

NORTH SHAHJAHANABAD



दिल्ली विरासत
DELHI HERITAGE



Shahjahanabad, a historic city of Delhi and the capital during the peak of Mughal power in India, has undergone many changes since it was first established by the Emperor Shahjahan in the 1650s. The northern areas of the city, between Chandni Chowk and Kashmiri Gate have perhaps seen the bulk of this transformation. At the time of the founding of Shahjahanabad, the area contained vast mansions belonging to the Mughal royalty and nobility. Both Dara Shikoh, the heir apparent to the Mughal throne and Ali Mardan Khan, a trusted courtier of Shahjahan, had their mansions here that covered over ten hectares between them. In fact, part of Dara Shikoh's mansion still survives albeit in a much altered state and is being used as an archaeological museum while the underground chambers of Ali Mardan Khan's house, built in the nineteenth century, is now the office of the Northern Railway. When the British first moved into Delhi they established this area as the centre of administrative power, adding several new colonial buildings, both religious and institutional or simply adding to, or co-opting older buildings. Among the earliest churches in Delhi, the St James' Church, built by Colonel James Skinner, has altered very little since its construction in 1836. The area

was also the scene of many a battle during the uprising of 1857, also known as the First War of Indian Independence. The remains of the Magazine Gateway and the Kashmiri Gate, with its cannon marks, stand as witnesses to the lives lost by Indian soldiers in their bid for freedom from British rule. Momentous changes came to the area after the revolt, when the British obliterated large parts of Jahanara's gardens and established a railway line, bisecting the city into two distinct, disconnected halves. The area, however continued to be a fashionable residential and commercial centre of Delhi, a status it lost only after the inauguration of New Delhi in 1931. Buildings like the Kashmiri Gate Bazaar and the house of its builder, Lala Sultan Singh, bear testimony to a time when political stability in Delhi had led to prosperity and the rise of the merchant class and a spurt in building activity here. Later buildings such as the Bengali Club and the post office building suggest that the area continued to remain culturally vibrant even after development had moved to other areas such as Civil Lines and New Delhi. More recently, with the construction of the ISBT and introduction of the metro line, the area has again become the communication hub it once used to be.

THE MUGHALS

Foundations of the Mughal Empire in India were laid by Babur when he defeated Sultan Ibrahim Lodi in the battle of Panipat in 1526. Babur came from the tiny kingdom of Ferghana in present Uzbekistan, which at that time was a part of Kabul. He was a direct descendant of both Timur and Ghenghiz Khan, and was proud of his ancestry. He attacked the empire of Sultan Ibrahim Lodi and overtook Delhi, over which he ruled for the next five years. On this campaign, he was accompanied by his son Humayun who was only 17 years old at that time. Humayun took over the reins of the empire after Babur's death; although not considered a great emperor, he managed to hold onto the empire for about ten years from 1530 to 1540. During this time, he started building his own city and called it Dinpanah ('Asylum of Faith') at the site popularly believed to be that of the ancient city of Indraprastha. But in 1540, Humayun was defeated and overthrown by Sher Shah Suri, an Afghan general who had a strong power base in Bihar. While Humayun escaped to Persia, Sher Shah added to and built within Humayun's citadel of Dinpanah, and established the city of Shergarh around it. He also established a very effective



Miniature depicting Dara Shikoh's Library © National Museum, Delhi

administrative system which was unparalleled even in the later Mughal times. After his death in 1545, his son Salim succeeded him with the title Islam Shah. He founded the fort of Salimgarh beside the River Yamuna. The rule of the Suri Dynasty lasted for fifteen years till about 1555, by which time Humayun, with the support of the Shah of Persia, returned and recaptured the throne of Delhi.

Humayun ruled for less than a year after that, dying from injuries caused by a fall on the steps of his library in 1556. He was succeeded by his son Akbar, who was to become one of the greatest Mughal emperors. Although Akbar himself spent very little time in Delhi, mostly ruling from his capitals of Agra and Fatehpur Sikri, the construction of Humayun's Tomb, Delhi's most significant Mughal monument was undertaken during his reign. A few other noteworthy buildings were built during Akbar's reign in Delhi, such as the mosque and madrasa of Khair-ul Manazil near Purana Qila. Akbar's son Jahangir also spent very little time in Delhi, mostly staying in Agra and Lahore and only coming to Delhi to visit the shrine of Nizamuddin or to pay homage at Humayun's Tomb. It was Jahangir's son Shahjahan who, by deciding to move his capital from Agra back to Delhi in the 1650s brought the city back into prominence.

