

# SAFDARJUNG'S TOMB

and its surroundings



दिल्ली विरासत  
DELHI HERITAGE



One of the most important roads to fall in New Delhi's heritage route is Lodi Road. At its eastern end stands one of the three UNESCO World Heritage sites in Delhi, Humayun's Tomb. At its western end is another remarkable tomb, that of the Mughal nobleman Safdarjung. Opposite Safdarjung's Tomb, in the neighbourhood of Jor Bagh and its adjacent Aliganj, are more tombs—including Najaf Khan's Tomb—and two major centres of Shia pilgrimage, the Dargah Shah-e-Mardan and the Karbala enclosure. Also within easy range of the Safdarjung-Lodi Road area are three contemporary memorials to three unforgettable statesmen of twentieth-century India. These are namely the Gandhi Smriti, the Indira Gandhi Memorial, and the Teen Murti Bhavan (dedicated to Mahatma Gandhi, Indira Gandhi, and Jawaharlal Nehru respectively).

Following this route is a rewarding trip through time, spanning more than two centuries while honouring those great people of independent India whose presence left a permanent mark not only on the city but across the globe.

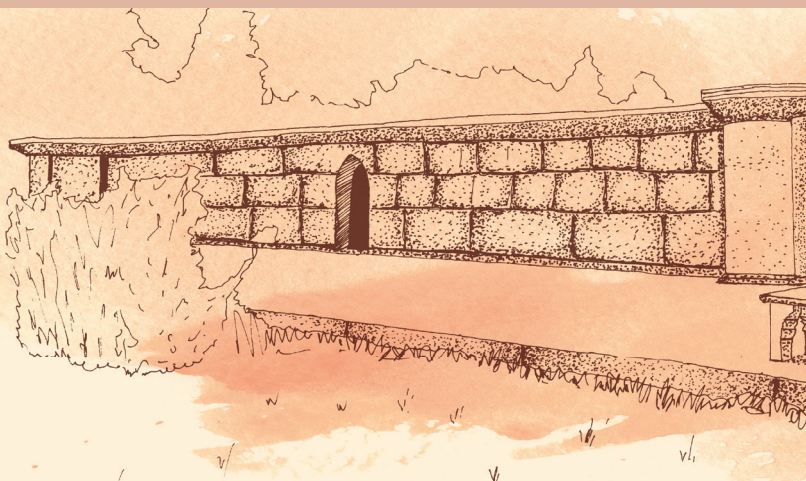




## 1. NAJAF KHAN'S TOMB

Very few residents of the large west Delhi neighbourhood known as Najafgarh are perhaps aware of whom their area is named after. The man who established the township was Najaf Khan, a prominent courtier who became a force to contend with during the reign of the Mughal emperor Shah Alam II (r. AD 1759–1806). He built his mansion here and the surrounding area came to be called Najafgarh or the 'Fort of Najaf'.

Najaf Khan was of Persian origin, and was related to the Safavid rulers of Persia. After Nadir Shah ousted the Safavids, Najaf Khan was imprisoned by Nadir Shah, and was released only at the request of Safdarjung's elder brother (Najaf Khan's sister was married into the ruling family of Awadh). After his release, he came to India, where he entered the service of the rulers of Awadh. When they became powerful in Delhi, Najaf Khan's power also grew enough to establish himself as an important courtier and general at the Mughal court.



Najaf Khan died in AD 1782, after having spent forty-two years in India. His tomb, a large but fairly non-descript structure, was built the same year, close to Safdarjung's Tomb.

Najaf Khan's Tomb stands in the centre of a large square garden, surrounded by a crumbling wall. The tomb sits on a rubble-built platform. There are no fancy domes, no turrets and arches, or brilliant displays of art and architecture here. The eastern side of the platform, which faces the main gate, has an arched opening in the centre, with panels of stone set into the façade on either side. Short staircases lead up to the top of the platform, which is marked by two ruined cenotaphs. The actual graves are in a crypt underground; a vaulted passage leads to this crypt, where you can see a few carved marble gravestones.

Timings: Sunrise–Sunset

Entry: Free

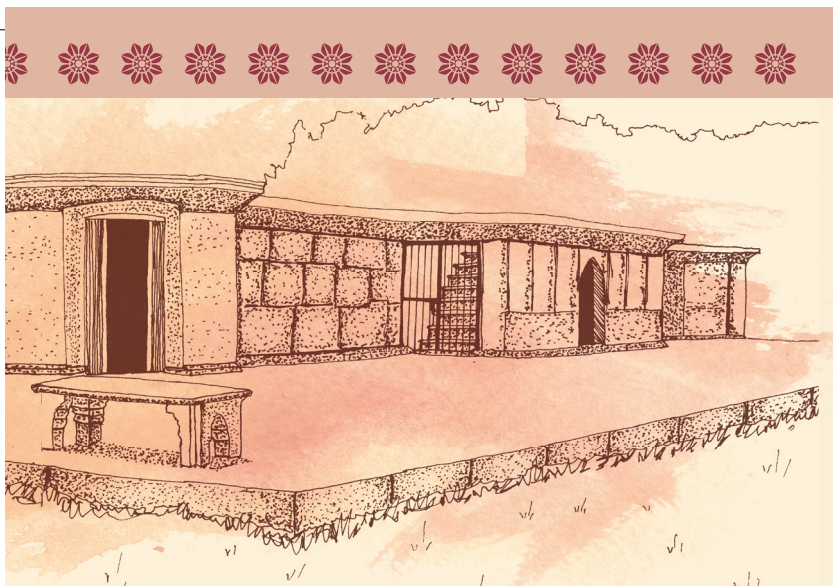
## 2. DARGAH SHAH-E-MARDAN

To the east of Safdarjung's Tomb lies the modern residential neighbourhood of Jor Bagh. This was once part of the estate of the Nawabs of Awadh, who had made a name for themselves as powerful courtiers in Delhi during the later days of the Mughal Empire.

