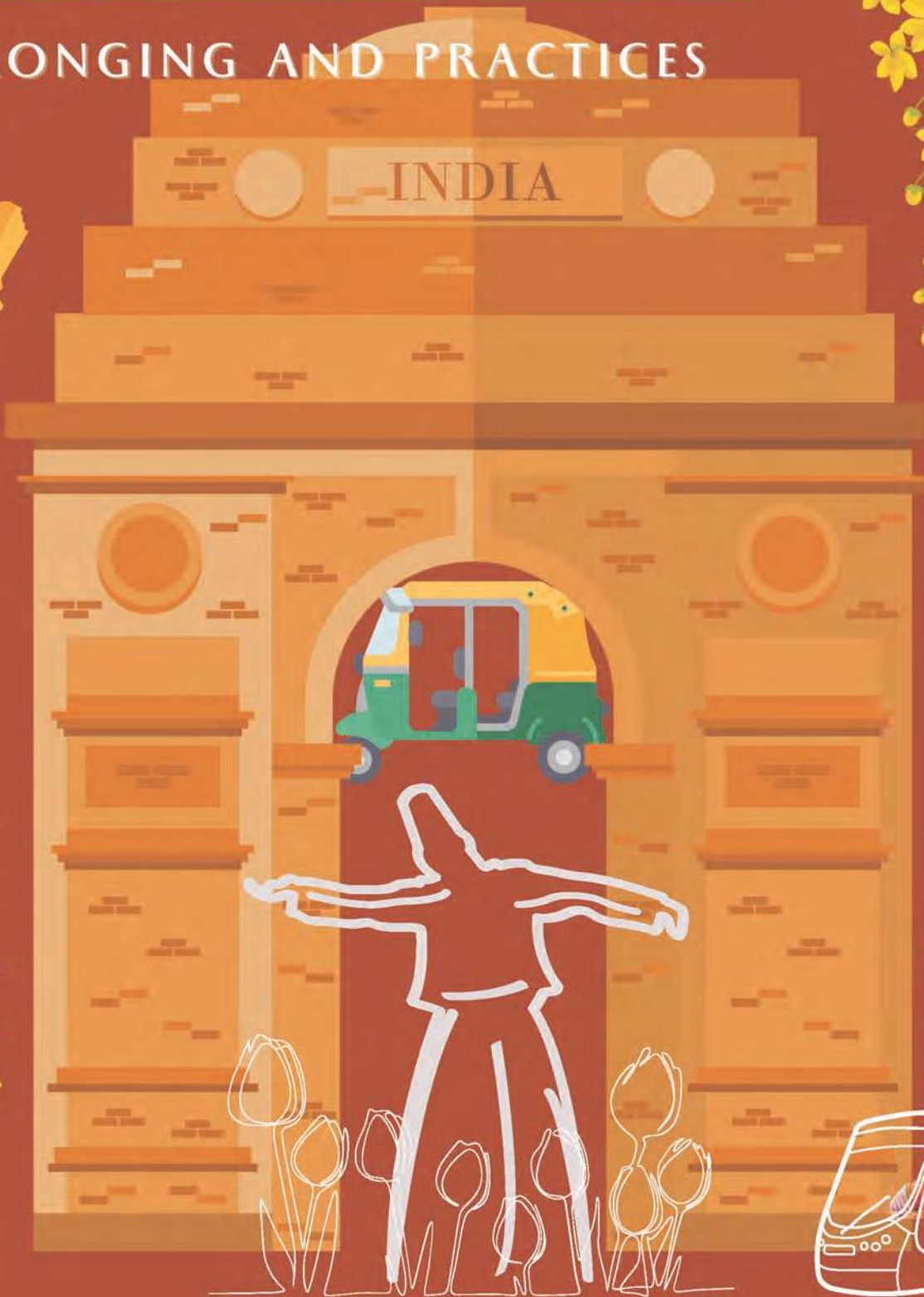




DR. B. R. AMBEDKAR UNIVERSITY DELHI
SCHOOL OF HERITAGE RESEARCH AND MANAGEMENT

DHAROHAR:

BELONGING AND PRACTICES



December 2024

ISSUE II

E-MAGAZINE

Message from Vice Chancellor

Dr. B. R. Ambedkar University Delhi



School of Heritage Research and Management (SHRM) at Dr B R Ambedkar University, Delhi, promotes academic and practical knowledge on heritage studies and management. Within a short time, the school made its mark in the heritage landscape of Delhi.

SHRM is known for its innovative teaching pedagogy and research methodology in archaeology, conservation, Museum Studies, Heritage Tourism and Heritage Management. It continues to nourish and cherish the students with the knowledge and values of Indian heritage and traditional knowledge systems.

The theme of the second issue of SHRM's student-run e-magazine revolves around the city of Delhi, titled 'Delhi: A City of Inclusive Heritage'.

At the heart of Delhi's heritage lies its ancient roots, tracing back to the Indraprastha of the Mahabharata era. Over the centuries, Delhi served as the capital for several empires, each leaving a distinctive imprint on its cultural landscape. The Mughal era is known for its architectural splendour, with iconic monuments like the Qutub Minar, Red Fort, Humayun's Tomb and many more adorning the cityscape. These magnificent structures showcase exquisite artisanship and symbolise the grandeur and opulence of Delhi as a Heritage city. Delhi's heritage extends beyond this legacy, encompassing remnants of British colonial rule, such as the stately buildings of Lutyens' Delhi, including India Gate and the Parliament House. These architectural marvels serve as reminders of a bygone era, blending seamlessly. The urban landscape of the city changed with the metro. With the new Parliament building, the Central Vista project, and efforts towards Yamuna Rejuvenation, the capital city of India gets a further heritage boost.

'Dharohar: Belonging and Practices' is the result of student's creativity, research and collective work and their commitment to academic freedom and encompassing the cultural diversity of Delhi. I hope this E-Magazine creates a dynamic shift and bond between the different teaching programmes and students of Dr. B. R. Ambedkar University Delhi. I am thrilled to learn that students from other programmes outside of SHRM have also contributed to this Dharohar issue.

I extend my heartiest congratulations to the Dean of the School, the editorial team, the staff and students. They deserve my applause for this beautiful academic initiative. I hope this E-Magazine continues to bring a new horizon and perspective on the heritage practices and lessons from India.

My best wishes to SHRM.
Professor
Anu Singh Lather

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Editor Speak

Prof. Rukmini Sen

Dean, School of Heritage Research and Management

Dr. B. R. Ambedkar University



It gives me immense joy to share with all of you ‘Dharohar: Belonging and Practices’ Issue 2, May 2024. This is a special issue on Delhi: A City of Inclusive Heritage. I am delighted to share that for this issue, the student editorial team released a call for papers for other students of the University to contribute. We received responses from Sociology, History, Culture and Creative Expressions students. I am certain that in the subsequent issues, more students of the University, across different programmes, will consider contributing to this e-magazine. We also intend to reach out to students outside of the University to give this a pan-Indian student community space to discuss empirical, methodological and practice-oriented heritage-related issues.

This issue is divided into five sections: cultural heritage, built heritage, heritage tourism, natural heritage, biodiversity, and food heritage. What is interesting to note in the papers contributed within these sections is how past stories are woven in connection to the present. While there are essays on the essential Mehrauli Iron Pillar or the Ganga-Jamuni Tehzeeb in Delhi, students also explore the Tomar legacy and the hidden charms around Vasant Vihar. Paranormal tourism or tourists in Paharganj engage with Delhi tourism's new and continuing dimensions. Food heritage is an exciting section, with Majnu ka Tila emerging as an essential site of enquiry together with the eternal Chandni Chowk.

As we are ready with Issue 2 of Dharohar, India is set to host the 46th session of the UNESCO World Heritage Committee at Bharat Manipadam in New Delhi between July 21-31, 2024, to be organised by the Archaeological Survey of India. This e-magazine will become a space for young and budding heritage ambassadors to publish their ideas for broader readership and dissemination.

Please read, share and connect with us!
We are available here.

Editorial Note Dharohar May 2024

The first issue of SHRM E-Magazine, 'Dharohar: Belonging and Practices', was successfully released during Heritage Week 2023 by the Hon'ble Vice Chancellor Prof. Anu Singh Lather of Dr B R Ambedkar University Delhi.

The theme of the 2nd issue of the E-magazine is – 'Delhi: A City of Inclusive Heritage'. The two campuses of Dr B R Ambedkar University Delhi, i.e. Kashmere Gate and Qutub Campus, are surrounded by the heritage that represents Delhi's south and north zones and showcases the adaptive reuse of heritage buildings. The present campus of Kashmere Gate runs from the Heritage Building of Shahjahanabad. The Dara Shikoh Library Building houses the Partition Museum, a public museum at the Kashmere Gate Campus of the University.

The Qutub campus is located in the Mehrauli Archaeological Zone area and is surrounded by the Sanjay Van, known for its flora, fauna, and widespread archaeological and architectural remains. It is spread over an area of 443 acres. It is one of the most thickly wooded areas of the city's green lungs.

In this issue, on behalf of the editorial team, it gives me immense pleasure to write that we received many responses from the students of various schools of Dr B. R. Ambedkar University. The students tried to look beyond Delhi's history and heritage and give a contemporary touch to various new themes, paradigms and dimensions.

The articles touched on the themes built on and around the heritage of Delhi, a tapestry woven with threads of history, culture, food, biodiversity, multiculturalism and resilience. From ancient monuments to colonial architecture, Delhi's heritage reflects the layers of civilisations that have flourished and faded within its boundaries.

However, Delhi's heritage is not confined to monuments alone; it resides in the bustling markets of Chandni Chowk, Majnu Ka Tila, the vibrant lanes of Paharganj, C R Park and the spiritual sanctuaries of its numerous Temples, Mosques, Tombs and Gurudwaras. Each corner of the city echoes with stories of triumph and turmoil, shaping the collective memory of its inhabitants—the cultural interactions of various communities showcasing and preserving their heritage through collective and public memory.

The contributions from various historical narratives enriched Delhi's tangible and intangible heritage. Regarding tangible heritage, Delhi boasts 3 World Heritage Sites and 172 centrally protected monuments. The State Department of Archaeology has declared 19 ancient monuments protected, and 35 monuments have been notified for protection. The modern city of Delhi deserves to be called Heritopolis of India. Students explore the monuments of Delhi and write on the reinvention and adaptive reuse of lesser-known heritage. Amid a rapidly evolving urban landscape, Delhi's heritage stands as a testament to its enduring spirit, serving as a bridge between the past and the present, connecting generations and fostering a sense of belonging in the ever-changing mosaic of the city.

The social-cultural milieu of Delhi created a kaleidoscopic view and different perspectives on the intangible heritage of Delhi. Delhi has unique fairs and festivals, cuisines, performing arts, crafts, dresses and ornaments that attract tourists locally and globally. Various articles cover these areas in a vivid and lively manner.

The city has its green pockets, which make it livable to a great extent. One such green pocket is the Delhi Ridge, also known as the Delhi Aravalli Ridge. River Yamuna is the lifeline of Delhi; royal and public gardens flourished in the vicinity. It is known for its rich biodiversity, lakes, and reservoirs, all of which are part of Delhi's diverse natural heritage.

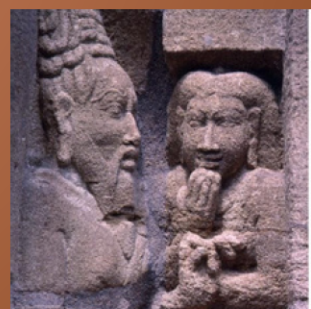
Scholars view seven cities in Delhi as emerging and eclipsed in various phases of its history. Each town had its material and cultural legacy, which emerged from the assimilation and coherence of different communities over the centuries. This cultural stream flowing along the Yamuna rivers is sometimes described as Ganga-Jamuni Tahzib of Delhi.

Preserving Delhi's heritage is conserving historical structures and safeguarding the city's soul. As rapid urbanisation and modernisation threaten to overshadow its past, concerted efforts must be made to protect and promote Delhi's rich cultural heritage for future generations to cherish and learn from.

I hope this edition of Dharohar Magazine adds a new dimension to understanding and exploring Delhi's legacy through young and amateur scholars of Ambedkar University.

Dr. Sima Yadav
Assistant Professor
School of Heritage Research and Management

REFLECTIONS FROM FACULTY



Interaction/training of Students in DIHRM/SHRM in Delhi and its Neighbouring Regions

- Dr. Ravindra Kumar

Although I have been asked to limit my field experience to students only in Delhi, I will include the adjoining regions of Delhi and some other sites, falling beyond the NCR Region in my writing to express a comparatively better understanding.

The most critical and essential aspect of teachings in a Master's level archaeology programme is that the students are given adequate training and field exposure apart from the foundational classroom teachings and discussions. This was always in the back of our minds whenever we planned field training for students. It starts with the most basic questions like the destinations and itinerary, which, of course, depends on the sites under excavation, the personal contacts with the excavator and the kind of training the excavator may provide depending upon the size and nature of excavation. This gives an idea of how to plan the length of field training, always considering the number of students and facilities available at the site to accommodate students for training. We started with nine days of field training, which was expanded to 18-20 days.

Better training is possible when it is planned for longer, i.e., for more than 1-2 weeks. This allows the excavator to prepare the training curriculum from the beginning—layout plan, the beginning of the excavation, etc. In this way, students get a better scope to learn the methods and practices followed in excavations, like studying plans and



Explorations in Anagpur area (Faridabad)

sections in terms of stratigraphy and identification of layers, different phases of structural activities about culture, archaeological photography, documentation and recording of antiquities and samples—soil, charred grains, pollen grains, palaeo-botanical and archaeo-zoological samples, 3D recording, etc. While excavating, students also get to explore the nearby archaeological sites and interact with the local potter, which is arranged only when the training is more extended.

My archaeological field training for students of Delhi Institute of Heritage Research and Management (DIHRM), now the School of

Heritage Research and Management (SHRM), started from the year 2004 onwards when I was given the charge of coordinating the archaeological field training to the students of DIHRM, particularly to the students of MA in Archaeology and Heritage Management (MAHM). The nine-day programme included explorations of archaeological sites like Kalibangan, Chak-86, Tarkhanewala Dera in Rajasthan, Agroha, Bhirrana, and Banawali in Haryana. The students, numbering more than 45, were from both the MAHM and MCPHM disciplines. These students were lucky to participate in two important excavations—Hansi in Haryana, excavated by Dr D.V. Sharma, SA, Excavation Branch of ASI, Delhi and Baror in Ganganagar District, Haryana, excavated by Dr. Urmila Sant, SA, Excavation Branch of ASI, Patna.

In 2005, students worked longer at Hansi and were allotted specific trenches; at the end of training, they submitted their field reports for presentation and assessment. From 2006 to 2011-12, the students were trained in different sites in Gujarat, besides their explorations in the state.

In one of the excavations at Purana Qila, Delhi, during 2018-19, the students of DIHRM participated for more than one month, and they were given specific topics related to the mentioned excavation. They were also allowed to work in the pottery yard to understand the taxonomy of ceramics in different periods. Before the end of their training, the



Explorations in Anagpur area (Faridabad)



Explorations in Anagpur area (Faridabad)

students presented their cases for assessment in the presence of the excavator, Dr Vasant Swarnkar, for which marks were allotted. The entire procedure provided an atmosphere of learning with a sense of discipline. Apart from the month-long training at the Purana Qila, the students also explored sites like Brnawa and Sinauli in Uttar Pradesh and Bnawali, Bhirrana, Kunal and Rakhigarhi in Haryana. The first batch of SHRM students also had field training here for a shorter duration.

Apart from the training in Delhi, like at Purana Qila, I must mention some of the best training for students outside the Delhi-NCR Region.

Archaeology in India—good field training was planned by the excavator. During the excavation, when we were also present, the now-famous Buddhist stupa monastery was found. One of the essential aspects of the training here was the interaction with the potter at his workshop. Likewise, at Khirsara—excavated by Mr Jitendra Nath, SA, Baroda



Presentation by student (Ahichchhatra)

At Kanmer—excavated by Prof. Jiwan Kharakwal of the Rajasthan Vidyapeeth, Rajasthan—apart from the methodical field training, special lectures were arranged at the campsite. It was a regular feature, and many national and international scholars lectured. The training ended with presentations and assessments. Similarly, at Vadnagar—excavated by Dr. Y. S. Rawat, then the Director of the Gujarat State Archaeology and presently the Director General of Archaeology in India—good field training was planned by the excavator. During the excavation, when we were also present, the now-famous Buddhist stupa monastery was found. One of the essential aspects of the training here was the interaction with the potter at his

workshop. Likewise, at Khirsara—excavated by Mr Jitendra Nath, SA, Baroda Circle, ASI—students were given good field training in excavating the Harappan site, besides exploration of other sites in the remote area. Field training for students at Ahichchhatra—excavated by Dr Bhuvan Vikram, presently the Regional Director, ASI—was meticulously planned. Different regions were also allotted to students, and at the end of training, students gave presentations for assessment in the presence of the excavator. The interaction with the potter at his workshop was an essential feature of the training. Field training at the Ostapur—jointly excavated by Prof. Rabi Mohanty of Deccan College, Pune and Prof. Monica Smith of Berkeley University, California, USA—was excellent. The students were lucky to work on the Neolithic settlement. Here, at the base camp, students also learnt the floatation process for procuring the charred seeds, besides attending regular lectures by the excavators and scholars coming to the site.

Field exposure to students benefited them greatly. Their selection to the Institute of Archaeology, Archaeological Survey of India, in 'Post-graduate Diploma in Archaeology' became a regular feature. In some sessions, more than two students were selected. I remember that four students (Deepak Kumar, Afsari Begum, Chitra Dhull and Shalini Tripathi), after getting field exposure at Kanmer in 2006, were selected for the PGDA course. Many students were even selected afterwards in the ASI for different capacities. Mr Ankit Chanchal is the latest on the list; he is presently studying for PGDA after



Pottery study at the pottery yard (Ahichchhatra)



Prof. Anup Misra, Rohilkhand University, Bareilly, delivering an onsite lecture at Ahichchhatra

completing his MA in Archaeology from the SHRM. Many students enrolled in the IITs and in foreign universities for their Ph. D., selecting the field-based topics. The field training also inspired students to do serious research in archaeology. In this regard, I would like to take the example of Mr. Salaish Baisla, who was an average student during the entire MAHM course. But after his field training, he became a changed person. It inspired him so much that he started studying seriously and exploring the Aravalli Hill area. He participated in many field training and workshops on his own and published many quality papers in reputed journals. Presently, he is pursuing his PhD from the Department of Quaternary and Prehistory, University of Rovira I Virgili (URV), Tarragona, Spain.

Whether excavation or exploration, every field expedition has different challenges and experiences. Many batches of MAHM students were lucky to visit and explore the portion of the Aravalli Range in the Faridabad District of Haryana in the proximity of Manav Rachna

Deemed University and Anagpur Village. The explorations of Palaeolithic localities that had tool-bearing deposits were quite different from those of the habitation deposits of proto-historical/early-historical times.

Apart from archaeological excavation/explorations, students of many batches, where I was involved, were taken to the Central Antiquity Collection, housed in the Purana Qila. Most of the critical excavated/explored antiquities of pre-independent India have been kept here. Purana Qila also has a small but important museum within its premises. Students were also taken to monuments and places for short visits like Lal Qila,



Section drawing at Ahichchhatra



Presentation by a student at Purana Qila

Humayun's Tomb, Tughlaqabad Fort and Ghyasuddin's Tomb, Kotla, Huz Khas Monument, Qutub Minar Complex and Qutub Archaeological Park, besides Akshardham, National Rail Museum, National Crafts Museum, Rashtrapati Bhawan Museum, National Museum and National Agricultural Science Museum, all in Delhi.

The entire responsibility for the successful completion of the field training lies with the programme in charge, where the cooperation of participating students is a must. There are moments/occasions when one has to take immediate action/decision. I will quote a few incidents or circumstances in this regard. At Hansi, one of the students fainted and was immediately hospitalised for a short period for proper care. She suffered from dehydration. Similarly, in Vadnagar, we had been exploring sites in the nearby region and were returning back. One of the students who had a common cold experienced a severe breathing problem. By the time we returned, it was already midnight, but she had to be hospitalised for a

shorter duration till she recovered and became better. At Kanmer in Kutch, one of the female students had to go to Delhi for some vital emergency work at home in Delhi. She was having return air tickets from Ahmedabad to Delhi and back. She was allowed to leave the training in the middle after getting a proper application from her and consent from her parents, too. To facilitate her journey to Ahmedabad, two of her classmates were sent to Ahmedabad to



Studying pottery at Purana Qila

accompany her up to the Airport. In Gujarat again, one of the students had to leave the training programme to attend his own brother's marriage in Kerala. He was permitted to do so after getting a proper application from him.

It is not only the students who benefit from the field training. The faculty also gets the opportunity to see and experience new areas and sites. Monuments which would not have been possible otherwise. It was during the field training that I could see most of the important archaeological sites in Gujarat. The field training programme gave me a chance to see valuable sites and monuments in Madhya Pradesh, Haryana, Rajasthan, Uttar Pradesh, Odisha, etc., with the cooperation of faculty members like Drs. Ashwani Asthana, Sima Yadav, Sailendra K. Swain and Aman Kumar Singh.



Students and faculty at the Purana Qila Excavation site



In the SHRM discussion about prehistoric tools

To conclude, there is no alternative to the field training of students pursuing their MA in Archaeology. There is not much scope and possibility in providing them with training in Delhi. Therefore, the SHRM should devise a mechanism so that archaeological field training of 2-3 weeks becomes a regular feature. The personal contacts may help in this regard to identify suitable sites, may be outside of Delhi, for a thorough field training.

Student Activity Corner

DTU-IIF event

The Delhi Technical University's NIDHI i-TBI DTU – IIF Team, led by Dr. Pushpendra Singh and Ms. Abha Pandey Shukla, organised the Business Ideation Workshop that took place on March 27, 2024, at the School of Heritage Research and Management. It functioned as a lively platform to incorporate the spirit of entrepreneurship into commercialising Indian heritage. To generate creative brainstorming sessions that yielded novel business concepts connected to India's rich legacy, the students enthusiastically participated. Through teamwork, participants discovered potential markets and acquired priceless methods for confirming the viability of business ideas. The training encouraged a collaborative and innovative culture while also giving participants the confidence to investigate the economic opportunities innate in their heritage. Students gained renewed confidence and direction from the interchange of many viewpoints and thoughts, and they were prepared to start their entrepreneurial adventures with an acute grasp of how to use India's rich cultural heritage for financial advantage, encapsulating the union of entrepreneurial energy and cultural preservation.



Stone conservation workshop

SHRM, in collaboration with the Triptych consultancy, hosted a stone conservation workshop for conservation students from both the 1st and 2nd year.

The workshop gave the students a magnificent experience and a plethora of knowledge on stone conservation. The event was hosted for three days, from 29th April to 1st May. The guests of honour were Mr Sushant Rana and Mr Rajesh Poojari, who have ample and diverse knowledge in this field. On the



1st day of the event, the students were given an overview of the knowledge of this field. The students learned about the basics, various types of stones, the geographical location of different stones, various reasons for the deterioration of stones, and the basic steps and methods of the conservation process. On 30th April, i.e., day 2 of the event, the students learned about the Archeological process linked to the stone structures and objects, the chronological study of the evolution of stone usage in various monuments and objects in India, about some of the equipment such as hydrometer, XRD, etc., about the Sinner's circle used for treatment purpose and about the ways to treat soiling of stones. The most remarkable thing of the day was that the students were introduced to photogrammetry and were assigned to make their photogrammetry of different stone objects. The last day of the workshop was practical.



Initially, the students were divided into groups and were asked to make a documentation of various stone objects. After this, the students were introduced to various cleaning techniques such as dry cleaning with brushes, using paper pulp and multani mitti for conservation purposes, and the most important was teaching the students how to use a steamer and vacuum machine for cleaning stones. This was a completely new experience for all the students.

Overall, this workshop was an exciting opportunity for learning for all the conservation students, and it gave them knowledge that they can cherish for a lifetime and use in the future.



Heritage Walk in Connaught Place



The walk was Conducted by the Gatha team (an initiative by our seniors Brishti Mitra & Tripti) on 22nd November 2023, titled “Connaught Place, The Life Circle of Delhi.” The walk commenced at the Indian Coffee House; the narration of its history reminded us of the glorious revolutionary past Indians share. The next stop on our heritage walk was PVR Plaza (Rivoli), followed by other stops such as Mahatta & Co. Photographers, the first to bring negative to positive colour printing to India in 1954, and D. Minsen & Co.

It is an authentic and elite boot shop in CP, established in 1937 and famous for its Chinese and customised shoes. Continuing, we visited the United Coffee House, founded in 1942 by Lala Hans Raj Kalra; then the Ram Chander Toy Store, India’s oldest toy store, in 1890 by Raj Sunder. Next was the Indian Arts Palace, initially located in Chandni Chowk but later relocated to CP. We concluded our walk at Wenger’s Bakery, the first in Delhi to sell Swiss chocolates and margarine cakes.



Orientation day of 2nd-semester students

On 26th February 2024, on the occasion of orientation, we visited two places ‘St James church at Kashmiri Gate. First, we visited James church. It is believed to be the first church in Delhi and played a very important role during the struggle for freedom. One of the conservators also told us about the conservation process and work done there. We also discuss architecture and history. From there, we moved to Ambedkar University for lunch then went to Dara Shukoh Library at BR Ambedkar University, Delhi.

NSS cloth donation drive

The NSS Clothing Drive was conducted on the 12th of January,



2024, when SHRM students donated clothes and blankets to the needful base. This approach was carried on towards a slum amidst the Sector B juncture of Vasant Kunj. The initiative could not have been a Success without the support of our respected Dean and the teacher coordinators of our NSS unit. The clothing donation drive was a heartwarming experience that could make a tangible difference in the lives of a few. We collected and distributed over five bags of clothing, which were distributed to the local shelters. We also partnered with local organisations to ensure the donations reached those most needed. The help of the community and their support is what made it more prosperous.



Election awareness campaign

Due to the 19th Lok Sabha elections to be conducted in the country, DR. B.R. Ambedkar University, Delhi, has recently conducted an election awareness campaign on 6th March 2024. The event was led by the faculty members,



i.e. Prof. Anand Burdhan, Dr Shalini Awasthi, Prof. Shailendra Kumar Swain & Dr Aman Kumar Singh, who, through their knowledge, brought awareness amongst the students, a few of them are first-time voters as well. Students of both Archeology and Conservation Department batches were present at the awareness campaign and gained tremendous knowledge. They look forward to the voting process. Few students shared their opinions and understanding, making the event interactive and successful.

Tree plantation drive



The NSS of Dr. B.R. Ambedkar University recently conducted a tree plantation drive at their SHRM, Qutub Institutional Area campus on March 28, 2024, for Quality management. Under the supervision of our faculty, Dr Aman Kumar Singh and Dr Seema Yadav, our students Aarushi Tripathi, Aditi Bajpai, Aahee, Harsh Choudhary, Himanshi, Nikhil Katta, Nishant, Nandini, Prachi, Snehal, Stanzin, Tanmoy, volunteered for the tree plantation drive. We are constantly monitoring the growth of the three(3) samplings planted during the tree plantation drive at our college campus.

Heritage Week Celebration

The Heritage Week celebration at our college (SHRM, AUD) was a vibrant and engaging event showcasing our heritage's rich diversity and significance. Students from the Master in Archaeology and Heritage Management and Master in Conservation, Preservation, and Heritage Management courses enthusiastically prepared for this event. They created intricate models and posters depicting monuments from Delhi and across India, crafted beautiful rangoli designs, and curated displays featuring stone tools, reflecting the breadth of our cultural legacy. Throughout the celebration week, esteemed experts from various prestigious institutions such as the National Museum, INTACH, Ministry of Culture of Delhi NCT, and NGOs like ACF graced us with their presence. Their insights and teachings enriched our understanding of heritage and highlighted the myriad opportunities within our field of study. This event was a showcase of our academic pursuits and a celebration of our collective passion for preserving and promoting our heritage. It underscored the importance of interdisciplinary collaboration and our courses' pivotal



role in nurturing a new generation of custodians dedicated to conserving our cultural legacy for future generations. The Heritage Week was a testament to our commitment and a catalyst for fostering deeper engagement and appreciation for our rich heritage.

SHRM students stall at convocation event



On 20th December 2023, Dr. B.R. Ambedkar University, Delhi, hosted its 12th convocation event at the Kashmere Gate campus. The students of the School of Heritage Research and Management from the first and second years put up a display stall at the event. The students decorated the stall with their marvellous works. The second-year students mostly displayed sculptures, paintings, minerals, etc., and explained their archaeological and conservational aspects. The first-year students displayed the models they made and the posters.

Many students and dignified guests visited the stall. The chief guest of honour of the day was VC, Mrs Anu Ma'am, Registrar Sir, Honourable Education Minister of Delhi, Miss Atishi Ma'am, and Honourable LG, Mr. V. K Saxena sir, who visited the stall and praised and motivated the students.



Metal Workshop

The School of Heritage Research and Management hosted a two-day workshop on the conservation of metal artefacts on the 10th and 11th of May, 2024. The workshop aimed to



provide the Conservation, preservation and Heritage Management students with a comprehensive understanding of inorganic substances, focusing on the various types of metals and their conservation processes. It focused on documentation and condition assessment of the objects, followed by the chemical cleaning methods and experiments for the metal objects. Through the workshop, we were exposed to the various problems and deterioration metal objects face in the environment, understanding their causes and, finally, the experience of using chemicals to clean and treat the various objects with different configurations.

The workshop began with an introductory session led by Mr. Saroj Pandey, an alumnus of this esteemed institute and renowned metal conservator whose work experiences are not limited to India but include his works in other foreign countries. The session included the different cleaning methods such as dry cleaning, Mechanical cleaning and Chemical cleaning. In the second session, the students were divided into groups of 2, 3 or 4 participants and were provided with different metal objects facing different problems. In this session, we were introduced to the essential techniques of documenting metal artefacts and writing condition reports for the particular object given to us.

The second day of the workshop focused on the chemical cleaning of metal artefacts. Mr. Saroj Pandey provided us with an overview of the principles and safety precautions associated with chemical cleaning. Participants were given information about the chemicals used in the process and their appropriate applications. After all the introductory sessions, we were allowed hands-on experience cleaning objects with chemicals. Working in small groups, we cleaned the objects given to us with chemical solutions. Each group documented the process and results, noting any changes in the condition of the objects.



Conservation of Paintings: Training Session at NRLC, Lucknow

The batch of senior students from the Conservation programme attended a practical training session on painting conservation from 11th May 2024 to 24th May 2024, held at the National Research Laboratory for Conservation of Cultural Property (NRLC) in Lucknow. The workshop spanned 9 to 10 days and covered various topics related to the conservation of different types of paintings, including paintings on textiles, paper, miniature paintings, oil paintings, and murals. The training session was designed to equip students with theoretical knowledge and hands-on experience in painting conservation. The curriculum was comprehensive and designed so that every type of painting was important, and students got enough time to understand them deeply. The studies keenly focused on the material characteristics, deterioration processes, and conservation methods specific to each type of painting. For the practical sessions, the students were divided into various groups and pairs and provided with the object. The process began with the keen observation of the object, understanding the nature of the problems, and filling up the documentation sheet. The introduction of various chemicals, consolidants, and adhesives popular in this field was a source of information for the students.

Paintings on Textile - The session on paintings on textiles was taken by Professor P.K Pandey. Various paintings such as Kalamkari, Pichwai, Phad, Jain Painting, Thangka, and Odishan Patachitra were discussed and understood. The origin of these paintings, their materials and techniques, and the method used for making them were highlighted. Along with these, we understood the composition of Textile-based paintings, the various threads, their reactions to nature, and the types of fabrics; all were discussed in great detail with proper practical experiments and laboratory works. After understanding the paintings made on textiles, their composition and the aggressors for their deterioration, we learnt the various preventive conservation methods we need for the preservation of them and an introduction to various



chemicals was learnt. Learning methods to stabilise and conserve textile paintings addressing issues such as fabric tears, paint flaking, and environmental damage were highlighted for the Conservation Techniques.

Paintings on Paper - The session on paintings on paper was conducted under the guidance of Professor P.K Pandey. This section included an understanding of the paper as a medium and discussed the different paintings made over the



paper. There were discussions about the differences between watercolour and tempera paintings, which could clarify each concept. Studying the types of paper, inks, and pigments used in paper-based artworks was an important aspect of the discussion. Along with these, the students were given the opportunity to make their wasabi and apply all the techniques

for making a miniature painting. All the steps a miniature painting requires were followed, resulting in a modern-day miniature painting made in the traditional style. The Conservation Techniques for these paintings focused on repairing tears, removing stains, and preventing deterioration due to acidification and environmental factors. We were involved in lining the paintings, consolidating the paint layer, retouching the painting, and putting a protective layer.

Oil Paintings- The oil painting expert of NRLC, Professor Minesh Harkhinde took up this session. To understand oil paintings, it was important to learn the structure and composition of the oil painting. A detailed theoretical session was designed to properly understand the structure of oil paintings and what kind of deterioration we observe over them under which environmental factors. The preparation of canvas, types of oil, pictorial depiction of the problems and decays of oil paintings were important aspects of the theory sessions. During the practical sessions, the students learnt the dry and wet cleaning of the objects, strip lining, techniques of mending tears, losses such as patch mending or thread mending and an introduction to the adhesives used such as BEVA, its technique of preparation, use and quantity of preparation. The Conservation Techniques addressed issues such as cracking, yellowing, and flaking of oil paint, including cleaning, varnish removal, and inpainting.



Murals -Retired Professor Ghanshyam Lal took up this session. This section focused on Understanding mural paintings, their tradition of being made, the techniques used in mural creation, and their deteriorating elements. We studied the different styles of making the murals, including fresco, secco, ala-gila and tempera methods. The various layers present in every mural painting were discussed in detail, and how the different layers face problems. The Conservation Techniques included techniques to understand the problems, stabilise and preserve wall paintings, and deal with structural issues, moisture damage, and surface degradation. During the practical session, we focused on the detailed documentation of the object provided to us.



Conclusion

The workshop was an enriching experience, combining theoretical lectures with practical sessions. It provided a balanced blend of theory and hands-on practice, equipping students with essential skills in painting conservation. Students could thoroughly understand the materials and methods used in different types of paintings. They also learnt the application of various conservation techniques to real artworks and engaged in discussions with experts in the field, gaining insights into the latest conservation practices and challenges.

Bahaj Excavation: Reflections on the Training and Excavation Program

The students of SHRM would like to share their immense gratitude to the Archaeological Survey of India (Jaipur Circle) team, who ensured that the fifteen-day excavation and training experience would be a promising and rewarding adventure. We sincerely thank Dr Vinay Kumar Gupta (Superintending Archaeologist, Jaipur Circle), who enabled us to work on the site as budding archaeology students—getting trained under the supervision and expertise of Mr Manoj Dwivedi (Assistant Superintending Archaeologist, Jaipur Circle), Mr.K.L. Saini (Surveyor), Mr Sanjeev Barala (Assistant Archaeologist, Jaipur Circle), Mr Tarun Goswami (Trench Supervisor), Mr Pawan Saraswat (Trench Supervisor), Mr Rohan Mathur (Trench Supervisor), and Mr Lolimb Raj Mishra (Trench Supervisor and Antiquity Expert, has been an incredibly insightful learning encounter. Each scholar and senior has been par excellence in sharing their experiences and teaching everything possible in the limited time. Besides, there had never been a dull moment in the camp, in the company of these wonderful individuals. None of this would have been possible without the support of the School of Heritage Research and Management, Ambedkar University, Delhi, most notably Dr Rukmini Sen (Dean, SHRM) and Dr Shalini Awasthi (Assistant Professor, SHRM).

The Archaeological Survey of India (Jaipur Circle), as of January 2024, started its excavation at an archaeological site in Behaj Village. It is located in Deeg Tehsil and falls under the Bharatpur district of eastern Rajasthan. As part of a fifteen-day (17th of April- 3rd of May) long excavation opportunity and training program under the supervision and guidance of ASI officials, we were able to grasp an understanding of what constitutes field archaeology and its related aspects as a first-time- on ground learning experience through a multi-cultural site.

The study's objective focused on the region's Painted Grey Ware (PGW) culture.



The Learning Curve

Upon arriving in Behaj on the 17th of April and after reaching the excavation site, a briefing on the nature of the site, its cultural sequence, and an overview of the region was taught to us in the beginning, providing context to the site. Exploring the nearby mounds was one of the most exciting and explorative exercises. We were able to spot cultural remains as surface-level findings as well. In the trench, stratigraphical layers were marked, and it was using them that the cultural sequence of the site became even more visually segregated for a first-time viewer of the same. Starting from the field basics, a working knowledge of trench layout was practically taught, and we were able to place pegs and demarcate baulk by understanding the mathematical part that goes into the marking of a layout. The next significant knowledge was of tools that are used in archaeological excavation. We were introduced to Spades, pick-axes, L-scrapers, T-scrapers and the techniques of using them. We attained first-hand experience of using these tools in the trench. We were tasked with digging the trench using pick-axes and understanding how the work was done. After the trench is dug, the accumulated soil is scrutinised. Mostly, the scrutinised soil yields potsherds, bone fragments and other antiquities.

Sessions on the various aspects of pottery were very interesting as they also aided an understanding of the wares, technology, decorations, evolution, and changes in the pottery-making of the respective cultures. They also represent similar and even new utilitarian purposes that the producers addressed through the potteries. We were taught pottery drawing, which helped us identify how big or small the actual pot or vessel was. We can trace the exact diameter through something as tiny as the rim fragment of a sherd. Rims and bottoms are used mainly to reconstruct the complete piece. Pottery drawings can also mark stylistic and decorative details on paper. Attention to accuracy and precision is a major factor in the drawing process. In certain cases, story narrations are also drawn on potteries that display some popular stories of the time, and these narrations can be used to draw many inferences.

Working in the pottery yard has been very rewarding, and how pottery is properly counted, segregated, and arranged



in a date-wise fashion are concerns that we handled by practically arranging them ourselves under supervision. Lectures on the various Pottery cultures and variations, such as OCP, Rouletted ware, Gray Ware, Northern Black Polished Ware, etc., provided the necessary theoretical framework to study the different findings and to differentiate between the various types of pottery and to relate them to their respective areas of concentration. Section drawing on paper was also a very engaging and important exercise, and we plotted the trench graphically by ourselves, taking the dimensions. The thrill of going up and down the trench was unparalleled. A lot of practice went into making a section through scraping, keeping in mind the potsherds that are protruding out from the wall or are stuck. It is important to let them be a part of the original context in which they have been found.

The study of antiquities is a very interesting subject. From the formal procedure of recording antiquities to discussing and observing the details of the findings, functions or uses, origin, and material are some important parameters studied while examining antiquities such as terracotta objects, beads, etc.

Sampling techniques such as OSL, TL dating, cosmogenic dating, Paleomagnetic dating for metals, dry and wet sieving, etc., were the methods that were theoretically explained along with their application. Out of this, we collected samples for floatation and got hands-on experience in the sampling process. We also collected charcoal samples for charcoal sampling under the necessary precautionary guidelines. To better understand the soil surface and surface visibility, hard brush and soft brush are used to expose the floors gently and, if needed, to expose the object in situ for observation and photography. Preparing the subject is a task to be undertaken in the utmost delicate manner. Herein, the surface of the finding is gently brushed, and the knife is also used to clean the crevices for better exposure and detailing display while photographing the object in situ.

Conclusion

In conclusion, the excavation and training filled our minds with passion and inspiration. Along with knowledge related to the subject and the field, the biggest lesson learned is teamwork and working with every labour respectfully, cordially, and efficiently. The village lives a life of its own, so unique and wonderful with an unmatched charm. The training sessions and lectures were filled with optimism and doubt-clearing sessions. Interpretations and discussions were at the core of our understanding that was being shaped. We are extremely grateful and highly obliged to the team of Jaipur Circle for making the field all that one could ask for and more. The desire and aim of working in the field have been fueled significantly through this experiential learning of the past few days. Thanks to Jaipur Circle for the same. We are equally grateful to the School of Heritage Research and Management and all the faculty members for being the wind beneath our wings.

EDUCATIONAL TRIP TO BHOPAL (SHRM 2024)

We express our heartfelt gratitude to Professor Rukmini Sen, Dean, School of Heritage Research and Management, Dr B. R. Ambedkar University Delhi, for allowing such an enriching and educational trip to Bhopal from 12th March to 14th March 2024. This initiative provided invaluable learning opportunities for the students, allowing them to explore museums, heritage sites, archaeological wonders, temples, and ecological marvels beyond the boundaries of Delhi. The insightful lectures, interactions, and discussions on-site further enhanced their understanding and appreciation of our rich cultural heritage.

We sincerely thank Vice Chancellor Dr Anu Singh Lather and Registrar Dr Nitin Mallik for their continuous support and encouragement towards initiatives that broaden the student's knowledge and experience horizons. Your vision and guidance inspire us to strive for excellence in education and research.

Thank you for making this educational trip a memorable and enriching experience for all involved. We look forward to more such initiatives that contribute to the holistic development of students and the academic community.



Day 1 - 12th March 2024



Students and faculty at the UNESCO World Heritage Site of Bhimbetka Rock Shelters

The first destination was the UNESCO World Heritage Site of Bhimbetka—the Bhimbetka rock shelters, an archaeological site throughout the Paleolithic and Mesolithic periods. The rock shelters and caves provide evidence of the earliest human settlement and cultural evolution from hunter-gatherers to agriculturalists. These rocks are part of the Gondwana Zone, Vindhyan Range. The rocks are mostly quartzite, resulting in high ferrous content. The place is associated with mythical stories and is named 'Bhimbetka'. It was believed that Bhima used to sit here for his meditation, which was the site of his first meeting with Hidimba.

The caves show evidence of geoglyphs and cave paintings done using natural pigments. The major themes are animals, hunting scenes, and domestic life. The major attraction of these paintings is the dynamism they portray. One can feel the movement in the paintings. The theme of animal pregnancy is another noticeable aspect of the paintings. Interaction with Dr Manoj Kurmi, Superintending Archaeologist of Bhopal Circle, enriched the students' knowledge.

The following site visited by the students was the Ashapuri group of temples. After Bateshwar, Ashapuri is the site yielding evidence of 108 temples. Since epigraphical evidence of Ashapuri has yet to be found, the site's sacred geography provides volumes of information. The significance of water cosmology and building temples in lower ridges is well understood at the site. Raja Bhoja was the first to perfect the water management system in India and must have been attracted to the site. Visiting the site was an immersive learning experience for students of both Archaeology and Conservation batches, as the practice of anastylosis was employed at the site. The subject of conservation refers to anastylosis as a reconstruction technique through which a ruined building or monument is restored using the original architectural elements, which in this case were recovered through excavation. Significant



Overhanging cliffs at Bhimbetka Rock Shelters.

features of the site included - systems of interlocking, weight and balance, socket and groove, beams, rafters, pillars keystones, stapling, Rathika pattern, kudu motifs, and Padma adhishthan on top of vedika, among many others. A site museum has also been established nearby.

At the conclusion of the day, the group visited the Bhojeshwar Temple in Bhojpur. The temple houses a shivlinga of 7.5 feet high on a 21-foot-high platform. The incomplete 11th-century temple has carved a special place in the history of temples in India, as evidenced by architectural drawings that have been found engraved on rocks near the temple. An interpretation centre has been opened nearby to disseminate information about various aspects of Bhojeshwar Temple.



*Ornamental spouts for the release of water are offered at
Shivling at Bhojeshwar Temple
Architectural plans carved on rocks of Bhojeshwar Temple*



*How analysis or reconstruction of a temple is
performed in architectural conservation*

Day 2-13th March

At Sanchi Stupa, the students delved into the rich tapestry of Buddhist heritage, uncovering ancient tales and symbols etched into the majestic hemispherical dome and ornate gateways. Guided by professors, they explored the intricate carvings that narrate the Jataka tales, transporting all to a bygone era of spiritual wisdom and cultural richness.

