies in a rectangular enclosure, beautifully embellished and surmounted by a dome. The western wall of the dargah is decorated

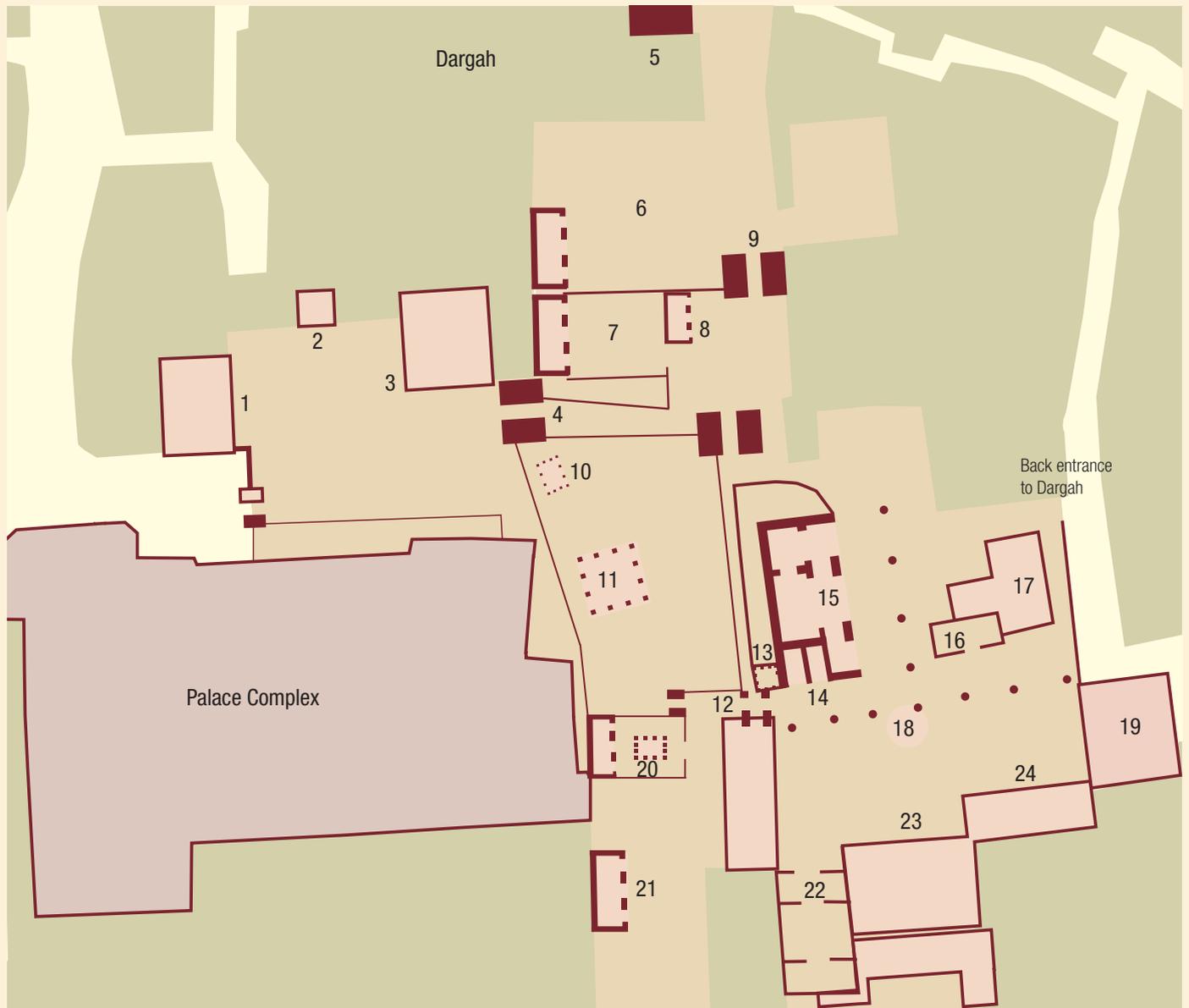
with coloured floral tiles added by Aurangzeb. The northern gate of the dargah was built in 1542 by Shaikh Khalil, a descendant of Saint Fariduddin Ganj-e-Shakar and the successor of Qutb Sahib. Close to the dargah's Ajmeri Gate, to its left, is the Moti Masjid built in 1709 by Aurangzeb's son, Bahadur Shah I.

The Dargah Complex extends along the Palace Complex of Zafar Mahal, with several entry points. Along the Hathi Gate to its east, lies a nineteenth century mosque and a Mughal tomb. Further ahead of the tomb to the west, lies the grave of Murad Bakht who was the wife of Shah Alam II. Beyond this open courtyard, the dargah is entered through a gateway built in 1707. This gateway was earlier the main entrance of the dargah. Further ahead of the gateway lie two graves built in fifteenth and sixteenth century respectively. These graves belong to Khwaja Hasan Khaiyat and Saika Baba who were believed to be connected to the shrine in some way. To the north from the western gateway lie two grave enclosures of Nawabs of Jhajjar (nineteenth century) and Mu'atmad Khan (seventeenth century). Mu'atmad Khan was a famous eunuch in the court of Aurangzeb. The grave enclosure of Mu'atmad Khan also contains the graves of the family of Ilahi Baksh and the last Mughals. Ahead and towards the east of this grave enclosure is a mosque of pre-Mughal period across which is the northern gateway of the dargah leading to the northern courtyard. This was built by Maulana Fakhruddin in the eighteenth century.

Many members of the Mughal family wished to be buried near the holy shrine of Qutbuddin Bakhtiyar Kaki. Among those buried here are Mughal emperors Bahadur Shah I (r.1707–12), Shah Alam II (r.1759–1806), and Akbar II (r.1806–37). Graves of Sheikh Nizamuddin Abulmoiyad and his mother (thirteenth century), Maulana Fakhruddin (1807), and the grave of Khwaja Abdul Aziz Bastami (late nineteenth to twentieth century) also lie within the Dargah Complex.