The Nawabs of Awadh were Shia Muslims who revered Ali, the Prophet Mohammad's son-in-law, and who the prophet appointed as his successor and the first Imam. Dedicated to Ali is Delhi's most important Shia shrine, in the appropriately-named Aliganj area. This is the Dargah Shah-e-Mardan. 'Shah-e-Mardan' literally means 'King of Men'—a title used, in this context, to denote Ali himself.

This does not imply that the dargah (shrine) is actually the tomb of Ali. But among the structures comprising the dargah buildings are two that contain sacred relics of Ali and his wife





Fatima, the daughter of the prophet. Surrounding these are mosques, a large tomb, a majlis khana (a house of gathering), other assorted buildings, and two gateways to the complex. All are late Mughal buildings, but have suffered from amateur efforts at 'improvement' – mostly in the form of coats of paint, tiling, and modern finishes that have largely obliterated the original features of these structures.

The Dargah Shah-e-Mardan is in the form of a group of buildings scattered across a few adjoining buildings and courtyards. The focal points of the complex are the two buildings, adjacent to each other, known as the Qadam Sharif and the Bibi ka Rauza.

Timings: 6.00 am–11.30 pm, prayers on the first Thursday every month.

Entry: Free





**The Qadam Sharif and the Majlis Khana:** Enshrined in the Qadam Sharif (the ‘Exalted Footstep’) is the object of veneration that gives the structure its name. This is a rough depression, shaped like a footprint, on a now-cracked and worn slab of white marble. It is believed to be the footprint of Ali himself, and is said to have been brought here and installed by Qudsia Begum, one of the wives of the Mughal emperor Muhammed Shah ‘Rangeela’ (I. AD 1719–48). The Qadam Sharif building dates back to about AD 1756–60. Next to the Qadam Sharif is the majlis khana, a meeting hall. Its main architectural features include fluted columns, arches, and a marble floor.

**Bibi ka Rauza:** Next door to the Qadam Sharif and separated from it by a partition wall of white marble carved into arches is the Bibi ka Rauza, also locally known as the ‘Bibi ki Chakki’ (the ‘grinding stone of the lady’). The lady being Fatima, the wife of Ali and the daughter of the Prophet Mohammad. The actual *chakki*, a large circular grinding stone or mill, is supposed to have belonged to Fatima. Like her husband’s footprint, Fatima’s *chakki* too is carefully housed in a slight depression at one end of the hall, and decorated with tinselled *chaadars*, burning incense, and flowers.



**The Tomb of Arif Ali Shah:** Beyond the Qadam Sharif and the Bibi ka Rauza is a large-domed tomb, now faced with white ceramic tiles. This is the tomb of Arif Ali Shah, who is supposed to have attained sainthood even before he died at the young age of 12. Inside the walled enclosure surrounding the tomb is a smaller building with an attractive curved bangla roof. Once a mosque, this has now been relegated to the status of a storehouse-cum-residence.

Also within the *dargah* complex are two mosques, the Lal Masjid (literally, the 'red mosque') and another white-painted mosque.

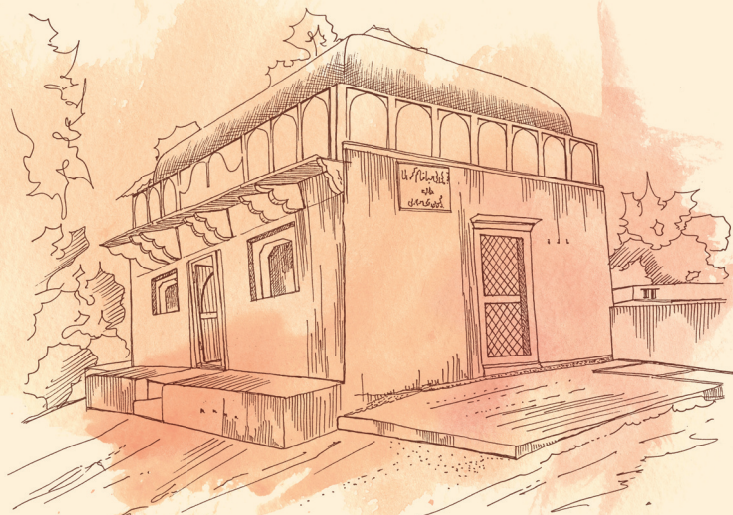
**The Mosques:** The Lal Masjid is approachable through a very narrow pathway (only one person at a time!) between the walls of the neighbourhood houses. The mosque is easily recognizable: its three bulbous domes are painted brick-red. The mosque is small, with a façade consisting of three bays separated by cusped arches. Fluted pilasters stand on each side of the slightly projecting central arch. The Lal Masjid has *tekhkhanas* (underground chambers), though these are not accessible to visitors.