At each meticulously sculpted panel, a moral lesson awaited deciphering. The visit started at the southern gateway, where the depiction of the Hamsa Jataka was highlighted. This tale, illustrated with captivating detail, portrayed the selflessness of the Bodhisattva, who offered himself as food to a starving family stranded at sea. As the students approached the western gateway, the magnificent carving was showcased, depicting the Bodhisattva, in his form as a



Students near Torana or the gateway of Sanchi Stupa

In addition to the great stupa of Sanchi, numerous other stupas stood alongside it. Also present was a temple from the Gupta period, providing the earliest example of stone temple architecture.

monkey king, bridging a river with his own body to ensure the safe passage of his fellow monkeys from hunters. A poignant narrative unfolded through the Sama Jataka panel at the eastern gateway. Here, the tragic yet heartwarming tale of Sama, who sacrificed his life tending to his blind parents, only to be revived by divine intervention, was depicted. The visit ended at the northern gateway, where the students noticed the Chhaddanta Jataka. It depicted the tale of the six-tusked elephant, the Bodhisattva, who offered his tusks to a greedy king seeking them for jewellery. This narrative served as a powerful reminder of generosity and the folly of material desires.



The next stop on our itinerary was the Udayagiri Caves. This site is home to a series of twenty rock-cut caves situated on the Udaygiri hills. Alongside the caves are petroglyphs, remnants of buildings (possibly temples), inscriptions, water systems, pillars, and more, making it rich in archaeological evidence.

The site is unmistakably linked with the Gupta period, with inscriptions dating back to Chandragupta II (375-415 CE) and Kumargupta I (415-455 CE), which serve as valuable historical sources. One remarkable feature of the caves is the presence of the Bhudevi Uddhar Pratima, depicting Vishnu's Varah avatar saving the earth and emerging from the water.

This story was vividly described, highlighting Varah as a symbol of the endogenic force that shaped the Indian subcontinent from Gondwana, a supercontinent that existed over 500 million years ago. The depiction of the Indian



Earliest Jain caves on top of Udaygiri

subcontinent emerging from water aligns with current scientific understanding. Additionally, the adorned, placenta-like shape attached to Bhudevi symbolises the genesis of life.

The day was concluded with a brief visit to the Heliodorus pillar near Bhopal, known locally as Khambh Baba. This pillar is named after a Greek ambassador to the ruler Bhagabhadra and is one of the earliest inscriptions mentioning Vasudeva Krishna. It serves as evidence of foreigners' acceptance of Indian culture and is the earliest indication of a person of non-Indic origin embracing Vaishnavism.

Day 3 - 14th March 2024

The last day of the trip was spent exploring museums in Bhopal. The students began at the Bhopal State Museum, located on Shyamala Hills, where Dr O. P. Mishra, an officer at ASI Bhopal Circle, greeted us. He was presented with a copy of "Dharohar," an e-magazine published by the School of Heritage Research and Management.



Samples of various pigments used in paint in ancient India at Bhopal State Museum

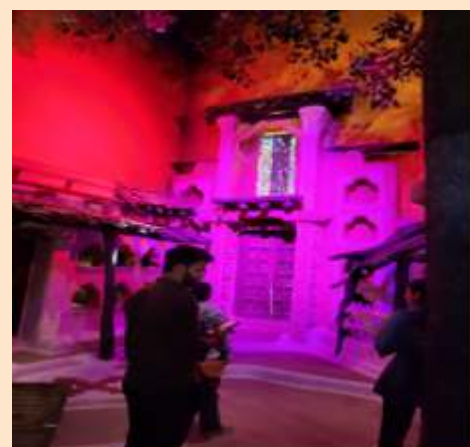
The museum, previously known as Ajabghar, houses rare art pieces and antiquities in over 17 thematically arranged galleries. The students explored galleries featuring coins, sculptures, ancient inscriptions, excavations, and Bagh cave paintings. It's worth noting that the museum holds one of the country's most important collections of sculptures.

The next museum the students visited was the Tribal Museum Bhopal. Ashoka Mishra, a noted literary figure and adviser to the

Ministry of Culture, shared his experience as the project coordinator. He discussed how the term "tribal" or 'Adivasi' is often wrongly associated with backwardness, asserting that tribal aesthetics and skills are adaptable to modern lifestyles and environmentally and culturally sustainable. The museum showcased the traditional art, craft, and culture of various tribes of Madhya Pradesh, such as Gonds, Bhils, Bharias, Sahariya, Korku, Kol, Baiga, etc.



It depicted traditional tribal houses, wedding practices, children's games, agricultural tools, earthenware, and myths and beliefs of different communities. The



museum also featured modern technology like coloured lighting, a digital kiosk for detailed information, and audio-visual experiences about the creation of exhibits. Additionally, it offered a unique sensory experience replicating the calm atmosphere of traditional tribal homes. The group also enjoyed a culinary experience in the museum's canteen, where various ethnic delicacies were served.

The third museum we visited was the Indira Gandhi Rashtriya Manav Sangrahalaya (IGRMS), also known as the National Museum of Humankind. Spread across 200 acres on Shyamala Hills, it's the largest ethnographic museum in India, featuring both indoor galleries and outdoor exhibitions. The students were guided through the museum, starting with Human-Bio cultural evolution. They saw models of pre-historic burial systems worldwide and learned that Neanderthals were the first to contemplate the disposition of the dead. The tour continued with exhibits on ethnic art, ethno-musical traditions, masks, the culture of Northeast India, and folk art traditions. We were fascinated by the unique collection of thangka, pattachitra, other textile paintings, rare musical instruments, and masks. It's worth noting that the latter art has earned a GI Tag, ensuring its recognition as an important heritage.

The final stop of the educational tour was the Open Air Exhibitions of the 'Traditional Technology Park,' which narrates the story of humanity throughout history. This park has played a significant role in revolutionising



*Students and faculty at Open-Air Display
of a traditional tribal dwelling at
Indira Gandhi Rashtriya Manav Sangrahalaya*

museology in India. Through community curatorship and the use of authentic traditional methods and materials, the IGRMS has documented and highlighted indigenous methods of cultural conservation and revitalising cultural traditions. Shri Amitabh Pande, Director of IGRMS, welcomed the students and shared insights into India's intangible heritage displayed through objects and open-air exhibits. These eco-friendly technologies demonstrate the creative brilliance of human society and have sustained communities for centuries. Shri S. K. Pande, the curator, guided students through the life-sized dwellings of the people of Nagaland, highlighting the sense of community ownership instilled within northeastern tribes. He shared how tribal people maintain their model houses at IGRMS, reflecting their ongoing connection with their heritage. The students provided feedback and engaged in a meaningful discussion with the curator about the politics of display and the evolution of museological pedagogy.

In conclusion, the trip was an exceptional and unforgettable experience for the students. The teachers

provided invaluable learning opportunities through detailed lectures at each site, enriching the students' cultural literacy. The students were grateful for the trip and eagerly anticipate SHRM organising similar enriching experiences in the future.

Testimonials

The trip was full of new experiences and explorations. Through my trip to a similar circle, I saw these places before, but this time, a new lens was travelling with me. The sites talked to us through the interpretations we heard and understood in front of the monuments. The best part was understanding the chapter; we understood it through texts, which now stood before us visually. Seeing the theoretical knowledge practically in front of us was the best experience

-Tannistha Ghosh, MCPHM

Historical trips are sometimes dull. One could never have thought a trip could give as much knowledge as fun. Academics: absolute yes; Fun: super yes. The most memorable one!

- Brishti Mitra,
MAHM

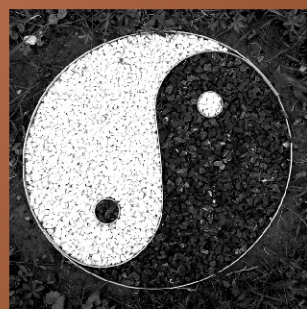
Heritage is best understood through practical experience. The trip broadened our horizons and ignited our interest in our chosen subjects. Heartfelt gratitude to teachers for sharing their insights and nurturing our passion !!

- Abhayaachiti Pandey, MCPHM

The experience of this field trip turned out to be a great learning opportunity, filled with fun and loving memories. Witnessing sites of great significance immensely added to my understanding of the geographical, artistic, historical and archaeological background of sites like Bhimbetka, Ashapuri, Udaygiri, etc. The thrill of witnessing the wonder of temples like Bhojpur and Ashapuri was unmatched. From the question of representation of intangible Heritage at Tribal Museum and Manav Sangrahalaya to viewing a prehistoric rock art site as great as Bhimbetka, the trip enabled us to think about several dimensions.

- Tripti Soni,
MAHM

CULTURAL HERITAGE



Delhi Gharana- The Part and Parcel of Delhi's heritage

- Harshita Deswal, English, SUS

Complex cultures have greatly influenced Delhi's heritage; what we now see as “Delhi's culture” is a blend of varied ideologies and culturally significant traditions. This blend of ideologies makes this city's whole sphere diverse and open to all cultures. We can see snippets of all cultures, some of the others. Henceforth, these inspiring cultures have been seen out of the ordinary; they give us a fresh perspective into exceptional cultures from all over India. The whole discussion about cultures has always been lit around the performative arts, the best way of expression in folk dance, music, drama or theatre, painting, or sculpting. We've learned the expressions of human emotions in these performance arts. Across the world, much appreciated are the mediums of entertainment. One of the primary reasons for this is the feeling of oneness it emits for everyone, whether the local working classes or the so-called “elites” of the society.

What we're dealing with in this paper is a diversified outlook of the musical history of Delhi from a historical point of view. I've tried accumulating different approaches through previously published research articles and attempted to form a basic understanding of what made the city that we know today the most diverse and secular town in India. It was, for sure, a new look, which credited the dismissal of many remarks that could have been floating about the subject matter. The paper deals with the basic history of Delhi's heritage in the context of musical lineage from when Persian settlers came to Delhi during the time of a wealthy Sufi scholar, Amir Khusrow, who was the most evocative influence on Delhi Gharana. We move on to discuss the history of Sufism and Qawwali, an established genre of music which started around the same time as well; apart from that, we'll discuss in great depth the impact of Delhi gharana's musical ideologies on the Mughal courts and how the end of Mughal empire led to the main reason due to which this rich history was unknown.

Further, the paper richly discusses the foundational contexts of Gharanas being established and the re-embarkment of Delhi Gharana. Throughout the paper, I've aimed to indulge with all the aspects of musical heritage, but more importantly, I've significantly induced my input on sociological diversity and agency cleaning. The question of secularism is immensely tackled with around different concepts. A little part of the paper also deals with the self-evident question we need to delve into: where were the women?

Music has been an enjoyable topic to bond on for us in contemporary times, but it has also been the most famous performing art and the most expressive since time immemorial; the origin of music can be traced back to even the times of the Vedic periods when slokas and Vedas were written out for chanting, they were hymns. Then, the period that we will be reading in depth about in this paper is the one which greatly influenced the Hindustani Classical Music in Delhi's history, the ancestral music style of the Delhi Gharana, part and parcel of the city's heritage. This music style is traced back to the time of the Delhi Sultanate (1253-1325); the Parampara of Guru-Shishya started from here, most credibly in the court of Shamsuddin Altamash (1211-1236) by Hazrat Amir Khusro. Delhi, especially Old Delhi, has for the longest time been the hub for classical music; Delhi Gharana also had two branches to it- Hindustani classical music (which has its roots in north Indian classical music) and Sufi music (which was brought to Delhi by the Persians). We can intensely devote the establishment of the lineage of Hindustani Classical music to Ameer Khosrow, who, as believed by many scholars, formed an agency with Gopal Nayak deeply resonating with his teachings and eradicating any such disputes which people tend to think that Islamic traditions and Sufism dominated the Indian musical practices in the continent was not admired by the Hindus of the time. This time is also a witness to the establishment of many new forms of music, the Khayal, of course, but apart from that, 'Qaul' 'Ghazal' 'Tarana' as well as instruments like Sitar and Tabla.



Image 1: Kusnur, N. (2024, June 21). Amir Khusrau Project recreates the beauty of the poet-musician's works—the Hindu.

The history of how it all got so perfectly embedded in Delhi was due to the famous Sufi scholar of the time Ameer Khusro, who, by appointing twelve Shishyas and establishing the lineage of Qawwal Bachhe, these were taught by him and brought in the guru-shishya tradition for the Khayal Gayaki Gharana, which later got to be known as the Delhi Gharana. Eventually, these practices were passed down within the musical families, evolving in the process of growing the whole genre of music in Hindustan, especially in Delhi.

Music- The Voice of Secularism

Delhi Gharana was a quintessential essence of Indo-Muslim musical tradition. Music was more than just a performance art. Regula Burckhardt Qureshi says, “Actual music is the complex of sounds a musician makes, and its actual context is the performance setting in which he makes them.” Qureshi has tried to highlight here by this statement that music is more than a mere subject to make conversation on; it is the main essence of a cultural hierarchy; the motifs of cultural heritage have, for the longest time, lived in the keynotes of musical tunes. With Ameer Khusro, the major embarkation of music in Delhi Gharana was done through Qawwali only; in the performance context, Qawwali was an assembly of Islamic spiritualism and Sufism brought to India by the Persians. Therefore, for many years, poetry and lyrics in Qawwali were in the Persian language, a language of classical mystical poetry; this was also considered the elite language for Indians until Urdu became the current Indo-Muslim language. Urdu tends to follow many Persian models, which adds to the appeal of familiarity. We also have poetry and lyrics in Hindi, which is spiritually a little less appealing for Sufi traditions but is considered very emotional and devotional.

Later, in the Mughal courts, this style of music flourished alongside the religious groups; further in time, around the 16th century, the styles were diversified into different gharana for different princely courts; this helped with the fusion of Hindu and Muslim cultures in the kingdoms. In specific ways, we could consider music to be the voice of the secular; this is very rooted in learning music, which was also considered for the masses. It did the job of bringing together the secular voices of vernacular people and made everyone hear them. Therefore, these forms, which had existed from ancient times, were reworked and brought to the courts of the 17th-18th century during the Mughal period. These concepts of 'Khayal' were brought back to the Mughal period, where most of the religious music was derived from these ancient performative traditions.



Image 2: Google Arts & Culture. (2024, Sept 28).
Oldest Khayal gayaki Gharana

Then, with the extension of the Mughal empire, this remarkable persona of Hindustani Classical Music stayed and was worked ahead by new Gharanas or musical families.



Image 3: Kusnur, N. (2024, June 21).
Amir Khusrau Project recreates the beauty of the poet-musician's works—the Hindu.

We finally come to the times we're mostly aware of or relate to, the 18th and 19th-century narratives of Hindustani Classical Music. The 18th century was the turning point for the interconnectivity of Khayal and Dhrupad and the emergence of modern vocal and instrumental music. It is a very actual fact, as stated by Janaki Bakhle, that "Music was modernised and secularised in the late nineteenth and twentieth centuries" Indian classical music is formerly based on religious practices and with that, through the above paragraphs, we can draw a connection to say that Hindustani Classical music has been a rationalised and a very secularist anecdote of time. We see how the dhrupad and Qawwali were interconnected and how the masters of both forms were in agency and working in a harmonious environment. With the end of an era, the Mughal decline, unexpected violence and clashes deserted the city of its virtue. Therefore, during the late 18th century, most of the formerly known musicians of the princely courts left Delhi and moved to Lucknow, making the court of Awadh an appreciating centre of classical music. This led to a depletion in Delhi's musical heritage, once a vibrant and widely known tradition was forgotten because of migration. Irrespective of this, around the 19th century, the sociological transformation of people moving from Delhi led to the emergence of Gharanas; the very first lineage of this artistic content from where Gharanas were defined was the Gwalior Gayaki Gharana, although a linkage which made sure of the fact that Delhi Gharana was the oldest emergence was through the existing Khayal Gayaki, the lineage of Khayal was significantly reflected in the initiative of Qawwali Bachhe a Parampara started by Ameer Khusro.

Migration and Re-establishment of Delhi Gharana

Especially in the 19th century, the musical history re-embarked by the Seniah Family and especially Masit Khan; during this time, Qawwali entered the lives of well-to-do Muslim families, but also Qawwali was transforming and essentially indulging in the aspect of 'storytelling' which got disapproval from the elite families. Sitar became exceptionally dignified during this time; Masit Khan made a branch of Seniah sitar, then played by his son Umrao Khan, who became the most outstanding teacher of the 19th century. More importantly, the lineage of Khayal tradition was carried on by Ustad Mamman Khan's son Ustad Chand Khan. He was a well-known vocalist in the court of Patiala. Still, he worked through various provinces like Indore, Ajmer, Patiala, and Hyderabad to get back the rich cultural diversity to the original, the Delhi Gharana, regaining the status of the establishment of Hindustani classical music. He also carried forward the Parampara of Guru and Shishya that we read about above, although he didn't have an heir but his grandson Iqbal Ahmed Khan, who Ustad Chand Khan adopted. Ustad Iqbal Khan started his Ryas at six and was later appointed as the Doyen of Delhi Gharana.

The Interconnectedness of Musical Practices

A charming question imposed by Janaki Bakhle makes me think of a perfect point worth illustrating: how do we see interconnectedness by musical practices as a secularistic approach in society? There was a sense of homely subduedness within people and society that never made us question languages, cultures, practices, or traditions, but now we see a lack of that virtue. Dhrupad was the most continuing music major then, and it sometimes subsided due to the ever-growing Sufi practices of Khayal Gayaki; in fact, Khayal was an articulation we got from Dhrupad. Many of the Khayal Gayak were themselves Dhrupadias. It emerged as the dominant genre of music played in the courts, irrespective of all this, and it maintained a very inspiring and close relationship with Sufism. Dhrupad was also seen performing at the Dargah of Nizamuddin Aulia. Ameer Khosrow formed an agency with Gopal Nayak. We see a great deal of interconnected musical practices which didn't just co-exist but existed in each other's sphere. But present-day India tends to question this interconnectivity in every way possible; religious pursuits were given such great position and importance in ancient India, but now the mere fact of having different religious pursuits tends to set us off and cater for a very different understanding of people. A valid question of secularism is again and again put forth due to this: how could the Dhrupadias and Sufi poets exist under each other's sphere with nothing but harmony? Why is that such a difficult element to induce in our society in today's world?



Image 4: Chatterjee, P. (2017)
Remembering Begum Akhtar - Frontline

Where were the Women?

Another question to think about is, where were the women? A very intrusive question for a woman researching a topic that is such a significant aspect of historical anecdote is why women were not even mentioned anywhere in the theories of music that survived. One way I could decode the role of women in music was through their professions, although there's no distinction when it comes.

To women, many great women singers were also great dancers and were generally the *Tawaif*. There was a social distinction when it came to men and women in their world of music; while in men, the critical aspect was only singing, in women, it was an additional skill of dancing which alludes to artistic or rather sexual glorification signed at the fringes of respectable men yet no social designation for women. Also hinted at by Janaki Bakhle, "A deeply respectful feminist project might seek to follow on the heels of these critiques to

comprehend the complicated historical subjectivity of women whose imaginative horizons included the possibility of lifelong ostracism and celibacy as Brahmin widows, or Sati (widow immolation).” Even though these aspects resonate with the 19th or 20th-century treatment, the widespread horizon of women in musical history could only be based on assumptions by the renowned scholars with ample knowledge on which to base their remarks. Notably, the status of musicians was somewhat changing; with the migration in the times when the Mughal empire was moving towards extinction, the musicians were also dispersing, and this process isn't talked about much, especially for the women in this scenario, or what we do know of them is of the women from lower-middle class families entering into this profession or becoming Tawayefs or Bajis or Bais. This lack of respectability for women in the same profession as men and treating them as a socially derogatory profession, although Kotha came to be known as a musical institution as opposed to its image of a site of indulgence into sexual glorification, even more, the performances were not just done by the women but also a few men. What can be noted through and through with the indulgence in this topic is that the oral anecdotes are almost nonexistent while only a few written tales survived; it is a very notable fact that in the stream of the very same professions, we still have plentiful more anecdotes of male singers than we do of female singers. The anecdotes of women singers or even performers are very poorly recorded; even the ones who were performers were not seen as notable alumni or treated with any respect; we get to know about some gruesome stories of these women performers who were never given the lineage or respect their male counterparts were given. “The life stories of Janaki Bai (known as Chappanchhuri as her face was defaced by knife cuts at the behest of a wealthy patron) and Badi Moti Bai, whom Muhury found in a state of utter penury, living next to a cowshed, support Muhury's assertion about the tenuous status of the women performer and her subjection to the whims of her patrons.” Such stories are immensely spread out throughout history.

Concluding Statement

Therefore, in conclusion, the transitory phases of Delhi Gharana have been emancipated from the previous implication. Yet, it has survived through ages and eras and has landed in the 21st century, still intact in its ideologies. The cultural period expanded and was profoundly dispersed from princely courts, where genres of music were established and virtuously believed in new forms and instruments were discovered. We see a notable disciple of music being formed. The cultural aspect that ruled the significant history being formed for Delhi Gharana was the migration of famous Sufi scholars from Delhi to different parts of the country and dispersing the whole Gharana, leading to its temporary extinctions until it was re-established with the digging of histories.

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Increasing Cultural Interaction in Delhi concerning Korean Culture

Stanzin Youdon, SHRM



Image1: Britannica and IndiaMart

In today's world, exchange and interaction have increased manifold due to the internet and social media. In the earlier days, when these were less exposed, we were not obsessed and didn't know about the outside world. But now we know about the outside world in various ways, whether in movies, music, culture, food or even fashion themes that are left untouched today.

I will write about how Korea's culture unfolded in my life and how I see it daily. It is affecting me in some way or another.

Movies and K-dramas

Movies are one of the easiest ways to exchange and learn about each other's culture. It is one of the most available ways. The movies were my first intersection of Korean culture and getting to know about it. The first movie or drama which made me aware of Korean culture was "Boys Over Flowers" Every person has a list of favourite films and tries to relate to how they live or want to live the life shown in Korean cinema.

It has been everyone's fantasies to dress like how they dress in the movies and speak the way they speak. I am pretty sure nowadays, people at least know one of the Korean words or use or try to use the Korean words in daily life. People also set their standards based on movies or dramas. Be it fantasies, horror or romantic comedies, all genres of film are famous. Koreans also make movies based on comics. Famous Korean films and dramas include the Academy Award-winning Parasite, Train to Busan, Boy Over Flowers, etc. Sometimes, the actors or the actresses are more famous than the movies, and they watch the film because of the person. The famous people I was once obsessed with were Lee Min Ho, Lee Jong Suk, Song Joong Ki, bae Suzy and Song Hye-Kyo. There was a time when you knew more about their life than you



Image 2:

Parasite (2019) - IMDb, Boys Over Flowers (TV Series 2009) - IMDb

knew about your own life. Being obsessed with them and watching related shows was once a part of life. We might even finish one drama in one day, even if it disturbs our sleep schedule.

Kpop

Music intrigues everyone in various ways. K-pop has become a part of life for many. There are not many people in today's world who do not know one or more Korean song. And I don't know one or more K-pop groups and industries, be it the Hybe, JYP, Sm, etc., and how many are there in the younger generation of people who do not know about BTS? There once comes the phase of life in everyone's life where they have been obsessed with K-pop and one or the other groups of K-pop. I was also introduced to the K-pop world around 2017, and I was once obsessed with the group called Infinite. Now, I know more than dozens of K-pop groups that you or anyone else visits occasionally to listen to. The Subtitles and release of the English version of the songs made it more intriguing. Now, in the whole world, K-pop songs are very famous.



Image 3: Shah, R. Everything You Need To Know About The All India K-Pop Contest 2023 Final In Delhi, Who Will Win? Social Nation. from <https://www.socialnationnow.com/the-all-india-k-pop-contest-2023-final-in-delhi-who-will-win>

The famous K-pop bands are BTS, black pink, twice, got-7 and many more; if you start to count them, there will be countless. With K-pop, the choreography of the songs has also become famous, and everyone wants to dance according to their ideals. And try to copy their style of dance. We will know how many years they have trained to become the ideal, their favourite colours, their ideal type, the companies they are under and even how many family members they have even if we don't know how or what we will eat for dinner. For some, this phase of life can be short-lived, but there once was the phase of life there. There are even groups like Girl Crush, which is famous for popularly dancing to Korean songs. They do a lot of the dance of the K-pop group.

Food

So as we all know, many people want to try the food of other countries and want to try it at least once to see what their food habits are like. When it comes to Korean food, it suits the taste buds of some and not of others, but all want to try it at least once. And some grasp that opportunity as their own. Delhi is one of the areas where you will find very famous Korean restaurants and shops where you can have good Korean food.



Image 4&5: Koris Safdarjung from <https://www.zomato.com/ncr/koris-safdarjung-new-delhi/photos>

Whether the Busan in mkt, kores in Humayunpur or the KCC in Lajpat Nagar, they all serve Korean food to satisfy their Korean flavours. They serve various Korean foods like kimchi, bibimbap, bulgogi, jjajangmyeon, etc. One of my favourites is bibimbap, which is rice with different toppings.

Movies, shows, and mukbangs have been how they promoted their food in various parts of the world. Koreans always try to promote their food in many ways, and they are successful in many ways. As for Korean food, many do not like Korean food either and find it spicy

As for Korean drinks, they are also pretty famous. Everyone wants to try soju once in their lifetime. It is so overhyped in movies, and every Korean film has one scene with soju. So everyone wants to try it once in a lifetime.

Fashion

As for fashion, Koreans love to dress well, and dramas and shows promote fashion and explain why they dress. So many of the people want to dress like the Koreans. And even want to copy the lifestyle of their favourite person. The traditional Korean dress, the *han buk*, has become a popular clothing item, and everyone wants to wear this gown and feel Korean. I am also one of them.

Various websites, such as fashion sites, have emerged where you can find clothes similar to those worn by actors and actresses in dramas, etc.



Image 6: Korean clothing-Hanbok-Joseon period-02.jpg. (n.d.). Wikimedia Commons. from https://commons.wikimedia.org/wiki/File:Korean_clothing-Hanbok-Joseon_period-02.jpg

K-beauty

Korean make-up and beauty products have become so popular that nowadays, everyone follows a skincare routine. Koreans are obsessed with the makeup and skincare routine to maintain their image. But I think this thing is spreading worldwide, and in Delhi, you will find various shops that sell Korean beauty products. This wave also has caught many people. Nowadays, many people prefer to think that Korean beauty products are better for your skin, so wherever you go shopping, you check whether it is made in Korea or not as we know that like taking care of their skin and also sometimes they like to follow the long Korean skincare routine as to achieve the healthy skin like them and even use the same product.

Language (Hangul)

Koreans have a unique alphabet called Hangul, which the king developed during the Chosen Dynasty. Korean as a language has also become one of the most searched, and the number of people who want to study the language is increasing daily, like the King Syong Institute, which had 2082 students in 2020 and now has over 9,696 students in 2022. And it is one of the languages people want to learn. The driving force can be many to understand Korean movies better, the songs better, etc., and it is one of the foreign languages in India that people want to learn. So many colleges also provide the language.

In a survey in which the 2023 overseas Haley survey did the monthly average consumption of Korean culture, India ranked 1st in the list with 280 hours of consumption of the cultures.

Conclusion

As for Delhi, it is the hub where you can explore every aspect of the culture, from food to clothing. As it is the capital of the country and many of the embassies of the countries are located there, the Korean culture centre is one of the places where you will experience good Korean food. You will have an opportunity to learn the Korean language, and it is one of the places where the cultural intersection between the two countries is at its peak.

Various fairs and festivals to promote Korean culture also take place, and they promote Korean culture in many ways, such as festivals like Rang de Korea, KCCI Korean Festival, and Korean Culture Day.

Delhi became the hub for experiencing a lot of Korea. Even some places in Delhi have the same Korean vibe as we experienced part of Korea in Delhi itself without going to Korea. Be it food, fashion, or drama. In the era of social media and easy exchange, mimicking a thing or culture available on media is easy. So, we can say that Delhi is the hub of the cultural experience, and we can even see many cultures thriving right here in the country's capital. It provides opportunities for all cultures that want to rise and spread their wings in the sky. And live up to the dream and fantasy of enjoying any other culture.

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Image 7: 10 Best-Selling Korean Skin Care Products To Buy In India 2024. From <https://thebeautyinsideout.com>

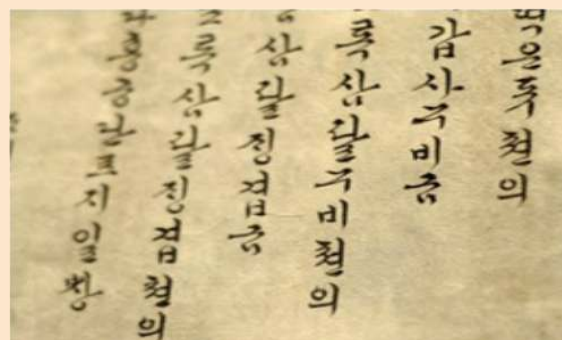


Image 8: Asia Society

Revival of Ganga–Jamuni Tehzeeb in Delhi

Srishti Kureel, Alumni SHRM

Delhi, the capital city of India, boasts a rich and storied history that stretches back several centuries. The city has served as a crucible of cultures, a melting pot where people from diverse backgrounds, cultures, and religions have converged and intermingled. This convergence of cultures has left an indelible mark on Delhi's cultural heritage, infusing it with a vibrant and multifaceted tapestry of traditions, customs, and beliefs.

Delhi's geographic location has played a pivotal role in shaping its cosmopolitan character. Situated at the crossroads of major trade routes, Delhi has been a natural meeting point for people from all walks of life. Traders, travellers, scholars, and artisans across the Indian subcontinent and beyond have brought unique cultural influences to the city. Over time, these diverse influences have coalesced into a vibrant cultural mosaic uniquely Delhi's own.

The spirit of inclusivity that has defined Delhi's history continues to thrive today. The city is home to people from all walks of life who work harmoniously together. Delhi's cultural heritage is a testament to its enduring spirit of inclusivity, making it a vibrant and diverse city where the past meets the present and people from all walks of life can find a sense of belonging.

The Ganga-Jamuni Tehzeeb, which refers to the harmonious coexistence and cultural exchange between Hindus and Muslims, is integral to Delhi's cultural fabric. This cultural fusion, also called the "Ganga-Jamuni Sanskriti or Culture" or simply "Hindustani Culture", is a beautiful confluence of Hindu and Muslim traditions. Its origins can be traced back to the Mughal era when Delhi served as the glorious capital of the Mughal Empire. "Ganga-Jamuni" symbolises the confluence of the Ganga and Jamuna rivers, representing the integration of Hindu and Muslim cultures. It celebrates the power of unity and the beauty of diversity, showcasing how seemingly disparate elements can come together to create something truly remarkable. Delhi, a city steeped in history and culture, stands as a beacon of harmony and inclusivity of the Ganga-Jamuni Tehzeeb.

The Urdu language is one of the most striking manifestations of this cultural synthesis. Urdu emerged as a captivating blend of Persian and Hindi, symbolising the harmonious blending of these two great linguistic traditions. The language, with its melodic tones and intricate vocabulary, became the lingua franca of the Mughal court and the preferred mode of communication among the elites. Literature has also played a significant role in nurturing the Ganga-Jamuni Tehzeeb of Delhi. Urdu poetry has flourished in the city for centuries with its eloquent verses and poetic expressions. The works of renowned poets like Mirza Ghalib, Allama Iqbal, and Mir Taqi Mir continue to inspire and resonate with people across religious and cultural divides. The tradition of *mushairas*, or



Image 1: The emperor Jahangir celebrating the festival of Holi with the ladies of the zenana-google art project Ganga-Jamuni Tehzeeb. (N.D.). Wikipedia.

poetic gatherings, serves as a platform for poets to showcase their creativity and engage in intellectual discourse, fostering a sense of unity and camaraderie among literature enthusiasts. Today, Urdu thrives in states like Uttar and Pradesh, Bihar, Jammu and Kashmir, Telangana and Delhi, enriching its literary, poetic, and cinematic landscape.



Image 2: This weekend in Delhi, immerse in Jashn-e-Rekhta (2023, December 8).

Another notable aspect of the Ganga-Jamuni culture is the exquisite dance form of Kathak. Kathak evolved as a fusion of Indian classical dance and Persian influences, incorporating graceful movements, intricate footwork, and

expressive storytelling. It became a beloved form of entertainment in the Mughal courts, captivating audiences with its rhythmic beauty and emotional depth. Kathak continues to be celebrated in Delhi's cultural scene, with renowned dancers showcasing their talent in mesmerising performances.

The cultural fabric of Delhi is also woven with the threads of music, dance, and literature. With its mystical melodies and soulful lyrics, Sufi music has found a special place in the hearts of Delhiites, transcending religious boundaries. The annual Qutub Festival and Jahan-e-Khusrau celebrate this musical heritage, bringing together artists and audiences from diverse backgrounds. The culinary traditions of Delhi also reflect the Ganga-Jamuni fusion. The city's cuisine is a delectable blend of North Indian and Mughlai dishes, with influences from various regions. Delhi's food scene is a gastronomic delight, from the rich and flavorful biryani to the aromatic kebabs, the tantalising street food, and the indulgent desserts. Merchants and travellers worldwide brought their culinary traditions, gradually blending with local flavours to create a unique and diverse culinary landscape. The Mughals significantly shaped the city's food culture, introducing new ingredients and cooking techniques that further enriched the Ganga-Jamuni Tehzeeb. From the street food vendors of Old Delhi to the fine dining restaurants of South Delhi, there are countless places where one can experience the flavours of the Ganga-Jamuni Tehzeeb.

However, this culture and tradition that once held a prominent place in the hearts and minds is now understood as a bygone era. While it remains popular as an aesthetic of the glorious days, it has gradually dimmed over time, leaving behind only a faint reverberation of its former glory. And so, while the tradition may have waned, its spirit remains like a whisper from the past, reminding us of the rich culture of arts, literature and spirituality that once graced our city.

Phool Walon Ki Sair, translated as “Procession of the Flower Sellers,” is a splendid example of the Ganga-Jamuni Tehzeeb of Delhi. This annual festival, celebrated with great zeal and enthusiasm, exemplifies the syncretic culture of the city by bringing together people from diverse religious and cultural backgrounds in a spirit of communal harmony and unity.



Image 3: Celebrating the harmony and diversity of Delhi's Phool Walon Ki Sair festival. (2019, October 17). The Indian Express.

Originating in the 19th century during the reign of Mughal Emperor Akbar Shah II, Phool Walon Ki Sair was initiated as a gesture of goodwill between Hindus and Muslims. Legend has it that Akbar Shah II, grateful for the birth of his son after years of prayers, started the tradition of offering floral tributes at the dargah of Sufi saint Hazrat Khwaja Bakhtiyar Kaki in Mehrauli and later at the Yogmaya Temple in Mehrauli, to express his gratitude.

Since then, Phool Walon Ki Sair has evolved into a symbol of religious harmony and cultural integration in Delhi. The festival typically begins with a ceremonial procession, led by the descendants of the original flower sellers (phool walls), carrying decorated floral fans (*pankhas*) and *chadars* (shawls) made of flowers. The procession, accompanied by music, dance, and colourful decorations, winds through the streets of Mehrauli, symbolising the city's shared cultural heritage of Hindus and Muslims.

What makes Phool Walon Ki Sair truly remarkable is its inclusive nature. Hindus and Muslims participate in the festivities, offering prayers and floral tributes at the dargah of Hazrat Khwaja Bakhtiyar Kaki and the Yogmaya Temple. This interfaith aspect of the festival underscores the spirit of unity and brotherhood that transcends religious boundaries, emphasising the shared values of love, peace, and tolerance.

Moreover, Phool Walon Ki Sair serves as a platform for cultural exchange and interaction among different communities. It allows people of all backgrounds to unite, share traditions, and celebrate their diversity in a spirit of

mutual respect and understanding. The festival fosters a sense of belonging and inclusivity, reinforcing the Ganga-Jamuni Tehzeeb of Delhi as a living testament to the city's syncretic culture.

In recent years, efforts have been made to revive and promote Phool Walon Ki Sair, ensuring this centuries-old tradition thrives in modern Delhi. The government, local communities, and cultural organisations have played a crucial role in organising and supporting the festival, highlighting its significance as a symbol of Delhi's cultural heritage.

Thus, it can be said Phool Walon Ki Sair is a shining example of the Ganga-Jamuni Tehzeeb of Delhi, embodying the spirit of unity, diversity, and communal harmony. This vibrant festival, rooted in centuries of tradition, is a beacon of hope and inspiration, reminding us of the power of cultural exchange and mutual respect in fostering a more inclusive and compassionate society.

The Ganga-Jamuni Tehzeeb, which can also be understood as an intangible cultural heritage of India, represents a rich tapestry of traditions, arts, rituals, literature, and practices that have evolved over centuries through the interaction and exchange between Hindu and Muslim communities. This syncretic culture, deeply rooted in the ethos of inclusivity and pluralism, embodies the essence of India's cultural diversity and unity in diversity.

At its core, the Ganga-Jamuni Tehzeeb signifies the harmonious coexistence and cultural integration of Hindu and Muslim traditions. It reflects the shared history and heritage of communities that have lived side by side for generations, embracing each other's customs, languages, cuisines, and arts. This intangible cultural heritage encompasses various expressions that bind people across religious and cultural divides, from festivals and rituals to music and literature. Moreover, the Ganga-Jamuni Tehzeeb finds expression in various art forms and cultural practices that have flourished in Delhi and across India. Hindustani style of Music, dance, poetry, and storytelling serve as mediums through which the syncretic culture of the region is transmitted and preserved. With its message of love and unity, Sufi music transcends religious boundaries, resonating with audiences of all backgrounds. Similarly, Urdu poetry, with its eloquent verses and timeless themes, reflects the fusion of Hindu and Islamic influences, embodying the spirit of the Ganga-Jamuni Tehzeeb.

In essence, the Ganga-Jamuni Tehzeeb of Delhi is a living testament to the spirit of inclusivity and pluralism that defines the ethos of India. It reflects a city's resilience that has endured centuries of conquests and conflicts yet emerged stronger and more vibrant than ever. In today's increasingly polarised world, the syncretic culture of Delhi serves as a beacon of hope and inspiration, reminding us of the beauty and strength of diversity. As Delhi continues to evolve and embrace the winds of change, its Ganga-Jamuni Tehzeeb remains a timeless legacy, celebrating the unity in diversity that defines the soul of India.

The revival of the Ganga-Jamuni Tehzeeb is crucial for several reasons. First and foremost, governmental bodies should play a proactive role in preserving and promoting the Ganga-Jamuni Tehzeeb. This can be achieved by allocating funds to restore and maintain historical monuments, heritage sites, and cultural institutions that embody this syncretic culture. Additionally, policymakers should implement policies that support cultural exchange and dialogue between different communities, fostering mutual respect and understanding.

Community engagement is another vital aspect of reviving and preserving the Ganga-Jamuni Tehzeeb. Local communities, comprising both Hindus and Muslims, should actively participate in cultural activities, festivals, and events that celebrate their shared heritage. Collaborative initiatives such as interfaith dialogues, heritage walks, and cultural workshops can promote cross-cultural interactions and strengthen social cohesion among diverse groups.

Education plays a pivotal role in transmitting the values of the Ganga-Jamuni Tehzeeb to future generations. Schools and educational institutions should incorporate curriculum content highlighting Delhi's cultural and religious diversity, emphasising the importance of tolerance, respect, and empathy. Students should be exposed to various aspects of the city's syncretic culture through field trips, guest lectures, and extracurricular activities, nurturing a sense of pride and belonging in their shared heritage.

Furthermore, cultural events and festivals play a significant role in revitalising the Ganga-Jamuni Tehzeeb and fostering a sense of community among residents of Delhi. Organising festivals such as Diwali, Eid, Holi, and Ramadan in inclusive and participatory ways can allow people from different backgrounds to unite, exchange cultural practices, and forge lasting bonds of friendship and solidarity.

In addition to these efforts, the media and entertainment industry can contribute to reviving the Ganga-Jamuni Tehzeeb by promoting stories, music, and art celebrating the city's multicultural heritage. Film festivals, art exhibitions, and literary forums can be platforms for artists and cultural practitioners to showcase their work and engage with audiences on communal harmony and cultural diversity themes.

Finally, the revival of the Ganga-Jamuni Tehzeeb is a way to preserve and promote Delhi's unique identity. Delhi has always been a melting pot of cultures, welcoming immigrants from far and wide. The Ganga-Jamuni Tehzeeb is a

testament to Delhi's cosmopolitan character, and its revival would reaffirm the city's commitment to inclusivity and diversity. The revival of the Ganga-Jamuni Tehzeeb in Delhi is a nostalgic longing for the past and a forward-looking vision for the future. In a world increasingly divided by religious and ethnic conflicts, the Ganga-Jamuni Tehzeeb offers hope, demonstrating that different communities can live together in harmony and mutual respect. By embracing the Ganga-Jamuni Tehzeeb, Delhi can become a model of unity and diversity for the rest of the world. Thus, the Ganga-Jamuni culture is not merely a historical relic but a living, breathing entity that continues to shape Delhi's identity.

In conclusion, reviving and preserving the Ganga-Jamuni Tehzeeb in Delhi requires a multi-pronged approach involving government support, community engagement, educational initiatives, and cultural programming. By safeguarding this syncretic culture, Delhi can continue to thrive as a vibrant and inclusive city where people of all backgrounds can live peacefully and harmoniously, embracing their shared heritage while celebrating their differences.

In recent years, efforts have been made to recognise and safeguard the Ganga-Jamuni Tehzeeb as an integral part of India's cultural heritage. UNESCO's recognition of elements of Indian culture, such as yoga and Kumbh Mela, as intangible cultural heritage highlights the importance of preserving and promoting the diverse cultural expressions of the country. Similarly, initiatives at the national and local levels aim to document, safeguard, and promote the intangible cultural heritage of Delhi and India, ensuring its transmission to future generations. By recognising and celebrating the intangible cultural heritage of the Ganga-Jamuni Tehzeeb, we affirm our commitment to preserving the rich tapestry of traditions that define us as a people!

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Troubles of Transitional Identities in Compartmental Urbanisation: A Case Study of Majnu Ka Tila (MkT)

Parul, Lepakshi, Advaita, Shailaja Menon (History, SLS)

Majnu ka Tila (MkT), a bustling settlement in Eastern Delhi frequently visited by students from the nearby Delhi University or visitors, was not such a hotspot for niche cafes and souvenir shops some twenty years ago. A Tibetan 'informal colony' located on the banks of river Yamuna, it was settled in the 1960s by the refugees who came to India along with the exiled Dalai Lama, a section of whom were initially accommodated in the Ladakh Budh Vihar on the outskirts of Delhi. There was no formal handover of land to them. Neither was obtaining citizenship in India a concern for them because they identified themselves as refugees, hoping to return to their homelands at some point in the future.

The Central Tibetan Administration (CTA), set up in Dharamshala in Himachal Pradesh, is an umbrella administrator/redressal body for all pockets of Tibetan refugees in the country and says that it still "neither encourages or discourages taking citizenship in India" (as of 2016). This statement is simply in solidarity with the political project of the exile. It does not reflect the ground reality in MkT, where the Tibetans hold Indian identity cards and other legal documents for procuring daily services as citizens. MkT presents a unique case of 'identity' in 'exception' where, despite the *informality* of their lands and partial citizenship claims, the Tibetans continue to prosper as business owners and landlords.

Land Ownership

The question of land ownership in the area has been a jumble of legal terminology and deficient urban planning. The land in MkT had been provided to the refugee population through *extra-legal arrangements* like *benami*, which is otherwise an illegal practice for non-refugees. The role of² the Resident Welfare Association (RWA) in the advocacy of land and citizenship rights in the area has been emphasised in the work of Balasubramaniam and Gupta, who mention that the influential leaders of the community over the years have been able to formulate themselves into a powerful governing body (Le Houerou, Fabienne, 2020). This body works as a direct channel for addressing resident issues (in contrast to dealing with the hierarchies of CTA instead, as is the case for other Tibetan settlements in India). The RWA formed rules regarding the buying, selling, and contracting of lands in MkT when the possibility of returning to Tibet started seeming distant after twenty years or so of residence here.

