



**COLONIAL ARCHITECTURE IN METROPOLITAN
INDIA: IMPERIAL POWER AND STATE
ARCHITECTURE IN THE TOWN OF DELHI**

**ABSTRACT
THESIS**

SUBMITTED FOR THE AWARD OF THE DEGREE OF

Doctor of Philosophy

IN
HISTORY

BY

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ABSTRACT

The architecture of the colonial period has not received much attention by historians of Modern India. Even historians of architecture have preferred to focus on pre-colonial buildings, and have by and large ignored the construction activity in the colonial period. This is a significant lacuna in the history of Modern India, particularly because the period did see large-scale building construction activity in India.

The architecture of a period reflects the contemporary political and social conditions. The colonial architecture was also expressive of the awe and power of British imperial rule in India. My research seeks to study the colonial architecture within its social and political milieu. In other words, it is concerned with enhancing our understanding of the social and political developments of the modern period through the study of its architecture.

My study begins with an attempt to disentangle the components that made colonial architecture. The purpose of building construction activity by the British was to strike awe and terror in the minds of Indian subjects. Equally the purpose was also to demonstrate the British might in a manner that could persuade the subject Indians to respect colonial

authority. In order to do that colonial architecture borrowed from both the European and Indian architectural traditions. Consequently, British architecture became an amalgam of European and Indian architectural styles. In this study, I have made a detailed survey of the monuments of Delhi, constructed by the British, and have examined their architectural inheritance and niceties. While doing so, I have also studied the extent to which building construction activities relied on indigenous architectural techniques. In this context, I have examined the aesthetics of colonial architecture and the use of Indian and European concepts of beauty and grandeur in colonial architecture.

The other important problem that I have investigated is the nature of relationship between the Indian society and colonial architecture. In examining this problem, I have supplemented the fieldwork data with the evidence found in the contemporary sources. Here I have been concerned with an analysis of the symbolic and political role of colonial architecture in modern India. Building construction activity by the state invariably had three dimensions: (A) Utilitarian Dimension (B) Symbolic Dimension and (C) Political Dimension.

While scholars of modern architecture have paid some attention to the first dimension, they have ignored the other two dimensions of building construction activities by the state. Of course, colonial building

had a particular utility, but they were by no means purely utilitarian in nature. They had immense symbolic value as repositories of colonial glory.

In my study, I have studied the symbolic and political objectives of the British builders and architects in the construction activities. I have looked into the process of reception of the symbolic messages that the British conveyed through their architecture, by the different classes.

The study seeks to make some contribution to the study of colonial architecture. I have focused on the colonial buildings in the city of Delhi, with a view to unravel the nature and political significance of colonial architecture. The first chapter, “The City: Its History and Landscape” provides a clear understanding of the historical background of Delhi. It looks at the physical layout of the city, its morphology and architectural heritage. In this chapter, I have also identified the major localities and wards or *mohallas* into which the city was divided in the pre- and early colonial period. The chapter concludes by an examination of the process of the synthesis between European and Mughal architecture. In this context, it looks at the architecture of the War Memorial (India Gate), Viceroy House (President House), Council Chamber/Legislative Building (Parliament House), North Block and South Block.

In the second chapter, “Indian and European Architectural Heritage,” an attempt has been made to provide an in-depth understanding of the architectural features of buildings constructed during the colonial period. These buildings are an expression of the splendor and magnificence that the colonial power enjoyed during their rule in India. These are also remarkable in so far as they were designed to adapt to the climate of Indian subcontinent, as well.

From 1883 till 1911 Calcutta was the capital of India, and the colonial buildings there reflected both utilitarian as well as administrative needs. The buildings were constructed in Gothic style, but also incorporated indigenous architectural features. In the Bombay Presidency the building pattern during the colonial period was more or less the same. The Gateway of India and VT are representative buildings of the British period in Bombay. Madras also witnessed almost the same building pattern, i.e. Gothic style, modified by indigenous architecture. The Marina Promenade, Chattram Palace and the Cathedral of St. Thome in Madras invoke a Gothic style, modified by indigenous architectural style. When Delhi became the capital of India in 1911, the British were engaged in considerable construction activity. Initially, as in Bombay and Madras, the colonial architecture in Delhi was based on the amalgamation of Gothic style with Mughal architecture. The colonial buildings in Delhi

reflected a notable diffusion of indigenous architectural features with European architecture. The Council Chamber/Legislative Building (1919-1928), Viceroy House (1914-1929), War Memorial (1931), and the North and South Block (1914-1927). Administrative Buildings are some of the important buildings constructed in the colonial period. In all of them there is a remarkable synthesis of British with indigenous architectural techniques.

The third chapter “Public buildings, Architectural Features and their Utilitarian and Symbolic Significance,” deals with the public buildings constructed during the colonial period. By public buildings, I mean those buildings that were open and accessible to the general public. According to their nature, these buildings have been classified into the following different categories: (a) Churches/Chapel (b) Circuit House (c) Hospitals (d) Schools/Colleges (e) Bridges (f) Post Office (g) Library/Stadium/Club (h) Police Station (i) Commercial Place (j) War Memorial/Canopy. The public buildings show a remarkable amalgamation of British architecture with the indigenous style/elements. This was partly owing to the fact that several architects, masons and workers involved in the construction of these buildings were Indians. In this chapter, I have discussed the architectural features of the important public buildings, their period of construction, their architects, decoration

pattern, etc. In the category of the public buildings, I have included the hospitals, the churches, the schools, the post offices, etc. that were constructed by the British in colonial India.

The fourth chapter “Residential Bungalows: Architecture as a Resource of Power”, is devoted to the discussion of the Bungalows constructed during the colonial period. Bungalows were residential complexes in which resided the high officials of the British Raj. These buildings provide us with an insight into the British Indian architectural pattern, and help us see the process of cultural diffusion during the colonial period. The Bungalows reflected, and their architecture sustained both class and racial difference. The bungalows spatially separated the whites from the blacks, but, more significantly, also the higher class whites from the lower class whites. The pattern of the residential building construction give one an idea of the class status, its residents occupied. It also signified how architecture reflected differences based on class and race.

The fifth chapter, namely “Official Buildings” deals with those buildings of colonial period, which were built to serve as sites of administration. Like several other buildings of the colonial period, the official buildings were based the design of Lutyens and Baker. These two architects were well versed in the neo-classical style that was the

brainchild of Renaissance. They were responsible for the construction of many important buildings in Delhi, after the capital was shifted from Calcutta to Delhi. Among the most magnificent official buildings of that era was the Viceroy House (*Rashtrapati Bhawan*). Lutyens designed it, and it served both official and residential purposes. The building was divided into different parts in accordance with their utilitarian value but to secure an aesthetic touch, were enclosed by some of the indigenous, particularly Mughal, features such as the presence of *chajja*, *jalis*, etc. The official buildings of the British era are, indeed, magnificent examples of the amalgamation of Anglo-Indian styles. They are also remarkable in combining utilitarian needs with aesthetic appreciation.

Our study of the colonial architecture demonstrates the immense changes that were introduced by the British in India, in the building construction activities. At the same time, it has shown to us certain structural continuities and the influence of Mughal and other indigenous architectural technique over the British architecture in India. Colonial architecture was a symbolic index of imperial power, and was intended to strike awe and terror in the minds of the subject Indians. To achieve that objective, the scale of its grandeur was matched by a deep and sustained invocation of Mughal architecture. Colonial architecture was not entirely “colonial”, after all!



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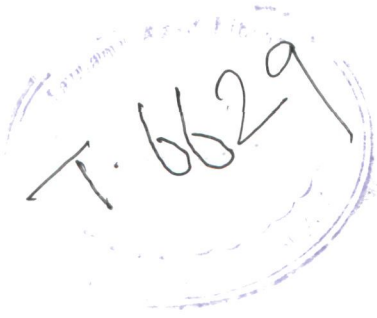
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JAWAID AKHTAR

This is to certify that the thesis entitled “**Colonial Architecture in Metropolitan India: Imperial Power and State Architecture in the Town of Delhi**” submitted by **Mr. Md. Najibur Rahman**, is an original research work of the candidate and is suitable for submission to the examiners for the award of the Ph.D. degree.

Jawaid Akhtar

(JAWAID AKHTAR)
Supervisor

*Dedicated
to my
Parents*

CONTENTS

| | |
|---|--------------|
| Acknowledgements | i |
| Abbreviations | ii |
| List of Maps, Plans, Drawings and Figures | iii-v |
| Introduction | 1-3 |
| | |
| Chapter-1: The City, Its History and Landscape | 4-43 |
| Chapter-2: Indian and European Architectural Heritage | 44-64 |
| Chapter-3: Public Buildings: Major Architectural Features and their Utilitarian and Symbolic Significance | 65-122 |
| Chapter-4: Residential Bungalows: Architecture as a Resource of Power | 123-154 |
| Chapter-5: Official Buildings | 155-185 |
| Conclusion | 186-190 |
| Glossary | 191-199 |
| Bibliography | 200-207 |

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Md. Najibur Rahman.
(Md. Najibur Rahman)

ABBREVIATIONS

| | | |
|--------------|---|---|
| A.M.U. | : | Aligarh Muslim University |
| A+D. | : | Architecture + Design |
| C.P.W.D. | : | Central Public Works Department |
| D.U. | : | Delhi University |
| E.A.C.S. | : | East Asian Cultural Studies |
| E.I.C. | : | East India Company |
| H.R.D. | : | Human Resource Development |
| I.C.H.R. | : | Indian Council for Historical Research |
| I.N.T.A.C.H. | : | Indian National Trust for Art and Cultural Heritage |
| I.P.N. | : | Imperial Power Nucleus |
| J.R.A.S. | : | Journal of Royal Asiatic Society |
| M.A.L. | : | Maulana Azad Library |
| P.W.D. | : | Public Works Department |
| R.P.O. | : | Round Post Office |
| V.T. | : | Victoria Terminus |

LIST OF MAPS, PLANS, DRAWINGS AND FIGURES

MAPS

[SITES IN DELHI AND NEW DELHI]

1. Imperial Power Nucleus
2. Major Localities or Muhallas
3. Buildings for Public Utility Services
4. Residential Bungalows
5. Official Buildings

PLANS AND DRAWINGS:

1. Plan: Cathedral Church of Redemption, New Delhi.
2. Front View of All India War Memorial Arch (India Gate), New Delhi.
3. Ground Floor Plan: Baroda House, New Delhi.
4. Ground Floor Plan: Commander-in-Chief's Residence, New Delhi.
5. Drawing: Different Orders of the Pillars.
6. Ground Floor Plan: Viceroy House, New Delhi
7. Ground Floor Plan: Secretariat Building (North Block & South Block), New Delhi.

FIGURES:

1. Entrance Gate of Northern Secretariat Building, New Delhi.
2. Cathedral Church of the Redemption, Church Road, New Delhi.
3. Free Church, adjacent to Jantar Mantar, New Delhi.
4. Sacred Heart Cathedral, Near Ashoka Place, New Delhi.
5. St. Thomas Church, Near Paharganj, Delhi.
6. St. James Church, Near Kashmiri Gate Area, New Delhi.
7. Methodist Church, Boulevard Road, Delhi
8. St. Martins Church, Church Road, Near Delhi Cantonment.
9. St. Stephen's Hospital Chapel, Boulevard Road, Delhi University.
10. St. Stephen's College Chapel, Delhi University.

11. Circuit House, Delhi University.
12. Hindu Rao Hospital, Civil Lines, Delhi.
13. Irwin Hospital, Jawaharlal Nehru Marg, New Delhi.
14. Hospital Victoria Zanana, Daryaganj, Delhi.
15. St. Stephen's Hospital, Off Boulevard Road, Delhi.
16. Lady Irwin Senior Secondary School, Canning Road, Delhi.
17. Lady Irwin College, Sikandra Road, Delhi.
18. Modern High School, Bara Khamba Road, New Delhi.
19. St. Columbus School, Near Sacred Heart Cathedral, New Delhi.
20. N.P. Boys Senior Secondary School, Mandir Marg, New Delhi.
21. St. Thomas School, Mandir Marg adjacent to St. Thomas Church, Delhi.
22. Lady Hardinge Medical College, Shaheed Bhagat Singh Marg, New Delhi.
23. St. Stephen's College, North Campus, Delhi University.
24. Faculty of Arts, North Campus, Delhi University.
25. Minto Bridge, Minto Road, Connaught Place, New Delhi.
26. Bridge, Near Ataturk Road, New Delhi.
27. Pedestrian Bridge, Near South of Previous Bridge, Ataturk Road, New Delhi.
28. Gol Dak Khana (R.P.O.), Ashoka Road, New Delhi.
29. Hardinge Library, near about Chandni Chowk, Delhi.
30. Stadium, near end of the Central Vista, New Delhi.
31. Gymkhana Club, Near Ataturk Road, New Delhi.
32. Police Station, Near Parliament Street, New Delhi.
33. Police Station, Near Mandir Marg, New Delhi.
34. Police Station, Near Delhi Gate, Delhi.
35. Gol Market, Near Connaught Place, New Delhi.
36. Connaught Place, Near Lady Hardinge Medical College, New Delhi.
37. Mutiny Memorial, South of Hindi Rao Hospital, Delhi.
38. War Memorial Arch (India Gate), New Delhi.

39. Canopy, Near India Gate, at the east end of the broad Kings Way (Janpath), New Delhi.
40. Hyderabad House, Near War Memorial Arch, India Gate, New Delhi.
41. Baroda House, Near North of the India Gate Canopy, New Delhi.
42. Patiala House, North West of the India Gate Circle, New Delhi.
43. Travancore House, New Delhi.
44. Kerala House, New Delhi.
45. Lala Diwan Chand Trust House, Near Connaught Place, New Delhi.
46. Jaipur House, Near India Gate Circle, New Delhi.
47. Bikaner House, South West of India Gate, New Delhi.
48. Jaisalmer House, Mansingh Road, New Delhi.
49. Darbhanga House, Mansingh Road, New Delhi.
50. Kota House, Shahjahan Road, New Delhi.
51. Kapurthala House, Mansingh Road, New Delhi
52. Birla House, New Delhi
53. Kashmir House, Raja Ji Marg, New Delhi
54. Flag Staff House (Commander-in-Chiefs Residence), South of the Viceroy House, Mansingh Road, New Delhi.
55. Viceroy House, Building within Presidential Estate, New Delhi.
56. Secretariat Building (North Block and South Block), New Delhi.
57. Council Chamber/Legislative Building (Parliament House), New Delhi.
58. Museum and Record Office (National Archives) North to Kings Way (Rajpath), New Delhi.
59. Western and Eastern Court, Queens Way (Janpath), New Delhi.
60. Government Press Building, Near Minto Bridge, New Delhi.

INTRODUCTION

The architecture of the colonial period has not received much attention by historians of Modern India. Even historians of architecture have preferred to focus on pre-colonial buildings, and have by and large ignored the construction activity in the colonial period. This is a significant lacuna in the history of Modern India, particularly because the period did see large-scale building construction activity in India.

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My study begins with an attempt to disentangle the components that made colonial architecture. The purpose of building construction activity by the British was to strike awe and terror in the minds of Indian subjects. Equally the purpose was also to demonstrate the British might in a manner that could persuade the subject Indians to respect colonial

authority. In order to do that colonial architecture borrowed from both the European and Indian architectural traditions. Consequently, British architecture became an amalgam of European and Indian architectural styles. An effort has been made in my study to make a detailed survey of the monuments of Delhi constructed by the British and have examined their architectural inheritance and niceties. While doing so I shall also be studying the extent to which building construction activities relied on indigenous architectural techniques. Here I have examined the aesthetics of colonial architecture and the use of Indian and European concepts of beauty and grandeur in colonial architecture.

The other important problem that I have investigated is the nature of relationship between the Indian society and colonial architecture. In examining this problem, I have supplemented the fieldwork data with the evidence found in the contemporary sources. Here I have been concerned with an analysis of the symbolic and political role of colonial architecture in modern India. Building construction activity by the state invariably had three dimensions.

- (A) Utilitarian Dimension
- (B) Symbolic Dimension
- (C) Political Dimension

While scholars of modern architecture have paid some attention to the first dimension, they have ignored the other two dimensions of building construction activities by the state. Of course, colonial building had a particular utility, but they were by no means purely utilitarian in nature. They had immense symbolic value as repositories of colonial glory.

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CHAPTER 1

THE CITY: ITS HISTORY AND LANDSCAPE

The origin of the name of Delhi is lost in antiquity. The name of Delhi seems to have made its appearance for the first time during 1st and 2nd centuries A.D. Ptolemy, the Alexanderine geographer has marked “Daidala” in his map of India close to Indraprastha and midway between Mathura and Thaneshwar. Cunningham, the eminent archaeologist, concurs, with the tradition accepted by Firishta author of ‘Tarikh-i-Farishta’ that Delhi derives its name from Raja Dhilu of early times whose date is not definitely known. The same tradition, however, suggests that the reign of Raja Dhilu may be assigned to a period earlier than Christian era. According to another and more reliable tradition, the Tomaras, a Rajput Clan, who ruled over the Haryana country with ‘Dillika’ as their capital, founded Delhi in 736 A.D. The name of Delhi seems to have finally evolved from ‘Daidala’ Dhillika and Dilli.¹

Delhi, the capital city of India is a narrow strip of the Indo gangetic Plain, lying between 28°25' and 28°53' north latitude and 78°50' and 77°22' east longitude. Haryana bound it on the north, west and south, on the east by Uttar Pradesh with the river Yamuna flowing on its eastern

1. Prabha Chopra, *Delhi Gazetteers*, New Delhi, 1976, p. 1.

border in a north south direction. The area of Delhi, according to 1971 census, is 1,485 sq.kms. Its length and breadth are 51.90 kms and 48.48 kms respectively.²

The Gangetic Plain and the Aravalli Ridge converge at Delhi, giving mixed geological character with alluvial plains as well as quartzite bedrock. To the west and southwest is the great-Indian Thar desert of Rajasthan State, formerly known as Rajputana and, to the east lies the river Yamuna across which has spread the greater Delhi of today. The ridges of the Aravalli range extend right into Delhi proper, towards the western side of the city, and this has given an undulating character to some parts of Delhi. The meandering course of the river Yamuna meets the ridge at Wazirabad to the north; while to the south, the ridge branches off from Mehrauli. The main city is situated on the west bank of the river.

The capital city of India occupies a nodal position in the sub-continent. It is situated on the watershed dividing two mighty river systems of the Ganga draining into the Bay of Bengal and of the Sindh falling into the Arabian Sea. The vast river plain of the sub-continent narrow down in this sector between the Thar Aravali barrier, projecting itself from the southwest and the Himalayan outliers thrusting themselves from the north, thus giving this area the character of a broad alluvial neck

2. Ibid. p. 1.

located at the marshland between the corridors of foreign invasions and the fertile Gangetic plains, this region has played a crucial role in Indian history. The ruins of at least eight capitals scattered over an area of about 181.3 sq.kms. providing adequate evidence of the significance of this region in the political geography of India. It has been suggested that barring Rome and Istanbul, no other town in the world has had “such long sustained significance.”

Its inland position and the prevalence air of the continental type mainly influence the climate of Delhi during the major part of the year. Extreme dryness with an intensely hot summer and cold winter are the characteristics of the climate. Only during in three monsoon months does air of oceanic origin penetrate to this city and causes increased humidity, cloudiness and precipitation. The year can broadly be divided into four seasons. The cold season starts in late November and extends to about the beginning of March. This is followed by the hot season, which lasts till about the end of June when the monsoon arrives over the city. The monsoon continues to the last week of September. The two postmonsoon months October and November – Constitute a transition period from the monsoon to winter conditions.

Delhi before the British Rule:

Delhi occupies a unique place in the history of India. Its origin

dates back to pre-historic times. Its growth in recorded history bears the stamp of successive clans of Hindu rulers, Pathans, Mughals and Britishers. Its geographical setting between the Yamuna and the ridge cradles the remains of many civilizations. Its rich heritage has few parallels, which makes Delhi a distinctive capital city among the great cities of the world. The choosing of Delhi as the capital of successive generations of rulers and empires was not accidental but with several definite advantages.

Delhi claims to be the most moving city of all time. From its origin about 1500 BC to the British period, there have been different settlements of varying size and importance within an area roughly six by twelve miles. All those who came to conquer looked on Delhi as a symbol of their conquest.

Different cities are believed to have been founded at different times on different sites within this perimeter, and each has left behind its cultural and social remains resulting in the Delhi of today, which is an admixture of civilizations, traditions, a variety of cultures and social backgrounds. They have all contributed to the cosmopolitan nature of this historic place.

The earliest known city of Delhi is Indraprastha, which is associated with the Pandavas. It is said to have been situated on a huge

mound on the western bank of the river Yamuna, now occupied by the Purana Qila (Old Fort). In the first century BC, Raja Dillu is believed to have built another city on the site where the Qutub Minar now stands and named it Dilli. The next city was Surajkund, built by a Tomar Rajput, Raja Anangapal in A.D. 1020. The main city was subsequently moved to the old site of Delhi. Anangapal and his successors, who ruled for about a century, converted the town into a five-walled city called Lal Kot. The famous iron pillar is associated by the chahamanas and when Prithvi Raj (the last Hindu ruler of Delhi) ascended the throne in 1170, he expanded the city four times. The end of his reign saw the Muslim invasion in 1192 and his defeat in the battle of Panipat. Subsequently, Qutubuddin Aibak, a slave of the invader, Mohammad Ghori, to whom was entrusted this conquest, took the liberty of proclaiming himself the first Sultan of Delhi and retained the old capital. One of his successors, Alauddin Khilji (1296-1316) built a new city at Siri, about three miles northeast of Delhi. A huge tank associated with this city was the Hauz Khas. In 1321, Ghiyas-ud-Din Tughlaq built another city known as Tughlakabad replete with fortress and walls. His successor Mohammad Bin Tughlak built a new capital city called Jahanpanah at a site between Dilli and Siri. This was the fourth of the seven cities of the Delhi plains. In 1354 his successor Firoz Shah, transferred the capital to a new town, Firozabad,

about eight miles north of Dilli and two miles north of Indraprastha.

The Lodis who reigned in the fifteenth century, transferred the capital to Agra. In 1526, Babur invaded, and killed Ibrahim Lodi, proclaimed himself emperor and established the Mughal dynasty. His son and successor Humayun began building a new capital at the old site of Indraprastha, which he called Dinepanah, but because of his defeat at the hands of Shershah Suri, he could not complete the city, which later completed by the victor. Humayun came back to the throne at Delhi after the Death of Shershah Suri but he died soon after. His son, Akbar reigned from Agra but his grand son Shahjahan, built a new city two miles north of Firozabad between 1638 and 1658 and Christened it Shahjahanabad. The city survives to this day, although with changes, as the walled city of Delhi.

Delhi, During the British Period:

In 1804, after the battle of Patparganj the city and its surrounding areas came under the sway of the British. With the consolidation of the British power in India, the imperial capital of British India was established at Calcutta and remained till 1911.

On December 1911, by a proclamation of George V, King Emperor of India, the Imperial capital was shifted to the Delhi plains. A new city, the city of New Delhi, was planned and built with a blending of oriental

and occidental architectural designs, three miles to the south of the walled city of the Mughals. This new city has continued to be the national capital of India since 1947 when India attained independence from the British.

The predominant imprint, in all walks of life especially in the development of their Indian empire in 1912 and gave birth to the city of New Delhi. Lutyen's Delhi, as New Delhi is called, as a blend of European and Indian architectural designs.

The credit goes to the English merchant Job Charnock who founded Calcutta on insalubrious mud flats beside the river Hooghly in 1670. From this initial toehold, the settlement grew to become the capital British India after London, the second city of the Empire.³

Calcutta's position as the premier city of India had been firmly established since 1774. On August 1 of that year, a Regulating Act had made the celebrated and Controversial Governor General of Bengal Warren Hastings, with supervisory powers over Bombay and Madras and had created a supreme court of justice in Calcutta. But proposals to remove the seat of British Government in India from Calcutta had a respectably long lineage. In a minute written in 1782, Hastings cited Calcutta's defects especially its climate and remote situation, and expressed his 'decided opinion' that the permanence of British dominion

3. Philip Davies, *Monuments of India: Islamic, Rajput, European*, vol. 2, London, 1989, p. 286.

in India could not be ensured with such capital.⁴

When the Mutiny swept across India in 1857, the Governor General Viscount Canning, felt the inconvenience and difficulty of ruling the subcontinent from its southeast corner.⁵ The question of a change of capital city never really died. Curzon's Durbar of 1903 renewed interest in the discussion but the viceroy this time demurred, certainly in part because of his keen personal interest in Calcutta's Victoria Memorial Hall, a museum he conceived as a monument to British rule. Evidently, however, he did give consideration to the claims of Ranchi, Agra and Delhi. Walter Lawrence, Curzon's highly capable private secretary during his viceroyalty, afterward expressed disappointment over his master's reluctance: "I wish with all my heart that I could have persuaded Lord Curzon to make the move" Curzon's successor as viceroy, the Earl of Minto, made no move to desert Calcutta for Delhi during his term of office from 1905 to 1910, although he later admitted he found much that was attractive in the idea and confessed to having often discussed the possibility of such a change.⁶

Toward the end of Minto's Viceroyalty, the Finance Member of the Viceroy's Council, Sir Guy Fleetwood Wilson, confided to Lord

4. R.G. Irving, *Indian Summer: Lutyens, Baker and Imperial Delhi*, London, 1981, p. 16.
5. *Ibid.* p. 16.
6. *Ibid.* p. 17.

Kitchener, then commander-in-chief in India, his ardent belief in the necessity of a Governorship for Bengal and the transfer of the capital to Delhi. He was evidently persuasive, and found the General “extraordinarily receptive.” Kitchener fully expected to be named successor to Minto and he indicated to Fleetwood Wilson that if he became viceroy “the capital of India would be on the ridge at Delhi.” He even discussed with the Finance Member, the cost such a project would entail.⁷

The change of capital to Delhi had been pressed upon the King during his visit in the winter of 1905-6 as Prince of Wales. Several Indian Prince, including the Regent of Jodhpur, General Sir Pratap Singh who accompanied the royal party as an aide-de-camp, strongly supported Delhi” as being in every way more convenient and on account of its historical associations with the ancient Government of India. The memory of this advocacy helps account for the King’s enthusiasm for the idea.⁸

Hardinge’s proposal to change the capital, made to his council in June 1911, six months before the Durbar, was thus not a revolutionary suggestion but in reality the culmination of more than half century of discussion and agitation.

7. Ibid. p. 17.

8. Ibid. p. 18.

Apart from this, the reason for the transfer of capital of India from Calcutta to Delhi may now be seen as a significant event in the history of the Raj and of the sub-continent.

Of one thing there can be no doubt about the decision to move the seat of Supreme Government from Calcutta was intimately linked both to the partition of Bengal (1905) and to its revocation.⁹

It is also important that the reforms of 1909 introduced representative institution on a small but somewhat artificial scale and were intended to bring educated Indian opinion into closer contact with the British administration. These were designed to enhance the self-respect of Indians, rather than to increase the power of the nationalists. The new councils were invested with large, but mostly negative powers and with no positive responsibilities.¹⁰

It was obvious that the reforms of 1909 failed to get the expected response from the Indian Public and were widely off the mark. The decision to transfer the capital from Calcutta to Delhi may, however, be traced as an indirect offshoot of the reforms.¹¹

It was also true that, Delhi, had an advantage that those new

9. R.E. Frykenberg, 'The Coronation Durbar of 1911: Some Implications', R.E. Frykenberg (ed.), *Delhi through the Ages, Essays in Urban History, Culture and Society*, New Delhi, 1986, p. 369.

10. Sangat Singh, *Freedom Movement in Delhi (1858-1919)*, New Delhi, 1972, p. 155.

11. *Ibid.* p. 156.

capitals could never match: a site with deep-rooted historic associations. Lord Hardinge's germinal dispatch of August 25 consolidated Delhi's tradition as an imperial capital. From the ancient Indraprastha, to the Mughal Shahjahanabad it found favour with Hindu and Muslim alike. Its Hindu heritage, however, was remote compared to its prominent role as an Islamic capital from the 13th to the 19th centuries. Its revived importance, therefore, appealed chiefly to Muslim sentiment and was intended to play an essential role in placating disgruntled East Bengal Muslims, now part of a reunited province dominated by a rich and well-educated Hindu elite in Calcutta. As one experienced "India hand" told Parliament "the idea of Delhi" clung "to the Mohammedan mind in India" and establishing the seat of British power at the ancient imperial capital should have "a powerful effect" on Indian Muslims, Lord Crewe agreed with Hardinge that erecting a new capital would be taken as "an unflattering determination to maintain British rule in India." Delhi's imperial associations would not only assert a sense of historical continuity but would promise as well" the permanency of British sovereign rule over the length and breadth of the country.¹²

It was obvious that, for the sake of structural balance and functional efficiency, proponents argued for a need to remove the seat of

12. R.G. Irwing, *op.cit.*, p. 27.

imperial government from Calcutta. Calcutta, it was thought, was no longer a suitable location for the imperial government. Conflicts between imperial government and local government were inescapable where the seats of both governments were located in such close proximity. Proper and balanced impartiality in the treatment of local governments throughout the subcontinent was so important that the supreme government should not be associated with any particular provincial government. In the long run, the only possible solution would appear to be gradually giving the provinces a large measure of self-government until India would consist of a number of administrations, autonomous in all provincial affairs, with the government of India above them all. This would mean that the imperial government should be removed from the dangers of excessive influence from any one quarter or from any one province. However, the virtues of Delhi were extolled as ideal because of its historic associations with imperial rule (Mughal and pre-Mughal) its more central location and its closer proximity to the hot-season capital of Shimla. Potential problems of local influence or partiality were strangely ignored.¹³

Perhaps as immediately political (reason) was concern about public opinion in Bengal. While Bengali opinion may well have carried undue

13. R.E. Frykenberg, 'The coronation Durbar of 1911: Some Implication', R.E. Frykenberg (ed.), *op.cit.*, p. 385.

influence, such influence was inherently and inextricably linked to the existing order of things and to the prevailing regime. For the British and for their Raj, there could have been no such easy escape from the dangerous tides of opinion in Bengal.¹⁴

Sir John Jenkins, the Home Member, in June 1911 impressed upon the viceroy the necessity of undoing the partition of Bengal, which was regarded by all Bengalis as an act of flagrant injustice. He also held very strong views upon the urgency of the transfer of the capital from Calcutta to Delhi, which he emphasized “would be a bold stroke of statesmanship which would give universal satisfaction and mark a new era in the history of India.”¹⁵ After a long discussion with Sir John Jenkins Lord Hardinge drew a very secret memorandum for members of his council and on July 19, 1911, followed this up by a long letter to Crew, the Secretary of State for India. Crew on August 7, 1911, wired his entire support and full authority to proceed and wanted a formal dispatch.¹⁶

The government rationalized its proposals in its dispatch of Aug. 26, 1911. It was felt that Calcutta was geographically ill adapted to be the capital of India. The considerations that prompted its choice in the eighteenth century no longer existed, while the peculiar political

14. Ibid. p. 386.

15. C. Hardinge, *My Indian Years*, London, 1948, pp.36-37.

16. Ibid. p. 88.

situation, which arose there after the partition of Bengal made it desirable to withdraw the seat of government from its then provincial environments.¹⁷

The changes were to be announced by His Majesty King Emperor at his coronation Durbar. The cabinet accepted these proposals with some reluctance.¹⁸

Delhi coronation Durbar was held on 12 December 1911 before an assembly of about 80,000 selected people of British India and the princely states apparently to mark the accession of King George V to the throne of Great Britain on the death of Edward VII. But the real intention behind holding the Durbar in the presence of the King and Queen was to pacify the Bengal agitator who were becoming increasingly militant realizing their manifold demands, such as annulment of the partition of Bengal, having governor-in-council for Bengal, releasing political prisoners, reform of the local government and education system and liberalizing recruitment and promotions in the army and bureaucracy.

Being unable to contain the ever-growing agitation of the Bengali nationalists, who were joined in by the militants of other provinces, the India council and the governor general in council and viceroy had

17. Sangat Singh, *op.cit.*, p. 158.

18. Harold Nicolson, *King George the Fifth, his life and Reign*, London, 1952, p. 169.

resolved secretly to meet many of the nationalist demands. But they were anticipating that concessions made in the face of resistance might encourage further agitation on the one hand and create new opposition fronts from the affected Muslims on the other. Faced with the dilemma, the secretary of state persuaded the cabinet members to agree on the idea of taking advantage of the coronation of the new king and staging a hallowed and awe-inspiring imperial Durbar in India in the presence of His Majesty with all oriental splendor and exuberance and announcing the concessions as royal favours.

The coronation at Westminster Abbey took place on June 22, 1911. On the advice of the cabinet, the King George V had resolved to create a new precedent by proceeding himself with the Queen to India at the close of the year, in order to preside over the projected Durbar which was, for political reasons again, to be held at Delhi, and not at Calcutta, the capital of India. The grand Durbar was held with all the trappings of the imperial Mughal Durbar. The king was to play the Great Mughal at the Durbar, which he did well by endowing every interest group with what it looked for. The king announced for the generality some imperial boons and benefits, which included land grants, a month's extra pay for soldiers and subordinate civil servants, establishment of new University at Dhaka and allotment of five million Taka for it, declaration of the eligibility of the

Indians for the Victoria cross and so on. Bestowing of honours on the elite with the aristocratic titles of *Sirs*, *Rajas*, *Maharajas*, *Nawabs*, *Raybahadurs* and *Khanbahadurs* followed the distribution of benevolence.

Finally came the royal announcement of changes of far greater magnitude. These were the transfer of the capital from Calcutta to Delhi, the annulment of the 1905-partition of Bengal, the creation of a Governor-in-Council for United Bengal, separating Bihar, Orissa and Chhotanagpur from Bengals jurisdiction and integrating them into a new lieutenant Governor's Province, and the reduction of Assam once more to a chief-commissionership. The king then pronounced that henceforth the viceroy would be progressively concerned with imperial interests only and the Governor-in-Council and elected bodies should progressively run the provincial concerns autonomously.

These changes were deeply constitutional and political and undoubtedly very striking and dramatic. The agitators, in fact, did not expect that the king would at all raise the constitutional and political issues, which were preserves of parliament. Subsequent to the Durbar, George V made a visit to Calcutta where he got hero's reception. However, the contemporary public opinion in Britain had received the royal edicts with considerable suspicion and cynicism. It was argued in

the press that if the king made all these constitutional and political concessions on his own, he had encroached upon the rights of the parliament very grotesquely and dangerously, and if the politicians used His Majesty's dignity to implement their own secret plans without taking the parliament in to confidence, it was again unconstitutional.

