

# QUTB MINAR COMPLEX

and its surroundings



दिल्ली विरासत  
DELHI HERITAGE

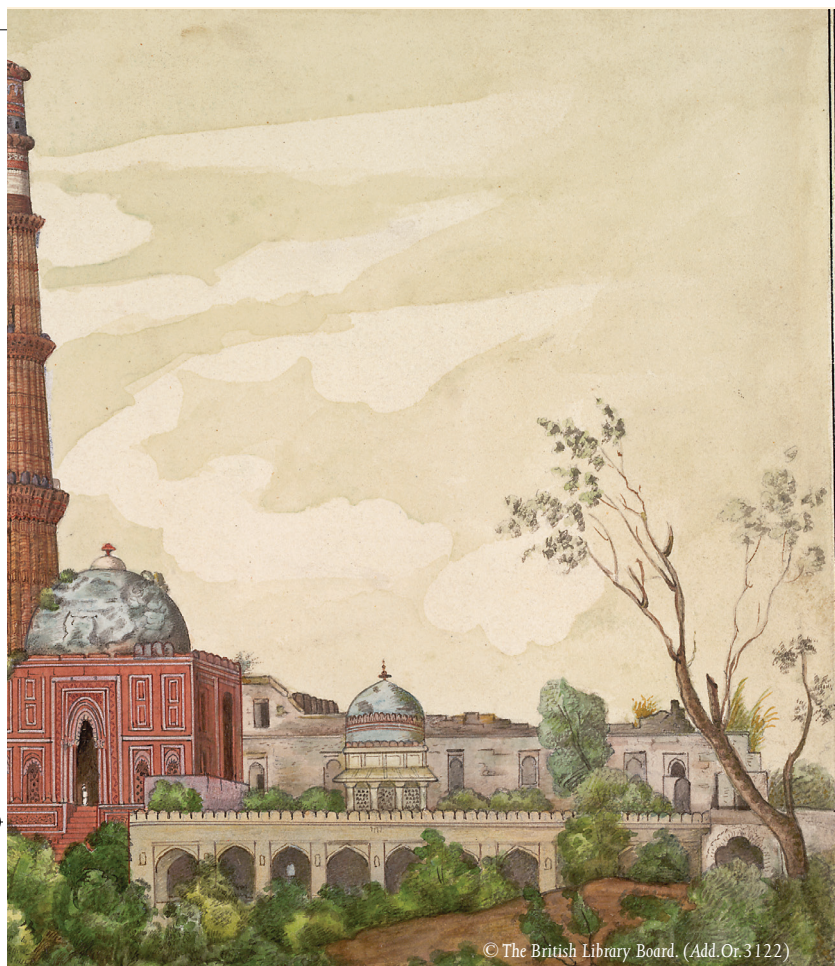


Probably the oldest continuously inhabited area in Delhi, the area around the Qutb Complex, commonly known as Mehrauli is the site of Delhi's oldest fortified city, Lal Kot, founded by the Tomar Rajputs in AD 1060. The only remnants of this period are the fort walls and the Iron

Pillar, which may have been moved here by the Tomar kings.

The Chauhan Dynasty replaced the Tomars as the rulers of Delhi in the mid twelfth century. The last ruler of this dynasty, Prithviraj Chauhan, enlarged the fortress of Lal Kot to form Qila Rai Pithora. The much lower fortification of Qila Rai Pithora had a circumference of about 8 km and twenty-eight gates. Today, only three gates and part of the wall remain of the original fort. It is believed that the most impressive buildings of this period were twenty-seven Hindu, Buddhist, and Jain temples, at the site where the Qutb Minar stands today.

The Turks invaded the city of Lal Kot in AD 1192, and these temples were destroyed as an act of war, and their pillars used to build Delhi's



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first mosque, the Quwwat-ul-Islam Mosque (1192). This structure is a masterpiece of Indo-Muslim art and one of the oldest mosques in India. Its oldest portions were built using pillars from temples built by the Rajputs, but it underwent two phases of further expansion, in the 1230s and 1300s.

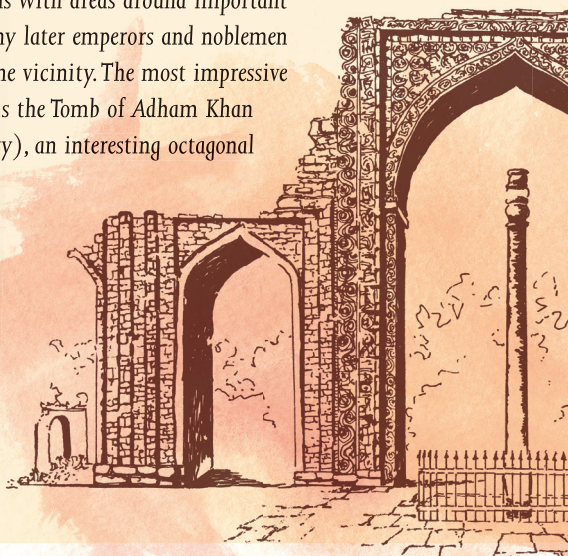
Probably the most significant building of early Turk rule (called the Delhi Sultanate) is the Qutb Minar (A UNESCO World Heritage Site) built in the early part of the thirteenth century, by the emperors Qutbuddin Aibak and Iltutmish as a symbol of victory. Damage to the Qutb Minar was repaired by many sultans during subsequent periods of history, the last of these major repairs were carried out by the British who added to the tower in the 1820s, a cupola and sandstone railings on the balconies. The cupola was later deemed inappropriate and brought down and is now placed in the vicinity.

Around the Qutb are important buildings like Iltutmish's



Tomb(1235), the magnificent Alai Darwaza (1310), and Alauddin's Madrasa (1317) built by later sultans such as Iltutmish and Alauddin Khalji. Alauddin Khalji also started to build another minar, that was meant to overshadow the Qutb Minar completely. The construction of this building was abandoned after his death and today, only a rubble base known as the Alai Minar remains.

In the subsequent centuries, the population of Mehrauli expanded to spread around the area outside the walls of the fortification. The present day Mehrauli village and Mehrauli Archaeological Park contain a large number of structures built over the subsequent centuries. The village itself grew around the shrine of the Sufi saint Qutbuddin Bakhtiyar Kaki (thirteenth century), popularly known as Qutb Sahib, who was born in Central Asia but came to India during the reign of Iltutmish as a disciple of Khwaja Muinuddin Chishti of Ajmer. The once outer gateway to the dargah, the Naubat Khana dates from the mid-sixteenth century. A large number of grave enclosures of later saints, royalty, and noblemen, several mosques, a Majlis Khana and the remains of a baoli or step-well are now to be found within its compound. The nearby Zafar Mahal is a cluster of buildings that make up the palace built by the nineteenth-century Mughal emperor Akbar II, and added to by his son Bahadur Shah Zafar, the last Mughal emperor. In particular, Bahadur Shah added the monumental gate which is the building's most prominent structure visible outside. Inside the palace are the white marble Moti Masjid built by Bahadur Shah I in early eighteenth century, his own grave, and the graves of many later Mughals. Bahadur Shah Zafar himself was to have been buried here, though his remains lie in far-off Yangon, where he was exiled after the failed uprising of 1857. Also, as with areas around important Sufi shrines, many later emperors and noblemen were buried in the vicinity. The most impressive of the tombs is the Tomb of Adham Khan (sixteenth century), an interesting octagonal



tomb built on the ruined walls of the Lal Kot. The later Mughal tomb of Chaumachi Khan (sixteenth century) is interesting for its Central Asian appearance. The rest of the village too, is littered with many traditional houses, wells, and courtyards.