Similar in style and size, but with white-painted domes, is the other mosque, which stands near the Bibi ka Rauza. This mosque was built by Qudsia Begum and retains its original character and is in a somewhat better condition than the Lal Masjid.

**The Gateways:** Two gateways lead into the complex—one on the north and the other on the west. Both are broad, low gates that serve as the main entrances to the shrines and buildings. The northern gateway, which has a wide cusped-arch flanked by large arched niches, is topped by a drum house that would originally have been occupied by musicians who played on auspicious occasions, festivals, or when royalty was visiting the *dargah*.

Entry: Free. Please note that since these are places of worship, you should be dressed appropriately, covered from your shoulders down to your ankles. Women are not allowed into the mosques.



### 3. KARBALA ENCLOSURE

If you emerge from the northern gateway of the Dargah Shah-e-Mardan and walk straight down the lane, a couple of minutes' walk brings you to the other major religious landmark in Aliganj: the Karbala enclosure. Built during the reign of Shah Alam II, this is named after Karbala city, in present-day Iraq.

Iraq's Karbala was the site of the Battle of Karbala (AD 680), in which Prophet Mohammad's grandson Hussain was martyred, along with most of his supporters. Delhi's Karbala in Aliganj is a memorial, therefore, to the martyrs of Karbala. It is an important part of the annual observance of Muharram (which commemorates the Battle of Karbala) for the Shias of Delhi. This is where *tazia* processions, mourning the martyrs of Karbala, come from Nizamuddin, Mehrauli, and Shahjahanabad. The *tazias* are ritually buried in the Karbala enclosure. The enclosure—which is a large graveyard, surrounded by low walls—is dotted with graves, both old and new.

In the centre of the enclosure is the only somewhat significant structure here, a small mausoleum called the tomb of Mah Khanam. It is not known who Mah Khanam was, but the tomb was built approximately around AD 1726. This is a square building with a vaulted roof; a staircase descends underground on one side, leading to the marble-covered gravestone in the crypt below. Mah Khanam's Tomb has been plastered and painted over to such an extent that you can't see any signs of decoration it might have sported earlier.

Just outside the gate of the Karbala enclosure is a wall mosque known locally as the Qanaati Masjid, a *qanaat* being an awning. This is a reference to the awning perpetually stretched across the front of the mosque, creating a covered space for worshippers.



The mosque dates from the late Mughal period and stands on a high platform, under which there were supposedly underground chambers, now inaccessible. The five mihrabs (decorative arched niches on the wall indicating the direction of prayer) of the mosque have been obscured by white paint, but from inside the Karbala enclosure, you can see the bare rubble masonry that it is built of.

Timings: 6.00 am–11.30 pm

Entry: Free

#### 4. BRICKWORK PAVILION

Walking from the Karbala enclosure towards the Dargah Shah-e-Mardan, at the last crossroad before the gate of the dargah, if you turn left, you will see all that remains of what was once part of a Mughal garden. A few metres down this lane, on the left, is a half-sunken garden pavilion of the type that was once popular (and can still be seen, in its entirety, in other gardens of Delhi such as Shalimar Bagh or Qudsia Bagh): a pavilion open on two opposite sides, consisting of cusped arches and fluted columns.

Heritage inventories conducted by the Archaeological Survey of India (ASI) in AD 1916 list this pavilion and describe the garden (or what remained of it), but the garden has since shrunk to a few square metres of undergrowth and overgrown jamun trees. The pavilion is made of the thin Lakhori bricks characteristic of late Mughal buildings; a few scattered traces of the lime plaster that once covered the structure can be seen. You can also see the carved red sandstone capitals on some of the columns, but the major part of the building has disappeared.

Timings: Sunrise–Sunset

Entry: Free





## TOMB ARCHITECTURE IN DELHI

The arrival of Muslim rule in north India marked a new phase of customs and practices that brought with it not just a new architectural style but several new building typologies, both secular and religious. The Islamic tradition of burying the dead led to the construction of burial chambers or tombs as a new building type. Tombs continued to be built over the subsequent centuries for Muslim emperors and noblemen—some were built by the individuals themselves, while they were still alive—in locations close to the burial sites of saints and holy men. A tomb basically consists of either a domed pavilion supported on columns or a square chamber enclosed with solid walls, with the cenotaph in the centre and a *mihrab* on the western wall. The real grave was almost always in an underground chamber.

The earliest surviving tomb in Delhi known as Sultan Ghari's Tomb, was built in AD 1231 by Sultan Iltutmish for his son Nasiruddin Mahmud. Unlike the later tombs, this tomb is designed like a courtyard mosque with the underground octagonal crypt projecting into the courtyard. It is worth noting that this tomb makes an attempt at creating an early arch. Immediately after this, Iltutmish's own tomb built behind the Qutb Minar mosque, is the first tomb where one sees a separation between the burial chamber and the cenotaph above. It was with Sultan Balban's Tomb that the first major attempt to use a true arch and dome can be seen in the Indian subcontinent. The dome over the gateway of this tomb, though pyramidal, employs the same techniques required to build a true dome.