On 15th December 1911, their imperial Majestic laid the first stones of the new capital of India. The place selected was in the Government of India Camp. Which had been decided to be the centre of the Imperial Delhi that is to be. The Heralds and the whole of the local governments and administrations were in attendance, also the Ruling Chiefs and the Coronation Durbar. The Governor received heralds and Trumpeters, with a Guard of Honour and Escorts, their Majesties, on arrival. General and the Members of the Executive Council. A royal salute was fired. The Governor General then delivered the short speech.¹⁹

Delhi Durbar had achieved its purpose almost entirely. The Durbar declarations, which were soon incorporated into statutes, made the militant nationalists return back to constitutional politics, the Muslim leaders, though disturbed and disgruntled, remained loyal to the Raj by and large.

The Bengal nationalists had no regret for the transfer of the capital

19. G.A. Natesan, *All about Delhi*, Madras, 1918, p. xxxix-xi.

because the loss was more than compensated by the gain of the status of the Governor's Province, the absence of which had been affecting so long its political, economic and administrative developments.²⁰

The significance of the transfer of the seat of government from Calcutta to Delhi cannot be overemphasized. Delhi reasserted its ancient position. From a number of Durbars held in Delhi since it ceased to be the capital of mediatized Mughal Empire, it appears that the city retained its premier position as the historical capital of India. With the end of the Mughal dynasty, the transfer of the seat of government was inherent. It is surprising it took so long. The transfer of capital brought in its trail the planning of a new capital, which changed the position of Delhi from just a mufassil town as it was before 1911.²¹

Thus, the British shifted the capital from Calcutta to Delhi due to a number of reasons, some manifest and some latent ones. Albeit, shifting of the capital seems to have taken place due to the British exigencies the following reasons can't be out of place here.

Historic Association: Delhi was the capital of a number of Hindu and Muslim rulers hence both Hindus and Muslims, both had a deep-rooted feeling for it. This apart, the British mainly wanted to pacify the frayed Muslim Sentiments, after the partition of Bengal, by shifting their capital

20. http://www.indhistory.com/delhi_durbar-presidency-bengal.html

21. Sangat Singh, *op.cit.*, p. 163.

to a city from where the Muslim rulers once controlled India.

Central location of Delhi: Delhi was centrally located in the Imperial Indian Empire. It was equidistant from important port cities of Bombay, Calcutta and was closer to Karachi and Allahabad.

Fine Infrastructure Network: Delhi was connected by road and rail to important cities of Imperial India since 1889. Delhi was an important railway junction.

Nearness to Shimla: Delhi was closer to Shimla, the place for British escapade from the searing heat of Indian summer, than Calcutta.

Climate suitability: The climate of Delhi suited the British more than the climate of Calcutta.

The Rajas and the New Capital: Delhi as capital suited the numerous vassal and independent rulers of northern India.

Reaffirm British Supremacy: By establishing their capital in Delhi the British sought to impress upon the natives an unfaltering determination to maintain British rule in India.

Physical Landscape:

Yamuna or Jumna (ancient Jomanes), river, northern India, principal tributary of the Ganges, rising in the western Himalayas, near Kamet peak. After pursuing a southerly course of about 153 km (about 95 miles), the Yamuna enters the plains north of Saharanpur and follows a

winding route past Delhi and Agra to Allahabad, where it joins the Ganges after a course of 1,400 km (870 miles). The influence of the Yamuna and Ganges is that, it is a place of pilgrimage for Hindus. The river is navigable by large, and it is used for irrigation purposes.²²

The river flows down from the northern Himalaya towards the south, and the city, or several cities, that flourished here, were all situated on the west bank. The river at that time was an essential route for transport, a prerequisite for trade. The territory of Delhi nestles between the river and the ridge of the Aravalli hill range on the western side while the hills and the river afforded protection, the hills also dominated a major ford and cross road of communication over much of northern India. When Delhi was first inhabited it was predominately in the south where the early cities were built. In the seventeenth century, when the great Red Fort of Shahjahan was built, it was located further north of the older habitations and modern Delhi, encompassing both the old and the new.²³

The physiography of Delhi is dominated by the river Yamuna, and the Aravalli range, and the plains in between, formed by alluvium deposits of recent formation. The Delhi Ridge and its four sections, the northern, the central, the south central and the southern, constitute

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22. Microsoft (R) Encarta (R) Reference Library, 2003 (C) 1993- 2002, Microsoft Corporation.
23. Shobita Panja, *Great Monuments of India: Bhutan, Nepal, Pakistan and Sri Lanka*, Hong Kong, 1994, p. 53.

farthest extension of the Aravalli range, its spurs meeting the Yamuna at two points, in the north and the east. Ecologically, the Ridge acts as a barrier between the Thar Desert and the plains and slows down the movement of dust and wind from the desert. This green belt, a natural forest, has a moderating influence on temperature, besides bestowing other known benefits on the people.²⁴

The situation of Delhi explains its rise in history. It lay cross the major trade routes linking the country's western parts and their harbours the eastern routes passing through the Indo-Gangetic Plains, and the north-western routes leading to Central Asia. It was supposedly well protected with the Aravallis forming the natural ramparts, and the rugged terrain of the northwest and the desert of Rajasthan – the recruiting grounds for the army – providing additional protection. It was situated along the Yamuna, a perennial source of water. It opened into the fertile valley of the Doab that supplied abundant grains. Infact, Delhi stood like a sentinel over the Indo-Gangetic Plains. The seven cities rose and fell in and around the space sandwiched between the Ridge and the Yamuna.

The significance of Yamuna and its tributaries had to possess several features:

The position had to be strongly defensible within its own perimeters.

24. K.S. Singh, *People of India*, Delhi, 1996, vol. 20, p. xiii.

The Delhi triangle, with its immediate proximity both to the escarpment of the Ridge and to the ever flowing currents of the river Yamuna, possessed just what was necessary. The escarpment, together with its hinterland deserts of Rajasthan, promised access to unlimited amounts of red stone building material.

The continuous flow of water promised a reliable supply, sufficient for drinking, irrigation and commerce. Fortresses and fortified cities could be constructed, either near the Ridge or near the river, but preferably near both. A copious and reliable supply of water, at least for drinking, has always been a prime pre-requisite for the security of any big or important city. Not only that but a river as a regular resource for irrigation and a regular avenue for commerce holds no less attraction. The river Yamuna begins to make its pivoting turn, away from the mountains and toward the Gangetic plain down to the Bay of Bengal, as it reaches Delhi. We also know, from other evidence, that in earlier times the river flowed further to the west and ran closer to or alongside the Ridge than it does now. Moreover, as its bed gradually shifted eastwards, so did the succession of cities, which followed. Indeed, from the use of diversion canals and by the construction of large lakes or tanks, we know that constant attempts were made to assure abundant supplies of water. Quite clearly, concern over regularity and sufficiency of water was a recurring

pre-occupation with the rulers of Delhi. At the same time, the river's proximity brought agricultural and commercial benefits. Irrigation of the rich campaign of the Doab brought lush harvests; and river traffic, extended to its farthest reach, rarely brought goods beyond Delhi. But these economic benefits were, of themselves, neither unique nor crucial. Attractive such benefits may have been, Delhi's primary importance lay more in the military, political and strategic advantages, which it offered.²⁵

Therefore, in order to take the fullest advantage of the strategic importance of Delhi, a regime would have had to be large enough to command human and natural resources on a truly imperial scale.

It is for this reasons, perhaps that Delhi could also quickly became the "graveyard" of empires.

The Imperial Power Nucleus (IPN):

The Emperor George V at the Delhi Durbar declared New Delhi capital of India in December 1911. It is one of the triumphal achievements of the British Empire. The entire layout was designed on hierarchical basis which under scored the supremacy of Imperial Power (the British Raj), and the complex geometrical plan, dominated by the huge central axis of Kings way (now Rajpath) was designed expressly to exalt the power and position of the viceroy on his throne in the Durbar

25. R.E. Frykenberg, 'The study of Delhi and analytical and historiographic introduction', R.E. Frykenberg (ed.), *op.cit.*, p. xxiv.

Hall of Viceroy's House.

The most appropriate starting point of the imperial power nucleus is the All India War Memorial Arch, popularly known as India Gate situated at the east end of the Kings Way. It is a huge stone memorial arch designed by Sir Edwin Lutyens to commemorate more than one lakh Indian soldiers who fell in the First World War. An additional 13516 names engraved on the arch and foundations form a separate memorial to the British and Indian soldiers killed on the Northwest Frontier and in the Afghan War of 1919. The Duke of Connaught laid the foundation stone in 1921.

Facing the arch is an open Cupola, which once contained a statue of the Emperor George V by C.S. Jagger. The King George V Memorial (Canopy) designed by Sir Edwin Lutyens. This is only an empty canopy because the statue of King George V was removed from its Cupola after independence of India. The canopy is also considered as a symbolic of the Imperial power.

Another building is the Secretariat, two buildings i.e. North Block and South Block lie each side of a wide avenue, dominating the new city skyline. Designed by Sir Herbert Baker, they are reminiscent of Government buildings at Pretoria, designed by him. Two huge ranges of classical buildings with projecting colonnades and large baroque domes

dominate the composition. Both are derived from Christopher Wren's Royal Naval College at Greenwich. Although believed in comparison by Lutyen's work, they are magnificent pieces of civic design. The towers flanking the entrance from the great place were designed to be twice the height, to act as obelisks guarding the way to the inner sanctum, but these were reduced in scale and lost their impact. The domes are embellished with lotus motifs and elephants. On the north and south elevations and huge Mughal gateways. Centred on the horizontal axis between the domes. Note the condescending inscription on the North Secretariat: "Liberty will not descend to a people: a people must raise themselves to liberty. It is a blessing which must be earned before it can be enjoyed."

In the space between the two Secretariat buildings are columns, which have gilt ships on the tops, there represents the different Dominions of the British Empire.

Viceroy's House (now Rashtrapati Bhavan/President House) on the official residence of the Viceroy stands at the opposite end of the kings way (Rajpath) from India Gate. The former Viceroy's house differed from all other Indian Government Houses as a famous architect, Sir Edward Lutyens, built it. It is the best proportioned building in New Delhi. The dome is especially fine. In front is the column presented by the Maharaja of Jaipur that column is known as Jaipur column. On the top of it is the

star of India. Behind the house is a beautiful Mughal garden. The best parts of the Viceroys House are:

The circular throne room, where investitures and Durbars take place. Now throne room is called the Durbar hall.

The Ballroom, notice especially the ceilings, the painting in the center are of Fateh Ali Shah of Persia and the Mughal style decoration is by Italian artist. The ballroom is now called the Ashoka Hall.

The Banqueting Hall – Here is the vice regal gold and silver plate. Round the walls are pictures of many of the Governors – General and Viceroys.

The Banqueting Hall is now called the State Dining Room.

Kings way (Rajpath) leads eastwards to Queen's way (Janpath) immediately to the north on Queen's way are the Museum and Record Office (National Archives), designed by the Lutyens.

At the end of the parliament street, stands the circular colonnaded council chamber (Indian Parliament house or *Sansad Bhavan*). Sir Herbert Baker designed it. It was originally used as the council chamber. After India's independence in 1947, it was converted into parliament house. It is a big round building. Out side it is a great stone fence or railing, the style of the building is neoclassical inspired by the contemporary trend in Britain.

At the west of the Council Chamber is the Cathedral Church of the

Redemption, designed by H.A.N. Medd. It was built as a place of worship.

IPN'S Links with the rest of Delhi:

At the west end there was the Viceroy's House, and at the east was Indrapat, which was the oldest city in the Delhi area, before reaching Indrapat, the road was deflected towards the commemorative column, so called 'All India War Memorial Arch' (India Gate) in the main parkway. This east west axis was called king's way (Rajpath), which was designed as a parkway. It was also called the central vista because its huge open space.

The main axis was the processional route, which extended south from Delhi Gate of the fort towards the commemorative column at the east and king's way, ending at the viceroy's house. The road, planning principle was based on geometric symmetry and simplicity and link with each other. This reflected the primacy of axial beaux-arts. Monumental axial boulevards were lined with single story bungalows. Monuments, such as the Purana Qila, which was the site of the Indrapath, the Jama Masjid, Humayun Tomb, Jantar Mantar, and Lodi Tomb, were used as the key points in road planning.

Crossing king's way at the right angles was Queen's way (Janpath), terminating at the new railway station in the north cathedral in

the south. The avenue, which radiated intersected, formed hexagons and met at cuscuses was Parliament Street, which ran from viceroy's house to the Jama Masjid of old Delhi. On the midway of this avenue connaught place was located. It was a circle 1,100 ft in diameter and was the main shopping and commercial centre.

The processional route led south from the railway station to the intersection of Queen's way and kings way and the proceeded to the viceroys house. At the junction of kings way and Queen's way were gathered the buildings housing cultural institutions, such as the oriental institute, the National Museum, the National Library, and the Museum and Imperial Record Office (National Archives). A longer processional route led from the Delhi Gate of the Red Fort through the Delhi Gate of the City wall, then south through the residential area of the Indian rulers and nobility, and through the commemorative column on to the viceroy's house.

Major localities or Mohallas:

Major localities or Mohallas, which existed in the colonial period, are as follows:

Chandni Chowk: The name "Chandni Chowk" means Silver market-place, and was originally given to an octagonal court built by Jahanara Begam, daughter of Shahjahan, the name is now given to the street,

which extends on either side.²⁶ The street of Chandni Chowk was built by Shahjahan in Shahjahanabad²⁷ (Old Delhi), linking the Red Fort to the Fatehpuri Masjid.²⁸ The Chandni Chowk was the chief road for procession; the Chandni Chowk is the most historic street in the world. The street has retained its importance, in the life of the city for over 300 years now. Amongst the buildings which stand on the street in an important Gurudwara, at least two mosques, several temples and historic havelis. The street is important not only for its architectural significance but also for the role it has played in the history of the city. The street even *today continues to perform the original function of a processional route*, as the Republic Day Parade passes through the street. The impressive town hall built in the colonial style; headquarters of the Municipal Corporation of Delhi is also located on this historic street.

Jama Masjid: The area surrounding the grand congregational mosque of Delhi has its character generated largely by the presence of the mosque. The mosque was built by emperor Shahjahan to tower over the city of Shahjahanabad in 1650 and completed after six years.

26. Gordon Risley Hearn, *The Seven Cities of Delhi*, Delhi, 1974, p. 18.

27. T.G.P. Spear, *Delhi its monuments and History*, updated and annotated, Narayani Gupta & Laura Sykes, Delhi, 1994 and 1997, p. 9.

28. It is situated at the end of the Chandni Chowk, built by Fatehpuri Begum, wife of Shahjahan: See Perceval Spear, *Delhi its monuments and history*, Delhi, 1943 & 1945, p. 7.

The Jama Masjid, or 'great mosque' stands out boldly from a small rocky rising ground. Begun by Shahjahan in the fourth year of his reign and completed in the tenth, it still remains one of the finest buildings of its kind in India.²⁹

Red Fort: Red fort has multiple values among these are historical, architectural, archaeological, associational, symbolic, aesthetic functional economic and urban form values. After transferring his capital to Delhi from Agra in 1638, Shahjahan commenced the construction of Shahjahanabad, and a little later, on the 16th April, 1639, he also laid the foundation of his Citadel, Lal-Qila (Red Fort) known also by other names in contemporary accounts. It was completed after nine years on the 16th April 1648.

Daryaganj: The locality of the Daryaganj culminating in the Delhi Gate of Shahjahanabad in the south has a very distinct character. The street and the area to the east are characterized by the turn of the century architecture. Circular plasters, semi-circular arches and mouldings on the façade of the buildings emphasize the colonial look. Those to the east such as the Hindu Park Housing area present a very distinct style of architecture prevalent at turn of the century. The *Zeenatul Masjid* with its minarets and the city walls to the south give a further distinct identity to

29. G.A. Natesan, *op.cit.*, p. 115.

the area.

The Lal Kot (Mehrauli): Mehrauli about 3 miles Southwest of Qutub Minar and on the roadside lies.³⁰ Mehrauli was the capital of the Indian Empire for two centuries and during that time it was one of the largest cities in the world.

Mehrauli along the Delhi Ridge was a town in the Kingdoms of both in Tomars and the Chauhans (Chahamanas) Rajput dynasties. The two “centuries” spear refers to be the high period of the Delhi Sultanate 1192-1398 during which Mehrauli remained a lively settlement, although the centre of the dynasty moved northwards as far as Firozabad on the river Yamuna. Unlike some of the later Delhis, it has been continuously inhabited and built on ever since.

The main market road starting from the old bus terminal and leading to the Jahaz Mahal is the “Commercial Spine” of the Mehrauli settlement. Mehrauli has a unique character in the localities and no doubt, is amongst one of the most historical place of Delhi.

Old Fort: The *Purana Qila* or old fort area lies on the site of the legendary city of Indraprastha, home of the heroic Pandavas in the Mahabharata Epic. The old fort is the work of Humayun and Sher Shah. The formidable walls and bastions were built by Humayun, who called it

30. Ibid. p. 106.

Dinpanah Sher Shah strengthened the Citadel, built the *Qila-i-Kuhna Masjid* and the Sher Mandal, and renamed the fort Shergarh. Once the river flowed along the eastern base of the fort, feeding the moat on the other three sides. Today only a wide ditch remain.

Delhi Gate: At the South-Western corner of the Fort is the Delhi Gate, on either side of which stands a stone elephant, recently restores, the riders represent jaimal and patta, two Rajput Chiefs killed after a desperate struggle, in the emperor's darbar. The leaves of the gate are fitted with long spikes, placed high up, in order to resist a charge by elephants.

Firoz Shah Kotla: To the left of the road, after it leaves the Purana Qila, lie the ruins of the city of Firozabad, built by Firoz Shah. The Kotla or Citadel, of that monarch is opposite near the Kabul Gate of Shers Shah's city. Firoz Shah Kotla has a unique character in the localities and is no doubt amongst one of the important significant of major localities.

Humayun's Tomb: This locality is also important because it is situated 500 yards to the east of the Delhi-Mutra (Mathura) Road, between miles 3 and 4 from Delhi.³¹ The building was erected by Humayun's wife, Hamida Banu Begam, commonly called Nawab Haji Begam, in the year 973 A.H. (1565 A.D.).³²

31. Maulvi Zafar Hasan, *Monuments of Delhi, Lasting Splendor of the Great Mughals and others*, J.A. Page (ed.) et al., vol. 2, New Delhi, 1997, p. 117.

32. Ibid. p. 122.

Safdarjung: This route terminates at the tomb of Safdarjung who was the Wazir of Emperor Ahmad Shah and the Nawab of Oudh. The title Safdarjung means Disperser of the Battle Ranks, but unfortunately for him it was usually his own troops that he had to disperse, in ignominious fight.

The buildings of the Safdarjung area especially tomb of Safdarjung represents the last example of Mughal Garden Tomb Complex.

Classification of Buildings:

A great opportunity comes to the British rulers for the construction of grand buildings in India when it was decided to transfer the capital from Calcutta to Delhi in 1911. With the transfer of the capital, a huge new imperial capital was planned by Sir Edwin Lutyen to enshrine the spirit of British sovereignty in bronze and stone. The new city was undoubtedly the finest architectural achievement of British India. With its spacious plan vast avenues, vistas, round points and magnificent buildings designed in a synthesis of eastern and western styles, New Delhi represented the culmination of generation of architectural experiment to find a truly style.³³

The purpose of building construction activity by the British was to strike awe and terror in the minds of Indian subjects. Equally the purpose

33. Philip Davies, *op.cit.*, p. 101

was also to demonstrate the British might in a manner that could persuade the subject Indians to respect colonial authority. In order to do that colonial architecture borrowed from both the European and Indian architectural traditions. Consequently, British architecture became an amalgam of European and Indian architectural styles.

On the basis of survey of important extant buildings of the colonial period in Delhi may be classified into three categories:

- (A) Official building
- (B) Buildings for Public Utility Services
- (C) Residential bungalows

List of the classified buildings are as follows:

(A) LIST OF OFFICIAL BUILDINGS

- Viceroy House (1914-1929)
- Secretariat (1914-1927)
- Council Chamber / Legislative building (1919-1928)
- Museum and Record Office (1922)
- Western Court and Eastern Court (1922)
- Government Press Building (Early 19th century)

(B) BUILDINGS FOR PUBLIC UTILITY SERVICES

(a) Churches / Chapel

- Cathedral Church of the Redemption (1927-1935)

- Free Church (1927)
- Sacred Heart Cathedral (1934)
- St Thomas Church (1931-32)
- St. James Church (1836)
- Methodist Church (1931)
- St Martins Church (1929)
- St. Stephen's Hospital Chapel (1912)
- St. Stephen's College Chapel (1940s)

(b) Circuit House

- Delhi University Office (1902)

(c) Hospitals

- Hindu Rao Hospital (1830)
- Irwin Hospital (1930)
- Hospital Victoria Zanana (1934)
- St. Stephens Hospital (1908)

(d) Schools/Colleges

- Lady Irwin Senior Secondary School (early 20th century)
- Lady Irwin College (1930)
- Modern High School (1930's)
- St. Columbus School (1930's)
- N.P. Boys Senior Secondary School (1940's)

- St. Thomas School (1935)
- Lady Harding Medical College (1920's)
- St. Stephen's College (1939)
- Faculty of Arts (1947)

(e) Bridges

- Minto Bridge (1933)
- Bridge Near Ataturk Road (1930s)
- Pedestrian Bridge (1940s)

(f) Post Office

- Gol Dak Khana (Round Post Office) – 1930s

(g) Library/Stadium/Club

- Hardinge Library (1912)
- Stadium (1931)
- Gym Khana Club (1928)

(h) Police Stations

- Police Station near Parliament Street (1930s)
- Police Station near Mandir Marg (Temple way) 1930s
- Police Station near Delhi gate (1930s)

(i) Commercial Places

- Gol Market (1920s)
- Connaught Place (1931)

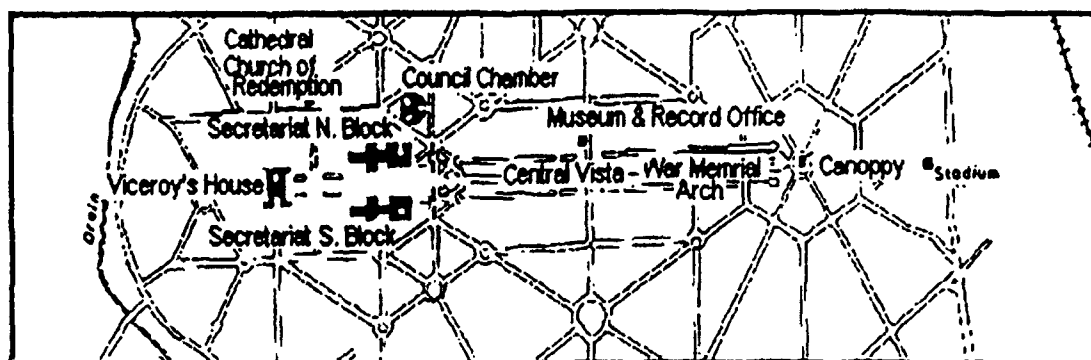
(j) War Memorial/Canopy

- Mutiny Memorial (1863)
- War Memorial Arch (India Gate) 1931
- Canopy near India Gate (1936)

(C) RESIDENTIAL BUNGALOWS

- Hyderabad House (1926-28)
- Baroda House (1921-36)
- Patiala House (1938)
- Travancore House (1930)
- Kerala House (1927)
- Lala Diwan Chand Trust House (1926)
- Jaipur House (1936)
- Bikaner House (1938-39)
- Jaisalmer House (1939)
- Darbhanga House (1930s)
- Kotah House (1938)
- Kapurthala House (1940s)
- Birla House (1930's)
- Kashmir House (1930s)
- Flag Staff House (Commander-in-Chiefs Residence) - 1930

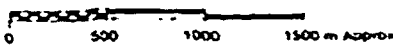
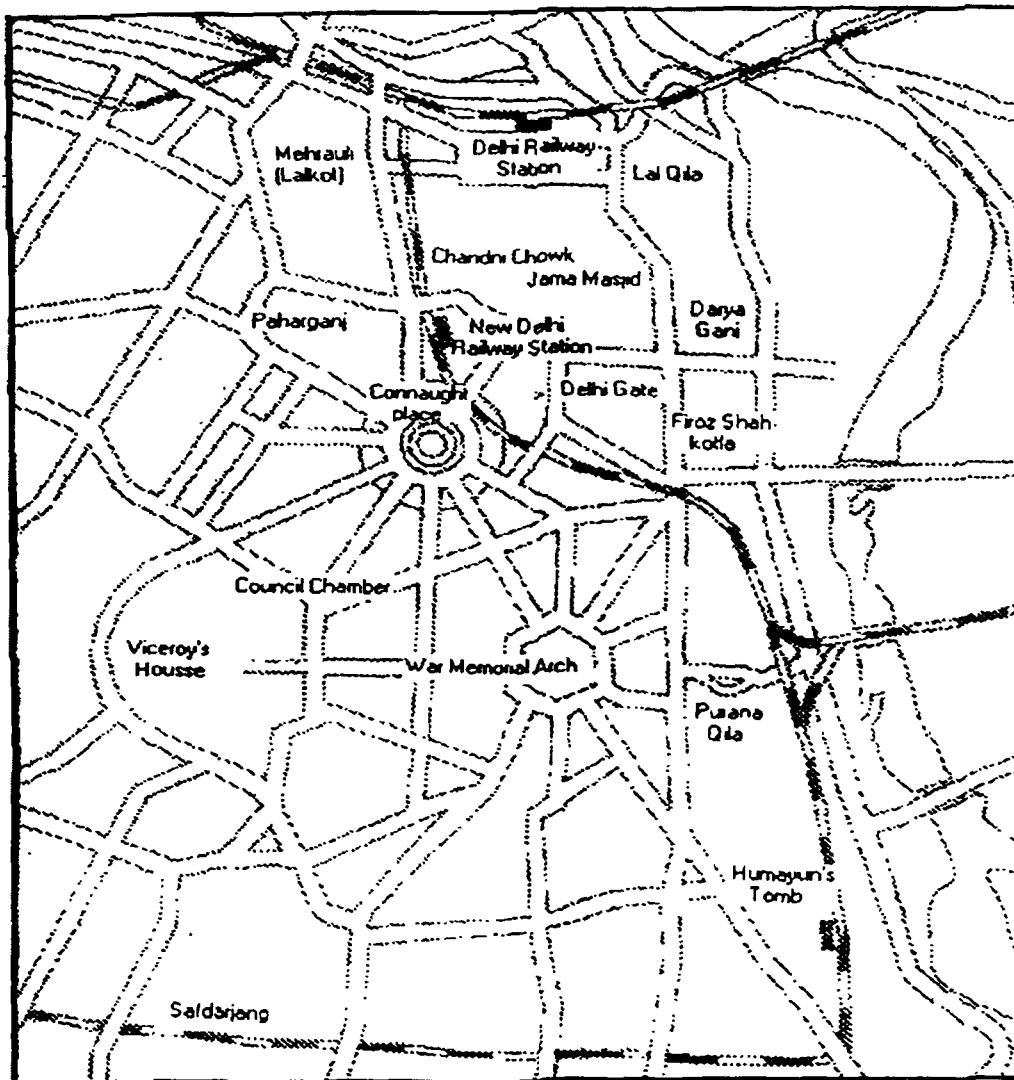
1. Imperial Power Nucleus



DELHI MAP
1939-42

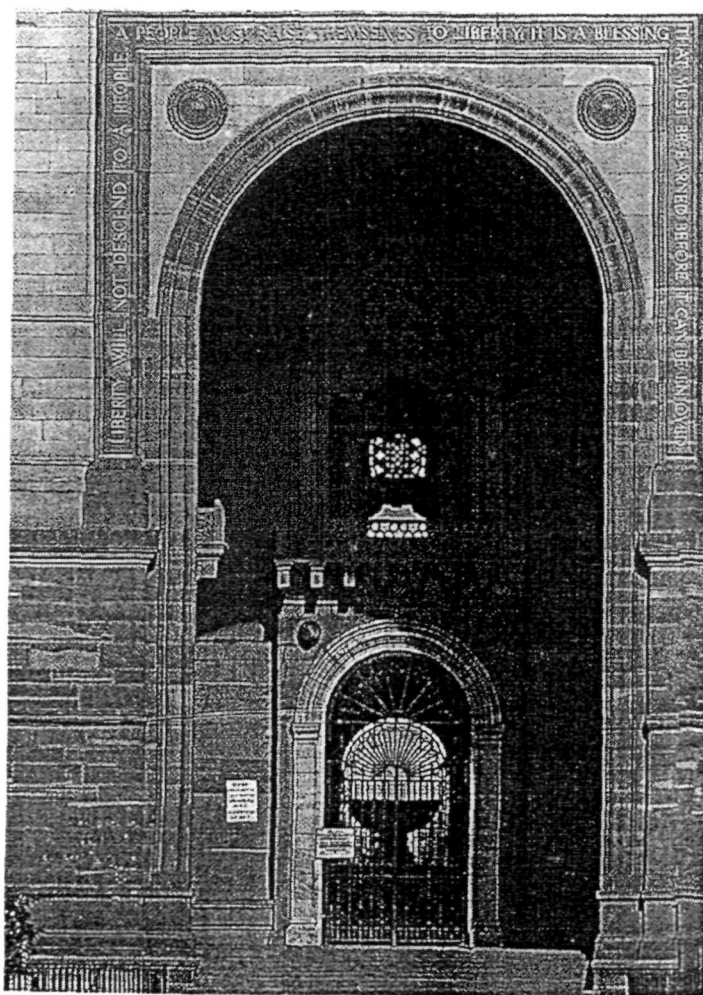
Yards 400 200 100 1 2 3 4 5 Furlongs

2. Major Localities or Muhallas



Map courtesy Eicher Goodearth Limited

Fig.1 Entrance Gate of Northern Secretariate Building, New Delhi



CHAPTER 2

INDIAN AND EUROPEAN ARCHITECTURAL HERITAGE

Every age conceived the architecture according to its needs. At every stage it responded to the prevailing attitudes. Whatever they were, as each age presented architecture that was the characteristic of its people, their faiths and ideals, their stage of civilization projecting their beliefs and at the same time accommodating various external influences, the *stupas*, temples, palaces, forts, mosques, *minars* and the mausoleums which were built in great numbers in different epochs of ancient and medieval history of India served the purpose of those times. Yet period of emperors like Shahjahan and Akbar etc. witnessed magnificence in art and architecture made contributions to Indian architecture.

The advent of the British and the French and eventually the supremacy of the British over the French led to the establishment of many cantonment cities and barrack architecture by the British to enable them to keep a control over princely states. Unlike its predecessors, the British architecture was need oriented. It was no longer ornamental and its place was taken by simplicity but in sheer size and height it inspired awe.¹

1. P.N. Chopra, and P. Chopra, *Monuments of the Raj: British Buildings in India, Pakistan, Bangladesh, Sri Lanka and Myanmar*, New Delhi, 1999, p. ix.

Thus, the political stability of the British period encouraged a building boom.²

After the glorious Mughal Architecture, India saw the development of the Indo-European Architectural heritage, which was the amalgamation of the styles of the European countries, like Portugal (Portuguese), Holland (Dutch), France (French) and finally culminating in the colonial occupation by the British. The European constructed, forts, churches, town hall, clock towers, market complexes, and gateway etc. The Architecture of the Imperial Portuguese marked by Churches and Cathedral reflecting the post-Renaissance European architecture. There are examples of old mansions, remains of fortifications and defences, dating mainly from 18th century A.D. The Portuguese architecture was very much influenced by contemporary developments in Europe at that time. The Churches of Goa are also the fusion of Renaissance Principles and aesthetics to suit local colonial tastes, monetary resources and raw materials.³

The buildings built by the British were not as elegant and grand as that of the Mughals, but were civic and utilitarian buildings and commemorative structures. Indo-European Architecture in India during

2. Tillotson Sarah, *Indian Mansions: A Social History of the Haveli*, New Delhi, 1998, p. 9.

3. <http://www.heritageinindia.com/architectural-heritage/indo-european>.

British period closely followed the developments in their home country but also sought inspiration from existing architecture in India for great legitimacy.⁴

Though, the evolution and development of British Indo-European Architecture in India can be studied from the cities of Calcutta (now Kolkata), Madras (now Chennai), Bombay (Mumbai) and New Delhi etc. The contributions made by the British led to the creation of a composite architectural style imbibing European, Indian and Mughal elements and was also called the colonial architecture. One of the most significant legacies of British rule in India is the colonial Architecture from the two centuries anteceding the struggle for independence. These imposing buildings including Palaces, mansions, clubhouses, and government official buildings, represented a hybrid of western and eastern sensibilities as their architect sought to plant the flag of British dominance in a foreign culture.⁵

If we see the new princely cities like Jaipur, Bikaner and Mysore, they are also influenced by Indo-European architecture. The towns were

4. Ibid.

5. Ibid.

patterned along British example has Clock towers, railway stations, public official buildings, assembly halls and public hospitals etc.⁶

In colonial India a number of new, so-called colonial Metropolitan cities were established. Western technology and new ideas were applied to these new cities or towns with the spread of British political power and technological development, westernized concept of modernization evolved.

In 1833 Calcutta became the capital of British India, remaining so until 1912, when New Delhi was made the capital because of its more central location.⁷ Former capital of India and present capital of the state of West Bengal. It is the largest city and leading port in India, located in the southern part of the state, in eastern India at 22°34'N latitude and 88°24'E long. The city is on the Hooghly River. One of the major tributaries of the Ganges, about 80 miles North of Bay of Bengal, Calcutta is built on a low, flat, swampy delta, a few feet above sea level.⁸

The English merchant Job Charnock founded Calcutta on insalubrious mud flats beside the river Hooghly in 1690.⁹ Calcutta has a place of its own in the history of India. The political capital of India for

6. Ibid.

7. William T. Couch (ed.), *Coolier's Encyclopaedia*, Vol. 4, New York, 1956, p. 320.

8. Ibid. p. 319.

9. Philip Davies, *The Monuments of India, Islamic, Rajput, European*, vol. 2, London, 1989, p. 286.

more than one century and the seat of the Bengal renaissance, Calcutta had a grandeur and character which gave it the status for a time, of being the second city of the British Empire after London. The buildings and precincts of the era were not only notable for their thoughts, institutions and events but also for their architectural heritage. In its heyday it was called the city of palaces, and it still retains a fine heritage of 18th and 19th century buildings, often in a bad state of repair.

Some important historical buildings as the Town Hall, the Mint, and the Writers Building set the mood for the imperial capital city. Belvedere House (the present National Library) was also constructed in 1912. The monument, Victoria Memorial was planned as a symbol of British imperial power during the 1900s. Its foundation stone was laid in 1906, and it was finally completed in 1921.¹⁰

In Calcutta, many fine Palladian style houses, with their columned verandahs, flat balustrade roofs and large gardens are founded. Bungalow housing design had also a number of specific elements, such as the verandahs, the *chajja*, compound and one-storied houses, all of which evolved in the Bengal climate. The bungalow design became a model for British colonial housing not only in India, but other British colonial

10. Lizuka Kiyō, 'Town Planning in Modern India', *rep.*, *E.A.C.S.*, Vol. XXIX, Nos. 1-4, March 1990, p. 25.

countries as well. Such architectural design columned verandahs, flat balustrade roofs and large gardens etc.