Shahjahan was a great patron of the arts and greatly interested in building projects. He was responsible for building the beautiful marble palaces at the Agra Fort and commissioning the Taj Mahal. It was only obvious that when he decided to move the capital to Delhi, he would undertake to establish a new city from scratch rather than building upon older, existing ones, a venture which would give him ample opportunity to engage in many new building projects. His new city that came to be known as Shahjahanabad was built north of the older existing cities, and beside the river. With the building of Shahjahanabad, the pinnacle of Mughal art and architecture in India was reached. The layout of the city, built in the shape of a bow along the river, is considered path breaking. The Red Fort and the palaces within it, the Jami Masjid, and various mansions for the nobility are today some of the finest examples of Islamic architecture in the world.



Ladies in a haram © National Museum, Delhi

NORTH SHAHJAHANBAD





1. KASHMIRI GATE

Easily accessed and located a stone's throw away from the Kashmiri Gate Metro Station, this was one of the gates built by Shahjahan around his newly founded city of Shahjahanabad. The gate was in the north of the city facing Kashmir and hence the name. It is one of the fourteen original gates of the city that still survives and is the only two-bay gate amongst them. Built out of brick masonry and covered with plaster, the gate has recently undergone conservation work. The gate and the attached sections of the wall formed a polygonal square towards the city, while outside it, there once used to be a deep moat which has now disappeared.

When the British first started settling in Delhi in 1803, they found the walls of Old Delhi in a poor state, especially after the siege by the Marathas in 1804, and they subsequently reinforced the city's walls and gates. The British gradually set up their residential estates in the Kashmiri Gate area, which once housed some fine Mughal mansions and houses of the nobility. The gate itself rose to prominence in 1857, when a fierce and decisive battle between the British forces and Indian soldiers took place in its vicinity. The Indian soldiers used the area to assemble and work out strategies for fighting and resistance. On the morning of 14 September 1857, the bridge and the left leaf of the gate were blown up by the British using gunpowder, the beginning of the final assault on the rebels towards the end of the famous siege of Delhi. The damage seen in the existing structure evokes the memory of the struggle. Although the gate may have suffered, it survives as a symbol of a heroic resistance of the citizens of Delhi against British rule and India's first fight for Independence.

In 1965, a section of the Kashmiri Gate was demolished to allow faster movement of vehicular traffic, but since then it has become a protected monument under the Archaeological Survey of India (ASI), and traffic is no longer allowed through it.