DARGAH OF SAINT QUTBUDDIN BAKHTIYAR KAKI



- | | | | | | |
|-------------------------------------|--|---|---|--|---|
| 1. Mosque (19thC) | 6. Grave of Nawab of Jhajjar (19thC) | 10. Grave of Khwaja Abdul Aziz Bastami | 13. Grave of Maulana Fakhruddin (1807) | 16. Grave of Bibi Hambal | 21. Mosque (1785) |
| 2. Mughal Tomb | 7. Grave of Mu'atmad Khan (17thC) | 11. Shrine of Qutb Sahib (19th and 20thC) | 14. Graves of Sheikh Nizamuddin Abulmoiyad and his mother (13thC) | 17. Langar | 22. Grave of Nawabs of Loharu (1802) |
| 3. Grave of Murad Bakht | 8. Mosque (15thC) | 12. Gateways and Screen (1710s) | 15. Qutb Sahib's Mosque (16thC) | 18. Modern Minar | 23. Graves of Zabihat Khan and his wife (18thC) |
| 4. Western gateway to Dargah (1707) | 9. Gateway to Northern Courtyard (18thC) | | | 19. Baoli (1846) | 24. Majlis Khana (18thC) |
| 5. Dargah of Saika Baba (16thC) | | | | 20. Mazar of Hazrat Qazi Hameeduddin Nagauri (18thC) | |



To the south of the western gateway is the shrine of Qutb Sahib built in its present form in the late nineteenth and early twentieth century. The shrine is a simple structure enclosed by wooden railings. Several additions were made to the tomb over a period of time. The marble balustrade surrounding the tomb was added in 1882. The rear wall was added by Qutb Sahib's successor, Fariduddin Ganj-e-Shakar as a place of prayer. This wall was decorated by Aurangzeb. The screens and the corner gateways were built by Farrukhsiyar. The mosque of Qutb Sahib built in the mid-sixteenth century, was later added on to by Islam Shah Suri and Farrukhsiyar. The Dargah Complex also contains a *baoli* (step-well) built in 1846 and the grave of Bibi Hambal who was the wet nurse of Qutb Sahib. To the south of the Qutb Sahib's shrine lies the grave enclosure of the Nawabs of Loharu, a city in the Bhiwani district of Haryana, built in 1802, and the graves of Zabita Khan and his wife built in the eighteenth century. The grave enclosure of the Nawabs of Loharu has elegant columns and cusped arches surrounding the marble graves.

The Dargah of Qutbuddin Bakhtiyar Kaki continues to be a sacred place for pilgrims of all religions.

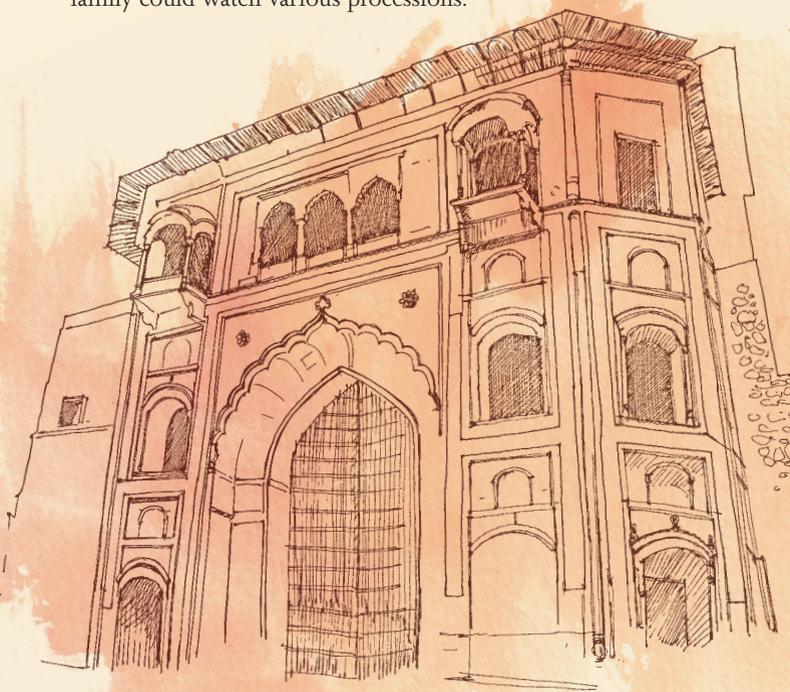
Special Attraction/ Annual Event: Urs during the Islamic month of Rabi-ul-Awwal. Thursdays and Fridays: *qawwalis* and celebration in the dargah.

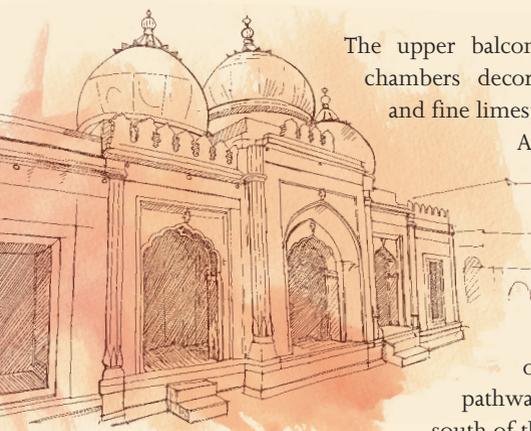
2. ZAFAR MAHAL

Zafar Mahal is situated in the heart of Mehrauli, adjacent to the western gate of the Dargah of Qutbuddin Bakhtiyar Kaki. It is the last royal structure, built as a palace during the final years of the Mughal era.

The building has two components, the Mahal, built by Akbar Shah II in the early nineteenth century and the entrance gate (Hathi Gate) built by Bahadur Shah Zafar II in the mid nineteenth century. The Palace Complex developed over the entire eastern part of the present day settlement around the *dargah*, was patterned on the late Mughal configuration of spaces, with a sequence of *dalans* (verandahs) and compartments around courts. It is a lofty, three-storeyed structure built of brick and grey stone and decorated with plaster, red sandstone, and marble.

Akbar Shah II constructed a single floor comprising of few rooms and a Naubat Khana or the drum house, a distinct feature of Mughal architecture. Emperor Bahadur Shah Zafar added another floor to the existing structure and erected the majestic Hathi Gate. This entrance gate was constructed to allow the entry of elephants. The wall has small projecting windows flanked by curved and covered Bengali domes with ornate medallions in the form of large lotuses. The gateway also depicts a classic *tripolia* or three-arch opening into the *baradari* (central pavilion). It consists of a decorated balcony, from where the royal family could watch various processions.