The area now designated as Mehrauli Archaeological Park has several other monuments spanning many centuries. The tomb of Emperor Balban (thirteenth century) was probably the first major building in India to use the true arch and dome. Nearby is the mosque and shrine of the poet and Sufi saint Maulana Jamali (sixteenth century). Two important baolis or step wells from the thirteenth and sixteenth centuries, the Gandhak ki Baoli (thirteenth century), probably the oldest in Delhi and Rajon ki Baoli, the largest in Delhi are located here.

There are also some unique examples of early British colonial experiments with building new structures as well as modifying Indian buildings in the park. The tomb of Quli Khan was modified, extended and converted into a house by Sir Thomas Metcalfe, a British resident and renamed Dilkusha (meaning 'Heart Warming'). Nearby a Lodi-period building was modified and used as a boathouse and dovecote. A gateway leading from Quli Khan's enclosure to Qutb Minar was also extended and converted into a guesthouse.

Closer to the village are a series of other significant buildings. Towards the south of the village, the Hauz-e-Shamsi, was built by Iltutmish to provide water to the settlement. There is also the garden called Jharna, built much later (eighteenth century) to make use of the overflow from the tank. Also here is the Jahaz Mahal, or the Ship Palace which was built in the fifteenth century, probably as a pleasure palace or a sarai.

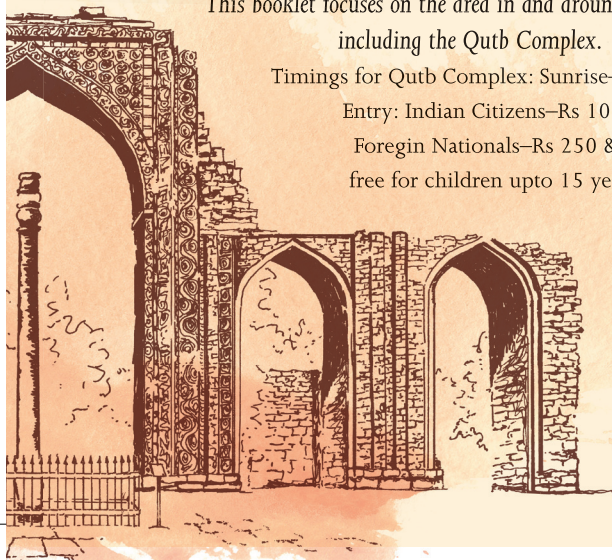
This booklet focuses on the area in and around Mehrauli, including the Qutb Complex.

Timings for Qutb Complex: Sunrise–Sunset

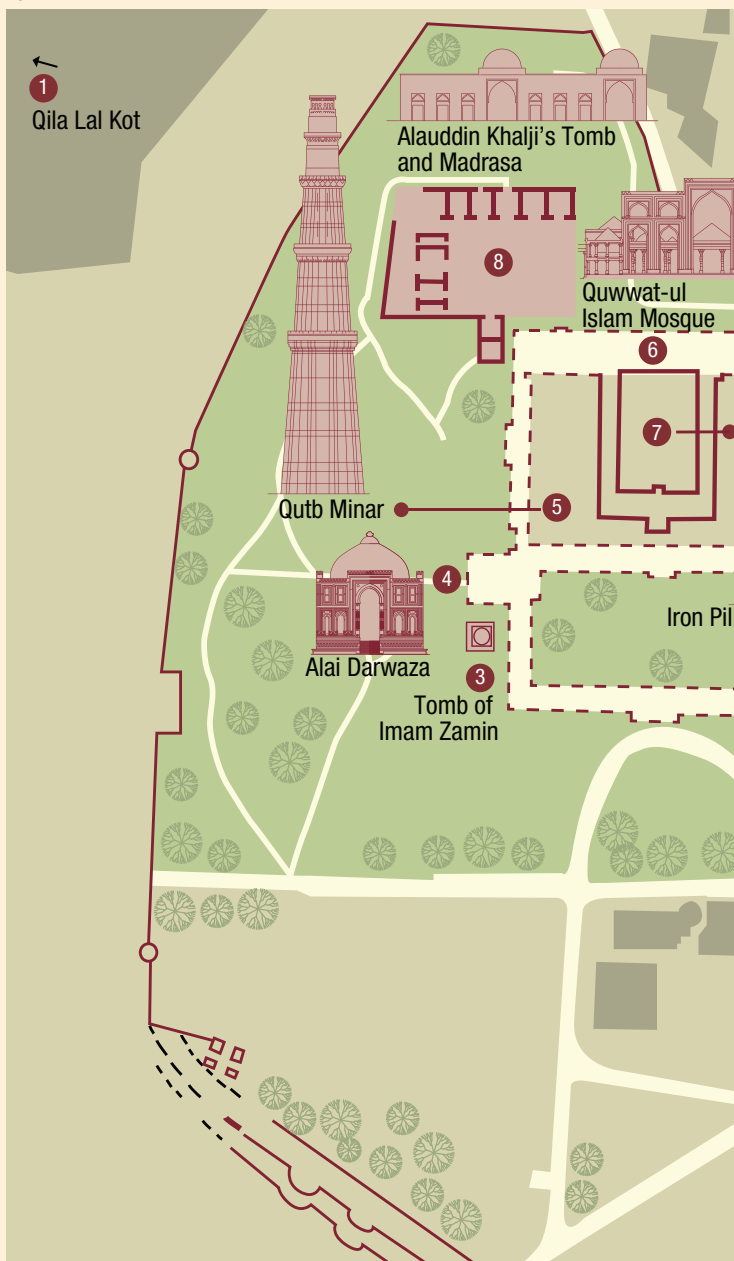
Entry: Indian Citizens–Rs 10,

Foregin Nationals–Rs 250 &

free for children upto 15 years.



## QUTB COMPLEX



### Nearest Bus Stop

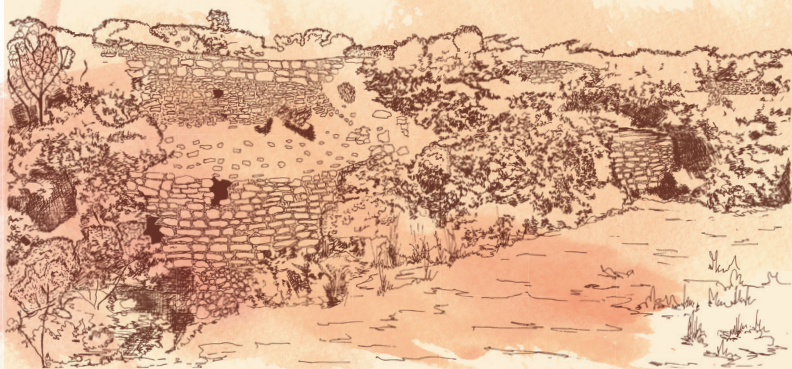
(iii) **Qutb Minar:** 502, 505, 506, 516, 517, 519, 523, 533, 534, 622, 629, 34, 413, 427, 463, 525, 539, 714, 715, 717



## 1. QILA LAL KOT

Lal Kot was built by the Rajput Tomar ruler Anang Pal II in the mid-eleventh century. The Tomars had a previous settlement about 10 km to the east at Suraj Kund. The ground on which Lal Kot has been built suggests that it was more secure than Suraj Kund, and may have thus been the reason for the shift. The original walls were extended westwards to what is now the best-preserved part of the complex. The circumference of this fortified settlement was 3.6 km. The Chauhan rule saw further expansion into the fortified area that became Qila Rai Pithora.