Timings: Sunrise–Sunset

Entry: Free

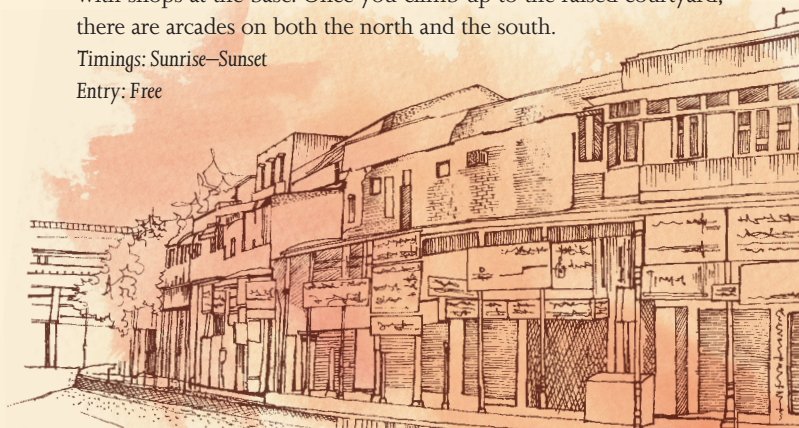
2. KASHMIRI GATE BAZAAR

The building was commissioned by Lala Sultan Singh, a leading banker in the 1890s. This was a time of relative political stability that led to the rise of the merchant class in Delhi and many commercial and institutional buildings were constructed around this time. This market building is an excellent example of a confident and eclectic style of architecture that developed during the late nineteenth century, fusing Indian and European features. The building, about 50 m long, is made of brick and has shops on the ground floor. Iron pillars support projecting upper floor balconies that are constructed out of a combination of wood and wrought iron. The roof is gabled over alternate bays and has a tin roof. In the last few bays of the topmost floor, one cannot fail to notice a few residences constructed in the same style, lovingly decorated and detailed. Unfortunately, much of the interesting architectural features of the building today lie hidden behind billboards and commercial signage.

Right adjacent to the Kashmiri Gate bazaar is the Fakhur-ul-Masjid ('Pride of the Mosques') or Lal Masjid, built in 1728–29 by Kaniz-i-Fatima to commemorate her deceased husband, Shujaat Khan, a high ranking noble under Aurangzeb. The red sandstone mosque, faced with white marble, is clearly modelled on major mosques in Delhi built during the reigns of Shahjahan and Aurangzeb. In fact, it is one of the few stone mosques built in Delhi during the eighteenth and the nineteenth centuries. The mosque is raised on a 2.5 m platform with shops at the base. Once you climb up to the raised courtyard, there are arcades on both the north and the south.

Timings: Sunrise–Sunset

Entry: Free





3. BENGALI CLUB

After the capital of British India was moved from Calcutta to Delhi in 1912, a large number of Bengalis migrated to Delhi from Calcutta. This building located right beside the Kashmiri Gate was constructed as a cultural centre for the Bengali community and ever since its inception the club has been an active centre associated with many distinguished people. This is a double-storeyed structure with shops on the ground floor. The first floor has a balcony supported on iron columns with a gabled roof and an elaborate wrought-iron balustrade. Part of the building is currently being run as a lodge.

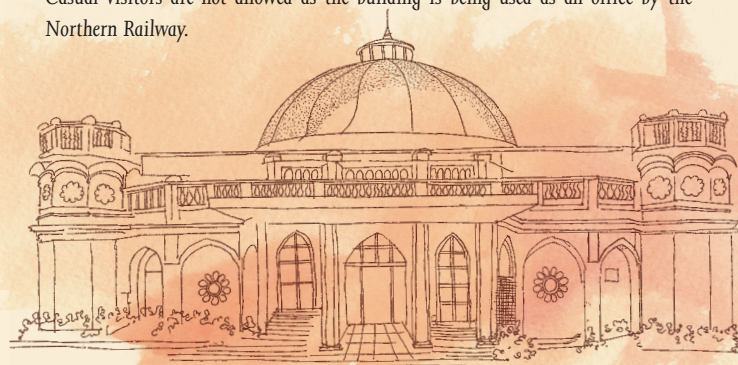
Entry with prior permission only.

4. NORTHERN RAILWAY BUILDING

Legend has it that the building was built over the mansion of Ali Mardan Khan, a senior general of Shahjahan who was associated with many of his constructions, especially canals and gardens. Located on a road behind St James' Church, this building cannot be missed because of its unusual appearance of a massive melon-shaped white dome. This is an early colonial residence and was used to house the Deputy Resident of Delhi, when the British came here in 1803. William Fraser, the British Resident between 1830 and 1835 is also said to have stayed here.

As was common in the early days of the empire, the British did not feel the need to demolish the original building completely and therefore, the building still has the remains of a Mughal *tekhana*, or underground chamber beneath. The main hall of the building is domed and on all four sides of it there are semi-octagonal turrets. On the north and south sides there are circular projecting rooms. On the rear is another circular room with a flat roof which has projecting rooms on either side, giving the building a bow shape. The porch in front is a later addition. Recently, many new buildings have been constructed surrounding the original building, obscuring its view from the street.

Casual visitors are not allowed as the building is being used as an office by the Northern Railway.



AMIR KHUSRAU AND THE DEVELOPMENT OF A COMPOSITE CULTURE

It is not possible to get a complete perspective on the built heritage of Delhi without understanding the social and cultural milieu in which the physical heritage of the city manifested itself. This includes the customs and traditions, festivals, the language, art, crafts, food, and music. A peek into the intangible culture of Delhi reveals that its development in Delhi was a result of the same fusing of cultures that created such a unique style of building over many centuries.