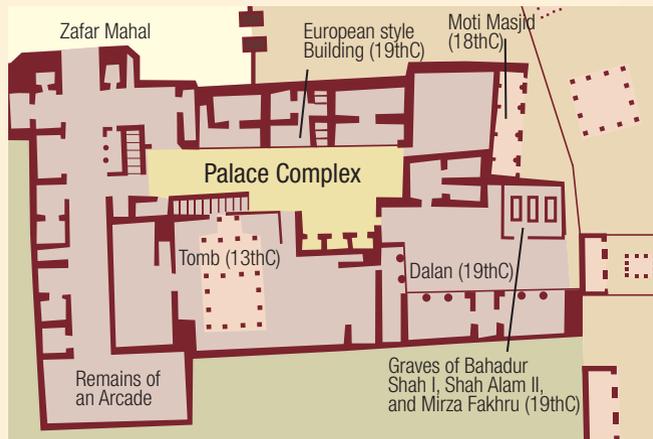
The upper balcony is divided into chambers decorated with marble and fine limestone plaster.

After you enter Zafar Mahal through the Hathi Gate, there are remains of a two-storey arcade with arched compartments on either side of the pathway. This leads further south of the palace buildings.

To the south-east of the arched arcade lies the much older tomb of Alauddin who was the nephew of Ilutmish. This area of the Mahal comprises of three floors, all in a ruined state. Opposite the grave of Alauddin, facing the street along the Hathi Gate lies a two-storeyed European-style building.

This structure includes a fireplace in the inside wall of the building and a decorative balustrade running along the top.

The Palace Complex consisted of several *dalans* or open colonnades. In front of the *dalan*, to its north lie the graves of Bahadur Shah I, Shah Alam II, Akbar Shah II, and Mirza Fakhru within an exquisitely carved marble screen enclosure. An empty place for the grave of Bahadur Shah Zafar also lies within the enclosure. To the north-east of the enclosure lies an exquisite mosque called the Moti Masjid. This *masjid* can be approached from the palace *dalan* as well as from the court of the Dargah Complex. The Moti Masjid was built in the eighteenth century in white marble by Bahadur



Shah I as the private mosque for the royal family. Later it was incorporated into the Palace Complex.

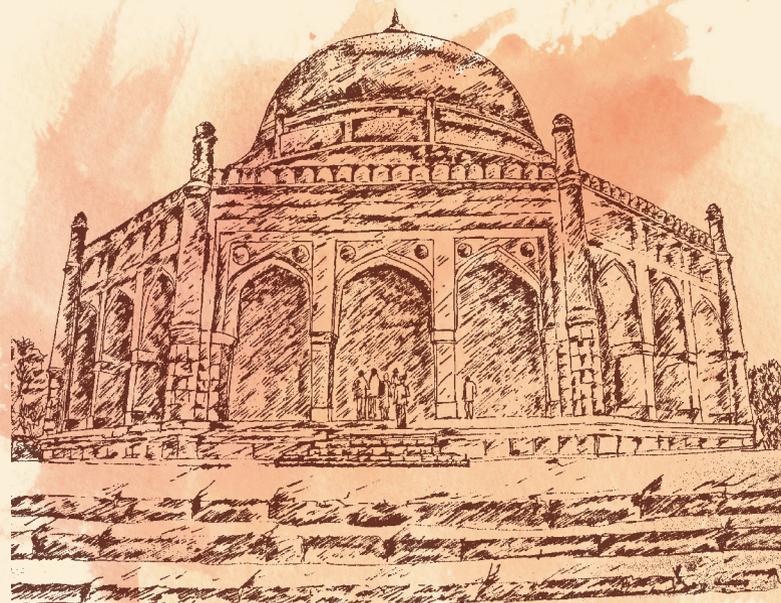
Entry: Free

3. ADHAM KHAN'S TOMB

Adham Khan was a general in Akbar's army and the son of Maham Anga, a wet nurse of Emperor Akbar. In 1562, he killed Atagah Khan, husband of another wet nurse Jiji Anga, whereupon he was thrown down from the roof of the Agra Fort by the order of the emperor. He and his mother, are both buried in this tomb built by Akbar in 1566. The tomb of Adham Khan lies to the north of the Qutb Complex along the Qutb-Mehrauli Road, near the Mehrauli Bus Depot. This early Mughal style tomb sits on the original Lal Kot walls and is an important landmark in Mehrauli today.

The tomb is a domed octagonal chamber in Lodi style, with a verandah on each side pierced by three openings. The tomb is popularly known as *bhul-bhulaiyan* (a maze) due to its several labyrinthine passages. It stands on an elevated plinth which is accessed through a series of stairs. The structure has a single large dome comprising of small circular paintings in red and blue on the surface of the ceiling.

In the early nineteenth century, the tomb was converted by Mr Blake of the Bengal Civil Service into his residence after the graves of Adham Khan and Maham Anga were removed.



SUFISM

Delhi's claim to being a significant centre of Sufism dates about a thousand years back. In particular the Sufi saints of the Chishti order, such as Muinuddin Chishti of Ajmer and Qutbuddin (Qutb Sahib) in Delhi, were closely associated with the establishment of the Delhi Sultanate. The Sufis also played an important role in the spread of Islam in north India and acted as principal catalysts for the cultural interaction between Hindu and Muslim populations. Sufism is defined as the inner mystical dimension of Islam. In Sufism, Dikhr or Zikr was the prescribed method of devotion. Dikhr is defined as the repetition of God's name, usually done individually but in some Sufi orders or *silsila* it is done in groups as a ceremonial activity. In the Chishtiya *silsila* of Sufism, music was also permitted and was called *sama*. This aspect in the form of Dikhr was not accepted in many parts of the world and therefore Delhi became a centre of a distinctive form of Sufism.