Sultan Ghari Tomb







Sheesh Gumbad, Lodi Garden

Tughlaq rule brought to Delhi an Indo-Islamic style of tomb building that was to become ubiquitous in the next century. As can be seen in the tomb of Ghiasuddin Tughlaq, built in 1320, much of the calligraphic decorations popular in the preceding eras disappeared and although the architecture became much more forbidding with battered walls and minimal exterior decoration in terms of carving, it was indisputably much more refined.



Ghiasuddin Tughlaq's Tomb, Tughlaqabad

The Sultanate style of tomb building reached its pinnacle during the reign of the Sayyid and Lodi dynasties who were prolific tomb builders. The style most commonly seen during this period was a square tomb built of random rubble masonry and plastered over, with three-arched openings on each side, surmounted by a dome. Usually, a *mihrab* occupied the western wall. Sometimes a verandah encircled the domed chamber all around. Some fine examples of square tombs are Bare Khan ka Gumbad, Chote Khan ka Gumbad, Bara Lao ka Gumbad, Gol Gumbad, Sheesh Gumbad, Dadi ka Gumbad, and the Poti ka Gumbad.

The plan of the tomb began to transform during this period and one sees the perfection of the octagonal tomb at this time, the



Tomb of Sikandar Lodi, Lodi Garden



Chausath Khamba, Nizamuddin

first of which was built during the reign of Firoz Shah Tughlaq, for Khan Jahan Tilangani, the Prime Minister of Firoz Shah Tughlaq, in Nizamuddin. This tomb has a central octagonal chamber, surrounded on all sides by a verandah, surmounted by a dome. Other octagonal tombs include that of Mubarak Sayyid (AD 1434), Muhammad Sayyid (d. AD 1444), and Sikandar Lodi (d. AD 1517). The basic style

of using the true arch and dome alongside decorated post and beam doorways remained the same as before. Externally, the *chhatra* (pavilion with a domed roof) as an ornamental feature on buildings also became common. Also, with Sikandar Lodi's Tomb one sees an early attempt at a raised tomb-garden.

With the arrival of the Mughals, tomb building was elevated to a new level. The tombs built by the Mughals had a Persian sensibility to them. The very early Mughal tombs continued to be either square or had influences of the Baghdad octagonal plan. In terms of decoration, finished stone was replaced with plaster and tile decoration. Mughal tomb architecture regained its clarity with the building of Humayun's Tomb, which is crowned by a large onion-shaped double dome and embellished with an elegant use of different coloured stone, to highlight structural and architectural elements

Another unique style in tomb building is seen in the tomb of Mirza Aziz Kokaltash, who was the foster brother of Emperor





Akbar. Built entirely of white marble, around 1623–24, this structure now known as Chaunsath Khamba, has sixty-four marble pillars supporting the twenty-five domed bays. In style, the Chaunsath Khamba was perhaps inspired by the colonnaded halls of Persia and has inspired later Mughal secular structures such as the Diwan-i-Am in the Delhi Red Fort.

In the later Mughal phase, tomb architecture evolved even further when a completely new element was introduced by the Mughals, that of a garden setting for the tomb. The tomb structure would be placed at the centre and surrounding it on all four sides was the compartmentalized garden complex which came to be known as a *char bagh*. This style began in Kabul and culminated in design of the Humayun's Tomb complex in Delhi. The tomb is placed at the absolute centre of a perfect square, and divided into four parterres or *baghs* by shallow water channels.

Another unique tomb typology from this time is the flat-roofed cenotaph; one sees some interesting examples of this type in Delhi—namely Bu Halima's and other tombs near the Humayun's Tomb Complex and the later tomb of Najaf Khan—a square tomb platform with octagonal projections. The last grand tomb is that of Safdarjung, built by his son Shuja-ud-daula. The double-storied mausoleum 18.28 sq m in size is built with red and buff sandstone stone, with accents of white marble, and like Humayun's Tomb is also in the centre of a *char bagh* garden. It is embellished with minarets, fluted columns, and a fully evolved onion dome.

