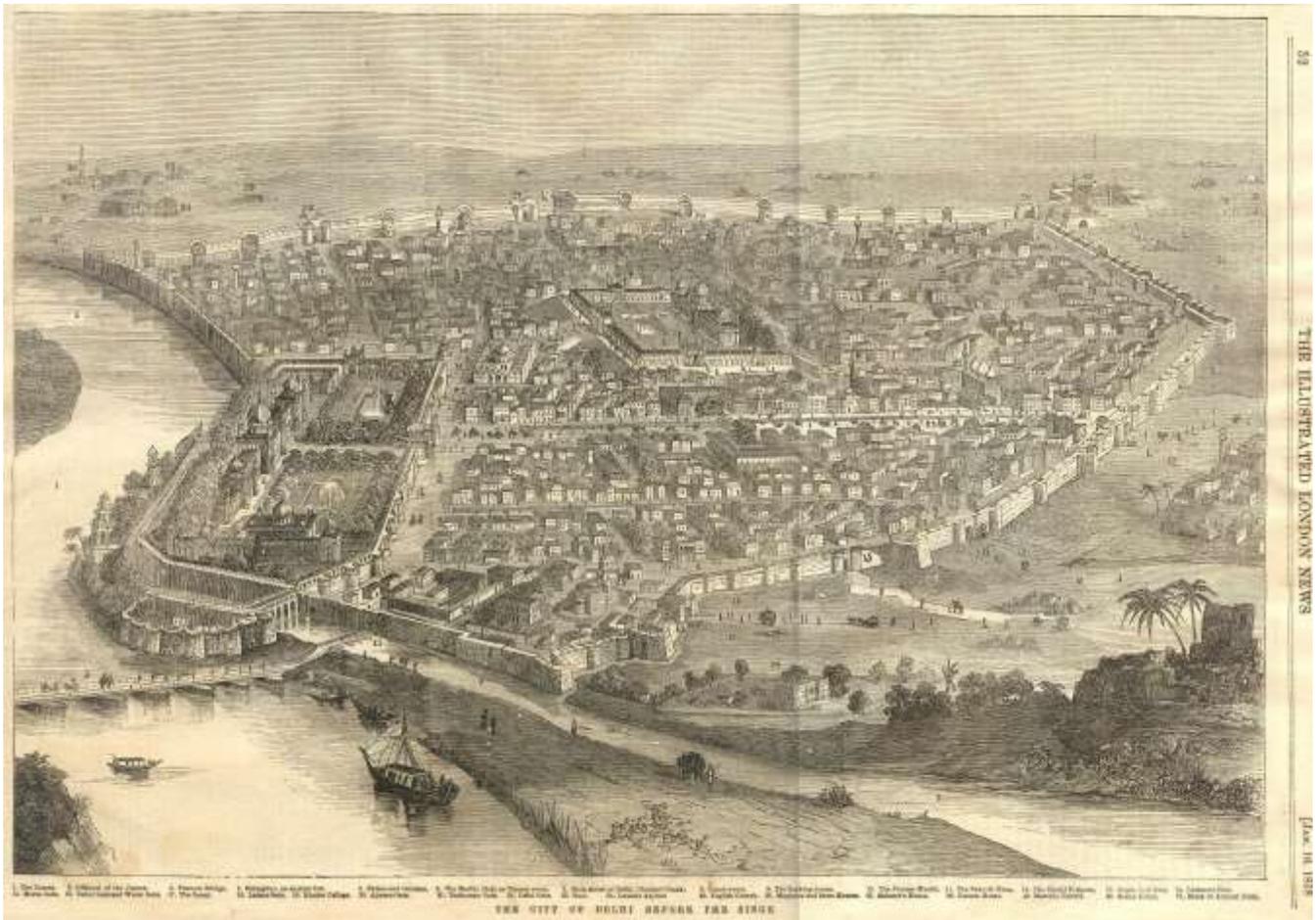




India Habitat Centre
Habitat Library & Resource Centre
IHC Walk: Dec 13, 2014, 3:00 pm

Shahjahanabad (Old Delhi)

Shahjahanabad



Delhi went into something of an eclipse from the time of Humayun's Delhi to the accession of Shahjahan, the great Mughal builder who in 1648 built Shahjahanabad, the seventh city of Delhi. Shahjahan's Delhi, is today more visible than all the Delhi's built before it. The scale on which he built was also more heroic, as can be seen from the Red Fort and the Jama Masjid.