Being an *unauthorised* colony, periodic evictions and demolitions were expected, like in 1981 when an added area of 1.1 acres was temporarily provided as a settlement for demolishing 33 existing buildings. This only increased the confidence of the people who ended up building newer structures, by municipal norms, to create the least resistance during regularisation in the future. The Ministry of Urban Development and the Tibetan Government in exile were petitioned by the RWA and other interested members of the society in the 1990s when disbanding of the community was suggested. This time, the refugee status of the people and their prospering economic condition stalled the ministry's decision. A similar challenge was produced in 2006 by the PWD to widen a highway running close by.

These attempts were possible due to the *unauthorised* status of the colony, which stems not only from being a refugee area but also from the complex, rigid, and inadequate planning categories of DDA. The vocabulary used to define areas like MkT in urban planning is a web of *rigid* terms used to plan for areas and people with *fluid* identities. An *unauthorised* colony, by definition, defies the zoning norms developed by the ongoing Master Plan, which, in Delhi's case, designates a specific core area as an 'Urban Development Area' (in effect, an 'urbanisable area') within which all types of zones are designated for residential, industrial, farmland, and other purposes. An *'informal'* settlement is unauthorised because no legal paperwork ensued after its change in ownership, as in the case of MkT. MkT's claim is for an 'authorised informal' (Balasubramaniam, Gupta, 2020) land, which would mean that the municipalities— based on its zoning regulations, which MkT flouts— could not push for demolitions. This is essentially a request to broaden the limits of 'urbanisable' land in Delhi, including diversification of the zoning.

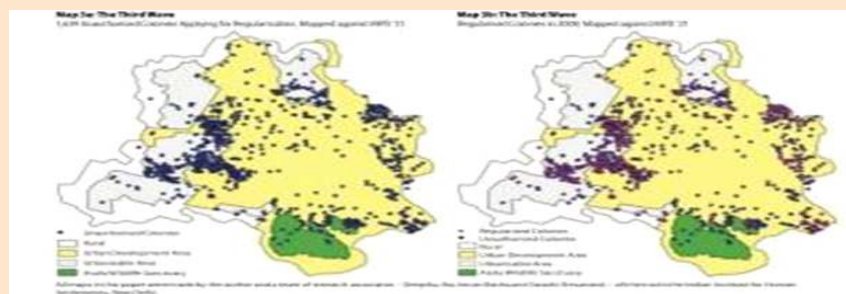


Fig1. The map on the right plots unauthorised settlements on the outskirts of the yellow-marked 'urbanisable area.'

The 'informal' remains since no handover of ownership documents existed originally. This is the 'Regularization' that the colony is vying for. Other terms like 'formal,' 'legitimate,' and 'illegal' are all used for various typologies of settlements, making matters complex. The informality of this land initially put the residents in a challenging situation regarding service provision. The Master Plan of the city (Master Plan 2021. Delhi Development

Authority.) — except for the most recent one formulated in 2007— does not provide any instructions on essential service provision in 'extra-legal' settlements. The RWA at Mkt took the initiative in their hands and, through contributions from residents, worked to provide water availability, electricity, and sanitation in their locale.

The Need for Regularisation

The RWA registered itself as a formal society under the Societies Act in 2004 and lay 'citizen-like claims' on their land when they weren't citizens and had negotiated against demolitions in the past with 'the tool of refugeehood.' The term 'extra-legal' has been used here to refer to all settlements that flout planning norms of the ⁷ Master Plan and fall under notable exceptions. Regularisation was sought to escape targeted evictions and be recognised as any other 'unauthorised' colony whose only concern is zoning standards. To comply with all possible requirements of long-term occupation, which are requisite for claiming 'regularisation,' the RWA worked diligently to—

- a.) consolidate and present its records of municipal services provided here for many decades.
- b.) provide a record of political statements made by senior leaders, including erstwhile Chief Minister of Delhi Smt. Sheila Dixit, in the year 2000, declared Mkt a cultural hotspot and renamed it the New Aruna Nagar Colony.
- c.) naturally fulfilled DDA's formal norms for regularisation, which need the area of occupation to be built up to 50% as of March 2002 without hindering any other public infrastructure.

To further its claims, Mkt paid for municipal services to make its demands noticeable to the government, a tactic Balasubramaniam and Gupta referred to as 'Neo-liberal rationality'. In 2008, the RWA was issued a 'Provisional Regularisation Certificate'. This, although an achievement after all the efforts mentioned above, raised even more profound questions about the identity of the population, whether they remain refugees, to be targeted for rehabilitation, or become 'pseudo-citizens' in need of fundamental rights.

Regularisation, Citizenship, and Voting Rights

The lack of citizenship for Tibetan refugees and their descendants in India is recompensed through various other documents, including Registration Certificates (RC), Identity Certificates (IC), and Special Entry Permits. The acquisition of Registration Certificates requires producing one's birth certificate. The document is to be renewed every five years to prevent the collapse of its coverage and render a person without legal status in the country. Tibetans without RCs cannot open bank accounts or get bank loans and have trouble finding employment because most businesses, including those run by the CTA, make employment conditional on possessing an RC. Those possessing RCs are eligible for a travel document called the Identity Certificate (IC), which resembles Indian passports but with a yellow cover. This allows them to undertake international travel to countries that recognise the IC.



Fig.2. Cleanliness issue outside Mkt



Fig.3. Clean alleyways inside Mkt

Through a 2003 joint initiative of the Indian government and the CTA, which regulates the entry of Tibetans from Nepal into India, the immigrants were to be handed Special Entry Permits (SEPs) (Tibet Justice Center, 2016). This was meant to develop a streamlined channel for in-migration where the Nepal Department of Immigration gives an exit permit for a refugee to be escorted to India by a 'Reception

Center' staff who ensure their safety until they arrive in Dharamshala. Then, SEP becomes another proof of identity that is eligible to procure essential services in India.

As foreigners, Tibetans were ineligible to vote in Indian elections until February 7, 2014, when the Election Commission of India issued a directive to the states to enrol Tibetans born between January 26, 1950, and July 1, 1987, in electoral rolls in Dharamshala. Legal marathons like these are only a fraction of trials faced by Tibetans who defect to India in search for a better life. For those at Mkt, the original difficulties of moving have been left behind since many are now second-generation born in India and thus are citizens by birth. Yet lax authorities keep them churning in a muddle of legalities.

ethnicity, Indian by birth, resident of Mkt who related to us his experience of procuring an Indian passport, which was denied to him multiple times despite him being a citizen by birth, a shining example of the efficiency of concerned departments.



Fig. 4: Zayn is a non-Tibetan Nepali by ethnicity, Indian by birth, resident of Mkt who related to us his experience of procuring an Indian passport, which was denied to him multiple times despite him being a citizen by birth, a shining example of the efficiency of concerned departments.

Conclusion

There exists a complex relationship between *regularisation* and citizenship. Although the DDA suggests that the one has nothing to do with the other, it is worthwhile to think about the identity of a population that just transitioned from claiming a 'refugee' status, which requires exceptional dealings with the centre, to a 'provisionally regularised' one where their dealings are to be directly with the municipality. The former had allowed for all the legal exceptions on which MKT prospers today, and the latter makes all those claims redundant in favour of moulding the settlement perfectly within a planning objective.

A plethora of work has been done on the high politics of identity that plays out in the case of the Tibetan diaspora/refugees in India and South Asia as a whole. Still, there isn't much research around land rights and associated governance. The limited research shows that regularisation will have to interact with individual land ownership issues in Mkt. When that happens, further discourse on the legitimacy of exile identities coexisting with land ownership will be questioned since the former assumes a transience despite the reality of prolonged living. Questions remain unanswered about how individual ownership and complete regularisation will impact the job prospects, businesses, and citizenship of a people gradually naturalising as Indian citizens, their kids being Indian by birth in a world where the exile identities are not yet shed. What do these children tell the official who rejects their passport multiple times?

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The interplay of the Korean cultural Wave on cuisine: A case study on Aruna Nagar, Majnu Ka Tila

Nischal Tevetya, Shriti Pathak, Sociology, SUS

Introduction

The exponential surge in popularity of Korean pop culture items worldwide, dubbed the Hallyu wave, has captured people's attention worldwide. When geographical borders have become blurred due to globalisation, virtual communication, and internet growth, South Korean popular culture and technology are evolving at an unparalleled rate worldwide. Its popularity has grown to the point that it is now competing with Hollywood films, music, and theatre. On the other hand, Hallyu has drawn many academics because it is still a developing topic. Because this is a young study subject, only some significant attempts have examined the literature systematically.



Image credits: Nischal Tevetya, Shriti Pathak

Korean culture in India also represents the first non-Western culture to establish a strong commercial presence and popular support. This is also why many Indians still hesitate to attempt the new trend; the fear of the unknown keeps them away. Korean dramas are a fusion of all parts of Korean culture, filled with flavours and quietly capturing the audience's attention to experience them. *This paper tries to recognise the dominant theories that served as the background in bringing the Korean wave to cities like Delhi.* Young adults are identified for their love of Korean cuisine from Korean operas and films. Korean eateries also keep a modest stock of soju, the colourless alcohol Koreans consume in large quantities. As seen in the drama, Korean cuisine or quick noodles known as "ramen" were discovered to utilise chopsticks to match the familiarity. *This research paper intends to determine how Korean and Indian cultures have impacted or been integrated.*



Image Credits: Nischal Tevetya, Shriti Pathak

Majnu-ka-Tilla (MKT), a renowned area in Delhi, has emerged as a notable hub for exploring the vibrant Tibetan culture, shopping for exquisite Tibetan items, and savouring delicious cuisine. Over time, MKT has become increasingly popular for its Korean culinary offerings, apparel, and association with the Hallyu phenomenon.

The area boasts a diverse culinary landscape, with numerous Tibetan and Nepali restaurants dotting its streets. However, in recent years, the emergence of Korean eateries has added a new dimension to MKT's culinary scene. These Korean restaurants have quickly gained popularity among locals and visitors alike, contributing to the area's growing reputation as a destination for Korean cuisine. The growing popularity of Korean food culture in MKT can be attributed to several factors. Firstly, Delhi residents and visitors from surrounding areas are increasingly drawn to

Korean cuisine's unique flavours and culinary experiences. This growing interest in Korean food is fueled by the global popularity of Korean culture, particularly the Hallyu wave, which encompasses music, entertainment, food, fashion, and beauty.

Moreover, MKT's history as a hub for Tibetan cuisine also plays a role in the area's affinity for Korean food. The multicultural environment of MKT, characterised by its diverse range of cuisines and cultural influences, creates a welcoming atmosphere for introducing and accepting new culinary experiences, such as Korean cuisine. The growing popularity of Majnu-ka-Tilla as a destination for Korean food culture reflects the area's dynamic evolution as a melting pot of cultures and cuisines. As MKT attracts visitors seeking authentic cultural experiences and culinary delights, its reputation as a culinary hotspot for Tibetan and Korean cuisine is expected to flourish further.

Majnu Ka Tila, nestled in the vibrant heart of Delhi, epitomises a harmonious convergence of cultures, where culinary diversity, socio-economic resilience, and cultural exchange intersect to create a unique tapestry of experiences. This enclave's gastronomic landscape is a gateway to cultural immersion and communal bonding. Authentic Tibetan cuisine, characterised by its rich flavours and traditional culinary techniques, forms the cornerstone of Majnu Ka Tila's culinary identity. (Dhawan, 2107, #) Yet, the enclave's culinary allure extends beyond Tibetan fare, with Korean, Nepali, and other culinary influences contributing to its diverse gastronomic offerings. Majnu Ka Tila emerges as a culinary haven where food nourishes the body and fosters cultural exchange and community cohesion, transcending culinary boundaries to unite students and residents alike in a shared appreciation for diverse flavours and culinary traditions. (Malik, n.d., #)

Beyond its culinary offerings, Majnu Ka Tila embodies the socio-economic challenges and resilience of the Tibetan diaspora in India. As explored in scholarly articles, the community's adaptation and livelihood strategies illuminate the intricate dynamics of Tibetan refugees navigating socio-economic adversity. (kathait, 2023, #) Limited access to public services and formal employment opportunities necessitate the reliance on tight social and cultural networks through which community members engage in informal economic activities to sustain their livelihoods. Majnu Ka Tila thus emerges as a living testament to the resilience and adaptability of the Tibetan diaspora, embodying the spirit of cultural preservation amidst socio-economic challenges while showcasing the community's capacity for innovation and entrepreneurship in the face of adversity. (Rawat, 2021, #)

Majnu Ka Tila is a vibrant cultural hub where diverse traditions, languages, and identities converge to create a dynamic tapestry of experiences. The enclave's unique position as a melting pot of cultures is exemplified by the organic integration of Korean cultural influences, reflecting a broader trend of global cultural exchange (Ganghariya, 2020, #). Despite India's relatively limited exposure to the Korean Wave, Majnu Ka Tila is a notable exception, with Korean language courses, cultural events, and culinary influences permeating the enclave's linguistic and culinary landscape. Tibetan and Korean traditions intertwine seamlessly in this cultural nexus, fostering a dynamic exchange of ideas, languages, and experiences that transcend linguistic and national boundaries. Majnu Ka Tila thus emerges as a vibrant symbol of cultural integration and exchange, where diverse communities come together to celebrate their shared heritage and forge meaningful connections amidst the bustling streets of Delhi. (Nandal, 2023, #)

Fieldwork & Work Experience

Surveys and fieldwork were done to determine how many people know about the Korean wave and how it has affected people's food preferences. As we tried to comprehend the atmosphere and patrons of Korean eateries, we learned that most of these establishments' patrons are either college students or young people who occasionally visit with their grandparents or families to enjoy Korean food. Additionally, we learned that although sales were strong even before COVID-19, majnu ka tilla became a part of this popular culture due to the abrupt rise in the number of individuals using social media channels to promote it.

Owing to the unexpected surge in local interest in Korean cuisine, several new eateries and stores stocking Korean goods have popped up. We also saw a few individuals recently arriving in India from Korea. They informed us that, at first, they were only aware of a few Korean restaurant locations in Gurugram; however, when majnu ka tilla gained significant popularity on social media, they learned about it and visited to try the cuisine. They were enamoured with Korean culture not only because of its well-known press, such as kdramas and kpop, but also because of the beauty of the Korean language and the simplicity with which their cuisine can taste so good. They also emphasized the stark contrast between Indian cuisine, which is highly spiced and oily, and Korean cuisine, which is slightly less oily and less spice-infused.

Due to the university's proximity to the Majnu Ka Tilla region, most Korean eateries enjoyed popularity when they first debuted in 2014 and 2017. However, following the COVID-19 pandemic, there was an abrupt surge in the impact of social media and YouTubers. People visit eateries like Gangnam not just to savour Korean cuisine but also to try the traditional hanbok. Some others informed us that, before the COVID-19 pandemic, people were unaware of the distinctions between Japanese and Korean cuisine. However, since the pandemic, people have become more aware of Korean culture, including its culinary and fashion traditions.

In the survey, most respondents were between 18 and 25 in which. They indicated that they were either already familiar with Korean culture through Korean dramas or Korean movies or had learned about it through friends who also enjoy eating Korean food and visiting Majnu ka Tilla to take advantage of the atmosphere and space this place



offers to those who enjoy indulging in Korean culture. According to the responses of the young adults, ramen (ᄇᆞᆫ) and popular Korean foods like japchae (ᄇᆞᄂᆞᆫ), kimbap (@@%¼), and tteokbokki (ᄇᆞᆫᄇᆞᆫ) are the most popular Korean foods among them. The poll also revealed that many people became interested in learning Korean after viewing popular Korean culture media. It was also found that while Korean food was well-known on social media, most respondents had it for the first time at Majnu Ka Tilla.

Findings

The role of media, including social media, in disseminating Korean cultural content could be a significant factor. Platforms like YouTube, streaming services, and social media sites played a crucial role in exposing individuals in Delhi to Korean culture. The appeal of Korean culture, especially among the youth, is an essential aspect. This study explores how younger generations in Delhi are drawn to Korean music, fashion, and entertainment and how this has influenced broader cultural trends, leading to places like Majnu Ka Tilla becoming a hub for Korean culture. Many Majnu-ka-Tilla residents are Tibetan exiles who fled to India with the 14th Dalai Lama in 1959. They voluntarily gathered in this area along the Yamuna River's bank, and the Indian government designated it as a Tibetan refugee district in the 1960s. It has now grown into a community of 2000-3000 people. This place was little known, but the introduction of *laphing* Tibetan cuisine made it known amongst people. It later became a hub for Tibetan, Nepali, and Korean cuisine.

While interviewing a few of the shops, some residents refused to participate, which was strange for us since we just wanted to ask them about Korean cultural popularity. Later, when a man who sold boba tea asked this question, we learned the sad truth of mkt. A lot of these people are refugees who ran away from Tibet following Dalai lama's steps. They were separated from their parents at an early age and hadn't even contacted them for years. They were still hiding, so they were rude about not answering the interview.

One of the most pronounced impacts of the Korean Wave on Delhi has been in the realm of cuisine. The burgeoning popularity of Korean cuisine, characterised by its rich flavours and unique culinary techniques, has permeated the city's gastronomic scene. The culinary domain in Delhi has transformed significantly due to the proliferation of Korean-inspired restaurants, ranging from small eateries to upscale dining establishments. Moreover, there has been a noticeable incorporation of distinct Korean flavours in local eateries, further enriching the city's culinary diversity. The integration of popular Korean ingredients in household kitchens indicates a broader cultural exchange; they cater to the evolving palates of Delhi's residents and foster a sense of global gastronomic interconnectedness. This culinary cross-pollination not only represents a shift in dietary preferences but also serves as a tangible expression of the cultural dialogue between South Korea and India. The acceptance and integration of Korean culinary elements into the daily lives of Delhiites underscore the adaptability of the city's residents to embrace diverse cultural influences.

Fusion products that blend Korean and Indian flavours have become popular. For instance, Maggi has launched a limited edition Korean-inspired instant noodles flavour that combines traditional Indian spices with Korean seasonings. Some brands collaborate with Korean companies or chefs to develop products that authentically capture the essence of Korean cuisine. Such collaborations can lend credibility and authenticity to the products. Companies may introduce limited edition products with Korean influences to generate excitement and attract consumers interested in new and unique flavours. Limited-time offerings can create a sense of urgency and exclusivity. The perception of Korean cuisine as healthy and flavorful may influence companies to incorporate Korean elements into their products. This aligns with the growing consumer interest in health and wellness.

Majnu Ka Tila, a bustling enclave in the heart of Delhi, is a testament to the rich tapestry of culinary diversity that defines the city's gastronomic landscape. Renowned for its fusion of flavours from across the globe, Majnu Ka Tila has become a melting pot of culinary traditions, where the aromas of Korean, Tibetan, Nepali, and various other cuisines intertwine harmoniously. This vibrant neighbourhood serves as a culinary haven for food enthusiasts seeking a taste of the world without leaving Delhi's borders. From sizzling Korean barbecue to fragrant Tibetan momos, Majnu Ka Tila offers a tempting array of dishes that cater to every palate. Its narrow lanes teem with quaint eateries and bustling street food stalls, each offering a unique gastronomic experience. Students, locals, and tourists come together to embark on a culinary journey transcending cultural boundaries. In this vibrant tapestry of flavours, Majnu Ka Tila satisfies hunger and celebrates the rich diversity of Delhi's culinary heritage, symbolising unity in a city where culinary fusion knows no bounds.

Conclusion

In conclusion, this comprehensive research paper has delved deeply into the multifaceted impact of the Korean Wave on the cultural landscape of metropolitan cities, specifically focusing on the vibrant and diverse city of Delhi. By meticulously exploring the realms of food, the study has unearthed compelling evidence of the profound and enduring influence that Korean cultural elements have exerted on the diverse fabric of Delhi's urban environment.

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The convergence of Indian and Korean culinary traditions in Majnu ka Tilla, exemplified by the coexistence of local eateries and Korean restaurants, reflects a gastronomic exchange and a harmonious blending of flavours that resonate with the diverse palate of Majnu ka Tilla's inhabitants. The organic integration of the Korean language into the linguistic landscape of this enclave, evidenced by language courses and everyday interactions, underscores a deeper cultural engagement that transcends linguistic boundaries.

In essence, this research illuminates the enduring impact of the Korean Wave on Delhi's cultural tapestry, which is particularly evident in its culinary evolution. The fusion of Korean flavours with Delhi's gastronomic scene signifies more than just a culinary trend; it embodies a dynamic cultural exchange that enriches both societies. Through the lens of Majnu ka Tilla's vibrant community, where Korean and Indian traditions harmonise seamlessly, we witness the transformative power of cultural dialogue. This culinary crossroads is a testament to the city's adaptability and embrace of diverse influences, showcasing Delhi's vibrant spirit of cultural fusion and interconnectedness.

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BUILT HERITAGE



Saga of Delhi: A Study of Archaeological and Literary Sources

Ankit Chanchal, Alumni SHRM

Introduction

On the world map, some historic metropolises, possessing unmatched antiquity and history, have endured the ages as global capitals. One such ancient city is Delhi, situated in the Indo-Gangetic plains on the northern spur of the Aravali mountain range. Delhi has long been coveted by Indian emperors, foreign conquerors, and people throughout the Indian subcontinent, as a bystander to the storied dynasties' ascent and descent that moulded history. Enormous buildings surround Delhi and have reached the pinnacle of urbanisation, making it challenging to piece together the city's long past. It is not all that surprising that when it comes to Delhi's historical remains, most people think of magnificent medieval palaces, tombs, mosques, or the imposing structures of the colonial period that dot the cityscape (Singh, 2010). Delhi's history has been covered in great detail; however, little is known about Delhi's ancient past compared to its medieval and modern histories. If one searches on Google, "What is the ancient history of Delhi?", the available information is confined to these ideas—"how the city got its name Delhi?", "Delhi as Indraprastha?", "How were the Seven Cities established?" Tomar kings and their Rule? Most works talk about the tale of seven cities.

However, the history of the City goes back several hundreds and thousands of years to these monuments and buildings or the details mentioned in the ancient texts; yes, the historical Chronology of Delhi begins with the Stone Age and then gradually passes through various phases of culture from Prehistoric to Protohistoric and Historical, and finally attains its modern form. It's an intriguing endeavour to look for the ancient in present-day settings. It not only opens our eyes to novel knowledge, but it also transforms our viewpoint. Let's investigate how deeply ingrained Delhi's history is.

Archaeology of Delhi

The oldest remains of human activity in the Delhi region are prehistoric stone tools. Archaeological investigations attest to the early inhabitation of Delhi in the lower Paleolithic age, and human activities are noticed in the following Middle Paleolithic, Upper Paleolithic, chalcolithic, and early Iron ages with the beginning of the historical period.

It is abundantly evident that the sloping Aravallis ridges, which terminate at the Yamuna River and contain tributaries, drains, and an undulating land surface, supported flora and fauna. The region was also perfect for prehistoric hunters and food gatherers, as evidenced by the regular settlements dispersed throughout the region in protohistoric times.

The discovery of over three dozen prehistoric sites throughout Delhi and to its south in adjoining parts of Haryana is mostly confined to the bordering hilly area containing villages and places like Kalkaji, J.N.U. Campus, Lado Sarai, Chattarpur, Anangpur, Surajkund, and many sites between and around the Surajkund-Gurgaon stretch. The southern hilly area of Delhi adjacent to Haryana was better suited for prehistoric humans in terms of the environment, as there were various Ridges or Surajkund, Anandpur dam, and Badkhal Lake Shona-like water reservoirs.

The first tools identified in Delhi were from the Lower Paleolithic. Four specimens of scraper, hand-axe, cleaver, and disc were discovered on 8th April 1956 by Surajit Sinha in front of the Chauburji mosque at the northern ridge, who published a brief note in the *Man in India* in 1958. H.D. Sankalia refers to the reported discovery of the Paleolithic from the Ridge near Delhi (1974). A newspaper report on discovering a lower Paleolithic from the same area in 1983.

B.M. Pande (1985). The Archaeological Survey of India discovered a late Acheulian hand-axe in the J.N.U. Campus in 1983, which was made of quartzite flake, measuring 93 mm in length and 47 mm in width, with a maximum thickness of 23 mm and symmetrical in outline with "more or less flat surface marked by shallow flake scars suggesting the use of a soft hammer wood or bone".

In 1986, S.S. Saar of the Archaeological Survey of India picked up some tools from the heap of Badarpur sand unloaded by a truck in Malviya Nagar in New Delhi. The quarry was searched about 1 km south of Anangpur village, where many tools were found in the ditches, formed by quarries and resting over the weathered bedrock surfaces, overlain by nearly 1 m deposit of soil.

In 1987, Dilip K. Chakrabarti and Nayanjot Lahiri (1987) published a brief report on their prehistoric investigations in Delhi and Haryana, which was the outcome of their fieldwork conducted in south Delhi and adjoining parts of Haryana in December-January 1985-86 as a result of which 43 prehistoric sites were located. Three such sites were found in Delhi during this exploration.

Anangpur in the Badarpur Hills is the only excavated Paleolithic site in the Delhi region. In 1991 and 1992, A.K.

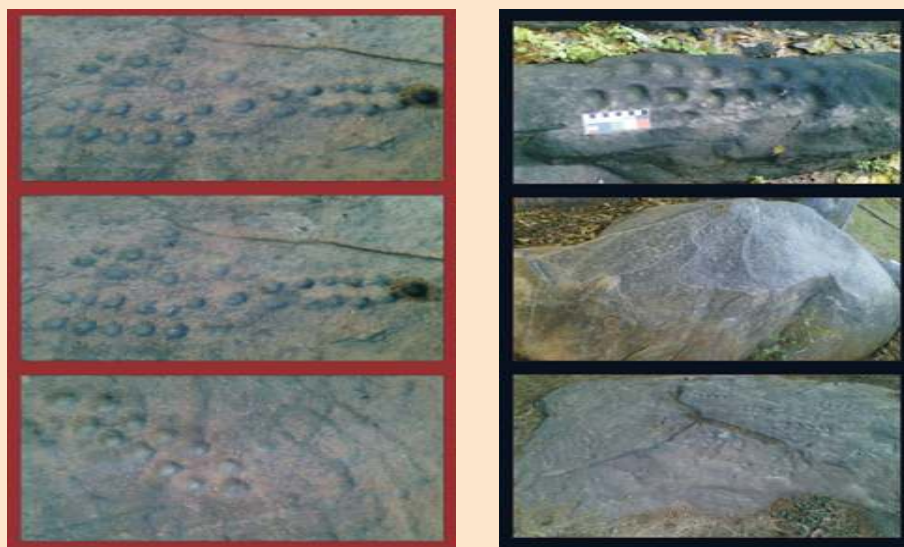
Sharma of the Prehistory Branch of the Archaeological Survey of India, in association with his team and with the help of the Excavation Branch II of the Archaeological Survey of India, excavated for two seasons in the areas between paleochannels V and IV to know further details of the prehistoric site. In the palaeo-channel IV zone, mainly the tools of the early Acheulian culture have been found. In contrast, in the palaeo-channel V, the tools of the late Acheulian culture have been found, in which hand axes, Cleaver picks chopper discoid, points and scrapers are prominent.

Rock Art of Delhi-Aravalli Region

People have inhabited Delhi since the Stone Age, as demonstrated by the finds covered above. As prehistoric humans lived near stones, they utilised these stones to convey their emotions. The pictographs discovered on the JNU University campus are an excellent illustration of this, exhibiting the creative mind of contemporary society. Former J.N.U student Mudit Trivedi reported petroglyphs adjacent to the campus administration block. In the research region, cup marks, cupule game boards, and anthropomorphic and other types of rock art have been reported. These petroglyphs are tentatively linked by Trivedi to microlithic culture_ "These petroglyphs, by their manner of occasional conjunction with quartz veins and/or microlithic scatters, seem to suggest a contemporaneity and authorship with the microliths using communities" (Trivedi,2009). Further discoveries have been made by one of the former Consultants of Security and Land Management, Archaeological Survey of India, Raghubir S. Thakur, who has also discovered rock art sites through surveys in the Aravalli region. Thakur has reported the Star Shape Pictograph in the Delhi Aravalli region (Thakur, 2016).



Cupule game-board and Nagari graffiti alongside tool-sharpening grooves on a large, flat boulder
Photo Source: Mudit Trivedi



Petroglyphs of Delhi Aravalli Region
Photo Source: Rock-Art walk (2016) www.dronahorg.com

Excavation At Delhi

Majnu Ka Tila, located at the bank of the Yamuna River near Kashmiri gate, is quite popular among young people. Young folks from the current generation hang out there. The place is well-known for its Korean cuisine, Tibetan culture, and fashion, but you won't believe me when I tell you that it was once an ancient site. You would be even more astonished to learn that the Harappan people established their settlements in Delhi. Archaeological surveys of India and the Delhi Archaeological Department have sporadically explored and excavated protohistoric sites in Delhi. Indraprastha, a historical site; Mandoli and Bhorgarh, two Late Harappan settlements, Jhatikara and Lal Kot, are some of Delhi's most vital and noteworthy archaeological sites.

Indraprastha

Purana Qila (Lat 28° 36' N, Long 77° 15' E), New Delhi is located on Delhi-Mathurā road near Zoological Park. The Yamuna River used to run near Purana Qila in the east. Over time, the river has moved an additional two kilometres to the east. The fort atop the historic mound is called *Pandavon ka kila*. Humayun constructed the fortification atop the historic mound that houses the city of Dinpanah (1530-40 CE; 1555-56 CE). After defeating Humayun, Sher Shah Suri (1540–1545 CE) destroyed it and rebuilt a new city known as Shergarh.

The Archaeological Survey of India conducted excavations several times. In 1954–1955, a trial dig was conducted by B.B. Lal, and regular excavations were conducted from 1969–73 by B. B. Lal, B.K. Thapar, and M.C. Joshi, and one more in 2013–2014 by Vasant Swarnkar & Vishnu Kant. Under the supervision of Vasant, excavations were also conducted in Purana Qila last year to determine the site's antiquities and whether or not the site is associated with the ancient Indraprastha. Excavations at Purana Qila revealed eight cultural phases spanning the Mauryan to the Mughal period.

Period I: Mauryan Period (4th-3rd century BCE)
Period II: Sunga Period (2nd-1st century BCE)
Period III: Kushan Period (1st-3rd century CE)
Period IV: Gupta Period (4th-6th century CE)
Period V: Post Gupta Period (7th-9th century CE)
Period VI: Rajput Period (10th-12th century CE)
Period VII: Sultanate Period (13th-15th century CE)
Period VIII: Mughal Period (16th-19th century CE)

Bhorgarh

The ancient mounds at Bhorgarh in north Delhi near Narela were discovered about thirty-one years back and explored thoroughly by the Archaeological Survey of India teams in 1973-75 and 1991-92. After this exploratory survey, the Department of Archaeology, Government of Delhi, excavated the site for two successive seasons during 1992-93 and 1993-94 under the direction of B.S.R. Babu (1994-95). These excavations have revealed the four-fold cultural phases.

- Period I: Late Harappan (second millennium B.C.)
- Period II: Painted Grey Ware Culture (first millennium B.C.)
- Period III: Kushan (second and third centuries A.D.)
- Period IV: Medieval (sixteenth and seventeenth centuries A.D.)
- A.D.) (sixteenth and seventeenth centuries A.D.)



Grave 1 at Bhorgarh
Photo Source: V.N Prabhakar (2016)

Mandoli

- The Delhi Archaeological Department conducted two consecutive excavations in Mandoli under the Supervision of B.S.R Babu (1996). The site reveals the cultural sequences from the late Harappan culture to the Gupta period. The excavator identified five cultural periods based on the Mandoli Mound's material remnants.
- Period I: Late Harappan
- Period II: Painted Grey Ware
- Period III: Distinguished by a black slipped ware
- Period IV: Āunga-Kushan, and
- Period V: Gupta times.

Lal Kot

Lal Kot, the fortified City of the early medieval period, was excavated by the Archaeological Survey of India under the supervision of Dr B.R Mani in 1995. The excavator identifies two phases of this settlement:

Period I, which spans from the middle of the 11th to the end of the 12th century, is referred to as the Rajput period

Period II, which spans from the end of the 12th to the middle of the 14th century, is known as the Sultanate phase

Period I of Lal Kot is thought to have been constructed around the middle of the 11th century, under the reign of Anangapala II, a Tomara king, when the political capital had been transferred from *Anangpur* to Lal Kot. The defensive wall's approximate length was 3.6 kilometres, with thicknesses ranging from 2 to 9 meters, and its total area contained was 763,875 square meters. A moat encircled the wall, which was punctuated by semi-circular bastions. A copper ring, an iron arrowhead, beads made of terracotta, semi-precious stones, and glass, pieces of bone, ivory, and glass in a bangle, rings made of copper, quartz, and lapis lazuli, and several copper coins were among the antiquity found at the site.



Nandi from Lal Kot
Source: Mani 2010

EPIGRAPHICAL RECORD OF CITY

Ashokan Minor Rock Edict

The first inscription found in Delhi is the Bahapuri minor rock edict of King Ashoka. This inscription is engraved on a hillock of the Aravallis in the village of Bahapur. However, the inscription lies inside a local park adjacent to the ISKCON Temple in Garhi, East of Kailash in Delhi. The discovery of this inscription was a chance discovery. The inscription was first noticed by a contractor of Delhi named Shri Jang Bahadur Singh, who was instructed to root off the conglomeration of the boulders by blasting them off to construct a residential colony. He informed the Archaeological Survey of India (ASI). Shri M.C. Joshi and Shri B.M. Pande of the Archaeological Survey of India (ASI) and Shri Jang Bahadur Singh visited that site on 23rd March 1966. The inscription was identified as an Ashokan epigraph by Joshi and Pande, thus regarding the same as one of the Minor Rock Edicts of Asoka (c. 273-232 BCE).

Palam Baoli Inscription

This illustrious inscription was discovered in a stepped well, or *bāoli*, in the village of Palam, 12 miles southwest of Delhi. An engraving of thirty-one lines in Sanskrit language and *Nagari* script can be seen on a black sandstone slab one foot nine inches long and three feet two inches wide. The upper right-hand corner is damaged, and the sacred phrase *om* is missing, along with the first *Aksara* of the word *Svasti*. A number of the letters are illegible in the first and last two lines.

Naraina Stone Inscription

This inscription has been found seven miles southwest of Delhi in the village of Naraina. The inscription is written in Sanskrit and *Nagari* script. The stone's surface has deteriorated considerably, and several letters have been partially or wholly destroyed. The upper right corner is broken, so the first four lines are completely lost. It is dated in words

and figures: the *Samvat* year 1384, the 3rd day of the dark fortnight of *Bhadrapada*, Thursday/ 6 August A.D. 1327. According to the inscription, Delhi was known as *Dhill* and *Naraina* as *Nādayana* when the stone was first inscribed. The term *Dhili* has been lauded for Delhi, and this is the first epigraphic record of the city's present name.

Sarban Stone Inscription

This inscription was found near Raisina Road in the village of *Sarban*, located in the centre of New Delhi. It is incised on a rectangular slab of black stone measuring 17" x 11 " and embraces seventeen Sanskrit lines written in *Nagari* script. It is dated in words and figures: *Samvat* year 1384, the month *Phalguna*, the fifth day, bright fortnight, Tuesday/16 February A.D.1328. The history of *Dhilli*, or Delhi, is recounted in the inscription, starting from its founding and ending at the moment it was inscribed. The inscription reveals that the city was founded by the *Tomarasor* Tomar Rajputs, who *Cahamanas* or *Chauhans* succeeded. The latter was conquered by *Sahāvadina* (*Shahābuddīn Muḥammad* of Ghor). At the time of the inscription, Delhi was ruled by the Turuḳa ruler *Mahammad Sāhi* (*Muhammad Tughluq*).

Textual Reference of City

The term "*Indraprastha*" first appears in the *Bhishma Parva* of the *Mahabharata*. According to the epic, *Indraprastha* served as the Pandavas' capital. Apart from the theoretical notion that *Indraprastha* was Delhi, there is little proof. This conclusion stems from the fact that the Pandava and Kaurava war was fought on five "*pats*," of which *Panipat*, *Sonepat*, *Baghpat*, and *Tilpat* have been identified as the four main ones. There is persuasive evidence to suggest that *Indrapat* or *Indraprastha* is the fifth "*pat*."

Alexander Cunningham, in his report for the years 1862-63, writes "A still earlier mention of Dilli may be found in Ptolemy's *Daidala*, which is placed close to *Indabara* (perhaps *Indra*) and midway between *Modura* or *Mathurā*, and *Batan Kaisara* or *Sthaneswara* (...) The proximity of *Daidala* to *Indabara*, joined to the curious resemblance of their names to *Dilli* and *Indrapat*, seems to me to offer very fair grounds for assuming their probable identity with these two famous Indian cities." (Cunningham, 1862-63)

The early Buddhist literature refers to *Indraprastha* as *Indapata*, *Indapattha*, *Indapattana*, and *Indaratha*. This settlement is mentioned twenty-nine times in Pali Tipitaka, of which twenty-six references are from the *Jātakas*, two from the *Cariyapitaka* and one from the *Buddhavamsa*. According to the *Buddhavamsa*, the Buddha's razor (*vasi*) and needle (*sūci*) were deposited in this city after his death (Jayawickrama 197,4). The city had almonry (*dānaggaṃ*) at the eastern gate where free food was offered to people (Fausböll 1977-1897). *Indapatta* is associated with three significant stories from the *Jātaka*. *Kurudhamma Jātaka* is the First (no. 276). *Kāmantīta Jātaka* (no.228) is another *Jātaka* related to *Indapatta*. The third *Jātaka* about *Indapatta* is the *Sambhava Jātaka* (no. 515).

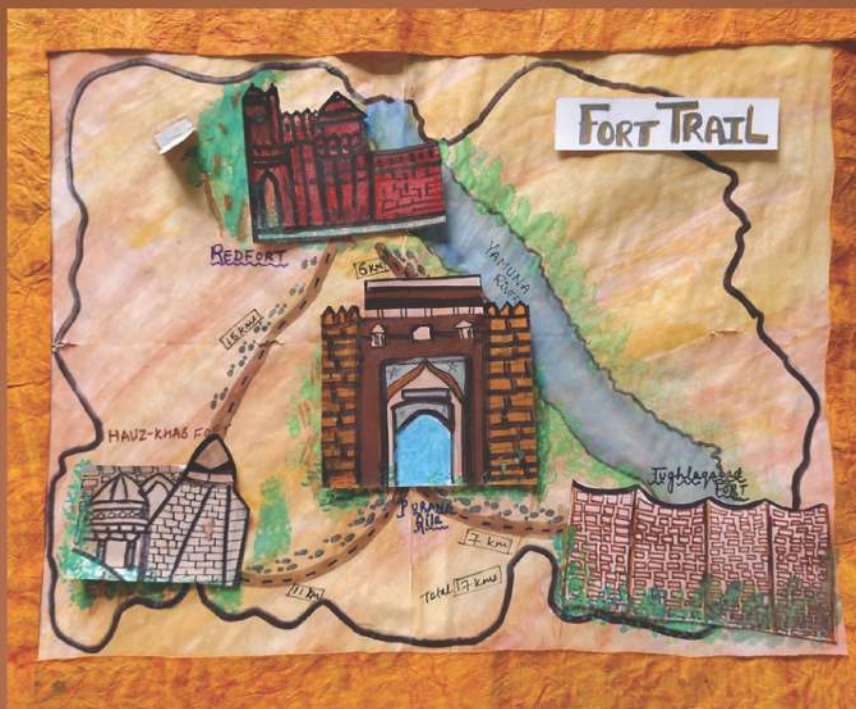
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Fort Trail

By: Aditi Sharma, MAHM (2023-2025)



About the Artist: Aditi Sharma is currently pursuing a Master's in Archaeology & Heritage Management from the School of Heritage Research and Management, Dr. B.R. Ambedkar University, Delhi.

Sultan Ghari: A Monument Caught Between History and Neglect

Saumya, SHRM

Introduction: A Hidden Gem in Delhi's Bustling Landscape

As you wander through the chaotic streets of Delhi, a city teeming with the pulse of modern life, it is easy to overlook the historical gems hidden amidst its urban sprawl. One such treasure is Sultan Ghari, an ancient monument that is a silent witness to the rich historical tapestry of India. Constructed in 1231 during the reign of Sultan Iltutmish, Sultan Ghari is recognised as India's oldest-known Muslim tomb. Despite its profound historical significance, this monument remains relatively obscure, overshadowed by more famous structures in the city. This article delves into the history, architecture, cultural significance, and current state of Sultan Ghari, offering a comprehensive exploration from a visitor's perspective with a keen interest in history and architecture.

A Historical Tapestry: From Hindu to Muslim Rule

To appreciate Sultan Ghari, one must first understand its historical context. The tomb was built for Nasiruddin Mahmud, the eldest son of Sultan Iltutmish, a prominent figure in the Slave dynasty. This period was marked by the Turk conquest of India, a time of significant cultural and architectural transitions as Islamic rulers established their dominion over regions previously under Hindu rule.

Nasiruddin Mahmud's tomb symbolises this transitional period, reflecting the fusion of indigenous Indian architectural traditions with Islamic influences. This blend is evident in the tomb's design, which incorporates elements from both cultures, showcasing India's rich and diverse heritage during the 13th century.

Architectural Splendor: A Fusion of Traditions

The architectural composition of Sultan Ghari is a testament to the ingenuity and adaptability of Indian builders during the Turk conquest. The tomb was constructed primarily using locally quarried grey quartzite, a common material of the period. It showcases a unique blend of trabeate (post-and-lintel) construction techniques and Islamic motifs.

The Turkish Phase

The tomb exemplifies the Turkish architectural phase in India, characterised by the fusion of Hindu and Islamic elements. The square plan, corbelled arched openings, and the octagonal cell housing the tomb epitomise the architectural style of the era. Noteworthy is the extensive use of white marble—a rarity at the time—indicating the tomb's significance and prestige.

The Tughlaq Phase

The tomb underwent modifications in the subsequent Tughlaq phase, reflecting the dynasty's austere character. Pointed arches, thick-walled structures, and plastered domes adorned with low necks dominate the architectural landscape. Nearby structures, such as the mosque and the tombs of Ruknuddin Firoz Shah and Muizuddin Bahram Shah, offer insights into the evolving architectural trends of the period.

Physical Structure and Current Condition: A Fortress-Like Tomb

The Sultan Ghari complex, resembling more of a fortress than a tomb, stands as an imposing architectural marvel, and signs of deterioration mar its once-grand facade. The ornate white marble doorway bears the brunt of time, with inscriptions blackened by soot from ritualistic offerings. Inside, the underground chamber, known as the 'ghari,' exudes an atmosphere of historical mystique. Yet, cracks mar the pillars, and soot deposits obscure the intricate engravings on its walls.

The surrounding chhatri, serving as markers for other members of the Iltutmish lineage, also bear signs of neglect. Blackening and cracks mar its once-stately pillars, hinting at the passage of time's relentless march. Despite its condition, Sultan Ghari remains free from graffiti and vandalism, a testament to the reverence it commands from visitors.

Cultural Significance: A Living Heritage

Beyond its architectural splendour, Sultan Ghari holds deep cultural and religious significance for the local community. The tomb has transformed into a revered dargah, locally recognised as the final abode of Pir Baba. Ritual offerings, prayers, and frequent visits, especially on Thursdays, underscore the spiritual connection between the people and the tomb. The site serves as a reminder of Delhi's rich heritage and multicultural past, attracting historians, archaeologists, and enthusiasts alike.