When the British left India besides the legacy of language, social customs, the modes of administrative functioning and more enduringly, their buildings scattered across twenty-four latitudes and widely varied terrain. A lot of construction in British India was the work of amateurs and military engineers their work reflects a curious adaptation of local materials and weather to a longing for home being expressed in the implantation of European styles in tropical lands. It is the city of Bombay, which shows the greatest incorporation of a multitude of divergent styles popular in the Victorian era.

Perhaps the most fitting monuments both in name and splendor, the very symbol of the British in Victorian Bombay is a building that was opened in 1887, in time to celebrate Queen Victoria Terminus (VT). Today it is better known as Chhatrapati Shivaji Terminus. It is the finest Victorian Gothic building in India and a mixture of polychromatic stone, decorative ironwork, marble and tile.

In another building, Indo-Sarcenic styles are also shown on Gateway of India. It is a symbolic national landmark, the Marble Arch of

India, was designed by George Wittet to commemorate the visit of George V and Queen Mary in 1911, en route to the Delhi Durbar.¹¹

Architecturally it is Indo-Sarcenic in style, modeled on 16th century Gujarati work and constructed in honey-coloured basalt, with side chambers and halls to accommodate civic receptions.

Here, in Bombay, a great phalanx facing the Maidan lie the Secretariat, University Library and Convocation Hall, the law courts, public works office and telegraph office – a truly imperial vision, monolithic, awe inspiring and supremely self-confident.

After the Revolt of 1857, Calcutta became the important metropolitan city, while Madras became less important. When Sir Bartle Frere becomes the Governor (Bombay) under his enlightened and energetic direction the city was transformed into the Gateway of India. The old town walls are swept away. A new city began to take shape in the latest fashionable Gothic style. Frere was determined to give the city a series of public buildings worthy of its wealth, power and potential. He stipulated that the designs should be of the highest architectural calibre, with conscious thought given to aesthetic impact.¹²

11. P.N. Chopra and P. Chopra, *op.cit.*, p. 106.

12. Philip Davies, *op.cit.*, p. 86.

The great neo-classical town hall, built by Colonel Thomas D. Cowper between 1820 and 1835 was of course already there, together with the venerable St. Thomas's Cathedral. Frere nurtured this image of imperial power. As a result Britains finest heritage of High Victorian Gothic buildings now lies in Bombay.¹³

Today, owing to land reclamation, they no longer face out across the sea, but they coalesce to form a splendid romantic skyline. Although St. Paul's Cathedral, Calcutta, was the first major Church in India to break the mould of Gibbs derivatives, it was designed in a whimsical English perpendicular Gothic style. The first Church in India to be designed in accordance with the new principles of 'correct' Gothic architecture, laid down by Pugin and the Ecclesiological Society, was the Afghan Memorial Church of St. John the Evangelist at Colaba in Bombay, Commenced in 1847. Its tall spire was a local landmark and its revolutionary principles infected the city with an enthusiasm for Gothic architecture, which continued for over fifty years.¹⁴

The architectural prototypes for the great public buildings of Bombay were the Victorian Gothic buildings then in the course of construction in London. The designs were already available to the local military engineers of the public works department in the pages of

13. Ibid. p. 86.

14. Ibid. p. 86.

professional journals like the Builder, George Gilbert Scott who designed the university buildings in the city from his office in London, provided a clear source of inspiration for many. His competitive design for the foreign office with its central tower, symmetrical façade and Venetian inspiration, was highly influential. His design for the Rathaus in Hamburg, modeled on the great medieval cloth Hall at Y pres, provided a direct source for the law courts at Calcutta, the most important Gothic building in city of classical palaces.

Madras was the first important settlement of the East India Company (E.I.C.). It was founded in 1639 from the nearby factory at Armagaum by Francis Day on territory ceded by the Raja of Chandragiri. In 1644 a small fort was erected from which the city grew steadily and until the emergence of Calcutta, it remained the nerve-centre of English influence in the East.¹⁵ Madras, nowadays the capital of Madras state, is the third largest city of India. The chief seaport on the eastern coast of India, it is located at the mouth of the *Coum* River, on the southeastern, or, *coromandel* coast at 13°4'N latitude and 80°17'E longitude, about 835 miles southwest of Calcutta. It covers an area of about 49 sq miles, extending nearby 10 miles along the open coast and 5 miles inland. Built on a sandy plain, with few sections rising more than 20 ft above sea level,

15. Ibid. p. 542.

the city is exposed to the heavy surf along the shore and has no natural harbour, though a modern artificial harbour, protected by breakwaters, was completed in 1909. The city is bisected by *Coum* River, to the north of which facing the harbour, lies the thickly populated business centre of the city, formerly known as black town and re-named George Town in 1906 after the visit of the Prince of Wales. To the west of Cochrane Canal, the western boundary of George Town, lie people's park and a spreading residential and suburban area. Immediately south of the *Coum* River is another crowded quarter, which merges farther south with the ancient Portuguese settlement of St. Thome, founded in 1504.¹⁶

The fashionable residential quarter is situated south and inland at *Adyar* and *Teynampet*. Fort St. George, the University building, and the Marina Promenade are along the shore facing the Bay of Bengal. Other buildings of interests in Madras are *Chepauk* Palace, once the property of the *Nawabs* of the Carnatic, the Government museum, High Court buildings, the Cathedral of St. Thome, said to stand over the earthly remains of St. Thomas, martyred in A.D. 68, St. Marys Church, the first English Church in India and St. George's Cathedral, dating from 1815. Fort St. George, situated on the sea front north of island, was built in 1640 and contains a Church, barracks, arsenal, and government offices.

16. William T. Couch (ed.), *op.cit.*, p. 669.

The principal educational institutions are Madras University, founded in 1857, the Presidency College, Medical, Engineering, Law and Veterinary Colleges and a number of missionary institutions.¹⁷

The first British settlements were trading posts established at *Nizam patam* (Pedalapali) and *Masulipatam* in 1611. After the founding of Fort St. George in 1640s, the British extended their rule, creating Madras presidency in 1653. The French made several attempts during the eighteenth century to extend the area of their Indian holdings, but by 1801. British territory included the entire area except the small French settlements of *Mahe*, *Karikal*, and Pondicherry. In 1937, Madras was made an autonomous province. It joined the Indian Dominion in 1947 and by the 1950, Constitution it became Madras state in Indian Republic.¹⁸

The European settlement remained inside the fort, with Black town outside the walls, although with greater security. In the 18th century Europeans bought estates-outside the walls and built beautiful garden houses, many of which still survive.¹⁹

17. Ibid. pp. 669-670.

18. Ibid. p. 670.

19. Philip Davies, *op.cit.*, pp. 542-543.

Madras has a fine legacy of colonial architecture, ranging from the elegant classical houses of the 18th century nabobs to the spectacular Indo-Sarcenic buildings of the late 19th century.²⁰

Examples of Indo-Sarcenic building in Madras like the Madras Law courts, built between 1888 and 1892 were one of the high points of Indo-Sarcenic architecture in India – a Romantic confection of multi-coloured Mughal domes, Buddhist shapes, canopied balconies and arcaded verandahs crowned by a bulbous domed minaret which forms a light house.

The Madras clubhouse, a famous club in the city has also the colonial legacy of Madras is apparent in the vicinity of the Madras port. The Presidency College was built in 1840, the *Royapuram* station dates from 1856, the central stadium dates from 1873, and the south railway headquarters was built in 1922. Many of the colonial era buildings are designed in the Indo-Sarcenic style. The Madras high court (the largest judicial building in the world after the courts of London), the government museum, the senate house of the Madras University and the college of Engineering, are some of the examples of Indo-Sarcenic style of architecture.

20. Ibid. pp. 543-544.

Other buildings of architectural significance are the Ripon Building housing the Chennai (Madras) corporation, the war Memorial, the Presidency College, etc. Most of the colonial style buildings are concentrated in the area around the Chennai port and Fort St. George, the remaining parts of the city consists of primarily modern architecture in concrete, glass and steel.²¹

However, the 18th century is bereft of impressive buildings by the British architecture. The British contribution to architecture, commenced only after the Revolt of 1857 in India. It was mostly limited to country houses, bungalows and churches etc., which are even now spread all over the country presenting mixture of a typical style evolved by British militancy engineers and architects and Greeko-Roman and Scottish-baronial styles. Some of them however, deserve to be commended for their beautiful designs²² and its architectural features.

Infact, when the British established their settlements at various places like, Calcutta, Bombay and Madras etc. they had to build European style houses for the convenience of their officers and staffs. As the numbers of residents increased, they began the construction of more durable structures such as strong fortresses and imposing churches. The

21. <http://www.boloji.com>

22. P.N. Chopra and P. Chopra, *op.cit.*, p. ix.

church in their initial stages resembled the English village churches the English officers also built private houses, which were quite distinctive.²³

While, it was only after the rise of the British Empire that they've developed a type of Victorian architecture. The Victorian style however was imitative rather than original. The chief characteristic of the Victorian style building was its brickwork supported by iron angles and domed roofs. Thus, English style of the 19th century buildings in India did not compare itself favourably with the grandeur and magnificence of the past architecture.²⁴ We can see the prominent Victorian style buildings e.g., the churches at Calcutta, Bombay and Madras etc.

It was in the last decade of the 19th century that Bombay witnessed a phase of experimentation in architecture. Considering the eastern location of India, the British architects were attempting to incorporate Indian ideals with European architecture. This synthesis of forms such as the horse shoe-shaped arches from Moorish Spain, Islamic domes and Victorian towers came to be known as the Indo-Sarcenic style of architecture.

In Delhi, the buildings of English style or imperial style started early when some English officials, traders, English mercenaries and

23. Ibid. p. ix.

24. Ibid. p. x.

Christian converts started taking up residence in the city and build their own houses. Before the mutiny of 1857, many of these buildings came up near the ridge and between *Kashmiri Gate* and *Daryaganj*. The prominent buildings were, Residency, Flag staff tower, St. James Church, Fraser House, later known as *Hindu Rao Bara*, Metcalf House and other individual houses built by the English and foreigners other than English people. The cantonment also existed near the Ridge where English maintained forces for enforcing law and order and collection of revenue on behalf of Mughal Emperor in Delhi.²⁵

While Metcalf House building in Delhi by Sir Thomas Metcalf, Resident in Mughal Court in Delhi showed Indian influences, which feature artificial European style such as Gothic, adapted to Indian condition. Metcalf built extensively in Delhi particularly around the dome at *Mehrauli*. These buildings were constructed with local stone or stone carved out of *Qutub* area (old Delhi). It shows mixture of European and Indian styles. The main room is surrounded by verandahs as protection from the summer sun. In the servant quarters the familiar courtyard was provided with surrounded rooms.²⁶

25. A.P. Bhatnagar, *Delhi and its fort Palace: A Historical Review*, Delhi, 2003, p.61.

26. P.N. Chopra and P. Chopra, *op.cit.*, p. x.

Another example of the house built by Metcalf in about 1835 also shows Indian influence. The British houses in the Suburbs of Delhi are large bungalows with spacious compounds. Gothic style is quite apparent which has been very well adapted to Indian conditions. To protect from the scorching summer heat, rooms were surrounded by verandahs. In Bombay too, houses were coming up at the same time. Keeping in view the climate, they had long and low verandahs and thatched roofs, whereas in Calcutta “mansions were erected in imitation of the houses of the rich in England with a classical façade, small useless balconies, quite large windows, which had to be shuttered against the Sun.” Gothic was the style adopted for ecclesiastical buildings with certain notable exceptions such as St. James Church and Kashmiri Gate built by Col. Skinner in the classical style²⁷ in Delhi which is situated in civil lines.

As Calcutta and Madras no longer remained merely trading centers and the British Empire was expanding and efforts were made to build massive buildings befitting imperial cities. The civilizing influence of Greece and Roman is very much apparent in the buildings, which were constructed in Calcutta and Madras.²⁸

However in the hill stations, the British had a free hand to build exact replica of their houses and public buildings as in their native

27. Ibid. p. x.

28. Ibid. p. x.

England. The climate was suitable and the material, too, was quite similar and, therefore, the houses and the buildings with pitched roofs to save from rains and snow were constructed with great elegance. However, at places, flat roofs and verandahs were also added in conformity with Indian traditions.²⁹

While, after 1857, the British started consolidating their governance in India, they held three Delhi Durbars that were organized to show off the might of British power. The third Delhi Durbar was held on 12 December 1911 when George V the King of England and Queen Mary were present and Lord Hardinge, the Viceroy of India officially announced the transfer of capital from Calcutta to Delhi. The king and Queen laid the foundation of New Delhi three days later on 15 December at Kings way camp. The secretariat (old) building came in existence in 1912 near the ridge an area called civil lines. This is now better known as old secretariat as the government of India offices was located here, afterwards this building used to house. The Delhi State Administrative buildings for planning and execution of works of the new city of New Delhi also came up near the ridge.³⁰

Colonial architecture in the early cities of Madras, Bombay and Calcutta were elegant and modest structures, capturing a nostalgic

29. Ibid. p. x.

30. A.P. Bhatnagar, *op.cit.*, p. 62.

fragrance of Britain. The site selected for the new imperial capital was hill called *Raisina* that rose at some distance away from the river and directly west of the *Purana Qila* (old fort). The shift of capital of British India from Calcutta to Delhi in 1911 necessitated the building of the imperial city of New Delhi. The design of this city and its principal buildings was entrusted to Edwin Lutyens and Herbert Baker, both architects were well versed in the neo-classical tradition flowing from the European Renaissance. Their designs were expected to symbolize the grandeur and power of the British Empire as evident at the beginning of this century.³¹

The entire new capital was designed on a complex geometric grid with squares and circles radiating from the central axis of Kings way (Rajpath). The chief architects were Sir Edwin Lutyens and Sir Herbert Baker. Their concept of an Imperial building for the Viceroy's official building-cum- residence (now President house) the processional kings way and the stately colonnade and buildings of the north and south blocks (Govt. Administrative buildings) were all conceived in a composite style with features of Indian architecture mixed with Imperial traditions from Greco-Roman and European culture. Along with these stately monuments came the laying of roads and residential bungalows, public

31. M.N. Ashish Ganju, 'Lutyens Bungalow Zone' Paul Suneet (ed.), A+D – *A Journal of Indian Architecture*, Vol. xvi, No. 6, Delhi, Nov.-Dec. 1999, p. 24.

utility services, example commercial centres – Connaught Place and Churches/Chapels etc.

The Baker's plans for Delhi incorporated such features as spacious colonnades, open verandahs, overhanging eaves or, cornices, and small high windows openings. These structural devices increased the circulation of air while reducing the amount of sunlight within buildings and brought the outdoors close at hand. Apart from the classically – inspired colonnade, all these features were standard elements of indigenous architecture. The *chajja* or, wide projecting shade-giving stone cornice, and *jalis* or pierced stone lattice screen to admit air but not sunshine, are central features of Mughal architecture. In his Delhi buildings are to the extreme climate and enhance their Indic appearance. Perhaps the only Indian element adopted purely for its effect was the *chattri*, or freestanding pavilion with a wide *chajja*, which mounts the roofline of the secretariat buildings. These little structures did have an aesthetic purpose to serve that of breaking the long horizontal lines of the flat roofs – but they contribute a great deal to “Indianizing” these imposing administrative blocks.³²

32. Thomas R. Metcalf, 'Architecture and Empire, Sir Herbert Baker and the Building of New Delhi', R.E. Frykenberg (ed.), *Delhi through the Ages Essays in Urban History, culture and society*, New Delhi, 1986, p. 397.

If we compare the buildings of Lutyens and Baker like Viceroy house and Secretariat we found Bakers Secretariats by contrast show a more direct grafting of Indian motifs on to the classical surfaces. In large part, this reflects Baker's political concerns that the Secretariat buildings, so visible on their high pediments, and so much more open to the comings and goings of Indians, should be seen to be distinctly Indian.³³

Thus, the buildings of New Delhi, then, were meant to connect Britain's rule with India's own Imperial Past, and at the same time to evoke a sense of pride in the unique accomplishments of the British Raj. The architectural symbolism of New Delhi has meaning primarily for the British themselves. While the British chose a classical style for their new capital (New Delhi) in some measure, simply because that was the medium through which European apprehended empire.

In the meantime, many other buildings such as Public Utility buildings were constructed in the light of the artistic traditions of the country keeping in view the purpose they were intended to serve. No doubt these buildings are quite impressive with the arches, brackets, columns and ornamented doors and windows but they do not project the real heritage of the country. They lack the artistic features of the age-old Indian traditions.

33. Ibid. p. 397.

However, it must be said, to quote Gavin Stamp, that “New Delhi is one of the greatest things the British have ever done and it seems little short of a miracle that an architect of towering genius was able to realise almost all of his conception”. “To Robert Byron writing in *country life* in 1931, Lutyens accomplished a fusion of east and west and created a novel work of art.” He took the best of both traditions, and made them a double magnificence to Jan Morris “it was hardly architecture at all really.”³⁴

Of course, it is true that “the pre-dominant imprint, in all walks of life especially in the development of New Delhi areas has been that of the British. They made Delhi the capital of their Indian empire in 1911 and gave birth to the city of New Delhi. Lutyens Delhi as New Delhi is called, is a blend of European and Indian architectural designs.”³⁵

Within the building of New Delhi came to an end the most magnificent era of British architecture. Many official, residential and places of utility services such as hospitals, institutions, police stations, circuit houses, and post offices etc. were built during the succeeding years on a new colonial pattern. But they lacked architectural elegance and were more or less replicas of the building constructed earlier.³⁶

34. P.N. Chopra and P. Chopra, *op.cit.*, p. xi.

35. K.S. Singh (ed.), *Peoples of India*, vol. xx, Delhi, 1996, p. 7.

36. P.N. Chopra and P. Chopra, *op.cit.*, p. ix.

CHAPTER 3

PUBLIC BUILDINGS: MAJOR ARCHITECTURAL FEATURES AND THEIR UTILITARIAN AND SYMBOLIC SIGNIFICANCE

Public buildings were planned with a purpose to erase the Mughal myth and in turn, symbolize the permanence of the British rule in India. While the architects of New Delhi did not rid themselves completely of Indian influence. Along side typical European symbols such as the obelisk, column, urn, round arch, and dome etc., the building for British India introduced Indian motifs such as the keel arch, lotus blossom, snake, elephant and stupa etc.

All the architectural symbols of the imperial Delhi were ultimately shown or newly designed by Edwin Lutyens by 1931 - there was a single important criterion for the choice – each case had to make a formal contribution to the representation of the superiority and legitimacy of imperial power. In sum, whether public or private, colonial architecture remained always distinct. Neither English nor Indian, it made tangible and helped define the uniquely colonial culture of which it was a part.¹

1. Thomas R. Metcalf, *An Imperial Vision, Indian Architecture and Britain's Raj*, London, 1989, p. 7.

Of course, colonial public building had a particular utility but they were by no means, purely utilitarian in nature, they had immense symbolic value as repositories of colonial glory. The colonial architecture was also expressive of the awe and power of British imperial rule in India. It is also true that the British conveyed the symbolic messages through their architecture.

A distinction between private residential buildings and public buildings is somewhat arbitrary in the town of Delhi (esp. New Delhi) because all the buildings of the British seat of government were planned and erected by public sponsors.

In the public buildings put up by the Raj it was essential always to make visible Britain's imperial position as ruler, for these structures were charged with the explicit purpose of representing empire itself.² Most of the public buildings were designed by military and government architects and supervised by the public works department (P.W.D.). Well-known architects in England designed a small but a significant number. The craftsmen and masons were mainly Indians, though sculptures were frequently imported

2. Ibid. p. 2.

from studios in London. The contractors and superintending engineers were mostly Indians too.

Many places of utility services such as churches,³ hospitals, institutions, bridges, stadium, canopy, police station, post-offices and memorial arch etc. were built during the succeeding years. The structure of public building is very important for the architectural features and their utilitarian and symbolic significance. To describe every public building in Delhi would be very cumbersome. This study, therefore, had to be somewhat restricted. By grouping the various types of structures according to their functions, however, and then attempting a brief description of their main elements.

It must be said to the credit of the British that they left rich legacy by providing important structures of utility as stated above. Such as – hospitals, institutions, police-stations etc. for which the posterity is beholden to list of the public utility services/buildings and descriptions are mentioned on the

3. A building design for worship for groups of Christians. It may be small and simple, just large enough to hold a neighbourhood congregation, or it may be huge and complicated, containing different spaces for various religions activities and observances, as in a grand cathedral. All churches are built for sacred purposes, but because many branches of Christianity exist no single type of church building predominates some Christian worship with little ceremony, some with elaborate ritual; some make use of statues and paintings, some do not. Thus churches vary in appearance, having been planned to suit one or another kind of religious practice (Reference, Microsoft Encarta).

basis of colonial existing public building. Therefore, it is rather the objective function, and main features of the prominent buildings for public utility services are mentioned below:

(a) Churches / Chapel

Cathedral Church of the Redemption: Next to Viceroy's House is the cathedral church of the Redemption, at the northern end of Brassey Avenue that leads out from the Jaipur column and west of the Council House. H.A.N. Medd designed Cathedral Church of the Redemption; it was built between 1927 and 1935.⁴

The actual name of the Church (later cathedral) was infact the subject of prolonged debate, Lutyens and Irwin favoured dedication to God the Father. But the Metropolitan, the Bishop of Calcutta, expressed doubt about a title for which there was little or no precedent in the western church. The example of the Palladio's II Redentore suggested the Redeemer, or Holy Redeemer, to Medd, but eventually the building was consecrated as the Church of the Redemption, which the architect and others considered exotic for an Anglican edifice.⁵

4. R.G. Irving, *Indian Summer: Lutyens, Baker and Imperial Delhi*, London, 1981, p. 322.
5. *Ibid.* pp. 326-27

The cathedral church of redemption – inspite of the unquestionable originality of its concept in relation to the particularly difficult site – fits into the long succession of unwavering formal and conceptual discussions for Imperial Delhi architects about relating Italian Mannerism to the British tradition, in this case, the Anglican Church.

The British Crown's dream of a world order pleasing to God collapsed after little more than decade after the new cathedral, opening. The important question here, is not whether Palladio and Anglican Church in India were well suited to each other, but rather what role the non-Christian religions would play in the growing independence movement in the formation of a non-British and non-Palladian Identity. It is conceived of in a baroque manner with the dome over the central tower and a cool shaded interior perfectly adapted to Delhi's unrelenting climate.

In general, every Church is oriented to the east on its main axis. However, this, Church lies on an important north-south town planning axis. It means the Church is built on a cross plan with the entry on the west and the altar to the east.

The most striking feature is the central, high tower, to which the building rises in levels. In each side of the central tower is a pedimented window. Ashlar stone, initially meant to be used throughout the building,

was eventually used only at the four porches and moulded courses. It was built in coursed rubble masonry with split red sandstone it lacks both beauty and gravitas, what the architect has achieved to protection. However, is the softening of the harsh Indian Sunlight with the help of small, recessed openings. It was also built in coursed the rubble masonry with split in red sandstone roofing. The rest of the building is plastered. It has an aura of monumental dignity entirely appropriate to its function. The moving force behind the Church's construction was Lord Irwin.⁶ Thus the cathedral church of the Redemption was completed in 1935, a splendid building exuding spiritual strength and power in a heathen land, a powerful, controlled mass of masonry with an interior kept cool by small windows, high barrel-vaulted ceilings and intersecting lateral arches.

Free Church: Within the confines of the new town/city on Parliament Street, adjacent to Jantar Mantar lies the Free Church, it was built in 1927.⁷

The main features of this Church are – the main entry porch has four circular columns. The main hall is circular with the altar at the one end. It is oriented to the east on its main axis. The Church is properly oriented to the rising sun, traditional symbol of resurrected Christ. It has also high central

6. <http://www.indiasite.com>

7. INTACH, *Delhi: The Built Heritage: A Listing*, vol. 1, Delhi, 1999, p. 166.

dome with tower. Decorative features of this Church are mouldings, capitals, etc.

Sacred Heart Cathedral: It is situated near Gol Dak Khana (GPO), New Delhi. Henry Medd, completed in 1934⁸, who came to New Delhi as Herbert Baker's assistant representative in 1919, designs it. This design was the winning entry in a design competition of colonial buildings.

Architectural features of this building are – the structure is in red brick with contrasting bold lines of cornices and stringcourses binding the whole building together. The west side was originally, designed with a single central tower but needed to be changed, resulting in an Italian influence much more delicate than the rest of the building. The absence of the light in the semi-circular arched entrances emphasizes the massive quality of the building. The altar is domed, and the church has a barrel-vaulted ceiling.

Its interior is based on Lutyens famous thiepval arch.⁹ Decorative features of this building are – facade with mouldings and cupolas etc.

St. Thomas Church: It is situated on the northern margin of the city near Paharganj. Originally built as a place of worship for Indian Christian

8. R.G. Irving, *op.cit.*, p. 330.

9. Sunita Kohli, 'The creation of a planned city', B.P. Singh & P.K. Varma (ed.), *The Millennium Book on New Delhi*, New Delhi, 2001, p. 81.

sweepers. Walter George, designed this Church building, which was built between 1931-32.¹⁰

This building has considerable architectural features – “Every brick, in the architects words, did its duty; there was neither steel nor reinforced concrete in the fabric. The plinth was made of Delhi quartzite, for practical reasons; every monsoon brought up soil salts that destroyed brick work but could not damage the hard local stone. Only the sturdy tower, which the congregation required, was not purely functional, large blank surfaces of simple brick work arranged in stepped set backs, pierced with little windows and a deeply receding round-arched portal with splayed jambs, captured all the rugged muscularity and sober nobility characteristics of Romanesque architecture.”¹¹

Thus, the Church is entirely built of brick without the use of steel or, reinforced concrete. The plinth is in local Delhi quartzite. The facades have few small windows with the entrance through a round arched portal with splayed jambs. It has deeply recessed windows and a simple Roman style entrance portal. Unfortunately it is now decaying due to the lack of steel or concrete in its construction.

10. R.G. Irving, *op.cit.*, p. 331.

11. *Ibid.* p. 331.

The bare brick – walled interior of St. Thomas Church proved to have acoustics good enough to prompt boosts from the architect. The altar and its baldachino, the altar rail, pulpit, and fonts, completed to George design in 1943, were buff Dholpur stone, rigorously plain. There was no ornament except inscriptions with touches of paint and gilding.

George took care that no source of light was visible when looking up the nave. But although windows were small, when the doors of the nave and crossing were open (as always during services), a worshipper in any seat could read the fine print of a hymnal. Light and form were handled so adeptly that the effect of solemn dignity inspired at once devotional attitude.

St. James Church: This was the first Church to be built by the British in Delhi. It is a fine example of colonial classical architecture of the early 19th century. St. James Church, Delhi, designed by Colonel Robert Smith and built between 1826 and 1835 in memory of famous Colonel James Skinner in fulfillment of a vow he made when wounded on the battle field.¹²

St. James Church, built by colonel Skinner, at a cost of Rs. 80,000, is in the form of a Greek cross, surmounted by a high dome, which indicates

12. Philip Davies, *The Monuments of India, Islamic, Rajput, European*, vol. 2, London, 1989, p. 81.

the position of the Kashmiri Gate in all views of the city from the Ridge and from the north.¹³

This Church commenced in 1826 and took ten years to build, at a cost of ninety thousand rupees, provided by the munificence of colonel James Skinner, whose descendents also have done much to improve the structure. The design is due to two officers of the Bengal Engineers. Major Robert Smith built it up to the cornice of the entablature (or top of the columns) while captain De Bude completed the work. The dome was much damaged by shall – fire during the siege and at least one shot went through the dome. But it was restored by 1865 and the iron rails supporting the roof were presumably built.¹⁴

This Church was designed on a Greek Cross Plan and crowned by a Baroque dome, with each arm terminated by a Doric Portico, but such exercises remained the exception rather than rule. It has a cruciform plan, modeled on Venetian Precedents, around an octagonal central enclosure with projecting porches on three sides.

The Church is based on a Greek Cross Plan. The Church consists of a central octagonal space covered with a Florentine dome mounted by a

13. F.C. Fanshawe, *Delhi Past and Present*, Delhi, 1979. p. 17.

14. Gordon Riseley Hearn, *The Seven Cities of Delhi*, London, 1906, Delhi, 1974, Nalini Thakur (ed.) and revised, New Delhi, 2005, p. 86.

lantern. Many later Mughal elements like arch, *chajja* can also be noticed in the building.

Decorative features are – mouldings, parapet, lantern on dome etc. Lakhori brick masonry work has shown on the walls. Floors are made of stone. A new waterproofing layer has been installed in the terrace; cracks in the outer dome are to be mended. The decorative features also include stained glass showing Jesus Christ, the mouldings and parapets along with the organ add to the Church splendour.

Methodist Church: It is situated/located in Boulevard Road (at the western edge of Boulevard Road on the southern side). It was built in 1931 as a place of worship.¹⁵ Architectural features of this building are, the church is built on a cross plan. The single storey building has a double height appearance from the exterior. The atrium has a single pointed arch stained-glass window with three sub-divisions.

Decorative features of this building are – Decorative stonework, bell tower, stained glass windows, etc. Floors are made of stones and brick masonry work has shown on the walls.

St. Martin's Church: It is situated near Church Road, Arthur G. Shoosmith, who had been incharge of Edwin Lutyens office in Delhi for

15. INTACH, *op.cit.*, Vol. 2, p. 37.

several years, designed and built the garrison church of St. Martin¹⁶ for the Delhi cantonment in 1929.¹⁷

The concentration of imperial power in New Delhi was accompanied by an increase in military presence and the need for barracks and facilities for the community. Arther G. Shoosmith built a garrison church for outside the town that with a severity hitherto unknown avoided all associations with the renaissance and all previous architectural expressions of crown dominance.

The drought and heat of the out skirts of New Delhi are reflected in the undecorated cubic form. The almost window less thick walls accord with the responsibilities of the users, and they appear to surround a fortress rather than consecrated space. To the amazement of contemporary observers, the radical rejection of earlier meaningful forms such as pillars, capitals and domes did not lead to a feeling of insecurity. Instead, it permitted the representation of military power with an unparalleled dynamism. As a result, St. Martins' Church was particularly significant as the last and most severe imperialistic structure of the British Empire in India.¹⁸

16. R.G. Irving, *op.cit.*, pp. 336-37.

17. INTACH, *op.cit.*, Vol. 1, p. 333.

18. Andreas Volwahren, *Imperial Delhi*, Germany, 2002, p. 264.

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St. Martins Church did not endorse the imperial architecture of Edwin Lutyens and Herbert Baker. It stood for radical new beginning in architecture after World War I. It is an extra ordinary composition, a massive gaunt monolith of 3½ million bricks looming straight out of the flat Indian Plain. The walls, which are battered rise in a series of set backs and are pierced by deeply shaded openings cut straight through the outer mass.¹⁹ The interior of St. Martin reflects the austerity as well as the monumentality of its exterior.

St. Martin is important because it represented the end of a process, which had begun over 200 years earlier: the search for an architectural form and style which would be comfortable, dignify and perfectly adopted to the rigours of the Indian Churches.²⁰

Thus, the building, built with three and a half million 50 mm red bricks towers over the landscape. The nave is roofed by barrel vault while a dome roofs the square tower. Despite the lack of windows there is adequate natural light within the building.

19. Philip Davies, *op.cit.*, p. 91.

20. Ibid.

St. Stephen's Hospital Chapel: It is situated in the St. Stephen's Hospital Compound. Originally, built as a place of worship for Christian in 1912.²¹ The Chapel²² is a small building enclosed on three sides by new construction. It is a rectangular building with the altar marked by semi-circular arch and the rear wall fitted with three small stained glass windows.

A decorative feature of this building is stained glass windows. The upper floor of a new building abutting the Chapel now covers the entry portion.

Chapel St. Stephen's College: The location of the Chapel is near St. Stephens College in Delhi University. It was also built for the religious purpose in 1940s.²³

This intimate Chapel is of architectural merit it was designed by Walter George. Architectural features of this Chapel is – the exposed brick building has a Delhi quartzite stone plinth, the chapel has a high double

21. INTACH, *op.cit.*, Vol. 2, p. 40.

22. Structure other than a church or cathedral design for worship. It may be isolated or within a church or, annexed to it, or form part of a group of structures, as in a monastery, a college or place worship in a chapel is usually less elaborate than worship in a church. The term chapel was derived from the late Latin *Capella* "short cloak, a diminutive of *Cappa* ("cloak") and was the name given to the shrine in which the *Cappa* of St. Martini, bishop of tours and patron saint of France, was transported by the kings of the Franks in early medieval times. Later the term was applied to any sanctuary containing sacred relics, and the priest in charge of the sanctuary was termed the *Cappellanus*, or Chaplain, by further extension the word Chappel came to have its present meaning (Reference, Microsoft Encarta).

23. INTACH, *op.cit.*, Vol. 2, p. 22.

height vaulted ceiling and a high bell tower at the entrance. There is a circular well at the rear.

Stone masonry walls and brick masonry has shown. Apart from this floors are made of stone and wanted roof are also made of brick.

(b) Circuit House (Delhi University Office): It is situated in Delhi University, North Campus. It was built for the coronation Durbar in 1903 for use by the Viceroy and was the used as Vice regal lodge in New Delhi was inaugurated in 1935.²⁴ Later it was used as a circuit house or official guesthouse for the officers in the civil lines area.

Originally built as a circuit house for the cantonment, this building later served as the Viceroy's House before the present Viceroys House (now *Rashtrapati Bhavan*) was built in at New Delhi.

The building has deep verandahs on the façade, which have been blocked off. There is a projecting entry porch, which leads to the high-ceiling halls and other rooms. There are false ceilings in most rooms thereby changing the original character of the rooms, and since the space between the two ceilings is not accessible maintenance is not possible as the central portion has a basement. Walls are made of brick and roofs are terrazzo.

24. Philip Davies, *op.cit.*, Vol. 2, p. 127.

Many alterations have been done to the existing building – additional buildings have been built in the complex, altering considerably the original character of the complex.

(c) Hospitals

Hindu Rao Hospital: It is situated on Ridge Road, near Civil Lines. Originally it was built in 1830 for the residence later changed in the hospital.²⁵ While, Hindu Rao's House turned into a hospital in 1912.²⁶

The house was built by Edward Colebrooke, the British Resident at Delhi, and then by William Fraser. Hindu Rao, a Maratha nobleman and the brother-in-law of Mahraja Daulat Rao Scindia of Gwalior, purchased it after Fraser was murdered.²⁷

The house is a double storeyed building of modern style constructed of rubble masonry and finished with plaster. The original house and its surroundings have been much added to and are now in use as a hospital. However, the remains of the old house can be detected.

Walls are made of rubble masonry. Arch, windows, porch etc. are the main architectural features of this building.

25. INTACH, *op.cit.*, Vol. 2, p. 36.

26. H.K. Kaul, 'Chronology', B.P. Singh and P.K. Varma (ed.), *The Millennium Book on New Delhi*, New Delhi, 2001, p. 233.