The magnificence of the palace (Red Fort - World Heritage Monument at present) is best described in the famous couplet inscribed in the Diwan-i-Khas:

*Agar fardos ba rue Zamin ast
Hamin ast a hamin ast a hamin ast.
If paradise be on the face of the earth, it is this, even this, it is this*

The celebrated poet Mirza Galib, maintained the same fervour and wrote: "If the world is body, Delhi is the soul". There can be no better attributes for a city. Shahjahanabad was a walled city, and some of its gates and parts of the wall still stand. The romance of the bazaars of Delhi can be experienced at its best in and around Chandni Chowk and its by lanes. Shahjahanabad was secured and enclosed by about ten kilometer long wall. Ten gates connected the city with the surrounding region. Lahore gate was the main entrance for the Red Fort besides Delhi Gate. The Kashmere Gate, Calcutta Gate, Mori Gate, Kabul Gate, Faresh Khana Gate, Ajmere Gate and the Turkman Gate were the other major links of the city with the highways. A system of Mohallas and Katras was developed to suit the homogenous community structure. Shahjahanabad who furnishes a fine example of secularism which distinguishes it from the bazars of many historic buildings and temples: The Lal Jain Mandir from the time of Shahjahan, Appa Gangadhar Mandir (Gauri Shankar mandir), the only temple built during Marathi dominion, Arya Samaj mandir (Dewan Hall), Baptist Church, Gurudwara Sisganj, Sunehri Masjid and west end terminus, the Fateh Puri Masjid. On 9th March, 1739 Nadir Shah defeated Mohammad Shah at Panipat and entered Delhi. He massacred the inhabitants and took over almost the entire wealth Shahjahanabad, accumulated by the Mughals in India. The Peacock throne, priceless stones such as Koh-i-Nur and Darya-i-Nur, fine pieces of art, thousand of horses, camels, and elephants, and numerous books and manuscripts was carried among as booty.

Till the time the British moved the capital of their Indian Empire from Calcutta to Delhi, the city continued to be battered by invading armies, of the Marathas from the South and Nadirshah, the Persian Emperor, and Ahmad Shah Abdali, the Afghan from the north. All this, of course, was in addition to the bitter rivalries and intrigue which destroyed Delhi from within.

However, immediately after attaining the freedom, Shahjahanabad revived its old pomp and splendour when the first President of free and Democratic India, Dr.Rajendra Prasad drove in State procession in Chandini Chowk on 5.2.1950.

Source: <http://www.delhitourism.gov.in/delhitourism/aboutus/shahjehanabad.jsp>

The Reflection of Mughal Imperial Power in the Cityscape of Shahjahanabad

The imperial capital Shahjahanabad was built by Mughal Emperor Shahjahan (1628-58) between 1639 and 1648 and it spread out over a large area along the banks of river Yamuna in the southeastern parts of the Delhi triangle. The outspurs of the Aravalli range reaching deep into the great alluvial plains of north India have their terminal point in the Delhi Ridge which afforded natural protection to the city from erosion by the river Jamuna. Thus, heights for commanding positions, rocks for stone-quarries, and the river for water supply were the factors which should have combined to attract Shah Jahan for the creation of his capital city that virtually overlapped the cities of Sher Shah and Firuz Shah. Other reasons for selecting Delhi were that it enjoyed a reputation as the imperial city and served as the capital of the Muslim rulers for about three hundred years. It also acquired an aura of sanctity as a religious centre.