Local Involvement and Funding: Balancing Preservation and Practical Needs

Local villages view Sultan Ghari as a place of worship, actively participating in its upkeep. However, concerns persist regarding the lack of basic facilities like restrooms and drinking water. Attempts to generate revenue through entry fees have faced opposition, highlighting the challenges in allocating resources for heritage preservation.

Dispute Among Authorities: Preservation Challenges

The monument's condition is further exacerbated by a dispute between the Archaeological Survey of India (ASI) and the Delhi Development Authority (DDA). While the ASI is responsible for Sultan Ghari's preservation, the DDA oversees the surrounding Sultan Ghari Archaeological Park. This division of responsibility has led to challenges in maintaining the monument and its environs.

Current Situation: Ongoing Conservation Efforts

Despite ongoing conservation efforts, Sultan Ghari continues to face challenges in maintenance and preservation. Uneven conservation efforts and inadequate facilities underscore the need for a more comprehensive approach. Balancing heritage preservation with the practical needs of local communities remains an ongoing challenge.

Exploring the Unknown: Sultan Ghari's Mystique

Despite its historical and architectural significance, Sultan Ghari remains largely unexplored and overshadowed by its more renowned counterparts. Its remote location amidst rocky spurs and arid terrain adds to its mystique, beckoning adventurous souls to unravel its secrets. The absence of deliberate planning in the town's layout hints at its organic growth, with the tomb as the focal point of community life.

Conclusion: A Call for Collaborative Efforts

Sultan Ghari, with its rich historical heritage and architectural splendour, stands as a symbol of India's cultural legacy. However, its current condition reflects the challenges in preserving the country's heritage. As we strive to address these challenges, collaborative efforts involving government agencies, local communities, and heritage enthusiasts are crucial in safeguarding monuments like Sultan Ghari for future generations.

In conclusion, Sultan Ghari is not merely a monument of historical significance; it is a living heritage site that encapsulates India's rich cultural and architectural traditions. It is a reminder of the country's past, the fusion of cultures, and the enduring legacy of its people. As visitors, historians, and enthusiasts, our responsibility extends beyond mere appreciation. It is imperative to advocate for its preservation, ensuring that Sultan Ghari remains a beacon of India's historical and cultural heritage for generations to come.



Figure 1. The Main Entrance of Sultan Ghari is decorated with Quranic Ayats © peepul's tree

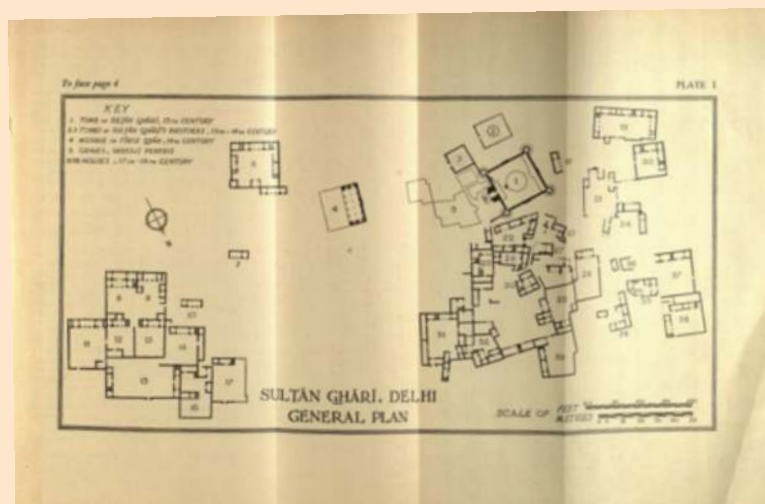


Figure 2. Sultan Ghari Archaeological Park plan by S.A.A Naqvi © Naqvi



Figure 3. The entryway to the crypt is filled with soot deposits on the walls © Saumya

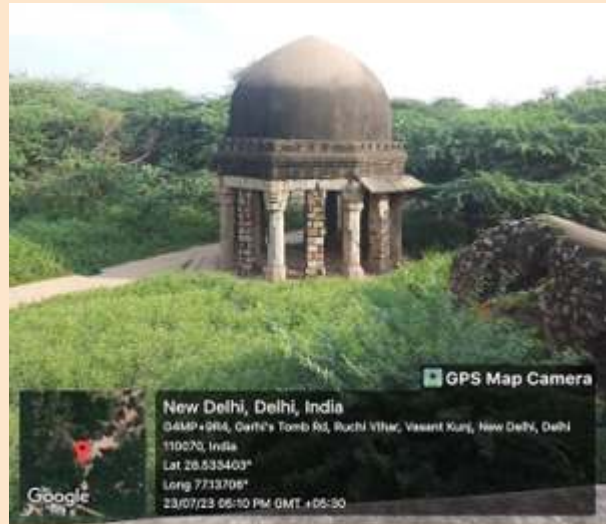


Figure 4. Chhatra towards the south of Sultan Ghari Tomb. © Saumya



Figure 4. Around the monument © Saumya

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The Marvelous Mehrauli Iron Pillar: A Fusion of Ancient Ingenuity and Modern Scientific Inquiry

Pratishtha Sharma, SHRM

Introduction



Source: Peepul Tree Stories, 2020

Nestled in the heart of Delhi, India, the Mehrauli Iron Pillar is a testament to ancient metallurgical mastery that has endured over a millennium. This imposing structure has captivated historians, scientists, and visitors alike with its remarkable resistance to corrosion and enduring structural integrity. Dating back to the 4th century AD, this ancient iron pillar in the Qutb Complex in Mehrauli, Delhi, rises about 7.2 meters (23 feet) tall. Its significance transcends time, as evidenced by the inscriptions in Sanskrit and Brahmi script, attributing its construction to Chandragupta II of the Gupta Empire. Despite the passage of centuries, the Mehrauli Iron Pillar has defied the ravages of rust, thanks to the exceptional quality of iron employed in its construction and a protective layer of iron hydrogen phosphate hydrate. This remarkable corrosion resistance is a testament to the ingenuity and expertise of ancient Indian metallurgists. As researchers employ a blend of scientific techniques and historical inquiry to unravel its mysteries, the Mehrauli Iron Pillar remains an enduring symbol of India's rich cultural heritage, continuing to intrigue and inspire scientists and historians alike.

It is a remarkable ancient monument that has fascinated historians, archaeologists, and scientists for centuries.

1. Historical Context

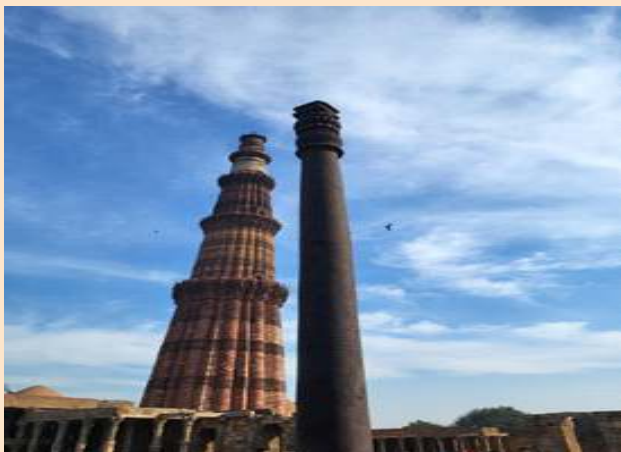
The iron pillar dates back to the 4th century AD, during the reign of Chandragupta II of the Gupta Empire. However, some theories suggest it could be even older, possibly dating back to the 3rd century BC. The Gupta Empire was known for its advancements in various fields, including metallurgy, art, and architecture.

2. Physical Description

The pillar stands approximately 7.2 meters (23 feet) tall and weighs around 6 tons. It is made primarily of wrought iron and features a cylindrical shaft with a capital at the top. The capital is believed to have once supported a statue, although no remains have been found.

3. Inscriptions

The pillar bears several inscriptions in Sanskrit language and Brahmi script, which provide valuable historical information. The inscriptions attribute the construction of the pillar to King Chandra, who has been identified or associated with Chandragupta II by scholars. Inscriptions provide details about his military victories and achievements.



Source: Anuj Pratap©, Mehrauli Iron Pillar at Qutub Minar Complex, Delhi.



Source: Anuj Pratap©, Inscription written on the iron pillar in Brahmi script

4. Metallurgical Marvel

One of the most fascinating aspects of the Mehrauli Iron Pillar is its exceptional corrosion resistance. The pillar shows remarkably little rust despite being exposed to the elements for over a thousand years. This corrosion resistance has puzzled scientists and metallurgists for centuries.

2. Metallurgical Composition

Scientific studies and analyses have revealed that the iron pillar is made of high-quality wrought iron, containing primarily iron with small amounts of phosphorus. The presence of phosphorus is believed to contribute to the pillar's resistance to rust.

3. Protective Layer

Research has shown that the pillar is covered with a thin iron hydrogen phosphate hydrate layer, which acts as a protective coating, preventing further corrosion. This layer is formed due to the unique environmental conditions at the site.

4. Scientific Studies

Over the years, numerous scientific studies have been conducted to unravel the mysteries of the Mehrauli Iron Pillar. These studies have employed X-ray diffraction, scanning electron microscopy, and chemical analysis to understand its composition and corrosion resistance.

5. Cultural Significance

The Mehrauli Iron Pillar holds significant cultural and historical importance for India. It is a testament to the ancient Indian metallurgical expertise and engineering prowess. It also symbolises the region's rich cultural heritage and attracts tourists and scholars worldwide.

A Triumph of Ancient Metallurgy

Crafted during the Gupta dynasty in the 4th century CE, the Mehrauli Iron Pillar stands as a testament to the ingenuity and metallurgical expertise of ancient Indian artisans. Rising to an imposing height of 7.21 meters and weighing approximately 6.5 metric tons, this artefact commands attention for its sheer size and remarkable composition of wrought iron—a material renowned for its resilience and longevity.

What distinguishes the Mehrauli Iron Pillar from contemporaneous structures is its utilisation of wrought iron, which exhibits superior mechanical properties to its cast iron counterpart. The wrought iron employed in its construction was meticulously sourced from local mines, attesting to the region's rich natural resources and the artisans's adeptness in harnessing them.

The method by which the iron was extracted and refined is of paramount significance. Employing traditional smelting techniques, the ancient metallurgists heated the raw ore in charcoal furnaces. This process separated the iron from impurities and facilitated the formation of the desired wrought iron structure. This intricate process required a profound understanding of heat management and metallurgical principles, underscoring the sophistication of ancient Indian metallurgy.

The resulting wrought iron possessed exceptional strength and ductility, rendering it an ideal material for monumental constructions such as the Mehrauli Iron Pillar. Despite enduring centuries of exposure to the elements, the pillar remains remarkably intact, a testament to the durability of the material and the craftsmanship of its creators.

Moreover, the Mehrauli Iron Pillar symbolises cultural and technological exchange, embodying the Gupta dynasty's patronage of the arts and sciences. Its intricate design, featuring ornate engravings and inscriptions in Brahmi script, not only serves as a testament to the aesthetic sensibilities of the period but also provides valuable insights into ancient Indian metallurgical techniques and societal values. The Mehrauli Iron Pillar is a triumph of ancient metallurgy; this monumental achievement continues to inspire awe and admiration for the skill and craftsmanship of its creators. Through its enduring presence, it serves as a tangible link to India's rich cultural heritage and technological advancements during the Gupta era.

Resilience Against Corrosion

One of the most intriguing enigmas surrounding the Mehrauli Iron Pillar is its unparalleled corrosion resistance. This phenomenon defies the conventional degradation observed in many iron structures of comparable antiquity. Despite enduring centuries of environmental exposure, this monumental artefact has retained its structural integrity with remarkable resilience.

Scientific inquiry into this remarkable resistance has been facilitated by applying sophisticated analytical techniques, notably X-ray diffraction and electron microscopy. These methodologies have elucidated the presence of a distinctive protective layer enveloping the pillar's surface, identified as iron hydrogen phosphate hydrate, colloquially referred to as "misawite."

The formation of misawite is attributed to a process known as passivation, wherein the surface of the iron undergoes chemical alteration in response to environmental stimuli. This natural transformation results from the interaction between the iron substrate and atmospheric elements, particularly moisture and oxygen, culminating in the development of a stable and adherent protective coating.

In conclusion, the exceptional resilience of the Mehrauli Iron Pillar against corrosion can be attributed to the formation of a protective layer of misawite through the process of passivation. This natural phenomenon, facilitated by the interaction between the iron substrate and atmospheric elements, confers a formidable defence mechanism against oxidative degradation, thereby ensuring the longevity and preservation of this iconic monument.

Modern Scientific Inquiry

In contemporary times, the enigmatic allure of the Mehrauli Iron Pillar has attracted the concerted attention of interdisciplinary research teams comprising archaeologists, metallurgists, and materials scientists, who have embarked on comprehensive investigations to unveil the mysteries enshrouding this iconic artefact. These endeavours have yielded profound insights into the pillar's construction, composition, and historical significance, leveraging cutting-edge methodologies and advanced technologies.

Central to modern scientific inquiry is the application of high-resolution imaging techniques, notably including 3D laser scanning and ground-penetrating radar. These non-invasive methods have facilitated the meticulous examination of the pillar's external morphology and internal structure, enabling researchers to discern intricate details about its fabrication process and subsurface features. Through the generation of precise digital models and cross-sectional analyses, researchers have gained invaluable insights into ancient artisans' craftsmanship and engineering prowess, unravelling the techniques employed in assembling this monumental structure.

Moreover, isotopic analysis of the iron constituting the Mehrauli Iron Pillar has emerged as a pivotal avenue of investigation, offering unprecedented glimpses into its geological provenance and metallurgical genesis. By scrutinising the isotopic signatures embedded within the iron matrix, researchers have discerned subtle variations indicative of distinct ore sources and refining methodologies. This analytical approach has not only elucidated the geographic origins of the raw materials but has also provided compelling evidence of ancient trade networks and metallurgical practices prevalent during the Gupta dynasty.

Furthermore, interdisciplinary collaboration has facilitated the integration of archaeological findings with metallurgical and materials science perspectives, fostering a holistic understanding of the Mehrauli Iron Pillar within its cultural and historical context. By synthesising data from diverse disciplines, researchers have pieced together a comprehensive narrative tracing the journey of the pillar from its conception to its enduring legacy, shedding light on the socio-economic dynamics, technological innovations, and artistic traditions of ancient India.

In summation, modern scientific inquiry into the Mehrauli Iron Pillar has transcended disciplinary boundaries, harnessing the synergistic expertise of archaeologists, metallurgists, and materials scientists to unravel its enigmatic secrets. Through the judicious application of advanced imaging techniques and isotopic analysis, researchers have unveiled the intricacies of its construction and composition and elucidated its profound cultural significance, reaffirming its status as a timeless emblem of India's rich heritage and technological ingenuity.

Preservation Efforts and Cultural Significance

The Mehrauli Iron Pillar, revered as an emblem of India's rich architectural legacy, occupies a paramount position in the country's cultural tapestry, embodying centuries of craftsmanship, technological innovation, and historical

continuity. Recognising its profound significance, concerted efforts have been undertaken to safeguard this iconic monument against the ravages of time and environmental degradation, epitomising a collective commitment to heritage preservation and scholarly inquiry.

Central to preservation endeavours is implementing proactive measures to mitigate corrosion and structural deterioration. Protective coatings, comprising specialised formulations designed to inhibit rust formation and corrosion, have been meticulously applied to the pillar's surface. These coatings are a barrier against moisture and atmospheric pollutants, safeguarding the iron substrate from oxidative degradation and ensuring long-term stability. Moreover, periodic maintenance routines, encompassing cleaning, inspection, and conservation treatments, are rigorously conducted to monitor the pillar's condition and address any emerging issues promptly.

Along with physical conservation efforts, educational initiatives are pivotal in fostering public awareness and appreciation of the Mehrauli Iron Pillar's cultural significance. Visitor education programs, comprising guided tours, interpretive signage, and multimedia presentations, offer insights into the historical context, architectural significance, and scientific marvels encapsulated within this iconic monument. By engaging visitors in meaningful dialogue and experiential learning, these programs cultivate a sense of stewardship and reverence towards India's tangible heritage, nurturing a legacy of preservation for future generations.

Furthermore, the preservation of the Mehrauli Iron Pillar is underpinned by collaborative research endeavours characterised by synergistic partnerships between government agencies, academic institutions, and international organisations. Interdisciplinary research initiatives, spanning archaeology, metallurgy, materials, and conservation science, seek to deepen our understanding of the pillar's construction techniques, metallurgical composition, and corrosion mechanisms. By leveraging state-of-the-art analytical techniques, such as spectroscopy, microscopy, and isotopic analysis, researchers endeavour to unravel the intricacies of this historical marvel and devise innovative strategies for its long-term conservation.

Moreover, international collaborations facilitate knowledge exchange, technical expertise sharing, and capacity-building initiatives, fostering a global community of practice dedicated to heritage preservation. Through collaborative research projects, workshops, and training programs, stakeholders from diverse backgrounds converge to address common challenges, exchange best practices, and advance the frontiers of heritage conservation and management.

Preserving the Mehrauli Iron Pillar represents a multifaceted endeavour encompassing physical conservation, public outreach, and scholarly research. By safeguarding this iconic monument for posterity, India reaffirms its commitment to preserving its cultural heritage and fostering a deeper appreciation of the nation's rich historical legacy. Through collaborative efforts and sustained stewardship, the Mehrauli Iron Pillar will continue to inspire awe and admiration as a timeless symbol of India's architectural prowess and cultural heritage.

Conclusion

The Mehrauli Iron Pillar is an indelible testament to the brilliance of ancient civilisations and the enduring legacy of relentless scientific exploration. By seamlessly intertwining historical scholarship with contemporary technological innovations, we embark on an unending journey to unravel the enigmatic allure of this extraordinary tower, thereby enriching our comprehension of India's opulent cultural heritage and the zenith of ancient metallurgical prowess. In this seamless fusion of past and present, the Mehrauli Iron Pillar emerges as a beacon of human ingenuity, beckoning us to delve deeper into the annals of history and unravel the mysteries veiled within its timeless form. Through meticulous archival research and cutting-edge scientific inquiry, we peel back the layers of time, uncovering the secrets of its construction, composition, and cultural significance. Each revelation serves as a poignant reminder of the indomitable spirit of exploration that has propelled humanity forward across epochs and civilisations.

As we stand in awe of the pillar's enduring resilience and captivating beauty, we are compelled to reaffirm our solemn pledge to safeguard and cherish this priceless relic for the posterity of humanity. It beckons us not only to marvel at its grandeur but also to assume the mantle of custodianship, ensuring its protection and preservation for the edification and inspiration of future generations.

In the tapestry of history, the Mehrauli Iron Pillar occupies a hallowed place as a tangible embodiment of human achievement and aspiration. Its stoic presence serves as a poignant reminder of the enduring legacy of those who came before us, beckoning us to forge ahead with unwavering determination and curiosity. Let us, therefore, pledge our unwavering commitment to the conservation and safeguarding of this invaluable relic, ensuring that its timeless allure continues to captivate and inspire generations yet unborn.

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:Anuj Pratap©, Visit to Mehrauli Iron Pillar

Rajput Style of Architecture in Delhi

Purba Mukherjee

Introduction

Delhi is not always about the Delhi Sultanate, Mughal and Delhi colonial Durbar but also has a long history. The city's history is as old as the Mahabharata epic. The Pandava once resided in a town called Indraprastha. Eight other cities—Lal Kot, Siri, Dinpanah, Quila Rai Pithora, Firozabad, Jahanpanah, Tughlakabad, and Shahjahanabad—became inhabited eventually and were situated close to Indraprastha. The power to govern the city alternated between Hindu Kings and Muslim Sultans. The city's soils are reeking of sacrifices, blood, and love for the country. The ancient "Havelis" and buildings from the past are silent, yet their quiet also says a lot about the people who lived here centuries ago and their owners. It is challenging to discuss the history of Bharat, Hindustan, or India without discussing the history of the nation's capital. The difficult task is not finding enough sources or reference materials; instead, it is figuring out how to separate the "salient" from the abundance of data on a metropolis that has been inhabited since the second millennium BCE and is expected to become the most populous city in the world by 2030. The Pandavas founded Indraprastha, the earliest known city, during the Mahabharata era.

The Greco-Roman world was also aware of Indraprastha, as Ptolemy described the city as "Indabara" in his "Geography" from the second century CE. It remained a garrison outpost and a central hub for trade and pilgrimage throughout the Mauryan, Kushan, Gupta, Vardhan, and Gurjara dynasties. Still, political power had shifted to Pataliputra during the Mauryan and Gupta periods, Pauraspura (Peshawar) during the Kushan periods, Kannauj during the Vardhan periods, and Ujjain during the Pratihara periods. Till now, we didn't get such evidence of the architectural remains from that era; thus, we considered the beginning of the culturally developed Delhi as being introduced by the Rajput rule over Delhi.

In the ninth century, the Tomar dynasty established Surajkund and Lalkot, which helped revive Delhi's political fortunes. While Prithvi Raj Chauhan is credited by Abul Fazal in his work "Ain I Akbari" with building Quila Rai Pithora in 1180 CE, there is evidence that Anangpal Tomar was the actual constructor. But in 1192, Prithviraj Chauhan lost to Mohammad Ghori for the city. In the thirteenth century, the Mamluks set up a camp in Mehrauli and built the Qutub Minar complex. But the famous three-ton Iron Pillar, which is 23 feet and 8 inches high and 16 inches wide, was first built during the reign of Emperor Chandragupta II (375–413/14 CE), and it was relocated to its current site in the eleventh century by Anangpal Tomar.

Qila Rai Pithora

Often referred to as Delhi's "first city," Qila Rai Pithora is a historic reminder of the city's rich and varied past. This fort, situated in the centre of India's capital, has a rich history that captures the rise and fall of empires and the changes that occur with time. The mighty Rajput monarch Prithviraj Chauhan of the Chahaman dynasty is credited with founding Qila Rai Pithora. Since he built it in the twelfth century, this fort has been a tactical bastion for his realm and was initially called "Lal Kot," or the Red Fort, because so much red sandstone was used in its construction. Subsequent kings strengthened and extended the fort even more.

Architectural Marvels

Qila Rai Pithora's architectural wonders demonstrated a fusion of Islamic and Hindu elements. Massive walls and gates surrounded the fort, decorated with elaborate carvings and decorations. The fortifications served as evidence of that era's superior engineering capabilities.

The fort housed palaces, temples, residential quarters, and public buildings that all reflected the splendour and wealth of the era. Qutub Minar, a magnificent victory tower, was commissioned by Qutb- ud-din Aibak, an early Slave Dynasty prince, and was located within the Qila Rai Pithora complex.

The Rise & Fall

The highs and lows of medieval Indian history were seen at the fort of Qila Rai Pithora. While Prithviraj Chauhan's reign was characterised by security and prosperity, Muhammad Ghori's ambitions eventually caused problems for the ruler, which resulted in the historic Tarain wars. After Prithviraj Chauhan was defeated, the Delhi Sultanate and several more dynasties ruled the fort. Qila Rai Pithora gradually declined due to several invasions, sieges, and changes in the balance of power. Later, it was eclipsed by more modern forts and cities constructed inside Delhi, which finally caused it to be abandoned and eventually ruined.

Present & Preservation

All that's left of Qila Rai Pithora these days are the ruins and traces of its past grandeur. The Archaeological Survey of India (ASI) has designated the site as a significant archaeological heritage and is safeguarding it. Explore the ruins, take in the remaining architectural features, and picture the majesty of the past while visiting.

Qila Rai Pithora has exceptional historical and architectural importance despite the effects of time. Its presence serves as a reminder of Delhi's rich historical fabric, highlighting the various dynasties and influences that have affected the area for centuries.



Delhi's first city, Qila Rai Pithora, is still a fascinating historical landmark that provides a window into India's medieval history. Walking among its remains allows us to appreciate the architectural skill and rich history that have captured the attention of both historians and tourists. We can also picture the grandeur and splendour that once graced this old fort. After the downfall of the Tomar and Chauhan rule from Delhi, it was challenging to find something that stood out from the cluster of the Islamic style of architecture until we found the Jantar Mantar at the heart of New Delhi.

Jantar Mantar

Maharaja Jai Singh II of Jaipur constructed Jantar Mantar, which is situated in New Delhi, in 1724. Five observatories were constructed during the 18th century while the Maharaja was in power. The first of these five to be constructed was the one in Delhi. The remaining four observatories are in Jaipur, Mathura, Varanasi, and Ujjain—the Jantar Mantar in India's New Delhi. In the middle of New Delhi's metropolis, the lush greenery of the park-like backdrop contrasts with the crimson wash on the stone structures. A well-liked travel route for domestic and international visitors, the site's protected area and open space Boundaries provide a peaceful area for city dwellers to take a break and reflect.

It is interesting to know that there was a disagreement over building the great observatory in Delhi. In 1719, a contentious discussion concerning specific planetary placements was held in the Delhi public courthouse in the Red Fort. Muhammad Shah, the Emperor, was to commence a protracted journey, and a lucky day had already been chosen. Nonetheless, some astrologers discovered some differences in planetary placements that were thought to have an impact on life on Earth at the time. Based only on their astrological insights, the Hindu and Muslim astrologers' bitter disputes could not be resolved. After seeing this, Jai Singh believed that erroneous information played a significant role in the disagreement.

Astrological Charts

When Jai Singh got the bright idea to construct an observatory, he asked Emperor Muhammad Shah to permit him to repair the astrological tables. Given that Jai Singh possessed a strong background in mathematics and astronomy, the Emperor quickly approved this request. The Emperor's willingness was probably motivated more by politics than anything else. At the time, superstitious beliefs and powerful mythological influences dominated India, which may have impacted his decision to establish the Delhi observatory and others. Significant occurrences like thus religious rituals and sacrifices had to be performed precisely on auspicious days. Because of this, the precision of planetary positions became paramount since it was believed that the Empire's continuance depended on sacrifice rituals and ceremonies.

These observatories were built to compile astronomical data and make precise predictions about the solar system's motion of the sun, moon, planets, and other celestial bodies. When it was constructed, it was unique. The observatory had significantly deteriorated when the British Raj took over India in 1867. The style of the architecture does not completely resemble the Rajput Aura. Still, it was made purely based on the book 'Vastu Shastra' Earlier, in the time of the Mughals, the repairing and maintaining ace of every particular “Yantra” was done by the expert brought from the court of Jaipur, which also mentioned in their one of the plates installed in the complex.

Hence, the city of Delhi has gone through many changes in its cultural and architectural style, but it managed to present the best of the preserved heritage, which still stands to tell stories about its journey through time.



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Delhi Fort Trail

By: Aditi Sharma, MAHM (2023-2025)



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Safdarjung Tomb: A Perspective of Water Management System

Tannistha Ghosh, SHRM

Introduction

The Mughal Empire in India brought a new form of art and architecture to the land of India. This architecture reflected a grand scale of monument buildings with a prolonged vision of grandeur and displayed a monumental approach in Indo-Islamic style. The Mughal monuments used water not as a primary source of living but as an aesthetic feature and beautifying element. The structures were usually made in the centre or end of the *Charbagh* pattern of royal gardens, which was a structured method of landscape organisation. At every intersection point, there used to be a tank. This article particularly focuses on the water management and beautification of the last Mughal monument, the Safdarjung Tomb.

The last flicker in the lamp of Mughal Architecture in Delhi The Safdarjung Tomb is a testament to the culmination of the Mughal tradition of constructing mausoleums within the grand gardens of the Mughal structures. The Mughal tradition of erecting a mausoleum in the centre of a garden is also visible in the plan and architecture of the Safdarjung tomb on a grand and mature scale. "The monument is the mausoleum of Mirza Muqim Abul Mansur Khan, popularly known as Safdarjung. He was serving as the viceroy of Oudh under the eighteenth-century Mughal Emperor Muhammad Shah, and this tomb was commissioned and built by his son, Shuja-ud Daula, in the year 1753-1754." (ASI,2010). The Safdarjung tomb is one of the architectural marvels of the last phase of the Mughal reign in India before the advent of the British. It is the last enclosed garden tomb in Delhi and, thus, very frequently referred to as "the last flicker in the lamp of dying Mughal Architecture in India. The architecture follows the trend of the Great Humayun's tomb, based on a similar architectural plan, with a high raised and arched platform or plinth, double dome architecture, and fountains." (ASI, 2010) The complex is decorated with several smaller pavilions surrounding the layout plan, with the tomb in the centre. These pavilions are adorned with evocative names like *Jangli Mahal*, meaning the palace of woods, *Moti Mahal*, which is the pearl palace, and *Badshah Pasand*, which is the king's favourite. Along with these pavilions, the complex consists of a *Moti Masjid* and *Madrasa*.

Water played the most important role in the Mughal garden, whether as a pool, channel, *abshar*, fountain or to irrigate the flower and fruit beds. The water was drawn from rivers using Persian wheels. Thereafter, it was conducted through aqueducts to the garden, where it ran from the top walls in a terracotta pipe, producing adequate pressure to work the fountains. The complex of Safdarjung Tomb has two huge wells and two underground storage tanks, which become the main water sources.

Source: The author©

The water management system

One may observe that water running from the top of the fortification wall was common during those times. The water was drawn from the rivers using Persian wheels and conducted through aqueducts to the garden, which ran from the top of the walls in a terracotta pipe. The Safdarjung tomb shows this kind of system, but here, the situation is very different; there is no river from where the water will be carried, yet the architecture is planned and executed in this form- most probably to initiate the functioning of the fountains. The fortification wall is made in two sections, providing the cavity or depth within the two walls. There is a flight of stairs to reach it, and visually, we feel the depth of the water canal or aqueducts to carry water. A certain amount of slope must have made this function possible. The measurements of all the water channels are different. Water spouts and inbuilt channels are also provided for collecting rainwater over the aqueduct so it is not wasted.

Water tanks in the four cardinal directions

These water tanks are the major attraction points for visitors; they were not made for water storage but for decoration. Interestingly, these tanks are not shallow or narrow in size, but they are huge and deep- roughly of about 4.5 feet. These tanks are adorned with nine fountains in a row, placed at a distance of about ten feet each. I observed that I could not find any water spout or draining system within the tanks except the visible one or two. Strong observation skills drew my attention to the placement of water spouts. They were not visible, but with keen



observation, it was found that the areas were covered but provided a good environment for the growth of trees. These could have been the water spouts, but they were covered or closed for some reason. All the pavilions, that is, the *Moti Mahal*, *Jangli Mahal*, and *Badshah Pasand*, are faced with tanks and a place dedicated to fountains. These are directly aligned and connected to the main water tanks through underground pipelines. The tanks were waterproofed with lime, and the lime surface was fixed to the ground using the making technique.

Waterchutes are a common and characteristic feature in

the Mughal monuments, connected to the water source. “One of the other artistic devices was *Abshar*, the water chute which gave life to the Mughal Gardens.” These water chutes were made of marble or stone, with fish scale patterns engraved to produce a rippling effect for the falling water. We find its evidence in the Safdarjung Tomb, near the Badshah Pasand pavilion, beautifully decorated with arched pavement.

Water Chute, Badshah Pasand, © Author- Tannistha Ghosh

The drainage system of the Tomb

The water drainage system in the tomb, ©Author

Along with the decoration, an architectural structure is considered complete when proper rainwater and water sources are appropriately managed. When we observed the tomb beyond its mind-blowing beauty and design, we observed a proper, well-planned drainage system for rainwater harvesting. One panel of tiles on the floor was cut with holes to drain the water. Interestingly, when observed from a distance, we saw a slight inward slant from the two sides toward the cutout on the tile, leading all the water toward the drain. The drainage panel felt hollow, and I tried to walk over it. When seen through it, a wide hollow canal was visible, which could take the rainwater out of the tomb. There is a high possibility that the whole water was drained into the underground tank on the western side. Another interesting



feature that attracted my eye was the huge water spouts hanging from the tomb's roof. These water spouts were placed at an angle for easy water flow in all the tomb's facades. We found two water tanks made for the collection of water.

Pinnacle of a Fountain, Author©

The fountain is an essential feature of Mughal Architecture, and according to the verses of the Quran, the fountain was the symbol of the life cycle. The Safdarjung tomb is decorated with a luxurious number of fountains; we see nine fountains in a row, which means a total of thirty- six fountains within the water tanks and three which are present in all the verandahs of the three pavilions, utilising the technology of water and fountains in a full-fledged manner. “To feed the Mughal Gardens with the gushing water, there were two forces that worked, natural and artificial gravitational forces” (Ayyavarpa. C, 2020).

The artificial gravitational force exercised in those areas where there was no source for the natural flow of water was observed in the Safdarjung tomb. For the artificial gravitational force, the Mughal architects made artificial terraces to provide the gardens with artificial gravitational flow. The water was stored in the square tanks present in the gardens, while water was supplied using terracotta pipes through underground sources.

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Echoes of a Warrior Clan: The Enduring Legacy of the Tomars in Delhi

Tripti Soni, SHRM

Delhi has historically developed on a triangle-shaped plot of land, with the Yamuna River on one side and the northern Aravalli hills on the other. Delhi's strategic importance in the region is derived from its placement on the Uttarapatha, a trade route that traverses the Gangetic plain and connects to the Silk Route. Tomar king Anangpal II constructed the walls surrounding Delhi, which served as the capital of the Tomar kingdom when it was founded in 1052 CE. Later, the Chauhans overcame the Tomars to seize possession of the fort, and by enlarging the Lal Kot, Gadh Rai Pithora was constructed. They are credited as the first cities in the national capital.

The Tomar Legacy

To understand the Tomar legacy, it is significant to note that by the 12th century, the term Rajaputra was used to refer to individual or different clans. Another relatively late phenomenon is the Agnikula myth, which describes some clans rising from the fire of enormous sacrifice offered by sage Vasishtha on Mount Abu. Within the Pratihara, Chalukya, Paramara, and Chahamanas clans were the 'Agnikula Rajputs'. Lists of the 36 Rajput clans can be found in Rajasthan's medieval bardic traditions. Nonetheless, the Tomaras, Pratiharas, Hunas, Guhilas, and Chahamanas are among them. Certain variations suggest that the assertions of Rajput status have remained flexible.

According to B.D Chattopadhyaya, the emergence of the Rajputs was part of a widespread phenomenon of the proliferation of lineage-based states in early medieval India. The development of the clans that eventually became known as Rajputs can be understood in the context of several factors, including the growth of the agrarian economy, new land distribution patterns, inter-clan cooperation in the form of political and matrimonial alliances, and the unprecedented building of fortifications.



Prithviraj Chauhan III statue at a distance at Qila Rai Pithora, Delhi.

Source: Ashish Bhatnagar©

The kingdom of the Tomaras was adjacent to the Chahamanas. From their capital city of Dhillika (Delhi), the Tomaras ruled over the country of Haryana, at first conceding Pratihara supremacy. They engaged in battle with the Shakambhari Chahamanas in the tenth century. They ruled the government of Haryana until the middle of the twelfth century, when Vigraharaja IV, the monarch of the Chahamanas, overthrew them. One of Vigraharaja's nephews was Prithviraja III, popularly called Rai Pithora, explaining the fort's name. His battles are described in bardic tales, such as the biographical epic Prithviraj Raso written by Chand Bardai. These included his triumph over Muhammad of Ghor, the Turkish invader, in the first battle of Tarain (present-day Taraori in Haryana) in 1191 and his subsequent defeat on the same battlefield in 1192 by the same opponent. After Ghauri died in 1206, Aibak became the first Sultan of Delhi, establishing Lal Kot and then Mehrauli as the capital on the site of the Rai Pithora fort. This is where Aibak started construction on the renowned Qutub Minar and laid the groundwork for the Quwwat-ul Islam Mosque.

Architectural Remains

Lal Kot is significant not only for its archaeological significance but also for serving as the cornerstone of Delhi's growth. It functioned as the Tomar dynasty's capital and the city's first significant fort. Gaining an understanding of

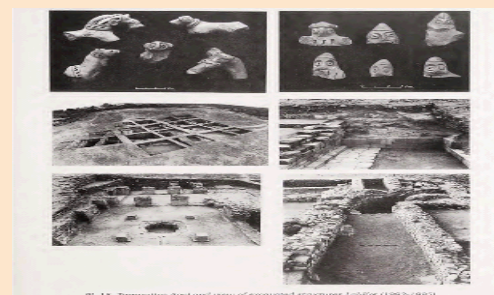
Lal Kot enables us to trace Delhi's origins and recognise the development of its urban landscape. In addition to being crumbling structures, Lal Kot and Qila Rai Pithora serve as remnants of Delhi's vibrant past. It acts as a reminder that underlying the present-day metropolis is a city whose layers of history are just waiting to be discovered to a deeper extent. Its towering walkways, enormous bastions, and entrances are mostly ruined and partially covered with debris. The entire size of the fort is 7,63,875 square meters. Amir Khusrau also referenced and connected Anang Pal to Lalkot. Other literary sources, such as the Ain-i-Akbari, provide precise information regarding Qutubuddin Aibak and Iltutmish's residency in the Rai Pithora fort. Lalkot's southern base is called Qila- Rai- Pithora. Other literary sources, such as the Ain-i-Akbari, provide precise information regarding Qutubuddin Aibak and Iltutmish's residency in the Rai Pithora fort. Water for creating mortar for the construction of Alai Minar is claimed to have been carried from surrounding Anang Tal during the reign of Alauddin Khilji (1296-1316 A.D.) (Cunningham, 1871).



Wall of Rai Pithora's fort, including gateways and bastions
Source: Wikimedia Commons (ASI monument number N-DL-99)

Some significant structures are left of Delhi's first historic city, credited to the Tomar Rajputs. These include the Surajkund reservoir, constructed in the tenth century by King Anangpal Tomar and shaped like an amphitheatre intended to worship the sun deity. The Tomars are also credited with building the first permanent defence fort, which came to be known as Fort Lal Kot. In 1160 AD, the renowned warrior king Prithvi Raj Chauhan, also called Rai Pithora, acquired control of the fort and expanded it to encompass his larger realm. The fort ramparts may still be seen in the regions of Saket, the Qutub complex in Mehrauli, Kishangarh, and Vasant Kunj. It is a reminder of the city's long-forgotten past and a symbol of empires that have come and gone.

Tomara kingdom in inscriptions The archaeological evidence reflects the Tomara connection to the Delhi region. Numerous inscriptions relate the lineage of kings in this region. An inscription from the twelfth century, discovered in the village of Bijholia in Rajasthan, claims that Dhillika (Delhi) was conquered by the Chauhan ruler Vigracharaja. An inscription in Palam Baoli dating back to the 13th century describes Uddhara, a Dhilli householder, digging a step well. This inscription's third line represents the territory of Hariyanaka, formerly inhabited by the Tomaras, the Chauhans, and the Shakas. The Delhi Sultans are referred to here as "Shaka," the inscription lists all of the "Shaka" kings, starting with Muhammad of Ghor and ending with Balban.



The construction of a well at Suvarnaprastha village is documented in an inscription from the thirteenth century discovered at Sonapat, renowned as the Delhi Museum stone inscription. It also claims that the Tomaras, Chahamanas, and Shakas governed Dhillika in the Haryana area in succession. An inscription from the fourteenth

century, discovered in Sarban village (next to Raisena road), documents the construction of a well in Saravala village by two merchants, Khetela and Paitala. Four stanzas recount the history of Dhilli, naming the same line of emperors as the inscriptions previously cited, except that the term Turushka (Turks), rather than Shaka, is used to refer to the Delhi Sultans.

Lal Kot and Anang Tal: Excavation findings

Excavations were conducted from 1957 to 1961 at Lalkot under the supervision of Dr. Y.D. Sharma and the Archaeological Survey of India team. They confirmed the fortification walls, followed by another excavation under Dr B.R. Mani's supervision and the Archaeological Survey of India team in 1992 at Lalkot and Anang Tal. They revealed a few structures indicating housing activities. Excavation studies suggest that the original fortress of Lalkot was long on plan; however, the high stone walls to its west, which increase the original area, are considered later expansions. A preliminary examination of the discovered remains revealed a timeline of two cultural periods. Period one is the Rajput period (from the middle of the eleventh century until the end of the twelfth). Period two represents the Sultanate period (from the end of the 12th century

The study of pottery provisionally suggests two phases of the Rajput period. Phase I of the Rajput period is represented by plain red ware with red slip, decorated red ware with painted designs in black colour, incised designs, and occasionally stamped designs. Amongst these, the vases are decorated with black painted zig-zag lines on the top or side of the rim of the vases, small basins and lids, crisscross patterns, and horizontal bands on the shoulder of the vases. The occasional appearance of plain glazed ware of ordinary terracotta core and black-slipped grey ware with associated red ware characterises phase II of the Rajput period. In the tank area of Anang Tal, a considerable part of another *amalaka* and pillar bases were found in the eastern part of the tank. The incised mason marks and the *Nagari* letters on dressed and semi-dressed stone blocks discovered during excavation in the southwestern part of the Anag Tal are also evidence of the period. The mason marks were remarkable. The symbols of the *swastika*, trident, and circle divided into four parts, drum, numerals, letters, scorpion, bow, and arrow are found, which resemble such mason marks as seen in the temple of Bhojpur (M.P) of the same period (Pande, 1992) and also on the reused stone slabs in the Quwwat-ul-Islam mosque in the adjoining area of Qutub Minar complex.

While not as well-known as other later emperors, the Tomar dynasty significantly moulded Delhi's history. During their reign, Lal Kot became the first incarnation of a lively metropolis that would become India's capital. The Tomars' legacy lives on in the ruins of their fort and the waterworks and tanks that continue to supply Delhi's water. As Delhi evolves, honouring the Tomar contribution reminds us of the city's rich and complex history.

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An Enthrall Hauz Experience: Hauz Khas Lake & Fort Complex

Aditi Bajpai

Standing tall amidst the bustling metropolitan nature of South Delhi lies the Hauz Khas Fort Complex and the dazzling Hauz Khas Lake, which add to the serenity of the vicinity. Before being named Hauz Khas, it was earlier known as Hauz-i-e-alai. This name, Hauz Khas, can be cognizant of Urdu, a language of Indo-European finesse, which originates in Apabhramsha, North Western India. This language also serves as a linguistic lifestyle following Muslim conquests. Hauz means water tank, and 'Khas' means Royal. Thus, The literal meaning is the royal tank. Hauz Khas Fort presents an alluring gateway into the illustrious past, Training its Genesis back to the 13th century under the rule of Allaudin Khilji, From the Khilji dynasty and the second ruler of Delhi. Khilji dynasty Emerged as a new ruling power in the Delhi sultanate ruling pallet. An ambitious nephew and son-in-law of the ruler Jalaluddin Khilji, Alauddin Khilji, as a result of office to victorious expeditions, emerged as an able military commander and efficient organiser who ultimately self-coronated himself as the ruler of the dynasty. He brought many reforms as a ruler, even establishing a huge permanent and standing Army to protect the country from invasions. He also commissioned a victory Tower, i.e., Minar, supposedly to exceed Qutub Minar, but it couldn't be completed. His architectural ambitions towards the capital city were also visible in the establishment of Hauz Khas, an addition to his architectural marvel of Siri. The ruler established the second city of Delhi to reflect the massive Turkish forts strategically. It would also be the territorial seat of power during his expeditions and invasionist campaigns. Siri Fort also aimed at countering any invasions towards Delhi and aimed towards protecting it. This oval-shaped Fort symbolises utmost civic pride, with the marble floors Blossom and exquisite stone masonry work visible in its flame-shaped battlements and bastions, which are innovative to the Khilji form of architecture. This is where the Hauz Khas Fort Complex comes into play as it is an extension of the Siri Fort, with the primary purpose of the complex being in its Hauz Khas Lake, designed to meet water needs. Most of the structure is now in ruins, and few pieces remain standing as a testament to time, depicting another spectacle of Khilji architecture through its visible remains.

HAUZ KHAS FORT COMPLEX

It is a regal Indo-Mohammedan site, encompassing an ancient mosque, madrasa, and pavilions, And it's designed as a modern structure, i.e., the Fort, which overlooks the alluring Hauz Khas lake.