In the area of language for instance, many local languages and dialects were spoken in north India by the tenth century AD. The eleventh century and the arrival of the Turkic invaders and their armies from Central Asia brought with it a new faith, new technologies, crafts, languages, and scripts and all these began to combine with their local counterparts to create new vocabularies of music, attire, architecture, language, and creative expression.



Amir Khusrau's poetry inscribed on a wall of the Red Fort and a Rupiya released by the Afghan ruler Sher Shah Suri



In the wake of the Central Asian sultans came the Sufis. Sufism, a mystical form of Islam, emphasizes the inner spiritual connection between man and God. The Sufi mystics, spread over north India, preached the message of monotheism and equality of all humans. Their tolerant approach towards people from different faiths earned them widespread popularity and numerous followers. The Sufis, since they sought to reach out to the indigenous population, needed to communicate in local languages. Thus Sufi shrines became places of interaction between the speakers of Central Asian languages and the languages of India. Moreover, Sufi teaching introduced a whole new vocabulary of spiritual expression into the Indian languages.

Among the Sufi saints of Delhi, Nizamuddin Auliya had a very large following. People from across all spectrums of life flocked to his shrine to immerse themselves into Sufi spiritualism. One man who Nizamuddin Auliya had put in charge of spreading his word was his friend and devotee, Amir Khusrau Dehlvi. Khusrau, was a poet, scholar, and musical genius who spent most of his prolific career in Delhi and was a favoured court poet of many sultans, serving in the courts of as many as seven of them. The

son of a Hindu mother and Turkish father, Khusrau was influenced by the many languages spoken in India. He himself spoke many of the languages and composed verses in many of them including Persian, Arabic, Turkish, Braj Bhasha, Hindavi, and Khari boli. He was thus able to integrate the Islamic and Hindu aesthetic in poetry and music and assimilate diverse music traditions. Through his enormous literary output, Khusrau represents one of the first Indian public figures with a true multi-cultural or pluralistic identity.

Although he wrote mostly in Persian, the lingua franca of the royal court, he often included Indian imagery into his poetry such as parrots, mangoes, and other local flora and fauna. It is believed that Nizamuddin Auliya specifically asked Khusrau to also compose in the local language, Hindavi, as it attracted a larger congregation. Khusrau was also the first to experiment with mixing Hindavi and Persian in the same composition—an early step in the process that would lead to the creation of a new language, Urdu. It can easily be said that the epicentre of Delhi's music and language traditions has been the poetry of Amir Khusrau. Till today Amir Khusrau's poetry and music is popular in India and Pakistan in the form of playful songs, *taranas* (a form of Hindustani classical music), and riddles.

This foundation laid by Amir Khusrau and others was built on further in the following centuries. Interaction between people of different ethnicity and linguistic backgrounds in all spheres of public life—between army officers who spoke languages from Central Asia and the soldiers who spoke local dialects, between travellers at inns on trade routes, in markets, between crafts persons and their patrons, and local masons and foreign builders led to the fusing of the oral traditions. The language that started to take shape thus had the syntax and grammar of the local language spoken in the Delhi area and was enriched by the vocabulary from various Central Asian and north Indian languages. Delhi, which had a special place as the capital of the empire as well as the centre of Sufi spirituality, provided potent ground for the development of this new language. In Mughal times this language became the vehicle of poetic expression as well, blossoming into the language that we know today as Urdu.



A page from the illustrated manuscript 'Tutinama'
© National Museum, Delhi

PLANNING OF SHAHJAHANABAD

Town planning and architecture was a highly developed science in ancient India with clearly laid out principles. Shahjahanabad being the last walled city of Delhi was built in the mid-seventeenth century AD as an imperial capital for the Mughal emperor Shahjahan along the west bank of River Yamuna, when he decided to move his capital from Agra to Delhi. The city was planned with the emperor's palace citadel, now called Red Fort, as the focal point with Jama Masjid as the congregational mosque, and broad intersecting streets. A surrounding wall encompassed the whole.