Shahjahanabad as the exemplar of the sovereign city model

This theory was propagated by Stephen P. Blake. According to him like many other capital cities such as Istanbul, Isfahan, Tokyo, and Peking, Shahjahanabad was also the 'exemplar' of the sovereign city model. The sovereign city, Blake opines, was the 'capital of the patrimonial - bureaucratic empire, a type of state which characterized the Asian empires from about 1400 to 1750...The patrimonial - bureaucratic emperor dominated the social, economic, and cultural life of the city, and he dominated its built form as well.' [1]

Blake further explains that from the micro-perspective the sovereign city was an enormously extended patriarchal household, and the centre of power lay in the imperial palace-fortress. The city was an extension of the imperial mansion as the layout of the buildings and gardens, and the shops in the city copied the layout of the buildings within the palace complex. Similarly the organization of production and exchange in the city, by and large, followed the same system as was prevalent in the palace-fortress. In respect of social interaction of the inhabitants of the city also the imperial palace set the model. From the macro-perspective the sovereign city was the kingdom in miniature. The emperor intended that his command of the city in respect of power, obedience, resources, and influence should be 'symbolic' of the influence that he and his subordinates exercised over empire. [2]

The structure of society in the sovereign cities, states Blake, also followed the pattern prevalent in the imperial palace. There was a pattern-client relationship between the emperor and his nobles, then between the nobles and the members of their household bound the city in a kind of vast extended family. These ties were reviewed and strengthened in the daily rituals of the palace fortress. The cultural life also revolved round the households of the emperors, princes, and great nobles who were well versed in the various arts and crafts, and they provided patronage to arts and crafts, literature, painting, music, and architecture.

Whether these characteristics were present in Shahjahanabad, and the city reflected the power of the Mughal emperor, or how much influence the ruler exercised on the inhabitants of the city is a subject of discussion amongst the scholars. One may point it out here that the great cities in Mughal India were not merely princely camps as Max Weber has visualized on the basis of the account of the French traveller Bernier. In stead they had a logic and structure of their own. There were certain principles that guided their construction that manifested the power of the ruler in various ways. The capital stood as a symbol of his power and wealth. The planning of Shahjahanabad, undoubtedly, reflected the power of the ruler as many other cities of medieval India, but it also had certain distinguishing features denoting an independent urban growth in many respects.

Dominating ideas in the founding of Shahjahanabad

Shahjahan had most intense interest in architecture. He replaced many of the structures of Akbar's period in sandstone in the palace-fortress of Agra with those of his own design in marble. As Muhammad Salih Kamboh, a contemporary historian tells us, during his daily darbar nobles and princes exhibited their plans for buildings and gardens, and he also used to see in the evening the designs of buildings which were under construction.[3] In 1639 he decided to found a new capital not only for the reason that he wanted to distinguish himself from his predecessors, it was also because due to erosion the scope for the expansion of the imperial capital Agra became difficult, and on festive occasions it was difficult to manage the crowd in the palace-fortress and so on. Shahjahan instructed the architect-planners and astrologers to select a site for his new capital and his choice fell on a spot in the Delhi triangle where the spurs of Aravalli controlled the course of the river Yamuna in such a way that it would not change.

In order to understand the founding of Shahjahanabad one has to take into account the fact that Mughal rulers conceived the city as the meeting place of the heaven and earth. Their belief originated in accordance with the traditional theories of Islamic architecture, which held that the city lay between the two major poles of man and the cosmos, and incorporated the principles of both. The city was therefore a sacred centre that was considered 'to encompass the empire and the universe'. It was 'an organic analogy that controlled the plan and functioning of the urban system'. Accordingly the emperor also had a hallowed significance; he was the 'symbolic centre of a nested hierarchy: city, empire and universe.' This view is reflected in contemporary historian Muhammad Salih's comment that the four walls of Shahjahanabad 'enclosed the centre of the earth'.