The walls of Lal Kot are accessible through a nondescript path just beyond Adham Khan's Tomb in Mehrauli. A rise in the ground is indicative of the walls of the original establishment. The walls which were built later can be seen enclosing a large area and are accessible. A veneer of quartzite blocks on the walls is supported



by rubble. The brick superstructure, a few remains of which can be seen was built either at this time or in the Sultanate period. One can also discern the ruins of gateways and bastions along the old walls. The Chaumukha Darwaza, the Sohan Darwaza, and the Ranjit Darwaza, along with some of their outer fortifications, are visible along the walls.

Within this area is the grave of Baba Haji Rozbih, a Muslim saint who came here during the period of Prithviraj Chauhan. Also in this area are the excavated remains of Anang Tal, a water-tank that was built at the time the city was founded. The bottom of the tank is marked by large stonework found in various early Indian sites. An excavation close to Anang Tal has revealed the ground floor of a large stone building. The plasterwork in this building indicates that this was possibly an important building, built in a later period than the walls, possibly the early Sultanate.

*Timings: Sunrise–Sunset*

*Entry: Free*

## 2. LATE MUGHAL GARDEN AND SARAI

A map of 1876 indicates an important traverse route through the Qutb Complex connecting Delhi and Gurgaon. The garden belonging



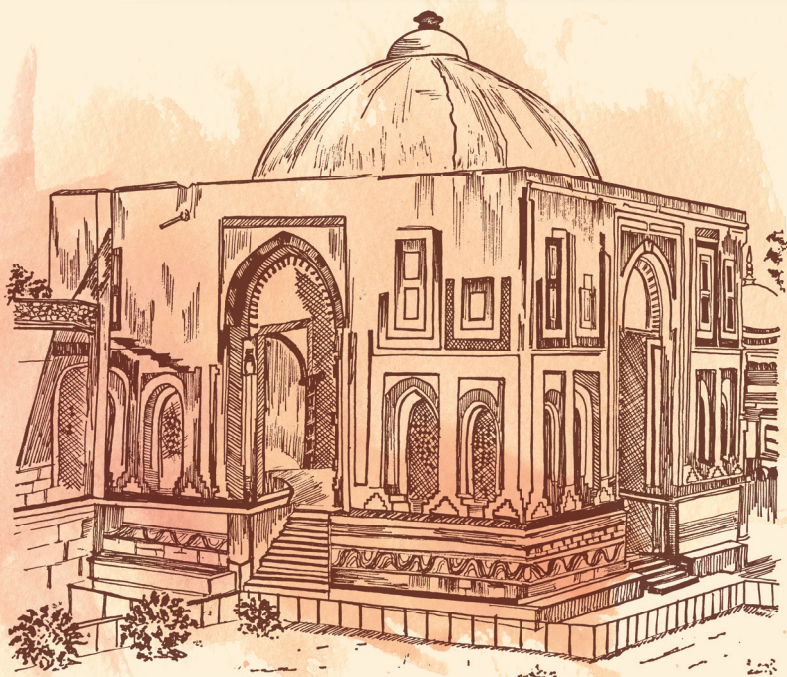
to the late Mughal era and the *sarai* (inn) within the Qutb Complex were probably built as a halting place for travellers to Delhi along this route. The complex also finds mention in early twentieth century descriptions as a rectangular, enclosed, late-Mughal garden with compartments, and a mosque in rubble masonry abutting the enclosing walls. Today the *sarai* stands at the entrance of the Qutb Complex with a lush green lawn in the centre, embellishing the space even more. The garden, currently closed for public, adjoins the *sarai* complex which comprises of an L-shaped series of enclosures that housed the travellers.

## 3. TOMB OF IMAM ZAMIN

East of the Alai Darwaza stands the tomb of Imam Zamin. A native of Turkestan, Zamin came to India during the reign of Sikandar Lodi (AD 1488–1517) and probably discharged important duties in connection with the Quwwat-ul-Islam Mosque.

This striking tomb is typical of the Lodi period with sandstone piers filled in with lattice screens. The square chamber is surmounted by a dome of sandstone covered with plaster, rising from an octagonal drum.





#### 4. ALAI DARWAZA

The Alai Darwaza was conceived to be the main gateway to the ambitious extension of the Quwwat-ul-Islam Mosque undertaken by Alauddin Khalji in the early fourteenth century. Its four gateways, forming a square, are covered by a wide, bulging dome with a central knob, resting on horse-shoe shaped arches.

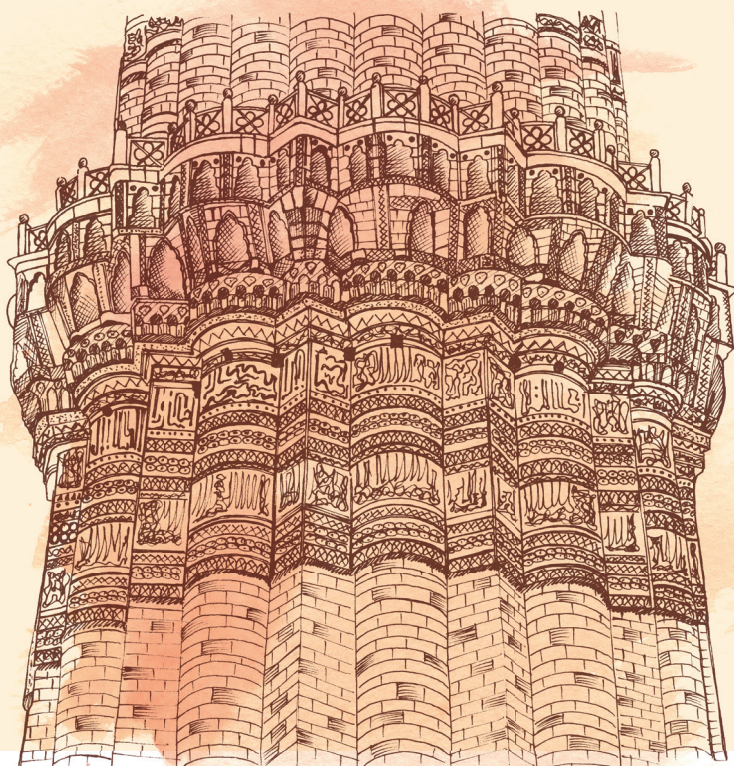


Finished in red sandstone and marble, the entire gateway except the dome is richly carved with geometrical patterns and inscriptions in *naskh* characters. The arches are decorated with a lotus bud fringe on the underside, features that seem to be an influence of West-Asian traditions. Its elegant proportions and excellent decorations make Alai Darwaza one of the finest examples of the early Sultanate style of architecture in India.

## 5. QUTB MINAR

One of the great iconic buildings of the thirteenth century, this majestic cylindrical tower continues to be a symbol of fortitude and architectural brilliance of the country and the capital city – Delhi. Its construction marked the victory of the Turks over the indigenous Chauhan Dynasty. At the same time its style and embellishments represented the beginnings of an architectural style combining Indian and Central/West-Asian traditions. Rising up to nearly 72.5 m, the tower tapers extensively from a diameter of 14 m at the base to approximately 3 m at the top, as an embellished inverted cone reaching the sky. A spiral staircase inside with nearly 379 steps leads to the top. Unfortunately, access to the interior of the minar has been sealed recently to avoid accidents and ensure public security.

The Qutb Minar is known to be a *maznah* (a tower adjoining a mosque, from where the muezzin calls the faithful to prayer) attached to the congregational mosque nearby which was built at roughly the same time. In practical terms however, it is too tall to have served such a purpose and it is more likely that it was a victory tower. Its foundation proclaims the triumph of Mohammed Ghori over the Rajput king, Prithviraj Chauhan, in AD



1192 by his viceroy—Qutbuddin Aibak—later the first sultan of the Slave Dynasty. The construction started during Sultan Aibak's rule (AD 1192–1210) who only lived to see the completion of the base and the first storey, 29 m high.