In 1650 the Fatehpuri Masjid was built by one of the wives of Shahjahan at the western extremity of the broad street leading westwards from the Lahori Gate of the Red Fort. This long street had a channel of water running down the middle, and was lined with shops. It had two squares dividing its length into three parts. The first was called Kotwali Chowk, and was the location of the *kotwali*, the police and administrative hub of the city. The other was called Chandni Chowk, after the pool in its centre, which reflected the moonlight, or *chandni*. To the north of this square was a *sarai* or inn, to its south a *hammam* or public bath, built by Shahjahan's daughter Jahanara. During colonial times this entire street came to be known as Chandni Chowk.

Another broad street, also with a similar arrangement of a central water channel and shops lining each side, ran from the southern gate of the Red Fort to the southern or Delhi Gate of the city. This was known as Faiz Bazaar. A shorter street connected the southern gate of the Red Fort to the eastern portal of the Jama Masjid. The spaces between these major planned features were filled in through a process of organic growth, with residences of people of different ranks from nobility to artisans, places of worship, and commercial streets.

Shahjahanabad initially evolved on the basis of a formal geometry in axial planning. Social hierarchy played a major role in defining the planning of the city thereby determining the proximity of a house to the palace. The *mohallas*, *galis*, *katras* (neighbourhood lanes and streets), and *chowks* form an essential element developed through a series of road networks. All the streets, apart from providing visual enclosure were treated as an extension of activity spaces. The junction or crossing of two streets automatically formed into a *chowk* often for a pause in movement and for better communication. Separate wings called *mohallas* were made based on the community structure. Each *mohulla* further had separate *katras* which had further divisions based on the guild of tradesmen or craftsmen. A *katra* is a space enclosed by buildings

used for residential and commercial use, usually approached by a street from the major spine through a gate. The *katra* further led to a smaller residential area called the *kucha*.

Due to social norms of a joint family system, large houses were built, introvert in character. The first floor of most of the houses projected over streets, providing balconies with delicately carved balustrades. The main entrance to the traditional house has been treated as an important element of design. The internal planning of the houses consisted of central open courtyards. These courtyards were environmentally appropriate and acted as the main ventilation shaft.

The city of Shahjahanabad represented an example of town planning at its zenith in medieval times.



Map of Shahjahanabad showing the planned part of the city around 1850

RECREATION IN OLD DELHI

While Delhi has been most famous for its finer indulgences such as crafts, poetry, and music, the everyday pastimes of its people and nobility have been a combination of appreciation of arts as well as frivolity. Although modern day Delhi is not a city one associates with any specific sport, the traditional recreational activities did revolve around the notion of sport, even if in a slightly subtle and primal way.

Kite flying as a recreational activity, known as Patangbaazi in the lanes and by lanes of Old Delhi, is prevalent not just in Delhi but in the entire subcontinent. The presence of large open grounds around the walled city, such as the banks of the Yamuna, led many people come out and fly kites here, especially on windy days. From very early times, the sandy slopes of Yamuna near Delhi Gate—Mahabat Khan ki Reti—was the kite flying arena where Patangbaazi matches were arranged with teams from as far as Lucknow. Simultaneously, kite making has itself emerged as an art with kite sellers trying to outdo each other by adding new designs to their stock each year. In more recent times kite flying has been associated with Independence Day celebrations when one can see both children and adults fly kites with equal enthusiasm on the rooftops of Old Delhi and the sky filled with multi-coloured hues of kites of various shapes and sizes.

The tradition of pigeon-keeping or Kabootarbaazi, as it is popularly known from very early times, is perhaps as old as Delhi itself. This was a craze that took the fancy of both commoners and the nobility alike. Mughal emperor Bahadur Shah Zafar's state processions through the major thoroughfares of Delhi always included one elephant that carried the royal pigeon-house. To start with, Kabootarbaazi was practised as the birds were kept as messenger birds. These days, pigeon flying competitions are

a regular occurrence in the neighbourhoods of Old Delhi with hefty prize money and people from neighbouring areas participating in them. The bird which returns first, wins the competition.