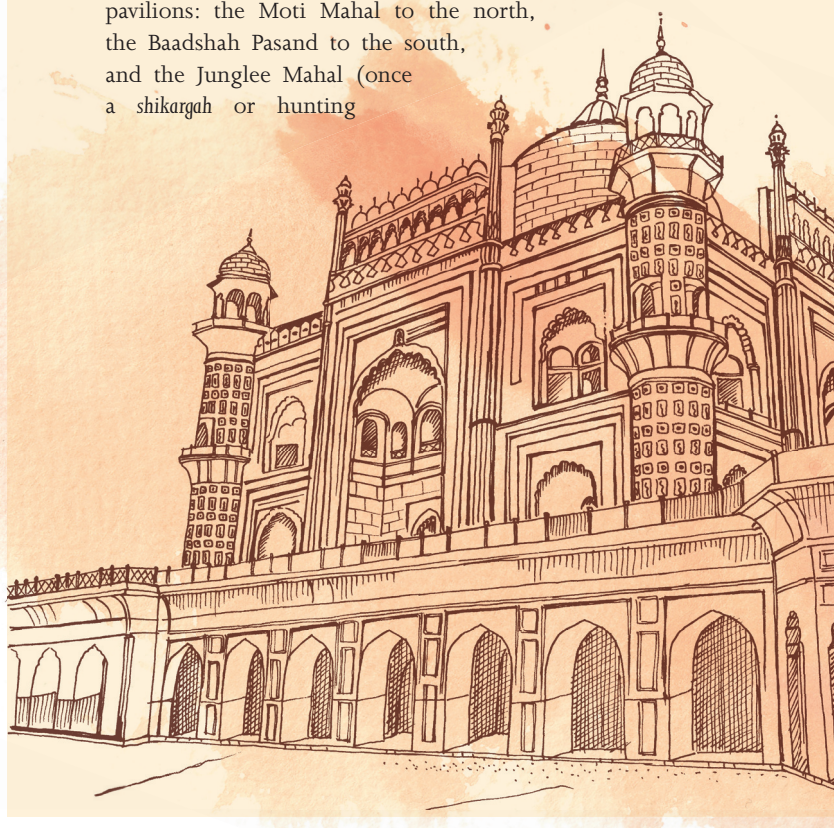
Humayun's Tomb, Nizamuddin



## 5. SAFDARJUNG'S TOMB

Nawab Mirza Muqim Abul Mansur Khan, better known by his title, Safdarjung, traced his ancestry to the city of Nishabad in Iran (the famous poet Omar Khayyam was a scion of the same city). The son of the first Subedar of Awadh, Safdarjung became the Nawab of Awadh, and later the wazir of the country, during the rule of the Mughal emperors Mohammad Shah 'Rangeela' and Ahmad Shah 'Albela'. While in Delhi, Safdarjung did all he could to feather his nest, and is rumoured to have instigated the Persian invader Nadir Shah to attack Delhi. Safdarjung was eventually dismissed by Ahmad Shah and died in Lucknow. His body was brought back to Delhi in AD 1754 to be interred in a mausoleum that is one of the last major garden-tombs of Mughal Delhi 'the last dying flicker of Mughal architecture', as it has been described. It was built by Safdarjung's son Shuja-ud-daula (who was defeated by the British in the Battle of Buxar), and the construction was supervised by an Abyssinian architect, Billal Mohammad Khan.

Surrounded by high walls, Safdarjung's Tomb sits in the centre of a typically Mughal *char bagh* garden, with water channels dividing the surrounding square garden into four equal quarters. On three sides of the mausoleum are large pavilions: the Moti Mahal to the north, the Baadshah Pasand to the south, and the Junglee Mahal (once a *shikargah* or hunting

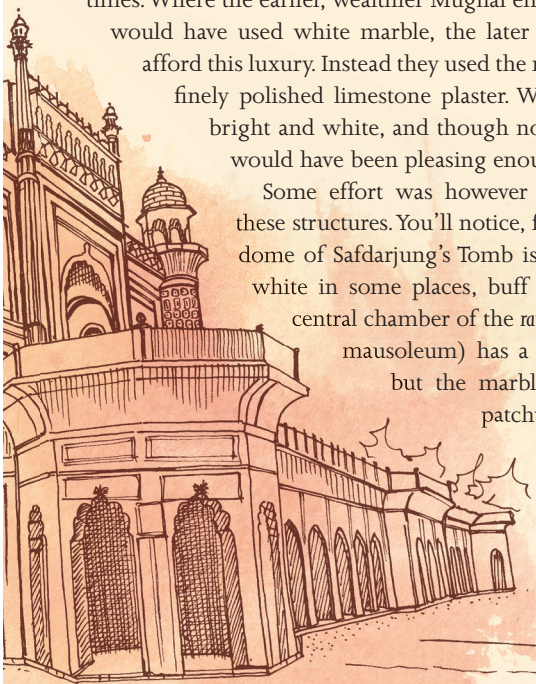


lodge, the source of its name) to the west. The entrance to the tomb complex is from the east, through a double-storeyed pavilion with an arched stone façade. The central portion of the façade consists of a beautiful arch, decorated in a form known as net vaulting, finished with plaster painted in lovely shades of red and blue. The solid wooden door of the gateway dates back to the time when the tomb was built in AD 1754. On the second storey of the gateway (but not accessible to visitors) is a *baradari* or pavilion, which offers a fine view across the gardens of the tomb complex. Today the tomb-garden is laid out with manicured lawns and well-tended rows of flower beds. When it was created in the eighteenth century it would probably have had more trees and flowering bushes. There would have also been water channels that were an integral feature of Mughal garden design.

To the right of the gateway is a three-domed mosque, its domes decorated with broad bands of red and yellow sandstone. The enclosed courtyard in front of the mosque is fringed by a series of covered cells that once functioned as a madrasa. Both the mosque and the former madrasa are closed to the public.

As you pass through the gateway, you'll enter a chamber with a heavily-decorated ceiling of stucco (carved and moulded plaster). Besides this chamber, many of the other structures in the complex (including the main *rauza*, the cenotaph chamber of Safdarjung) contain decoration of stucco: a sign of the relative penury of those times. Where the earlier, wealthier Mughal emperors and nobility would have used white marble, the later Mughals could not afford this luxury. Instead they used the next best alternative, finely polished limestone plaster. When new, it looked bright and white, and though not as rich as marble, would have been pleasing enough.