27. Maulvi Zafar Hasan, *Monuments of Delhi, Lasting Splendour of the Great Mughals and others*, J.A. Page (ed.), et al., Vol. 2, New Delhi, 1997, p. 281.

Irwin Hospital: Originally the name of the hospital was Irwin Hospital, later name changed to Lok Nayak Jayaprakash Narayan Hospital, was built in 1930 in New Delhi.

Architectural features of this building are – the double storeyed “C” shaped building has deep verandahs marked by an arcade on the ground floor and a colonnade on the upper floor. High ceilings characterize the rooms.

The building has an imposing tower (at the administrative block) at the centre immediately at the rear of the entry porch marked by circular columns. Circular columns also line the rear corridor but the intermediate spaces have been filled up with Latticework screens.

Walls are made of brick, floor-stone, vaulted roof – brick and concrete. Decorative features of the whole building are Mouldings, belt towers and circular columns etc.

Hospital Victoria Zanana: It is situated in Daryaganj and was originally built as hospital in 1934.²⁸

This colonial building is in its original condition and of architectural merit. The present structure was built in addition to a Zanana hospital, which existed here in the 20th century. At present it is a nursing school.

28. INTACH, *op.cit.*, Vol. 1, p.80.

There are two historic buildings in the compound both of which are worth preserving. The double storeyed building now serves as a Nursing College and a new PWD style building has been erected in the compound for the hospital. Deep verandahs on the South have semi-circular arched openings. The single-storey building is probably older and is of dressed stone.

Decorative features are – brick moulding at slab level. Floors are made of cement and bricks are used on the walls.

St. Stephen's Hospital: It is situated in Old Delhi, off Boulevard Road. It was built in 1908.²⁹ Architectural feature of this colonial building – the two storeyed stone masonry building is marked by a deep-arcaded verandah on the lower floor. A wide staircase leads from the southern end to the upper floor. The building has been completely surrounded by new construction, with the courtyard being the only remaining open space. Decorative features are sandstone framing for arched openings. Stone masonry work on walls, floors are made of stone and the roofs are made of vaulted bricks.

29. Ibid. Vol. 2, p. 39.

(d) Schools / Colleges

Lady Irwin Senior Secondary School: It is built on Canning road in early 20th century.³⁰ Purpose of this building was to spread the education.

The two storeyed building built around a large court, the building is square in plan. The front façade has an arcade on the ground floor while the upper floor has a colonnaded verandah. High ceiling rooms and wide staircases characterize the building. Decorative features are mouldings and *jalis* (screen) walls are made of brick and floors are cemented.

Lady Irwin College: It is situated in New Delhi (on Sikandra Road) the building was designed by Walter George. It was built in 1930,³¹ located in Bara Khamba Road.

This building has some architectural features, these are – the single storeyed, simple yet striking building is set back a considerable distance from the main road. There is an arcaded verandah on the façade. In the center there is a projecting porch and over the central portion is small square tower, there are alternating arched and square opening and very interesting brick detailing. Floors are made of stone and roofs are made of concrete.

30. Ibid. Vol. 1, p. 198.

31. Ibid. p. 180; Lucy Peck, *Delhi: A Thousand years of building*, New Delhi, 2005, p. 265.

Modern High School: This school is one of the first private schools in New Delhi of the colonial period, built in 1930s.³²

The main building of this school is two-storeyed and has a rectangular plan. The colonnaded entrance porch projects from the center and there are projecting bays at either end. The decorative features of this building are stone columns, and mouldings etc. Walls are made of brick and floors are terrazzo.

Many new additions and extensions have been built. A small rectangular hall was built very near the side entrance.

St. Columbus School: It is situated near sacred heart cathedral church in New Delhi. It was built in late 1930s.³³

Architectural features of this colonial building are – the two storeyed red brick structure has an arched colonnade running all along the façade on both the floors. Stringcourses and mouldings lend a distinct character to the building, the rooms have high ceilings.

Walls are made of brick. Floors are made of terrazzo and vaulted roof made of brick and concrete.

32. INTACH, *op.cit.*, Vol. 1, p. 173.

33. *Ibid.* Vo.l. 1, p. 155.

N.P. Boys Senior Secondary School: It is located on *Mandir Marg*. This school building was built in 1940s.³⁴

It forms the focal point of the street from Gol (round) Market and helps maintain the colonial character of the area.

The structure is located on a height and is entered through three arched openings, with the central block projecting out from the rest of the building, the rooms have high ceilings, walls are made of brick masonry and plastered on it. Floors are made of cement and roofs are reinforced concrete cement and stairs.

St. Thomas School: This school building is situated on *Mandir Marg*, adjacent to the St. Thomas Church. Walter George, built in 1935,³⁵ designed this building.

The meagre funds for construction ensured a very simple two-storeyed building. The building has high ceiling, the building is entered on the ground floor through a very inconspicuous framed gateway. The upper-floor, windows have a *chajja* over them.

Walls are made of brick masonry, floor – cement and roof concrete.

34. Ibid. Vol. 1, p. 151; Lucy Peck, *op.cit.*, p. 264.

35. Ibid. Vol. 1, p. 149.

Lady Hardinge Medical College: This medical college is situated near Connaught Place, New Delhi. It is a medical educational institution, built in 1920s. Lady Hardinge Medical College has been established in 1916, affiliated to Punjab University.³⁶

The two storeyed building is entered through a porch, which leads to a hall from where a grand staircase leads to the upper floor. At the rear end of the building runs an arcaded corridor. At each of the four corners of the parapet there was originally a canopy of which only the two on the rear and survive. *Chhatris* at each corner is built for the decorative purpose. Brick masonry work on walls, roofs and floors are made of stone.

Some alterations and additions have been done in the rooms and on door etc.

St. Stephen's College: the Cambridge Mission founded St. Stephen's College in 1882 simultaneously with the founding of Punjab University. In the beginning it was situated in a rented building in a back street behind Chandni Chowk in Kushal Rai Ka Katra, in 1891 it shifted to new

36. Aparna Basu, 'The Foundation and Early History of Delhi University', R.E. Frykenberg (ed.), *op.cit.*, p. 402.

building.³⁷ It is situated North Campus of Delhi University later a new building was designed for Stephen's college in 1939 by Walter George.³⁸

The central building of this fine complex is double storeyed, with an arcaded verandahs on the ground floor and a colonnaded *verandah* on the upper floor. There is a central projecting porch with an arched entry. A high bell tower rises from behind the porch. At the corners of the façade are canopies. The college has fine, well-maintained courtyards and gardens all around. Also within the precincts are double-storeyed residential blocks and other buildings.

Brick masonry work on walls, floors are made of stone and roofs are concrete.

Faculty of Arts: This colonial building is also situated in North Campus of Delhi University. Walter George designed this stately block in 1947.³⁹

The two-storeyed building is constructed around a large court with a projecting entry. Porch leading to a hall, on the entry porch is the foundation stone laid by Lord Mount Batten. Around the courtyard run colonnaded verandahs, which lead into well-ventilated lecture rooms with high ceilings. Walls are made of brick, floors are of stone and roofs are of concrete.

37. *St. Stephen's College Magazine*, New Delhi, February 1921, p.4.

38. INTACH, *op.cit.*, Vol. 2, p. 21.

39. *Ibid.* p. 20.

(e) Bridges

Minto Bridge: It is situated on Minto Road, near Connaught Place. It was built in 1933.⁴⁰

Functionally it is a railway-bridge under the ownership of Northern Railway. British period bridge of architectural merit, walls are made of brick masonry. The bridge is a large segmental arch spanning the width of the road. The bridge is supported on arches.

Bridge (Ataturk Road): Another bridge of the colonial period is situated on Ataturk Road, near Race Course Club. It was built in 1930s.⁴¹

This brick arch bridge is of architectural merit, walls are made of brick. The dimension of the bridge is 10 m wide, supported on the three arches. Construction of such bridges was discontinued in the 1940s.

Pedestrian Bridge: Another bridge built on over drain, near Kamal Ataturk Road, 200 m South of previous bridge near Race Course Club. It was built in 1930s⁴² in the colonial period.

This brick arch bridge is of architectural merit, the narrow pedestrian bridge is only about 2 m wide and spans about 20 m. Thus, construction of such bridges was discontinued in the 1940s.

40. INTACH, *op.cit.*, Vol. 1, p. 171; Lucy Peck, *op.cit.*, p. 265.

41. INTACH, *op.cit.*, Vol. 1, p. 238.

42. *Ibid.* p. 249.

(f) Post-Office

Gol Dak Khana: Gol Dak Khana, which means round post office (R.P.O.), was formerly known as Alexandra Palace.⁴³

The location of the post office was indicated in Lutyen's plan of New Delhi. R.T. Russel designed the building for the post office and telegraphs office in 1930s.⁴⁴

Architectural features of this building are – a single storeyed circular building entered through three arched doorways. There is a small court in the centre. The entrance portion has been recently “grit washed” thereby altering the original character of the building.

Decorative features are – moulding, semi-circular Doric columns, and ornamental capitals of interior columns. Floors are made of marble and kota stone and walls are plastered.

(g) Library / Stadium / Club

Hardinge Library: The British in thanks giving for the escape of Lord and Lady Hardinge in an assassination attempt on December 23, 1912 erected this building of architectural merit, it was thus popularly known as the

43. <http://www.indiasite.com>.

44. INTACH, *op.cip.*, Vol. 1, p.154.

Hardinge Library.⁴⁵ After independence it was renamed after Lala Hardayal⁴⁶ in 1972.⁴⁷

The building is built around a central double-height room; the eastern portion now serves as a dispensary, while the library is entered through the west. There is a plaque at the entrance explaining the reason for the building of the library. Many alterations in the form of mezzanine floors have been made. At the first floor level around the central atrium there are narrow rooms that are not in use. The central room has a double dome with the room in the dome being used as a storage space. Decorative features are finial on dome, floral pattern at the springing point.

Many alterations have been made and portions of the building are not in use or used for storage. Floors are made of marble walls are plastered and domed roof (Jack arch vaults).

Stadium: This stadium situated at the east end of central vista, formerly it was the Irwin Ampitheatre. A stadium designed by R.T. Russel, Chief

45. Ibid. p. 52.

46. Lala Hardyal (1884-1939), was a founding member of Ghadr Party revolutionary and nationalist: See *Dictionary of National Biography*, S.P. Sen (ed.), Vol. 2, Calcutta, 1973, p. 165.

47. Vijay Goyal, *Delhi: The Emperor's City, Rediscovering Chandni Chowk and its Environ*, New Delhi, 2003, p. 165.

Architect to the Government of India in 1931.⁴⁸ The space occupied by the stadium was initially meant for a decorative lake and an un-obstructed view of the *Purana Qila*. However, despite, Lutyens protests, the stadium was constructed.

The entrance to the brick building is emphasized by four small canopies along the terrace parapet, the stadium is almost circular and certain portions of the seating area have now been roofed. There is a plaque, north of the entrance, which states that the amphitheatre was a gift of the *Maharaja* of Bhavnagar, who donated rupees five lacs towards its construction and that the stadium was opened by the Earl of Willington on February 13, 1933.⁴⁹ Walls are made of brick masonry in the floors stone are used on the roofs are made of concrete.

Gymkhana Club: The colonial period building is a significant landmark of Delhi. The club occupies a significant site in New Delhi bungalow zone. Originally this building was built for the club in 1928.⁵⁰ Gymkhana was completed in 1928. It offered all the facilities of the sports club, with a ballroom, bars, and card room. Derived from the Hindustan Gymkhana, had

48. R.G. Irving, *op.cit.*, p. 262.

49. *Ibid.* p. 262.

50. INTACH, *op.cit.*, vol. 1, p. 218.

ball or racquet court, it was open only to the British and allowed membership to the elite natives only after the second-world war.⁵¹

Architectural features of this building are – the main club building is a large single storeyed building with a double height hall space in the centre. The building is entered from a small porch on the north face. The façade is marked by colonial elements such as circular columns and plasters, mouldings and semi-circular openings. There are ancillary buildings of the same architectural style towards the south of the main building. Brick masonry work has also shown on the walls and roofs are made of concrete.

(h) Police Station:

Police Station (Near Parliament Street): It was built in 1930s⁵² for maintaining the law and order in New Delhi.

Architectural features of this colonial building are – the building has a forecourt and is entered through a colonnaded verandah, which leads to the offices. The building has two other forecourts and originally also had stables, workshops and residences. Mouldings are also used for the decorative features. Bricks masonry work has shown on the walls. Floors are made of stone and roofs are of concrete.

51. Sunita Kohli, 'The Creation of a Planned City', B.P. Singh and P.K. Varma (ed.), *The Millennium Book on New Delhi*, New Delhi, 2001, pp. 83-85.

52. INTACH, *op.cit.*, Vol. 1, p. 146.

Police Station (Near Mandir Marg): Another police station of the colonial period was built near N.P. Boys Senior Secondary School. It was built in 1930s.⁵³

Architectural features of this building are – single storeyed structure with a colonnaded verandah on the façade. The rooms have high ceilings. There is a courtyard at the rear and residential blocks on the sides. Decorative features of this building are mouldings at the top edge. Brick masonry works on the wall, floors are made of cement and roofs are made of concrete. Some alterations and additions have been done in the room.

Police Station (Near Delhi Gate): It was built for the police station and barracks near Delhi Gate (Old Delhi) in 1930s.⁵⁴

This is a striking colonial style building of the colonial period. Main architectural features are as follows:

The building is two-storeyed and “U” shaped in plan. Corridors run along all three sides of the building and are supported by circular columns. The first floor is used as barracks for policemen. It has very high ceilings, with circular ventilators at the top on both sides. These ventilators are

53. Ibid. p. 150.

54. Ibid. p. 124.

covered by buff-coloured sandstone *chajjas* and which are supported on a projection of the roof slab.

Decorative features are – relief work over openings. The first floor has concrete *jalis*. Walls are made of brick and plastered on it. Cement is used on the floor and roofs are made of concrete.

(i) Commercial Place:

Gol (round) Market: Gol market is so named because of its almost circular shape (gol = round). It is one of the markets planned in the design for New Delhi by Sir Edwin Lutyens. It was built in 1920s⁵⁵ near Connaught Place for the commercial purpose.

Architectural features of this building are – the eight-sided building is two storeyed and has a sloping roof. Alternate sides have a large arched opening. There is a central courtyard in the building. Across the road is a colonnaded market, which together with gol market, lends homogeneous architectural character to the area. Mouldings are also used, brick masonry work has shown and roofs are made of corrugated cement sheets.

Connaught Place: The major commercial centre of New Delhi is Connaught Place, it was built between 1928-34, the focus of its

55. Ibid. p. 154.

entertainment, shopping and business activities, named after the visit of the Duke of Connaught to India.⁵⁶

R.T. Russel, Chief Architect to the Government of India, and his office prepared the detailed designs for Connaught Place along the lines which Nicholls⁵⁷ had advocated before leaving Delhi in 1917.⁵⁸

Connaught Place design by the architect R.T. Russell was an impressive shopping arcade built for the elite of New Delhi with colonial inclinations and taste.⁵⁹

Thus the market constitutes of buildings built in two concentric circles, with radial and circular roads. So the area is divided into the Connaught Circus, the Middle Circle and the Connaught Place.

Architectural features are – a diameter of over a 300 metre with two storeyed, airy, stuccoed colonnades, punctuated by archways, afforded protection to shoppers from sun and rain alike, and the elegant, understated classicism prompted admiring comparisons with terraces at Bath. Built only two storeyed tall, however the blocks failed to achieve the intended effect of urban enclosure. It is true that the colonnade façades fail to give any signs of

56. Philip Davies, *op.cit.*, Vol. 2, p. 144.

57. William Henry Nicholls was an Architect Member of Imperial Delhi Committee between 1913-1917: See P.W.D. Files, New Delhi.

58. R.G. Irving, *op.cit.*, p. 311.

59. Dhruva N. Chaudhury, *Delhi Light, Shades, Shadows*, New Delhi, 2005, p. 89.

continuity due to the sheer width of venue entrance. This great plaza was considered second in importance only to the Raisina acropolis. The original parks were greatly reduced in 1967, when car parks were added.⁶⁰

(j) War Memorial / Canopy:

Mutiny Memorial: Mutiny Memorial is situated South of Hindu Rao Hospital in Old Delhi. It means on the way down from the Ridge, along the road is a strange gothic tower that is a poor copy of the Prince Albert Memorial in London. This is known as Mutiny Memorial it is an octagonal tapering tower built to commemorate the British and the Indians who fought on their side in 1857. It was built in 1863.

The building was erected in memory of the officers and soldiers, British and Native of the Delhi Field Force who were killed in action or died of wounds or disease between 30th May and 20th September 1857.⁶¹ The memorial tapering tower of indifferent gothic design raised on a high base of local hard stone paved with red sand stone. The base is of two stages, which are 80'7" and 64'8" square and 11'4" and 5'11" high respectively. These lower stages are enclosed by iron railings and approached by flights of steps in the centre of each of four sides. The tower itself is octagonal surrounded

60. INTACH, *op.cit.*, Vol. 1, p. 162.

61. Maulvi Zafar Hasan, *op.cit.*, Vol. 2, p. 282.

by steps 2'6" in height. Internally the tower is circular (diameter 7'6½") and 110' in height. It is entered through an arched opening on the west, and a flight of winding stairs leads upto the top which is crowned by a red sand stone spire surmounted by a marble cross.

The tower was erected in 1863 memory of the soldiers of the Delhi Field Force who were killed in action or died of wounds or disease between 30th May and 20th September 1857.⁶²

The building is an octagonal tapering tower of red stone rising from a two-tiered platform and provided with a staircase on the interior. The names of different units, officers and the number of British and Indian officers and ranks who were killed in the Mutiny are inscribed on different slabs around the tower.

In panels around its base are recorded the 2,163 officers and men who were killed, wounded and went missing between 8th June and 7th September 1857. Against a list of the encounters in 1857 are three columns: Killed, wounded and missing. All the officers and soldiers have further been categorized as Native and European.⁶³

62. Ibid. pp. 286-87.

63. Y.D. Sharma, *Delhi and Its Neighbourhood*, New Delhi, 1990, p. 137.

War Memorial Arch (India Gate): The All India War Memorial Arch (India Gate) designed by Sir Edwin Lutyens to honour Indian soldiers who died overseas during First World War (1914-18). Lutyens Delhi just has to kick off with the stately War Memorial Arch (India Gate) at the east end of the broad kings way (Janpath) that leads to the Viceroy House.

The great Memorial Arch, not the least of Sir Edwin Lutyens works, rising starkly from the flat open plain. The Arch inevitably recalls the Arc de Triomphe in Paris, but is rather narrow in proportion, simpler and more dignified.

Thus 139-foot All India War Memorial Arch, eventually completed in 1931, exhibited a scale appropriate not only to a sub-continent but also to recent battlefield contributions and sacrifices. India had been critically important reservoir for the manpower, which made final victory possible in 1918. The Delhi monument honoured 60,000 Indian soldiers who died overseas and recorded on its walls the names of 13,516 British and Indian officers and men of not known grave who fell fighting on the Northwest frontier and in the third Afghan war of 1919.⁶⁴

64. R.G. Irving, *op.cit.*, p. 258.

The 42.35 m high arch has a 10 m wide main opening with smaller openings on the sides, which relieve the massiveness of the north and south sides, giant pine cones stood in urns beneath the smaller arches.

The entire arch stands on a low base of red Bharatpur stone and rises in stages to a huge cornice, beneath which are inscribed imperial suns. Above on both sides is inscribed INDIA, flanked by MCM. Immediately below to the left is XIV and to the right, XIX. The shallow domed bowl at the top was intended to be filled with burning oil on anniversaries; decorative features are medallions, and mouldings etc. Walls are made of stone masonry.

Canopy (near India Gate): Directly behind the War Memorial Arch (India Gate) stands the canopy (formerly King George V Memorial) designed by Sir Edwin Lutyens in 1936.⁶⁵ The king died the same year and appeared appropriate, indeed imperative, to all those involved in the construction of imperial Delhi to erect a monument to the founder. This seemed especially necessary considering how the construction of the city had progressed without friction and was crowned by success.

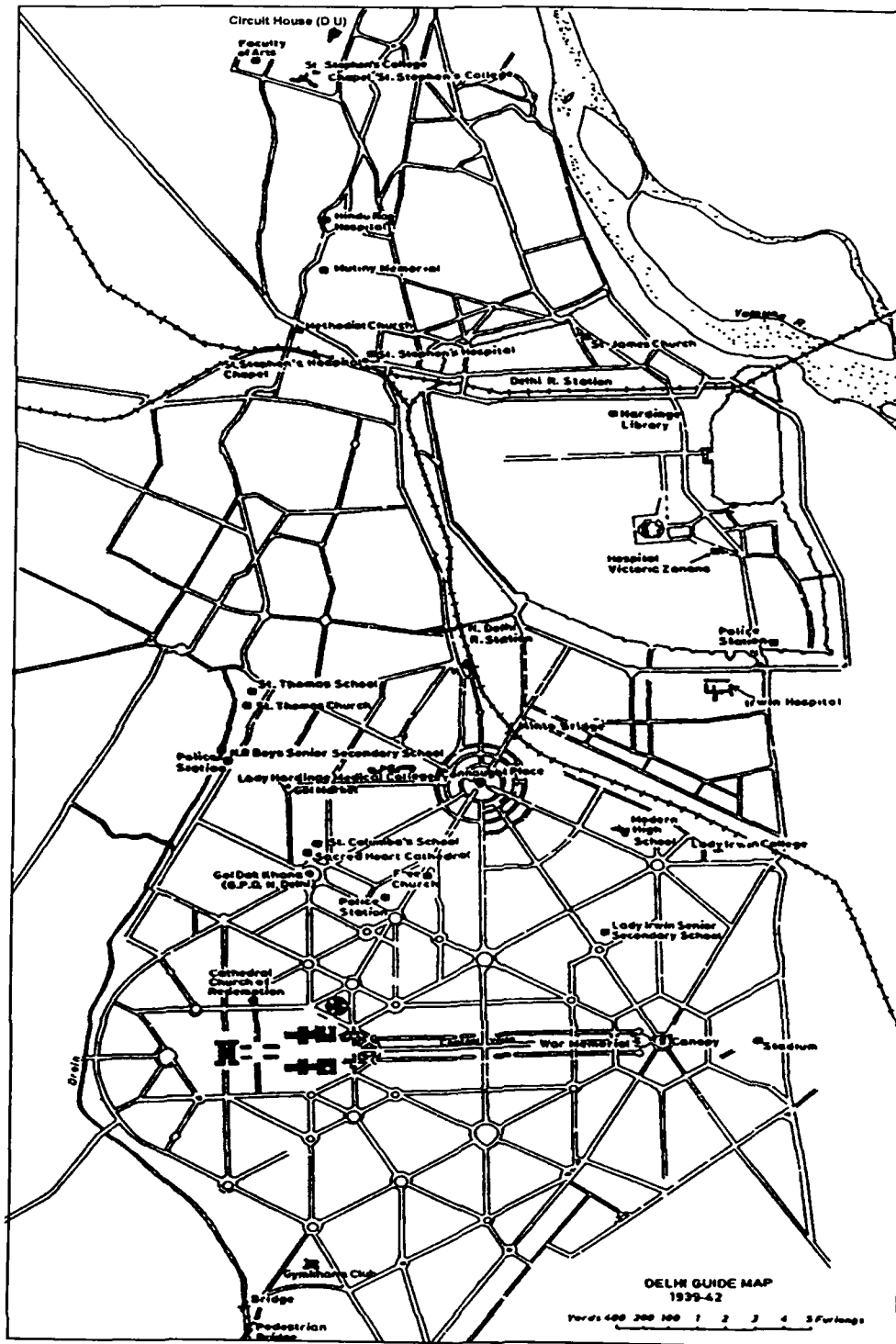
The statue of King George V was, like its plinth, worked in marble. Charles Jagger and Edwin Lutyens were responsible for the initial design of

65. INTACH, *op.cit.*, Vol. 1, p.200.

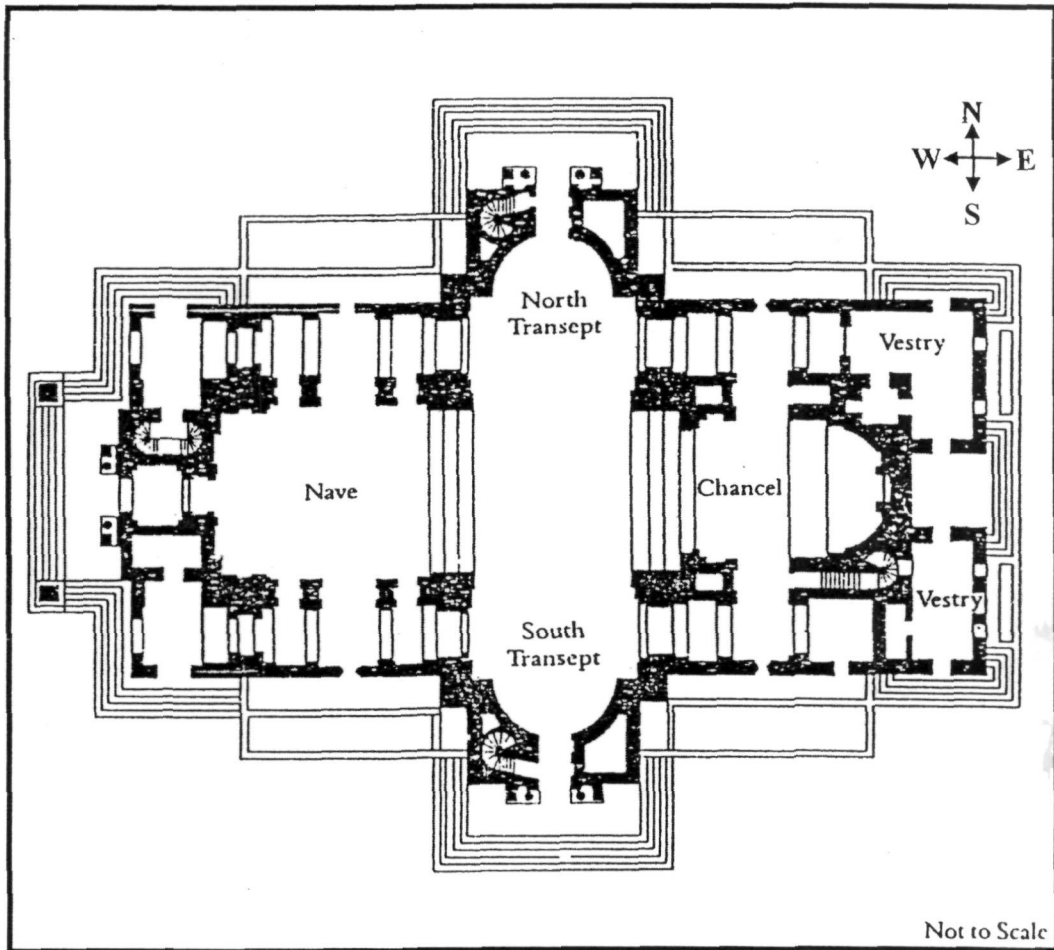
the statue. After Indian independence the statue was removed and entire site lost much of its original dignified, imperial quality along with its focal point.

The canopy is set in a raised circular basin in a square pool. There is a deep concavity in each side reducing the size to a slender white marble pedestal. The canopy is 22.25 m high. Decorative features of this canopy are – ornamental motif-stars, bells on column capital etc. Walls are made of stone masonry, floors are of stone and domed roof are made of bricks.

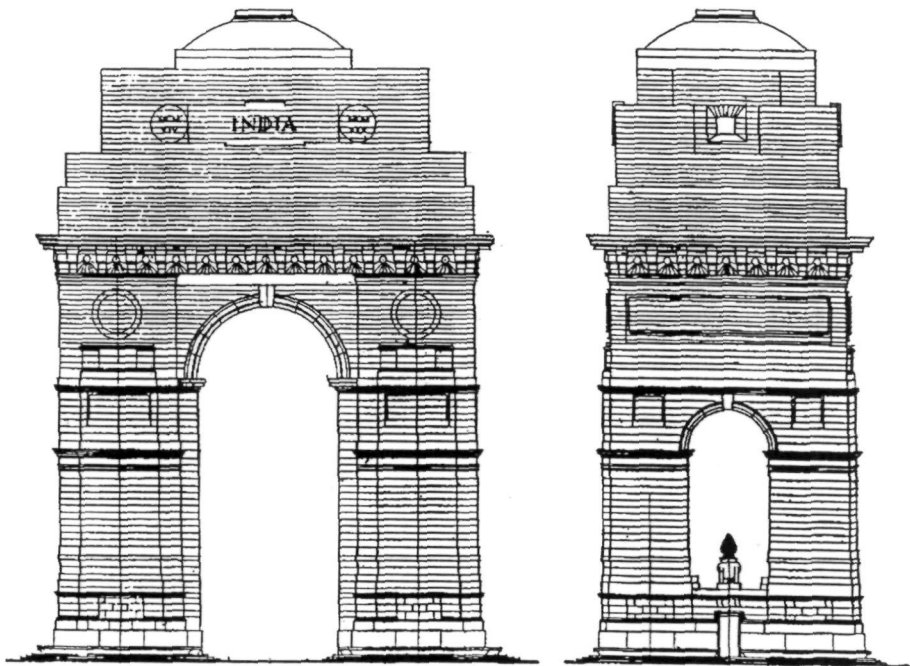
3. Buildings for Public Utility Services