Apart from pigeon-keeping, various other animals were kept and reared by the people of Old Delhi—mainly for the purpose of another form of entertainment—that of animal fight, a sport that drew frenzied spectators from all over the city. Animal-keeping involved rearing of smaller animals such as quails, partridges, and cocks in the case of commoners and even elephants in the case of the nobility. During Mughal times, it was not uncommon to see the nobility and princes of the fort go about with their prized quails and partridges perched on their shoulders.

Animal fights aside, the most exciting and widely known sport to be seen in Delhi is the Indian form of wrestling, known as Kushti. Kushti wrestlers are initiated into the sport at a very young age and join a traditional gymnasium known as an *akhara* where they adopt the lifestyles of their gurus where their diets and exercises are carefully controlled. Several *akharas* operate in the city even today and wrestling matches can be seen at these on a weekly basis.

Another form of wrestling that's popular in Delhi is the sport of arm wrestling or Panja Kashi. Unlike *Kushti*, this form of wrestling does not require any special venue or training, although this is a more specialized sport. Thus, one can often see people on shop fronts or house fronts getting into impromptu hand wrestling matches just for fun or sometimes even for stakes.

The riverside location of Shahjahanabad meant that swimming as a pastime was as common as walking in the streets of Old Delhi, especially in the days when the river was much closer to the fort walls. Tairaki became a popular spectator sport in the Mughal times to an extent that once a year, a Tairaki ka Mela (swimming competition) was held on the banks of Yamuna, for which almost the entire city gathered and even the emperor and princes attended as spectators. This would usually be held at the Salimgarh Fort that was surrounded by water at that time.

Even today, it is not uncommon to notice little children jump into the the river from bridges and barrages around the old city.



Kabootarbaazi

Patangbaazi





5. ST JAMES' CHURCH

St James' Church, also known as Skinner's Church, built in 1836 by Colonel James Skinner, is one of the oldest churches in Delhi. This is also the most visible and prominent monument in the Kashmiri Gate area. It was the church the Viceroy of India attended until the Cathedral Church of the Redemption was built in 1931. The only other Anglican church of that era, the St Stephen's Church near the Fatehpuri Mosque was built much later, in about 1867. The building was commissioned by Colonel James Skinner, the son of a Scottish father and a Rajput mother, who had fought many battles as a mercenary soldier and had made a fortune from them. It is said that the church was the result of a vow Skinner took, while lying wounded on a battlefield, to construct a church if he survived. Subsequently, he undertook the construction at his own expense of 95,000 rupees. The construction started in 1826 and was completed in 1836. After Skinner's death at Hansi on 4 December 1841 at the age of 64, he was first buried there. Later his body was brought to Delhi to be buried within the church.

The building was designed by Major Robert Smith, a British army officer. The basic design of the Renaissance style church is of a Greek cruciform plan, with three porticoed porches, elaborate stained-glass windows, and a central octagonal dome similar to the dome of the Florence Cathedral. Many late Mughal elements can also be noticed in the building. The copper ball and cross on the top, which are said to be replicas of a church in Venice, were damaged during the 1857 revolt, and were later replaced. The church has recently been restored and its roof saved from collapsing. North of the church lies the Skinner family plot where several skimmers down the last century-and-a-half are buried. The church is also known for two other important graves; one belonging to William Fraser, and the other of Sir Thomas Metcalfe, who lived in Delhi for forty years (1813 to 1853), during which time he served in many positions including that of the Agent to Governor General of India as the Commissioner.

Timings: 8.00 am–1.00 pm & 2.30 pm–6.00 pm (Monday–Saturday),
8.00 am–12.00 noon (Sunday)

Entry: Free

6. DARA SHIKOH'S LIBRARY

Dara Shikoh, Shahjahan's favourite son and heir apparent to the Mughal throne exhibited a keen interest in architecture just like his father. He is known to have constructed his mansion in a span of four years (1639–43) at the cost of 4,00,000 rupees at a site north of the Red Fort near Kashmiri Gate. It is known that a part of Dara Shikoh's huge mansion became Safdarjung's mansion in later



years. Less is known about this other part of the mansion, now located within the premises of the Guru Gobind Singh Indraprastha University, which is referred to as Dara Shikoh's Library. Although library may have been one of its functions, the building almost certainly had other uses. It is currently in use as a museum under the department of Archeology, Government of Delhi.