Sufism passed through three stages in medieval Delhi, of which the first was the *Khanqah* stage that lasted till the end of the twelfth century. The *Khanqah* was a place where wandering Sufis congregated to pursue devotional life under a master, although there was no special bond between master and student. The second stage, which began in the thirteenth century, was distinguished by the formation of schools around masters. There was a *pir-murid* (master-disciple) relationship and each *Khanqah* was defined by

a degree of systematization, differentiation, and specialization. The third and final stage of Sufism was the *Ta'ifa* stage, which commenced from fifteenth century onwards. Veneration of the *pir*, who was an intermediary between the disciple and God, became the hallmark of this stage, resulting in the *pir* being recognized as a saint.

The burial places of the saints were soon transformed into venerated shrines and even to this day continue to attract pilgrims in large numbers and from different faiths. Delhi in particular has some well known shrines including that of Qutbuddin Bakhtiyar Kaki, Nizamuddin Auliya, and Nasiruddin Chiragh-e-Dehli. The annual celebrations of their Urs, or death anniversaries, attract large crowds.

One festival that came to be particularly associated with the Sufi shrines of Delhi is Basant, which coincides with the Hindu festival of Basant Panchmi. It was celebrated through a round robin of pilgrimages spread over a week, with each day out of seven days ascribed to one of the most popular tombs of the area. On the first day, Qadam Sharif or the shrine with the footprint of the Prophet became the centre of all-night readings from the Quran, chanting; and after the evening prayers *qawwals* sang Sufi poems. Merchants, singers, dancers, story-tellers, musicians, all congregated here. On the second day, the entire group moved to the tomb of Bakhtiyar Kaki in Mehrauli. On the third day of the festival, singing of mystical poetry became the highlight at the tomb of Nizamuddin Auliya. On the fourth day the pilgrims gathered at the tomb of Hazrat Shah Hasan Rasul Numah, where after the mandatory circumambulation, *qawwals* were sung and stories narrated. On the fifth day pilgrims paid homage to Shah Turkman Bayabani, whose tomb is located within Shahjahanabad near Turkman Gate. Here the city's chief *qawwals* came to pay their respects. On the sixth day they went to the houses of the emperor and *amirs* (courtiers) and on the seventh day they gathered at the tomb in Ahadipurah. While not much is known about this tomb it is believed to be the tomb of a renowned *kalawant* or court musician. It includes night-long celebrations through music and dance by the leading musicians, *qawwals*, and dancers of the city.

These shrines even today continue to receive the reverence of the people while the tombs and palaces of the sultans and emperors have become heritage monuments. In shrines like those of Nizamuddin Auliya and Bakhtiyar Kaki, the *qawwals* continue to sing. The Thursday *qawwals* at the Dargah of Nizamuddin bring several thousand listeners to the congregation to this day.

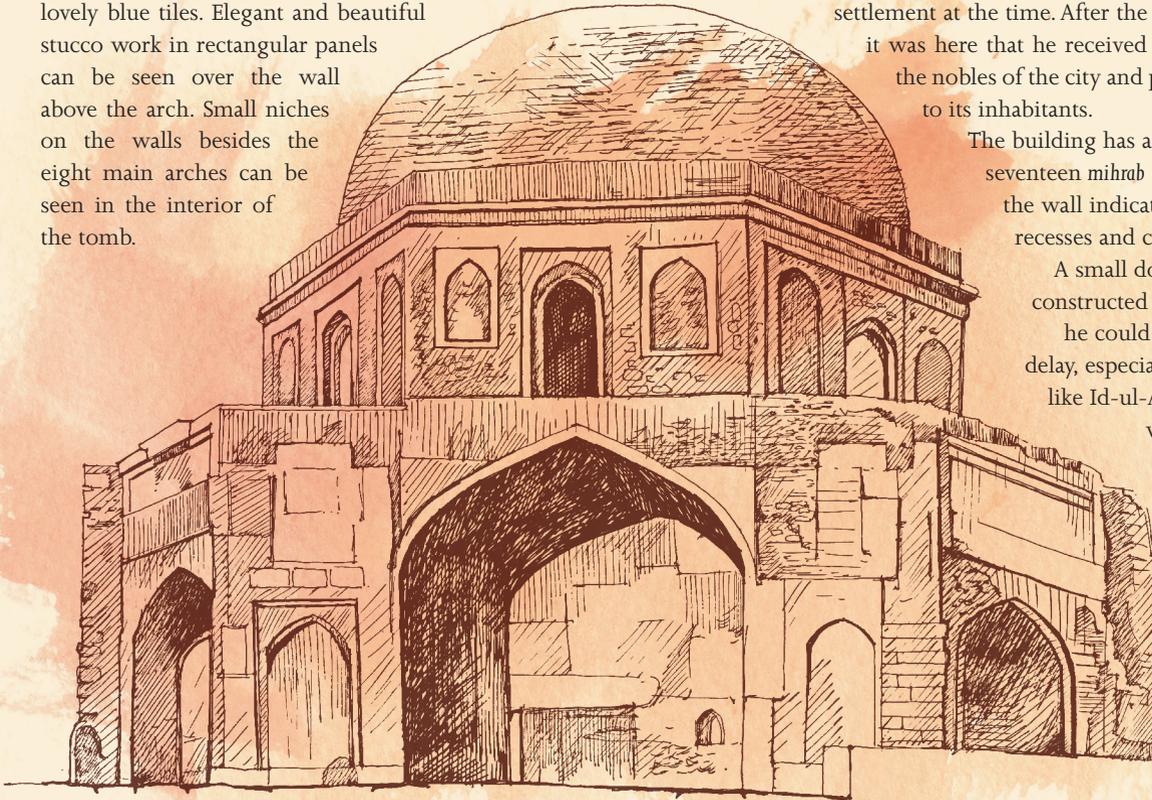
Nizamuddin Dargah



4. CHAUMACHI KHAN'S TOMB

The tomb of Chaumachi Khan lies within the Mehrauli village, not very far from the Gandhak ki Baoli, surrounded by a cluster of houses. The tomb can be approached from the Mehrauli bus terminus or from Adham Khan's Tomb towards the Mehrauli Bazaar. According to Zafar Hassan, Chaumachi is the corrupted name of Shamsuddin.