The minar appears to have derived its name from its founder, Qutbuddin Aibak. Alternately, it is also believed that the minar was named in honour of a local saint Bakhtiyar Kaki, popularly known as Qutb Sahib who had greatly inspired Sultan Iltutmish (successor of Sultan Aibak).

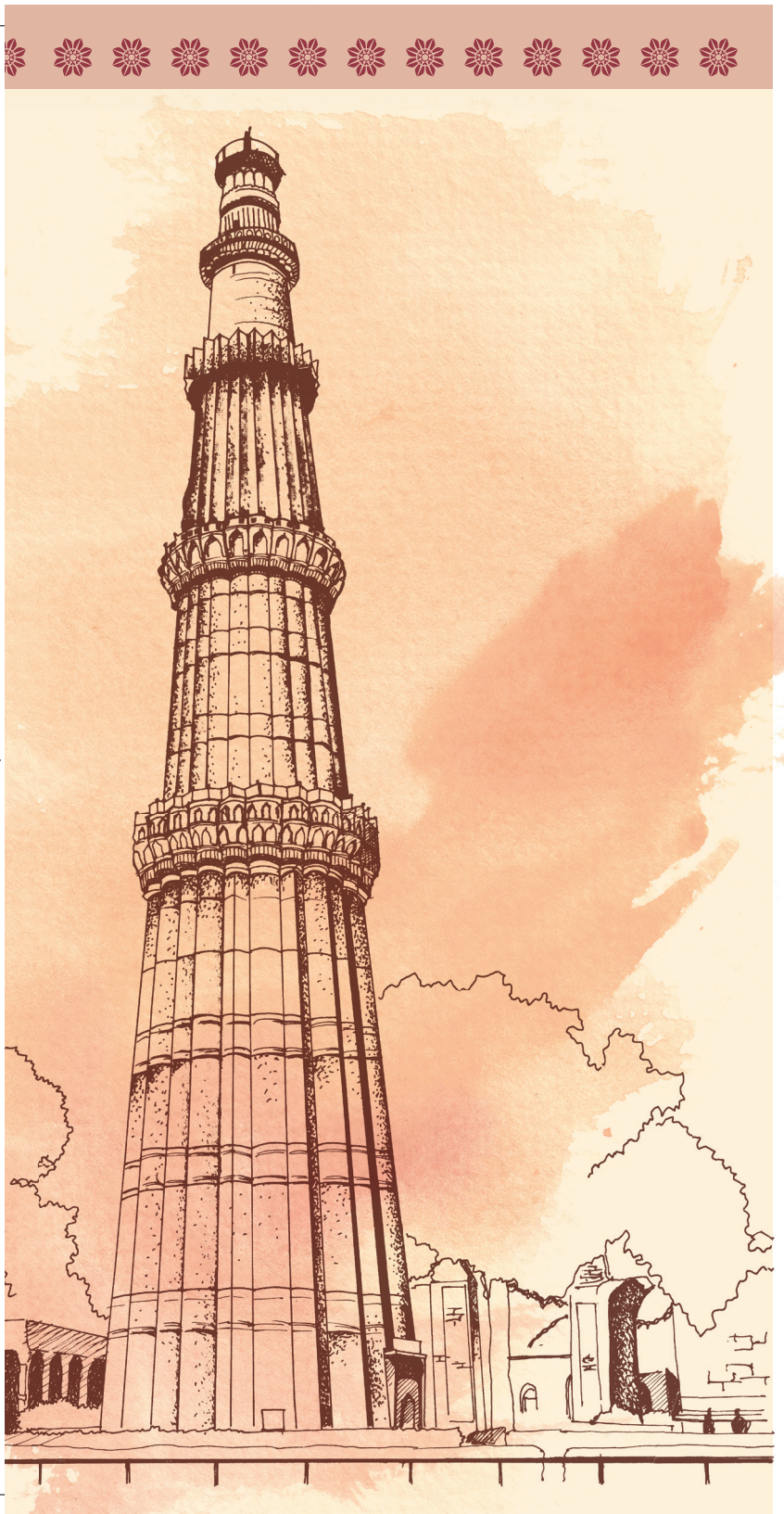
The minar, constructed with numerous superimposed cylindrical shafts in the interior and fluted columns in the exterior, is profusely embedded with bands of intricate carvings and verses from Quran at regular intervals created with the skills of local craftsman that were used to decorating temples. Built in red sandstone, marble, and quartzite, all storeys are surrounded by a projected balcony encircling the minar that are supported by exquisitely carved stone brackets. The architectural marvel built through the reign of several successive dynasties, spanning over a period of more than a century, endures the style and skill of each ruler, in its design, construction, and blend of architectural aesthetics.

Tallest of all, the first storey evidently depicts a rich amalgamation of Indian and Islamic aesthetics with intricate floral patterns, undulating outlines, and even bells at some places blending beautifully with verses of Quran engraved. Later after Aibak's death, the third Turkic sultan and Aibak's successor, Iltutmish (AD 1210–35), took over the construction work and erected three more storeys over the first floor of this minar.

The rise of Islamic rule is reflected interestingly through the exquisite engraving from base to the topmost storey, with typical Islamic straight-lined, geometric forms replacing undulating floral patterns seen in the lower floors. Subsequently, the fourth floor was replaced and another floor was added by Firoz Shah Tughlaq in AD 1368, faced in white marble and sandstone, lending a distinctive look and demonstrating a tale of architectural developments from the Slave Dynasty to the Tughlaq era.

The Qutb Minar continues to be one of the most visited sites in Delhi, by both local and foreign tourists, as well as historians and students of art and architecture.







A ritual Hindu kalash was carved into the Quwwat-ul-Islam Mosque

## INDO-ISLAMIC ARCHITECTURE

In the late twelfth century, the armies of Mohammed Ghori from Central Asia, invaded India and defeated the Chauhan Rajputs to establish their power in north India, with Delhi as their capital. Under the rule of Qutbuddin Aibak, the slave and successor of Mohammed Ghori, the position of the Sultanate was consolidated and there began a phase of cultural experimentation and efflorescence in language, food, and architectural styles. The Turks had assimilated the cultural traditions of Central and West Asia, and these, when blended with the indigenous architectural styles of India produced a distinct building style, often called Indo-Islamic.

The earliest buildings during this time were developed using material from Hindu and Jain temples. Quwwat-ul-Islam, the earliest congregational mosque in India was built over the foundation of a Hindu temple, and columns, beams, and brackets, from twenty-seven temples were used in building it. The arches, a new introduction, are constructed in the corbelled style, known to Indians, and are not true arches. The carvings on the screens within the arches also incorporate realistic creepers, lotus buds and blossoms, and the *kalash* (pot), all motifs drawn from Indian traditions. The major element typical to the Muslims added, was the Arabic inscription.

The architecture of this period developed on the basis of scientific and mechanical principles introduced or popularized by the new entrants, which strengthened the prevalent construction style and provided for flexibility in design. The *chhajja* or drip-stone was developed using cantilevered brackets. Minars were introduced as a requirement to the call for prayer. However minars attached to mosques became popular only in the late Mughal emperor Shahjahan's period. Elements such as the arches, domes, the pendentive, minars, *chhatris* (elevated dome-shaped pavilions especially a feature of Rajasthani architecture), squinches arches, etc. became the characteristic features of this style. Extensive use of lime mortar as a cementing agent was also introduced during this phase in India. The monuments constructed were typical mortar-masonry works formed of rubble finished with dressed stones or fine limestone plaster. The skill and expertise of Indian artisans and craftsmen in relief work enabled intense ornamentation in buildings, with motifs carved in stone, cut on plaster, and then painted or inlaid. Similar to Hindu temples, Islamic buildings too used colonnades as an integral part of the periphery.