At first glance it is difficult to recognize the building as a Mughal structure. This is because it was taken over by the British in the early nineteenth century and certain fundamental additions were made to it to convert it into the British Residency. The first British Resident in Delhi, Sir David Ochterlony once lived in this building. It has a classical façade with 7.5 m ionic columns supporting a partly collapsed architrave. Although the current building is mostly the work of the British, many of its original Mughal elements can still be seen. The original plinth and steps to Dara Shikoh's Library can be seen from the rear. The plinth is about 3 m high and sheds have been erected against it. The interior is simple concrete flooring and a concrete roof supported on wooden beams placed on iron girders. Inside too, some elements of the original Mughal structure, like a double row of blind arches leading to a central portal, are still visible.

Timings: Sunrise–Sunset

Entry: Free

7. POST OFFICE

This white painted building was built in 1885 as a postal building and continues to be used thus. The original building, built in classical European style has been much extended and altered over time and only the front of the ground floor is original. The building has five bays with semi-circular arches with tapering pilasters in between these doorways. The upper floor was designed as a deep verandah but this has now been screened in.

Timings: Sunrise–Sunset

Entry: Free



8. MAGAZINE GATEWAY

This gateway is all that remains of the British magazine that was destroyed during the siege of 1857. Also located close by were the magazine stores—ammunition, gunpowder, and other raw materials—that were blown up by the British custodians of the magazine, to prevent them falling into the hands of the rebel soldiers.

The structure is now located in a small park in the middle of a traffic island on the main Lothian Road near Kashmiri Gate. A low-vaulted building is attached to a gateway that has openings facing both sides of the road. On the outer face there are semi-octagonal projections on both sides which lead to a vaulted gateway with two small rooms on either side. Over the main gateway there is a commemorative marble plaque describing the events that occurred here during the siege of 1857, directly below which there is a later plaque announcing that the 'mutineers' were actually fighting for independence. There is also a small canon placed over the gateway.

Adjacent to the ruins of the gateway is a small commemorative column in granite that was erected in 1901 to honour the postal personnel who died in 1857. The height of the column is about 5 m and it sits on a square base and tapers towards the top. On the base of the column there are inscriptions, but these are difficult to read due to weathering.

Timings: Sunrise–Sunset

Entry: Free



9. ST MARY'S CHURCH

In a tranquil lane off of the busy S.P. Mukherjee Marg, not far from the Old Delhi Railway Station but on the opposite side of the road, is located the St Mary's Church. This quiet complex is part of a convent school and therefore entry for casual visitors is restricted on days other than Sunday.

The church was built in 1865 on the land cleared after the Revolt of 1857. Built in the Italian Romanesque style and finished in stucco plaster, it is in the same style as the St Stephen's Church near the Fatehpuri Mosque. The church is laid out on a cruciform plan and has a simple pitched roof made out of country tiles. The arms of the building are semi-circular in plan. At the entrance on the west there are semi-circular arched gateways and a bell tower. At the first-floor level there is a blind arch. The building features some interesting stained glass work on the inside.

Timings: Sunrise–Sunset, Parish Mass on weekdays at 6.30 am.