It is an early Mughal tomb having a square plan internally and an unequal octagonal form on the exterior. The structure is of the Akbarid style, surmounted by a Lodi dome. The tomb is constructed of random rubble masonry and is raised on a platform, which had domed *chhatris* (raised dome-shaped pavilions) at each corner. The tomb has a doorway at centre of each of the four main sides, with pointed arch openings and flat stone lintels above the door. The main archways with doors are flanked by arched niches on either side. Grooves are made in the stone facing, forming an elegant line pattern. The dome springs from a high octagonal drum with three arched niches on each side and *kangura* (stylized motif that resembles battlements but are strictly ornamental) parapet topped with a lotus finial. The cornice has traces of lovely blue tiles. Elegant and beautiful stucco work in rectangular panels can be seen over the wall above the arch. Small niches on the walls besides the eight main arches can be seen in the interior of the tomb.



5. IDGAH

The Idgah, which has been there for over six centuries, is even today one of the most prominent reference points in Mehrauli village. It is located outside the fortifications of Lal Kot. Its location outside the fort walls is indicative of the size and spread of the settlement at the time. After the conquest of Delhi by Timur it was here that he received the pious, the learned, and the nobles of the city and promised peace and security to its inhabitants.

The building has an 86 m long west wall with seventeen *mihrab* (decorative arched niche on the wall indicating the direction of prayer) recesses and circular bastions at each end.

A small doorway in the west wall was constructed for the king through which he could enter without inconvenient delay, especially on important occasions like Id-ul-Azha. A recently constructed wall, with an entrance at the south-east corner, encloses a spacious courtyard within the mosque.

6. TOMB OF SULTAN GHARI AND ITS PRECINCT

Enclosed within the Sultan Ghari Archaeological Park, the tomb of Sultan Ghari is located about 6 km west of the Qutb Minar Complex, on the Mehrauli-Palam Road.

Set among the rocky spurs of the southern ridge, the tomb of Nasiruddin Mahmud built in 1231–32, popularly known as Sultan Ghari is of great historic significance, being the oldest extant monumental tomb in Delhi. It represents the architectural style of the early Sultanate period, a time when Indian builders were coming to terms with new techniques and styles that had come into India with the Turk conquest. The grave inside, is revered by the local community who make ritual offerings and visit it in large numbers, particularly on Thursdays.

There are several other buildings, some in ruins, around the main site. These include the tombs of two other sons of Iltutmish, Ruknuddin Firoz Shah and Muizzuddin Bahram Shah. Close by, there is a well of the Tughlaq period, a Tughlaq era mosque, and several residential clusters.

Tomb of Sultan Ghari: Nasiruddin Mahmud who died around AD 1229 was the eldest son of the emperor Iltutmish (r. 1210–36), the second Slave Sultan of Delhi. Being the favourite son, he was appointed Governor of the eastern territories of the Sultanate, at Lakhnauti in Bengal. When he died there, his body was brought back to Delhi.

The structure raised on a high rubble plinth, is a square, walled enclosure with the tomb chamber at the centre. A projecting doorway embellished with white marble leads to the interior from the eastern side. The inscription in *naskh* characters over the doorway gives details of the person buried inside, the date of the construction of the building, and the name of Iltutmish, who commissioned the building.



The greyish golden colour, dry masonry quartzite walls to the east and west are colonnaded, while those to the north and south are pierced by arched openings. Noteworthy is the extensive use of white marble, both in the western wing and the tomb chamber. This was perhaps the earliest use of white marble in a building in Delhi. In the middle of the western wall is a prayer niche or *mihrab* in marble, fronted by a covered porch with a pyramidal roof. Quranic verses decorate the *mihrab*. Emperor Firoz Shah Tughlaq repaired parts of this tomb in the fourteenth century. This *mihrab* area was probably included in the re-built portion. Prominent bastions with shallow domes mark the corners, giving the tomb a distinctive fortress like appearance. These bastions when viewed from the inside are seen to be surmounted not by true domes but corbelled conical structures.

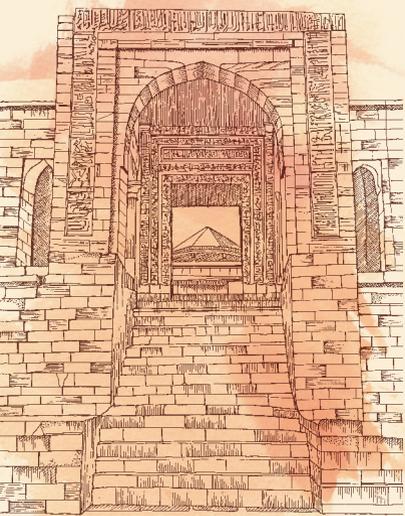
The technology employed in the construction is the trabeate style (horizontal beams or lintels rather than arches), something the indigenous builders were familiar with. The arches, those of the enclosure wall, as well as the arch that surmounts the entrance doorway, are technically not true arches, but corbelled arches, built without a keystone. As is evident, materials from older structures were used in the construction of the building.

The tomb chamber is a pillared crypt in the centre of the enclosure, the upper part raised from the ground in the shape of an octagon. It is accessed by steps on the southern side. This distinctive form of the tomb chamber, a sunken crypt in the nature of a *ghar* or cave, gives the tomb its name. It contains several graves and the one against the western wall is believed to be that of Nasiruddin Mahmud.

Tombs of Ruknuddin Firoz Shah and Muizzuddin Bahram Shah:

After the death of Nasiruddin, Iltutmish nominated his daughter Razia as his heir. However, after Iltutmish's death, various nobles conspired to put his son, Ruknuddin Firoz Shah, on the throne. He was deposed after six months and Razia ascended the throne. She too was deposed and killed in 1240, after which Muizzuddin





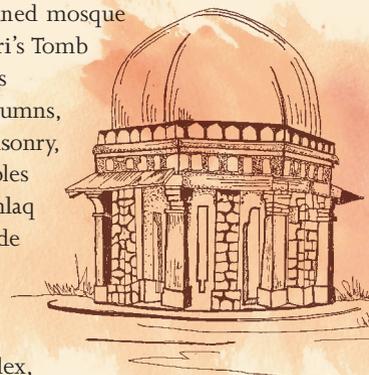
ascended the throne. He too met the same fate.