The Qutb Complex is one of the finest examples of the development of Indo-Islamic architecture in India. Apart from the Quwwat-ul-Islam Mosque, Qutbuddin started the construction of the Qutb Minar as well, that was eventually completed by Iltutmish and still is a landmark monument in the history of India. The four-storeyed (extended to five storeys in the fourteenth century) monument served as a minaret to call for prayer, and maybe as a watch-tower. It is however primarily thought to be a mark of Turk victories in India. The minar uses many characteristic Indo-Islamic elements such as projecting balconies, inscriptional surface carvings, etc. The Alai Darwaza later added to the complex was built using the true arch, a broad dome, recessed arches under the squinch, inscriptional bands, and red sandstone and white marble in contrast, that were typical of the composite style developed under the Sultanate.

Along with mosques, tombs were a new kind of building introduced by the Muslims, the new conquerors. The basic grave chamber consisting of the cenotaph covered by a dome was further developed by subsequent rulers. Sultan Ghori's Tomb was the first monumental tomb built in India. The octagonal chamber resides within a square courtyard, with pillared arcades in stone and carved lintels of demolished Hindu temples.

Larger tomb complexes had a mosque as well, and gardens all around the tomb building. The Mughals developed the style of garden known as the *char bagh*, divided in a four-fold pattern by walkways and water channels. The placement of tombs within the *char bagh* became a distinctly Mughal practice, the first major example being Humayun's Tomb.

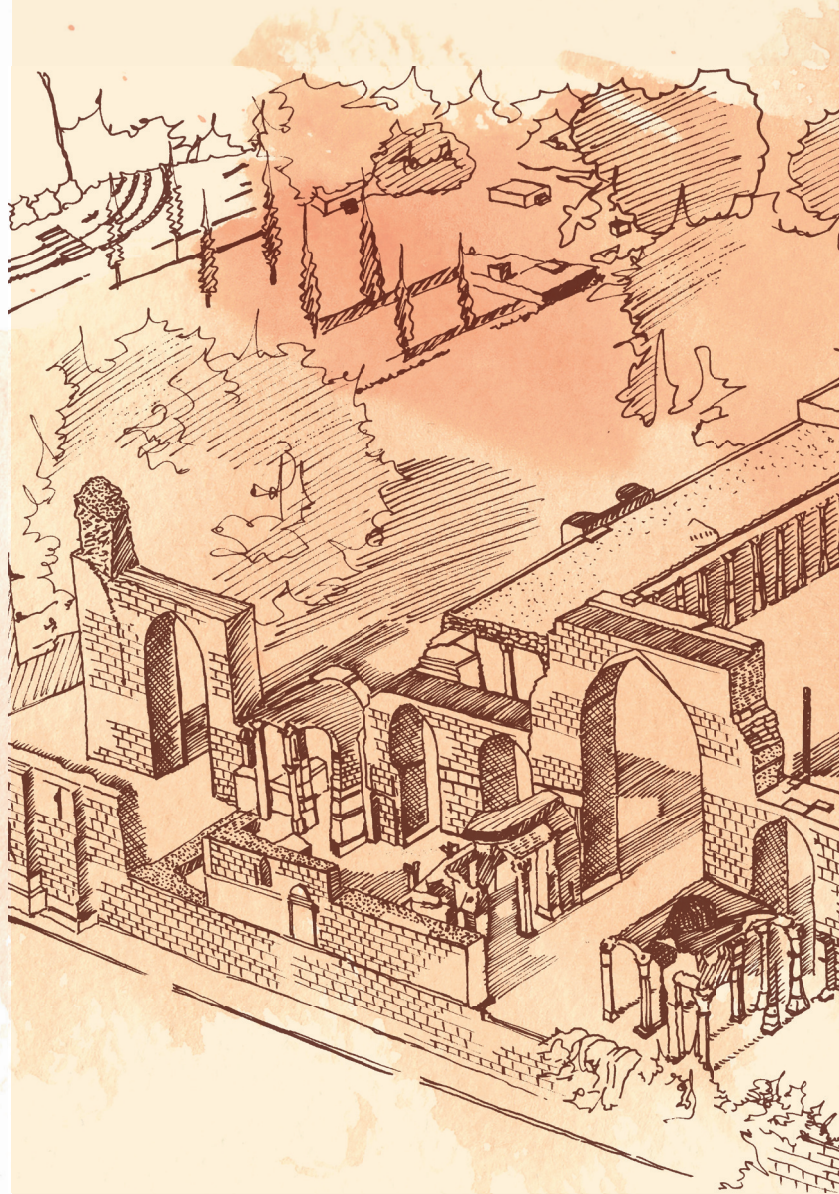
Deriving from both Indian and Islamic architectural styles without a conscious effort of creating a distinct style, the Indo-Islamic form of construction evolved its own elements and features. With the passage of time and architectural know-how, a balance and blend of the features of both, functional as well as aesthetic, amalgamated to present the distinctly characteristic Indo-Islamic architecture in India.



Festive bandhanwars were carved in stone to decorate Islamic buildings, Qutb Minar