Fig. 1: Hauz Khas Fort; source - Bajpai

The madrasa and the mosque, present on the first and the second floors, face the reservoir. We can also observe that the Madrasa has a unique L-shaped design with a staircase facing towards the lake. The exquisite pavilions amidst the garden imbibe rich history and architectural amalgamation of ideologies. These six well-crafted pavilions have Octagonal and Square chattris / domes, Enrique, and detailed work representing Graves, which were historically considered a part of the Madrasa. The mosque facing north of the Fort Also showcases a similar Dom style indo Mohammedan architecture.

The current structures are the covenant of the enthralling experience:-

Pavilions



Fig. 2: Pavilions; source - Bajpai

One can see the six pavilions as the first part of the site. These pavilions are superlative concerning intricate and ornate work representing Graves. As per research, they are also claimed to be a part of the Madrasa in historical context. There is a probability that these tombs contain the remains of the teachers of the Madrasa. These pavilions have similar ornamentation and decoration characteristics, with distinctions in their ground plans: some are eight-sided, some are six-sided, and some are square. As per research, we also see the presence of Shallow leaf mouth Graves in the centre. It provides the Reader with the possibility that despite its construction, the tombs were also designed for people to sit and study in the shade. Amongst the six pavilions, the two smallest ones consist of very high projective stone beams just under the dome, making it possible to be a part of a larger building or a set of buildings.

The bottom of the domes are marked with decorative kangura pattern borders.

The simple meaning of kangura is battlements, a unique and decorative undulating pattern found directly above the moulding at the top of many Mughal facades, i.e., the principal front of a building. Kangura pattern Serves as an intricate decoration, an optical illusion playing with the mind's perception of positive and negative space. However, this is done by exploiting the contrast between red sandstone and white marble construction materials.

Next on the site, we have:-

● Mosque

Exhibiting a similar dome-style architecture of Indo-Mohammedan fineness, it is a small Mosque, Which might have functioned as a place of prayer for those who lived and worked in the Madrasa. It leads towards the Northern side of the Hauz Khas fort and overlooks the ancient reservoir. Unlike mt mosques of the time, this mosque is Uni in the sense that the Western walls have decorative windows That overlook the reservoir and have steps that lead down to the water. Tourists can also explore a jharoka present on the Western Wall of the mosque.

● Madarsa

While moving towards the mosque, one will encounter the famous Madrasa, which, at one point in time, was one of the renowned Islamic learning institutions of the Delhi sultanate and its learnings and teachings. Its architecture leaves its witnesses with cplete mesmerisation and feelings of admiration. One can experience the lobby on the first floor, decorated with small arches and a gorgeous view of the lake. Also, we can see an iconic L-shaped architecture on its way to being entirely restored by authorities.



Fig. 3

The Madrasa is also considered to be an apparent profound work of beauty. Ziauddin Barni, a historical chronicler & an Indian Muslim political thinker of the Delhi Sultanate era, it works, has compared the madrasa to the palaces of ancient Babylon.- This statement gives readers an Idea and a glimpse of the beauty that this side holds even today as compared to back in time As all one can experience is present in the delicately covered Windows which project out to the lake, presenting a picturesqueiew, well suited for photographers and history enthusiast along with local travellers and tourists.

It is also on the west wing of the Madrasa, which has pillar rooms at the top story and arcated rooms at the lower story. In the lower storey, one can seesmaller cells, which would have been accommodations for the students as these have a narrow opening for light and air, including small storage niches. With the ruins currently standing as a testament to time, the area and front of this building was origilly a Courtyard with two buildings phase in each other and planking the large Dome building. The top-storey rooms of the northern wing overlooked the garden and lake.



Fig. 4 & 5: Top floor of madrasa; source - Bajpai

The entire building is built on rubble masonry combined with rocks and blocks of neat quartzite. We can also see that most of the exterior was initially carved in the white roster, with paintings of bright colours and golden domes. This ornamentation also consisted of detailed and intricate plasterwork with a touch of simple carvings.

● Feroz Shah tomb

Another remarkable Beacon o this architecture is the Feroz Shah tomb between the Madrasa on the first floor. Emperor Feroz Shah built his Tomb at a focal point in the complex. This tomb consists of 4 Graves, one of the Firoz himself, and three of his sons and grandsons. One intereing factor about this particular tomb lies solely in the material used for construction. Rubble and plaster have been used here with reduced use of red sandstone for writing some sections of the inscriptions, a concept unique to the tomb itself in the enty of Delhi architecture of that period. Here, the inscriptions on the southern entrance tell viewers that the repairs to the buildings were carried out under the orders of Sikandar Lodi in 1501, which is another interesting factor to look at while underanding the entry series behind the entire Fort Complex. The top of the Dome is the highest point of the whole complex. The entry gate of the Tom presents one with a perfect blend of Indo-Islamic architecture. The inside of the door has a pointed star patrnr, and the medallions are painted and have an incised plaster nature.

History enthusiasts, while wandering around the site, make the best of the experience by simply soaking in the atmosphere of the ruins added to this is listening to the sounds of fluttering of pigeons as they fly from one chamber to another, which is an enjoyable and calm experience for the explorer. This is also complemented by a lovely breeze flowing through the interconnected Chambers, which presents the beautiful lake in the samerame to view once, making the experience complete in the truest sense.

The building of the Madrasa and the tank was strengthened by several steps leading down from the Madrasa to the tank. On the other side is a beautifully edged garden. Architecturally, the entire complex is unique in its layout and form. The domes have a decorative finial, and the pillars have simple carved capitals with ruined kangura patterns at the dome's base, as per INTACH.

Hauz Khas Lake

Inspired by the water reservoir at Siri Frt, Allaudin Khilji promptly built the lake in 1284 (probably carved out for a proximate military camp), embellishing the peculiarity of Hauz Khas. It receives water from a close & localised catchment site, complemented by a high water table. This royal ter tank was initially named Huaz-e-alai, as Alluadin Khilji envisioned it as a probable source of water supply for residents inside the Siri fort. It was built between 1296 and 1316. The city's people would use the rainwater collected during the monsoononth. The water distribution was in a systematic order through proper pipelines of water leaving the reservoir as well as storage in the reservoir to prevent contamination and ensure accessibility to the residents of the city inside the Fort. In the yearfollowing the allowed themes rule, the subsequent lack of maintenance led to sulting up the channels that pet the tank, which eventually dried up. The water supply was ultimately restored by the emperor Feroz Shah Tughlaq in 1350, who simultaneously buila Madrasa a Feroz Shahi, which meant the college of Feroz Shah. This institution of fire education employed scholars as teachers and attracted students from far and wide. Initially, the tank was much larger than it is today. The hidden pavilion, also cald the Munda Gumbad, on a mount in the Northwest corner of the tank, was in the middle of the water, showcasing the effect of time and sanctuaries over artificial things and the gradual submission to the law of nature and its proper form.

This historic waerbody is encompassed by exuberant landscape greenery, making it an abode of various fauna, like peacocks, rabbits, deer, etc. Once a region flourished with water, nature took its course, and concrete started giving away to vegetation. Constant work & acons by INTACH focused on the restoration of the lake, involving surveys of the water table, catchment site, and soil of hauz khas, which is highly porous. The area now bustles with boat ride activities and provides beautiful scenic views, adding to the athetic of Hauz Khas village



Fig. 6 & 7: Hauz Khas lake; source - Bajpai

The Hauz Khas Lake offers tranquillity knitted with historical serenity in one essence. Sitting on a bench facing the lake allows the explorer to spend quality time there. It takes an individual to a different zone of relaxation, mixed with visually enhancing looks of the scenery presented to one through the Hauz Khas Fort, combined with the beautiful Skyline of Delhi, especially during sunset and the golden hour, a term quite prevalent in Genesis. Golden hour refers to the dark period during sunset. In the evening, while the sun is setting, the light from the sun turns golden, painting the entire region with a hue of picturesque golden atmosphere. The setting sun in the backdrop, with a comprehensive design And natural layout of Clouds, Birds chirping, the beautiful layout of trees in the middle, and the lake in the foreground of one's frame provides a complete experience. This is complemented by the lovely and still-standing ruins of Hauz Khas Fort Complex, having pavilions, Madrasa Mosque, and tombs.

With its ruins standing firm as a testament to medieval India's grandeur & standing over the lake, Hauz Khas Fort presents an alluring gateway into the illustrious past. This attracts people from all walks of life to explore and traverse the rich history associated with it. This fort was constructed during the reign of Allaudin Khilji back in the 13th century. Based on the Indo-Mohammedan style of architecture, the complex provides a spellbinding escapade from the daily hustle & bustle of metropolitan Delhi life into the splendid kaleidoscopic view of the past. Domes made of red sandstone and marble with mortar decorating the skyline provide an aesthetic complementing experience.

Delhi's culture is one of a kaleidoscopic viewpoint; it is a perfect blend of chic hustle with ancient marvels intertwined in an ideal web of artistic beauty & delicacies. Once a residential Enclave located in the south of the Indian capital, deeply immersed in the greenery of the famous Deer Park, this location has transformed into an excellent site for one to fully immerse oneself in the experience of feeling the pulse of India's creative scene at its heart.

Steeped in history, this part of the city is more contemporary and a hideout for 'kitschy' boutiques and edgy restaurants; laying in the foreground with Flamboyant Graffiti and Street art present in the background, the area is a perfect blend of hip culture with historical values. The graffiti art on these walls also serves as a challenging trick for photographers, with its height of at least 100 feet. For photography enthusiasts, it becomes a mind-boggling task and an exciting experience to capture the serenity, which is the blend of history and Trends. This two-layered cultural fiasco was revived in the 1990s to its full extent and has been growing ever since; for some, it became their home; for some, a business capital, visitors, and tourists for all, it became perfect. This completely contrasting and alternative Vibe, including Bohemian fashion, unique restaurants, and cafes surrounding the historical marble, allows readers to explore the places on their own excitedly and have an enthralling experience.

The sound of birds chirping melodiously, perfectly placed benches, simplistic yet beautiful ambience, and proper and close connectivity with metro transit, bus stops, as well as food stalls nearby provide one with an opportunity to fully explore the space, which is maintained so beautifully by authorities & eventual public support. The classical arrangement of the arches, chattris / domes (most notable features) of the fort complex, its association and closeness with the city of Siri, spacious gardens surrounding the Hauz Khas Lake, enriched flora & fauna provides people from all walks of life with an enriching experience As well as a tranquil escape from the urban chaos that resides in the capital of India and is a Testament to time that Delhi can evolve while preserving its rich heritage for generations to come.

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Delhi: A City of Inclusive Heritage

The Bada Gumbad: Exploring the magnificent Lodi architectural style

-Ashita Baksi

Introduction

In terms of its etymology, the term architecture has been derived from the Latin word '*architectūra*.' It originates from the word 'architect' or the ancient Greek word 'arkhitéktōn,' meaning the chief builder or principal craftsman. Further, the term '*Architéktōn*' has two parts: '*archi*,' which is to be the one who commands, and '*tectonic*,' meaning a mason or builder.

In a heritage sense, the term 'architecture' implies a structure that has an aesthetic appeal and embodies historical and artistic significance. It is not just any structure but one that goes beyond its construct to reflect the essence of our cultural and civilisational values. Moreover, architecture holds importance as a subject due to its ability to shape our sensory experience and engagement with the facade. It has helped scholars to understand the socio-political conditions of the period to which the structures belonged.

In the context of indigenous Indian architecture, using beams laid horizontally was very common, and in the Mohammedan era, the use of the arch was prevalent. In this background, it is essential to mention the Indo-Persian style of architecture, especially in the context of the medieval era.

To trace its emergence, while Islam spread towards India in the 7th-8th centuries CE, it was only during the early 13th century that extensive construction projects were unleashed by the Turkish state in the Indian subcontinent, which was established after the Turkish conquest of northern India. Thus, Islamic architecture in India began only after establishing the first Muslim power in India under Muhammad Ghori in the final years of the 12th century CE. Even after introducing the idea of Islamic architecture to the sub-continent, they adopted the indigenous style and combined it with their style. As evident during this period, Lime mortar was used as the foremost cementing material on a large scale. It was used because it was very well suited for rough and porous brick surfaces, which helps the properties of the mortar to act more efficiently.

Moreover, by the 12th century, India had already witnessed several monumental constructions in grandiose settings. Various techniques were already used, such as trabeation brackets and multiple pillars supporting a flat roof or a small shallow dome. However, the arches shaped in wood and stone could not bear the weight of the top structure. Gradually, with the advent of Islam, the construction of the arcuate (an architectural style that predominantly features arches) was introduced. Arches constructed with voussoirs and fitted with keystones could then support the weight of the domes. The domes, supported by pendentives and squinches, enabled the spanning of large spaces, allowing pillar-free spaces in the interiors of the structures.

These structures were generally composed of masonry formed of dressed stone. Compared to other countries, these were usually constructed of brick, plaster, and rubble. (Brown, 1942, p.2) Moreover, massive gateways were built as an entrance to the main building, and the door was very well decorated with floral decorative laces and sometimes even polychrome tiles.

Early structures like the Qutub Minar showcased this blend. Further, each dynasty added its touch, with the Tughlaqs emphasising domes. Red sandstone and marble became popular, adorned with geometric patterns and calligraphy reflecting Persian influence. While the Red Fort, built by the Mughals, exemplifies this style, Sultanate-era monuments like the Quwwat-ul-Islam Mosque stand as testaments to its birth. This Indo-Persian architecture beautified Delhi and served as a symbol of the cultural exchange that occurred during the Sultanate's reign.

The research paper aims to carefully examine the architectural style of the Bada Gumbad, highlighting its significance within Lodi architecture. It strives to analyse its design elements, cultural influences, and historical contexts, thus providing a deeper understanding of this magnificent structure and its contribution to architectural heritage.

The research is based on a conceptual study of the Lodi style of architecture. It is exploratory research. Both primary and secondary sources have been used in the formulation of this paper. Additionally, books, research papers, and articles from the internet have been analysed and incorporated into this paper. However, the paper only highlights the architectural style of the Lodis. It does not include the entire Indo-Islamic architecture at large.

Evolution of the Indo-Islamic style of architecture in the Era of the Delhi Sultans

While the history of Indo-Islamic architecture commences with the occupation of Delhi by the Turks in 1192 CE, it only made modest progress during the rule of the Mamluks (1206-1290 CE). It was instead with the advent of the Khiljis (1219-1320 CE) that a marked change in this style of architecture appeared. The structures were built in the

Arabian style of architecture with some local influence. While the early phase was marked by corbelled arches and carved panels, in the reign of Khiljis, we witnessed the employment of pointed horseshoe arches and the emergence of a new masonry-facing technique. Further, the decorative elements in this period included calligraphy, geometric, and foliage patterns. An essential aspect of the Khilji architecture was that Perso-Arabic inscriptions were traced to their architectural style. Red stone was often used during their period; for instance, it was used in the construction of Alai-Darwaza, and its surface was white marble.

In the next stage, with the advent of the Tughlaqs (1320-1413 CE), a new architectural style emerged, with stone rubble becoming the primary building material. We also see the beginning of using the four-centred arch as the pointed horseshoe arches of the preceding style came to be abandoned. Then, we have the emergence of a pointed dome and the introduction of tiles as an element of decoration in the panels of the buildings. We also observe that with the coming of the Tughlaqs, the style came to be more simplistic and austere, but we cannot negate the fact that there was a constant evolution of the new architectural style. For example, we began creating tombs on octagonal plans, which were later continued and perfected by the Mughals.

Furthermore, the Sayyid rulers faced many challenges during their reign (1414-145 CE), yet patronised and fostered cultural endeavours by promoting the construction of mainly tombs and mausoleums. Sayyid dynasty was hence, also known as the period of the macabre (probably derived from *maqbara* in Arabic) (Khan-Kamal, 2022, p.97). Their tombs were octagonal and were constructed of red sandstone. Even during their reign, we witness the use of intricate calligraphy and stone carvings for decorative purposes. The octagonal tombs were built for the rulers, while the square tombs were mainly for the nobles. An arched walkway further surrounded these octagonal tombs. Meanwhile, the square tombs had no walkways.

However, our article focuses on the final stage of development that happened during the rule of the Lodis. During their rule, the Lodis (1451-1526 CE) made notable contributions to art and architecture. It was during this time that tombs were commissioned mainly. In terms of their architectural style, they pioneered the construction of double domes. It was primarily done for two critical reasons: to strengthen the structure and to reduce the height of the dome's interior. The creation of gardens, tombs, and mausoleums also marked the Lodi era. The Lodi architecture style displayed a great blend of Indian, Persian, and Islamic architectural styles. Noteworthy, the Lodi phase also marks the last phase of the Indo-Persian architecture. Their graves were mainly barren with less adornments and were constructed in the shape of an octagon with a diameter of approximately fifteen meters.

Several experiments incorporating various styles and materials marked the initial phase of Indo-Islamic architecture. However, gradually, it evolved through five dynasties and over two and a half centuries into a solid tradition- centred chiefly in and around Delhi.

An architectural analysis of the Bada Gumbad

Constructed in 1494 CE, the Bada Gumbad is located within the Lodi Gardens in Delhi. It is part of a cluster of monuments, including the Bada Gumbad Mosque and the Mehman Khana of Sikandar Lodi, located along the southern edge. While the purpose behind the construction of the Bada Gumbad is not certain, some scholars speculate that this structure could have served as a gateway to the broader complex of tombs within the Lodi Gardens. While it is a single-story structure, it has an apparent external semblance of a double-storied structure when viewed from the outside due to its high ceiling.

In terms of its architecture is regarded as the first example of a structure with what is called the “full dome” in Delhi. The dome is plastered externally and adorned with a lotus finial or '*padmakosha*'. Square in plan, the Bada Gumbad is constructed on a roughly four-meter-high platform, and the structure rises to twenty-nine meters. It consists of a single, square tomb inside it. The interior is largely devoid of ornamentation and covered in dressed granite. It has doorways on all four sides. The corbelled entrance door frames are richly decorated with elements belonging to the



Fig 1 & 2 Source: Author, Images of the Bada Gumbad

Hindu as well as the Islamic architectural style, as evident through the simultaneous use of a band of Arabic calligraphy, arabesque stucco, inverted lotus or '*awangamukhi kamal*' and elephant motifs. The total area of the Bada Gumbad without the mosque and the guest house is approximately 3880 sq. ft.



Fig 3 Source: Author, Corbelled arched gateway



Fig 4 Source: Author, Receding planes of four Ogee



Fig 5 Source: Author, The Bada Gumbad Mosque with its five arched openings and three domes



Fig 6 Source: Author, Stalactite pendentives and Arabic calligraphy in the interior of the Mosque



Fig 7 Source: Author, Main Mihrab within the Mosque

The Bada Gumbad mosque, or the Friday mosque as it is popularly known, is single-aisled and rectangular in plan, approximately thirty meters(north-south) by eight meters (east-west). It is located along the western edge. With five arched openings, it has three domes rising above it. While the central dome is marginally larger, all three have retained lotus finials at their apex. The main doorway is designed by four receding planes of ogee arches with beautifully incised Arabic calligraphy. By incorporating Kufi calligraphy, the Delhi Sultanate rulers expressed their faith and elevated the aesthetic appeal of their architectural achievements. The arches carved on the interiors are finished with plaster and embellished with intricately carved Arabic inscriptions. We also see the use of stalactite pendentives and geometric and floral designs in the interiors. Lastly, the Bada Gumbad Mosque is a pioneering



Fig 8 Source: Author, a Frontal structure on the Southern wall of the Mosque
(view from the Western gateway of the Bada Gumbad)



Fig 9 Source: Author, Archway with niches over the doorway to a Guest room



Fig 10 Source: Author, A view of the interior of the Mehman Khana

example of the *panchmukhi* building type, where "panch" (five) and "mukhi" (facade) define a prayer hall with five bays.

In addition, the spandrels, both on the outside and inside feature intricate geometric motifs along with round plaster medallions at the corners. The northern and southern walls have openings with a frontal structure supported on red sandstone brackets and *chajja*, with carvings characteristic of Hindu architecture. Finally, two solid towers/turrets with four vertical sections stand at the corners with remains of finials at their apex.

The Mehman Khana (guesthouse) lies on the opposite side of the Friday-mosque occupying the eastern edge. It is rectangular in plan, measuring about twenty-seven meters in height. The interior has seven chambers, the central one being the largest one. It is commonly regarded as a residence that surrounds the central courtyard. However, some sources also argue that this structure could have served as a Majlis Khana (assembly hall). Within the central courtyard, the remains of what could be a water tank (eight meters wide) are also visible. Lastly, grey, red, and black stones, including red sandstone and grey quartzite, are used in the construction of the Mehman Khana, and with respect to its interior, it is decorated with painted stucco.

Conclusively, Delhi's architectural landscape stands as a testament to the layering of cultures and dynasties. The Delhi Sultanate (1206-1526) is said to have laid the foundation for this rich tapestry. Their reign saw the birth of Indo-Persian architecture, a captivating blend of Islamic elements and established Indian traditions. From the massive Bada Gumbad complex to the intricate calligraphy adorning monuments, the Sultanate's legacy is beautifully preserved in Delhi's tangible heritage. These architectural marvels continue to captivate visitors and serve as a reminder of the vibrant cultural exchange that took place during this period.

Interestingly, the era of the Lodis evidently marked a transitional phase with the changes in the layout of the dome, besides other elements. These changes were in continuity from the reign of the Sayyids, in terms of its "fuller dome" or the several other decorative elements employed in its ornamentation. It also plays a remarkable role in the evolution of square-type of tomb buildings.

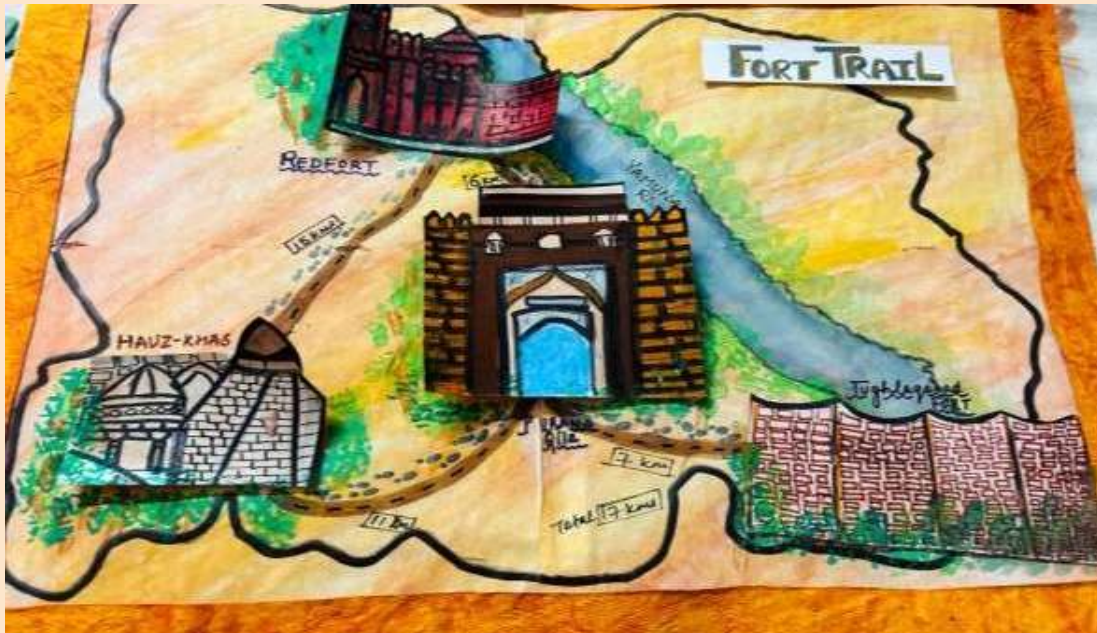
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Dastan-e-Qila

Aditi Sharma

Dastan – e – qila is a fort trail that revolves around architectural splendour in the form of four forts in different corners of Delhi and their mythical narratives. Delhi has been part of great history and habitats for a long time; it became the capital under the Tomara Rajputs, defeated in the twelfth century by the Chauhan. Each dynasty had its settlement area and pattern of living, which can be understood through the remnants left in the form of forts, mosques, temples, and tombs—the sultanate-built cities such as Delhi -I Siri and Jahanpanah. The buildings or structures made by the past rulers remind us of the glorious past. The motive for the fort's construction was for defensive purposes, where the royal family stayed peacefully, and it was also the source of power demonstration. The more grandeur or defensive the fort demonstrated the power and wealth of the king who built it.



The first fort for the trail was **Red Fort**, situated in the heart of Delhi. The imperial capital, Shahjahanabad, was built by the Mughal emperor Shahjahan in the years between years (1628 and 1658). It was situated along the bank of the Yamuna River in southeastern parts of Delhi. The site was chosen after full planning as it was near the water body, and rocks for stone quarrying were the main factors that attracted the emperor, Shahjahan. According to Stephen Blake, it is a sovereign city as there was an imperial palace-fortress, buildings, gardens, and shops in the town. The cultural life revolved around the imperial palace as it was the residence of emperors, princes, nobles, crafts, paintings, music, and architecture. Shahjahanabad city was made of red sandstone and marble, the signature materials of the Islamic dynasty that ruled the Indian subcontinent. Shahjahan was an art and architecture enthusiast. He replaced many structures built under the reign of Akbar in the imperial capital of Agra, but due to the lack of area and exposure to heat, it became difficult to survive in Agra. The construction of Shahjahanabad was started after this with proper supervision by the emperor. The cityscape of Red Fort was inspired by the Isfahan, the capital of the Safavids, and was designed by the ruler Shah Abbas.



Entrance of Lal – Aditi Sharma

The architecture reflects the amalgamation of Islamic and Hindu influences. The fort was called Qila-I-Mubarak, which took nine years to complete. The French traveller Bernier, who arrived during Aurangzeb's reign, stated it was then built on a large and comprehensive scale. The wall of the palace- the fortress- was about extended to 3 km, and the area was 124 acres. A thousand stonecutters, carvers, carpenters, garden designers, and other artisans worked on the site. The palace fortress had four gateways: Lahori gate, which opened to Chandni Chowk, the entrance opened up to Chatta Chowk, which had shops on both sides with luxury items. The high walls of Chatta Chowk were decorated with painted floral designs in different colours, which were lightened by the sun during the daytime. It is followed by the khana, Diwan – I – am, Mumtaz Mahal, Rang Mahal, Khas Mahal, Diwan -I – Khas, Hammam, Baoli, Masjid, Hira Mahal, Hayat Bakhsh Bagh.



Captured Chatta Chowk – Aditi Sharma



The museum has replicas of clothes worn by the Mughals (Aditi Sharma)

- ❑ it gives the visitor insight into the royal life of the Mughals and their kinship.
- ❑ It reflects the architectural elements they used through which the reign of Shahjahan can be standardised, g.(Pietra dura, floral motifs, etc.
- ❑ It also bscures why this site was chosen to construct the arvellous fort focusing on the geography and vailable water resources
- ❑ The beautiful technique of using water to add aesthetics to the palace.g., Bisht
- ❑ Museums and light shows rovide cultural experience.
- ❑ Engage in the shopping of shawls, bags, and decorations at the Chatta Chowk

The second fort is **Purana**, situated near the bank of the Yamuna River and between Humayun's tomb and Shahjahanabad. It belongs to the Mughal emperor Humayun, who was The second king of the Mughal dynasty, the citadel of Purana Qila, had strong walls with bastions for defensive purposes. It has three main entrances, each storeyed, surmounted, and ed by the chhatris. The bara Darwaja, Humayun Darwaja, and Darwaja out of at present bara Darwaja is used as an entrance. The archaeological excavations revealed that the site was under inhabitants as early as the Maurya period and Sultanate. The archaeologists have excavated painted grey ware, painted with simple black designs.



Plan of Purana – Aditi Sharma

- **The site originates from the ancient period, as mentioned in the ancient epic of the Mahabharata.**
- **Architectural design –the fort influences Perian, Hindu, and Afghan architecture due to invasions and cultural interactions.**
- **The beautiful scenic view of the lake surrounding the fort attracts tourists.**
- **Excavated sites at the Purana Qila amaze tourists**
- **The museum gives a more realistic insight into the material remains and the past life.**

The third fort is Hauz Khas Fort, the historic site in southern Delhi, also known as Hauz Khas Complex. The name means royal tank, built under Allaudin Khilji's reign, and the second ruler who settled the city was Siri. The Siri Fort was supplied water through Hauz – e -alai. After some years, the Hauz dried up. In 1350, Feroz Shah Tughluq restored the tank, which came to be known as Hauz Khas. At the same time, he also built madrasa -e Firoz shahi. The fort's complex has Madrasa -e – Firoz Shahi, which was the centre of learning back then and attracted students from far places. The northern wing of the madrasa has pillared rooms on the top storey and an arched room below. The rooms faced the tank and provided a beautiful view. The building Is made using rubble masonry with blocks of neatly cut quartzite. The western wing of the madrasa has an open pillared room at the top storey and an arcaded room at the lower storey. The lower storey was made for students' accommodation. The area in front of the building was a courtyard with two buildings facing each other.

The Feroz Shah tomb within the complex was built during his reign, although he died in 1350. The tomb stands between the two wings of the madrasa, and the central dome is the highest in the Hauz Khas complex. The base of the dome is ornamented, also known as parapets. Stone railings surround the stone, similar to the railing in Buddhist stupas. The central cenotaph belongs to Firoz Shah, and the other two are assumed to be of grandson and son.

- **The site provides knowledge of the water system under the Khaljis and Tughlaqs and the arhitectural elements.**
- **The fort is situated away from the bustling city, giving an aesthetic experience to the visitors**
- **It allows for capturing the scenic beauty**

The fourth site is Tughlaqabad Fort, the third city in Delhi after Lal Kot and Siri. Ghiyasuddin was the governor of the Khilji dynasty and later became the founder of the Tughlaq dynasty (1320-24). Tughlaqabad is the earliest example of Islamic architecture and was further followed by the kins.



Firoz Shah Tomb – Aditi Sharma



Tughlaqabad Fort – Aditi Sharma

Ghiyasuddin always dreamt of building a grand fort with high defensive quality to resist the uprising threats from the mogul attacks and to convert it into the capital. There are double-storied bastions, and the tapered rubble-filled walls surfaced over the quartzite stone.

Popular lore says that when the fort was being constructed simultaneously, Nizamuddin planned to build a stepwell, but he could not find labourers to work for him. Nizamuddin decided to commence the construction work at night, but when Ghiyasuddin learned about it, he stopped transporting oil lamps, which stopped the work. So, Nizamuddin cursed the emperor by saying, “Ya Rahe ujjar ya base Gujjar”, which translates to “it will remain desolate or be occupied by herdsmen”.

When Tughlaq went to Bengal, he learned about the labourers working for Nizamuddin, so he thought of taking revenge, but in response, the saint said, “Hunuz Dili dur ast means Delhi Is far off. On his way back, the emperor died.

It took four years to complete the construction, but after the death of Ghiyasuddin, the fort was decertified as Mohmmad bin Tughluq shifted the capital to Daulat Abad.

- The fort carries ruins of one of the earliest cities established by the Tughluqs, giving insight into the rule.
- The architectural elements, especially the slanting walls and semi-circular bastions, are used for defensive purposes.
- Unveiling the story behind the desertification of the fort.
- Opportunity to capture the scenic view and to trek.

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The Reinvention of Existing Tourism Places: A Case Study of Shahjahanabad

Rashi Karir

Introduction

(Rakhshanda Jalil) "I asked my soul, what is Delhi? She replied: "The world is the body and Delhi its soul" – Mirza Ghalib.

These famous couplets are from Mirza Ghalib's collection, and there is no denying that Delhi is truly above all other metropolises in India. It's a city that exhibits exotic monuments and a rich political history of various prominent dynastic rules. Therefore, it is not easy to describe a city that owes its existence to builders and designers who spanned 5,000 years, from fine arts to architectural forms.

Here, we limit our discussion to the historic city, Shahjahanabad, to regenerate the unknown spaces with tourist potential. The term 'Unknown' is not used here because nobody knows about the places but because tourists do not commonly visit these spaces or because they are not as popular as the other monuments in Delhi.

SHAHJAHANABAD is one such city of Delhi that successfully withstood the test of time and development. To date, it holds a diverse population of somewhere around 19236 people per km. The Mughal emperor, Shahjahan, laid down the foundation of Shahjahanabad in 1639, thereby founding the seventh city of Delhi. It was designed with forts, mansions, markets, religious buildings, and magnificent gardens and became a self-sufficient fortified sanctuary for royalty, nobility, and commoners alike.

However, with the political upheavals and shift in power, the quality of life in the city began to degenerate. With the advent of the British, it became the old city of Delhi, and the focus shifted to newer settlements. The land use shifted from residential to trade and commerce, which caused Old Delhi to become one of Asia's finest and largest wholesale markets.

Despite years of plunder and ignorance, its significant scale is breathtaking. Apart from the grandeur of the remains of its architecture, the city also showcases traditional art, crafts, beliefs, and practices. Layers of markets of different kinds, food stalls, and cultural spots make it an everlasting space. Today, the city features built heritage, glittering bazaars, and interesting and complex built forms, with the potential to become a great tourism destination. The objective of this article is:

- To rejuvenate tourism in Shahjahanabad, focusing mainly on the unknown.
- To use Shahjahanabad's heritage, craft, and culinary experiences to make it a global tourist destination.
- To study the past and present of Shahjahanabad's urban spaces through the travellers' writings

Shahjahanabad That No One Knows

Shahjahanabad was a walled city; some gates and wall parts 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 a wall about 10 km long. Ten gates connected the city with the surrounding region. Lahore Gate was the main entrance for the Red Fort besides Delhi Gate. The Kashmir Gate, Calcutta Gate, Mori Gate, Kabul Gate, Faresh Khana Gate, Ajmeri Gate, and the Turkman Gate were the other significant city links with the highways. A system of Mohallas and Katras was developed to suit the homogenous community structure (Centre 2014). Shahjahanabad furnishes a fine example of secularism which distinguishes it from the bazaars 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 of 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, thousands of horses, camels, and elephants, and numerous books and manuscripts were carried among as booty. Until 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 freedom, Shahjahanabad revived its old pomp and splendour when the first President of free and Democratic India, Dr Rajendra Prasad, drove in a State procession in Chandini Chowk on 5.2.1950.

Why Reinvention

Time slows down when you are travelling. When we experience something new, unusual, and dynamic, our senses are heightened, and we take in more details about sights, sounds, and smells than we normally would. As our brain records more memories, we tend to believe that new experiences last longer.

We have rich accounts of travellers who have talked about their experiences during their visit to Shahjahanabad. The only problem with such accounts is that they mainly talk about the courts of Mughal emperors and their rich lifestyles.

To understand the daily city life and public spaces, re-orientation is required. The area under Shahjahanabad has undergone various changes, as well as destruction and intervention, and there is a need to rework such spaces and create an atmosphere for tourism. Reinvention with minimal interference would ensure more footfall, which would generate employment and promote small-scale businesses. With the development of heritage spaces along the line of tourism, a continuous link would be established between the legacy of culture and the present generation.

Suggested Development Strategies

Our objective would be to undermine the potential of the existing intangible heritage and develop an urban form to support this heritage. The elements of heritage to be looked into are as follows:

- Oral traditions and expressions, including language
- Performing arts
- Social practices, rituals, and festive events
- Trade and commerce
- Traditional craftsmanship

The proposals are to be designed with the intent of minimal intervention and without drastically changing the existing character of the place. They need to be both residents and tourist-oriented, as the development for each of these segments is symbiotic to each other's betterment.

Tourism-oriented proposals shall have more to do with redesigning spaces, removing face-lifts to buildings, implementing streetscaping, and distributing activities to develop tourism-related infrastructure. To facilitate implementation of the proposals, regulations and controls that need to be followed shall also be suggested.

The overall action plan will be to develop tourist circuits to connect major monuments within the city, such as Jama Masjid, Red Fort, Town Hall, Fatehpuri Masjid, and Ajmeri Gate. Additional lateral connectors will be developed to take tourists through areas rich in Havelis, historical market areas, etc. Additionally, open areas and public spaces should be created within particular zones or to redevelop congested residential areas.

Creating Tourist Chain

Here, I have tried to club the destinations with a sub-group, and on that basis, an Itinerary is created for the tourists who aspire to experience Old Delhi.

1. Market-based excursion

This one is for people who love to shop for anything and everything. These markets attract tourists from all over the world and introduce them to the intangible heritage of the city- traditional crafts and skills of different genres and fields of expertise.

- Fatehpuri, Khari Baoli, and Naya Bazaar: Spices, grains, and food products
- Katra Neel and Malliwada: Fabric and cloth
- Chandni Chowk and Daryaganj: High-end retail and eateries
- Kinari Bazaar and Dariba Kalan: Jewellery and sequin products
- Sitaram Bazaar and Churiwalan: Accessories
- Matia Mahal: Eateries
- Lal Kuan: Kites
- Ballimaran: Optical, wooden and leather goods

2. Wholesale Utility Goods Market

Old Delhi is one of Asia's largest wholesale markets for specialised utility goods. Trade and transactions are conducted not just at the local level but also at a regional and national scale.

Therefore, the market sees a constant flow of people and vehicles throughout the day.

- Tilak Bazaar and Khari Baoli: Chemicals and plastic products
- Lajpat Rai Market: Electronics and electrical goods
- Jama Masjid and Meena Bazaar: Cycles, spare parts, and scrap metal
- Matia Mahal, Sitaram Bazaar, and Chitli Qabar: General retail shops
- Chawri Bazaar: Hardware, automobile parts, and metal products
- GB Road: Sanitary ware

3. Culinary Experiences

The food culture of the Old City is much celebrated. The aroma of sweet and savoury items sold in traditional eateries enhances the experience of tourists. Every food sold here has a unique story- the history, the skill and technique involved, or the ingredients. Culinary zones can be delineated based on the type of product being sold and the time of services.

- Breakfast- Non-vegetarian food: Chitli Qabar and Matia Mahal; Vegetarian food: Malliwada (Paranthe Wali and Kachoriwali Gali), Khari Baoli, around Fatehpuri Masjid
- All Day Meals, Sweetmeats, Snacks, and Street Food: Chandni Chowk, Khari Baoli, around Fatehpuri Masjid, Sitaram Bazaar, Chawri Bazaar, Dharampura.
- Late Night Meals-non-vegetarian food: Matia Mahal, Ballimaran, Sitaram Bazaar, near Turkmani Gate; vegetarian food: Chandni Chowk near the Town Hall, Khari Baoli, around Fatehpuri Masjid.

4. Festival Specific Activity Zone

During festivals, the streets are transformed into fetes with lights, decorations, music, food stalls, and shops selling specialised goods. Different zones become active during festivals depending upon the goods being sold and the preferences of communities residing in these zones, as discussed below:

- Eid: Jama Masjid, Meena Bazaar, Matia Mahal, Chitli Qabar, Ballimaran
- Diwali: Lajpat Rai Market and its extension, Kinari Bazaar, Malliwada, Sitaram Bazaar, Khari Baoli, Dariba Kalan, Dharampura
- Dussehra: Lal Kuan, Katra Neel, Parade Ground
- Many special events take place at various locations in the city from time to time, such as Kite flying at the Red Fort grounds, poetry competitions in Mirza Ghalib's Haveli, pigeon flying competitions, etc.

Conclusion

We began our discussion with the quotes of Mirza Ghalib, who described SHAHJAHANABAD as the heart of Delhi. While doing this research, it became very evident that Shahjahanabad truly owns its charm in its cultural heritage and glorious past. Irrespective of colonisation, destruction, exposure to public vandalism, lack of conservation plans, and many more reasons, it has successfully sustained its eminence.

Today, people are also taking initiatives to create awareness and build a connection between intangible and tangible heritage through Heritage walks, *Baithaks*, storytelling sessions, gastronomic tourism, and many more.

Earlier, Bollywood movies were used to shoot, and the place used to become a place of attraction among the common folk. Now, social media is playing its part. In the world of Instagram and Facebook, along with the idea of trendsetters, these places are becoming popular and well-known among their peers.

Besides this, the government, along with institutions like ASI, Aga Khan Trust, INTACH, and many more, is making conservation and preservation programs to sustain the heritage and culture of Shahjahanabad.

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Fig. 1 Zeenat-ul Masjid



Fig. 2 Zinat Mahal



Fig. 3 Kali Masjid



Fig. 4 Ghaziuddin Mausoleum



Fig. 5 Shrine of Baba Turkman Bayabani



Fig. 6 Dargah Sabiria in Daryaganj



Fig. 7 Razia Sultan's Tomb

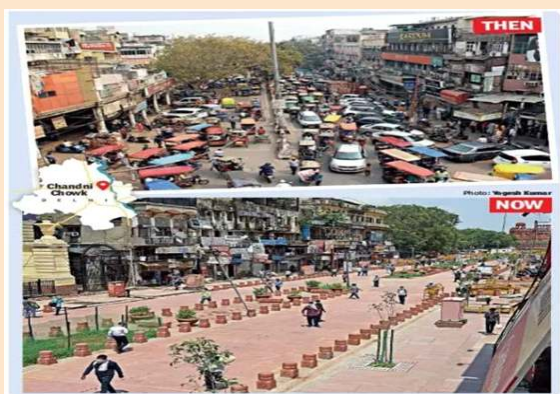


Fig. 8 Chandini Chowk (Then and Now)
Source: Times of India



Fig. 9 Fakhur-ul Masjid



Fig 10 The City of Delhi before the siege of 1857



Fig. 11 Turkman Gate



Fig. 12 Lal Kuan Market



Fig. 13 Entrance of Fatehpuri Masjid



Fig. 14 Kinari Bazaar



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Fig. 17 Chunnamal Ki Haveli



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Fig. 19 Katra Neel Gate in Chandini Chowk



Fig. 20 Dharampura Haveli



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Fig. 22 Jama Masjid



Fig. 23 Indian Union Muslim League Office



Fig. 24 Mirza Ghalib Ki Haveli



Fig. 25 Communist Party of India Office



Fig. 26 Churiwala Gali



Fig. 27 Shah Waliullah Library



Fig. 28 Paranthe Wale



Fig. 29 Misse Paranthe



Fig. 30 Shahi Tukda



Fig. 2 Zinat Mahal



Fig. 32 Bhale Chaat



Fig. 33 Food Galore at Matia Bazaar

Mystical Echoes: Unveiling Delhi's Paranormal Heritage

Tanmoy Deka

Introduction

Delhi, one of the most vibrant cities and an enigmatic jewel of the Indian subcontinent, exudes an aura of timeless allure and mystique. The hustling streets of this city are full of vibrant tapestries of cultures, from monuments to food to markets, etc. However, an untouched portion of this culture is the paranormal heritage and the tales that it carries within itself. The tales of ghosts, spirits, and hauntings have captured the imagination of locals and visitors alike. Today, we will set out on an adventure to unveil the haunted sites of Delhi, as it guarantees an indelible encounter cloaked in the mysterious atmosphere of the paranormal. As the sun sets, the place casts chilling shadows over its dilapidated walls; a palpable sense of foreboding envelops us, hinting at the spectral inhabitants said to wander its grounds. The whispers of paranormal



encounters will echo through its ancient chambers as a chilling reminder of the mysteries lurking within the city's depths. From the haunted corridors of the Jamali Kamali Mosque, where the spirits of Sufi saints are said to linger, to Agrasen ki Baoli, a haunting stepwell nestled amidst the bustling streets of Delhi, our journey will be full of shady clouds and adventure. As the night wears on, we are left with a newfound appreciation for the unseen

forces that continue to shape the city's destiny, forever intertwined with its haunted history. So, buckle up your seats as we dive into this mysterious journey.

Methodology of this article, we will be looking at the primary and secondary sources. The primary sources include field visits accompanied by some interviews and interactions. The secondary sources are literary and essential information from government websites and newspaper articles.

Agrasen Ki Baoli built in the fourteenth century by Maharaja Agrasen, the Agrasen Baoli is an architectural marvel of medieval times. The well is in the heart of the city on Naughton Road, served as a step well to store water.