The tombs of both these sons of Iltutmish are historically recorded as being located to the south of the tomb of Sultan Ghari and being similar to each other. The tomb of Ruknuddin Firoz Shah was built in AD 1236 and that of Muizzuddin Bahram Shah in AD 1241. Today only one of these buildings still stands, in the form of a octagonal domed *chhatri* or pillared kiosk (with an approximate

diameter of 20 ft), with a *chhajja* (projected drip stone on carved brackets) and dressed stone pillars. The round dome of the *chhatri* is quite unlike the domes found in the Sultan Ghari Tomb. This is because it was replaced during the reign of Firoz Shah Tughlaq on his orders.

Tughlaq-era Well: Located at a slight distance to the south of the main tomb is a Tughlaq-era well. It is approximately 7 m in diameter with walls that are around 2 m thick. The well which would have been used for *wuzu* (ritual ablutions) has a quartzite lintel and column support to pull up water. While a number of wells from the pre-Mughal era still survive in Delhi, this is perhaps the earliest surviving well from the Tughlaq period.

Tughlaq period Mosque: The ruined mosque located to the east of Sultan Ghari's Tomb also dates to the Tughlaq period, as is evident from its heavy stone columns, capitals, stone brackets, rubble masonry, and simple stone arches. It resembles structures built by Firoz Shah Tughlaq and would have been five bays wide and two bays deep.

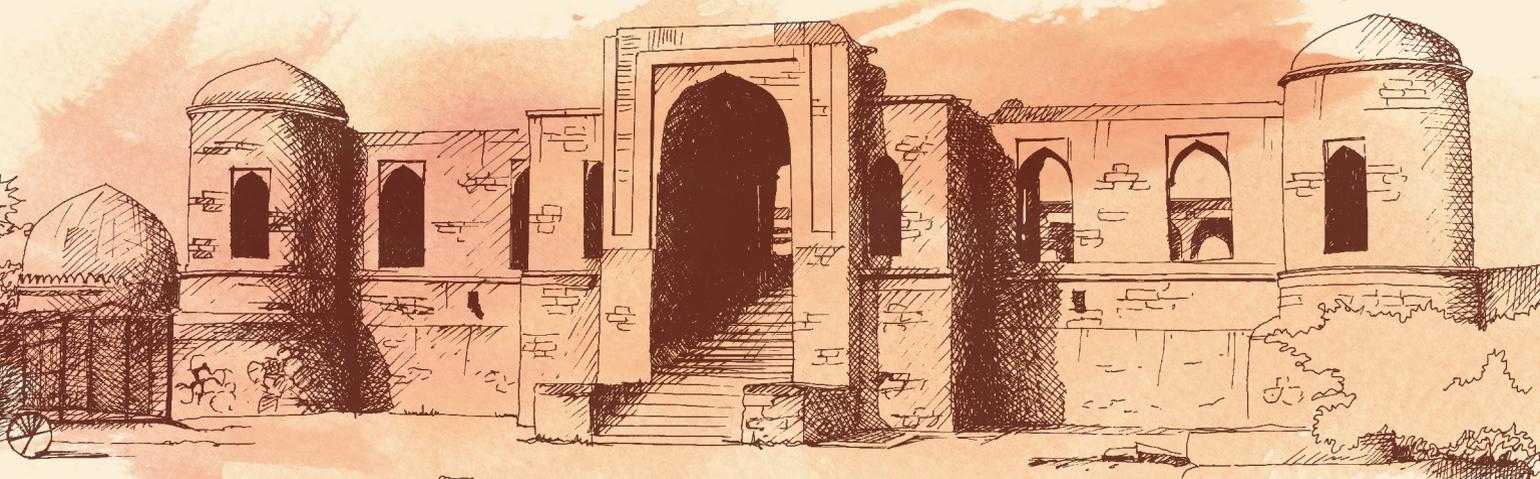


Western Residential Complex:

This partly double-storeyed complex, now in ruins, comprises of rooms arranged around courtyards. The walls have niches for storage and an interesting structure here is a short pillar with a Sanskrit inscription, which mentions the digging of a tank (or well) in the year 1361, on the occasion of a wedding.

Courtyard Residential Unit: This large dwelling unit, now in ruins is located to the south-east of the Sultan Ghari Tomb, near the Tughlaq mosque. It is a fairly grand house with courtyards and arcaded verandahs and might have belonged to the main functionary of the mosque.

Residential Enclosure: A large complex of interconnected units is located 200 m east of the Sultan Ghari Tomb, stretching across an area of almost 8,100 sq m. A study of the built form, especially the arches and niches, ornamentation in plaster, and the plumbing services like drainage suggests a much later period of construction than the Tughlaq period.



7. PHOOLWALON KI SAIR

Phoolwalon ki Sair, also known as Sair-e-Gul Faroshan, has now evolved into an annual three day celebration. The tradition was started by Begum Mumtaz Mahal, the wife of the Mughal Emperor Akbar Shah II. The begum had taken a vow that if her son Mirza Jahangir was released from the custody of the British, she would offer a *chaadar* of flowers at the Dargah of Qutbuddin Bakhtiyar Kaki at Mehrauli. When she decided to fulfil her vow in