1. Plan: Cathedral Church of Redemption, New Delhi



2. Front View of All India War Memorial Arch (India Gate), New Delhi.



East and West Front View of All India War Memorial Arch

North and South Front View of All India War Memorial Arch

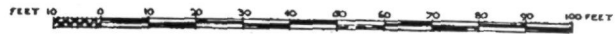




Fig. 2. CATHEDRAL CHURCH OF THE REDEMPTION



Fig. 3. FREE CHURCH



Fig. 4. SACRED HEART CATHEDRAL

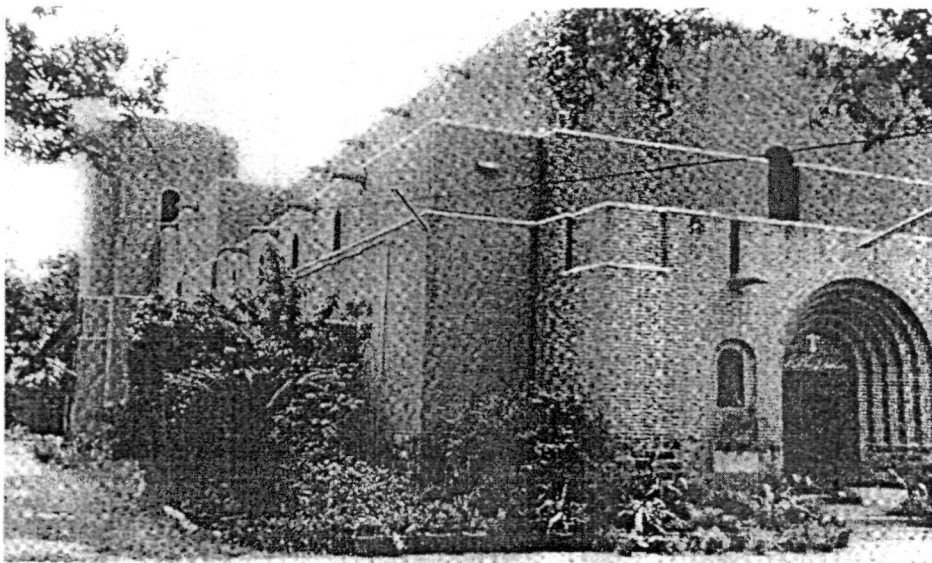


Fig. 5. ST. THOMAS CHURCH



Fig. 6. ST. JAMES CHURCH

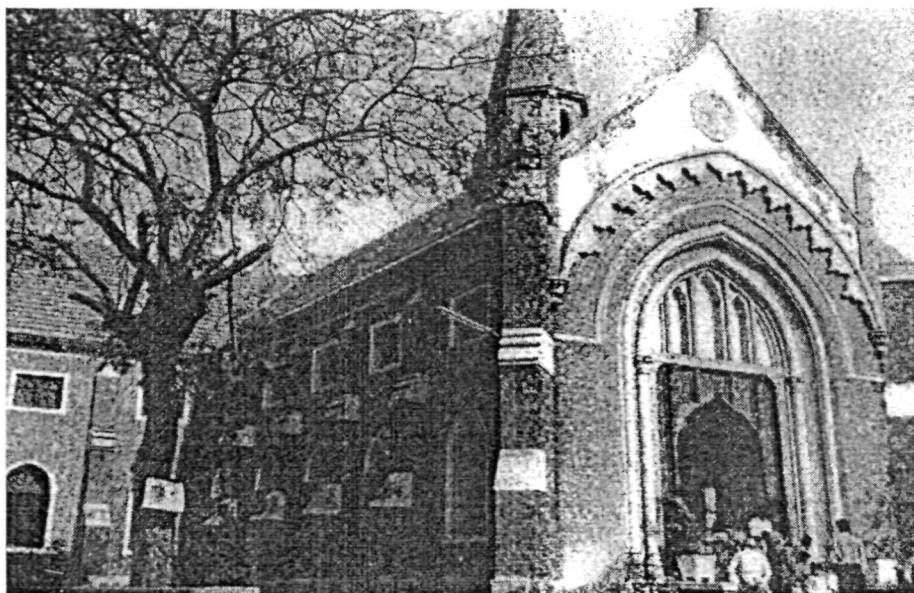


Fig. 7. METHODIST CHURCH

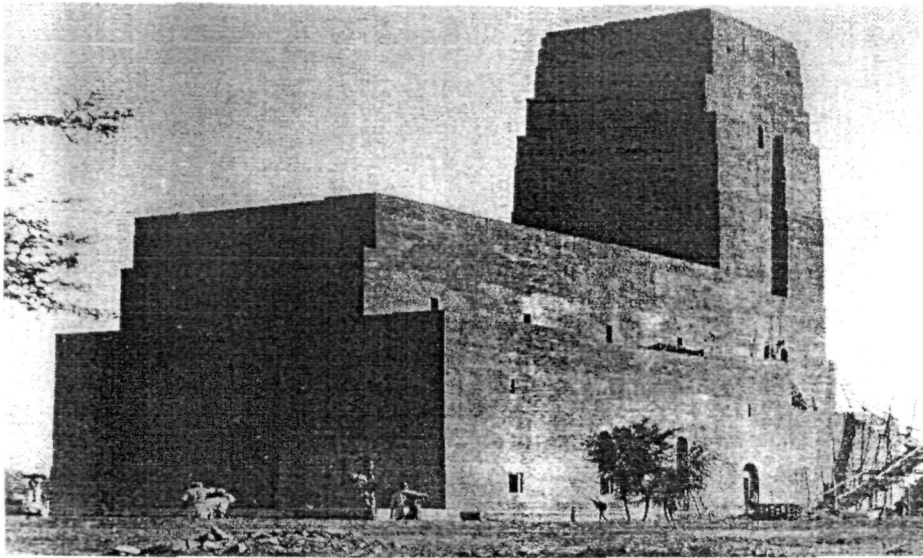


Fig. 8. ST. MARTINS CHURCH

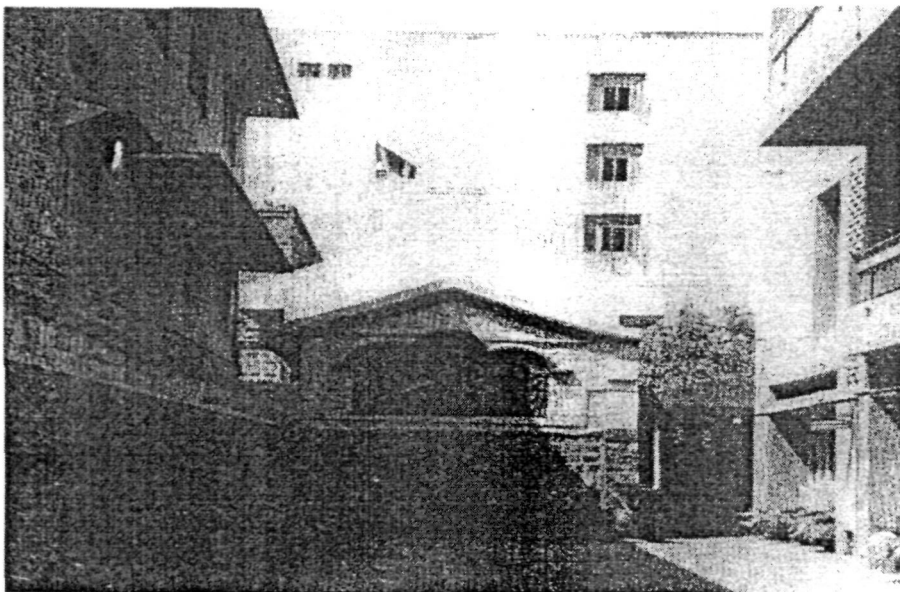


Fig. 9. ST. STEPHEN'S HOSPITAL CHAPEL

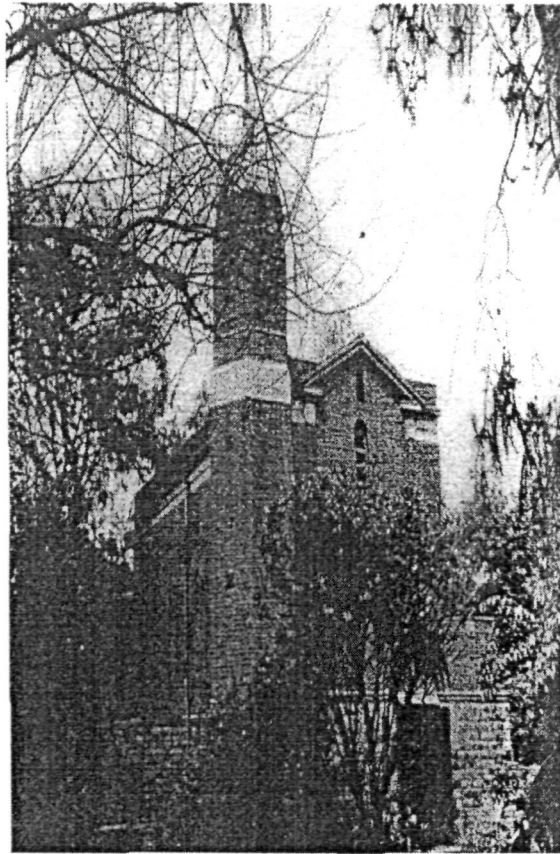


Fig. 10. ST. STEPHEN'S COLLEGE CHAPEL

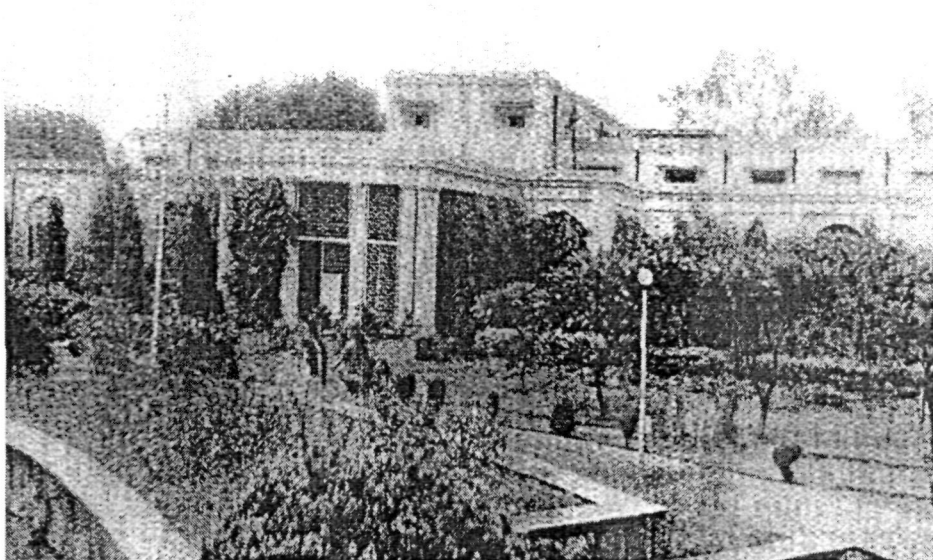


Fig. 11. CIRCUIT HOUSE (DELHI UNIVERSITY OFFICE)

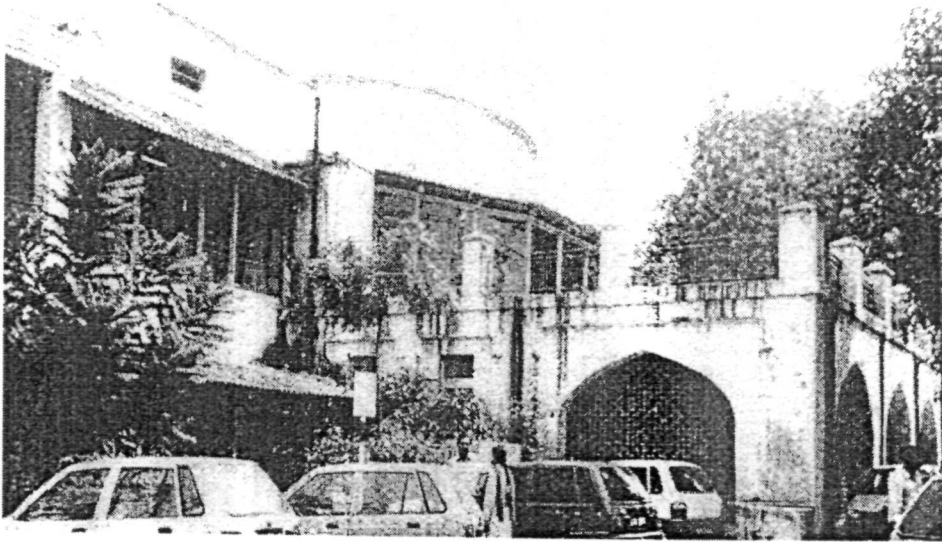


Fig. 12. HINDU RAO HOSPITAL



Fig. 13. IRWIN HOSPITAL



Fig. 14. HOSPITAL VICTORIA ZANANA

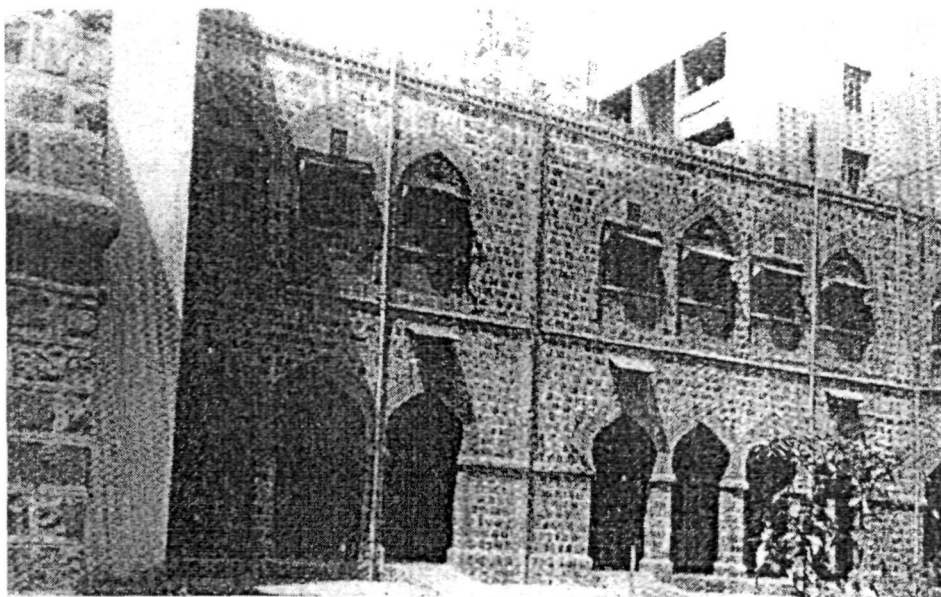


Fig. 15. ST. STEPHENS HOSPITAL

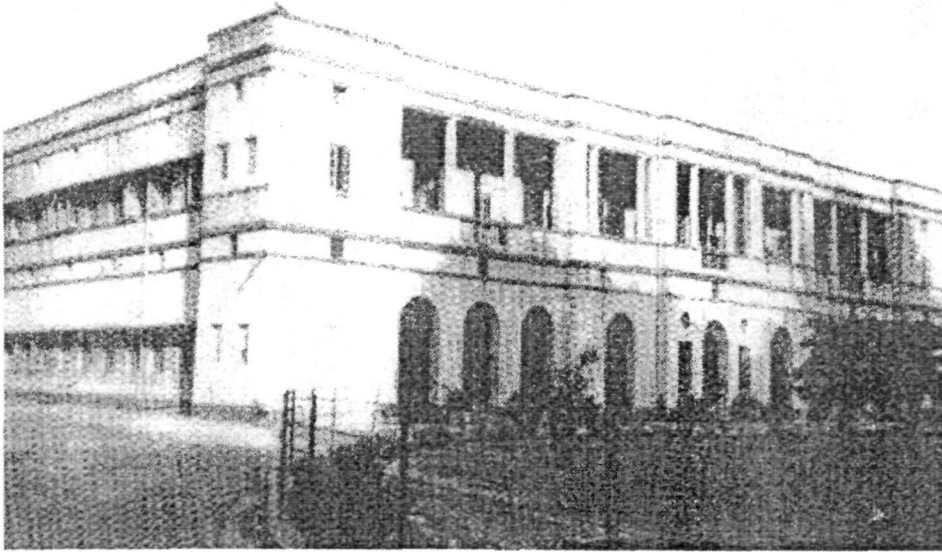


Fig. 16. LADY IRWIN SECONDARY SCHOOL



Fig. 17. LADY IRWIN COLLEGE



Fig. 18. MODERN HIGH SCHOOL

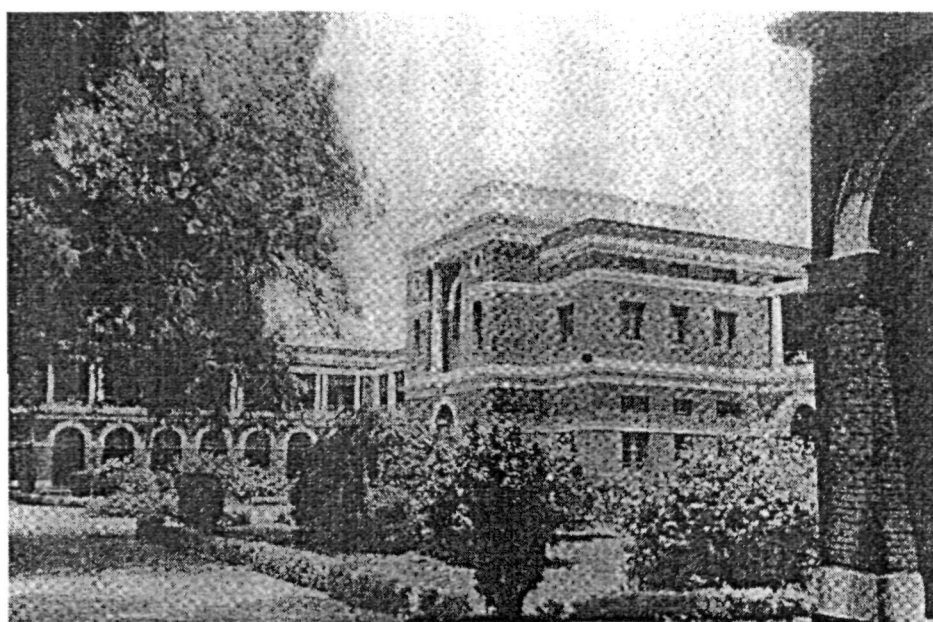


Fig. 19. ST. COLUMBUS SCHOOL

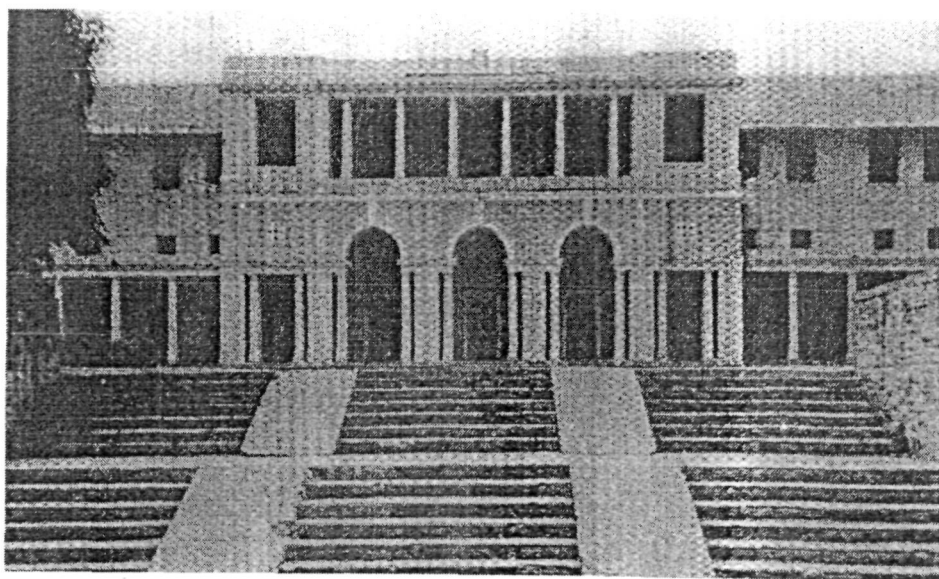


Fig. 20. N.P. BOYS SENIOR SECONDARY SCHOOL



Fig. 21 ST. THOMAS SCHOOL



Fig. 22. LADY HARDING MEDICAL COLLEGE

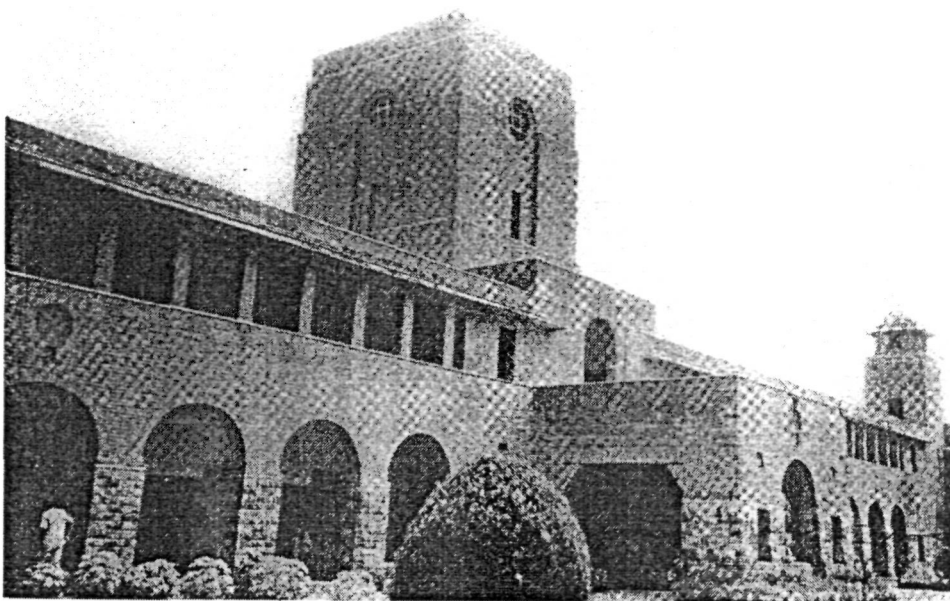


Fig. 23. ST. STEPHEN'S COLLEGE



Fig. 24. FACULTY OF ARTS

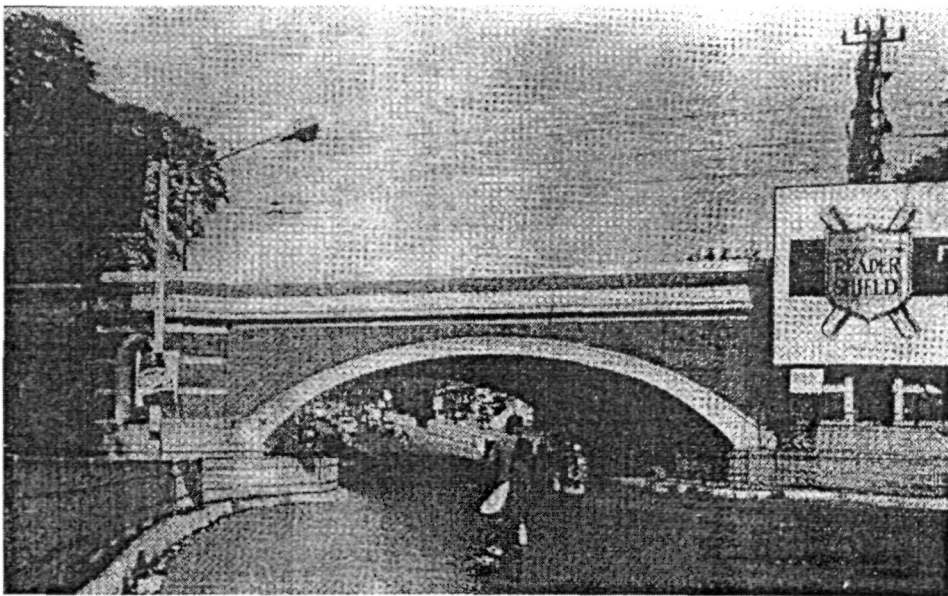


Fig. 25. MINTO BRIDGE

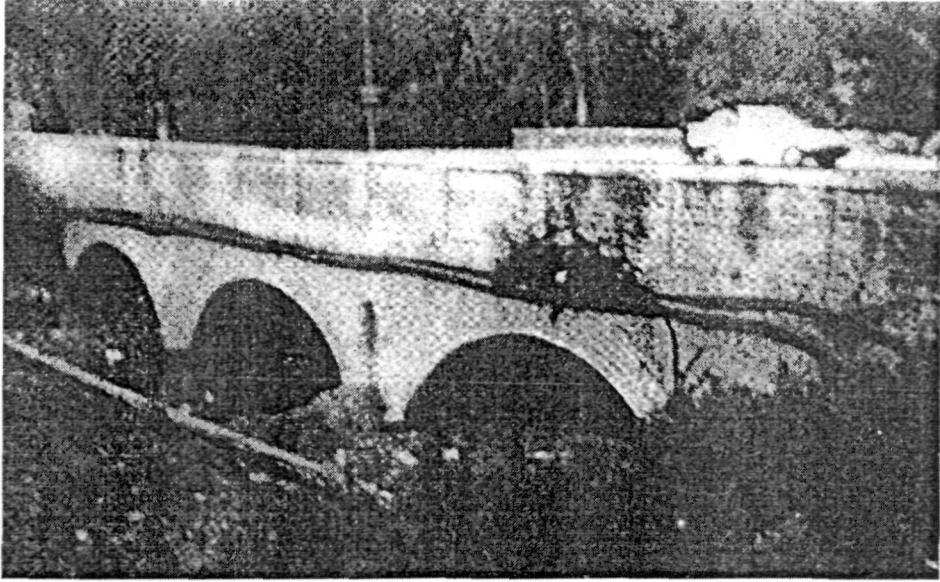


Fig. 26. BRIDGE NEAR ATATURK ROAD

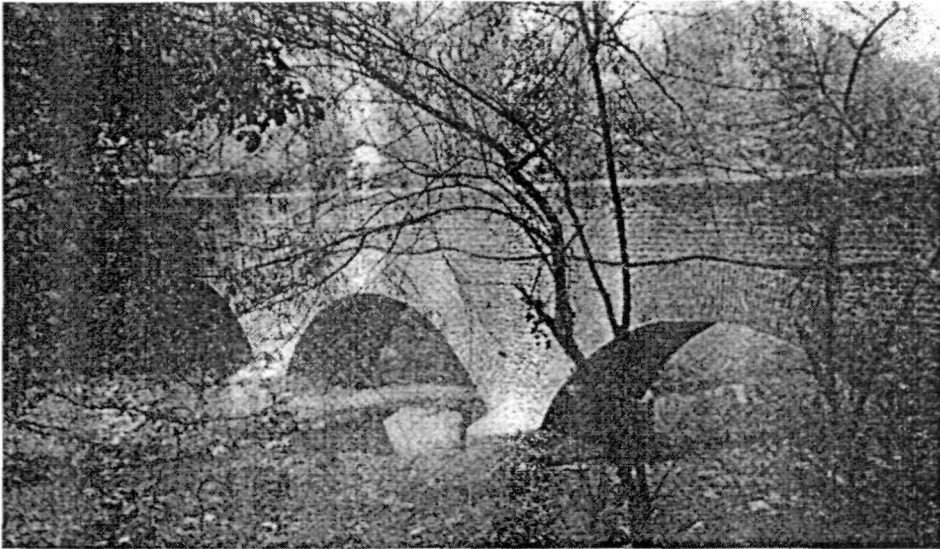


Fig. 27. PEDESTRIAN BRIDGE

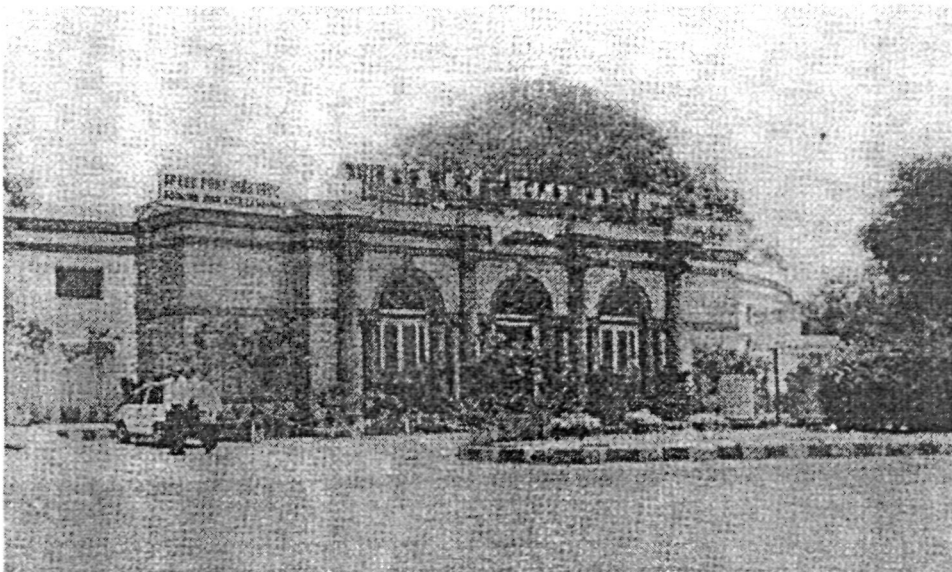


Fig. 28. GOL DAK KHANA (ROUND POST OFFICE)



Fig. 29. HARDINGE LIBRARY



Fig. 30. STADIUM



Fig. 31. GYM KHANA CLUB

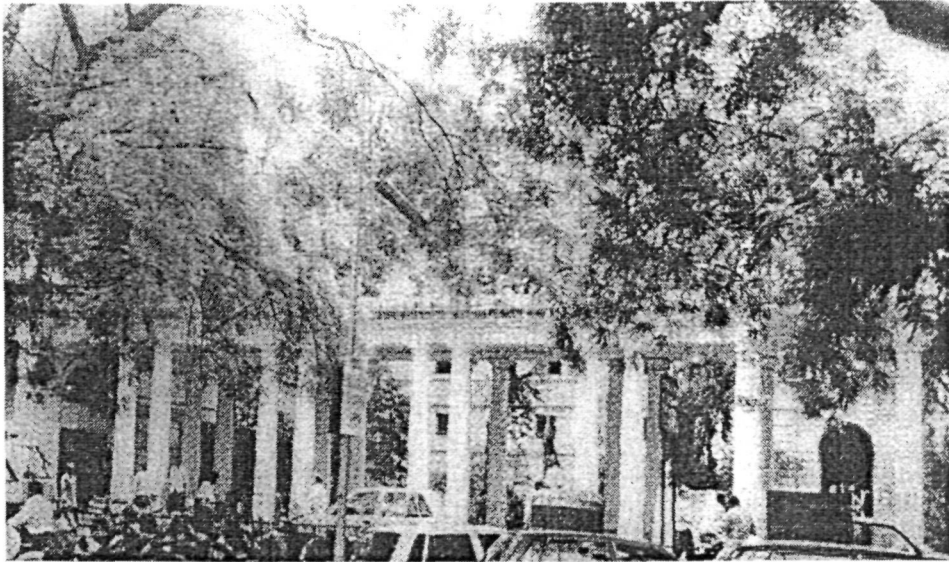


Fig. 32. POLICE STATION NEAR PARLIAMENT STREET

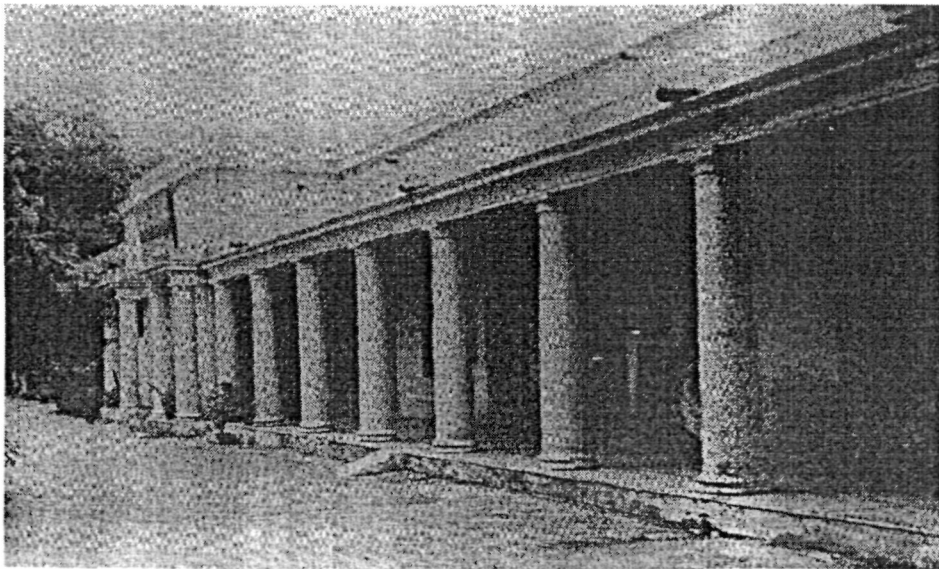


Fig. 33. POLICE STATION NEAR MANDIR MARG (TEMPLE WAY)

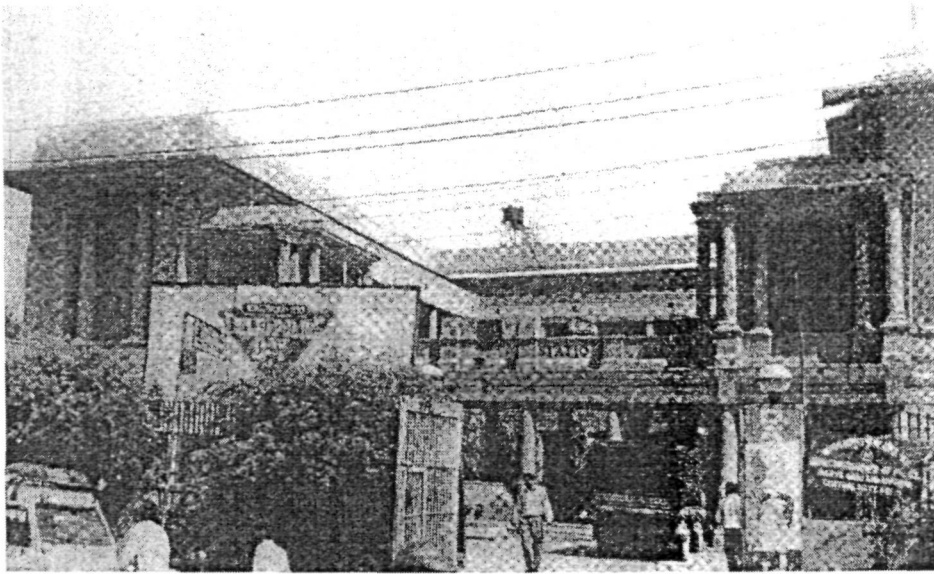


Fig. 34. POLICE STATION NEAR DELHI GATE



Fig. 35. GOL (ROUND) MARKET



Fig. 36. CONNAUGHT PLACE

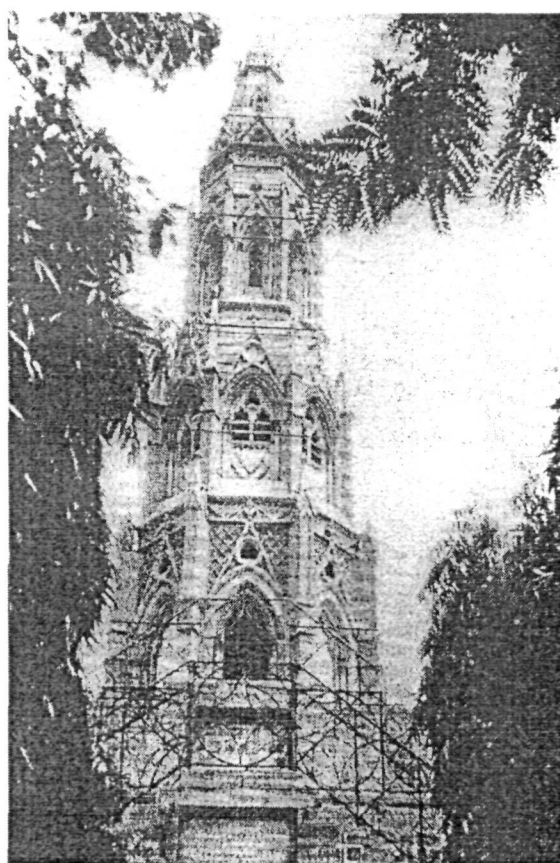


FIG. 37.MUTINY MEMORIAL

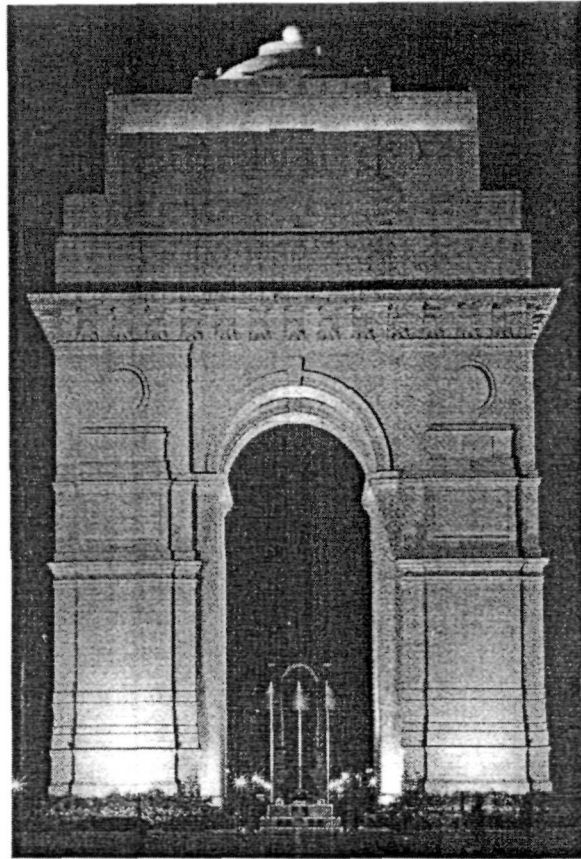


Fig. 38. WAR MEMORIAL ARCH (INDIA GATE)



Fig. 39. CANOPY NEAR INDIA GATE

CHAPTER 4

RESIDENTIAL BUNGALOWS: ARCHITECTURE AS A RESOURCE OF POWER

The architects of imperial Delhi collectively contributed to the unusually varied architecture of the residences. Edwin Lutyens built the houses for senior officials in the neighbourhood directly west of Viceroy's House (now *Rashtrapati Bhavan*), Herbert Baker designed a series of bungalows on King George's Avenue i.e. south of the secretariats and the Central Public Works Department (C.P.W.D.) under William Henry Nicholls and Robert Tor Russell built more than 500 bungalows for member of the government and senior officials in New Delhi.¹

Thus, European architects who were attracted to work in this new emerging imperial city designed the most of these buildings. They were clearly influenced by the style that Lutyens conceived of for the buildings of New Delhi. Some private residential buildings were also built.

British had planned the residential area in New Delhi clearly on the basis of racial, social and political consideration. These factors find its expression in the residential bungalows in Delhi. Thin white, thin black and rich white are some of the funny concepts which adds glory to the

1. Andreas Volwahren, *Imperial Delhi*, Germany, 2002, p. 239.

imperial British rulers of India in a racially discriminating residential plan for Lutyens Delhi.

The most numerous and unique type of dwellings for the Europeans in India, were however, the house type known as “Bungalow,” the origin of the word is difficult to trace. It is believed to have been derived from the Hindi word ‘*Bangla*’ meaning from Bengal. This has led to the attempt to trace the antecedents of the bungalow to the typical hut forms of the Bengal village.² The bungalow as a building style for the British in India dated back to the 18th century. Derived from the thatched roof Bengali hut (hence the name) but constructed of masonry and elaborated to include a high ceiling, several rooms and a verandah etc. the bungalow spread rapidly throughout the interior of British India. Typically, the bungalow was square or rectangular and raised on a high plinth, like the indigenous village hut. The high plinth also corresponded to contemporary colonial ideas of safety and health.³

The British adopted the Bungalow form, in contrast to say, the courtyard form not just for reasons of climate, but because the bungalow ideally combined with climate adaptation on a political purpose: that of social distancing. Its thick walls and high ceilings, while providing ample

2. Sten Nilsson, *European Architecture in India, 1750-1850*, London, 1968, pp. 186-87.

3. A.D. King, *Colonial Urban Development*, London, 1976, p. 77.

ventilation, sheltered its English inhabitants from the hostile world outside and the encircling verandah at once shaded the main structure and provided the arena for a carefully regulated intercourse with that world. The sense of social distance and of superiority was reinforced by the placement of the bungalow in a large compound with an impressive entry drive and with access regulated by walls, gates and watchman. In the city, where space was at a premium, and especially in settlement colonies where the elite was less wealthy and a social distancing less urgent, the bungalows might be reduced in size and set on smaller plots.⁴

Thus the Bungalow was built for the protection from the hot climate, for the enclosed inner rooms and high ceiling kept the outside of glaze and heat at bay while allowing hot air to rise well above the heads of the occupants. The roofed verandah some times surrounding the whole building provided protection for the interior, while affording a pleasant site for relaxation or worth during the cool of the morning and evening.