These ideas were not merely confined to the Islamic architecture only, Hindu architects and builders also nurtured the belief that the capital city was located at the centre of the kingdom, the palace-fortress at the centre of the city, and the throne of the king at the centre of the universe. Many of them were associated with the construction activities of Shahjahanabad.

Cityscape of Shahjahanabad

Shahjahan imposed his own vision on the new capital. Its cityscape centered on the structures of the ruler and his nobles. In this way it resembled to Isfahan, the capital of the Safavids which was designed by the Safavid ruler Shah Abbas at the close of the sixteenth century. The area of Shahjahanabad was much larger than any of the earlier cities of the Sultans of Delhi or any other rulers on the sub-continent.

The construction work on the site commenced under the supervision of two renowned architects Ustad Ahmad and Ustad Hamid. However, Shahjahan kept a close watch on the entire project including the locations and building plans of the mansions of the grandees of the empire. After two weeks, when initial spate work was completed, princes and high-ranking nobles also received plots of land so that work may also start on their mansions. Work on the imperial structures was carried under the supervision of three subadars – Ghairat Khan, Allah Vardi Khan and Makramat Khan. When finally completed the city was magnificent and it was regarded as one of the largest and most populous city in the world. Muhammad Salih is all praise for the city and opines that neither Constantinople nor Baghdad could compare with Shahjahanabad which lacked none of the amenities of life.

Town planning

The Mughal emperors were consummate masters of town planning especially Shahjahan who had a very highly cultivated aesthetic sense. He planned everything on a large and noble scale. Long before Paris set the fashion (1670 AD) of having the principal streets of the city flanked with avenues, and *boulevards* became the attractive features of the modern towns in modern Europe, Shahjahan had planned in 1638 a beautiful *boulevard* in the Chandni Chowk of Delhi. It had a marked similarity with *Unter-den-Linden* in Barlin founded by Fredrick the Great about 1740, the 'grandest example of a *boulevard* in Europe'.

The plan of Shahjahanabad reflects both Hindu and Islamic influences. It seems to have followed a design from *Manasara*, an ancient treatise on architecture which contains a semi-elliptical design called *karmuka* or bow for a site fronting a river or seashore. There was, however, a variation devised in it that on the most auspicious spot i.e. the juncture of the two main streets, the place was occupied by the palace-fortress. In the original *karmuka* plan the most auspicious place in a settlement was to be occupied by a temple. The selection of *karmuk* plan symbolically suggests the power of the king.

The planning of Shahjahanabad also reflects the traditional Islamic city plan. According to it the concept of the city lies between the two poles – man and universe – and that incorporates the symbolic principles of both. The city drew on the images of men and universe in a symbolic form. The plan of the city was also seen to emulate the anatomy of men which 'contained all the possibilities of the universe within himself'. [8] Elements of cosmological concept of the city found vogue in the working of the Iranian architects of Shahjahan's court. As Blake opines the walled city 'symbolized the cosmos and the eight gates the four cardinal directions plus the four gates of heaven.' [9]

The City Walls and Gates

The city was fortified on three sides by a strong wall and the fourth – on the eastern side – partly by the Fort and partly by the wall. The northern wall of the city extended just three quarters of a mile from the Water Bastion in the east to the Mori Bastion in the west. It was encircled by a massive wall more than 8 metre high and 3.5 metres wide. The total length of the walls exceeded 9 kilometres. The wall was surmounted by twenty-seven towers and interspersed with a number of big gates and entryways at regular intervals. The major gateways pointed to the direction of the important places and regions of the empire, such as Lahori Gate, Kashmiri Gate, Ajmeri Gate, Akbarabadi Gate, etc. Towards the river, where Rajghat and Nigambodh ghat are located, smaller gates were provided for the Hindu inhabitants of the city to visit their places of worship and perform ceremonial functions. Overlooking these gates were chaukis (posts) and quarters for the security personnel. There were two hillocks within the area enclosed by the citadel. On one of these, known as Bhujalal pahari, was constructed the Jami' Masjid. It is about 500 metres south-west of the fortress.