Some effort was however made to embellish these structures. You'll notice, for instance, that the dome of Safdarjung's Tomb is made of marble—white in some places, buff in others. Even the central chamber of the *rauza* (Persian term for mausoleum) has a white marble floor, but the marble here has an odd patchwork look to it as if bits and pieces had been fitted together. This is because nearly all of this marble came from other







other tombs, plundered by Shuja-ud-Daula. Among the important tombs from which marble was ripped and used in Safdarjung's Tomb was the tomb (in Nizamuddin) of Akbar's protégé, the poet and statesman Abdul Rahim Khan-e-Khana.

Facing the gateway and separated from it by a long water channel (similar in style to Humayun's Tomb, or the Taj Mahal) stands the centrepiece of the tomb complex, Safdarjung's Tomb. The tomb is not well-proportioned and has a restricted horizontal spread with which it stands on a high plinth, with the bulbous, unattractive dome atop a façade of three double-storeyed arches. At each corner are minarets, and along the façade are *gharokhas* or oriel windows with *bangla* ('whaleback') roofs. A horizontal bar of stone, decorated with numerous small domed *chhatris*, hides the base of the main dome.

The plinth on which the tomb stands has recessed cells on all four sides. Some of these have been converted into storage spaces by the Archaeological Survey of India.

From the base of the plinth, a short staircase leads to the top (you can walk up; the nobility of the time would have been carried up in palanquins). At the top, in a large chamber, with arched doorways on all four sides and an inscription that reads somewhat like an obituary, is the cenotaph of Safdarjung. As you step into the central chamber which contains the cenotaph, you'll notice a strip of typical *pietra dura* inlay on the floor just inside the arch; it's one of the few signs of real opulence in the entire complex.

The chamber in which the grave lies is not large, but its ceiling is heavily decorated with incised plaster. The walls have some plaster carvings of birds, unusual, since Islam traditionally forbids the depiction of living beings.

At the centre of this chamber stands the cenotaph of Safdarjung, an ornate piece of work made from heavily carved white marble. At one end of the grave is an unusual projection that resembles a head-rest.

From the central chamber, you can step out into the side chambers which surround it. There are a total of eight such chambers, four square ones (at the four corners of the tomb, all clad with red sandstone) and four octagonal ones, along the sides of the tomb, covered with plaster. Some of the chambers have white marble halfway up the walls, and some have air shafts (screened by a lattice of carved red sandstone) at the corner.

Surrounding the platform on which Safdarjung's Tomb stands are the three pavilions that form part of the tomb complex. These are closed to visitors.

Timings: Sunrise–Sunset

Entry: Indian Citizens—Rs 5, Foreign Nationals—Rs 100 and free for children under 15 years. Still photography free & Rs 25 for video camera.



## 6. MAHATMA GANDHI MEMORIAL (BIRLA HOUSE)

Gandhi Smriti (Mahatma Gandhi's memorial) is situated in Birla House, on the appropriately-named Tees January Marg ('30th January Road')—30 January 1948 being the day Gandhi was assassinated here by Nathuram Godse. It is a pleasant white-

painted colonial building dating back to the 1930s. While in Delhi, Gandhi often stayed here and this is where he stayed for the 144 days preceding his death.

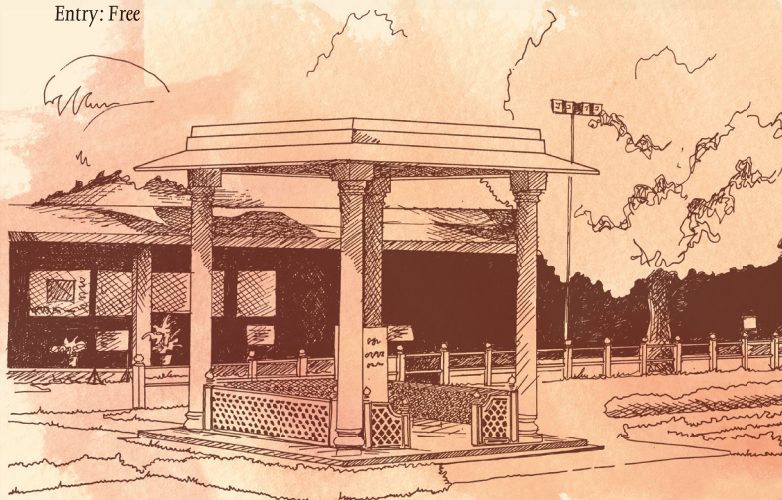
Gandhi Smriti is spread over three sections: the ground floor, the first floor, and the grounds behind the house. The ground

floor houses a series of displays: paintings, photos, sculptures, dioramas, and quotations from Gandhi and about him; the restored rooms in which he lived and worked; and an auditorium where documentaries on Gandhi in both Hindi and English are screened daily. The first floor is home to a creative and interesting display of installation art inspired by Gandhi: an India-shaped harp, for example, which plays his favourite hymn, *Raghupati Raghav Raja Ram*, when its strings are touched.