Its sitting in a spacious compound away from the reflected heat of other buildings, further enhanced the comfort of the structure. The bungalow however, with its compound, also secured the important objective of keeping its English inhabitants at a safe distance from the

4. Thomas R. Metcalf, *An Imperial Vision, Indian Architecture and Britain's Raj*, London, 1989, p. 6.

surrounding noise, dust and disease of India. Indeed the size of the compound, together, with its walls, gate, guard, and long entry drive, served to impress Indians with the power and authority of the British.⁵

The bungalow housing design had a number of specific elements, such as the verandah, the *chajja*, compound and one storey house, all of which evolve in Bengal climate. The bungalow design became a model for British colonial housing not only in India but other British colonial countries as well. Such architectural design columned verandahs, flat-balustraded roofs, and large gardens with takes indicated native elements.⁶

Many Indian Princes have built palaces in New Delhi and the native architecture of these graceful residences blends effectively with modified classicism, influenced by native forms, of the government building.⁷

These bungalows varied in the details of plan, ornament, size and height in different areas where they were located, but basic principles are the same. In these houses kitchens, stores, offices and servants quarters etc. are founded. Most of the needs of the residents were met within the enclosed area.

5. Thomas R. Metcalf, *Ideologies of the Raj*, New Delhi, 1995, p. 77.

6. Iizuka Kiyoo, 'Town Planning in Modern India', *rep. EACS*, vol. xxix, No. 1-4, March 1990, p. 22.

7. William T. Couch (ed.), *Coolier's Encyclopaedia*, Vol. 14, New York, 1956, p. 522.

As regards the ground plan of the bungalow, this also showed great variety within its general characteristics. Plans were mostly symmetrical. In most of the bungalows, the front of the house had a covered porch, for the convenience of residents and visitors from the gate of the compound the drive curved towards the house, situated generally in the centre and some times there were two gates, and a semi-circular drive connecting them. The compound varied in size and according to the status of the resident. For senior officials of the colonial government or army, the area of these bungalows went up to 15 acres.⁸

The colonial bungalow became a type of universal accommodation for the colonial community all over India and in fact, colonial residences in Africa and the far east were called by the same name.⁹

Even the *rajās* for example, emphatically preferred making lump sum payments for land and utilities in Delhi rather than accepting annual leases or levies that might imply the inferior relationship of a tenant to a *zamindar* or landlord. Britain could scarcely risk offense to such useful allies. By 1916 a layout of prime sites for the chiefs centrally located, was complete. Eventually the Government of India located three dozen plots on perpetual lease, seven for senior rulers around at the east end of Kings

8. A.D. King, *op.cit.*, p. 132.

9. *Ibid.* p. 123.

way (*Rajpath*). The plan of each site and design of its buildings required approval by the Government of India.¹⁰

Not surprisingly the Raja's houses resembled the viceroys house in their hybrid union of classical orders with indigenous motifs in everything from loggias to *jalis*. Two palaces (and drawings for three others) were by Lutyens, while the rest were by architects who admired him and had observed his work close at hand. Moreover, Lutyens and Baker enjoyed supervisory or censorial powers over new construction as "architectural advisors" to the capital, much as the viceroy himself exercised paternal and paramount authority over the native states. As pioneer art historian Earnest Havell, repeatedly emphasized the example set by the Imperial Government in Public edifices necessarily had "a potent influence" not only with Indian Craftsman but also with Indian Patrons – Princes and aristocrats – who looked to official architecture "for correct models of taste and fashion".¹¹

Thus, the bungalow, a very elaborate brick and mortar adoption of the mud huts of Bengal. Complete with its English tile lawn and enclosing hedge, was the basic residential unit for the colonial elite. The main house was a single storeyed structure partially or totally surrounded by

10. R.G. Irving, *Indian Summer: Lutyens, Baker and Imperial Delhi*, London, 1981, p. 265.

11. *Ibid.* pp. 265-266.

verandahs. The rooms as in homes in the west were functionally distinct and furnished accordingly. The drawing and dining rooms were usually interconnected since these were public reception areas. The bedrooms, with attached dressing and bathrooms, flanked the reception rooms and had access to the verandah. There was sometimes a hallway that connected the entrance of the house to the back door, in which case the rooms would be arranged on either side with doors leading in to it. The kitchen was in variably a separate structure in the rear of the compound and close to the servants quarters since it was the domain of the servants, the noise and odours of the kitchen were excluded from the main bungalow. Both rooms too had an outside door so that the sweeper had access to them without entering the main living space. The interiors of the rooms were decorated in the style, which was fashionable in colonial pattern at the time.

Thus, the residential bungalows architecture is pure expression of power. Every single building and vista reflected the hierarchy of the society, which built it. At New Delhi the social structure of the British Empire was ossified for future generations to see. Land plots were allocated according to race, occupational rank and social status in the residential bungalows. A clear pattern of social segregation was established.

The pattern of seniority housing evolved by Lutyens clearly reinforced racial discrimination. To emphasize the superiority of the race of the rulers over the native, bungalows of junior European officials were placed on rising ground above junior Indians. Native clerks were placed in one part of the city while Indians chiefs and white people were placed in other parts. As a result of these policies even today we find palatial bungalows in New Delhi.

The passionate pursuit of system and symmetry in the new city represented a final attempt by the British to impress order on the chaos of Indian society. The city, which arose under the transcendent influence of Sir Edwin Lutyens and Sir Herbert Baker, represents the culmination of over two hundred years of persistent endeavour to achieve a true architectural synthesis of eastern and western architectural styles. To Sir Herbert Baker, the new city was the spirit of British sovereignty imprisoned in its stone and bronze. In Lutyens magisterial Viceroy's House the architectural experiments that began to create a distinct Anglo-Indian architecture in its own right in the late 18th century reached their culmination. Like all great works of architecture it has total unity and integrity and does not rely on a single façade for architectural effect. It dominates the entire city and is itself dominated by a monumental dome,

which came to be regarded as an architectural metaphor for the British Empire, as imperial in spirit as the solar *tepee*, which it resembles.

The task of maintaining cohesion in British India presented the Raj with several seemingly impossible problems. On the one hand there had to show of unity and closeness between the crown and the local *maharajas*, on the other hand, the Viceroy did not want to see the *maharaja* in their own places around the Viceroy's House in imperial Delhi because they were indispensable to him for maintaining order in their native states.¹²

The political calculation of the division of worldly power and economic advantages between the British crown and local kingdoms enjoyed success for several decades. This climate of prosperity and privilege gave added impetus to the construction of the town and the architecture in New Delhi. The gearing of all decisions to the standards of the British Empire, however, obscured the view of urgently needed social and economic reform.¹³

Lutyens took care not to build palaces for the *maharajas*, which could compete with Viceroy's House. He deliberately aimed at forms and symbols, which were not used in Viceroy's House. And even if his patrons understandably enough did not really know what to do with obelisks, urns

12. Ibid. p. 250.

13. Ibid. pp. 250-51.

and palladian gates, he nevertheless succeeded time and again in harmonizing his own preferences with the expectations of his patrons. He allowed himself to borrow just one form, namely a comparatively small dome in the centre of Palace, as the symbol of princely powers.¹⁴

Thus, in colonial India under the British rule racial and socio-economic segregation determined the character of residential areas and housing design. Various residential bungalows in New Delhi were designed in which most eminent bungalows which are as follows:

Hyderabad House: Sir Edwin Lutyens built Hyderabad House for the *Nizam* of Hyderabad in collaboration with *Abdullah Peermahomed*¹⁵ in 1926-28.¹⁶ It is situated near India Gate Circle.

As pioneer art historian Ernest Havell respectively emphasized, the example set by the Imperial Government in Public edifices necessarily had “a potent influence” not only with Indian craftsmen but also with Indian patrons, princes and aristocrats who looked to official architecture “for correct models of taste and fashion.”¹⁷

14. Ibid. p. 251.

15. Philip Davies, *The Monuments of India: Islamic, Rajput, European*, vol. 2, London, p. 139.

16. INTACH, *op.cit.*, Vol. 1, p. 201; Peck, Lucy, *Delhi: A Thousand Years of Building*, New Delhi, 2005, p. 268.

17. R.G. Irving, *op.cit.*, p. 266.

The plan was a butterfly shape with a central domed entrance hall from which symmetrical wings radiated 55°.

For the architecture of Hyderabad House, the Nizam obviously did not suggest any formal models to his architect. Only a dome above the circular salon appears as a reflection of the Durbar Hall in Viceroy's House and was indispensable as a symbol of domination visible from afar.

Thus, Hyderabad House is an impressive example of British eclecticism at the turn of the century. Out of the construction set of ancient Rome and its contemporary neo-classical variations, Edwin Lutyens put together an impressive building having no direct model. At first glance, this building seems familiar. Its elements, the round arches with inset pillars, the obelisks, the flower containers of the flat roofs, and the shapes of the windows are familiar to us.¹⁸ The interior has been renovated recently. Hyderabad House now used for official building. Walls are made of brick masonry, floors are stone, domes are vaulted and roofs are concrete. It is an elegant and impressive range in cream stucco with stone dressing, accentuated by a shallow dome over the concave corner entrance bay. There are some effects on the façade because the verandahs and balconies have all been enclosed, drastically altering the original architectural concept.

18. Andreas Volwahn, *op.cit.*, p. 253.

- **Baroda House:** Sir Edwin Lutyens designed the residence for the Baroda Maharaja in 1921.¹⁹ Formerly it was the palace (Residential Bungalow) at present it is Northern Railways' office. Baroda House is situated directly next to Hyderabad House. It is located near India Gate Circle, to the north of the India Gate Canopy.

The building set on a butterfly plan, had wings set at an angle of fifty-seven degrees, a concave central porch, and a circular salon, in the building plan ensured that most rooms had several windows but at an extravagant cost in walling and roofing. There are magnificent staircases, leading to arcaded verandahs, loggias and courtyards, its share of deep-set *jalis* and ornamental parapet urns and prominent domes. A shady verandah of similar shape led to a curved terrace where *jalis* pierced a parapet to afford the benefits of both privacy and cool evening breezes.

For the façade of the Baroda House, Lutyens chose just one motif that he set on the ground floor to a larger scale than in the lower upper floor, this is a round arch flanked by two rectangular wall openings. Interest at a Baroda House, however a centred not so much on rather repetitions facades but on the difficult triangular spaces inevitably generated by a butterfly plan, which Lutyens resolved in a graceful succession of circular and long round-ended vestibules and cunningly

19. Ibid. p. 259.

contrived lavatories around the lofty salon.²⁰ In this building Doric columns and mouldings are also used for the decorative feature. Baroda House was built with a concave porte-cochere crowned by a shallow dome and delicate carved stone panels of pierced *jali* work. In this building the parapet is adorned with urns. Walls are made of stone masonry over brick masonry. Floors are also made of stone, roof are of concrete.

- **Patiala House:** It is located Northwest of the India Gate Circle. This palatial residence was designed for the Maharaja of Patiala in 1938.²¹ Presently Patiala House is a part of the law courts.

Architectural features of the Patiala House are a double-storeyed building the central portion is emphasized with a domed pavilion on the terrace and a projecting porch. Over the upper-storey there is a projecting *chajja* running the entire length of the building. Decorative features of the Patiala House are mouldings, columns and *chattris* etc.

The walls are of brick masonry work, floors are made of terrazzo and roofs are made of concrete.

- **Travancore House:** This was originally the Delhi residence of the Maharaja of Travancore. It was built in 1929-30.²² State Bank of Mysore now occupies it.

20. R.G. Irving, *op.cit.*, p. 268.

21. INTACH, *op.cit.*, Vol. 1, p. 202; Lucy Peck, *op.cit.*, p. 272.

Architectural feature of this building has double-height columns. In the front side four columns are made. It is a well-finished building set in a garden, like all other princely palaces. It is also based on butterfly design. A two-storey colonnade at the front of both wings has, on either side, rounded featuring the State Emblems and Prancing Elephants.

Decorative feature of this building are – niches, mouldings, *jalīs*, and mediations. Walls are made of brick masonry, floors and made of stone and vaulted roof is of reinforced concrete cement.

- **Kerala House:** The building was originally the palace of the *Maharaja* of Cochin. It was built in 1927.²³

Architectural feature are the large building is set in a landscaped garden and is entered from a central porch. Over the central porch on the upper floor are four Corinthian columns. The building has very high ceiling levels and there are minor side entries into the building. Round arches are used in the gate and on the window.

Decorative features of this building are Pendentives, Corinthian Columns and mouldings.

22. Ibid. p. 197; Lucy Peck, *op.cit.*, p. 265.

23. INTACH, *op.cit.*, Vol. 1, p. 167.

- **Lala Diwan Chand Trust House:** It is situated near *Mandir* Road near Connaught Place. It was formerly a residential bungalow. At present it is under the supervision of the trust. It was built in 1926.²⁴

Architectural feature of this building are – the double storeyed building has an arcaded verandah running all around it. It can be entered from a central porch and the central portion has a high tower over it. Typical colonial mouldings, semi-circular arches pendentives, balusters, are commonly noticed. Jalis are also used in lower storey.

The decorative features of this construction are central tower and moulding.

- **Jaipur House:** It is situated near India Gate Circle. Jaipur House designed by Sir Edwin Lutyens as a Delhi residence for the *Maharaja* of Jaipur. It was built in 1936.²⁵ Formerly it was the Palace, at present National Gallery of Modern Art. An extension to the building is done by the Ministry of Human Resources Development (H.R.D.).

Architectural features of this building are – the butterfly shaped plan, despite the numerous restrictions on the layout and façade controls, exhibits a distinctive Indian character. At the center of the house is a large circular room roofed by a prominent dome. The building itself is seated on

24. Ibid. p. 160; Lucy Peck, *op.cit.*, p. 272.

25. INTACH, *op.cit.*, Vol. 1, p. 203.

a plinth with bands of red sandstone. The red sandstone *chajja*, is also very prominent. Animal motifs, plasters are the decorative features of the Jaipur House. Walls are made of brick masonry.

- **Bikaner House:** Bikaner House is situated near India Gate, to the southwest of India Gate. It was constructed in 1938-39.²⁶ Formerly it was the palace. At present Bikaner House is the Rajasthan tourism office. Walls are made of brick masonry; floors are made of stone and roof concrete.

The area around the India Gate Circle was allotted to different princes and the buildings built were stringently controlled. The building is located at a very prominent location.

Architectural significance of the above said building are – It follows the geometry of the plot, the building typical of the New Delhi style, is simple yet striking. The half-butterfly plan, semi-circular arches, mouldings and canopies were all of colonial characteristics.

- **Jaisalmer House:** This was originally the Delhi residence of the *Maharaja* of Jaisalmer – built in 1939.²⁷ This two-storeyed building is not very colonial in appearance, and is built more in the then international

26. Ibid. p. 205.

27. Ibid. p. 222; Lucy Peck, *op.cit.*, p. 267.

style. There are circular projections at either end, with a projecting entry porch in the center.

The walls are made of brick masonry, floors are of stone and roof is made of concrete.

- **Darbhanga House:** This was the residence of the *Maharaja* of Darbhanga built in 1930s.²⁸ This two-storeyed building is set in a landscaped garden with an entry porch in the centre of the façade, over which there is a colonnaded verandah. In this building a very different spatial heights designed to aid cross ventilation, thus, this building has many colonial elements.

Decorative features of this building is saucer shaped sculpture at each end on the parapet, mouldings, ornamentation in plaster, walls are made by brick masonry.

- **Kotah House:** This was also originally the palace of the *Maharaja* of Kotah and is popularly known as Kotah House. It was built in 1938.²⁹ Later it is converted into Naval Officers Mess. Architectural features of this building are – the two storeyed building is slightly concave, with projections at either end. Tower, with a circular projecting entry porch, emphasizes the central entrance. This is a modernist style building but in

28. INTACH, *op.cit.*, Vol. 1, p. 222.

29. Ibid. p. 221; Lucy Peck, *op.cit.*, p. 267.

the more decorated Art-Decoration inspired style seen at Farid Kot House also.

Walls are made of brick masonry, floors are of stone and roofs are of concrete.

Kapurthala House: This was originally the Delhi residence for the Maharaja of Kapurthala. It was built in 1940s.³⁰ Formerly it was the palatial house at present it is a Government Guest House.

Physical description of this building is – the single-floor building has an arcaded verandah, which serves as the entrance. The semi circular arches are supported on circular columns. There are circular projections on the sides. In this building, mouldings are also used for the decorative. The walls are made of brick masonry. Floors are marble and roofs are made of concrete.

- **Birla House:** Birla House, the colonial period building is a significant landmark of Delhi. It occupies a significant site in New Delhi's residential bungalow zone. It was built in 1930s.³¹ At present it is an Army Office.

30. INTACH, *op.cit.*, Vol. 1, p. 223.

31. *Ibid.* p. 219; Lucy Peck, *op.cit.*, p. 267.

The building along the façade has an arched hall now used as a library. The entrance is through a court on the east and a large green area at the rear.

Brick masonry walls, terrazzo floors and concrete roofs are found. It was here that Gandhiji was assassinated. After that a memorial column of sandstone has been erected at the actual site where the Mahatma Gandhi was assassinated.

- **Kashmir House:** Formerly it was the palatial residence. The building originally built by the British as the commander in chief's residence in 1930s,³² it was later sold to the state of Kashmir. In the process, the state of Kashmir had to give up its plot in Princes parks.

Kashmir House is large rectangular building. It is two storeys high building. Main entrance is through a colonnaded porch. The two corners have projecting blocks and the storey over the central porch has a covered colonnade. Brick masonry has shown.

- **Flag Staff House (Commander-in-chief's residence):** Securing and extending the British Empire in India required an experienced commander-in-chief for the partly British, partly Indian soldiers and officers. In accordance with his special significance, the commander-in-

32. INTACH, *op.cit.*, Vol. 1, p. 216.

chief was given a magnificent residential Bungalow known as Flag Staff House in New Delhi. Flag Staff House closes another main vista, directly to the south from Viceroys House. Situated at a major round-point, it was designed by Robert Tor Russell and completed in 1930 in a grand manner.³³

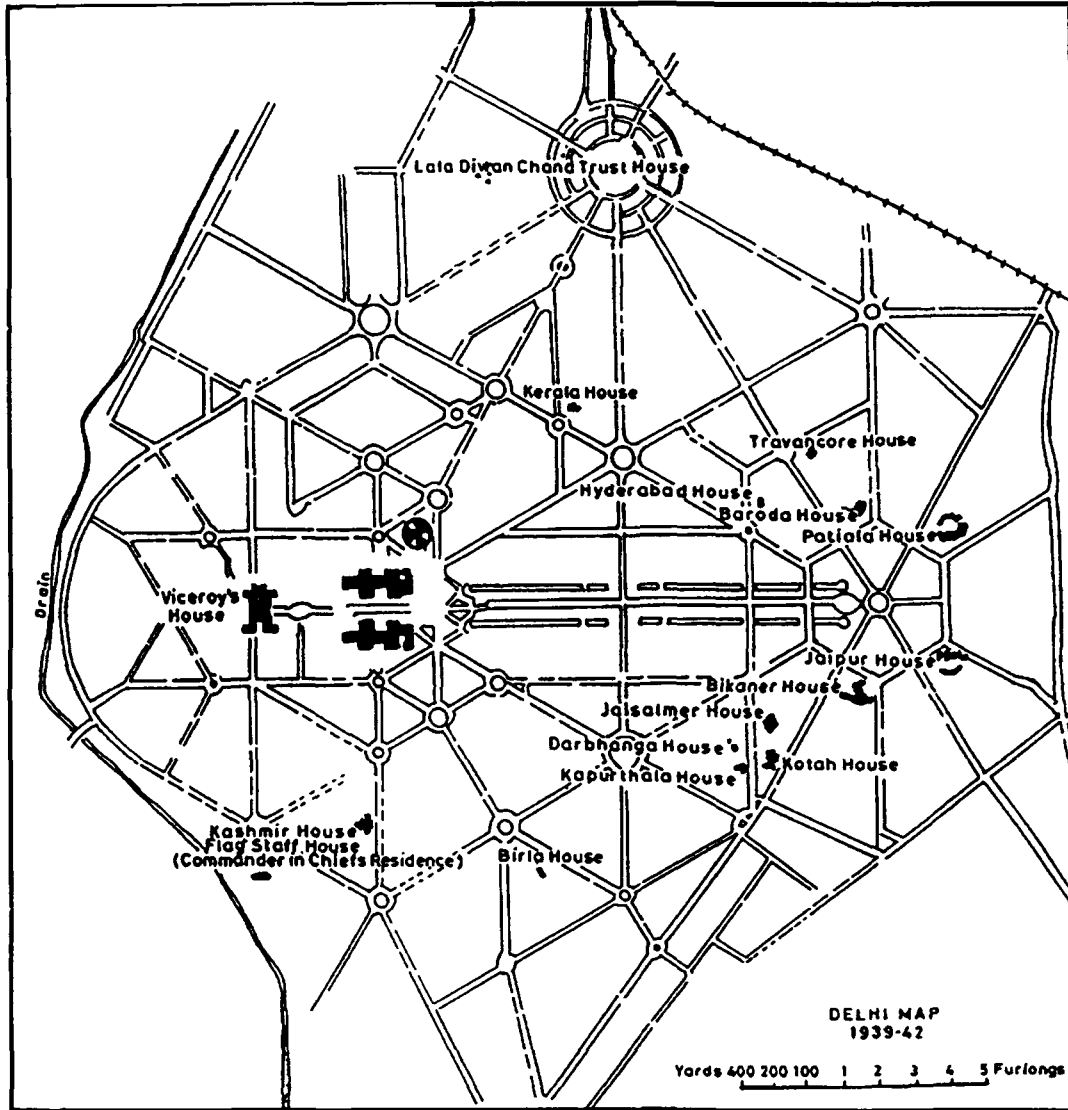
The massive house is connected with an axial vista to Viceroys House. It is a handsome building faced in stone and stucco in an austere classical style, carefully placed in the city to reflect the importance of military power of the Viceroy. It has a very colonial façade, marked by semi-circular arches, pediments, bold plaster lines and typical mouldings. The central portion of the first floor at the rear has a deep verandah.

It is true that the “Flag Staff House,” originally meant for the commander-in-chief of the armed forces but which later became the residence of the first Indian Prime Minister, Jawaharlal Nehru. It has since been named Teen Murti House and converted into a museum dedicated to Nehru.³⁴

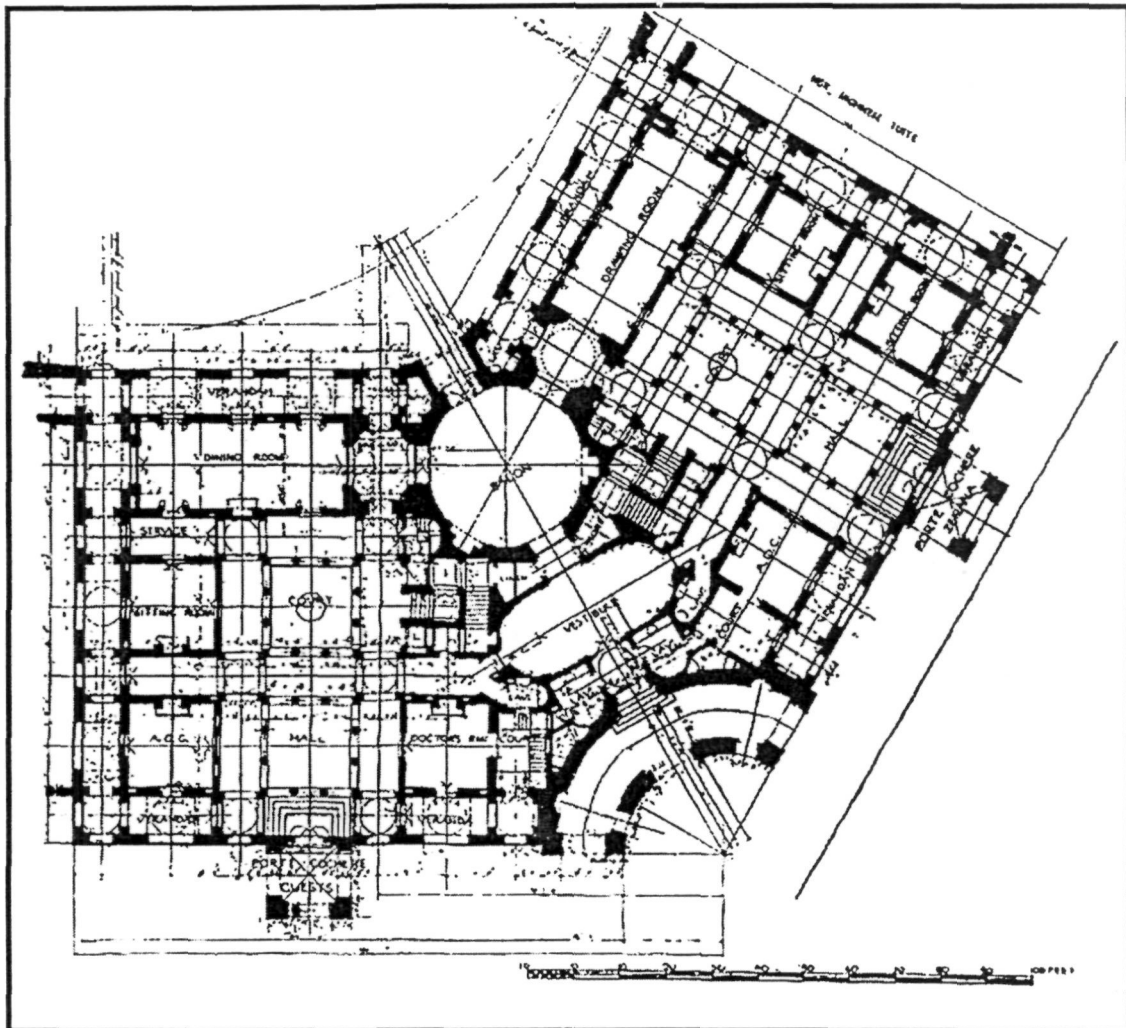
33. Philip Davies, *op.cit.*, Vol. 2, p. 143.

34. D.N. Dube and Jaya Ramanathan, *Delhi the city of Monuments*, New Delhi, 1997, p. 58.

4. Residential Bungalows

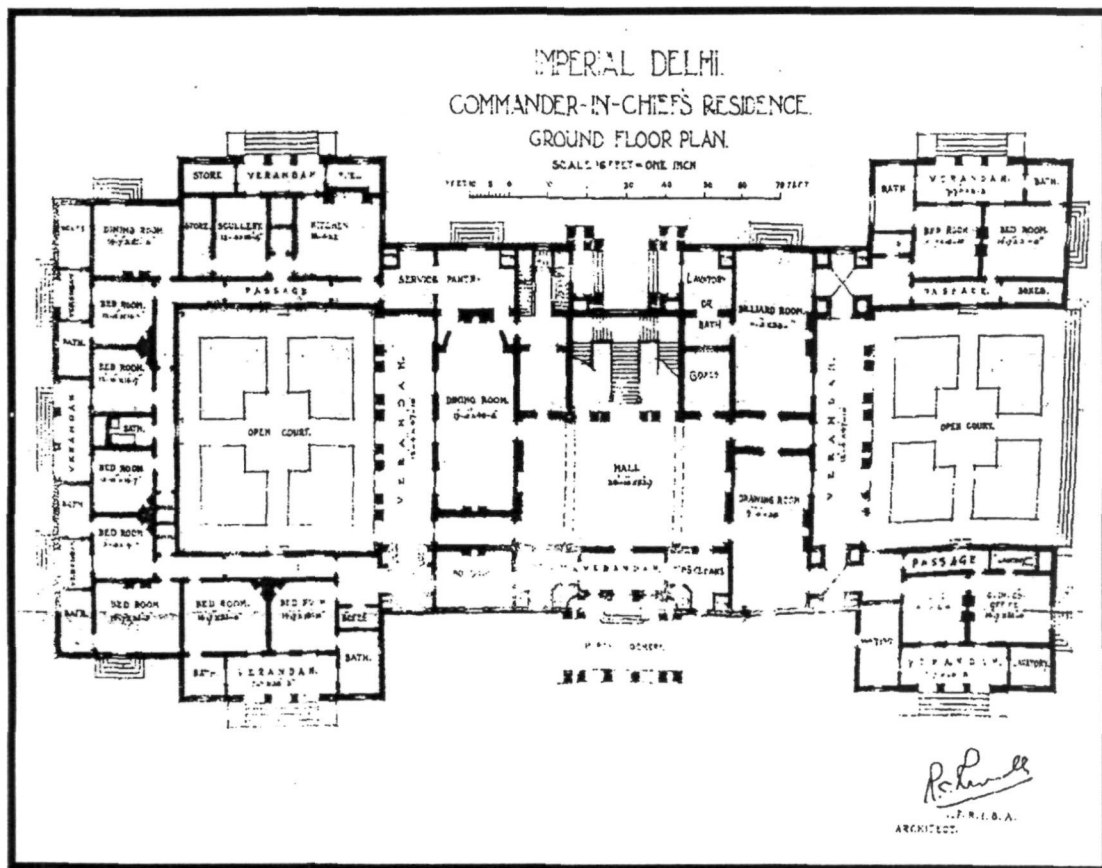


3. Ground Floor Plan: Baroda House



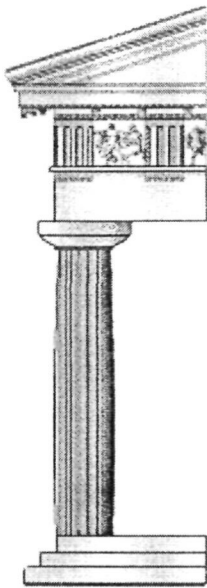
Courtesy: Imperial Delhi

4. Ground Floor Plan: Commander-in-Chiefs Residence, New Delhi

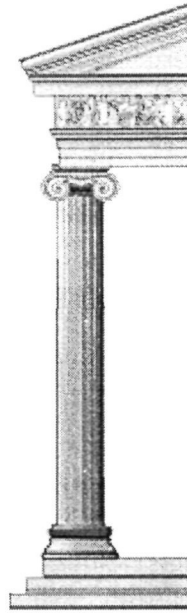


Courtesy: PWD Delhi

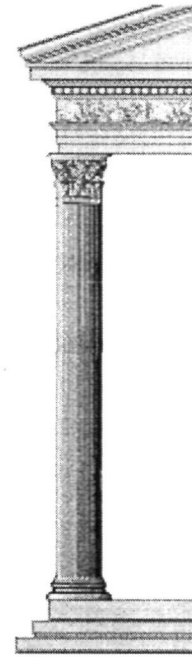
5. Drawing:
Different orders of the Pillars (Delhi and New Delhi).