The Palace-fortress

The Palace-fortress of Shahjahan, called the Qila-i Mubarak (auspicious Fort, popularly known as Lal Qila) was an overpowering structure which took nine years to complete. According to the French traveller Bernier it was 'the most magnificent palace in the East – perhaps in the world'. It is built on a larger and much comprehensive scale than any other of its kind. It was the residence of the emperor, and also the seat of the governmental as well as cultural activities, and contained a variety of buildings, thus forming a city within city. In all there were 32 buildings in the palace-fortress.

The extent of the wall of the palace-fortress comes to about 3 kilometres, and it encloses an area of about 124 acres, which is twice the size of the fort at Agra. It is nearly a regular parallelogram with the angles slightly canted off. The high walls are relieved at intervals with towers surmounted by shapely kiosks.

Thousands of stone-cutters, masons, stone carvers, carpenters, gardener-designers, and others craftsmen worked on it. The craftsmanship was of such an order that, as Muhammad Salih remarks, 'a sharp nail could not be pushed between the stones of the buildings'. [10] A large moat, 23 metres wide and 9 metres deep surrounded the fort. It was faced with rough stone, and filled with water. And as Bernier tells us, it served to further isolate and protect the imperial household. The palace fortress was separated from the city proper by three gardens namely Buland Bagh, Gulabi Bagh, and Anguri Bagh. None of these can be seen any more.

The palace fortress had four massive gateways: Lahori Gate facing Chandini Chowk was the principal entrance. Behind its deep recessed portal was a massive vaulted hall which opened into a courtyard. The hall was connected with a square-shaped structure, called naubat-khana through a covered corridor. Shops were constructed on both sides of the corridor and

expansive luxury items were available here. It accommodated the entire royal apartments, palace, and pavilions. Outside it were located the quarters, for the armed retainers and edifices for miscellaneous purposes. An important building was *Diwan-i Am*, a large pavilion measuring about 61 metres by 24 metres. It was divided into two parts with a marble baldachin (canopy) set into niche in the eastern wall facing the window. The niche was originally adorned with precious stones. The entire surface of the building was covered with fine shell plaster and ivory polish which gave it the semblance of marble structure.

The principal buildings in the Palace Fortress

Interior of the fortress was divided into two rectangles. The harem and private apartments occupied the whole area eastward of the bazaar. There used to be at least six marble structures rising above the ramparts and imparting it a picturesque appearance to the front through their balconies, oriel windows, and turrets. The largest structure in this group was Rang Mahal. To its north was located the Aramgah (sleeping quarters). The quarters for the widows and dependents of the former rulers within the fortress were located in a place called Khawaspura.

Adjacent to Rang Mahal was Diwan-i Khas. It was certainly the most ornamented building of Shahjahanabad. It was decorated with inlay of precious stones. Only selected grandees were allowed admission in this building. The imperial fortress contained thousands of persons that included, apart from the household troops of the emperor, merchants, artisans, servants, painters, musicians, and secretarial staff and many more. It also contained workshops, stables, stores, treasury, mint, and weapons. The palace fortress was, thus, a city in miniature as it contained all the elements of a town or city, and it served as the model for the city. The layout of the streets in the city was also in the similar fashion as it was within the fortress.

The Jharokha

On the eastern wall of the fort on the riverfront a delicately carved structure (jharokha) was devised where the emperor showed himself every day in the early morning to the people who gathered there in large numbers. Later in the day the contingents of nobles and the rajas passed in review.

The early morning ritual of appearing on the balcony, jharokh-darshan as it is called, had great significance as it brought the emperor in direct contact with his subjects especially the Hindus, 'enfolding them into the great household that was empire'. Any person, even the meanest or the poorest, could participate in this ritual. This ceremony inspired tremendous awe and respect in the heart of his audience. The Mughal rulers understood the value of the ritual and this custom was followed. The ceremonial in the audience halls strengthened the ties of patron-client relationship.