Over the years, the spot gained popularity among the local population and grew into a famous historical hub for international tourists. However, apart from its historical and architectural value, it is also one of the most famous haunted spots in Delhi. According to folklore and legends,

it is said that the black water of the Baoli is possessed by a demon that hypnotises people and plays with their mental and emotional thought processes; this can ultimately lead them to commit suicide. Apparently, this place came to the limelight as a suicide point. The last reported suicide attempt at the Baoli was recorded in 2007.

As an adventure-loving person, this place was definitely on my bucket list. I visited the place with high hopes to experience at least something of those legends. The only thing haunting me was the lack of cleanliness and the foul smell of pigeon faeces. Nevertheless, the place ended up giving me some memorable photographs, along with the quality time that I had spent with my friends here. I would say one can definitely check out this place. The entry is free, so you can definitely get some good pictures and probably some chills, too!

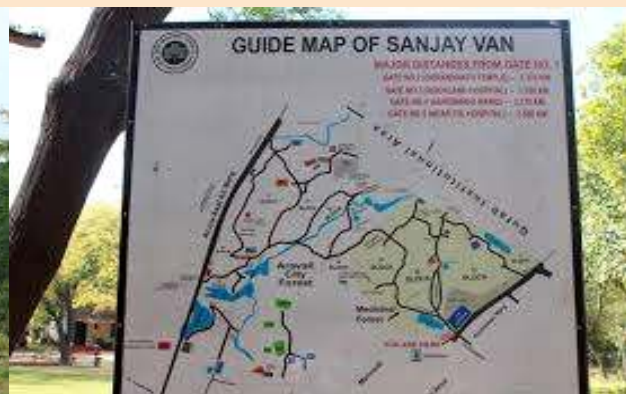
Sanjay Van

located in the Mehrauli area of South Delhi is the well-admired and massive forest, the Sanjay van. It is not just a hub of biodiversity but also holds a ton of historical remains. According to the Delhi Development Authority (DDA), Sanjay van holds around eighty-two structures which comprise four temples, seventy-seven graves, remains of Quila Rai Pithora etc, spread across roughly



sixteen locations. It was declared a reserved forest in the year 1994. The structures date back somewhere around the 12th century and beyond. Yet, history and biodiversity are not the only things for which this forest is frequently explored. It is visited by adrenaline-seeking people in search of a thrilling experience due to its spooky stories. The most famous urban legends are the witnessing of a lady in white who loves to tease her guests. Another famous legend goes that the Sanjay van is haunted by the spirit of

the fourteenth-century Sufi saint Hazrat Sheikh Shahabuddin Ashiqullah whose mausoleum lies in the backyard of the forest amidst the other graves. Having heard so many stories, I visited the place on several occasions with my friends. It is a fun place to visit and take a break from the daily hustle.



Adrenaline and paranormal activities are definitely not what I experienced. However, the species of wild beasts that reside in the jungle, especially the Nilgai, are something you need to look out for. The van turns unsafe as darkness falls, and one needs to beware of encounters with miscreants. You can definitely plan a visit to this place with your friends for a fun day or a Sunday brunch with the unseen ones.

Jamali Kamali

located in the complex of Mehrauli Archaeological Park is the Jamali Kamali mosque, a structure that



dates back to somewhere around the 6th century, during the rule of Sikandar Lodi. The structure comprises a mosque and a tomb that is mainly built in honour of two historical personalities: Jamali or Shaikh Jamali Kamboh, a renowned Sufi saint who held a high position in the courts of Sikandar Lodi, as well as the Mughal Emperors Babur and Humayun and his

follower Kamali, whose real identity has been lost to time. The place is now known to be a paranormal spot. Any people have claimed to hear whispers and footsteps during the empty hours. Some have also reported witnessing shadowy figures inside the tomb, leading to the complex's haunted reputation. A number of visitors claimed to see someone peeking from behind the pillars but didn't find anyone when they searched. There are stories of sightings of lights, animals growling, apparitions, and a feeling of some ghostly presence lurking around. However, the most famous tale is that Jamali Kamali is haunted by *jinns*. It is said that the jinns have refused to go away from this place. At times there have been reports that when the jinns are annoyed by human presence, they physically hurt people who visit the mosque. Grasp your guts and set out on an adventure to this medieval structure and experience the charm of the past with your loved ones.

Bhuli Bhatiyari ka Mahal

Situated in the Jhandewalan area of Delhi, this structure is from the Tughlaq period. The Bhuli Bhatiyari ka Mahal seems to have been a *hikharar* a hunting lodge, built by Firoz Shah Tughlaq along with a *und*, during the middle of the fourteenth-century. There are multiple theories behind the name of the palace; however, the most logical one is that it was derived from the monument's female caretaker, *u-Ali Bhatti*. As per another tale, the place took its name after the Sufi saint *u-Ali Bakhtiyar*, who used to live there. At present, the monument only has a rubble masonry gate, a doorway with corbelled arches and a huge rectangular courtyard. The place made it into our list due to the spooky stories narrated by the locals. According to legend, a king once found out about his wife's love affair with another person. Enraged by the act, the king captured her and took her into custody. The queen, in a fit of anger and revenge, committed suicide, and it is her spirit that haunts the place. It is believed that her spirit is still waiting for revenge against the king. Once the sun sets, no one should visit the place as they might become prey to the



queen's anger. Various stories suggested that no security guard has worked for a long period at the place. People claim to hear the crying and wailing noises of women and children.



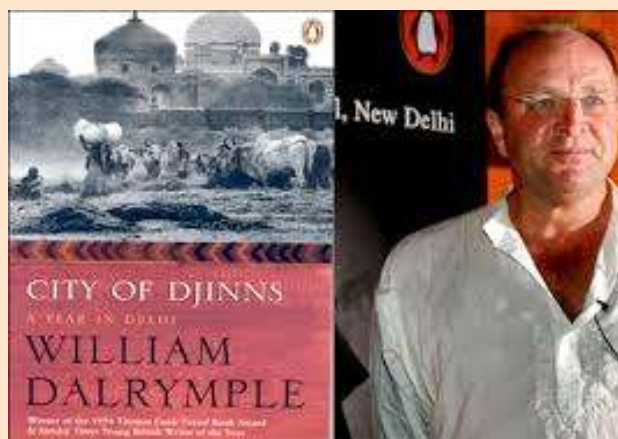
Upon my visit, I did not find any traces of paranormal presence or experience anything of the sort. However, hardly 1.7 km from the place stands the famous Hanuman Mandir. This made me wonder how a ghost could be present in such a place. The current dilapidated and crumbling condition of the place was saddening. If you're someone who digs such spots, get your bag and pay a visit. The queen might just be ready to welcome you.

Feroz Shah Kotla

Standing in the Delhi gate area is the structure of Feroz Shah Kotla, which was built by Sultan Feroz Shah Tughlaq in 1354. The fort was built by the ruler when he decided to shift his capital from Tughlaqabad to Firozabad due to the scarcity of water at the former capital. Hence, the banks of the holy river Yamuna were chosen as the location to serve the purpose. The fort is of great historical significance as it not only holds architectural value but also features a unique baoli. The presence



of an Ashokan Pillar, which was brought by Feroz Shah from Ambala to Delhi, elevates its significance. It captured my interest not just as a history enthusiast but also due to its haunted reputation. *William Dalrymple's* book- '*City of Djinn's*' mentions this grand historical fort.



According to the local stories, it is said to be the abode of *Jinns*. Every Thursday, a Jinn worship ceremony is conducted. According to tradition, people gather here every Thursday, and jinns descend on the place to fulfil the wishes of the people. Those who take recourse to such beliefs seek solutions from the jinns for serious life problems. People who are believed to be under the influence of evil spirits are sent here for a cure. Witnesses say that messages are written on the paper and then pinned on the walls of the fort within the premises. It's definitely a place worth visiting. I am ready for a meeting with the jinns next Thursday. Are you?

Khooni Jheel

Residing in the Northern Ridge area of Delhi is one of the most eerie places of Delhi, the Khooni Jheel. The name literally translates to the bloody lake. The lake got its name in 1857 when several



Indian sepoys, British soldiers, women and children died at this place. First, the British trying to escape from Delhi were killed, and later, the sepoys fleeing from the avenging firangis met their end in those surroundings. Along with human dead bodies, the carcasses of horses and mules were also dumped in the jheel. The lake remained red with the blood of the dead for several days, leading to the unfortunate name. At present, it has become a popular hangout spot, especially for college students. The lake in which hundreds of people and animals lost their blood will, of course, have its spooky tales and, hence, has made it to our list. Many people have claimed numerous paranormal incidents. Some of them

include the mysterious casting of shadows: a girl wearing a tattered frock keeps waiting in the moonlight while running after her mother; an old man in an army uniform armed with a long, rusty sword emerges from the water, riding a horse without a head and a skeleton, trying to thrust it in the back of another horseman; hearing the cries of their dead country women, like those of Lord Ullan's daughter drowning along with her lover, the chief of Ulva Island while fleeing the wrath of her (later repentant) father etc. are some of the most famous tales of the lake. The locals who reside near the area have noticed several unusual happenings and mysterious incidents that remain unexplained. Residents also claim that they have heard sounds of screaming and crying near the

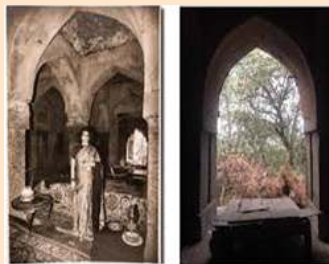


stream after it gets all dark. One of the shocking facts to notice here is the rather abysmal depth of this stream, yet the high number of drowning accidents. You can check this place once if you ever happen to visit the Northern Ridge area.

Malcha Mahal



Located towards the South of the central ridge forest is our last spot, which is the Malcha Mahal. Also known as *Wilayat Mahal*, the structure is a medieval hunting lodge built during the reign of Firoz Shah Tughlaq in 1325. The place was abandoned till the arrival of a so-called royal family. The story goes like this: a woman claiming herself to be *Begum Wilayat* of Awadh came to Delhi in the 1970s and refused to leave the New Delhi Railway Station until the Indian government didn't give back the alleged properties of the royal family that were annexed by the British. Her protest gained traction in international news, resulting in the government giving her Malcha Mahal as their abode in 1984. The inhabitants of the place are claimed to be the last in the Shiite Muslim royal line.



Talking about the paranormal aspect, the Mahal definitely holds a sinister essence. The most famous story is also a part of its history. In 1993, Begum Wilayat committed suicide as a gesture of protest against Britain and India's unjust treatment of her ancestral property. Her children, Princess Sakina and her son Prince Ali Raza, said that she crushed diamonds and pearls in poison and drank it, but surprisingly, her body was never found. Even after their mother's death, the siblings would set the table for her every day, leaving everyone puzzled about what goes on inside the broken arches of the lodge. Later, Princess Sakina passed away as well, under mysterious circumstances. Prince Ali Raza came to be known as the Jungle Prince of Delhi and was occasionally spotted in the overgrown forest surrounding Malcha Mahal. In 2017, the prince passed away, and it was after his death that it was revealed that the family was never a part of the lineage of the Awadh royal family but were just ordinary citizens who were displaced and disturbed by the partition. It is said that the spirit of Begum Wilayat Mahal, whose body was never found, haunts the place. The place became a paranormal hub with time, attracting many adventure-loving visitors, as well as paranormal investigators. It is in ruins today and requires conservation.



Conclusion

Delhi's history is marked by spectral sightings and enigmatic events, drawing intrigue from believers and sceptics alike. From the chilling passages of the Bhui Bhatiyari Ka Mahal to the spectral remnants of Feroz Shah Kotla, this piece tries to uncover the stories of vengeful spirits to the lingering souls who are trapped in the liminal space between the worlds of the living and the dead.



These tales serve not only as sources of spine-tingling entertainment but also as windows into the collective psyche of the city's inhabitants, as a reflection of their fears, desires, and beliefs. This exploration of Delhi's paranormal heritage has highlighted the importance of preserving and protecting these historical sites for their architectural and cultural significance and the intangible heritage—the stories, legends, and folklore passed down through generations. As we acknowledge and celebrate the paranormal past, we can also deeply appreciate the city's rich and multifaceted identity.

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How Tourists Shape Cities: Mapping the Neighbourhood of Paharganj & its Evolution into a Global Village

Anushka Joshi

Introduction

Paharganj, situated at a distance of merely 1.3 kilometres from Connaught Place, bordering iconic landmarks such as the Ajmer Gate of erstwhile Shahjahanabad and Karol Bagh, is a market and locality which often goes under the radar despite possessing every logistical advantage. Famous among surrounding residential areas for its cheap household wares and budget-friendly everyday essentials, a stroll through Paharganj offers to the individual a collage of seemingly oppositional imagery- neon hotel signs, run-down, narrow buildings with intricate *jali* work reminiscent of the Mughals, and a throng of multicultural tourists from all over the globe haunting the alleys and rooftops, with the classic roadside *thelas* of foods and petty merchandise characteristic of a Delhi market is what defines the lifeblood of this abode of budget travellers.

The history of Paharganj can be broadly divided into three periods- from its inception as a grains market and residential complex under the Mughals, with a similar legacy under Imperial rule of the British crown; the second phase, beginning around the time of the partition, when many refugees were given commercial shops and housing and settled in the vicinity of Paharganj, thus renewing and transforming the economic focus and life of the market; and finally, with the advent of the hippie culture or “Flower Power” movement in the disillusioned West, when India and subsequently its metropolises became the favoured haunt of hippies looking for spiritual freedom and tranquillity.

Another important development within Paharganj's ecosystem came in the form of the pandemic. Wherein markets catering largely to a domestic clientele were badly hit by COVID-19's adversities, they were relatively quick to bounce back and reform, having been restored to relative normalcy following the relaxation of social distancing restrictions. Paharganj, however, with its dependency and focus on serving a diverse, global clientele, faced a much harsher reality, as foreign travel was wrought with much stricter policies and superstitions related to health concerns and disease control in India in the eyes of foreign traveller. With the extreme dip in tourist activity, many iconic businesses in Paharganj, famous within the budget tourists who visited often and stayed for prolonged periods, were faced with the reality of no longer being able to keep their doors open- leading to many temporary and permanent shutdowns.

This paper thus looks at the history preceding the tourist's arrival in Paharganj and what the marketplace meant to the locale. The establishment of the railway, bringing with it the first vestiges of travellers to Paharganj, the arrival of the refugee entrepreneurs, the hippies, and finally, the Commonwealth facelift for the area are some of the areas which will be explored to understand how development policy has differed for Paharganj over the years, and what role the market plays in the bigger frame of the tourism industry in Delhi.

The paper employs a qualitative analysis of personal narratives, journalistic articles, personal essays and critical bodies of work to provide a comprehensive understanding of tourism in Delhi. Specifically, it influences the cultural and physical landscape of the Paharganj market. This neighbourhood lies between the parallels of Lutyen's New Delhi and the Walled city of Shahjahanabad.

The paper focuses mainly on the indigenous narratives surrounding Paharganj and its tourist culture and might find itself lacking in providing the perspective of the tourists themselves and their experiences in the annals of Paharganj.

Shahganj: A Brief Pre-Partition History

When Shah Jahan established Shahjahanabad as the capital of the Mughal empire, the walled city with its fourteen magnificent gates, of which only five remain standing, the market and residential “*Mohallah*” of Shahganj (king's

neighbourhood) was the only one of the five main bazaar's of the city which lay outside of the city's walls. Shahganj would eventually come to be known as Paharganj, or “hill neighbourhood,” although the hill in question no longer exists as the topography of the city has been affected by centuries of urbanisation, human intervention and activity as well as environmental denudation and weathering. Although the existence of Paharganj is typically



Fig. 1: 1863 Dispatch Atlas Map of Delhi, India

Source: <https://www.geographicus.com/P/AntiqueMap/delhi-dispatch-1867>

traced back to the establishment of Shahjahanabad, historian Dr Narayani Gupta states that the bazaars of Paharganj and Daryaganj predate the Walled City, possibly servicing even during the time of 14th-century Ferozabad.

Paharganj was the primary grain market of the Mughal capital, parked right outside the Ajmer Gate, sprawling away from the city's bounds. Although initially part of the redevelopment plans of the British colonial government in its planning of the imperial capital in India, Paharganj's densely populated and congested housing ultimately defied the budgetary limits of the British, who ultimately focused on simply decongesting the areas consisting of slums and buildings adjoining Ajmer Gate and the walls of Shahjahanabad. Thus, even while being right next to Lutyens' New Delhi, Paharganj offers a completely different aesthetic feel and panorama of Indian city life. During the time preceding the 1920s, Paharganj was primarily a residential suburb. However, the establishment of the New Delhi Railway Station in 1931 fundamentally changed the structure of the market.

Even before the official inauguration of the NDLS, a platform became functional in 1926. With the facilitation of travellers, Paharganj opened its arms to new economic potential and clientele, and this marked the beginning of what would come to be a thriving hub of tourist activity in the years to come. Some decades later, in the 1940s, primarily Hindu refugees from Pakistan would find refuge in Paharganj and other nearby localities, settling into the market as both businessmen and residents. These refugees primarily brought the timber business with them, which might be related to the existence of the neighbouring Panchkuian furniture market. The sudden influx of refugees and their unplanned assimilation into the market further worsened the haphazard structure of the area. The old buildings would soon become overburdened and unfit to accommodate the needs of the residents. Many families abandoned their houses in the heart of the bazaar for the quieter environs of Delhi, selling their narrow dwellings to traders and merchants, solidifying the commercial function of Paharganj.



Fig. 2: The neon signs representative of today's Paharganj and its cheap hotels.
Source: Varun Shiv Kapur.

The Hippie Trail Finds its Ways to Delhi

Following the Second World War and in the face of the beginning of the Vietnam War, the Western world, especially the American population, was disillusioned by the ideological farce of “the American Dream” and unfulfilled by the hollow promises of a hedonistic lifestyle. Considering the capitalistic, profit-driven system excessively restrictive, the pioneers of the “Flower Power” movement found their way to India among their extensive travels to Asia in search of intellectual and spiritual freedom. Among this crowd of hippies who toured India from the hills to the sea were also highly influential cultural icons like the Beatles and poet Allen Ginsberg.

No matter where these hippies may be headed, to the mountains of Rishikesh, the ghats of Varanasi, the avenues of Bombay or the shores of then-pristine Goa, Delhi was an essential pitstop as well as an entryway into the country. Wherever the hippies went, restaurants and hotel accommodations were quick to follow into existence to look to their needs. Thriving for nearly 20 years, the hippie pilgrimages soon came to an end due to major political changes in previously hospitable and essential parts of the beaten path of the trail, chief among them the nations of Iran and Afghanistan.



Fig. 3: A meditation atop an ashram in Rishikesh, India, where the Beatles went to study with the Maharishi Mahesh Yogi in 1968.
Source: The New York Times. <https://www.nytimes.com/2018/01/14/world/asia/beatles-museum-india-ashram.html>

The trail might have died down, but the popularisation of Indian cities and culture among the Western world and the establishment of cheap boarding and amenities within the Indian economic ecosystem would lead to the synthesis of Delhi as a cheap getaway for budget travellers. The 1963 ad-hoc committee on tourism led by L.K. Jha noted how the reduction of airfares for a roundtrip from the so-called developed nations to the Asian nations would soon lead to a new class of travellers- “It is true that the initial cost of coming to India from the U.S.A., Europe, Australia etc. being still comparatively very high, the majority of tourists who come to India belong to the higher income groups. However, statistics show a steady growth in the number of tourists belonging to modest income groups, people who have worked hard all their lives and are seeking a well-earned holiday, students and scholars and others who have a very different outlook from the kind of people who go on a round-the-world cruise or a holiday on the Riviera. With the introduction of cheaper group and excursion airfares from Europe to Tokyo and a \$950 round-the-world ticket this year, this trend will become more prominent in the next few years.” The committee thus also recommended the construction of more modest and functional housing rather than restricting the travellers to the perusal of luxury hotels. Paharganj, due to its proximity to the railway station, became a hotbed of affordable boarding for tourists on a humble budget.

Iconic Landmarks of Paharganj

Paharganj is a cultural kaleidoscope. What distinguishes the market from any other commercial centre in Delhi is its unique blend of remnants of decorative Mughal architecture, newer, more practical hotels with no-fuss facades with relatively newer construction, and shops which sell goods and services specifically catering to the needs of the foreign clientele which flocks to Paharganj for sometimes months on end. Some of Paharganj’s representative locations are explored in detail.

a. Chabad House, Main Bazaar

A Chabad house is a Jewish community centre employed as a point of contact for community outreach and dissemination of religious values and teachings. Delhi boasts two such Chabad houses, one situated in Vasant Vihar and primarily perused by the diplomatic staff present in the surrounding area, and the other in Paharganj, home to the weary tourists looking for familiar faces, tips on travelling, and hotel recommendations. The signs surrounding the Chabad house are written in Hebrew and English. The Chabad house in Paharganj is said to be part of the infamous “Hummus trail,” a tourist route taken by Israeli nationals in their early twenties who have just finished their mandatory military conscription. The intense psychological pressure experienced by the soldiers during their time in the IDF is said to lead to a phenomenon called “flipping out.” A 2007 documentary titled “Flipping Out”, written and directed by Yoav Shamir, explores the experience of often drug-induced psychological breakdown among the traumatised conscripts in depth.



(i)



(ii)

Fig. 4: 4 i. & ii. Stills from the Chabad House in Paharganj

Source: Mayank Austen Soofi <https://www.thedelhiwalla.com/2022/10/05/city-landmark-chabad-house-paharganj>

b. Sita Ram Diwan Chand, Chuna Mandi

Sita Ram Diwan Chand was a youth of only 15 years when the partition forcibly displaced him from Lahore to Delhi in 1947. The beginnings of the now-cult-classic in the books of Delhi’s street food gourmants were painfully humble- the one dish wonder began as a food cart, or *they*, servicing the families and tradesmen of Paharganj. The shop is not only a family legacy but a historical landmark within the collective memory of Delhi- the success story of Sita Ram’s hard work and success as a refugee who went from rags to riches with sheer entrepreneurial genius resonates with many of the migrant families who settled in the vicinity of old Delhi post partition. Despite his immense success, it was only in 1965 that Sita Ram made the switch from his humble food cart to a permanent establishment with a seated area for customers.

c. Appetite German Bakery

Despite its name, Appetite German Bakery provided a diverse culinary selection, mainly of European origin, chief among which were the sweet baked treats. Established in 1990, delicacies like lemon iced cakes, cheesecakes, almond cakes and ratatouille were highly sought after at a time when such food was too exotic to come by in everyday life. Not well known to the average Delhiite, this bakery was a favoured haunt for tourists of French, German, and Italian descent looking for a taste of home. Unfortunately, in the wake of the pandemic and the loss of the shop’s primary clientele, the bakery went out of business and shut down permanently in June of 2021. A 24/7 convenience store is rumoured to be being constructed in its place.



Fig. 5: The storefront of German Appetite Bakery

Source: Mayank Austen Soofi <https://www.thedelhiwalla.com/2021/06/22/city-obituary-appetite-german-bakery-paharganj/>

d. Jackson's Bookstore, Main Bazaar

Established in 1996, Jackson's Bookstore is a second-hand bookshop dealing in a linguistically diverse stock of literature, primarily among guides and travel books, for the benefit of its global clientele. The current owner, Deepak Kumar Dilani, has kept the business alive by not only selling to tourists but also buying from them. Dilani's father, Jai Kishen, was a refugee from Pakistan who settled in Paharganj in 1947. The shop was named after him but anglicised to make it palatable to the bookstore's primarily Western tourist customer base.

Conclusion

Paharganj has experienced a demographic change and grown in myriad ways over the centuries. The problem of congestion, improper planning, and outdated infrastructure in the marketplace has constantly been the subject of administrative neglect and mismanagement despite being an important part of tourist life in Delhi. There have been some reconstruction and conservative efforts in the area, however, especially during the preparation for the Commonwealth Games hosted in Delhi in 2010.

During the preparation for hosting not only the athletes of prominent nations during the Commonwealth Games but also the tourists who would come to support their teams and watch the games, the Main Market of Paharganj went under construction for a considerable renovation- encroaching shops were demolished, and the streets were widened. Due to the major construction work and disruption of roadways, the renovation negatively impacted tourist interest in the market, with travellers flocking to nearby Karol Bagh and other areas that provided similarly cheap accommodation with no nuisance to transportation.

Although Paharganj has persevered despite administrative amnesia, it has not escaped unscathed from the repercussions of mismanagement. In 2019, a fire broke out in Arpit Palace Hotel, Karol Bagh- this led to a devastating domino effect of revised fire safety rules for all restaurants and hotels in the vicinity, with a tedious procedure of attaining NOCs from the relevant authorities to boot. A lot of the structures in the market, built in the 1990s, possess narrow staircases and have more than four stories, which makes complying with the new fire safety policies next to impossible. Combined with the pandemic in 2020, the current landscape of hotel business in Paharganj and surrounding neighbourhoods is incredibly bleak. This is part of the reason why many tourist-aligned businesses have shut down shop permanently, and the uptake in business in Paharganj has been far more retarded when compared to the rest of Delhi's economic epicentres.

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Unravelling Delhi's Enigmatic Quirks: A Kaleidoscope of Weird Wonders

Prachi Sharma

Delhi, the pulsating heart of India, holds within its labyrinthine streets a treasure trove of eccentricity and oddities that defy conventional tourism. This article embarks on an unconventional journey through the city's lesser-known corners, unveiling a kaleidoscope of weird wonders that enchant and intrigue.

The Sulabh International Museum of Toilets, located in New Delhi, India, is a one-of-a-kind institution dedicated to the history and evolution of sanitation practices. Founded by Dr. Bindeshwar Pathak, a renowned social activist, the museum showcases various exhibits related to toilets and sanitation systems from different cultures and periods. From ancient toilet artifacts to modern innovations in sanitation technology, the museum offers a fascinating journey through the development of hygiene practices worldwide. Through its unique and informative displays, the museum educates visitors about the importance of sanitation and raises awareness about ongoing efforts to improve public health and hygiene standards globally.



The Sulabh International Museum of Toilets. © Tripadvisor



Shankar's International Dolls Museum. ©Curlytales



Waste to Wonder Park. © The Hindu



Kathputli Colony. © Scroll. in

Shankar's International Dolls Museum, located in Nehru House in New Delhi, is a fascinating and enchanting place showcasing a diverse collection of dolls and figurines worldwide. Founded by K. Shankar Pillai, a renowned cartoonist and illustrator, the museum is a testament to his passion for collecting dolls during his travels. With over 6,500 dolls representing different cultures, costumes, and traditions, the museum offers visitors a captivating journey through the miniature world of global diversity. From intricately crafted traditional dolls wearing colorful attire to modern fashion dolls and celebrity figurines, each display tells a unique story and reflects various countries' artistic and cultural heritage. Shankar's International Dolls Museum not only delights children and doll enthusiasts but also serves as an educational resource, promoting cross-cultural understanding and appreciation for diversity among visitors of all ages.

Explore the Waste to Wonder Park, where you'll find replicas of famous monuments made from recycled materials, offering an eco-friendly twist on sightseeing. It is a unique and innovative park that showcases the transformation of waste materials into artistic marvels. Situated near the Sarai Kale Khan Inter-State Bus Terminus, the park features replicas of iconic global monuments such as the Eiffel Tower, Taj Mahal, Statue of Liberty, Leaning Tower of Pisa, Christ the Redeemer, and Colosseum, all made from scrap metal and other recycled materials. Each monument is a testament to sustainable practices and creative recycling, highlighting the importance of environmental conservation and waste management. The park provides a visually stunning experience for visitors and raises awareness about recycling, upcycling, and the potential of turning waste into valuable resources. It serves as an educational and inspirational destination, encouraging people to rethink their approach towards waste while enjoying the beauty of these impressive sculptures.

Located in the Shadipur Depot area, Kathputli Colony is a vibrant slum known for its community of puppeteers, magicians, and performers. Walking through the narrow lanes, you can witness impromptu puppet shows and interact with the talented residents, offering a quirky glimpse into Delhi's cultural diversity. It is a vibrant and culturally rich settlement home to generations of traditional artists and performers. The colony is a melting pot of various artistic talents contributing significantly to India's cultural landscape. Despite facing challenges such as a lack of basic amenities and threats of redevelopment, the residents of Kathputli Colony have continued to preserve and showcase their art forms, attracting visitors and art enthusiasts from across the globe. Efforts have been made in recent years to improve living conditions and provide better infrastructure for the residents while also promoting Kathputli Colony as a cultural hub and tourist attraction, celebrating the creativity and resilience of its people.

A cemetery tour in Delhi offers a unique perspective on the city's history and culture. Throughout the tour, you'll gain insights into Delhi's colonial

past, military history, and multicultural heritage while paying homage to the individuals who shaped the city's narrative. It offers a unique and thought-provoking experience, delving into the city's historical and cultural heritage through its burial grounds. These tours typically take participants to various cemeteries and graveyards, each with its own stories and significance. One of the notable cemeteries often included in these tours is the Nicholson Cemetery,

dating back to the British colonial era and houses the graves of prominent figures from that time. Another significant site is the Christian Cemetery in Kashmere Gate, which reflects Delhi's diverse religious and cultural fabric. These tours provide insights into the lives, beliefs, and legacies of individuals buried in these cemeteries, shedding light on Delhi's past and the interconnectedness of different communities. They offer a different perspective on history and mortality, making them intriguing and enlightening experiences for participants interested in heritage and storytelling.

Beyond the iconic landmarks, travelers encounter a realm of peculiarities, from the enigmatic charm of forgotten ruins to the whimsical allure of offbeat markets. If you're into the paranormal, you might want to join one of the haunted tours organized by the Indian Paranormal Society. The Indian Paranormal Society tour in Delhi offers an intriguing and immersive experience of the world of the supernatural and unexplained. Led by seasoned paranormal investigators and experts, this tour takes participants to reputedly haunted locations, abandoned buildings, and sites



Nicholson Cemetery. © HuffPost

with reported paranormal activity across Delhi. Participants can learn about ghost-hunting techniques and equipment in paranormal investigations and hear chilling stories and accounts of supernatural encounters. The tour blends history, folklore, and the thrill of the unknown, providing a unique perspective on Delhi's mysterious and haunted side. It appeals to those interested in the paranormal, history enthusiasts, and thrill-seekers looking for an unconventional and spine-tingling adventure in the heart of India's capital city. Delhi's streets come alive with vibrant murals and graffiti, transforming forgotten alleyways into open-air galleries bursting with creativity and social commentary. Dive into the underground art scene of neighborhoods like Shahpur Jat and Hauz Khas Village, where every corner unveils a new facet of the city's eclectic spirit.

Kunzum Travel Cafe in Delhi is not just a typical coffee shop; it's a vibrant hub for travelers and enthusiasts of wanderlust. Located in Hauz Khas Village, this unique cafe follows a "pay what you like" model for its beverages, encouraging visitors to engage in meaningful conversations and share travel stories without the pressure of a traditional transaction. The laid-back ambiance, cozy interiors adorned with travel-themed decor, and the aroma of freshly brewed coffee create a welcoming atmosphere for patrons to unwind, connect, and immerse themselves in the spirit of exploration. It's common to find backpackers, artists, and adventure seekers swapping tales of their adventures while sipping coffee or tea. Kunzum Travel Cafe embodies the essence of community, curiosity, and cultural exchange, making it a must-visit spot for anyone looking to experience Delhi's vibrant travel culture.

Delhi's hidden gems extend beyond its well-known landmarks, inviting urban explorers to venture into the city's forgotten corners where history and mystery intertwine. These hidden treasures often take the form of abandoned spaces that have witnessed the passage of time, neglect, and decay. Dilapidated mansions with intricate architectural details stand as silent witnesses to bygone eras, their crumbling walls and overgrown gardens hinting at tales of opulence and grandeur now lost to time. Forgotten tombs and mausoleums dot the cityscape, their weathered facades telling stories of forgotten rulers, poets, and nobles, their legacies slowly fading into obscurity. Exploring



Kunzum Travel Café. ©LBB

these abandoned spaces is about discovering physical structures and unraveling the layers of Delhi's history and cultural heritage.

For urban explorers and history enthusiasts, delving into Delhi's hidden gems is a journey of curiosity and discovery. It's a chance to peel back the layers of time and uncover the secrets beneath the surface, forging a deeper connection with the rich tapestry of Delhi's past. These forgotten spaces evoke a sense of nostalgia and melancholy and inspire contemplation about the transience of human existence and the city's enduring spirit. Each crumbling edifice holds within it the echoes of past lives, the whispers of untold stories waiting to be unearthed. These spaces serve as poignant reminders of the city's ever-evolving narrative, where periods of neglect are intertwined with moments of resilience and adaptation.

Through a tapestry of peculiar experiences and offbeat adventures, this article celebrates Delhi's enigmatic quirks and invites travelers to embrace India's capital city's weird and wonderful essence. Delhi's enigmatic quirks and offbeat adventures beckon travelers to step off the beaten path and embrace the city's multifaceted identity. Whether exploring its culinary delights, history, and traditions or discovering its hidden artistic gems, Delhi promises a journey filled with weird and wonderful experiences that leave a lasting impression on every traveler's heart.

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NATURAL HERITAGE AND BIODIVERSITY

The Shaping and Reshaping of the Kamala Nehru Ridge: Examining State, Governance and Human Dynamics

-Piyush Protim Saikia

Introduction

Opposite gate one of Delhi University stands erected gate three to enter the Kamala Nehru Ridge, although in much less capacity. In front of the gate lies two-wheelers parked in a nonchalant yet orderly fashion, and beside the parked two-wheelers are two vendors selling fruit juices and an occasional vendor offering tea. On a sunny day, without shade, these vendors toil hard to provide for the ridge-visiting customers and make a living. Beyond the gate lies



another world, equally crowded to the streets outside, but the population is more heterogeneous. The gravelled road leads straight to the colonial-era Flagstaff Tower. The road is wide, almost as wide as a two-lane highway. At all times of the day, the road towards the tower is filled with a troop of monkeys, the *Rhesus macaque*. It took me enough courage to calm my senses as I walked down the road the first time I visited the ridge; the presence

of a barrel of monkeys a mere meter away took me by surprise. Back home in Assam, one rarely finds monkeys to be welcoming of human presence. Monkeys, in my experience, are supposed to be ferocious and hot-blooded, known to attack without a moment's warning. A few dogs share the same space. Within a cursory look at the ridge's ecology, one understands the tandem with which the humans, monkeys and dogs share the same ridge space in harmony.

Of course, a space like the ridge is rugged in a rapidly urbanising city like Delhi. It has enough for everyone and is still far behind its potential. This paper explores the theme of historical and contemporary conversation efforts to protect and regulate the Kamala Nehru Ridge. Moreover, it intends to trace how these efforts have shaped the present-day ridge. It also attempts to explore the theme of human interactions with the ridge.

Direct observation was used as the primary method to observe behaviours and patterns of interaction with the ridge. Semi-structured interviews were conducted with respondents selected through stratified and snowball sampling, as the immediate intention was to interview individuals in different age categories. Individuals around retirement age were preferred due to their extended engagement with the ridge. The interview included a few structured questions followed by open-ended questions to gather their independent experience of the ridge and opinions on future conservation. The paper is also substantiated through secondary research, which was carried out by engaging with relevant academic literature on the chosen study area.



History of conservation and demarcation

The Kamla Nehru ridge is the northern extension of the Aravalli range, including Haryana, Gujrat, and Rajasthan. It is one of the four ridges, which once used to be a continuous undulated, rocky part of the Aravalli hills. Nearly 7777 hectares of land is shared among the four ridges, constituting almost fifteen per cent of the city's area; the northern ridge covers eighty-seven hectares (Authority, Master Plan for Delhi-2021, 2007). It lies between the University of



Delhi, Civil Lines, Malka Ganj and Pul Bangash Delhi's history has been written through the rise and fall of the seven cities that the city's historians have chronicled in great detail - Qila Rai Pithora, Lal Kot, Mehrauli, Siri, Tughlaqabad, Firozabad and Shahjahanabad. The ridge and the river Yamuna have been the few constant witnesses of the city's making and remaking. Today, the ridge houses several significant historical monuments within its boundary. The Chauburji Mosque and Pir Ghaib were constructed during the reign of Feroze Shah Tughlaq.

It houses the Ashoka Pillar towards civil lines. It also includes important colonial relics - the Flagstaff Tower, the Southern Guard House and the Mutiny Memorial. The Flagstaff Tower, built sometime in the late 1830s, became an active site of the sepoy mutiny. The British camped near the tower as a military tactic owing to its height advantage against the approaching rebel troops of Indian sepoys. It was also the site where British women and children hid from the Indian sepoys (KalpaVirKsh, 1991). The Khooni jheel, an artificial perennial pond, also has a haunting past, believed to be a battle site resulting in the casualty of multiple deaths during the revolt. Today, the Khooni Jheel and the Sarpakar Jheel lend spaces for ducks, egrets and cranes. The Mutiny Memorial was built in 1863 to commemorate those who lost their lives during the revolt. The Hindu Rao Hospital, a separate entity as part of the ridge, came up in 1911 and is a municipal corporation-run hospital. Besides the hospital lies the ruins of Kushak-i-Shikar, a game lodge constructed through a plantation by Tughlaq to pursue his fondness for hunting.

Colonial measures of control through conservation

The four ridges in Delhi were demarcated during the colonial period as the British sought to conserve some spaces



amidst the rapidly urbanising city. Afforestation initiatives started in 1883 under the efforts of J. Maconachie, whose ideas were drastically different from those of his successors. His efforts to demarcate and afforest the ridge included segregating the rural communities and restricting their access. However, he also focused on protecting the ridge through joint efforts with these rural communities, mainly nearby villages, such as the Chandrawal village, which later became a part of New Delhi. During that period, the colonial administrators also started the plantation of Neem (*Azadirachta indica*) and Babul (*Acacia Nilotica*) in the ridges (Michael Mann, 2008).



Much changed when the colonial rulers shifted their capital to Delhi in 1919. Extensive efforts were undertaken to afforest the ridge through new plantation techniques. These efforts were undertaken with a twofold motive: beautifying the ridge to establish Delhi's claim as the capital of the world's most prosperous empire, thereby solidifying colonial Britain's power; the other was to segregate and displace the rural communities and restrict their interactions with the ridge. Beautification of the 'New' Delhi was rigorous; a Town Planning Committee was set up to oversee the construction of the new capital city. Communities were displaced, land was snatched to construct wide roads, and the ridge was afforested to the point that it could only be "pleasant to the eye" (Michael Mann, 2008).

Through new scientific forestry methods, the colonial administrators introduced the infamous Vilayati Kikar (*Propolis Julifora*), a native South American species, in the 1900s under William R Mustoe's tutelage (Sonali Chauhan, 2022). Within decades, the foreign species took over the topography of the ridge, due to its drought-resistant qualities, invaded much of the native species of flora and scrubs, such as Bansa (*Adathora Vasica*), Gondni (*Grewia tenax*), etc. (Authority, Biodiversity Parks: Nature Reserves of Delhi, 2021). The species has since then become a household name as its high-quality fodder benefits rural communities. The modern conservationist state, though, through its efforts, has been deeply involved in replacing the species with species that are native to the Aravalli range.

While the British efforts for afforestation were an essential intervention to reverse the draining ecological decay of the ridges, they were motivated by several reasons. Decades of exploitation of the ridge through deforestation had proven to be devastating. Once the political turmoil was controlled and the Crown's control over the subcontinent established, the administrators were desperate to secure a healthy timber supply for construction. They also wanted to enforce a profitable tax regime that required the displacement of communities living within the ridge, leading to its eventual strict demarcation. These efforts were undertaken by utilising the evolving and innovative science of forestry, which was starting to turn tides in Europe (Sinha, 2014).

Lord Dalhousie, the then Governor General of India, formed the India Forest Department. Through the department and under new environmental protection rules, Dalhousie successfully took control of large areas with sparse populations. ¹¹¹¹ These lands were reserved as protected lands and surveilled by guards and administrators. British rulers drew influences from German, French and Scottish forestry science to control and territorialise natural resources and land in the Indian subcontinent. The Scottish forestry science introduced adaptive afforestation by introducing exotic species (Sinha, 2014). Forestry developed as a science, so the European states preferred it; it provided them with objectivity, scientific calculability, and justification for manipulating forests and nature.

The colonial understanding of ecological space is still pervasive in the ridge planning process of independent India. The Indian state approached ecology and forestry with this theme of control through demarcation. The new India and the capital city of Delhi were again subjected to beautification. The long-due attention to protecting the ridge only came after urbanisation had caused irreversible damage.

Continuation of demarcation: transformation post-independence

Following civilian protests in 1955, four divisions of the ridge were declared as 'reserved forests' (Amin, 2000-2001). In 1968, the Lt. Governor of Delhi transferred the management of the Kamala Nehru Ridge into the hands of the Delhi Development Authority (DDA) for "maintenance" and "beautification" (Sinha, 2014). Over the years, crucial judicial activism, such as the MC Mehta vs the Union of India case of 1985, brought to notice the encroachments that violate the Indian Forest Act under which the ridges were identified as Reserved Forests. The MC Mehta case also led to forming the Ridge Management Board, which was equipped with powers to protect and preserve the ridge by drawing boundaries to protect the ridges and regenerating the ridge using silviculture (Sinha, 2014). The Lovraj Committee of 1993 demanded the immediate demarcation of the ridge areas by erecting a boundary wall and pillars. They also provided grounds for the amendment of the Delhi Development Act of 1957 to

equip the DDA with enough power and control to evict illegal and unregulated encroachments. The Delhi Master Plans drafted by the DDA also echoed the need to protect the ridge to return to its “pristine glory” (Sinha, 2014). The Master Plans of 2001 and 2021 emphasise the need to afforest the ridge with indigenous species with minimal interference, which the Indian Forest Act underlines as the State government's right to protect the forests against encroachment and threats (Sinha, 2014) (THE INDIAN FOREST ACT, 1927). All of these interventions have in common the need to demarcate the entirety of the area, which is understood to be part of the ridge and, therefore, a reserved forest, to protect it. However, in the process of demarcating its borders and preserving its sanctity from outsiders lies the entire nexus of urban understanding of the ridges.

It was in the 1980s that ridges in the city, including Kamala Ridge, were exposed to drastic changes - narrow walkways were laid out to make the ridge accessible to humans, and park benches and badminton courts were installed. Today, the ridge is a fully demarcated area that houses a water facility compound, a seismological observatory and a butterfly conservatory. The many interventions enabled the beautification of the ridge, which resembles more of a public park than a forest. The different methods of state interventions to protect and thereby control the ridge gave birth to a new dawn of “forest management”, which James Scott likens to improving German forestry innovations (Scott, 1998). These new forests are ordered and categorised, therefore statistically calculable, and allow active manipulations by the state. The Kamala Nehru Ridge embodies this theorisation. Through numerous interventions of paving gravelled pathways, small 'kacha' pathways enable deeper foraging for the curious 'consumer'; the forest and the ecology were tamed. The presence of physical structures, such as the nursery and the conservatory, does the same.

Consuming the Ridge: New Forms of human-nature Engagement

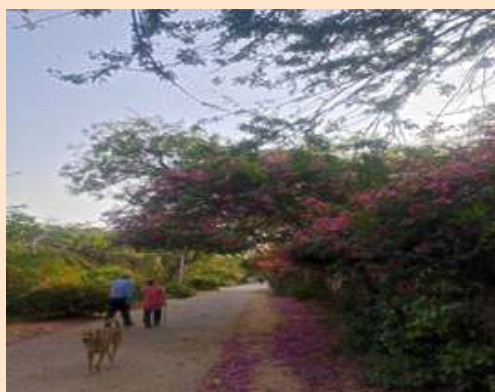
The remodelling and beautification of the ridge open the gates for the quintessential middle class, which now engages with it as consumers. Through my interactions with the respondents in which I posed the question of why they engaged with the ridge and what the ridge made them feel, everyone had a similar explanation that the ridge provided them with “greenery”, “clear air”, and “nature” and that the space made them feel like they were



somewhere outside Delhi. A sixty-seven-year-old woman, who has been a regular to the ridge for three years since her retirement, said the ridge felt like “*Mussoorie or somewhere in the hills*”. Another aged couple using the ridge for nearly twenty years remarked, “*The air quality felt fresh as if they were in Dehradun*”. Three Bachelor of Technology students of Kirori Mal College, aged between nineteen and twenty-two, stated that the ridge's greenery reminded them of their lives back home in Gwalior. They were all consumers of the ridge for the same qualities of it: greenery, silence and nature. Moreover, they all used the ridge for the same activity: to walk, jog, exercise, yoga, gossip and share moments of intimacy away from the urban crowd of Delhi, which let its ears and eyes do the foraging, digging into minute details of

human lives. The ridge seems to provide a space devoid of surveillance and the unwritten rules of conduct that bind urban lives.