In the gardens behind the house is a pathway that traces (using stylized 'footprints' of Gandhi) to depict the route he took to the prayer meeting he was to attend, when he was killed. The exact spot at which Gandhi died is marked by a stone pavilion known as the Martyr's Column.

Timings: 10.00 am–5.30 pm, Monday closed. Multimedia show 1.00 pm–1.30 pm.

Entry: Free

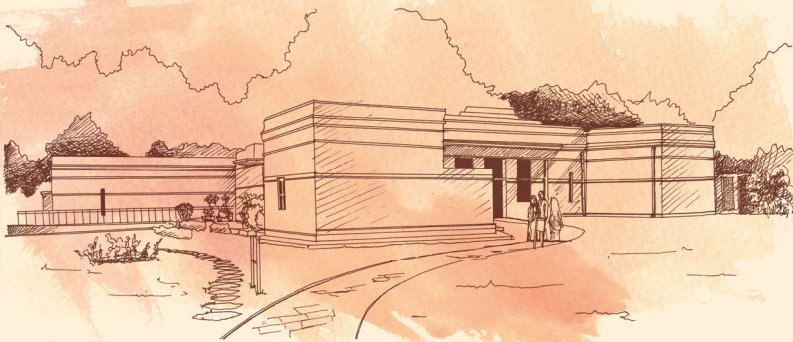




## 7. INDIRA GANDHI MEMORIAL

After the death of her father Indira Gandhi moved into this 1930s' colonial house on Safdarjang Road. She lived here till 1977 (first as Minister of Information & Broadcasting, and later as India's first woman Prime Minister). She returned to live in the house in 1980 when she was re-elected Prime Minister, till her assassination in 1984.

The white-painted house, set in spacious green grounds, is now a memorial and museum dedicated to Mrs Gandhi. The exhibits range from newspaper headlines (and cartoons) on her political career, to more personal exhibits like family photographs; some belongings, such as a Scrabble board and



books; her wedding sari (woven from the yarn spun by Nehru during the time he spent prison), and the sari she was wearing when she was assassinated. Some rooms—her drawing room, study, bedroom, etc. – have been retained as they were. In addition, a few rooms are dedicated to Mrs Gandhi's elder son and successor, Prime Minister Rajiv Gandhi.

These include photographs, both of and by Rajiv, who was an avid photographer. Outside the house, a paved pathway traces the route Mrs Gandhi followed on her last day to walk to the neighbouring 1, Akbar Road, where she was to be interviewed by the BBC. The spot where she was killed is marked by a pane of clear glass set into a symbolic 'river' of crystal.

Timings: 9.30 am–5.00 pm, Monday closed.

Entry: Free





## 8. TEEN MURTI BHAVAN

Teen Murti Bhavan is named so for the three bronze figures that stand across the building, commemorating Indian cavalry regiments that fell in World War I. The colonial mansion itself was designed in the 1930s by the architect R. T. Russel, as a residence for the Commander-in-Chief. After Independence, it became the home of India's first Prime Minister, Jawaharlal Nehru.

Set in sprawling gardens, the Teen Murti Bhavan has a colonial façade, with a central porch, semi-circular arches, and pediments. The interior houses a museum. Although part of this exhibition records India's progress towards freedom, the bulk of it is devoted to Nehru. These include photographs, quotes, displays of gifts he received as a world leader; his interactions with other statesmen, and his role in building independent India. The most endearing collections belong to the more personal section—Nehru's photographs as a baby, a boy, a young man; a letter to his father while Nehru was studying at Harrow; and photographs from Nehru's wedding. Several private rooms of Nehru—including the one in which he died—have also been preserved.

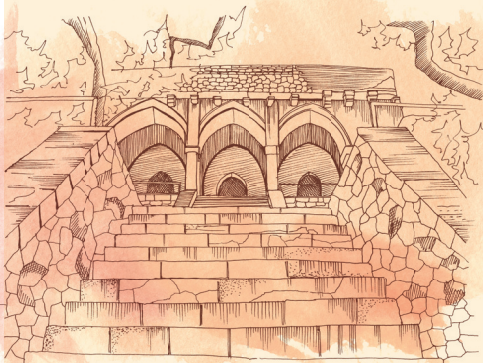
Timings: 9.30 am–5.00 pm

Entry: Free

## 9. KUSHAK MAHAL

Within the precincts of Teen Murti Bhavan is the much older Kushak Mahal. This was one of the several *shikargahs* or hunting lodges built by Firoz Shah

Tughlaq in the mid-fourteenth century. It is a fairly well-maintained structure of rubble masonry that stands atop a high platform opposite the main entrance to the Nehru Planetarium. A flight of wide steps leads up to the lodge, which