The Important places and bazaars in the city

The most important road was one connecting the Lahori Gate of the city wall and the Lahori Gate of the palace-fortress with a minor diversion near the Fatehpuri mosque. The Nahr-i Faiz[11] flowed through the centre of the road between the Fatehpuri mosque and the palace-fortress, and a square was constructed around the central part of the canal. The beautiful reflections on the moonlit nights soon gave it the popular name Chandni Chowk. It is apparent that Chandni Chowk was laid, though on a large scale, on the same plan on which chamans or flower gardens are arranged in front of the Mughal palaces.[12] Both sides of the road were lined with the trees and more than 1500 shops on it, which were either owned by Princess Jahan Ara or Nawab Fatehpuri Begum (one of the queens of Shahjahan). Starting from the side of the palace-fortress the markets were called Urdu Bazar, Jauhri/ Asharfi Bazar and then Fatehpuri Bazar. Another straight road connected the Akbarabadi Gate of the palace-fortress with the Akbarabadi Gate (now called the Delhi Gate) of the city wall, and the market here was called the Faiz Bazar. On the road too the Nahr-i Faiz flowed through the centre and both sides of the road were strewn with shops. It is now known Darya Ganj. This road was joined, near the fortress by the road coming from the Kashmiri Gate, on which the main sections of the havelis and mansions of the nobility located. Yet another straight road came from the Kabuli Gate, running parallel in the north to the Chandni Chowk, it joined the Kashmiri Gate road.

The Palaces and Mansions of the Nobility

In the social hierarchy the position of the members the ruling class was next to the emperor. They tried to imitate the imperial establishments in all its departments, though at a much lower scale. Thus, the common features that could be located in these palaces and mansions include naqqar-khana (drummer's chamber), provision of the token-force of armed retainers, gardens, and the harem or the residential apartments for the family of the nobles. These mansions were, however, not the private property of the nobles and could be acquired by the state any time. The residences of the rich merchants and hakims, most of these were havelis or multi-storied structures, were their private properties.

The palaces and mansions of the princes and great nobles dominated the cityscape of Shahjahanabad. The residential complexes were surrounded by high walls and they contained gardens, and beautiful apartments. The account of William Franklin of the mansion of a great noble Khan-i Dauran, the wazir of Muhammad Shah during the eighteenth century, provides an idea of the 'size and the complexities' of the residences of these nobles. Generally a lofty gateway (also called the naqqar khana) housed the soldiers of the daily guard and the household musicians. A large forecourt surrounded by a row of rooms under an arcade lay immediately inside. It contained places for the soldiers and servants of the household and for the horses, elephants, and attendants of visitors. They also contained apartments for servants, clerks, artisans, soldiers, store rooms for different commodities, record offices, treasuries, workshops and so on. The living quarters of the princes and amirs used to be in the inner quadrangle, which was separated from the public area by a high wall.

These mansions were quite large and some of these have space for thousands of people. They were so vast that as Muhammad Salih figuratively says 'in the courtyard of each one the area of a city is empty'. As Blake remarks, 'By virtue of their size and population, these mansions dominated the sectors of the city just as the palace-fortress dominated the urban area as a whole.' These households also dominated the urban economy and the process of consumption as well.

The Gardens

Besides the walled area the urban complex extended several miles into the countryside. As Bernier tells us these suburbs were interspersed with extensive gardens and open space.[16] The gardens occupied an important place in the plan and build of the city in Islamic tradition which was introduced here more markedly by the Mughal rulers. Mughal gardens were rectangular, surrounded by high walls broken by gateways, and topped with towers. These were cut by four swiftly flowing canals which divided them into four sections and this device endowed them the name chahar bagh. On three sides Shahjahanabad was surrounded by several gardens and mansions of the Mughal princes and nobles. Mention may be made here of Shalimar Bagh, Mubarak Bagh, Roshanara Begum's Bagh, Talkatora Bagh, and Kudsia Bagh.