Entry: Free



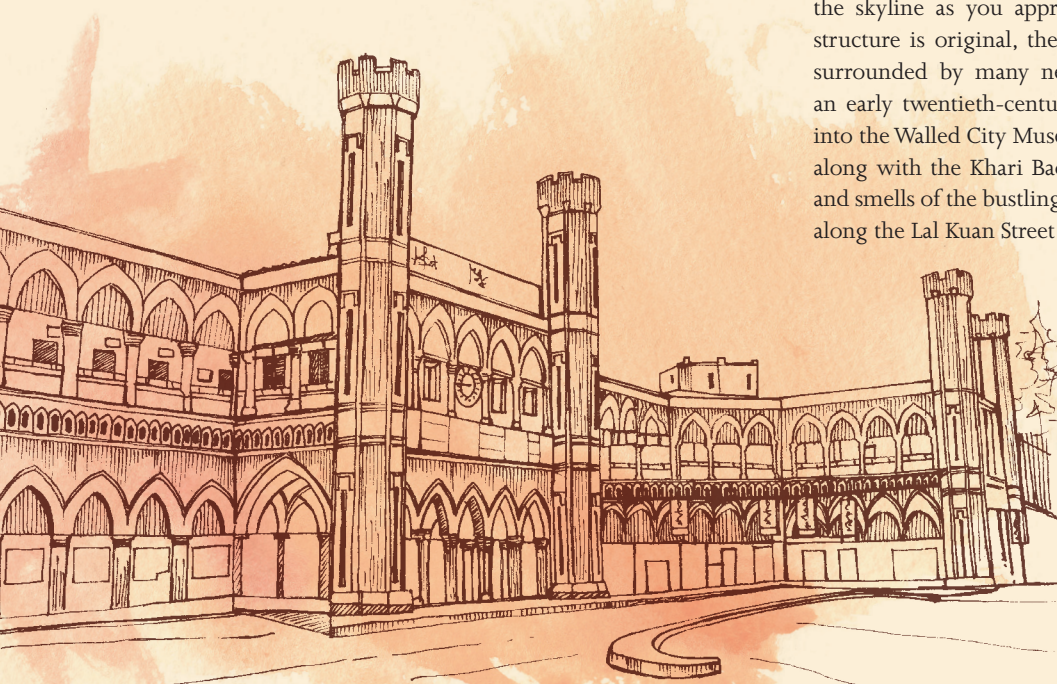


10. OLD DELHI RAILWAY STATION

The Old Delhi Railway Station, Delhi's main railway station, is easily approached either by the busy S.P. Mukherjee Marg or by taking the metro to the Chandni Chowk Station.

Built in 1867, it is one of the oldest railway stations built by the British in India. Large parts of the walled city, including the gardens built by Shahjahan's daughter Jahanara were destroyed after the Revolt of 1857 and replaced by the railway line. The railway station was built by clearing complete neighbourhoods that were to the north of the gardens.

The station building is a fairly substantial edifice. Although most of the original structure is still in good condition, large parts have been added or modified in order to incorporate new amenities. The building has many Gothic features including tower-like bastions that form the corners of projecting porches, giving the building its imposing façade. There are deep verandahs on both floors. The building is painted a brick-red colour, with white paint used to highlight certain architectural features.



11. LAHORI GATE

Lahori Gate was one of the original gates of the walled city of Delhi, built in 1651 along with the rest of the city. It was so named because it was in the direction of the other major Mughal city of Lahore to the west. It was destroyed after the Revolt of 1857 along with the section of the wall surrounding it. Although Lahori Gate itself hasn't survived, there are a number of interesting buildings in the area, some that even predate the founding of Shahjahanabad.

The area where this gate stood is today approached through the Khari Baoli Street, home to a very fascinating spice market. The street is named so because of a salt-water step-well that once existed here, no traces of which remain today. At the end of this street, near where the Lahori Gate must have once stood, is the Sarhindi Masjid, a small mosque built by Sarhindi Begum, one of Shahjahan's wives. This three-bay mosque is topped by three bulbous domes that dominate the skyline as you approach it. Although most of the mosque structure is original, the courtyard has been built over and it is surrounded by many new buildings. Just outside the mosque, an early twentieth-century *haveli* or mansion has been converted into the Walled City Museum, but is currently closed. Walking east along with the Khari Baoli brings to the visitor, the many sights and smells of the bustling spice market. If you turn right from here along the Lal Kuan Street and then further down go through a few

narrow winding lanes you will come to the Hauzwali Masjid, a small mosque probably belonging to the Suri period. The ground level here has altered much and the arches of this three-bay, white-washed mosque appear to spring directly from the ground. The tranquil courtyard of this mosque is completely dwarfed by many tall new buildings surrounding it.


Timings: Sunrise–Sunset


Entry: Free



Nearest Bus Stops


- (i) **G.G.S. Indraprastha University:** 26, 62, 103, 104, 106, 113, 118, 119, 124, 125, 127, 129, 137, 138, 144, 146, 147, 148, 149, 171, 172, 183, 185, 213, 216
- (ii) **Railway Station:** 925, 926, 927, 928, 929

 Bus Stand

 Toilets

 Cafeteria

 Metro Station

 HoHo Bus Route



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