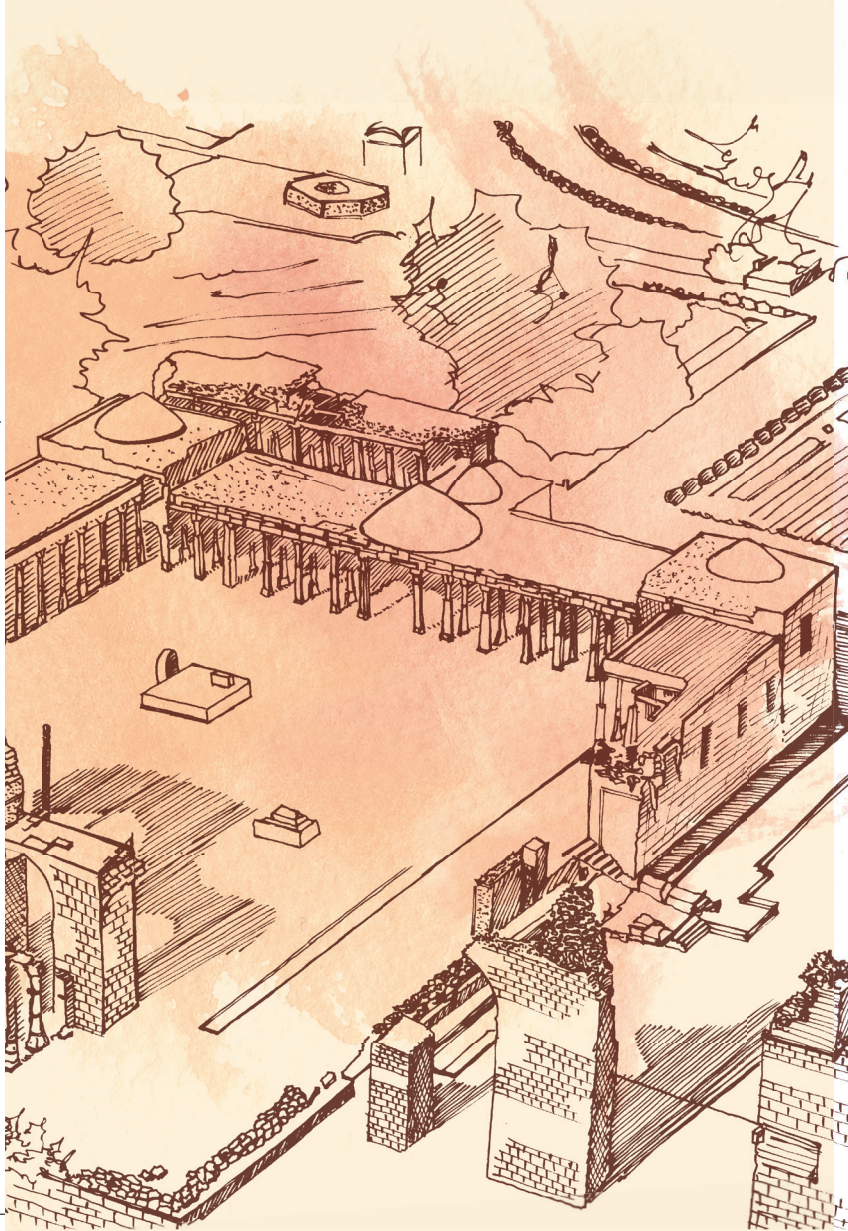
## 6. QUWWAT-UL-ISLAM MOSQUE

Jami Masjid, later called as the Quwwat-ul-Islam ('Might of Islam') Mosque, derives its name from the merit of being the first mosque built in Delhi after Islamic conquest at the end of the twelfth century. Founded by the first sultan of the Slave Dynasty, Qutbuddin Aibak, this grand mosque seamlessly blends the cultural aesthetics of successive ruling dynasties over a period of more than a century.



Known to be the first building in the Qutb Complex, the mosque in a period of four years acquired its first set of boundaries over the remnants of twenty-seven Hindu-Jain temples that were demolished as an act of war to establish the power of Ghurid Turk rule in the newly acquired city of Delhi.

Expansion of the mosque continued after Aibak's death by his able son-in-law and General of the army, Iltutmish, in 1230. Extension of the western screen wall from either side, enclosing



the original boundaries and the famous Qutb Minar resulted in a space almost double the size of the original mosque.

Further additions by Alauddin Khalji (AD 1296-1316) in the later part of his reign led to a substantial expansion of the mosque and other distinct structures within the entire complex.

The mosque even in its present state of ruin occupies a major section of the Qutb Complex( nearly 24,000 sq m) which also includes within, the mementos of three distinct ruling powers, the Qutb Minar (built mainly under the Slave kings), the Alai Minar and the Alai Darwaza (both built under Alauddin Khalji), and the pristine Gupta period Iron Pillar.

Built originally on a raised platform with a central courtyard measuring 43.2 m by 33 m, the mosque is surrounded by pillared cloisters that till today remind us of the pre-Islamic presence here. The colonnades possibly served as temporary shelters and the double storey enclosures along the corners seem to have exclusively served the royalty or perhaps more particularly the women for both personal and community prayers.

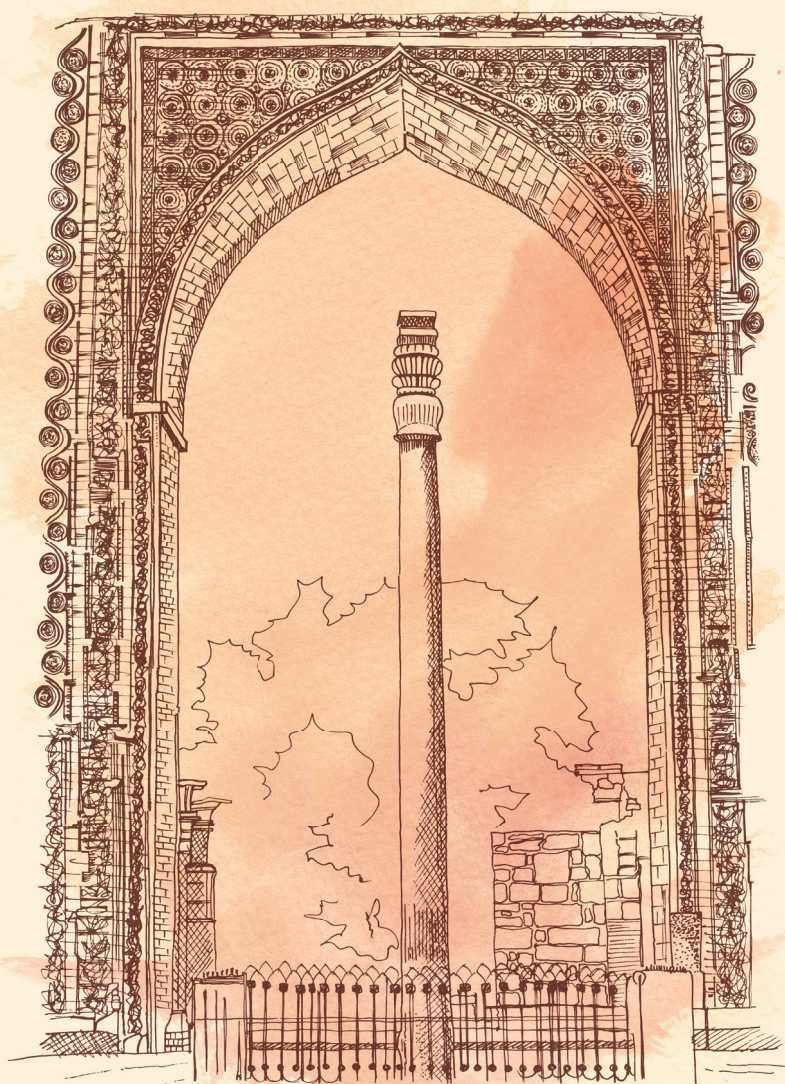
The pillars exquisitely adorned with Hindu motifs like bells, tendrils, flowers, the *kalash* (ritual vessel), and even Hindu gods, depict the re-use of building components extensively throughout the mosque and in the sanctuary beyond the tall, arched screens. The massive stone screen erected a few years later continues to be the only original Islamic element left in the mosque; consisting of a central corbelled arch, 6.7 m wide and 16 m high, with two similar, smaller arches on either side. Constructed in rubble masonry, the arch is faced and profusely carved in red sandstone with exquisite floral patterns, verses of the Quran in Arabic calligraphy, and undulating motifs serving as one of the finest examples of the fusion of Hindu and Islamic art. Extensions of Iltutmish's arches on either side reveal an apparent maturity in both design and detailing, being stylistically more geometric than the ones erected during Aibak's rule.

An iron pillar of the fourth century AD which had been installed earlier under the Gupta Dynasty is the only piece of the temple that stands in its original position, placed virtually in front of the prayer hall. The pillar, made of iron, has resisted rust for over 1600 years confirms the genius of the metallurgists of the time

Crowned by an ornate *mandap* (covered, pillared hall in a Hindu temple), the main entry to the innermost enclosure falls centrally along the eastern façade with the rest facing north and south. The outer boundaries of Khalji's extension, now almost in ruins, find access from all three sides with the southern

face marked by a magnificent gateway, popularly known as the Alai Darwaza. Enclosing the mosque, it also includes another minar, intended to be twice the size of Qutb Minar, that stands incomplete. The mosque possibly remained in use until the seventeenth century and later came to be used for burials during the Mughal period.





## 7. THE IRON PILLAR

Standing at the centre of the Quwwat-ul-Islam Mosque, the Iron Pillar is undeniably amongst one of the most famous heritage attractions in Delhi and within the Qutb Complex. Dating back to fourth century AD, the pillar bears a four-lined Brahmi inscription centrally along its length that states that the pillar was installed by Chandragupta II Vikramaditya, in honour of the Hindu god Vishnu. Originally placed within a Vishnu Temple Complex at

Udayagiri, the pillar for many unknown reasons was later moved to its current location. It is the oldest Hindu relic standing today in the sprawling Qutb Complex.

