When kings rode to Delhi

Festing Gabrielle
The House of Timur;
Timur, Babar, Humayun, Akbar, and Jahangir.
TO

G. S.,

F. M. F.,

AND

N. F.
PREFACE.

This book is an attempt to treat the history of Delhi as I had already treated the history of some of the states of Rajputana in a former book, ‘From the Land of Princes.’

The principal sources from which it has been taken are, first and foremost, the eight volumes of the ‘History of India as Told by its Own Historians’ (edited by Elliot and Dowson); Firishta’s ‘History of Hindustan’; the Memoirs of Babar; the Memoirs of Gul-badan Begam; the Ain-i-Akbari, and Akbarnameh; Manucci’s ‘Storia do Mogor’; Hawkins’ Voyages; Sir T. Roe’s Embassy; and Bernier’s Travels. Among modern writers, Todd’s ‘Annals and Antiquities of Rajast’han’; Elphinstone’s History of India; Keene’s ‘Turks in India,’ and History of India; Erskine’s ‘Babar and Humayun’; Grant Duff’s
'History of the Marathas'; S. Lane Poole's 'Mediaeval India'; J. B. Cunningham's 'The Sikhs'; W. L. Macgregor's 'Sikhs'; Forrest's 'Cities of India'; and Fanshawe's 'Delhi.'

The book is intended only for the general reader, or the traveller in India, and was written in the hope of making some of these realise a little of the fascination of the history of India in what a Rajput, speaking to the author, called "old-king-time." It is not intended for the scholar, but, should such a one take it up, he is entreated to remember that consistency in spelling is almost unattainable in a work of this kind. Certain names, such as "Meerut," have been left in an incorrect form because it was possible that the reader might have some association with them written thus; others, probably unfamiliar in any spelling, appear in one of the forms approved by scholars and historians.

The illustrations are reproduced by permission from drawings and miniatures in the India Office. The portraits of Timur are merely conventional, since no genuine likeness of him was known to his descendant, the Emperor Jahangir. Though Manucci does not give her name, it
seemed allowable to suppose that the beautiful drawing catalogued as "Gul Saffa, the mistress of Dara Shekoh," represents the dancing-girl whose story he tells.

My thanks are due to Sir Theodore Morison for his great kindness in reading and revising the proofs of the book; to Sir W. Lee-Warner; to Mr Foster, the Superintendent of Records at the India Office; to Dr Thomas, the Librarian at the India Office, for his kindness in facilitating and directing my search for drawings; and to the officials of the London Library.

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