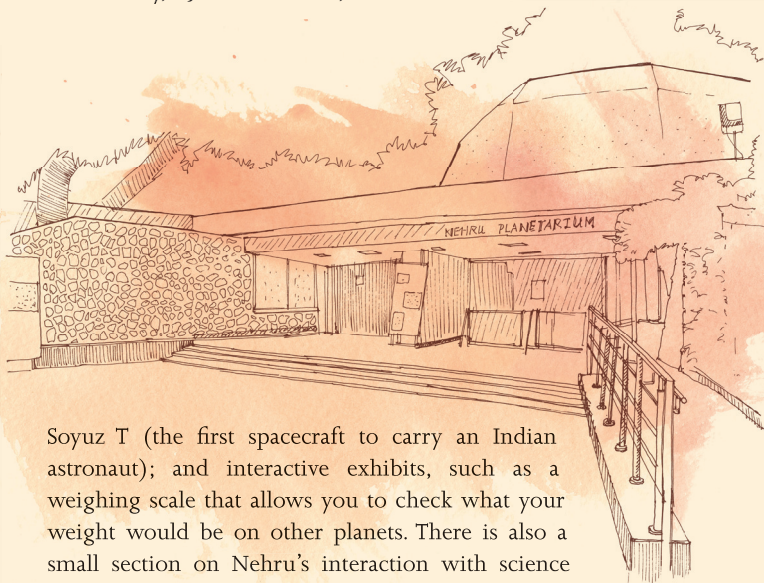
consists of three arched bays, each further divided into three compartments. On one side is a flight of stairs leading to the roof, which is unadorned. Kushak Mahal originally had an attached embankment used to retain water. Nothing remains of this now.

Timings: Sunrise–Sunset

Entry: Free

## 10. NEHRU PLANETARIUM

Across the Kushak Mahal within the grounds of Teen Murti Bhavan is the Nehru Planetarium, established by the Jawaharlal Nehru Memorial Fund, after Nehru's death in 1964. The purpose was to create an interest in science amongst the children of India—one of Nehru's visions. The Nehru Planetarium, attempts to explain the universe to children in a child-friendly way. On display are explanatory models: for example, of the medieval observatory, Jantar Mantar; a model of



Soyuz T (the first spacecraft to carry an Indian astronaut); and interactive exhibits, such as a weighing scale that allows you to check what your weight would be on other planets. There is also a small section on Nehru's interaction with science and scientists—including a copy of a letter he wrote to his 10-year old daughter Indira—explaining the various phenomenon of the earth and the universe!

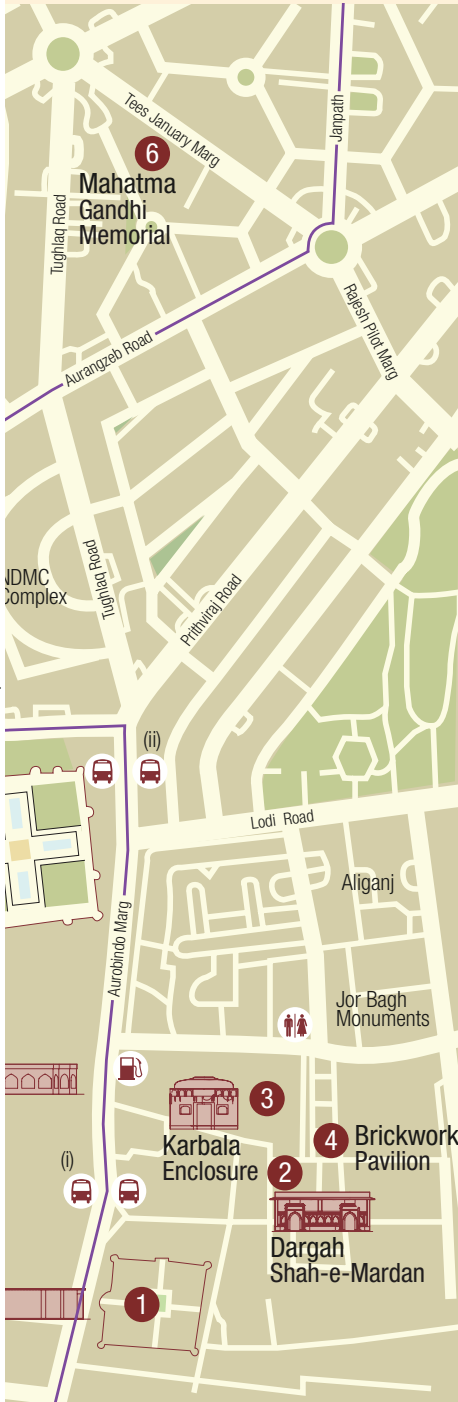
The most educational and entertaining part of the planetarium are its daily shows, two in English and two in Hindi: they are shown in the central circular auditorium known as the Sky Theatre and cover varied space-related topics, such as what it takes to be an astronaut.

Timings: 10.00 am–5.00 pm

Entry: Free, tickets for shows: Rs 50 per person above 3 years of age.












## Nearest Bus Stops

- (i) **S.J. Airport:** 051, 053, 052, 054, 066, 168, 336, 344, 605, 725, 621, 622, 433, 437, 451, 460, 467, 480, 531, 558, 518, 500, 501, 503, 505, 520, 528, 532, 533, 540, 548, 561, 581, 588, 519, 616, 719
- (ii) **S.J. Madrasa:** 051, 053, 054, 168, 335, 344, 605, 725, 621, 400, 433, 437, 451, 460, 467, 480, 531, 558, 500, 501, 503, 505, 513, 520, 528, 532, 533, 540, 548, 561, 519, 520, 590
- (iii) **Chanakyapuri Police Station:** 35, 604, 620, 630, 641, 680, 720, 783, 793, 890

-  Bus Stand
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-  Parking
-  Toilets
-  HoHo Bus Route



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