Being a part of the complex even before Aibak's conquest, the pillar perhaps stimulated the idea of a taller minar, the Qutb Minar as one of the earliest structures of the Qutb Complex.

This intriguing piece, a marvel of architecture and traditional knowledge, with its austerity and natural brilliance has never ceased to amaze archeologists, metallurgists, academicians, and of course tourists, for the way it has resisted corrosion through the last 1600 years.

It attracts many also because of a myth attached to the structure. It is said that if you stand with your back firmly against the pillar and encircle the pillar such that your fingers of both the hands meet behind you, it affirms an individual's prosperity, longevity, and loyalty towards life and loved ones. This tale invariably adds to the magnetism of the celebrated structure.

The pillar is considered a tribute to Lord Vishnu, the patron deity of the Gupta kings and it is believed that the wonderfully crafted capital was once crowned by a figure of Garuda (the mythical bird that is the carrier of Vishnu). Placed right in front of the prayer hall, embedded 1 m below the ground, the pillar stands 7.5 m high, weighing approximately 6.5 tons and is made of 98% wrought iron of the purest quality. The diameter at the base measures up to 48 cm that tapers at the top to nearly 29 cm.

The pillar's superior corrosion-resistance ability is attributed to the pure composition of iron, a high presence of phosphorous, and the method of casting. It is a testimony to the unique skill achieved by ancient Indian iron smiths.



## 8. ALAUDDIN KHALJI'S TOMB AND MADRASA

Alauddin Khalji, the second sultan of the Turko-Afghan Khalji Dynasty, in his rule from AD 1296–1316 acquired many districts and undertook extensive construction, in and around Delhi. Within the Qutb Complex, the sultan was involved in the construction and conception of many structures including the Alai Minar, an extension of the Quwwat-ul-Islam Mosque, and its magnificent gateway the Alai Darwaza. To honour his greatness, the sultan's loyal nobles gathered immediately after his death and constructed a tomb and madrasa in his name in AD 1316. A learning centre in conjunction with a tomb appears here for the first time, perhaps inspired by West-Asian traditions.

The complex sits at the back of the Qutb Complex, lying immediately to the south-west of Iltutmish's extension of Quwwat-ul-Islam Mosque.

Originally entered through north, the madrasa with a L-shaped layout comprises a series of cell-like enclosures meant as schoolrooms. It is likely that this was based on an Islamic tradition. The madrasa is essentially a row of seven rooms, two of them domed, along the western edge of a rectangular court.

This lush green central space in front of the classrooms and the tomb's entrance, is an appropriate place to relax while viewing the magnificent Qutb Minar opposite. The square tomb is centrally placed towards the southern edge of the same court. With a pronounced entrance in the centre, the tomb is flanked on either side by chambers, seemingly smaller in scale, where perhaps rest the graves of Alauddin's family.



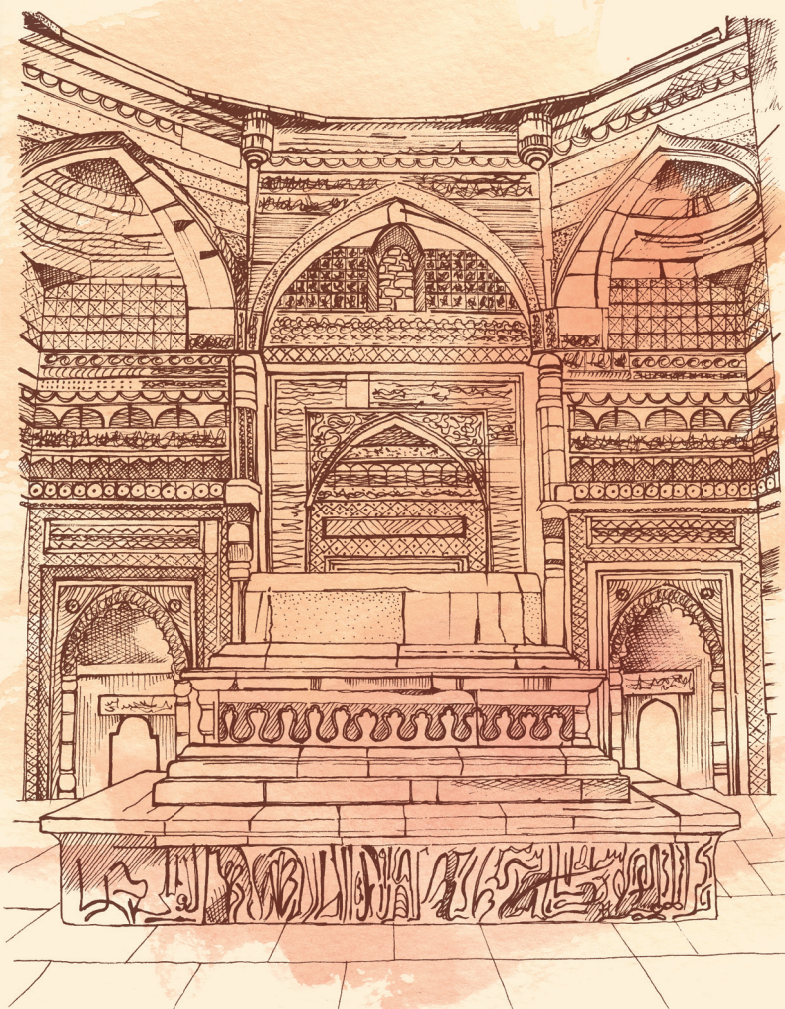


## 9. ILTUTMISH'S TOMB

This self-built tomb of the second ruler of the Slave Dynasty, Shamsuddin Iltutmish, built in AD 1235 sits along the north-west corner of the Qutb Complex, next to Iltutmish's own extensions of the Quwwat-ul-Islam Mosque. Interestingly, one of the first tombs to be built in the city, it fulfils Iltutmish's desire to be placed where he ruled and secondly to be close to the *dargah* (shrine) in Mehrauli.

The tomb is a 9 m square in plan. Its sheer austerity on the exterior, is a striking contrast to the heavily decorated interior. Constructed in Delhi quartzite and faced with red sandstone, the





tomb finds access from all three sides leaving the west wall for the prayer niche (mihrab) facing Mecca. The space inside, faced in red sandstone is profusely carved with Arabic inscriptions, geometrical and intricate arabesque patterns displaying a maturation of the early style evident in the Qutb Mosque. Here too however, Hindu designs like the lotus, kalash, and bandhanwar (floral door hangings), have been used as motifs.

Placed centrally over a raised platform is the main cenotaph in white marble with the burial chamber or the actual grave beneath the tomb that can be accessed from the north side with steps leading to it.

The square base of the tomb structure transforms into an octagon overhead with ogee squinch arches, constructed with

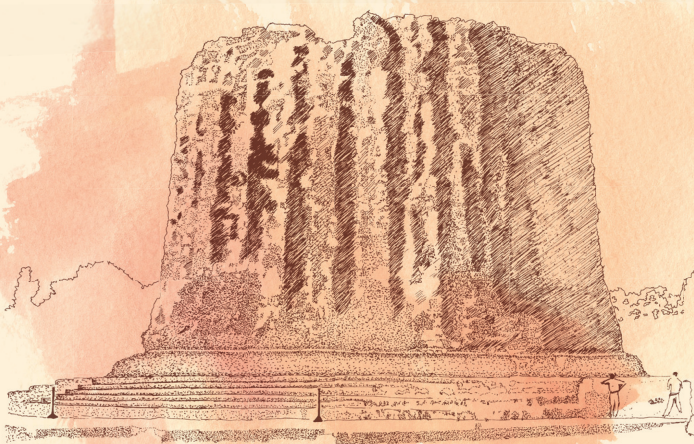
corbels rather than true arches. The structure demonstrates the presence of a dome originally which collapsed twice perhaps because of the comparatively thinner walls (2.2 m) that might not have been able to support the outward thrust generated by a dome.