1811, the entire Mughal court

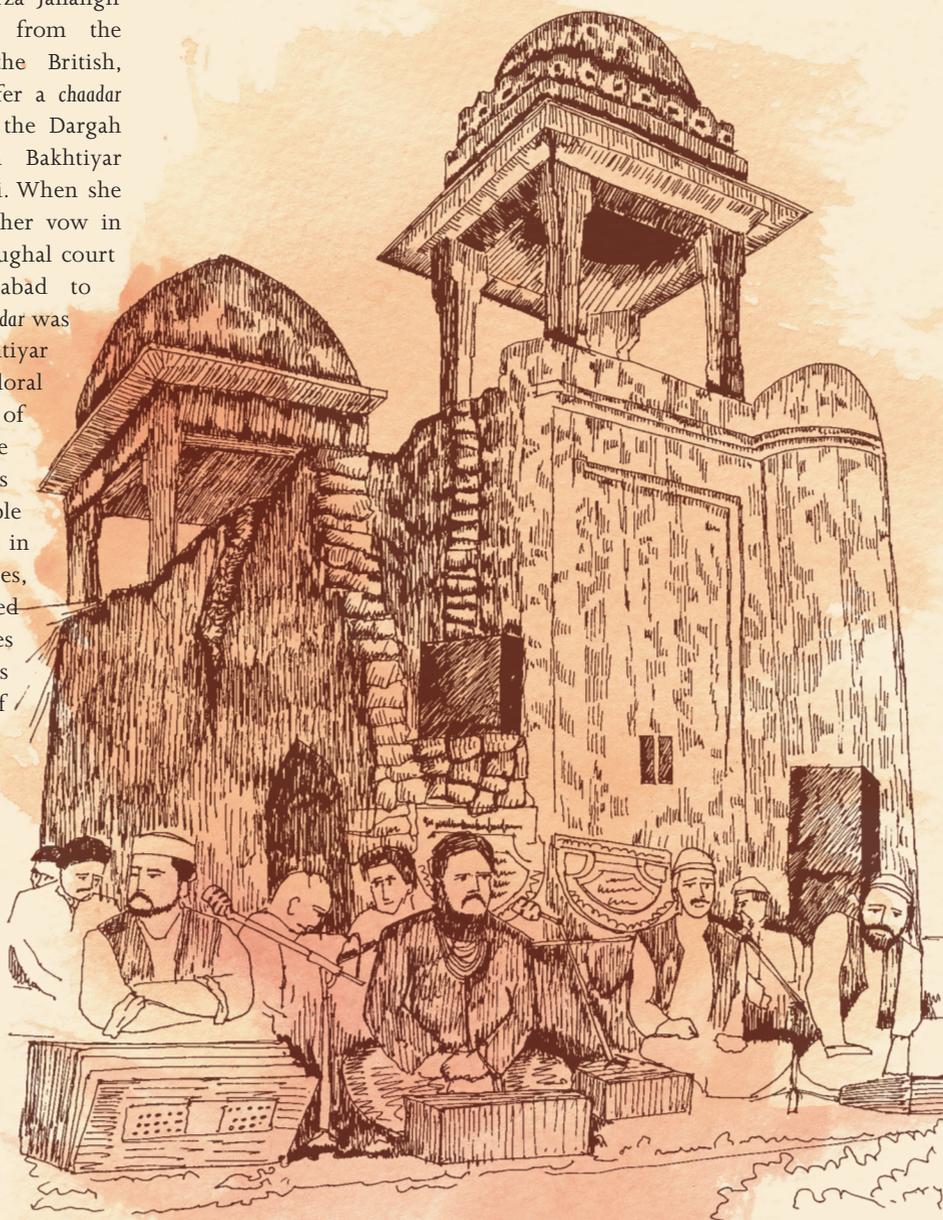
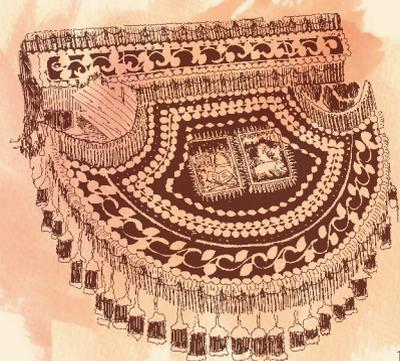
went from Shahjahanabad to

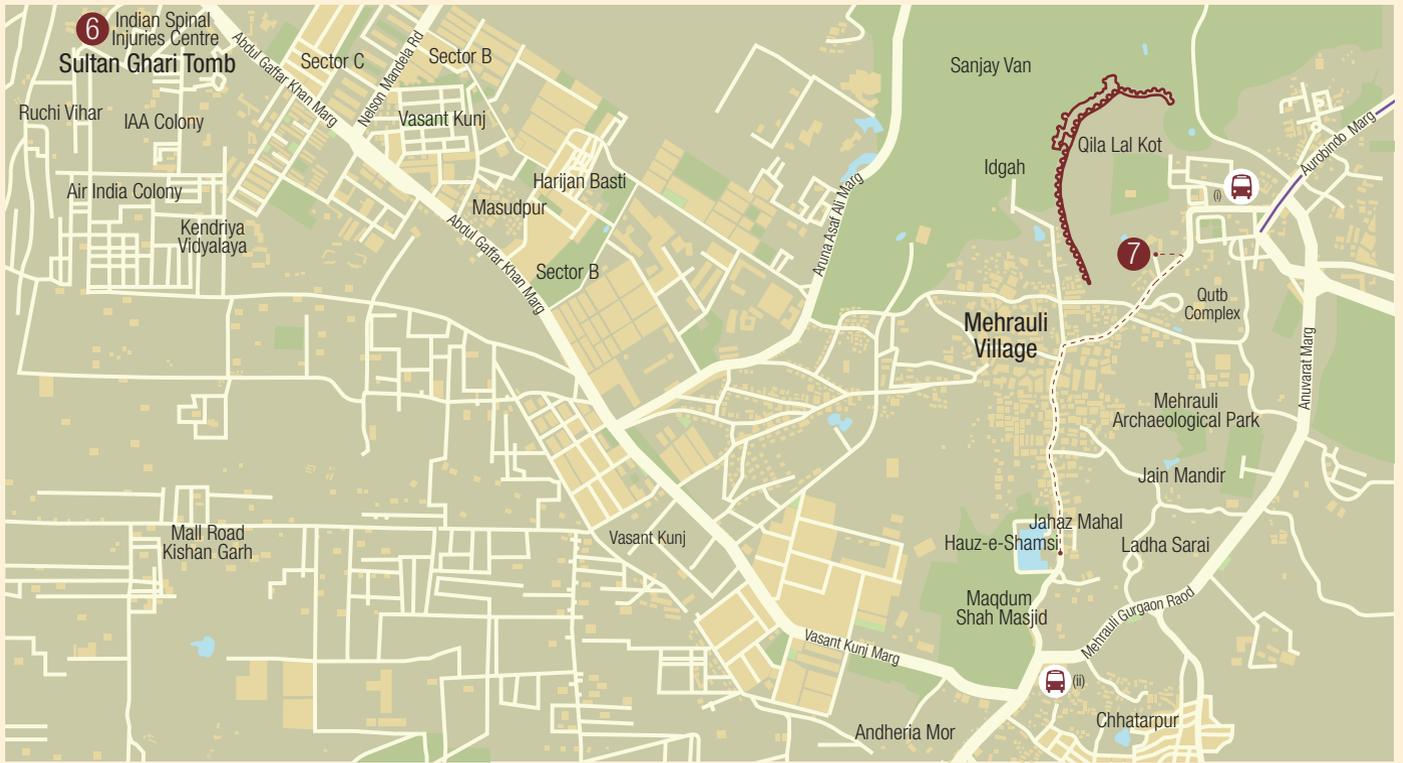
Mehrauli with her. A delicately woven floral *chaadar* was offered at the shrine of Khwaja Qutbuddin Bakhtiyar Kaki. An enthusiastic flower seller added a large floral *pankha* (fan), which was hung from the ceiling of the *dargah*. In order to enable the Hindus in the congregation to be part of the celebrations, it was decided to offer the *pankha* at the Yogmaya Temple nearby. The royalty and the people of Delhi stayed in Mehrauli for seven days, while the men flew kites, swam in the *baolis* and in Hauz-e-Shamsi, or engaged in cock fighting and wrestling, while the ladies enjoyed the seasonal showers in the mango orchards or singing on swings hung from the branches of mango trees.