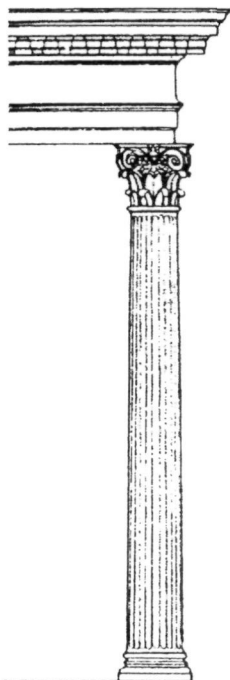
Doric



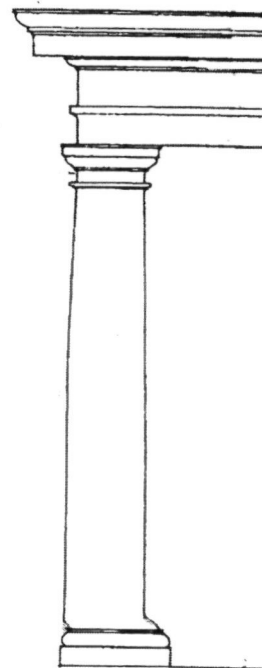
Ionic



Corinthian



Composite



Tuscan



Fig. 40. HYDERABAD HOUSE

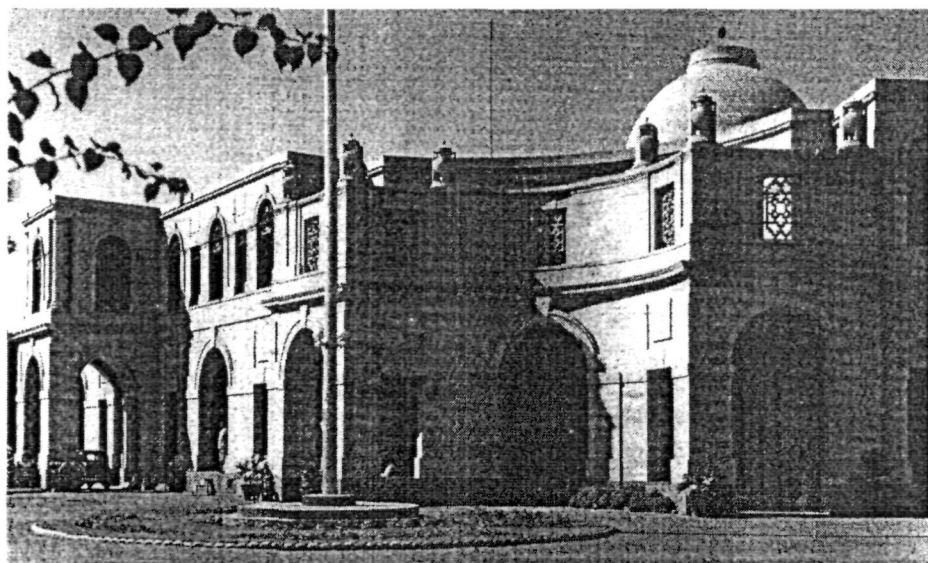


Fig. 41. BARODA HOUSE



Fig. 42. PATIALA HOUSE

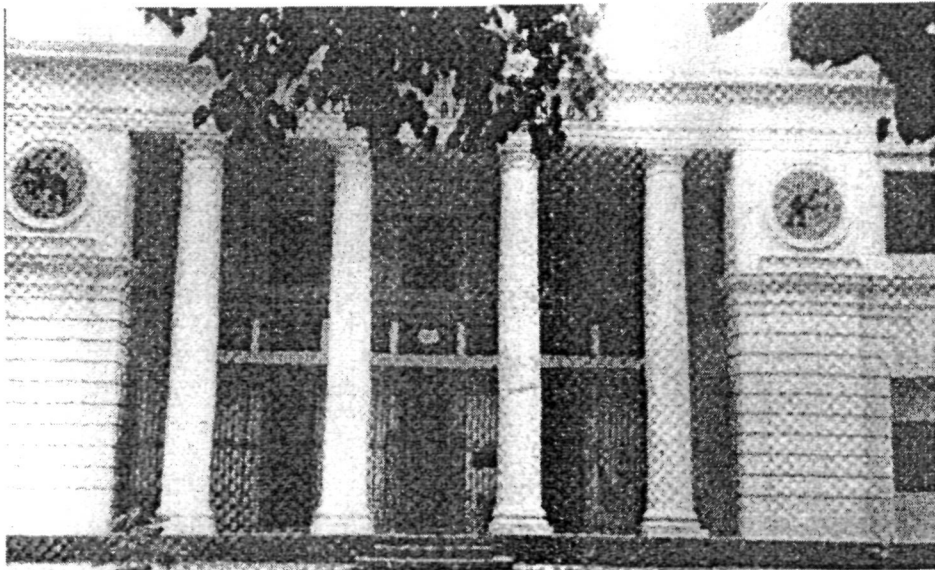


Fig. 43. TRAVANCORE HOUSE



Fig. 44. KERALA HOUSE

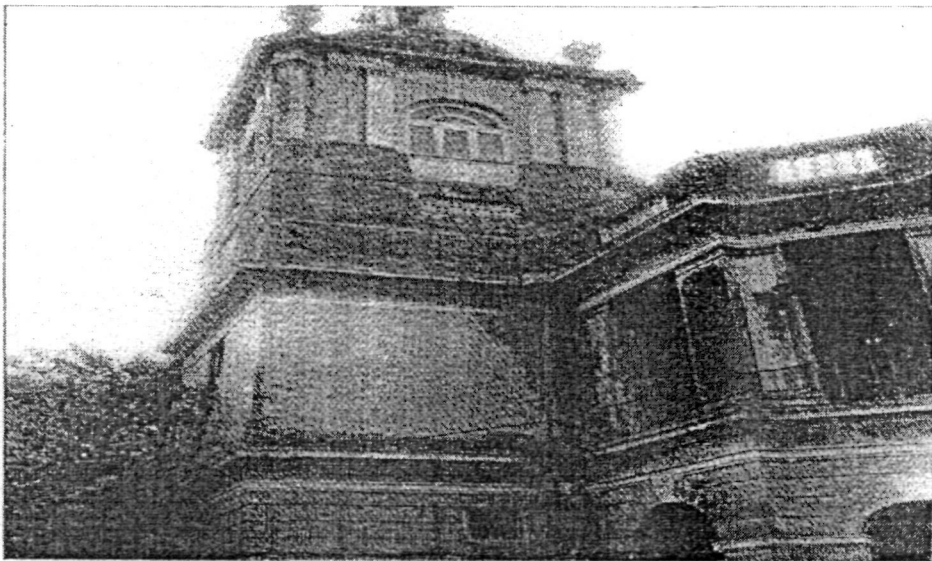


Fig. 45. LALA DIWAN CHAND TRUST HOUSE

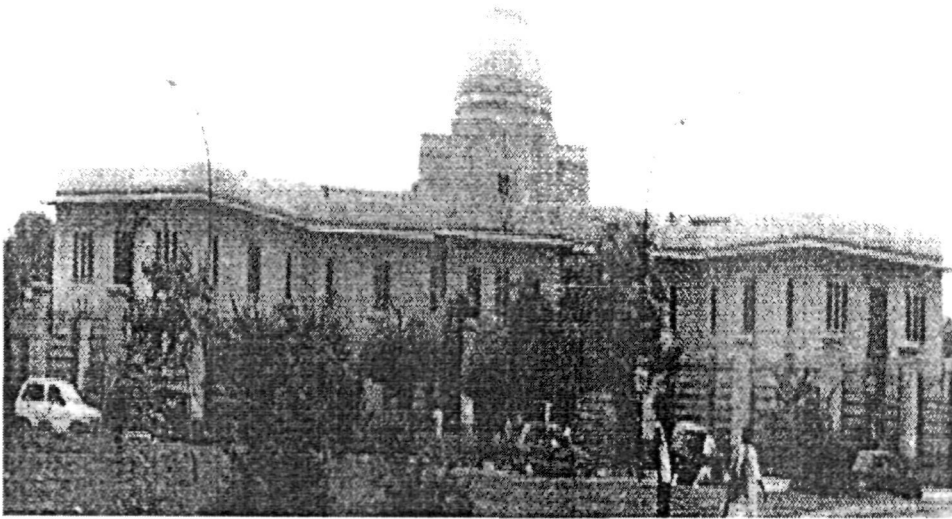


Fig. 46. JAIPUR HOUSE



Fig. 47. BIKANER HOUSE



Fig. 48. JAISALMER HOUSE

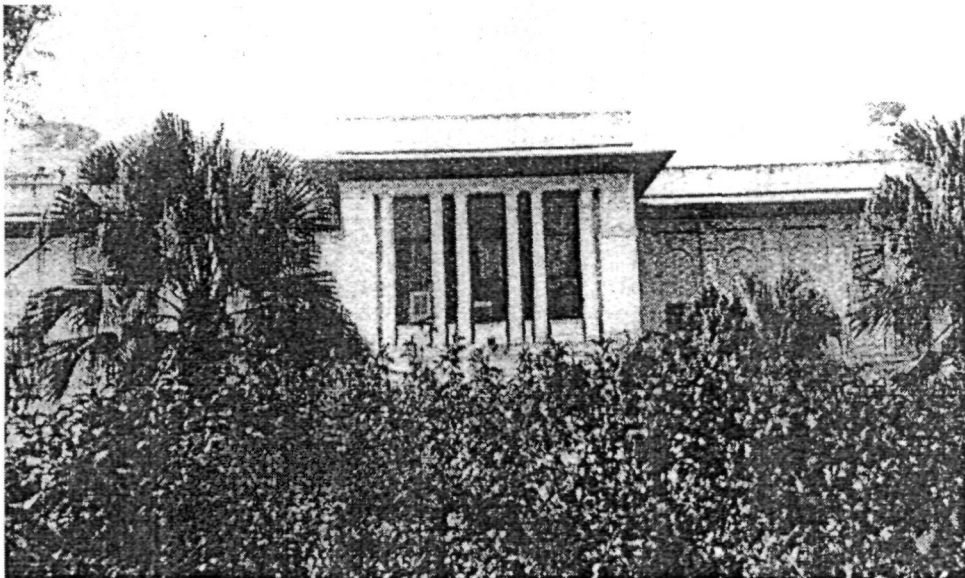


Fig. 49. DARBHANGA HOUSE

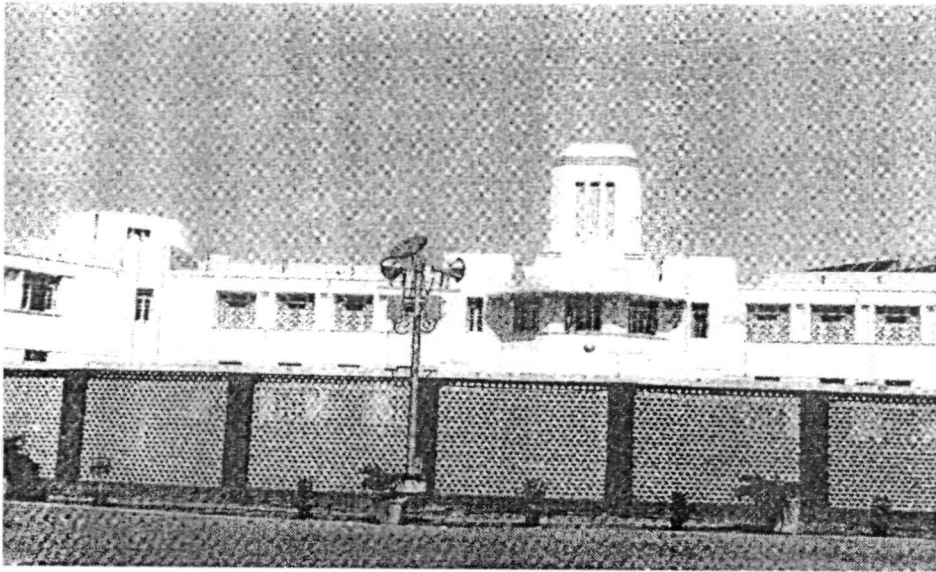


Fig. 50. KOTAH HOUSE

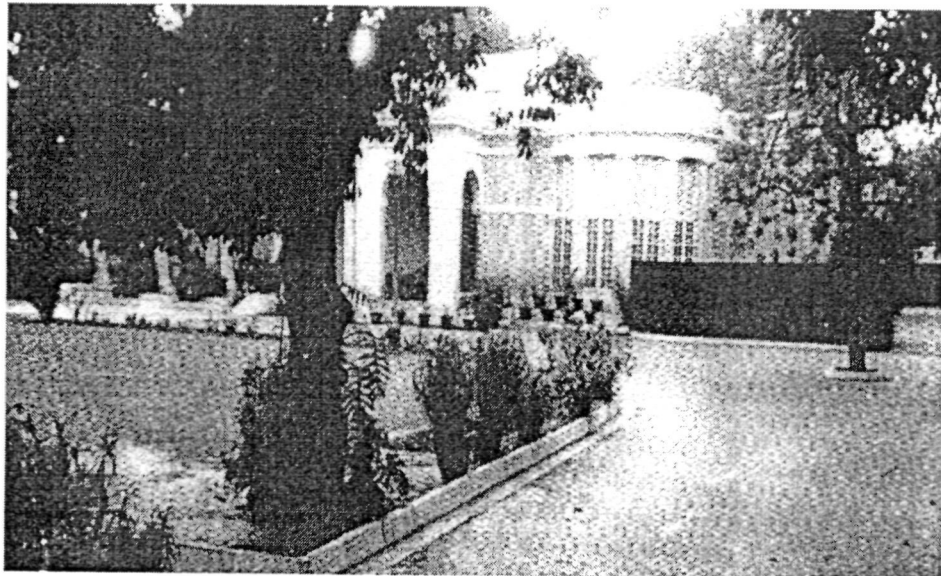


Fig. 51. KAPURTHALA HOUSE

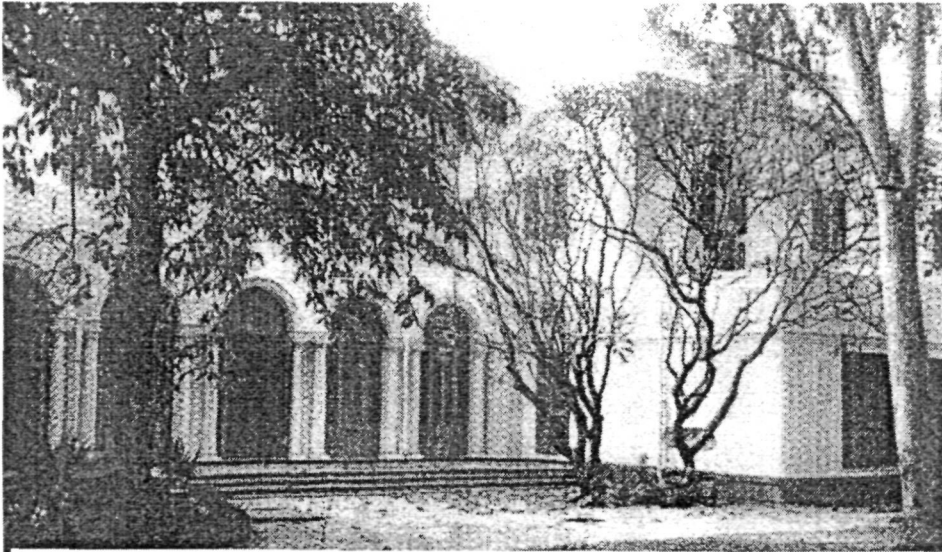


Fig. 52. BIRLA HOUSE



Fig. 53. KASHMIR HOUSE

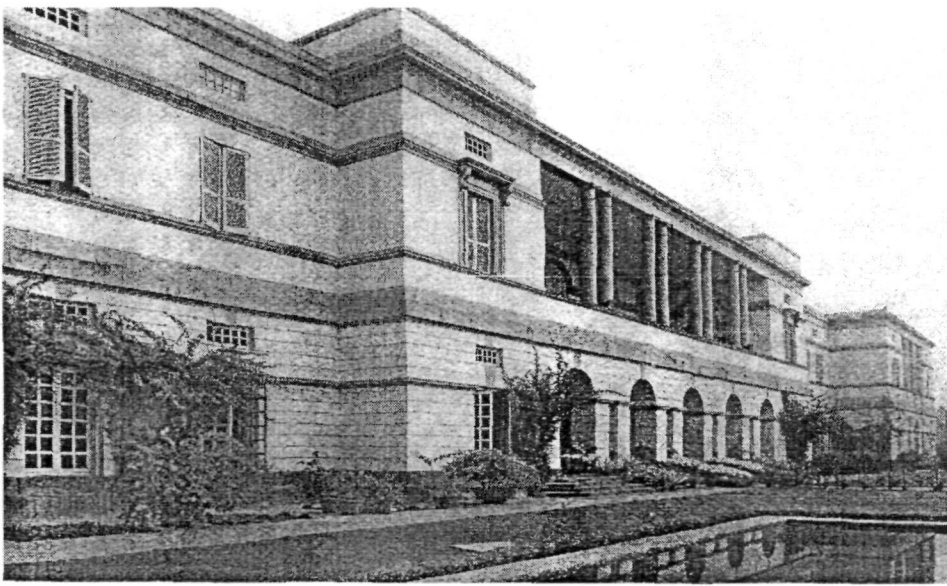


Fig. 54. FLAG STAFF HOUSE

CHAPTER 5

OFFICIAL BUILDINGS

Architecture would fulfill many functions for the British as they spread their empire throughout the world: whether to inspire awe, or to remind British functionaries and settlers of a sentimentalized Britain that they had left behind. However, imperial architecture would also be modified and influenced by the cultures, environments and peoples that it came into contact with. There was no single, unified architectural style imposed on the colonies. Odd hybrid building styles could be widely different from one colony to another as the British sought to bring all of these disparate aims and influences together.

There is no doubt that of all the invaders of India the British were the least destroyer of heritage remnants. During their rule direct attack on art, architecture and culture of India was the least. This could possibly have been due to the fact that the British came from a part of the world when contemporary social thinkers were propounding theories on individual rights and freedom, humanism, adult franchise and the concept of nation state. However the economic exigencies back in Britain especially after the two world wars warranted that the British needed regular flow of raw material for their traditional industries to survive.

Colonization of other countries was the only way out for Britain. The British stay in India lasted for about three centuries and during this period they significantly contributed towards social reforms, transport and communication, education, architecture and planning. All these contributions were actually meant to further the interests of Britain in India.

A close examination of the planning imperative of Lutyens Delhi reflects imperialistic shortsightedness and biases. If the Muslim invaders had a critical approach towards Indian architectures to emphasize the power and glory of their regime the scientific temper needed for good city planning and architecture was always found missing. This was also true of the city plan evolved by Edwin Lutyens in Delhi for the British rulers of India.

The shift of the capital of British India from Calcutta to Delhi in 1911 necessitated the building of the imperial city of New Delhi. The design of this city and its principal buildings (official) was entrusted to Edwin Lutyens and Herbert Baker, both being architects well versed in the neo-classical tradition flowing from the European renaissance. Their

designs were expected to symbolize, the grandeur and power of the British Empire as evident at the beginning of the 20th century.¹

The modern city of New Delhi was founded in 1911. In 1911 George V of Great Britain ordered the establishment of a new administrative centre for India and appointed a commission to select a site. The site chosen was 5 miles, south east of the city of Delhi, the capital of India until the British moved it to Calcutta in 1858, New Delhi planned by Sir Edward Lutyens and Sir Herbert Baker, was formally inaugurated in 1931.²

Lutyens finalized the city layout in 1915. The plan was derived from the best traditions of the European renaissance and was enlivened by an elaborate design of plantation composed of carefully chosen varieties of indigenous trees and other vegetations. The buildings and their compounds, as well as the roads, were laid out according to the very generous standards befitting an imperial city.³

A great war had broken out in Europe in 1914 and as a consequence the budget for imperial Delhi was drastically reduced, even before its construction could be started. It is fairly apparent that the

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1. M.N. Ashish Ganju, 'Lutyens Bungalow Zone', Paul Sunit (ed.), *A+D – A Journal of Indian Architecture*, vol. xvi, Delhi, No. 6, Nov.-Dec. 1999, p. 24.
 2. William T. Couch, (ed.), *Coolier's Encyclopaedia*, vol. 14, New York, 1956, p. 521.
 3. M.N. Ashish Ganju, *op.cit.*, p. 24.

architect's response to the cut in budgetary allocation was reflected in the design of the housing, which forms the bulk of the built environment in any city. The official buildings and the overall layout were thus allowed to retain their generous standards, thereby allowing the architects to design some of the grandest ceremonial public spaces of any capital city of the world.⁴

New Delhi among India's most modern and best-planned cities, is one of the newest capitals in the world, the last of the government buildings was completed in 1930. The site chosen for the location of the new city was on the Jamuna plain at a point where a great rock rose 50 ft above the ground. The city planning commission laid out the city in a circular radiating from this rock. The rock itself was levelled off and on its broad, flat summit were constructed for secretariat buildings and government house, while the legislative building was erected at the foot of the rock, these three comprise the principal government building in the city. From this striking focal point, broad, tree-lined avenues run, as in Paris and Washington, to important or scenic locations within or near the city. One avenue runs to the Great Mosque of Jama Masjid in old Delhi. While another leads to the ancient walled city of Indraprastha. The trees of the city and series of canals, leaving a great central mall help to give

4. Ibid. p. 24.

New Delhi its garden atmosphere, their demands for water, however, require a specially constructed irrigation system.⁵

The garden city planning of Lutyens Delhi has proved more influential than the Mughal houses of Shah Jahan's India, new villas are a British legacy, together with many of the regulations which encourage their design.⁶ The new capital could not be enjoyed by the British for long, and in 1947 power was transferred to an independent Indian nation.

While New Delhi was planned with a purpose to erase the Mughal myth and in turn, symbolize the permanence of the British rule in India.⁷ The official buildings of New Delhi then were meant to connect Britain's rule with India's own imperial past and at the same time to evoke a sense of pride in the unique accomplishments of the British Raj. The architectural symbolism of New Delhi had meaning primarily for the British themselves. The British, choose a classical style for their new capital buildings in same measure, simply because that was the medium through which Europeans apprehended empire.

Each of the official buildings mentioned below has a different history, architectural features and their utilitarian and symbolic

5. William T. Couch, (ed.), *op.cit.*, Vol. 14, pp. 521-22.

6. Sarah Tillotson, *Indian Mansions: A Social History of the Haveli*, New Delhi, 1998, p. 164.

7. Suptendu P. Biswas, 'Looking beyond the shadow: The context of Real Issue in Lutyens Delhi', Paul Suneet (ed.), *op.cit.*, p. 38.

significances, that is of interest in order to better understand the place of administrative buildings in the building scheme. Following are the official buildings and its main architectural features:

Viceroy's House: It was designed by Sir Edwin Lutyens as a synthesis of eastern and western styles of architecture and was completed by 1929.⁸ The formal Viceroy's House remains Lutyens most significant achievement. It is befittingly the crowning glory of the British Empire and architecture in India. It is bigger than Palace of Versailles, it cost a whopping £ 12,53,000 and now houses the President of India. It is unquestionably a masterpiece of symmetry, discipline, silhouette, colour and harmony, of course, it has come in for much criticism too but that has mostly been limited to the imperial intent behind it rather than its architecture.⁹

The former Viceroy's House now *Rashtrapati Bhavan* (President House), thus differed from all other official buildings. Viceroy House at 600 (long and 180 (wide is built on a giant scale. It is bigger than any palace of the Indian princes, presumably deliberately. It was designed

8. Philip Davies, *The Monuments of India: Islamic, Rajput, European*, vol. 2, London, 1989, p. 141.

9. <http://www.indiasite.com>.

above all to impress and, like other new buildings of New Delhi, to reaffirm the British intention to hold on to the foreseeable future.¹⁰

Thus, the length of each of its two main fronts was about 600 feet, the top of the dome is 180 feet from the ground the whole house covered four and a half acres and enclosed twelve courtyards.¹¹

In the Viceroys House, the Principal fronts are 640 feet wide and the north and south fronts are 540 feet wide, the circumference at the base is over half a mile. It has four floors with some 340 rooms and loggias of varying sizes. The floor covers 200,000 square feet. Some 700 million bricks and three million cubic feet of stone went into the structure, with comparatively little steel and cement.¹²

There are approximately 285 rooms ranging functions in the different wings of Viceroys house. The main floor plan shows a clear functional division of five large areas. The central section with the Durbar Hall, the state dining room, the state ballroom, and three state drawing rooms are used exclusively for official purposes. In order to guarantee

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10. T.G.P. Spear, *Delhi: Its Monuments and History* updated and annotated Narayani Gupta & Laura Sykes, Delhi, 1994 & 1997, p. 138.
 11. P.N. Chopra and P. Chopra, *Monuments of the Raj: British Buildings in India, Pakistan, Bangladesh, Sri Lanka and Myanmar*, New Delhi, 1999, p. 1.
 12. Sunita Kohli, 'The creation of a planned city', B.P. Singh & P.K. Varma (ed.), *The Millennium Book on New Delhi*, New Delhi, 2001, p. 73.

sufficient light in such a large floor area, the staircase court was laid out as both stairwell and a light well.¹³

It is dominated by monumental copper dome, which rises over a vast colonnaded frontage. The main entrance is approached by a broad flight of steps, which leads to dodecastyle portico. The capitals are wholly original, a fusion of acanthus leaves and pendant bells. The enormous projecting cornice or *chajja*, a Mughal device, which provides a strong unifying element and throws a band of deep shadow around the perimeter. The Viceroy house is a masterpiece of symmetry, discipline, silhouette, colour and harmony.¹⁴

The four wings, along with the central section were linked only by comparatively narrow sections, the southwest wing formed a self-contained English style. Country house with living, sleeping, and guest rooms, divided into three storeys and with direct access to the Mughal garden. The outer northwest wing, identical in shape to the southwest wing, consists of three storeys incorporating approximately twenty single rooms and suites for the viceroy's guests with view over the surrounding gardens. Inner courtyards and shady loggias maintain a pleasant

13. Andreas Volwahren, *Imperial Delhi*, Germany, 2002, p. 103.

14. Philip Davies *op.cit.*, p. 141.

temperature in the rooms and were probably intended to increase cross-ventilation.¹⁵

To the west of the palace overlooks an enormous Mughal garden designed by Lutyens. Here the principles of hierarchy, order, symmetry and unity are extended from the house into the landscape. A series of ornamental fountains, walls, gazebos and screens combine with scores of trees, flowers and shrubs to create a paradise so delightful that Indians called the garden *Gods Ocean Heaven* the Irwins supervised the planting of the garden which grew in tropical profusion softening the formal pattern of lawns and waterways, popularly known as *Mughal* garden.

In the narrow wings to the right and left of the great portico in front of the Durbar Hall, the rooms are, for the most part, offices for the viceroys personal staff and adjacent to these are more guestrooms for less important guests.¹⁶

At the entrance to the forecourt, piers with sculptured elephants flanked the wrought-iron screen and stone sentry boxes sheltering mounted troopers of the bodyguard. One cannot appreciate the great length of the houses, until one has passed the Jaipur column and became aware of its height when one was close to it.

15. Ibid. p. 103.

16. Ibid. p. 103.

Immediately inside the portico is the circular throne room or Durbar Hall. The Durbar Hall in the Viceroy House is approached by thirteen feet high entrance door. Palladian influence is clearly evident in the four huge apses inset into the walls.¹⁷ The Roman Pillar arrangements as a visible preparation for the center of power and Durbar Hall as representative of this center (where investitures and Durbars take place) rising into the dome, its walls lined with white marble, its floor of porphyry and with columns of yellow jasper in the four apses. Indian marble of many colours adorns its walls. Apart from red and cream sandstone on the external façade, Lutyens used many other varieties of stone such as white from Makrana, grey from Kotah, green from Baroda, pink from Alwar and black from Bhaislana. The Hall is in the form of a circular marble court 75 ft (22.8 m) in diameter. The throne faced the entrance from beneath their canopy of Crimson Velveer, this was the climax of the two-mile approach. From here onwards, the axis is divided, one corridor leading to the 100-foot long state dining room, with its teak panelling portraits of Viceroys, display of gold plate and table for more than 100 people, the other to the ballroom. For all its great size the latter was originally rather dull, lady Willington, the second Chatelaine of the

17. Sunita Kohli, *op.cit.*, B.P. Singh & P.K. Varma (ed.), *op.cit.*, p. 74.

house, enlivened it with brightly – coloured arabesques and Mughal motifs painted on the walls and ceiling by Italian artists.

The entrance beneath the portico was in fact at first floor level and only intended to be used by personages arriving in state. All other guests as well as their Excellencies, and the household entered on the floor below driving through arches into the north and south court. When there was a large function, the guests drove along tunnels joining the two courts, which deposited them on either sides of a battery a cloak rooms situated beneath the center of the house, from which they ascended to the principal floor by choice of two ground staircase.

Lutyens incorporated many Indian motifs in Viceroy's House. He used the Cobra for the fountain of South Court and engraved elephants on gates, on pillars, and in the entrances to the basement. The lotus motif was also used in the Jaipur column and the fountains in the Mughal garden.¹⁸ Inside the vast establishment of the palace, the Mughal garden is the element that Lutyens clearly acknowledged as a direct heritage from the Mughals.

Thus, in this house Lutyens worked with many quintessential elements of indigenous architecture. Realizing the crucial importance of light and shade, he introduced the loggias. These run rights round the

18. Ibid. p. 74.

eternal faces of Viceroy House and mask the actual window and door openings.

They also provide a superb common repetitive theme. From Rajput and Mughal Architecture, Lutyens adopted *chajjas*, *chhatris* and *jalis*. Lutyens also acknowledged the vital role of colour and texture. He therefore, use the some red sand stone that the Mughals had used at Fatehpur Sikri and Old Delhi also. He interspersed this with cream stone from Dholpur, Bharatpur and Agra in Brilliant horizontal bands of colour. This accentuated the vast horizontal emphasis of the building as a whole.

The dominant feature of the building is the central dome, here a copper hemisphere rises from a white stone drum incised with railings, directly influenced by the great *stupa* at *sanchi*. Thus, it is the best proportioned building in New Delhi.¹⁹ And the Viceroys House remains Lutyens most significant achievement. It is befittingly the crowning glory of the British Empire and the architecture in India.

Secretariat (North Block and South Block): As part of the collaborative agreement between Lutyens and Baker, the secretariat building were designed by Herbert Baker. At New Delhi, Baker similarly endued his work with symbolic meaning and import. His two vast secretariat

19. T.G.P. Spear, *Delhi its Monuments and History*, updated and annotated, Narayani Gupta and Laura Sykes, Delhi, 1994 & 1997, p. 97.

buildings, built between 1914-27, each three storeyed high and nearly a quarter of a mile long, housed every administrative department of the Government of India.²⁰ Presently serving as the offices of the central government, the Prime Minister's Offices are located at one end of the South Block while defence ministry is at the other end with external affairs in the middle. North Block houses the ministry of home affairs and finance ministries.

Thus, the secretariat – two buildings (Blocks) lie each side of a wide avenue, dominating the new city escape. Designed by Herbert Baker, they are reminiscent of his Government Buildings of Pretoria, two huge ranges of classical buildings with Projecting colonnades and large baroque domes dominating the composition. Both are derived from Christopher Wren's Royal Naval College at Greenwich.²¹

Although criticized by comparison with Lutyens work they are magnificent pieces of civic design. The towers flanking the entrance from the Great Place were designed to be twice the height, to act as obelisks guarding the way to the inner sanctum but these were reduced in scale and lost their impact. The domes are embellished with lotus motifs and

20. R.G. Irwing, *Indian Summer: Lutyens, Baker and Imperial Delhi*, London, 1981, p. 279.

21. P.N. Chopra and P. Chopra, *op.cit.*, p. 33.

elephants. On the north and south elevation huge Mughal gateways centred on the horizontal axis between the domes.²²

The secretariats were built without continuous verandahs or other such outside protection as is usual in India from the heat of the sun they have instead very thick hollow walls into which the windows are deepest, so that the high rays of the sun cannot shine on and heat the glass. Against the low sun of morning and evening they are protected by teak latticed shutters. By this means the lighting of the rooms can be better regulated and the offices are not so gloomy in the cooler weather; the sun-baked walls also sooner radiate during the cooler nights their heat, which usually clings to the stuffy verandah.²³

As at Viceroy's House, indigenous architectural forms in the secretariats were a response to practical climatic needs as well as to the requirements of political symbolism. Baker employed the characteristics Indian features of the open canopied *chhatri*, an ancient royal emblem, the widely overhanging stone *chajja*, which protected walls and windows from driving rain and mid day sun, and the intricately carved stone and marble *jali*, which admitted air but not noon time sun. Unlike lutyens he also used the *nashiman* or recessed porch, a re-entrant vaulted portal that distinguished many Mughal buildings. In Bakers adaptations a

22. Philip Davies, *op.cit.*, p. 141.

23. H. Baker, *Architecture and Personalities*, London, 1944, p. 71.

rectangular architrave enclosed around headed arch of two or more storeyed. Designed originally as cold season offices, the secretariats were constructed without the continuous verandahs, which normally served in India as sun shields. Instead windows were kept small in proportion wall area, and their glass was deep set in thick walls away from high rays of the sun. Teak jalousie shutters screened the low sun of morning and evening. Lightening of rooms could be better adjusted as a result, and offices were not as gloomy in winter as with verandah. A striking architectural peculiarity of the secretariats is columned porticos added to the building on all sides.

Thus, it is one of the greatest buildings of the British period, three storey high and extending over an area of 12,00x1300 feet.²⁴ Baker's secretariats by contrast show a more direct grafting of Indian motifs on to the classical surfaces. In large part this reflects Baker's political concerns that the secretariat building's, so visible on their high pediments, and so much more open to the comings and goings of Indians, should be seen to be distinctly Indian.²⁵

Council Chamber/Legislative Building: If it were not for the Montague Chelmsford reforms of 1919, the council chamber may not have been

24. Andreas Volwachen, *op.cit.*, p. 138.

25. Thomas R. Metcalf, 'Architecture and Empire Sir Herbert Baker and the Building of New Delhi', R.E. Frykenberg (ed.), *Delhi through the Ages, Essays in Urban History, Culture and Society*, New Delhi, 1986, p. 397.

built. Its cony how the building most indispensable to modern Indian democracy came up as an after thought. Earlier called the Circular House, it was added to the layout at a later stage following the reforms, which created a large legislative assembly.

The council chamber is one of the most magnificent buildings in New Delhi. Along with the nearby Viceroy's House and the two blocks of the central secretariat, it forms one of the brightest clusters of architectural gems possessed by any country in the world. With its massive circular edifice it stands supreme amidst a number of multi-storeyed buildings which have come up in recent years around the central secretariat complex perhaps symbolizing the supremacy of the legislature which is located within its walls.

The building was designed by the architect Sir Herbert Baker who alongwith Sir Edwin Lutyens was responsible for the planning and layout of legislative building (Parliament House), New Delhi.²⁶

The original plan for New Delhi prepared in 1911 did not provide for a legislature building. After the end of First World War and the introduction of the Montague-Chelmsford Reforms it was decided to have a Council House, Comprising a Legislative Assembly Chamber (later Lok Sabha Chamber), a Council of States Chamber (now Rajya Sabha

26. Lok Sabha Secretariat, *Guide to Parliament House*, New Delhi, 1968, p. 1.

Chamber) and a chamber of Princes (Library Hall). The design of the building was approved by the end of the year 1919 and the Duke of Connaught laid its foundation stone on The 12th February 1921. “The foundation stone of the council house was laid by the Duke of Connaught with all the brightness and splendour of Indian ceremonial ... Before the Delhi ceremony the Duke addressed the assembled members of both chambers; he spoke with a great and affecting earnest, appealing to them as an old friend of India to for go discord and unite for the common good of India.”²⁷ It took about six years to complete this majestic building.

Council Chamber (Parliament House) is a huge circular building in red and buffed sand stone with open colonnaded verandahs encircling the entire circumference. Thus the huge circular colonnaded building comprises three semi-circular chambers for the legislatures and a central library count by a 27.4 m (90 feet) high dome. It is 173 m (570 feet) in diameter and covers 2.02 hectares (5 acres) in area with colonnaded verandahs enclosing the entire circumference.²⁸

Legislative building is a circular edifice with a continuous open verandah on the first floor, fringed with a colonnade of 144 creamy sand stone columns each 27 feet high. The area enclosed by this impressive building with 12 gates – 4 of them with porches – is six acres and its

27. H. Baker, *op.cit.*, p. 76.

28. <http://www.indiasite.com>.

circumference is one-third of a mile. The volume of dressed stone used in the building is 3,75,000 cubic feet.²⁹

Within the circular edifice are enclosed a big central hall, three chambers (*Lok Sabha*, *Rajya Sabha* and the Library Hall), Committee Rules and Office Rooms to run the machinery of parliament.

The central hall that attracts the attention of the visitors as he enters parliament house is itself a circular structure. On the three main access facing the central hall are placed the three chambers and between them lie garden courts. The hall is circular in shape and its dome that is 98 feet in diameter is stated to be one of the most magnificent in the world.³⁰ The committee rooms which are four in number are located on the first floor they are specially designed to suit the needs of parliament committees, which meet their from time to time.

The building is divided into three levels; there is a red plinth base, a middle storey surrounded by 144 buff colored pillars and a smaller attic storey. There is a central circular room with three semi-circular chambers at 120o surrounded by the outer circular ring of offices and a deep verandah almost 1 km in length.³¹

29. Lok Sabha Secretariat, *op.cit.*, p. 4.

30. Ibid. p. 24.

31. INTACH, *Delhi: The Built Heritage: A Listing*, Delhi, vol. 1, 1999, p. 192.

The boundary wall has blocks of sandstone carved in geometrical patterns that echo Mughal *jalis*.³²

The architect's keen sense of appreciation of Indian art is widely evident in several features of construction of the parliament house. This is especially noticeable in its use of Indian symbols and in the carving of the typical Indian "*Chajja*" which shades the walls and windows. In the many varied forms of "*Jali*" adopted in the work of the building in marble, stone and wood, the architect has drawn inspiration from the traditional Indian art and architecture.

All the materials used in this building are indigenous the black marble used in the columns was procured from Gaya; the white and the various coloured marbles which line the walls of the library hall came from Makrana. The timber used for the doors came from Assam and Burma, while black wood (*Shisham*) obtained from South India.³³

Extensive lawns surround parliament House and the entire parliament house estate (comprising the building and the outer lawns) is surrounded by an ornamental stonewall. There are fountains both within and outside the building adding to the charm of the parliament house.