Children came for the spaces cleared within the forest, laid with monkey bars, slides, and see-saws. College students came in groups, never alone, and fitness freaks came for jogs and fast walks along gravelled paths. The small alleys that led to the sitting places are neatly laid, with manicured shrubs manning the border. The well-planned plantations of Bougainvillea greet visitors almost immediately as one enters the ridge. Kamala Nehru Ridge lends its space and provides engagements to the city's middle-class and upper-middle-class to consume. Much less importance is paid to the almost all-encompassing Flagstaff Tower, which still stands tall in its history; instead, the tower's astute foundations are lined with benches to sit on and are usually filled with individuals performing squats to complete their workouts. The Southern Guard House, the Chauburji Mosque and the Butterfly Conservatory are secluded without human interactions.



(Photo credits: Piyush Protim Saikia)

A couple on a leisurely afternoon walk.(Image credits: Piyush Protim Saikia)

Foucault's conception of bio-power is defined as a means of controlling life. This is done through two different methods. The first is “Anatomo-Politics of the Human Body”, which seeks to control and discipline the human body to fit other areas of society. The human body was to be deemed appropriate but also docile, controlled by the forces of power. The second is the “Biopolitics of the population”, whereby the entire species of human bodies were subjected to metrics to regulate growth and the population's health. These poles are exercised through “Disciplines” - institutions with enough power to coerce the population and the individual. Biopower is the control of life, the

will to “foster” life and “disallow” it until death (Foucault, 1978). In this case, the institution that coerces biopower on the population is the ridge itself. The ridge is the tangible embodiment of the State's drive to control and regulate “other-than-human” beings. It signifies the second pole of control, while all the other tangible beings interacting with each other in the space are to be controlled through managing the body. Biopower here is coerced through the demarcation of the ridge, the systematic plantations, and interventions in the topography of the ridge. It restricts the expression of the forest's will to grow, refine, and adapt. It categorises the “more-than-human” (Maan Barua, 2023) interactions between humans and other-than-human beings into homogenised, habitual interactions. Individuals, dogs, monkeys, and peacocks are all subjected to a norm of frequent and similar interactions with each other, which characterises the monotony of life in the ridge. Humans interact with the monkeys and dogs with authority and power. They are the 'givers', and the animals are the 'takers'. Despite the instruction to not feed the monkeys and dogs inside the ridges, people sneak food for animals, such as milk and bread. Monkeys and dogs, through these uneven power interactions, are reintroduced as new urban subjects

Conclusion

In a tightly organised and highly contested urban space such as Delhi, a small physical space reveals the complexities of interacting with the city. The ridge in a plain view offers privacy and seclusion and initiates a sense of comfort as one disengages from the cut-throat chaos of the external world. Demarcating the ridge boundary carries particular value as it keeps unwanted humans and non-humans outside the space, lets the acceptable individuals engage and

produces a distinct form of emotional engagement, which accepts the ridge not for its ecological characteristics but for what it provides from an urban consumer's perspective. Demarcation also restricts the growth of the ecology it creates a binary of the external urban world with the closed and tamed ecological world, thereby reconstructing interactions between other-than-human beings and human beings. Delhi's world-class city (Ghertner, 2015) produces a form of urban reshaping that prioritises aesthetics before a holistic development of urban commons. It brings laws, judiciary, bureaucracy and state mechanisms into play, which restricts the growth of undisputed access to urban commons and community engagement. The ridge grants several favours to the urban public. The drop in temperature is evident as one ventures deep into the forest. The Northern ridge is also considered to be the green lungs of North Delhi. However, whatever the benefits of the ridge are, the urban population's perception of the ridge is through the emotional and intangible space it offers



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Gardens of Delhi

Dev Kakkar

How does one define a space? What demarcations do we make, what characteristics should it necessarily have to qualify for certain categories and what imaginations and negotiations go into its making? The space this paper is concerned with has many names - park, garden, green space, urban forest etc - all hint at similar things and have different textures, and nuances to their meanings, all represent different landscapes. It's a question Mughal aesthetics were also interested in as R. D. McChesney illustrates in how the term Garden embraced the terms *bagh* (an enclosed area that had architectural structures and could contain fruit trees, shade and grapevines), *baghcha* (a small garden), *Bustan* (a flower garden or fruit orchard), *chaharbagh*, *Gulistan* (a flower garden).. etc. (McChesney, 1997, 2)

For the Mughals, gardens were fluid places; both practical and deeply aesthetic; especially so for Babur who viewed the garden as integral to the creation of an empire - it stood for more than just territorial conquest and imposing an aesthetic order, but was also considered a visual metaphor for his ability to transform the landscape of Hindustan and simultaneously, for validating his imperial roots, of having Timur as an ancestor; whose semi-nomadic roots built a certain legacy of spending time outdoors, either in natural or carefully constructed natural settings to conduct business. Timur himself granted audiences in a series of classic Perso-Timurid gardens, complete with artificial waterways, orchards of fruit and shade trees, raised paths, and herds of imported deer (Lentz, 2011,39) which after defeating the Lodhis, Babur wanted to inculcate in his own Kingdom. The Indian landscape however proved to be unwelcoming and lacking in gardens in the way Babur had envisioned, with no provision for running water. He described the land as, "unpleasant and unwelcoming (*karahat u*)" (Beveridge, 2017) yet he persevered in his efforts to shape the landscape significantly. As Stephen Dale has written, in contrast to their Ottoman contemporaries the Mughal's conquest of India "came to be expressed hardly at all in religious monuments but pervasively as the imperialism of landscape architecture, the civilised ideal of the Timurid period" (Dale, 2004, 189). By the mid-seventeenth century, Lahore, considered the second city of the empire, contained over fifty classic Timurid gardens of such magnificence and magnitude that entire suburban communities had to be constructed within which to house the enormous gardening labour force. In the Babur Nama, he writes "Then in charmless and disorderly Hind, plots of gardens were seen laid out with order and symmetry with suitable borders and parterres in every corner, rose and narcissus in perfect arrangement [...] the people of Hind had never seen grounds planned so symmetrically" (Beveridge, 2017, 532)



Fig. 1: *Reading poetry, banquet in a garden*. (18th cent.).
Institute of Oriental Studies, Saint Petersburg, Russia.
<https://jstor.org/stable/community.18109525>

The Mughal emperor who perhaps best embodies this obsession with landscape would be Jahangir, who can be considered as having the most comfortable reign, largely spent wandering around the kingdom, with very little in terms of military challenges to the empire which he had to directly deal with. A journey he undertook from Ajmer to Manu perhaps perfectly illustrates his character, when he took forty six days marching and seventy two halting, which he spent seeing the sights of the landscape and hunting.

"The arduousness of a journey (*mishqat-i sefer*) was never apparent. It was as if we were moving from garden to garden" (Jahangir, 1994, 207) he said, which also hints at the fluidity with which the Garden space was utilised and defined in terms of private/public (which also had very different connotations during this time), where its boundaries were not seen as defined by the *Charbagh*, but as also including the space serving as camping grounds for armies, grazing grounds for their animals, functioning orchards to feed them and the *Shikargah* for hunting wild game. Mughal gardens involved a transformation and mediation to the environment to shape it to suit Imperial requirements and hence, were also often the places of conducting politics, meetings and ceremonial rituals of affirming the absolute authority of the king. The Mughal Garden then emerges as a very aesthetically conscious place, harking back on the aesthetics of Timur's Capital cities, to create spaces for the Royalty to indulge in their pleasures and politics while also fostering a certain ecology in the form of orchards and *Shikargah*. They were also used to engage politically with their subjects in a visual landscape which has been transformed to showcase the absolute authority of the ruler, which we also see in the Tomb Garden, which are more based on the poetic, religious imagination rather than a political one; are more interested in the idea of the Garden as Paradise and hence, the tomb as a sign of a never ending legacy, of being ordained by divine rule. Gardens then emerge as spaces with demarcated sectors but rather fluid boundaries, as areas to be enjoyed by immersing oneself within them completely, of, to a certain extent embodying the landscape and letting the landscape embody one's self.

A very different kind of change and engagement with landscape occurs with the coming of the British Empire, with more colonial impulses at play although with some of the same underlying concerns as Babur, yet honed, amplified by the emergence of Capital - to showcase the visual dominion of landscape by an Empire as a form of showcasing

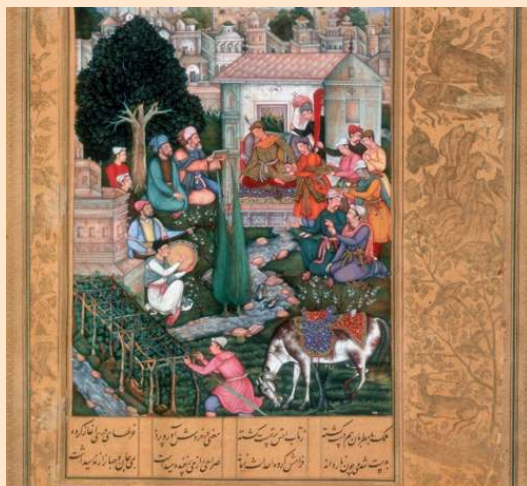


Figure 2: *Meeting in a garden*. (1595). British Library.
<https://jstor.org/stable/community.18117719>

invincible authority; An impulse which gained rapid economy post the 1857 Mutiny, before which the British interaction with Mughal Gardens or Monuments was handled largely at the behest of individual Company officials' whims and fantasies - they were largely maintained according to the capacities of their owners. In colonial settlements however, a new cultural landscape began to emerge from the Mutiny, manifest tangibly through spatial interventions that sustained the novel notions of physical and intellectual leisure which were emerging, which demanded open Public Spaces, in line with how Public Health was emerging in Britain, especially in the wake of Industrialization which led to a shrinkage of open, green spaces - a concern we also see in the construction of New Delhi and possibilities of it being a Garden Capital being brought in post-Ebenezer Howard's 1898 conception, from which certain aesthetics were borrowed yet without any investment in the structural changes and physical transformation the underlying philosophy necessitated for the creation of a Garden Capital. There was a twofold spatial

intervention which was visible, the first in the construction of Tennis Courts, Polo Grounds, race courses, cricket grounds etc and the second in creating botanical, zoological, archaeological and public gardens which were often created by reappropriating existing Garden spaces, as one sees in the case of Beghum Ka Bagh, a Seventeenth-century Pleasure garden laid out by Jahana Begum which was turned into a Public park, which had provisions for libraries, clubs etc, and whose archaeological remnants served as reminders of an exotic, historic other, as something to be spectated upon as one indulged in acts of leisure, as an exotic backdrop - which was usually preferred to be in various states of ruin, to add to the exoticness and solidify the notion of it being a history firmly past its prime. Such projects were largely undertaken by the Municipality while the ASI, which was formed in the 1860's, took a very monument-centric approach which opened up the surrounding gardens and landscape to change; which largely had to cater to British aesthetics i.e. involved looking at Delhi from the outside, of being able to frame it to a certain extent; which coincided with the development of cameras and photography during the time. This meant a favouring of the British Lawn aesthetic to create spaces from where to spectate upon monuments, rather than the Baghs and the intersection of purposes they served, which were curated to be seen either from inside-out, from the centre of tombs/structures looking outwards or by being inside the Bagh itself, rather than as landscape along with which to spectate upon the Garden and its structures/tombs. This transformation into Public parks was pursued with ardour especially post the 1911 Delhi Darbar, when the capital shifted from Calcutta to Delhi, which demanded a residence, a city fit for the Imperial Empire to Rule from, which highlights a similar vein of thinking to Babur - the dominion over the natural landscape of Hindustan. The other thing the shifting of the capital to Delhi did was launch an afforestation effort in the Northern and Southern ridges; what we today call the Central Ridge of Delhi (Mann, Sherawt, 2009, 3) which was especially urban and colonial, meant to serve the needs of the city's white population by marginalising indigenous ones and to further reflect the British aesthetic in terms of both, the architecture of New Delhi and its Landscape, based on the English Garden Landscape, which, as mentioned before turned the Landscape into something to be spectated upon, turned Delhi into a view for the Colonial Gaze. At the same time, however, the Colonial Gaze, in bringing about its vision, also set its sights on what truly motivated its various manoeuvres - profit. Let's shift to the current day, however, with the same question with which we started this discussion; how may we define a space? But this time with an understanding of the varied imaginations which make up a Garden and how they in turn imagine/police the subjects who may occupy them - as a way to highlight possibilities of change, of how a space may be transformed and the radical potential that holds for Garden Spaces in Delhi today; the importance of visual metaphor/imaginings in shaping space.

The Public Garden Spaces of Delhi emerge as one of the few remaining highly effective places of intermingling and interaction where theoretically at least, there may be a democratic, communal way of occupying space together. However, caste, class and gender politics today still massively inform and regulate the access and aesthetics of these places, building up on Colonial notions of sanitary/unsanitary and pure/impure, of who is viewed as a *proper* Citizen, what kind of a population *should* be in Urban gardens, occupying green space - which is seen as clean, is still conceived of as a place of leisure and recuperation and hence, largely the domain of the middle/upper-class bourgeoisie which we even see in the kind of activities performed in gardens - walks, jogging, picnics etc which all hint at being curiously Colonial Pastimes, the purpose for which landscape was being altered by the British for their leisure activities.

Yet, as with implementing or trying to define anything in India, there is always the underlying element of negotiation which is always present, the transformation of things into what Homi Bhabha calls hybrids; how a population reacts to the imagination being imposed upon it, resists it, comes up with unique ways to occupy it; one of how we see this illustrated is through Loitering, which is conceptualised by Shilpa Phadke as a feminist act of resistance, "a fundamental act of claiming public space and ultimately, a more inclusive citizenship. We believe the right to loiter for all has the potential to undermine public space hierarchies." (Phadke, 2011, 18)

Occupying Public Spaces differently, through different acts of meaning making than the usual vocabulary challenges bourgeois forms of frantic, capital intensive, purposeful kinds of leisure for something different; perhaps something slower, without as much specific purpose, more wandering, which may enable a different perception of time which may let us conceive things differently, to consider ecological process, instead of empires or nations dictating landscape, to see them as being constantly informed by individual, human interference or even how by the very act of existing, humans are altering the ecology of places, and parks have the potential to act as affective bundles which bring to light this metaphor by the unique ways of inhabiting space they make available to us, which may



Figure 3: John Edward Sache. (n.d.). *Memorial Garden, Cawnpore*. <https://jstor.org/stable/community.31920515>

reignite communal imaginations, modes of existence which become possible by collectively occupying space which is not private property, which enables a certain liveliness, a fungibility (Ghertner, 2020, 561).

By decolonising our parks, that is to say - by trying to occupy them, to conceive of us as living in them, with them rather than as sights to spectate upon, observe, as only small respites from the constantly increasing temperatures and alienation of the city outside. By changing our gaze from a colonial one, we can conceive of a landscape differently, where a change in gaze and in turn the mechanism of gazing, enables one to envision subjects as having agency, to view Landscape as being in dialogue with human action, and not merely a passive recipient of human change - which opens up the possibility to confront Climate change and bring to light possible collective community action and engagement with the issue, with developing new methodologies and ways of resistance which reshape how we occupy these spaces, which bring to light their radical potential, the new possibilities which currently lie latent in how we occupy and perceive Gardens within the city. Not to say that this is a change which can happen instantaneously, it hardly ever does but through trial and error, over tribulations, trials and successes, learning and unlearning. What's imperative is that we begin.

"In short, the great, irreplaceable potentiality of fiction is that it makes the imagining of possibilities. And to imagine other forms of human existence is exactly the challenge that is posed by the climate crisis: for if there is one thing that global warming has made clear it is that to think about the world only as it is amounts to a formula for collective suicide. We need, rather, to envision what it might be." (Ghosh, 2016, 210)

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CUISINES OF DELHI

Preserving India's Culinary and Artisanal Diversity: A Case Study of Cafe Lota and the Crafts Museum in Delhi

Iha Sharma

Preserving India's Artisanal and Culinary Diversity

India, with its kaleidoscope of cultures, cuisines, and crafts, stands as a testament to the richness of human heritage. Within its sprawling cities and serene villages lie centuries-old traditions, meticulously preserved through generations. Among these traditions, culinary and artisanal practices hold a special place, weaving stories of innovation, adaptation, and resilience.

In the heart of India's bustling capital, New Delhi, stands the National Crafts Museum & Hastkala Academy, a bastion of cultural preservation and celebration. Designed by the renowned architect Charles Correa, this institution



serves as a sanctuary for India's diverse craft traditions, showcasing a treasure trove of folk art, textiles, and cultic artefacts from every corner of the country. Amidst its storied halls and rustic village complexes, the museum beckons visitors on a journey through India's artistic legacy, offering glimpses into the soul of a nation steeped in tradition. Nestled within the embrace of the Crafts Museum lies Cafe Lota, a culinary oasis celebrating the rich and diverse flavours of India's culinary heritage. Here, amidst the aroma of spices and the clatter of utensils, visitors are transported on a sensory voyage across the subcontinent, savouring the flavours of regional cuisines lovingly crafted from age-old recipes. Cafe Lota stands as a testament to the enduring legacy of Indian cuisine, where every dish is a tribute to the ingenuity of farmers, cooks, and artisans who have shaped the culinary landscape for centuries.

Against the backdrop of rapid urbanisation and globalisation, the conservation of India's culinary and artisanal heritage takes on renewed significance. As modernity sweeps across the landscape, threatening to erode the foundations of traditional practices, institutions like the Crafts Museum and Cafe Lota emerge as beacons of preservation, safeguarding the intangible treasures of India's past for future generations.

This article aims to explore the crucial role played by Cafe Lota and the Crafts Museum in conserving India's culinary and artisanal diversity. Through detailed case studies, ethnographic research, and curatorial evaluation, I have explored the impact of these institutions on cultural preservation and community engagement. By examining their efforts to celebrate India's rich heritage amid the challenges of the modern world, I seek to shed light on the importance of nurturing and safeguarding the cultural treasures that define India's identity.

● Craft demonstrations

Craft demonstrations at the National Crafts Museum & Hastkala Academy offer visitors an immersive experience into India's rich and diverse heritage of handicrafts and handlooms. Spanning across various galleries and complexes, these demonstrations provide invaluable insight into the traditional techniques and artistic expressions that have been passed down through generations.

1. Folk and Tribal Gallery

In the Folk and Tribal Gallery, visitors witness the timeless craftsmanship of India's indigenous communities. Showcasing a diverse array of traditional crafts, including paintings, masks, puppets, ornaments, and objects of daily use, the gallery offers visitors a glimpse into the vibrant traditions of indigenous communities across the country. From intricately crafted jewellery to sculpted clay artefacts and exquisite dokra art, each piece reflects the unique customs, beliefs, and lifestyles of India's tribal and folk groups. The demonstrations highlight the symbiotic relationship between the artisans and their natural surroundings, emphasising sustainability and cultural continuity.

2. Cultic Objects and Courtly Craft Gallery:

The Cultic Objects and Courtly Craft Gallery showcases the spiritual and ritualistic aspects of Indian craftsmanship. Artisans demonstrate the meticulous techniques used to create religious and ceremonial artefacts representing Hindu, Jain, Buddhist, and Muslim traditions. Visitors witness the craftsmanship behind intricately carved sculptures, ornamental objects, and ritual implements, each imbued with profound religious symbolism and cultural significance. These demonstrations offer insights into the spiritual beliefs and practices that have shaped India's cultural landscape for centuries.



3. Textile Gallery:

The Textile Gallery serves as a celebration of India's illustrious textile heritage. Craftspersons showcase the traditional techniques of weaving, dyeing, printing, and embroidery that have adorned Indian textiles for generations. Visitors observe artisans



working on handlooms, embellishing fabrics with exquisite motifs, patterns, and textures unique to each region. From the vibrant Kalamkaris of Andhra Pradesh to the luxurious Pashmina shawls of Kashmir, these demonstrations offer a glimpse into the diversity and craftsmanship of Indian textiles, serving as a source of inspiration for designers and enthusiasts alike.



4. Village Complex: The Village Complex, initially established in 1972 as the Rural India Complex as part of the Asia Trade Fair, represents a remarkable fusion of architectural vision and cultural preservation. Originally conceived under the guidance of esteemed architect Ram Sharma and sculptor Sankhu Chaudhuri, this complex later became an integral component of the Crafts Museum, adding depth and authenticity to its cultural offerings. Within the Village Complex, visitors are transported to rural India, where traditional crafts are integral to everyday life. Craft demonstrations here focus on practical skills such as pottery, basket weaving, and metalwork, showcasing the ingenuity of rural artisans in utilising local resources to create functional and aesthetic objects. Visitors have the opportunity to interact with artisans, learning about their techniques, tools, and the cultural significance of their craft practices.

5. Aiyanaar Shrine: At the Aiyanaar Shrine, visitors encounter the unique tradition of South Indian village guardianship. Artisans demonstrate the craftsmanship behind the larger-than-life horses that serve as protectors of rural communities, showcasing the sculpting and painting techniques used to create these sacred objects. Visitors



gain insight into the cultural beliefs and rituals associated with the Aiyanaar deity, as well as the role of craftsmanship in safeguarding communities from evil spirits.



6. Haveli: The Haveli entrance welcomes visitors with its exquisite stone carvings and architectural grandeur. Craft

demonstrations here focus on traditional stone carving techniques, allowing visitors to witness artisans chiselling detailed patterns and designs into stone surfaces. Additionally, visitors can observe the creation of decorative elements such as chabutaras, illustrating the craftsmanship that adorns Indian architectural heritage.



These craft demonstrations not only showcase the skill and artistry of Indian artisans but also serve as platforms for cultural exchange and education. By preserving and promoting traditional crafts, the National Crafts Museum & Hastkala Academy contributes to the revival, reproduction, and development of India's rich cultural heritage, ensuring its continued relevance in the modern world.

●Cafe Lota

Adjacent to the Lota Shop, Cafe Lota offers patrons a culinary experience that is as eclectic as it is authentic. Managed by the Ministry of Textiles, Cafe Lota reflects a commitment to showcasing the flavours and culinary traditions of India's diverse regions. Drawing inspiration from the museum's "back-to-the-roots" ethos, Cafe Lota presents an enticing menu that celebrates the richness and diversity of Indian cuisine. From traditional favourites to innovative reinterpretations, each dish is a culinary journey through India's cultural landscape.

Beyond its delectable offerings, Cafe Lota provides a unique dining experience that resonates with the museum's ambience and ethos. Set amidst the museum's outdoor surroundings, diners are treated to the sights and sounds of visiting school children, the majestic terra-cotta horse, and the timeless melodies of All India Radio's classical music broadcasts. This juxtaposition of culinary delights with cultural immersion creates an atmosphere that is both nostalgic and contemporary, inviting patrons to savour not only the flavours of India but also the essence of its heritage.



The cafe's architectural framework, composed of lightweight metal, acts as a unifying element that not only binds the space together but also creates intimate nooks and portals where diners can unwind and engage in conversation.

Complementing this structural framework is an abundance of lush greenery, strategically positioned to shape a light, airy, and shaded enclosure, utilising the natural elements of surrounding trees and painted walls to seamlessly meld indoor and outdoor spaces. Embracing the dynamics of natural light, a bamboo trellis, characterised by varying densities, allows for the gentle filtration of dappled light throughout the day, enhancing the dining experience and immersing patrons in the beauty of their surroundings. In terms of materiality, Cafe Lota employs a deliberate selection of locally sourced materials, including sandstone, mango timber, mild steel, and sand-plastered walls, creating a monolithic backdrop that grounds the space while providing a harmonious canvas for the meticulously crafted objects showcased in the museum shop. The modular and easily reconfigurable display systems, crafted from mild steel and timber, adorn tall vertical surfaces within the cafe, effectively showcasing the diverse and intricate nature of India's artisanal heritage



● Conclusion

In conclusion, through meticulous curation, dedication to authenticity, and a deep-rooted commitment to community engagement, Cafe Lota and the Crafts Museum exemplify the vital role that cultural institutions play in safeguarding traditions against the tide of modernity. By providing platforms for artisans to showcase their skills, for visitors to engage with India's rich cultural tapestry, and for culinary enthusiasts to savour the diverse flavours of the subcontinent, these establishments foster a deeper appreciation for the intangible treasures of India's past. As India continues to navigate the complexities of globalisation and rapid urbanisation, the importance of preserving its culinary and artisanal diversity cannot be overstated. Cafe Lota and the Crafts Museum stand as guardians of this diversity, inspiring future generations to cherish, celebrate, and perpetuate the traditions that define India's identity. By doing this, they guarantee that the rich fabric of Indian culture retains its intricate weave of historical narratives, resilience, and lasting creativity for future generations.

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A Gastronomical Odyssey

Khushi Ahuja

The study employs an integrative research methodology, seamlessly blending historical literature with hands-on fieldwork to vividly illustrate the rich tapestry of Delhi's edible traditions. A crucial aspect of this investigation involves participant observation within these culinary microcosms, meticulously documenting ancestral cooking techniques, communal dining practices, and the sensorial experiences associated with the diverse range of foods. Engaging in dialogues with local food artisans and consumers, the research strives to encapsulate these gastronomic practices' enduring legacy and cultural essence. The culinary odyssey of Delhi, as portrayed in this study, transcends mere scholarly inquiry. It emerges as a joyous celebration of the city's intangible heritage. By spotlighting the unique food cultures and the narratives they carry, the research aims to enhance the appreciation of Delhi's diverse palate. It emphasizes cuisine's pivotal role in sustaining and sharing cultural identities. The study contributes to the broader understanding of how food acts as a medium for preserving and communicating the cultural heritage of dynamic and historically rich cities like Delhi. This holistic exploration enriches our understanding of Delhi's multifaceted history and underscores the profound cultural significance embedded in its culinary traditions.

Keywords: *intangible heritage; culinary hubs; edible traditions; culinary odyssey*

Introduction

Food plays an integral role in the socio-cultural landscape worldwide, offering historical insights into the development of communities. Every culture has unique culinary traditions, reflecting its heritage, history, and indigenous crops. These traditions encompass cooking techniques, serving practices, and customs, all contributing to a culture's intangible heritage. UNESCO's recognition of gastronomy as an intangible cultural heritage underscores the significance of food in preserving and transmitting cultural traditions.

Delhi, a diverse city where people from all backgrounds coexist harmoniously, boasts a rich culinary heritage beyond its monuments and museums. State Bhavans and local eateries serve as testimony to preserving cuisines from different Indian states, enriching Delhi's culinary tapestry while fostering a sense of community among residents.

This study focuses solely on Delhi, where food culture embodies a blend of historical legacies, diverse cultural influences, and globalization contribute to Delhi's heritage and transmit cultural traditions. Furthermore, the study will examine how food culture in these locations promotes social interaction and cultural exchange, enriching Delhi's cultural fabric. *The impact of different food cultures on the Cuisine of Delhi (Ram P, Sharma S)* rummages into the reflection of culture and society in the practices of the food industry and culture as a whole. Delhi is a hub of cuisine; the city has absorbed centuries from travellers and visitors across the globe. Delhi combines different cultures and successful fusion. The city embraces many international cuisines alongside authentic Tibetan, Korean, and other continental offerings. Investigating this culinary melting pot promises an enlightening exploration into Delhi's rich, mixed culinary heritage. The research aims to understand how different cuisines assimilate different cuisines to accommodate travellers worldwide. One sees the fusion of food, old and new, genuinely melting many cuisines, cultures, and people together.

A Regional Food Lover's Guide To Delhi's State Bhavans (Mohan D.) provides insights into the multicultural state of Bhavans in the heart of the nation, Delhi. These are govt. Owned spaces are the reason for their reasonable pricing. These establishments have brought regional food and their hospitality. These are places of gathering where people can enjoy the finest of their state while also indulging in cultural curiosity. Bhavans are essential to preserving cultural heritage and developing a sense of pride and identity among natives and diasporic communities because they celebrate regional flavors and culinary traditions. Beyond being providers of genuine regional food, Delhi's bhavans promote community involvement and cross-cultural exchange. These restaurants bridge linguistic and ethnic divides by bringing diverse groups together via community dining experiences. Bhavans add to Delhi's food scene's cultural vibrancy and diversity by fostering inclusive environments where food heritage catalyzes communication and understanding.

Exploring Korean cuisine provides a fascinating insight into the assimilation of diverse culinary traditions into the fabric of Delhi. Majnu ka Tila, also called the New Aruna Nagar, started as a Tibetan settlement but has evolved into a much more diverse culinary, cultural, and traditional landscape. *Taste of Korea – Busan Restaurant, Majnu Ka Tila (Dixit S)* offers personal experience in one of the famous Korean restaurants, Busan (named after a city in Korea). Delhi's culinary legacy has successfully incorporated Korean flavors, as demonstrated by the location of Busan Korean Restaurant within the maze-like alleyways of Majnu Ka Tila. By providing dishes like kimchi, kimbap, and Dakgalbi, the restaurant piques patrons' appetites and bridges cultures, bringing people from different places together and promoting a shared love of Korean cuisine. Establishments like Busan Korean Restaurant add to Delhi's dynamic culinary environment, enhancing the city's culinary options and cultural history with each delicious dish served as it continues to develop as a melting pot of cultures.

Delhi's most famous Korean Market (Kathait S), In the center of the busy capital, this little settlement of Tibetan

refugees has become one of India's most talked-about Korean marketplaces. It provides a fascinating blend of Eastern traditions. MKT offers more than just a rich blend of culture and cuisine.

The Study: Exploration Focus The study explored distinct culinary hubs: Majnu ka Tila, Andhra Bhawan, Ladakh House, Gujarat Bhawan, and Odisha Bhawan. With a diverse range of flavors and culinary customs, each of these hubs symbolizes a distinct culinary legacy.

Odia Niwas

Description of culinary experience



Image credits: Khushi Ahuja (Author)

Ambiance and Seating Arrangement:

- They had communal sitting spaces, allowing diners to sit with their group or share a table with strangers, providing a diverse dining experience.

Cultural Atmosphere:

- Most people in the area were noticed speaking Odia, including government employees from the railway, police, and security guards (they had their ID cards around their necks) from nearby areas who sat and conversed.
- Initially, a linguistic barrier and an uneasy feeling settled in the atmosphere, eased by polite conversations with the manager and the servers.
- Patrons were noted eating with their hands and seemed extremely comfortable in their surroundings.

Thali Composition and Food Variability:

- The thali consisted of 7 curries and dry vegetables, a bowl of salad, sweet vermicelli, brinjal curd, and rice.
- Brinjal was frequently used, and the food was well-balanced. The curries varied, changing daily for lunch and dinner.

Cultural Food Preferences:

- A conversation with a patron from Odisha revealed that while Odisha Niwas does not offer completely authentic Odia food, it is a close second that helps them stay connected to their roots.

Manager Interaction and Special Offerings:

- While settling the bill, a conversation with the manager revealed that their staff is diverse, and people from different backgrounds come daily to try authentic Odia cuisine. Non-vegetarian dishes are also popular and change daily, with special menus offered for festivals.

Ladakh House



Image credits: Khushi Ahuja (Author)

Exploration of Ladakh House:

- Initially intending to explore Kashmir House, we found it temporarily closed and instead visited Ladakh House, which is adjacent.

Menu and Cuisine Insights:

- Conversing with the manager revealed that Ladakh cuisine is known for its high consumption of mutton and is influenced by Tibetan cuisine.
- Vegetarian main course options were also available, although not authentic Ladakhi food, providing inclusive dining choices.

Andhra Bhawan



Image credits: Khushi Ahuja (Author)

Menu and Dining Experience:

- The menu for lunch consists of a veg thali and Hyderabad chicken biryani, with variable items in the thali that change daily. Breakfast remains constant.
- Each table is pre-set with glasses of water and a condiment stand containing salt, gunpowder, and tomato spicy chutney.
- Servers prompt patrons to refill each item in the thali and are quick, polite, and hygienic.
- Rasam and sambar are complementary with thalis and can be refilled unlimited times. The thali includes four curries, puri, and rice.
- The restaurant space allows sharing tables with strangers, contributing to the crowded atmosphere.

Popularity and Atmosphere:

- Andhra Bhawan is typically crowded during lunch hours because it offers delicious, flavorful, aromatic, authentic South Indian food at subsidized rates.
- Paan with cloves stuck in it is found at the billing station, often purchased at the end of the meal to complete the dining experience.

Manager Insights:

- Speaking with the manager, it was revealed that breakfast remains constant, offering one pc Idli, one pc Vada, and one pc dosa with coffee or tea at a subsidized price.
- The diverse menu also includes non-vegetarian side dishes, but the lunch special thali remains a popular choice among patrons, who often converse with their peers.

Gujarat Bhawan



Image credits: Khushi Ahuja (Author)

Description of Gujarat Bhawan:

- Gujarat Bhawan is renowned for its vegetarian food, focusing on sweet and savory dishes.

Dining Atmosphere and Service:

- The place is a dining restaurant where servers are accustomed to serving specific regular customers first.
- There is uniformity in the servers' uniforms; they are responsible for taking orders, serving unlimited items, and billing.

Thali Composition:

- The unlimited thali at Gujarat Bhawan is not meant for sharing and consists of 3 curries, one vegetable, salad, Dhokla, kachori, papad, roti, rice, a sweet dish (ladoo), and Chaas (Buttermilk).
- Like other bhawans, the lunch menu offers variable thalis and options for vegetarian side dishes.

Majnu ka Tila (New Aruna Nagar)



Image credits: Khushi Ahuja (Author)

Description of Majnu ka Tila (MKT):

- Majnu ka Tila, popularly known as MKT, is a college student-friendly food and clothes hub renowned for its Korean and Tibetan food items.
- The atmosphere in MKT reflects Tibetan culture, allowing visitors to immerse themselves in its cultural richness.

Impact of the Korean Wave:

- With the introduction of Korean pop culture, clothing, and food, a Korean wave entered Delhi, with MKT becoming the center of this cultural phenomenon.
- Restaurants and food stalls in MKT flourished after the Korean wave, attracting people from all over Delhi to indulge in its culinary offerings and absorb Korean culture.

Field Site: Busan Restaurant:

- The MKT field site was Busan, named after a city in South Korea.
- Busan restaurant offers seating arrangements that encourage consumers to sit on the floor and eat, reminiscent of Korean restaurants in Korea.
- We tried Kimbab, which is essentially rice and vegetables wrapped in seaweed served with soy sauce (popularly referred to as Korean sushi), and tteokbokki, a dish consisting of rice cakes cooked in a sauce of gochujang paste. Furthermore, we tried Bibimbab, which is a rice bowl topped with a fried egg done sunny side up, marinated meat (typically beef), a variety of seasoned sautéed veggies, and a large dollop of sweet, spicy, flavorful Bibimbab sauce. We tried the vegetarian version without meat and egg, served with miso soup. Lastly, we tried Shin Ramyun, a vegetarian noodle soup; you can add boiled eggs to it.

Dining at any of the above places means that you will have to unbuckle your belt to make space for even more food, the culturally rich cuisines will leave you contented and full.

Discussion

One of this study's central themes is food's role in bridging different communities and cultures. Delhi is a diverse city with a history of rich cuisine and culture. The study's results indicate how varied regional foods promote social cohesiveness, enhance intercultural understanding, and fortify Delhi's citizens' feeling of community. Language, ethnicity, and social barriers are broken down when people from different origins celebrate their love of food via shared culinary experiences and communal dining traditions. This fosters mutual respect and appreciation for the various heritages and customs that enrich Delhi's culinary environment. Essentially, the availability of diverse regional cuisines stimulates social cohesion and the development of bridges between various populations inside Delhi's colorful fabric.

In the face of urbanization and globalization, bhavans are essential for maintaining and advancing indigenous culinary traditions that could otherwise be in jeopardy. These businesses ensure that the culinary traditions passed down through the years continue by paying close attention to recipes, cooking methods, and the source of ingredients. In addition to being authentic regional food sellers, bhavans promote community involvement and cross-cultural exchange.

Additionally, the study emphasizes the close relationship between food and identity, which is especially clear in Odia Niwas's case. Customers find comfort and a sense of connection in the familiar Odisha flavors while being far from their home country. This supports the idea that food can be a potent means of retaining cultural links and memories.

The results also highlight the importance of presentation strategies and visual components when using food to tell cultural stories. The visual clues within these culinary places, such as the elaborate masks covering the walls of Ladakh House and the vivid display of Odia delicacies at Odia Niwas, offer glimpses into the rich cultural past they encapsulate.

The amalgamation of many culinary customs in Delhi enhances the city's culinary scene and contributes significantly to its intangible cultural legacy. This gastronomic fusion highlights the city's status as a crossroads of civilizations, where many populations have coexisted and influenced its thriving culinary scene.

In addition to celebrating India's culinary diversity, preserving traditional cuisines in culinary hotspots like Majnu ka Tila and state Bhavans also acts as a vehicle for cultural transfer and identity preservation. These places serve as archives for regional cuisines, allowing locals and tourists to sample authentic flavors and learn about the rich cultural diversity of many Indian states. By doing this, they significantly contribute to preserving and advancing India's culinary legacy for future generations.

Furthermore, the shared eating experiences that these food hubs promote and the custom of floor seating in Korean eateries support a feeling of community togetherness and belonging in Delhi. *Food* is a unifying force that cuts across cultural divides and unites people, whether over a plate of momos in Majnu ka Tila or a meal at a busy cafeteria. Together with strengthening residents' bonds, these shared culinary experiences help promote appreciation and understanding of other cultures.

Moreover, the aesthetic components and presentation methods utilized in these restaurants visually represent Delhi's cultural legacy. These visual cues offer a glimpse into the diverse cultural fabric of the city, ranging from the vibrant murals that grace the walls of Tibetan restaurants to the elaborate artwork on exhibit in state Bhavans. These places serve as living museums of Delhi's rich history and provide an enhanced eating experience by displaying traditional motifs, artifacts, and culinary customs.

Delhi's many food customs are an essential component of its intangible heritage, serving as a window into the city's past, present, and identity. Delhi's food scene becomes a living witness to the city's unique cultural mosaic through the preservation and promotion of traditional cuisines, group dining experiences, and visual storytelling, guaranteeing that the city's culinary legacy has been treasured and appreciated for many years.

Conclusion

The investigation reveals that one of the main themes is how food may serve as a bridge between various communities and cultures. The study clarifies how state Bhavans function as cultural ambassadors honoring India's culinary diversity by serving as archives of regional cuisines. Delhi's rich and diverse heritage and food act as a bridging element between different communities and cultures.

Each Bhawan offers a culinary adventure that reflects the cultural legacy of its particular region, from the spicy flavors of Andhra cuisine to the vegetarian delights of Gujarat. These Bhavans communal dining experiences provide forums for gastronomic research and venues for cross-cultural dialogue and camaraderie between locals and guests. People from around Delhi scout out to try cuisines of different cultures and places like state Bhavans and historical settlements like Majnu ka Tila, allowing people to delve into the rich history, explore diversity, and enhance their experience and knowledge of different cultures.

Moreover, the culinary hubs this research explores are far more than just dining places—they play a crucial role in preserving and transmitting cultural practices to future generations. By carefully monitoring recipes, cooking methods, and product sourcing, these restaurants ensure that traditional cuisines remain true to their ethnic origins. With their opportunity to taste authentic flavors and discover the cultural legacies of the many Indian states, these

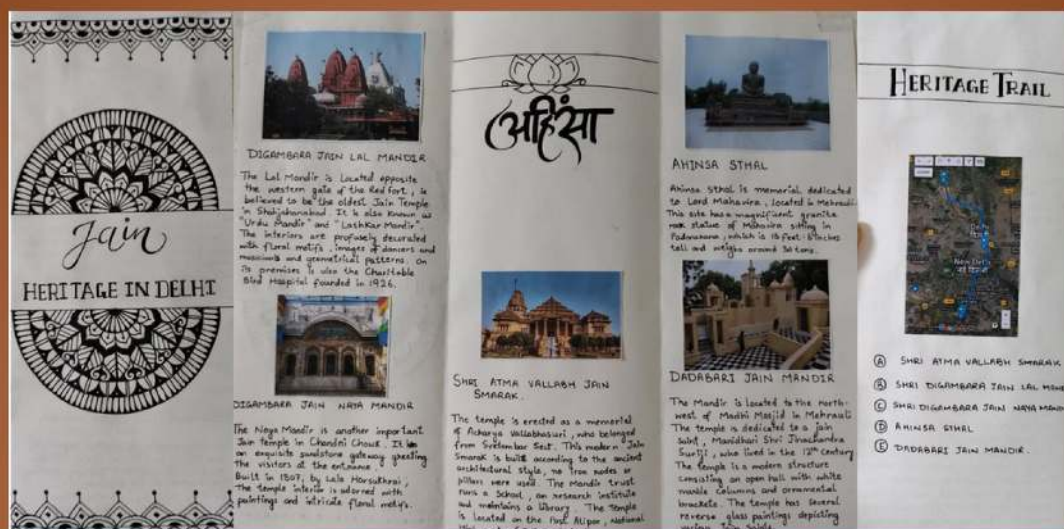
culinary hotspots serve as living archives of India's rich culinary history. By doing this, they uphold Delhi's reputation as a vibrant, hospitable melting pot of cultures and contribute to its promotion and preservation.

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Jain Heritage in Delhi

By: Priyanka Bahera, MAHM (2023-2025)



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Food & Memory through the Glorious Lanes of Chandni Chowk

-Shreyashi Dhar

Introduction

The exciting fact about Chandni Chowk is not just the area's vastness but the verity that it has an individual lane for every element that it represents; if we speak about jewellery, Chandni Chowk in itself has a particular column, where precisely the market of jewellery sits. The same goes for clothes; on the narrow and deep lanes of Chandni Chowk there it is seen the most well-known and glamorous shops for traditional wear beautified with gorgeous elements that would attract anybody. Who would have thought that a quiet and simple passage would lead one to an authentic strata of ethnic diversity of various styles and precise handwork? Well, that's Chandni Chowk to all: Surprising and bemusing to the collective gazes. Adversely, Chandni Chowk is also considered a food haven; when it comes to Delhi, it is believed that some of the most veritable food shops and restaurants are found here; the food there is considered the icon and spectrum of Old Delhi, the culinary scene reflecting ages of legacy. To say that it profoundly radiates the vibrant energy of Old Delhi would be an understatement. Fascinatingly, even the food segment in Chandni Chowk has its subdivision; there is a whole pathway that is singularly dedicated to just sweets, be it creamy Kulfi, Malai, or Jalebis; it offers more than one sweet delicacy to satisfy an individual's sweet tooth. Impressively, Chandni Chowk is very famous for its Paranthas; in fact, there have been many cases where people living outside Delhi have visited it to just have a taste of these infamous Paranthas. These lanes most deliciously tempt one to indulge in the famous Mughlai cuisine, the delectable essence of Biryani, Kebab, and Curries using old sacred recipes. Eminent places like Karim's and Giani Di Hatti, to date, have never failed to please people. It's the authenticity, the preservation of the old look and tradition, that captivates the general masses. Chandni Chowk, through phases, has stuck to its roots, and that's what gratifies people. Similarly, the delicacies of Chandni Chowk are more than just simple dishes; they speak about the hard work, the reasoning, the sentiment, and the sensibility of the masses, which are adjoined by the food. Here, the article's objective will be to define certain delicacies of Chandni Chowk that have an expansive history behind them, which will speak of its journey and what pushed it into being. Possible dishes that are most popular amongst the masses will be discussed.