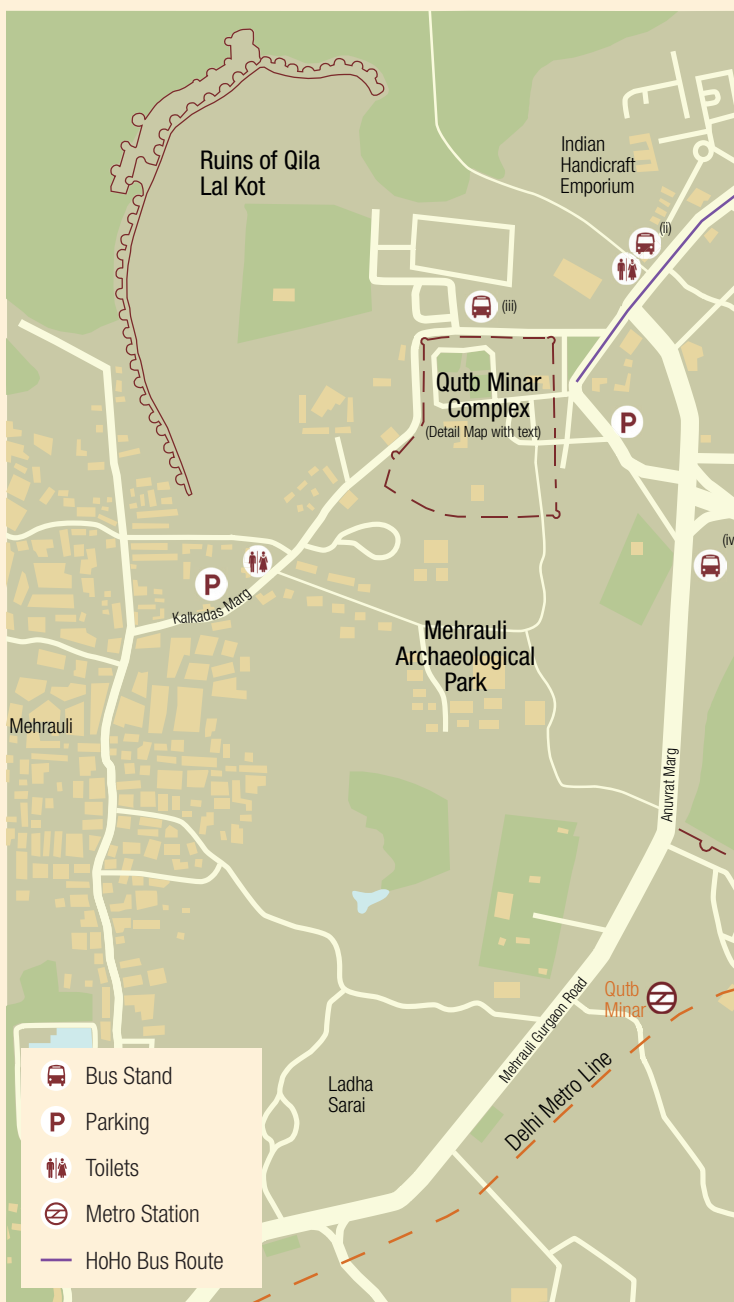
The intricately carved double-arched *mihrab* in white marble includes different scripts illustrating chapters from the Quran along with a few Hindu motifs such as lotus flowers, bells, and chains interestingly that reveal a rich amalgamation of Hindu art into Islamic architecture. The tomb built by the sultan and his daughter Razia is a true jewel set amidst the other magnificent structures around the complex.

## 10. ALAI MINAR

This incomplete minar that lies within the northern boundaries of the Qutb Complex evidently symbolizes the supremacy and might of the sultan of the Khalji Dynasty, Alauddin Khalji. To commemorate his victory over his Deccan campaigns, to be recognized as the supreme ruler of that time, and to correspond to the extended enclosures of Quwwat-ul-Islam Mosque, the sultan dreamt of erecting a tower right opposite and twice the size of Qutb Minar inside the enclosure of the mosque.

The 24.5 m high minar, stands in undulating rubble masonry as an unfulfilled dream of the ruler, with just a single storey that remained unfinished after the sultan's death in AD 1316. The tower sits silently in the middle of other spectacular structures in the complex.





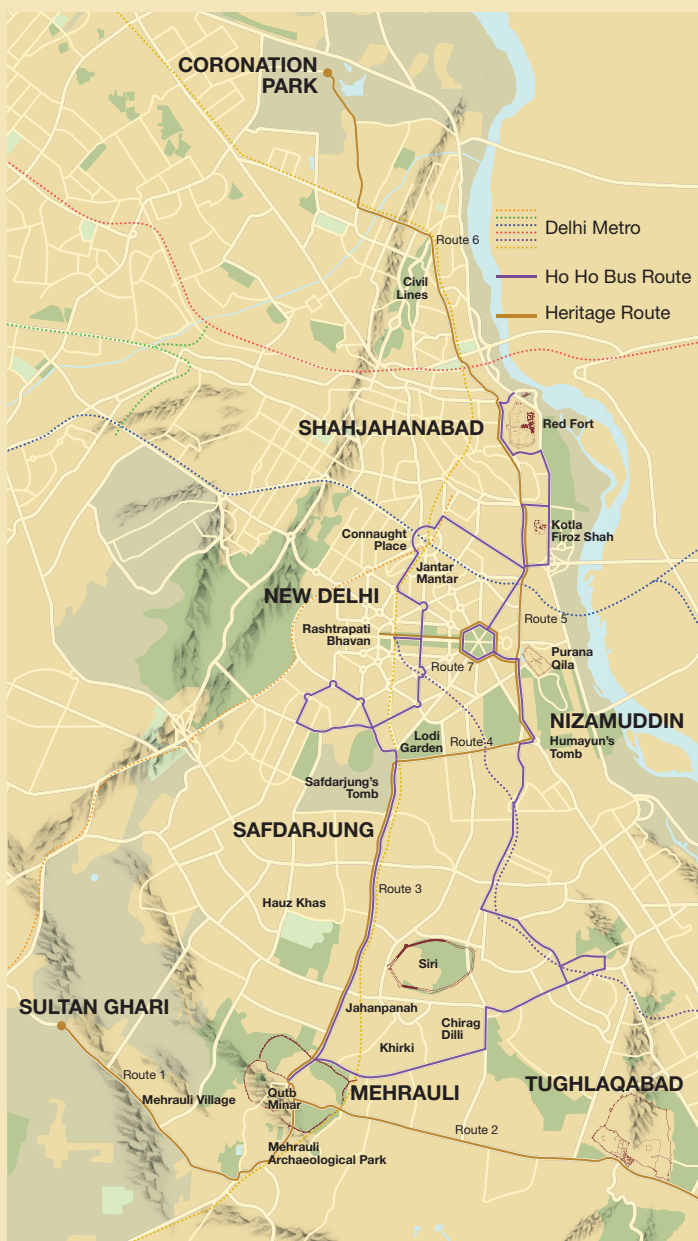
### Nearest Bus Stops

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

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



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