32. <http://www.indiasite.com>.

33. Lok Sabha Secretariat, *op.cit.*, p.6.

The opening ceremony for the building was performed on 18th January 1927 by the then Governor General of India, Lord Irwin, who at that ceremony read a message from the King. Referring to the circular edifice of the building, the message said –

“The circle stands for something more than unity. From the earliest times it has been also an emblem of Permanence, and the poet has seen in the ring of light a true symbol of eternity. May therefore we and those who follow us witness, so far as we may, the fruition of these twin conceptions. As our eyes and thoughts rest upon this place, let us pray that this Council House may endure through the centuries, down which time travels towards eternity, and that, through all the differences of passing days, men of every race and class and creed may here unite in a single high resolve to guide India to fashion her future well.”³⁴

Museum & Record Office: Now called the national archives of India, a fragment of one building in Lutyens ambitious scheme, it was designed in 1922.³⁵ Of the four large buildings planned only the Imperial Record office was built in the original arrangement and, even then, only one wing was built.³⁶

34. Ibid. p.1.

35. R.G. Irving, *op.cit.*, p. 254.

36. Andreas Volwahren, *op.cit.*, p. 234.

Watercolor perspectives depicting Lutyens monumental grouping of cruciform structures, as exhibited at the Royal Academy in 1922, displayed a pervasive classical vocabulary, skillfully adapted to Indian tradition and weather. The wide expanse of basement walls, their battered red stone punctuated at intervals by shadowy entrances and recessed windows and semi-domes conveyed a calculated impression of timeless solidity and strength. The continuous sweep of cornices and stringcourses and the rhythmic beat of paired columns reinforced a dominant horizontally appropriate to a uniformly flat refrain. The airy central courtyard of each structure, its deep loggias thick walls and splashing roof top fountains acknowledged the preponderantly hot and arid Delhi climate.³⁷

All the elements of the record office stand in a harmonious relationship to each other similar buildings. The base is neither too high, as in secretariat, nor too broken up as in the residence of the Commander in chief. Edwin Lutyens was undoubtedly bringing his entire repertoire of neo-classical proportions to bear. The façade reflects, with matchless clarity, the two most important architectural clichés of the late Neo-classical building style in India, namely the hall with columns and the verandah with capitals of the Delhi order, each with a triple axis

37. R.G. Irving, *op.cit.*, p. 254.

triumphal arch at both sides of this stoa. The triumphal arches at each side are of extra ordinary grandeur and neo-classical simplicity.

In the record office, the reasons behind the significant height increase of the central stoa and with the triumphal sides arches on a high base of red sand stone is some what puzzling. Its undecorated doorways and window openings were obviously not intended to make their own architectural statement. Thus the base is to be perceived as a part of the similar red earth surrounding the area rather than belonging to the actual building itself.

Thus, we can see the building is built in red and buff-colored sandstone with the lower storey in red stone and the upper floor in buff stone. Twin column line the verandah, the corners have plasters to continue the symmetry. The lower storey has small openings as opposed to the upper storey, which has large openings.

Western Court and Eastern Court: Western and Eastern court designed by R.T. Russell in 1922, Chief Architect to the Govt. of India for use as hostels for legislators.³⁸ Russells two principal works at New Delhi other than connaught place were pair of stuccoed hostels for legislators that flanked Queens way north of Kings way and a princely residence for the

38. INTACH, *op.cit.*, Vol. 1, pp. 169-70.

commander-in-chief.³⁹ Western Court still survives its original purposes as a hostel for legislators. The much more dilapidated Eastern Court is now the central telegraph office. They were part of Lutyens original scheme and were designed.

The scale of the three storey twin blocks, known as Eastern and Western court, reflected the importance accorded representative bodies under the reformed constitution. Russell treated the two floors above the massive, arcaded basement plinth as a single continuous verandah. Giant Tuscan columns rose through both upper floors toward the knife like shadow of a bold cornice, but the pillars proved as ineffective as those of the council house in shielding rooms from heat and glare. Moreover, the top floor balustrade intersected the columns, effectively breaking the depth of shadow between them.⁴⁰

Although these guests houses are first-class late neo-classical designs. The history of architecture unfortunately makes little mention of them, even less than Connaught Place. The reason is obvious; architects all over the world have long since felt determined to set aside the formal repertoire of classicism. Latecomers to India are in danger of losing contact with the modern age, in the same way as the British Empire

39. R.G. Irving, *op.cit.*, p. 318.

40. *Ibid*, p. 318.

risked losing contact with political development in the western democracies.

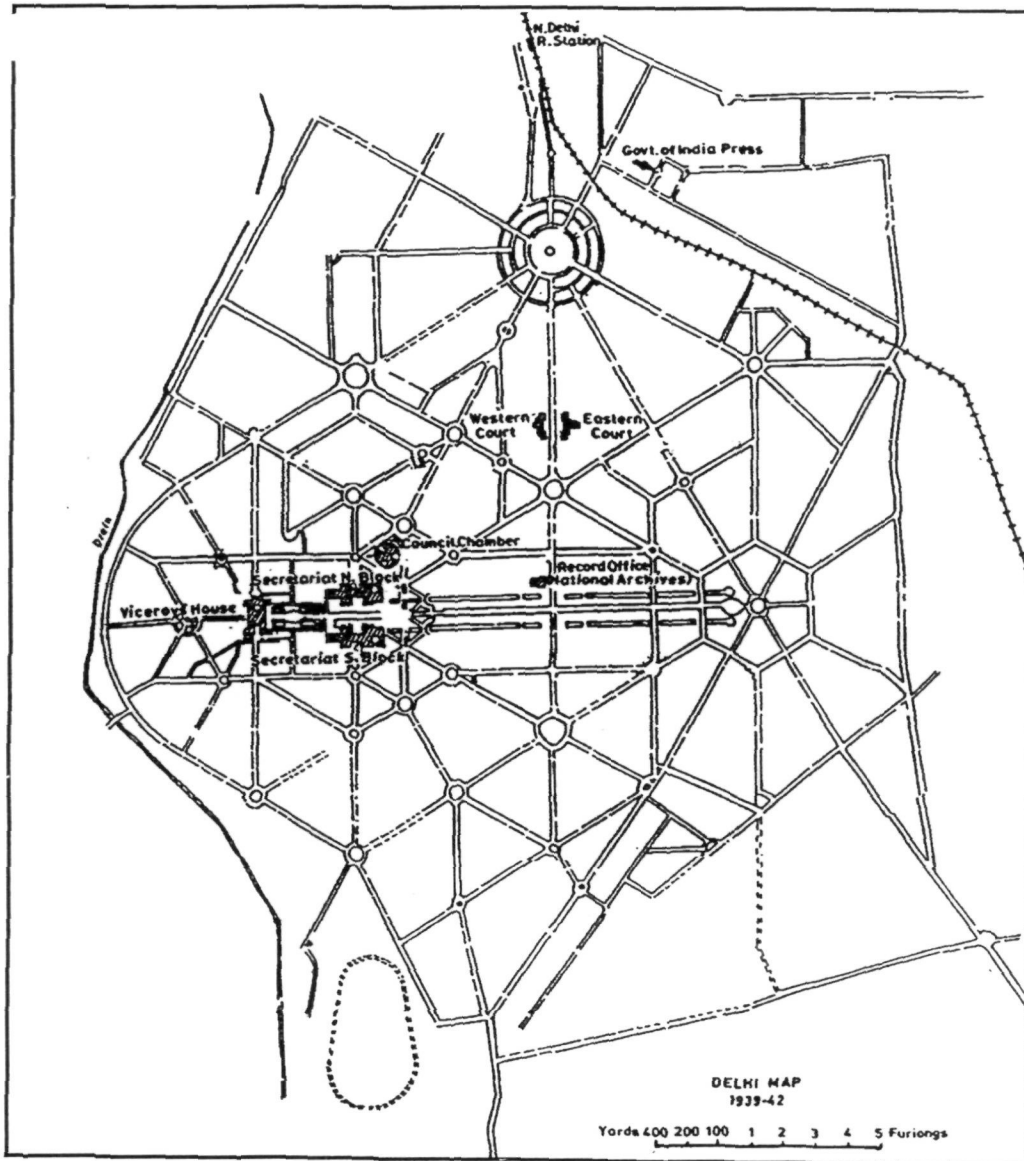
Government Press: It is situated to the northeast of Minto Bridge. It was built in early 20th century near Minto Road, to the North East of the Minto Bridge. Formerly it was the office while at present press. It is a colonial building probably pre-connaught place, very strategically located between old and New Delhi.⁴¹ Thus, this building is an anachronistically early colonial style having been built before the creation of New Delhi.⁴²

It is a single storey building and has an almost rectangular plan structure has an identical entry porch on two sides flanked by windows. In the front there are six circular pillars, the building was built around a large courtyard. Decorative features of this building are mouldings, circular column etc. Brick masonry work is found and the floor is made of stone.

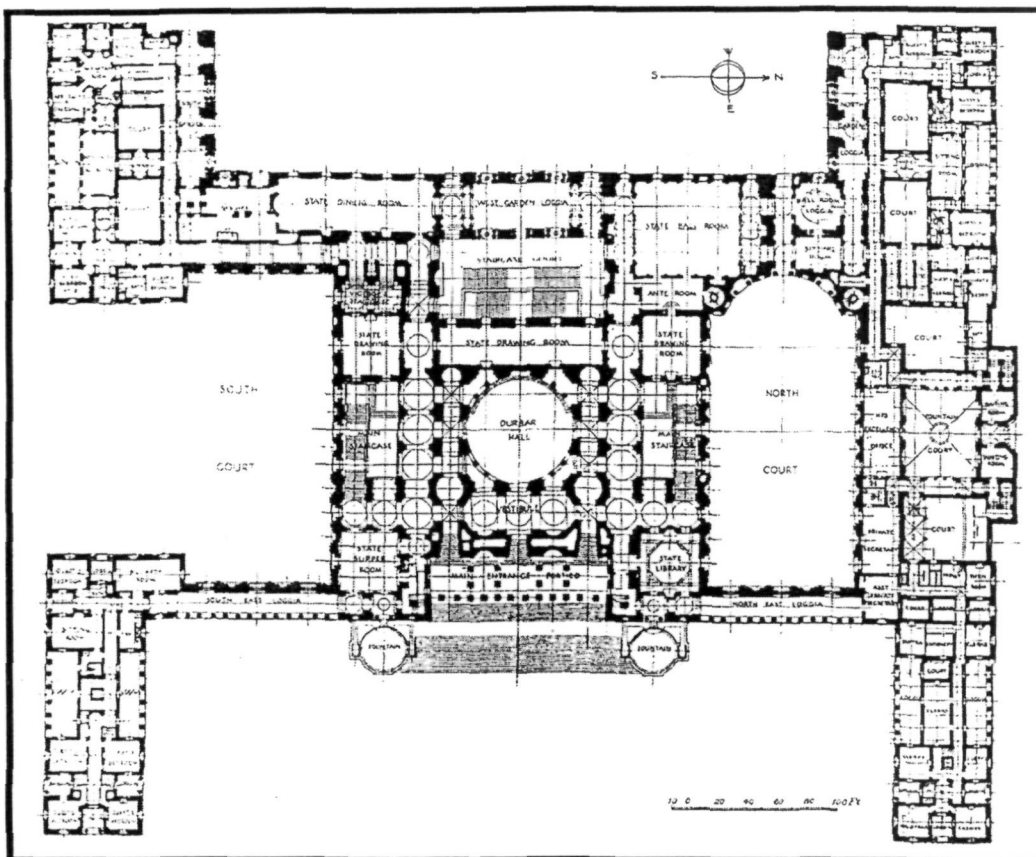
41. INTACH, *op.cit.*, Vol. 1, p. 173.

42. Lucy Peck, *Delhi: A Thousand Years of Building*, New Delhi, 2005, p. 265.

5. Official Buildings

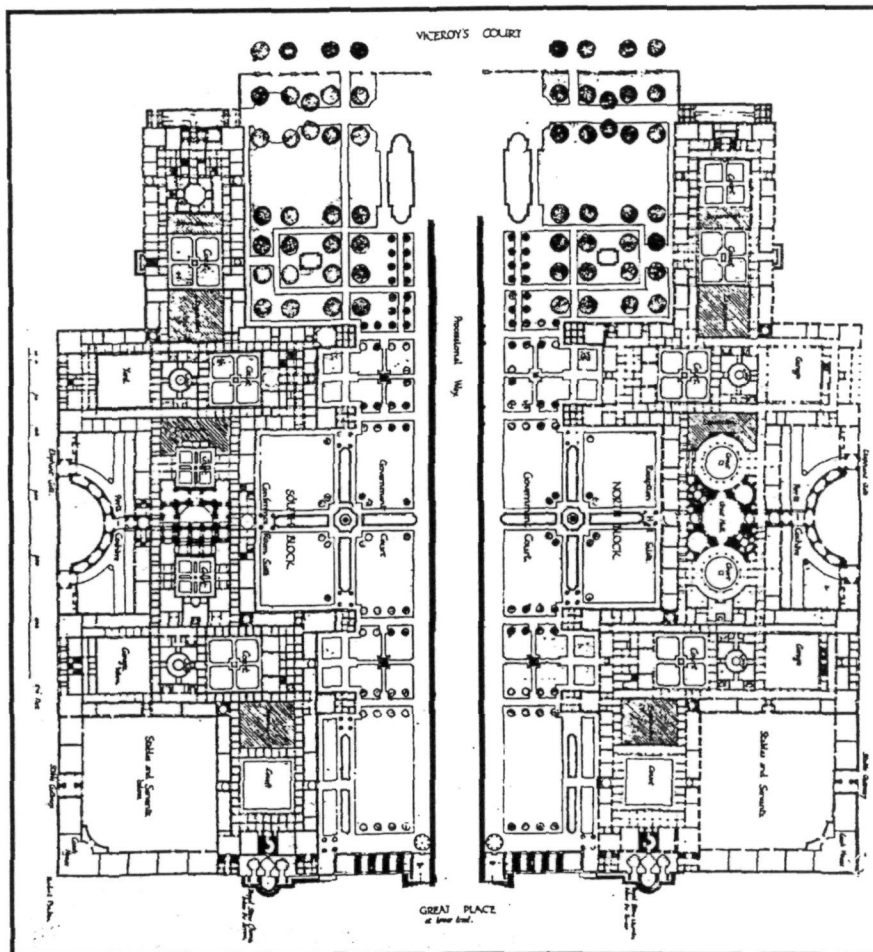


6. Ground Floor Plan: Viceroy's House, New Delhi



Courtesy: Indian Summer: Lutyens, Baker and Imperial Delhi

7. Ground floor Plan:
Secretariat Building (North Block & South Block), New Delhi.



Courtesy: Imperial Delhi

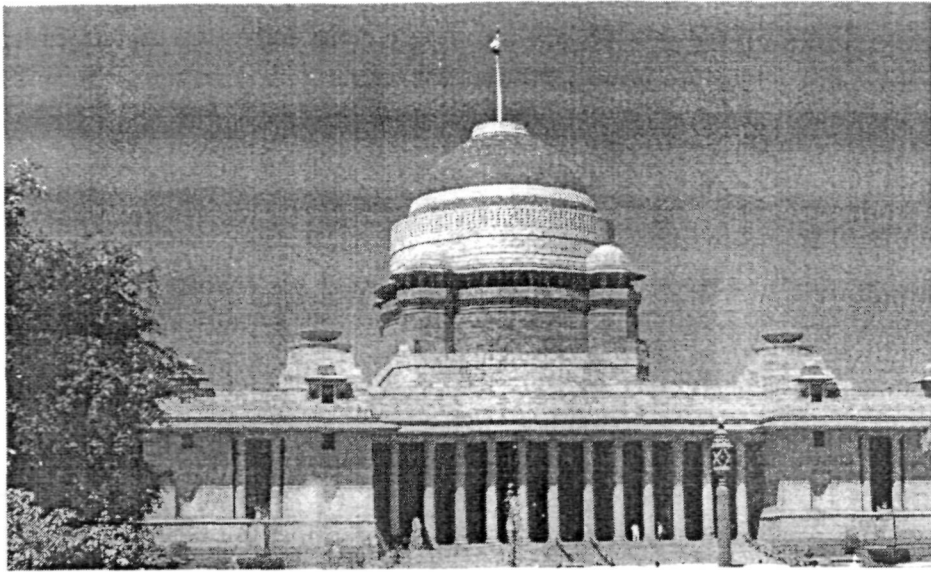


Fig. 55. VICEROY HOUSE

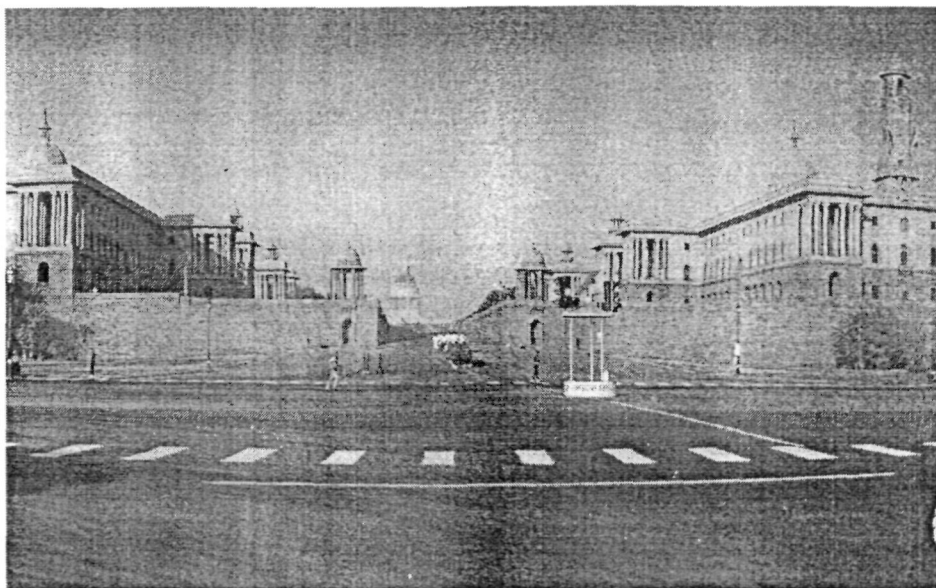


Fig. 56. SECRETARIAT (NORTH BLOCK AND SOUTH BLOCK)



Fig. 57(a). Council Chamber/Legislative Building (Parliament House)
Aerial view



Fig. 57(b). Council Chamber/Legislative Building: Front view

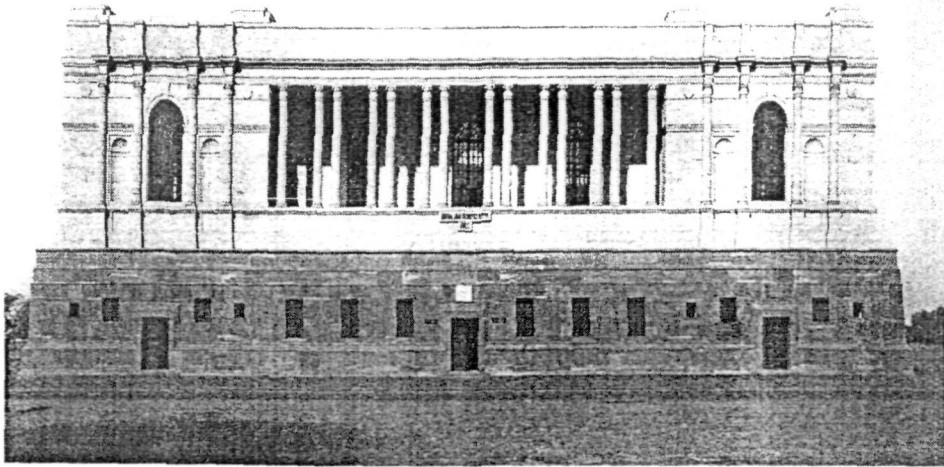


Fig. 58. Museum and Record office



Fig. 59. Western Court and Eastern Court

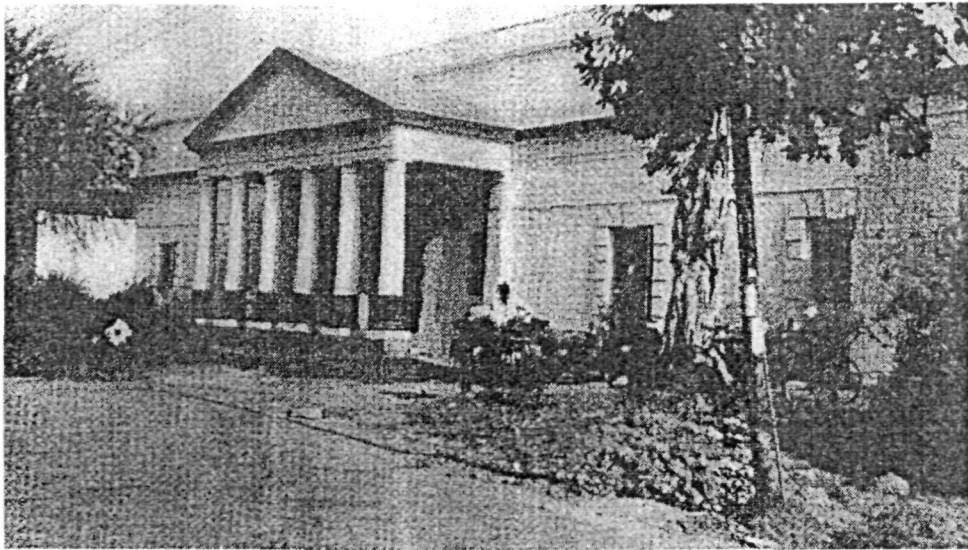


Fig. 60. Government Press Building

CONCLUSION

This study seeks to make some contribution to the study of colonial architecture. We have focused on the colonial buildings in the city of Delhi, with a view to unravel the nature and political significance of colonial architecture. The first chapter, “The City: Its History and Landscape” provides a clear understanding of the historical background of Delhi. It looks at the physical layout of the city, its morphology and architectural heritage. In this chapter, we have also identified the major localities and wards or *mohallas* into which the city was divided in the pre- and early colonial period. The chapter concludes by an examination of the process of the synthesis between European and Mughal architecture. In this context, it looks at the architecture of the War Memorial (India Gate), Viceroy House (President House), Council Chamber/Legislative Building (Parliament House), North Block and South Block.

In the second chapter, “Indian and European Architectural Heritage”, an attempt has been made to provide an in-depth understanding of the architectural features of buildings constructed during the colonial period. These buildings are an expression of the splendor and

magnificence that the colonial power enjoyed during their rule in India. These are also remarkable in so far as they were designed to adapt to the climate of Indian subcontinent, as well.

From 1883 till 1911 Calcutta was the capital of India, and the colonial buildings there reflected both utilitarian as well as administrative needs. The buildings were constructed in Gothic style, partially involving the indigenous architectural features. In Bombay also the building pattern was more or less the same. The Gateway of India and VT are representative buildings of the British period in Bombay. Madras also witnessed almost the same building pattern, i.e. Gothic style partially involving indigenous architecture. The Marina Promenade, Chepauk Palace and the Cathedral of St. Thome in Madras invoke a Gothic style, modified by indigenous architectural style. When Delhi became the capital of India in 1911, the British were engaged in considerable construction activity. Initially, as in Bombay and Madras, the colonial architecture in Delhi was based on the amalgamation of Gothic style with Mughal architecture. The colonial buildings in Delhi reflected a notable diffusion of indigenous architectural features with European architecture. The Council Chamber/Legislative Building (1919-1928), Viceroy House (1914-1929), War Memorial (1931), and the North and South Block (1914-1927). Administrative Buildings are some of the important

buildings constructed in the colonial period. In all of them there is a remarkable synthesis of British with indigenous architectural techniques.

The third chapter “Public buildings: Major Architectural Features and their Utilitarian and Symbolic Significance,” deals with the public buildings constructed during the colonial period. By public buildings we mean those buildings that were open and accessible to the general public. According to their nature, these buildings were classified into the following different categories: (a) Churches/Chapel (b) Circuit House (c) Hospitals (d) Schools/Colleges (e) Bridges (f) Post Office (g) Library/Stadium/Club (h) Police Station (i) Commercial Place (j) War Memorial/Canopy. The public buildings show a remarkable amalgamation of British architecture with the indigenous style/elements. This was partly owing to the fact that several architects, masons and workers involved in the construction of these buildings were Indians. In this chapter, I have discussed the architectural features of the important public buildings, their period of construction, their architects, decoration pattern, etc. In the category of the public buildings, I have included the hospitals, the churches, the schools, the post offices, etc. that were constructed by the British in colonial India.

The fourth chapter “Residential Bungalows: Architecture as a Resource of Power”, is devoted to the discussion of the Bungalows

constructed under the British rule. Bungalows were residential complexes in which resided the high officials of the British Raj. These buildings provide us with an insight into the British Indian architectural pattern, and help us see the process of cultural diffusion during the colonial period. The Bungalows reflected, and their architecture sustained both class and racial difference. The bungalows spatially separated the whites from the blacks, but, more significantly, also the higher class whites from the lower class whites. The pattern of the residential building construction give one an idea of the class status, its residents occupied. It also signified how architecture reflected differences based on class and race.

The fifth chapter, namely “Official Building” deals with those buildings of colonial period, which were built to serve as sites of administration. Like several other buildings of the colonial period, the official buildings were based the design of Lutyens and Baker. These two architects were well versed in the neo-classical style that was the brainchild of Renaissance. They were responsible for the construction of many important buildings in Delhi, after the capital was shifted from Calcutta to Delhi. Among the most magnificent official buildings of that era was the Viceroy House (*Rashtrapati Bhawan*). Lutyens designed it, and it served both official and residential purposes. The building was divided into different parts in accordance with their utilitarian value but

to secure an aesthetic touch, were enclosed by some of the indigenous, particularly Mughal, features in the buildings were the presence of *chajja*, *jalis*, etc. The official buildings of the British era are, indeed, magnificent examples of the amalgamation of Anglo-Indian styles. They are also remarkable in combining utilitarian needs with aesthetic appreciation.

Our study of the colonial architecture demonstrates the immense changes that were introduced by the British in India, in the building construction activities. At the same time, it has shown to us certain structural continuities and the influence of Mughal and other indigenous architectural technique over the British architecture in India. Colonial architecture was a symbolic index of imperial power, and was intended to strike awe and terror in the minds of the subject Indians. To achieve that objective, the scale of its grandeur was matched by a deep and sustained invocation of Mughal architecture. Colonial architecture was not entirely “colonial”, after all!

GLOSSARY

Abacus: A slab of stone or marble placed on top of classical orders.

Acanthus: A stylized leaf used to decorate the capitals of the Corinthian and composite orders.

Altar: A table or flat-topped block, often of stone, on which to make offerings in a place of worship especially in the church.

Arcade: A series of arches supported on columns.

Arch: A curved structure spanning an opening or a support for a bridge, roof, floor etc., an arch used in building as an ornament.

Ashlar stone: A squared building stone finely dressed on all faces adjacent to those of other stones so as to permit very thin mortar joints.

Atrium: Inner court open to sky or the entrance hall of a house.

Baldachino: Canopy over a throne, statue, altar or an ornamental canopy of stone or marble permanently placed over the altar in a church.

Ballroom: A large room used for dancing a formal occasions.

Balustrade: The name given to a number of uprights called balusters, which carry a staircase or support a coping above the cornice of a building.

Baroque manner: The Baroque style evolved in the early 17th century in Rome. It is characterized by curved outlines and ostentatious decoration,

as can be seen in the churches of the early colonial period. Concave walls and the curved buttress are the example of the baroque manner.

Barrel vaulted ceilings: A large round/cylindrical shape of roof or ceiling.

Bell: The underlying part of a foliated capital, between the abacus and neck moulding.

Bhawan: Building or house.

Bungalow: A derivate of the Indian Bungalow popular especially in the first quarter of the 20th century usually having one or, one and half stories, a widely bracketed gable roof, and a large porch and often built of rustic materials.

Canopy: A roof like projection over a niche etc., for example canopy near war memorial arch.

Capital: The distinctive feature on top of the classical columns where by the different orders can easily be identified.

Cement: A building material manufactured by mixing lime and clay with water the resulting slurry is dried off in a furnace, and the residue ground in to a fine powder.

Chajja: Slopping or horizontal projection from the top of a wall supported by brackets, to protect from rain or sun.

Chattri: Small (domed) kiosk, usually an open pillared construction, also a baldachin/domed pavilions supported by pillars.

Colonial Architecture: The contributions made by the British lead to the creation of a composite architectural style imbibing European, Indian and Mughal elements, called the colonial architecture. The style of architecture, decoration and furnishings of the British colonies in India mainly adapted to local materials and demands from prevailing English Style.

Column: A tall pillar usually round and made of stone either supporting part of the roof of a building or standing alone as a monument.

Concubine: A woman who lives with a man without being his wife; kept mistress.

Corinthian: A Greek order easily recognized by Stylized acanthus leaf on the capital.

Cornice: The top section of entablature in the classical orders. Also the top, projecting feature of many external and internal walls.

Cupola: A dome, especially of a pointed or bulbous shape or a rounded dome forming a roof or ceiling.

Dome: A round vault as roof, with a circular, elliptical or polygonal base.

Doric column: A column perfected by the ancient Greeks and copied later periods. In the Greek order the capital of the column projects from

the top of the shaft in graceful convex curve to the underside of the abacus. Doric column is the plainest and sturdiest.

Façade: Front of the building.

Finial: An ornament, which is the final feature of a structure for example at the apex of a gable or a pointed ornament at the top of a spire, gable, etc.

Frieze: The middle member of the classical entablature between architrave and cornice.

Gothic: Gothic architecture or design is the supreme expression in stone of the Christian faith. The pointed arch is the main feature. While Gothic rib vaults, pointed or lancet arches, flying buttresses, decorative tracery and gables and stained glass windows characterize buildings.

Harem: The place where the women of a Muslim household, lived in a separate part of the house (Prohibited Place).

Jali: Trellis or perforated stone screen with ornamental design.

Jamb: Vertical side slabs of a doorway.

Lat: Column.

Loggia: A room or Gallery with one or more open sides especially one that forms part of a house and has one side open to the garden.

Maidan: The large open square of a city, used as a market place or parade ground especially in India.

Mortar: A substance used to hold brickwork together. It is made from sand and cement mixed with water.

Moulding: An ornamental strip in wood or stonework, either recessed or in relief. Any of various long, narrow, ornamental surfaces with uniform cross sections and a profile shaped to produce modulations of light, shade, and shadow. Almost all mouldings derive at least in part from wood prototypes, as those in classical architecture or stone prototypes, as those in Gothic architecture. By extension, the term now refers to a slender strip of wood or other material having such a surface and used for ornamentation and finishing. Also called mold, moulding.

Nave: The main central public space in a church / the central or main compartment.

Neo-classical: Neo-classical architecture in the second half of the 18th century was in part a reaction to the excesses of Baroque and Rococo. It was partly a consequence of new discoveries of Greek and Roman architecture, and also to some extent reflected a climate of opinion. Neo-classical buildings are characterized by clean, elegant lines and uncluttered appearances, and also by freestanding columns and colonnades. In Neo-classical architecture orders are also used structurally rather than as a form of decoration. Columns, freestanding and supporting entablatures are more common than pilasters or attached columns.

Decoration on the exterior of Neo-classical buildings is reduced to minimum. The craftsmanship is usually of a very high order stonecutting, plasterwork and wood work are more severe than in earlier styles, but no less excellent in execution. Neo-classical style, which became fashionable in the second half of the 18th century, lasted through the 19th century and is still very much in use today.

Obelisk: Tall pointed stone column with four sides. The obelisk made its appearance in the architecture of Lutyens during his search for appropriate symbolic forms for Hyderabad House and Baroda House in New Delhi. In Hyderabad House, obelisks adorn all the important corners of the building while in Baroda House obelisk flank the fireplaces.

Palladio/Palladian Style: The term “Palladian” is derived from the name of Andrea Palladio of Vicenza, one of the great architects of the high Renaissance in the 16th century Italy. Palladian building included Churches, Palaces, country houses and a few civic buildings. The porticoes, which decorated in Palladio style. Perfect symmetry is perhaps the second most characteristic feature of Palladian architecture. Two important features of Palladian architecture are the giant column and the so-called “Palladian motif” both were widely copied in the colonial period.

Parapet: A low protective wall along the edge of a bridge, a roof etc or the highest part of the wall above the beginning of the roof slope.

Pediment: The triangular part above the entablature in classical order.

Pedimented window: The front part of the window usually in the shape of triangle above of the entrance of building.

Pendentive: The triangular curved part of the structure supporting a circular dome over a square or polygonal area.

Pier: A large area of walling which takes the weight from an arch or a dome.

Plaque: A flat piece of stone, usually with the name and dates on attached to a wall in memory of a person or an event.

Plinth: The projecting base of a building. Also a stone block serving as the base of a column.

Porch: Structure in front of doorway or an exterior appendage to a building, forming a covered approach or vestibule to a doorway.

Portal: A doorway or gate especially a large and elaborate one.

Pulpit: A raised enclosed platform in a church etc. from which the preacher delivers a sermon.

Romanesque Architecture: The word 'Romanesque' was coined in the 19th century to describe the architecture of 11th & 12th centuries and means in the Roman style. It is relating to a style of architecture common

in Europe with massive vaulting and round arches. Here in the colonial architecture the round arch, the most distinctive characteristic of Romanesque architecture can be seen in doors, windows, arcades, vaulted ceilings and in many decorative features.

Round arch: An arch having a continuously curved intrados especially semi-circular one. The most distinctive character of Romanesque architecture can be seen in doors, windows, arcades, and vaulted ceilings and in many decorative features.

Stoa: An ancient Greek style portico, usually detached and considerable length, used a promenade or meeting place around public places.

Stringcourse: A raised horizontal band or course of bricks etc. on building.

Stupa: A Buddhist memorial mound erected to enshrine a relic of Buddha and to commemorate some event or mark sacred spot. Modeled on funerary tumulus. It consists of an artificial dome-shaped mound raised on a platform. Surrounded by an outer ambulatory with a stone *vedika* and four *tornas*, and crowned by *Chattri*. Lutyens borrowed the central dome from the Buddhist stupa at Sanchi.

Tuscan: A classical order of Roman origin basically a simplified Roman Doric characterized by an unfluted column and a plain base, capital and entablature having no decoration other than moldings.

Urn: Decorated container. Lutyens choose urns as adornment for the architecture of Baroda House. Lutyen again produced on the roofs of Hyderabad House for festive flower arrangement.

Vault: An arched structure of stone, brick, or reinforced concrete, forming a ceiling or roof over a hall, room or other wholly or partially closed space.

Ventilator: An appliance for ventilating a room, etc. or the circulation of fresh air through open windows, doors or other openings on opposite sides of a room.

Verandah: Porch or balcony with a roof supported by Pillars extending on the outside of a building.

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