To analyse the ethos of gastronomy concerning Chandni Chowk, I primarily relied on books, articles, and magazines. The magazine Chandni Chowk- Kebab, Kulche aur Kahaniya under the Flame University Discover India Program was a great help. Similarly, the book Chandni Chowk by Swpana Liddle also helped me understand the history behind the architecture and foundation of Chandni Chowk. Methodology and Limitations

This article primarily relied on secondary sources and individually took a field visit to the said market.

Limitations

This segment of Chandni Chowk is a wide one. Discussing all of it did not seem possible, therefore, only a minimal range of food delicacies that are very popular amongst the masses is reflected in this article.

History

Before dwelling on the strata of food delicacies, we must briefly examine the history of Chandni Chowk. The history of Chandni Chowk has a mixed essence. Not only is it a part of the most significant imperial city of Shah Jahan, known as Shahjahanabad, but many great civilizations have made their base on the soils of this city. Be it Persian, Ming, Ottoman, and especially the Mughals, these kingdoms enriched and outsourced various resources and talents that the city efficiently soaked up. If we look at it, the Mughal Empire in the 16th century was the one that primarily influenced the city's structure and its habitat. Remnants of it are widely seen in the city's architecture. Thus, when we enter Chandni Chowk, the Mughal grandeur is vivaciously enjoyed and amazed. In front of us is the Red Fort, one of the most wonderful contributions by Shah Jahan; it was built because the emperor seemingly was not satisfied with siphoning his architectural aspects and urban design in Agra. According to historian Muhammad Salih, "Agra was a crowded city, with no wide roads; hence it led to hardships when it came to the grand processions and assemblies that were an essential part of the emperor's court ritual, since the common mass was getting crushed while entering the gates of the fort." Therefore, venturing into the construction of Red Fort, we get a glimpse of the Mughal's love for symmetry, which signifies specification in the orderly rectangular forms of the buildings and the layouts paved throughout the fort. Their architecture was so uniquely performed that we find a link from the Emperor's Palace to the court that deliberately connects with the city's main street. We see an imperial axis in this scenario, where at one end was the Imtiyaz Mahal, the main royal Palace, from whose Garden the Emperor would enter the Diwan-e-Khas-o-Aam through a private doorway, and then next to this axis was the Naqqar Khana or drum house where ceremonial music was played. The other significant axis is found from the Delhi Darwaza, leading towards further north. Apparently, during the king's time, the northern section was kept for stables, and the southern section was queued up with shops. Since The Mughals were also keen lovers of nature, gardens like Mahtab Bagh and Hayat Baksh Bagh were also included in the Fort.

All this summarises the leisure lifestyle of the Mughals and their idiosyncratic perspective; not only did they reflect grandiosity, but a simplistic forum that would connect the patrons with the royals.

Accordingly, it was the completion of the Fort that marked the formal founding of the city, and as per the chronogram of Yahiya Kashi, “shud Shahjahanabad az Shahjahan” (Shahjahan founded Shahjahanabad)

The Formation of the City Square

After this, following the symmetry of the fort, the broad streets were laid out in the city. The street had water running in the middle and shopkeepers lined on both sides with their arcaded shops; namely, the street was divided into three sections by two large squares. The first was known as Urdu Bazaar- The Bazaar of the royal camp. It ended at Kotwali Chowk, named after the police station, and from thereon started Asharfi Bazaar, also known as the Money Market, which ended at the octagonal square called Chandni Chowk. This space was commissioned by Jahanara Begum (Daughter of Shah Jahan).

The name itself has a fascinating story behind it. The saying goes that Chandni Chowk had a large pool in the centre, which reflected the moonlight, or Chandni, thus forging its name.

Functionally visualizing, the south portion of the square included a public bath, and on the north laid a two-storied Sarai, built on orders of Jahanara Begum. The Sarai also had a vast garden known as Bagh Sahibabad, after the title of Begum Sahiba. And to the west of Chandni Chowk was Fatehpuri Bazaar, inclining towards Fatehpuri mosque, built by Fatehpuri Begum (wife of Shah Jahan). Consecutively, the third great street was Faiz Baazar, connecting towards the city's southern gate known as Akbarabadi or Delhi Gate. Interestingly, when we look at this, we find that how the females of the Mughal court designed the main aspects of Chandni Chowk, the authentic and aesthetic strata of this chowk were their contribution, conveying a lot about the Mughal court.

The Vivers of Chandni Chowk

The essence of Chandni Chowk did not just develop within a day; it took years, and several segments influenced it. Primarily, if we focus on the food culture, we will notice the varieties and distinctions. Every dish has a story of its own and does not have a similar route. It exudes the prominent spectrum of gastronomic tradition, which is diligently dependent on several cultures. Cultures that make us aware and showcase the differentiation between social class and time. The hypothesis of food culture in the arena of Chandni Chowk is a very fascinating one; it ideates toward a set of values, knowledge, beliefs, lifestyles, customs, and folklore.

As stated by Stojic, " By the eminence of food culture, one can explore culture through food. What one consumes, how one acquires it, who prepares it, who's at the table, and who eats first is a form of communication that is variably rich with meaning." Besides the prospect of nourishing the body, having a meal signifies a bond between individuals, communities, and even countries. It's about what we are eating and with whom we are eating. The food here is the medium that makes us bond and connect. A delicacy from the far-off land, even for the time being, makes us feel that we are transported to the native lands from where it emerged. Hence, it is poignant to analyze that a simple dish with minimal significance in our everyday lives can stand on such critical grounds. Not only does it provide us with an emotional constancy but propels us as melancholic featurette as well.

The Aromas from The Court of Mughals

Chandni Chowk has witnessed several phases, including the Mughals and the British era; hence, based on that evolution, several influences have been made on the masses, their habitats, and livelihoods as well. This is the sole reason the ethos of gastronomy in the area kept uplifting because of the mix of traditions and cultures from the past. People from various places came and settled in, and from thereon, the area adopted a distinctive identity. A shift was also seen in the food culture, which will be discussed later, but before that, let's reflect some light on the famous Mughal cuisines in Chandni Chowk.



Figure 1: Source: Chandni Chowk- Kebab, Kulche aur Kahaniya, 2020

Even though the emperors' rule diminished, they left their essence through their food. They preferred meat with ghee, spices, and curds and were fond of fruits imported from Central Asia, especially grapes and musk melon. They handed over Mughalai cuisine to us. The kebabs, one of the most prominent dishes of that era, are vastly preferred by the majority today. "Originally categorised as an Iranian dish, the kebabs somehow found their place in the kitchens of Turkey, the Middle East, and South Asia. As per Arabic traditions, the medieval Persian soldiers invented the kebabs once they started grilling meat over open-field fires using their swords." "Travelers like Marco Polo further denote the fact by stating how kebabs were served during the Delhi Sultanate and were immensely enjoyed by the royals and commoners alike." Some famed kebabs were Boti Kebab, Kathi Kebab, and Shami Kebab.



Figure 2: Jalebba. Source: Source: Chandni Chowk- Kebab, Kulche aur Kahaniya, 2020

Similarly, the Nihari, a creation made in the Mughal royal kitchen, was enjoyed for breakfast and is now a popular cuisine amongst us. Then goes the Biryani, a meat-based delicacy that was well favoured by the Mughals, and now we enjoy it immensely. Likewise, the well-known Kulfi found its mark in the Mughal Kitchenette as well.

When we analyze it, we can trace our well-loved food back to the court of the Delhi Sultanate and the Mughals. We find that they were the initiators behind these prominent dishes and, of course, were well off with their choices. Food to them, in the truest sense, was a luxury they fondly enjoyed.

It was also very fascinating to find a link between some of the famous hotels that had their roots with the Mughals. For instance, Karim's. An individual named Mohammed Aziz was a royal cook in the Mughal court, and his son Hajji Karimuddin came up with the idea to open a dhaba which led to the establishment of Karim's Hotel in 1913. Today, Karim's is prosperingly run by the fourth generation and is famous for its Kebabs and mutton niharis. Other than these eateries, one can also opt for Al Jawahar, Ustad Moinuddin Kebabs, Aslam Chicken, Haaji Sharbati Nihari Wale, and Lalu kababee for savouring the taste of kebabs and mutton nihari.

Moving on towards another very famous legacy, i.e., Ghantewala. Established by Lala Sukh Lal Jain from Amber in the year 1790, Ghantewala is said to be the favourite shop of Mughal Emperor Shah Alam II. Having a very interesting story behind the shop's name, it is assumed that the emperor named it Ghantewala Dukan because he could hear the school bells near the shop from the Red Fort. It is also believed that this shop was loved by the mutineers who assembled in Delhi with the motivation to dethrone the emperor in 1857. As mentioned by Dihli Urdu Akhbar of August 23, 1857, it states "that the rebels after finishing a round of Chandni Chowk greatly enjoyed the sweetmeats of Ghantewala, and lost all the urge to fight and kill the enemy." The shop was famous for serving its Rajasthani delicacy, be it Mishri Halwa, Sohan Halwa, Pista Barfi, Motichoor ke laddu, Kachoris, Namkeens, Karachi Halwa, and whatnot. Unfortunately, it was shut down in the year 2015.

To enjoy the aesthetics of sweet dishes, one can rely on Kuremal Mohan Lal Kulfi Wale, Kallan Sweets, and Bade Mian ki Kheer.

The Impact of Partition on The Food Culture

How did partition play a part in reinforcing and rekindling the food culture? How did it change the dynamics when it came to food, and what new adaptation did it bring with its accord? These are the questions we rarely ask ourselves. But it is crucial to remember that the historic semblance of partition impacted every nook and cranny of India, and Delhi, being the centre, was most affected. The food culture during these times took a new course, and we shall briefly examine it. The essence of partition caused many tragedies; it made people homeless and forced them to migrate. During these times, most of the common mass wanted something connecting them with their homeland, a recollection and a sensible connection that would make them feel at home. Hence, they chose the medium of food that gave them strength and hope during such times.

The Punjabis are the prime example of this strata. Apparently, "Ten million Punjabis were uprooted." Thus, in the

path of establishing and making an identity, the Punjabis introduced recipes and ingredients that replaced and integrated essentially into the Mughalai menu. It brought a massive dimension as compared to the fading mughlai techniques, Tandoor being one such example. Seemingly, the refugees carried tandoors with them; dal-roti, which was the staple, and bharta were all cooked in the tandoor. Since the time was terrible, refugees only carried limited portable utensils. The orientation of the food changed because of the commercial use of the tandoor, and now we were finding an essential change in the gravy because of the flavourful elements. The Punjabi culture also introduced the combination of onions and tomatoes, which widely dictated the flavours. We notice that dishes such as chicken tikka, paneer butter masala, and paneer makhani always have tomato and onions as primary ingredients. Hence, one such famous outlet established after the partition was the Moti Mahal. Founded by Kundan Lal Gujral in 1947, this eatery changed the dynamics of the market by first introducing Punjabi cuisine and North Indian cuisine. Many dignitaries, such as the King of Nepal, Pakistani Prime Minister Zulfikar Bhutto, Canadian Prime Minister Trudeau, and many others, visited this outlet. This restaurant is famous for its tandoori chicken, dal makhani, butter chicken, and chicken pakora.



Figure 3: Source: Chandni Chowk- Kebab, Kulche aur Kahaniya,2020

We also have the Paranthewali Gali which was set up by the migrants in the 20th century. It is famous for using its home-sourced ingredients and pure desi ghee; this lane rises with a different sought of temptation for the masses. Their speciality is the deep-fried paranthas that some of the migrants carried out from their homes and villages and started rendering as comfort food.

Likewise, we are presented with the outlets of Chaina Ram and Shyam Sweets, which are the productions of migration as well. Chaina Ram, which was established in the year 1901, was a very famous eatery in Lahore, Pakistan, where the business was first started. The name, with its legacy, was brought down in India after the partition, and it is believed that the restaurant's cooks followed their owner when they ventured into Delhi. Hence, the legacy stayed in its place. Their speciality is the Karachi Halwa, Sevpak, Malai Ghevar, Shahi Navarattan,

and many more. At the same time, we find that the family of Shyam Sweets is a migrant group from Allahabad, prominent for selling dishes that are around 200 years old, this outlet will take an individual to the aesthetic aromas of foodways from the Mughal Empire.

This shop is renowned for its Bedmi Puri.

Stalls in the Nook and Cranny of Chandni Chowk

Many times, in search of the glorified essence of Chandni Chowk sometimes, we overlook those small shops on the corners that hold similar significance as compared to the prime ones. The street stalls and the snack corner are what make a day more fulfilling. Thus, to enjoy that quiddity, one must visit the lanes of Chawri Bazar, where a cluster of stalls will offer an introduction to the endless variety of savoury snacks, especially chaats. One such famous outlet is the Ashok Chaat Corner, renowned for its papri chaat and gol gappe. Likewise, if we keep following the routes of Chawri Bazar, we will come across Jain Coffee House, which is a tiny little cafe established amidst the hustle and bustle of Chandni Chowk. This small eatery is trendy for its cold coffee



Figure 4: Source: Author- Khari Baoli, Chandni Chowk, 2024

and fruit sandwiches. It is assumed that this shop was founded in 1948, and the machine used for making cold coffee is as old as it can be, yet they provide the most delicious cold coffee.

Moving on to the pathways of Khari Baoli and Naya bans, we find that one of the most acclaimed food eateries is the Ramprasad Makhnallal.

The lals, who are initially from Rajasthan, have been running this place for a long time to keep the spice market going by feeding the traders, porters, and workers. It is believed that their puri sabji and paneer pakoda work like fuel for the weary and exhausted market workers, and their lauki burfi- a pale green, milk-based sweet made from bottle gourd- will make anybody's day pleasant. Last but not least, we have the Old and Famous Jalebiwala established in Dariba Kalan. This shop was founded in the year 1884 and is one of the most prominent food outlets in Chandni Chowk. Because of its age-old establishment, this family business thrives for its deep-fried jalebis that are drenched in sweet syrup, which is still true to their form and four-generation-old recipe. Nem Chand Jain, who belonged to a village near Agra, constructed this shop hoping to make a firm living in the city.

Conclusion

When it comes to gastronomy, Chandni Chowk's food delicacies are at the top. Food being an integral part gives Old Delhi its distinctive identity. The cuisines that we see today are aspects that have developed over the years; they are part and parcel of all the intermingling of cultures. From the beginning, when it was founded in the 17th century, people from far and wide have flocked to this city square, be it merchants, artists, artisans, nobility, or bureaucracy. Migrations continued, and from there on, people with diverse ethnic cultures contributed to the city style. It is their perspective and knowledge that has shaped the 'typical' culture of the place. Hence, when we go to Chandi Chowk, we don't just find one primary segment or eatery of food products but several that are very distinctive from each other. It is the vastness of variety that makes this place so unique. You can't just stop at one shop and relish a particular food item, but one ought to be tempted by many distinctive treats that salivate the soul.

To conclude, over the years though there has been a lot of work has been done on the amazing scenario of Chandni Chowk, it doesn't matter the numerous times an individual reads it or experiences it because every time the hub has something new to offer, maybe because it is structurally wide or maybe it is because the place has a lot to offer, be it the monuments, the old art style and their buildings or just a mundane go through over the old book stalls, there would always be something that will feel amiss for the visitors and that same sentiment would tug them back towards the old worn out lanes of Chandni Chowk.

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Beyond Ritual Offerings: Bengali Gastronomy as Cultural Identity in Delhi's Durga Puja

-Aman Pathak

Durga Puja is mainly associated with the Bengali community. Although the festival is celebrated in other states like Odisha, Jharkhand, Assam, Bihar, Chhattishgarh and Tripura, it is identified with Bengalis of West Bengal in general and the Bengali diaspora in other states and countries. NCR Delhi has a large chunk of the Bengali diaspora with their sizable presence in pockets like Kashmiri Gate, Karol Bagh, Devnagar, Anand Parbat, Gole Market and Chittaranjan Park (C R Park). C R Park, as a hub of the Bengali diaspora, took shape in the 1960s after the migrants from East Pakistan were allotted land there. The present paper does not deal with the Durga Puja ritual per se. Still, it deviates from it to focus on its associated Bengali culinary delights in Delhi with particular reference to C R Park. The present study aims to look at how food customs, including pop-up shops, neighbourhood celebrations, and home-cooked specialities, can effectively form and showcase the Bengali identity. The study also looks into how Bengali food in the C.R. Park builds a concrete connection with their homeland, fosters a sense of community and permits the assertion of a distinct cultural space within the city by examining food preparation, consumption patterns, and the social dynamics surrounding them. The methodology of the study is collection and analysis of data collected from primary sources like field visits, i.e. visits to various puja pandals at C R Park during Durga Puja and associated interviews with neighbourhood inhabitants, nourishment merchants, and organisers and also from secondary sources like monographs from the library and online.

Keywords: Bengali community, Durga Puja, culinary style, cultural identity, Delhi, cuisine

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Introduction



Img 1, Source: Amar Shonar Bangla © owner

Chittaranjan Park in South East Delhi is home to a large Bengali Community. This community was established in the 1960s under the name East Pakistan Displaced Persons Colony (Hashmi, Sohail, The Wire, 17th Nov. 2018) and was later renamed after the Chittaranjan Das in the 1980s. This place has now upscaled into one of the posh localities in South Delhi. It is home to Bengali-style food, a fish market, and temples.

Durga Puja is a festival celebrated by several communities, especially Bengalis. This festival is divided into nine days, each dedicated to a form of Maa Durga. People observe *Navratri Vrats* as a form of worship and devotion towards Maa Durga. Every region has a different way of worshipping Devi. People from

Northern India mostly eat sattvic food only once a day. On the other hand, Bengali tradition offers a vivid food menu during the Navratri. Not only is it a way to worship Devi, but it is also a way to exhibit extraordinary flavours for both vegetarians and non-vegetarians.

During the Durga puja, larger-than-life idols of Goddess Durga are made in the C.R. Park in various Parks. One walking in CR Park during Durga Puja can hear Bengali chants offered to Devi, the fragrance of *Shiuli* (night jasmine) enhances the entire experience during the night and the rhythmic sound of *dhak* (a membranophone) along with *dhunuchi* dance form. Other than puja, various cultural performances are held every evening for the next nine days in the Park where Pandals are set up.

Bengali delicacies in Pujo Celebrations

Throughout the festive days of Durga Puja in Chittaranjan Park, the highlight sparkles brightly at the conventional Bengali luxuries, giving a charming look into the rich culinary legacy of Bengal.

Img 2, Source: Chetan Mehra

These culinary wonders meticulously consider the components, using genuine added substances and age-vintage definitions surpassed by utilising the a whereas. Permit's dive into a few of the undying Bengali dishes savoured all through the Puja revelries:

Vegetarian Delicacies

Img 3, Shukto, Source: <https://www.tatasimplybetter.com>

Shukto: Shukto stands as a symbol of the diffused balance of flavours in Bengali cooking. It is a mixed vegetable stew, consolidating a cluster of veggies that incorporates acrid gourd, drumsticks, potatoes, and pumpkin—softly cooked in a smooth sauce permeated with mustard glue, poppy seeds, and flavours.

Labra: Labra is a comforting combo of blended veggies epitomising the flexibility of Bengali culinary imaginativeness. It highlights a collection of veggies like



potatoes, cauliflower, pumpkin, and beans stewed in a delectable sauce enhanced with fragrant flavours comprehensive of cumin, turmeric, and ginger. Labra's intense flavours and energising quintessence make it a favoured craving among Puja participants looking for a satisfying veggie lover repast.

Aloo Posto: Aloo Posto is an imperative Bengali fulfilment wherein potatoes are enrobed in a rich poppy seed concoction. Imbued with mustard oil, unpractised chillies, and nigella seeds, this dish exudes a one-of-a-kind nutty, appreciative and fragrant pith. Aloo Posto holds a particular region as a consolation supper for Bengali families, regularly combined with rice or flatbreads at a few organised events on merry occasions like Durga Puja.

Mochar Ghonto: Mochar Ghonto manages a top-notch union of banana blooms (mocha), potatoes, and flavours. This elite and flavourful dish exhibits the inventive utilisation of components in Bengali gastronomy. Mochar Ghonto is regarded for its delicate consistency and fragrant subtleties, making it a culinary jewel to get delight for the term Puja festivities.

Dhokar Dalna: Dhokar Dalna is a conventional Bengali dish comprising lentil cakes (dhoka) washed in a savoury sauce. The lentil cakes are fricasseed to a brilliant tint and, at that point, stewed in a flavourful sauce imbued with tomatoes, ginger, and flavours. Dhokar Dalna is a healthy and fulfilling vegetarian dish that is regularly highlighted as part of the Puja feast.

Non-Vegetarian delicacies

Kosha Mangsho: Kosha Mangsho is a lively and compelling lamb curry sluggish-cooked to flawlessness. The lamb is marinated with a cluster of fragrant flavours and, at that point, stewed in a rich sauce melded with caramelised onions, garlic, and tomatoes. Kosha Mangsho is regarded for its delicate surface and vigorous flavours, standing out as a culinary diamond in Bengali delicacies.

Chingri Malai Curry: Chingri Malai Curry is an extravagant prawn curry in which juicy prawns are wrapped in a velvety coconut drain sauce. Way better with flavours like cardamom, cinnamon, and cloves, this dish radiates a well-off and fragrant person. Chingri Malai Curry is a cherished fish liberality in Bengal, regularly savoured during merry exercises like Durga Puja.

Macher Jhol: Macher Jhol is a straightforward but satisfying angle curry organised with a freshwater angle (comprising rohu or hilsa). The angel is softly stewed in a mellow sauce implanted with tomatoes, ginger, and unpractised chillies, coming about in a flavoursome and comforting dish. Macher Jhol holds a regarded spot in Bengali families, savoured by both youthful and ancient for the length of Puja festivities.

Street Food Delights:

Image 4 © Chhavi, So City, 2023



Further to the conventional Bengali delectable, Durga Puja in CR Park offers a cluster of road nourishment allurements catering to various palates and choices. Street foods are a craved choice among Puja celebrants for their comfort, reasonableness, and outlandishness to stand up to flavours. Let's dive into a few well-known street nourishment alternatives savoured in the course of Puja celebrations:

Puchka (Pani Puri/Golgappa): Puchka is an enjoyed street nourishment fulfilment encapsulating liberality and joy. Firm gap puris are filled with tart and fiery tamarind water, watched through a mixture of squashed potatoes, chickpeas, and grows. Each chunk of Puchka gives you a blast of flavours and surfaces that can positively charm the flavour buds.

Ghugni: Ghugni is a spiced yellow peas curry decorated with chopped onions, unpractised chillies, and coriander. Individuals of each age savour this flavourful and satiating nibble at a few points of Puja celebrations. Ghugni's healthy flavours and comforting fascination make it a favoured liberality for Puja participants looking for a quick and pleasurable snack.

Jhal Muri: Jhal Muri is a tart and zesty nibble comprising puffed rice blended with chopped greens, peanuts, flavours, and lively tamarind chutney. A prevalent road nourishment charm, Jhal Muri is perfect for snacking on and investigating the Puja pandals. The striking flavours and crunchy surface of Jhal Muri render it a favourite among Puja revellers looking for a flavourful and strengthening snack.

Kathi Rolls: Kathi Rolls are barbecued flatbreads filled with marinated meats (chicken, lamb, or paneer) complemented with onions, chutneys, and flavours. A helpful and luscious inclination for Puja celebrants looking for a quick and agreeable repast, Kathi Rolls are cherished for their flavourful fillings and delicate, flaky parathas.

Fusion and Innovation:

Img 5, Source: © Eat Like Bong Official

These days, there is a burgeoning design for experimentation and development



in Bengali food, specifically amid merry exercises like Durga Puja. Chefs and culinary fans are digging into modern taste combinations, joining universal added substances, and reimagining conventional formulas to make dynamic combination dishes that resound with display day tastes. Right here are a few times of combination and bright dishes savoured all through Puja festivities:

Sushi Rolls with Bengali Fillings: Culinary maestros are testing with sushi rolls brimming with quintessentially Bengali substances comprising smoked hilsa angle, mustard sauce, and salted greens. These combination manifestations bless a satisfying mixture of flavours and surfaces that is shocking and delectable.

Bengali-style Burgers: Patties made from minced sheep or angels are prepared with conventional Bengali flavours like mustard, cumin, and green chillies, and at that point, they are barbecued to flawlessness. These flavoursome patties are settled among tender buns and served with typical backups like kasundi (exceedingly spiced mustard sauce) and cucumber slices.

Continental-inspired Bengali Dishes: Culinary artisans are investigating imaginative translations of conventional Bengali admission, implanting them with components of mainland luxuries to surrender exact and tantalising flavour profiles. For illustration, pasta dishes showing shrimp cooked in Bengali-fashion curry sauce or risottos pervaded with flavours like saffron and cardamom give a combination of East and West that is both inventive and delightful.

Economic and Cultural Benefits:

The commemoration of Durga Puja in CR Park no longer most leisurely cultivates an encounter of group soul and celebration among bunches because it may contribute to the area's neighbourhood's money-related framework and social energy.

Economic Impact:

Durga Puja celebrations in CR Park pull in throngs of guests yearly, producing income for neighbourhood education, nourishment merchants, artisans, and supplier companies. The influx of vacationers and Puja participants incites an enthusiastic vibe in the neighbourhood, coming about in increased wages and monetary intrigue. Dinners slow down, eateries and eateries witness a surge in requests amid Puja merriments, increasing their incomes and productivity. Additionally, as often as possible, the Puja committees and organisers put cash into dubious enrichments, pandal buildings, and social exercises in expansion, fortifying budgetary development and advancing the area's interior.

Cultural Interchange:

Durga Puja merriments in CR Park serve as a stage for social exchange and talk, joining together people from shifted foundations and bunches to delight in a shared legacy. The Puja celebrations show the differing social embroidered artwork of Bengal, spotlighting conventional tunes, moves, works of art, and cooking that reverberate with people of each age and foundation. Location guests have the plausibility to drench themselves in Bengali convention, gather bits of knowledge about its traditions and conventions, and fashion significant bonds with the adjacent masses. The comprehensive and affable nature of Puja celebrations cultivates an involvement of having a place and cohesion among inhabitants and location guests, cultivating social comprehension and admiration.

In quintessence, Durga Puja in CR Park rises above simple non-mainstream recognition to celebrate community, subculture, and culinary brilliance. The critical cluster of culinary offerings, enveloping both vegan and non-vegetarian passage, mirrors the culinary lavishness and differences of Bengali delights while grasping resourcefulness and innovativeness. In addition, the financial and social benefits of Puja celebrations improve the energy and control of CR Park, rendering it a valuable goal for local people and travellers alike for the term of the merry season.

Conclusively, the investigation of nourishment cuisines amid Durga Puja in CR Park discloses a wealthy embroidered artwork of culinary conventions, social importance, and communal soul. The article has dug deeply into the complex flavours, dynamic smells, and significant implications that characterise this favourable celebration. From the sizzle of the searing dish to the drifting fragrance of flavours, each dish served amid Puja celebrations tells a story of legacy, character, and having a place. The differing qualities of nourishment offerings, from conventional Bengali luxuries to inventive combination manifestations and adored road nourishment delights, mirror the mixed nature of Bengali gastronomy and the energetic combination of territorial impacts. In addition, the custom of sharing nourishment with family, companions, and neighbours cultivates a sense of camaraderie, solidarity, and solidarity, rising above the boundaries of dialect, religion, and social status.

Furthermore, the financial effect of food-related exercises amid Durga Puja underscores the crucial part of gastronomy in driving nearby economies, supporting jobs, and cultivating business. The bustling nourishment slows down, and bustling eateries and dynamic road nourishment markets make a flourishing biological system of culinary enterprise, producing income, work openings, and financial development in CR Park and Past. Furthermore, the social importance of nourishment as an image of convention, legacy, and shared personality is substantial throughout Puja merriments. Whether it's the ceremonial advertising of bhog to the goddess or the blissful feast among family and companions, nourishment serves as a conduit for social expression, social cohesion, and otherworldly connection.

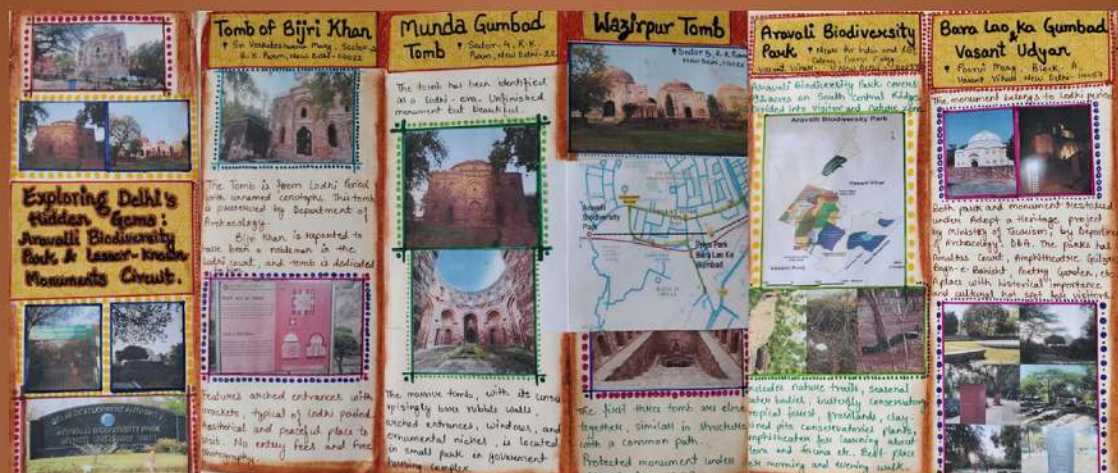
In Pith, the investigation of nourishment cuisines amid Durga Puja in CR Park uncovers not as if it were a devour for the faculties but also a celebration of community, culture, and inventiveness. As the colourful pandals light up the night sky and the smell of flavours fills the discussion, Puja revellers are reminded of the persevering bonds of convention, the transformative control of gastronomy, and the significant centrality of coming together in blissful celebration. Through its horde flavours, surfaces, and customs, Durga Puja in Chittaranjan Park rises above the standard to create an embroidered artwork of social legacy, culinary advancement, and shared humankind.

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Exploring Delhi's Hidden Gems: Aravalli Biodiversity Park A lesser-known Monuments Circuit

By: Rachna, MCPHM (2023-2025)



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Gastronomic Heritage of Chandni Chowk: History Served on a Platter

-Aditi Sharma & Vidhata Bisht

Introduction

Delhi is the historical and present-day capital city of India; it is bordered by the Yamuna in the east direction and spurs from the Aravali range in the west and south. Delhi is surrounded by four states Haryana, Rajasthan, Uttar Pradesh, and Punjab. Delhi has no specific culture but it's a hub of amalgamation of different cultures that embraces new ideas and lifestyles. The food culture in Delhi is influenced by north Indian, Mughlai, and Punjabi cuisines. The capital of India is famous for its rich food diversity and heritage cuisine it serves tourists from all over the world. The Mughal dynasty ruled for centuries and Delhi was their capital due to which one could notice the influence of Mughal food habits and cuisines. The rulers and emperors have left impressions of their taste in food. The Mughal emperors preferred the Mughal cuisine due to which it was adopted.

The tourist travels to experience the cultural heritage according to Mishra and Gautam “cultural heritage is traveling to experience the places and activity that authentically represents the people of past and present”. Delhi the capital of India is also called a hub of street food, as people from throughout India migrate here leading to the availability of multiple cuisines in the lanes of Delhi.

Delhi went through a transformation from the time Of Humayun 's Delhi to the accession of Shahjahan, he led the construction of Shahjahanabad in the year 1648, the seventh city of Delhi. Amongst all the cities Shahjahan's Delhi is the most sustained one. Shahjahanabad was a walled city with gates in different corners of Delhi. Lahore gate, Kashmere gate, Calcutta gate, Mori gate, Kabul gate, Faresh Khana gate, Ajmere gate, and Turkman gate. a system of Mohalla's and katras was developed to support homogeneity.

Image 1: Plan of Shahjanahanabad City

Chandni Chowk is a heritage bazaar of Delhi built opposite the Palace–Red Fort by the Mughal ruler Shah Jahan and it was planned by daughter Jahanara Begum close to Fatehpur mosque. The place is named so as there was a pool at the centre of the place that reflected the moon hence it was named Chandni Chowk or Moonlight Square. It comprises Mohalla which was named after streets, named after landmarks, haveli, katras, and chattas and also named after occupational or ethnic identities. The Chandni Chowk bazaar was famous for the silver merchants who used to trade in the market. it had around 1500 shops in the lane directly connecting to Fatehpur mosque. Shahjahan had planned in 1638 a beautiful boulevard in Chandni Chowk of Delhi it had similarity with the Unter-den -linden I Berlin. The place was filled with aesthetic beauty where royals and court historians went to make the purchase. It witnessed a sharp decline after the decline of the Mughal empire due to the commencement of the 1857 revolt.



Image 1: Plan of Shahjanahanabad City

through the lanes. It is a fine example of a secular site as there are multiple historic buildings (Gauri Shankar Mandir, Baptist church, Gurudwara sis Ganj, Sunehri Masjid making the place more pleasing to different sects of society.

Parathe Wali Gali

It is one of the famous narrow lanes of Chandini Chowk with a rich history dating back several centuries though there is no absolute date it is very significant in terms of culinary heritage. The history of parathas is a debatable theme but can be traced from the regions of Punjab, Uttar Pradesh, and Rajasthan in India and Pakistan. parathas are a type of unleavened flatbread that is made from wheat flour, water, and salt. At Parathe Wali Gali one can find a great

variety of parathas made distinctly. The lane was originally known as Dareeba Khurd which was barren with few sari sellers and silver shops then a Brahmin family gave it a new meaning and they started the business of selling the parathas. The owner of the shop said that the concept of making parathas was borrowed from the technique of making puris which were stuffed with different fillings and deep fried in desi ghee. It is served with aloo methi, kele sonth ki chutney, and kaddu ki sabzi. the shopkeepers hung the photographs with political leaders to claim them as the authentic ones but the question arises who to be trusted as a visitor to the place.

According to a legend, Daulat ki chaat is an ethereal dessert made from a pot of milk and dew from a cold winter's moonlit night. The traditional vendors of this



Image 2, Source: Aditi Sharma



Image 3: Daulat Ram ki Chaat

Image 3, Source: Vidhata

dessert still work through the night in some parts of northern India, churning enormous cauldrons of milk into a delicate froth while extensively garnishing it with nuts and silver foil. They also add sugar and saffron along the way. The end product is a luxurious but airy dessert with a creamy, melt-in-your-mouth texture and a nutty sweetness.

Cultural Roots

Daulat ki chaat is traditionally prepared between Diwali and Holi in the winter. It is said that the dessert made its way from Afghanistan to India. According to some food historians, the Botai tribe of Kazakhstan is credited with creating it initially by using mare's milk.

Daulat ki Chaat was first mentioned roughly when Shahi Tukda appeared in Mughal courts. According to specific theories, the Shahi Tukda and Daulat ki Chaat were influenced by each other. Both have histories that are at least as lengthy in other regions of India, where different names, such as Nimish in Lucknow and Malai Makhan in Kanpur, refer to the dessert.

How to Make This Before Technology

One had to wait for cold temps, chilly nights, and moonlight.

There are many stories associated with its name as well. "Chaat" is a term for a savory mixture, and "Daulat" means "wealth". According to one interpretation, the dessert was initially intended for the upper classes because it had more milk, dry fruits, and saffron. Another explanation is that the sweet disappears quickly after consumption, much like wealth does.

Preparing this dessert is a labour-intensive process that begins the night before. Fresh milk is boiled and combined with cream, left to cool overnight. At the crack of dawn, the milk is churned for hours until frothy, then left out to absorb the morning dew, adding to its light texture. The frothy mixture is carefully transferred to large pans on ice blocks, where sugar powder and saffron are added. Finally, the dessert is adorned with silver foil before being brought to market. This intricate recipe passed down through generations, requires skill and dedication and is best enjoyed fresh in the morning before the sun takes its toll.

Japani Samosa



Image 4, Source: Vidhata

The Mystery Behind the Name

Have you ever wondered why it is known as "Japani" Samosa? Well, the fact is, even the experts are not still determining. Some say it is due to its particular form, which has nothing to do with Japan in any respect. Others assume it becomes an intelligent marketing trick to make it sound uncommon and fascinating.

Delving into Historical Roots

Let us return to the days earlier when India won independence. That is when the story of Japani Samosa started. Legend has it that two brothers, Manohar and Gurubachan Singh, delivered this unique snack around 1949. They began a little eatery called Manohar Dhaba in Old Lajpat Rai Market, and the rest is in the records.

A Culinary Adventure at Manohar Dhaba

Picture this: crispy, golden samosas served piping warm with highly spiced chole. That is what you may find at Manohar Dhaba. Nevertheless, these samosas are not regular ones. They are made with layers and layers of sensitive pastry, a delicious combination of potatoes, peas, and spices. Each chew is a burst of flavour that leaves you craving more.

Indulging in Unmatched Taste & Texture

People tour from all over to get a flavour of these samosas. They are so precise that even former Prime Minister Indira Gandhi could not resist attempting them. And the quality component? They live crispy and fresh for up to fifteen days! It is all thanks to the determination and skill of the cooks who awaken before sunrise to prepare them.

A Reminiscent Culinary Adventure Visitors like Krishna and Yajat find that Japani Samosa goes beyond borders to evoke nostalgia and longing. Even after moving away, they still cannot get enough of this treat, and they sometimes go to Chandni Chowk to savour its incomparable flavour. Beyond its name and place of origin, the Japani Samosa embodies a cultural legacy and a time-honoured tradition that era foodies love.

Ghee Jalebi Wala

The Heritage of the Legendary Ghee Jalebi Wala, the smell of the renowned "Old Famous Jalebi Wala", will draw you in as soon as you enter the busy streets of Old Delhi. Four generations of jalebi lovers have found solace in this family-run shop founded in 1884 by Nem Chand Jain. The Old Famous Jalebi Wala's jalebis are distinguished from

others by their dedication to quality and practice. Every jalebi made using desi khan sari sugar and cooked over a coal fire in pure desi ghee is a testament to the time-tested recipes passed down through the generations.

Big Jalebi

In this particular scenario, size does matter. The size of the jalebis is so massive that it is impossible not to be amazed; each vast swirl weighs about 100 grams. Even though it might cost more than usual, the taste and quality are excellent, making it a worthwhile pleasure.

A Harmony of Tastes

A symphony of Flavors greets the senses once the crystallized sugar coating is broken. The palate is delighted by the warm, syrupy sweetness of spiced sugar, which accentuates the crunch of the jalebi's skin. The customers are left wanting more because it is a sensory experience unlike any other.

A Warm Tradition A key priority at Old Famous Jalebi Wala is hospitality. Whether opting for takeaway or savouring a freshly made dish at the stall, every effort is made to guarantee that customers depart happily. The straightforward but wise advice on the sign—"Please take away cold jalebis; warm jalebis become soggy"—reminds people of their commitment to maintaining the quality of their product. **Past Breakfast** Even though jalebis are typically considered a breakfast delicacy, Old Famous Jalebi Wala's jalebis defy expectations. Sweet and decadent, they are a guilty pleasure worth indulging in morning or night and beg to be enjoyed at any time of day.

Other than these Chandni Chowk is also famous for chole bhature, kanji vada, aloo chaat, Natraj Dahi Bhalle, lotan chole kulche wala, kure mal Mohan lal kulfi wale, etc. it's hard to cross the streets without alluring by the aroma of mouth-watering dishes of old Delhi.

Chandni Chowk provides a worthwhile multicuisine food experience to visitors. The Street food in old Delhi has a great tourism potential that makes people more fascinated about the place. Authenticity is becoming a major challenge to gastronomic heritage too. the shopkeepers are more profit-oriented and they are misusing the name of heritage.

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Walking Towards Lutyens's Delhi

By: Mamta, MAHM (2023-2025)



About the Artist: Mamta is currently pursuing a Master's in Archaeology & Heritage Management from the School of Heritage Research and Management, Dr. B.R. Ambedkar University, Delhi.

HAPPAN SITES IN STATE

WHY IS DHOLAVIRA IMPORTANT

- The civilization is the largest and most sophisticated of the Bronze Age civilizations in the world
- The city of Dholavira is on the Tropic of Cancer
- The most interesting feature of Dholavira site is the large- and medium-sized settlements in the present-day Kutch region of Gujarat. Studies of the sites, in the Little Rann of Kutch, were covered with water with a few scattered islands
- During its peak prosperous period between 2500 BC to 1900 BC, Harappan

Dholavira was a quadrangular city covering 47 hectares (120 acres)

HARAPPAN'S OBSESSION WITH RATIOS:

The city's East-West and North-South alignment is maintained in the ratio of 5:4 and this ratio is maintained for the two castles of the inner and outer parts of the city

Location	Length (m)	Width (m)	Ratio
Lower town (entire city)	771.1	616.9	5:4
Middle town	340.5	290.5	7:6
Ceremonial ground	283	47.5	6:1
Castle (inner)	114	92	5:4
Castle (outer)	151	118	5:4
Bailey	120	120	1:1

SANDSTONE ARCHITECTURAL PARTS EXPORTED:

Sandstone quarries were found at the site. These were converted into huge architectural members and exported to Harappa and Mohenjo-Daro

THE MYSTERIOUS SIGNBOARD:

A large wooden "signboard" was excavated just outside the north entrance to the citadel. With 10 symbols, it is one of the longest Indus inscriptions known. Until the script is deciphered, what the sign says will be a mystery

DRAINAGE FOR BOTH WATER HARVESTING AND COLLECTING WASTE:

The city boasts of one of the earliest water management systems in the world at city level where different channels collected water and

by this means, Dholavira was an important urban centre and is one of the most important linkages with our past. It is a treasure, especially for those interested in history, culture and archaeology.

— **Dr. Ramesh Chandra**

It is a matter of immense pride that the UNESCO has conferred the World Heritage tag to Dholavira. Harappan city shows the fine of our Honour Minister Shri J. K. Jaisankar towards culture and heritage.

— **Dr. Ramesh Chandra**

UNESCO World Heritage List. Now we have a total of 40 heritage sites in India inscribed on the UNESCO World Heritage List. Congratulations to everyone!

— **Dr. Ramesh Chandra**

Incredible India on World Tourism Day

Who Moved My Monument?

ASI has delisted 18 untraceable monuments—from a minor in Gurgaon to a copper temple in Arunachal. How can archaeological treasures be protected amid chaotic urban development and inadequate allocation of funds?

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Why money alone can't save heritage

Without Trained Manpower And Monitoring, Efforts May Go Waste: Experts

Globally, falling back on private funding not rare

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KSCH aims to project Patachitra through lens

EOI CORRESPONDENT

Karim from Dhaka is a tourist who also writes travelogue and came to satisfy his quest for new culture exploration.

The workshop has been organized by Kolkata Society For Cultural Heritage (KSCH) for folk art, music and dance in the rural and tribal areas.

Two years back, the organization started exploring different traditional cultural hubs of West Bengal under the brand name of "Parijati". The main motive is to promote the art form along with the artisans. Parijati is promoting

traditional folk culture of Bengal. KSCH also believes that recycling solid waste products can be a tool to generate income for the underprivileged people of the society. Last year they started a project named "Abartani" involving 112 underprivileged women to recycle solid waste materials into useful products. They exhibited the products collaborating with NKDA and WBHDC at Ecopark, near gate no. 4. They have collaborated with the art forms of traditional crafts of Bengal to beautify the products. The initiative makes the products more lucrative and authentic.

The organization is also working to archive various traditional drying art forms. This is the only way to preserve these art forms for future generations. KSCH is playing a role as catalyst for development. They are creating a bridge between

KSCH aims to project Patachitra through lens

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