The event became an annual festival, continuing even after Emperor Akbar II, and reached its pinnacle during the reign of Emperor Bahadur Shah Zafar. It was stopped by the British in 1942 during the Quit India Movement but was revived in 1961 by the then Prime Minister Jawaharlal Nehru as a symbol of communal harmony.

Phoolwalon ki Sair, is now an important inter-faith festival, that brings together both Hindus and Muslims, in a secular celebration. *Pankhas* and *chaadars* of flowers are made at the Jharna and carried through Mehrauli village by Muslims and Hindus. As was the tradition, the *chaadars* are offered at

the Dargah of Qutbuddin Bakhtiyar Kaki and the *pankhas* at the Yogmaya Temple. A festive air prevails in the streets decorated with flowers where stalls sell various items like bangles, toys, garments, and handicrafts. Temporary halls, *shamianas* (a cloth canopy or awning set on poles), and tents accommodate the large gathering of people.





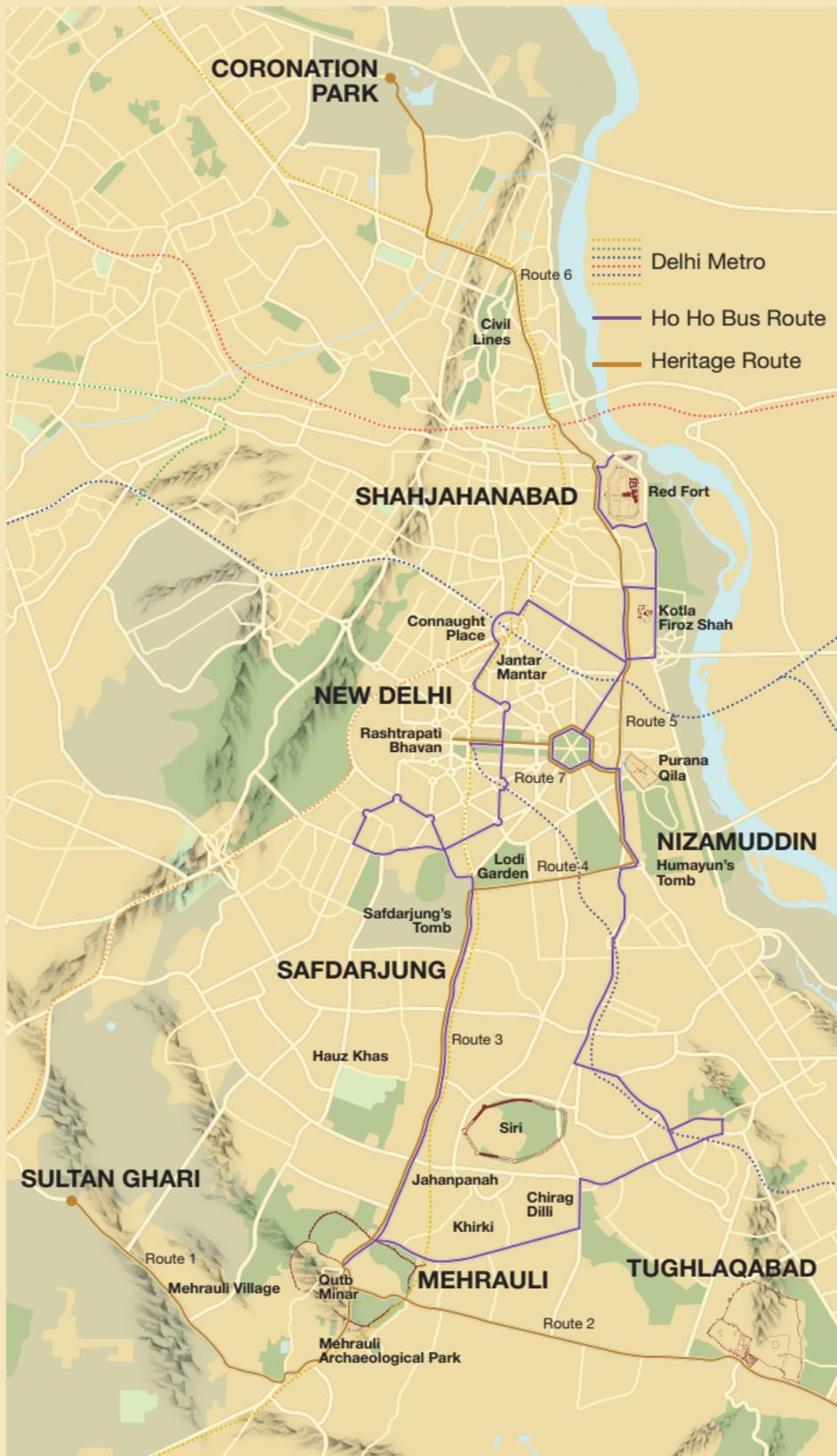
Nearest Bus Stops

- (i) **Qutb Minar:** 502, 505, 506, 516, 517, 519, 523, 533, 534, 622, 629, 34, 413, 427, 463, 525, 539, 714, 715, 717
- (ii) **Andheria Mor**

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