The plan of Shahjahanabad followed that of the palace-fortress. Like it the city was divided into two parts. The palace was the exclusive area and the seat of power. The rest of the urban area was the centre of widespread activities. The streets and markets also followed the pattern of the palace-fortress.

The planning of the city of Shahjahanabad was done in a manner that it symbolizes the hold of the ruler in many ways. However, Shahjahanabad was not solely dependent on the emperor for its growth or sustenance. The urban communities retained 'their own distinctive style and character'. This is the reason that in spite of the decline in the power of the Mughal emperor from the middle of the eighteenth century Shahjahanabad continued to flourish as a busy commercial centre. The culture it had evolved continued to thrive. One can see strong traces of this even today in the walled city.

Source: <http://elearning.sol.du.ac.in/mod/book/view.php?id=901&chapterid=848>

City of Shahjahanabad

History -

The Mughal Emperor Shah Jahan (whose rule was the zenith of Mughal architectural brilliance) by 1637 A.D. began to realize the paucity of space in the Agra and Lahore courts to conduct royal ceremonies properly. By the year 1639 A.D. he decided to lay the foundation stone for a new capital of his kingdom which would be known as Shahjahanabad. The site of Shahjahanabad is north of earlier cities of Delhi, its southern part overlaps some of the area settled by the Tughluqs in 14th century. Delhi had always remained an important place for the Mughal kings (before Shah Jahan), who built palaces and forts here.

Architecture -

The architecture of the city of Shahjahanabad is something which cannot be described in a paragraph or two. It was a detailed city (rectangular in shape) (built on the banks of River Yamuna, which has now changed course) with many architectural and visual marvels. The main palace (or citadel) in which the emperor Shah Jahan and the successive rulers of the Mughal Dynasty lived until 1857 A.D. was known as the Lal Qila (Red Fort). It was called so because of its Red Sandstone walls (Initially the walls were being made of mud until Shah Jahan ordered them to be decorated with red sandstone). The fort covers approximately 125 acres of land.

The Red Fort itself is a World Heritage Site which speaks volumes about the beauty of its buildings and pavilions. Some of the well known and most beautiful sections of the Red Fort and Shahjahanabad were the emperor's private area which housed various pavilions like the Diwan e Khas (Hall for Private Audience), Rang Mahal, Mumtaz Mahal (which has now been converted into a museum), Moti Masjid (Pearl Mosque) (it was the private mosque of Emperor Aurangzeb (Shah Jahan's successor) e.t.c. The most enthralling part of the private quarters was the Nahr e Behisht (Stream of Paradise) which was a man made channel of water (drawn from the river Yamuna). This channel of water had flown through the middle of the main pavilions of Diwan e Khas , Rang Mahal and the emperor's private apartments. It was loaded with rose petals, incense e.t.c. so that it would not only cool the halls but also make the air rich with fragrance.

The city of Shahjahanabad as such had eight gates which were locked during night time (in the 17th, 18th and the 19th century). The city had many bazaars, some of which exist even now, for example Khari Baoli (which is today Asia's largest wholesale spice market). The area of Chandni Chowk (Moonlit Square) (which was also the main street of Shahjahanabad) had many bazaars as well. Some shops in this area are several centuries old ! Other important monuments in Shahjahanabad are Ghalib ki Haveli (the house of famous poet Mirza Ghalib), Jama Masjid (Friday Mosque) (an imposing mosque made of Red Sandstone), St James Church (First Church of Delhi), Sunehri Masjid, Gurdwara Sis Ganj e.t.c.

Decline -

After the fall of the Mughal Empire post 1857 revolt, the British Empire shifted the capital of India, to a more (security-wise) stable Calcutta (Kolkata), where it remained till 1911 (when they came back to Delhi). After quelling the 1857 revolt the Britishers built a military garrison inside the Red Fort and evicted the 3000 people (approximately) who were living there at that time and destroyed many of the residential palaces.

To be frank the city of Shahjahanabad (now better known as Old Delhi) never actually declined. The focus simply shifted from being an administrative capital city to being an area for trade and commerce (which it remains till date), with many large wholesale markets coming up in the mid 19th century. These markets like Chawri Bazar (hardware market est 1840), Phool Mandi (Flower Market est. 1869) e.t.c. exist till date.

Source: <http://travelerrohan.blogspot.in/2012/03/shahjahanabad-old-delhi-1648-ad-legacy.html>

Mughal Delhi – Glory and Decline of Shahjahanabad (1640-1857AD)

WHAT: Shahjahanabad, the 7th city of Delhi built by the Mughal Emperor Shahjahan was the culmination of a long-cherished dream of Emperor Shahjahan to create the world's best city in India. His reign saw the greatest advancements in Mughal Architecture and the creation of the new Mughal Imperial Capital of Hindoostan on the banks of the River Yamuna alongwith the royal palace and fort, Qila-e-Mubarak better known as **Lal Qilla** or the **Red Fort** took almost 15 years. As the city of Shahjahanabad with its grand markets, havelis, palaces, gardens, streets and avenues began flourishing, it was the grandeur of Lal Quilla which sparkled as the proverbial 'jewel' in the 'crown' of the city of Shahjahanabad!

ATTRACTIONS: After a sumptuous breakfast in the oldest and most famous market of Shahjahanabad, Chandni Chowk, we shall enter the realm of the Quila-e-Mubarak. Listening about the history and stories of this amazing monument will help you get a fascinating glimpse of Mughal court life inside the Fort and help you imagine the richness of the Mughal royal lifestyle at the height of its power over the subcontinent. Feel the aura of the fort as the ultimate seat of power as it must have exuded nearly 450 years ago. We will visit the public and private audience halls, the women's quarters, the private residences, baths and gardens of the Mughal emperors. The fort was home to a succession of Mughal emperors, but as the glory years of the Mughals came to an end so did the royal lifestyle! Later Emperors abused the fine buildings, invading raiders snatched its various treasures and finally the British, blind to its qualities, pulled down the greater part of this grand fort. We will also visit the smaller Salimgarh Fort which was constructed on an island of river Yamuna pre-dating the Red Fort by almost 120 yrs. Later several Mughal rulers camped here which includes Humayun who stayed here for three days before recapturing Delhi in 1555AD. In later centuries the Mughals and British (after 1857) used it as a prison for political prisoners including many Freedom Fighters till as late as the 1940s.

BEST TIMES TO VISIT: Morning 7AM onwards

DURATION & TOTAL WALKING DISTANCE: 4.5 Hours, 3.5 Km in a loop.

STARTING POINT: Chandni Chowk Metro Station (Exit Gate#5)

BEST WAY TO REACH: Take the Metro till Chandni Chowk Metro Station on the Yellow Line (Gurgaon-Jahangirpuri Track)

ESSENTIALS TO WEAR & CARRY:

- 1- Do wear a good pair of walking shoes or comfortable flip-flops.
- 2- Sun-shades/Rain-shades depending upon weather

INCLUSIONS:

1- Bi-Lingual exploration leaders and facilitators.

Source: <http://delhibyfoot.in/walks/mughal-delhi-glory-and-decline-of-shahjahanabad-1640-1857ad/>

For more information on 'Delhi', please visit our special 'Delhi Documenta' section in the HLRC:

Habitat Library & Resource Centre (HLRC)

India Habitat Centre

IInd Floor, Convention Centre, Lodhi Road, New Delhi,
Phone: +91-11-43662021/22, E-mail: hlrc@indiahabitat.org,
Member's Habitat: www.indiahabitat.in/memberspace
Web site: www.indiahabitat.org

DISCLAIMER

The views and the opinions expressed by the authors / compilers in the articles are their own and do not necessarily reflect the views of the Habitat Library & Resource Centre or the India Habitat Centre.