CONCLUSION
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The preceding chapters demonstrate that the objections raised by Babur at the time of this conquest of India were taken care of not only through projects undertaken by him but also through the endeavours of his successors. Babur had found Agra as city which was ‘dry’, ‘a symmetrical’ and ‘dead level plain’ with no flowing waters and colourful gardens. As a consequence he introduced a new concept of garden layout which transformed the whole landscape. By the time that Humayun came to occupy a precarious Mughal throne at Delhi, he could travel to Agra through a new and well-layed out boulevard: the river which when it reached the environs of Agra was transformed into a beautiful blue river lined on both its banks with green and well-flowered gardens. The skyline through this river route was marked by beautiful spires, kiosks, cupolas, domes and multi-storeyed mansions of the nobility. It was not only Humayun, but the later rulers also who entered the city not through the land-routes, which were there in abundance, but through the river which trailed its way weaving through the city and turning it into a bouquet of fascinating sites. From a dry simple and rugged city the Mughals transformed Agra into a River front town: the river was turned not only into a natural life line but also into an important tool of city planning.

Further it appears that apart from the river, the second architectural tool which was used to transform the city’s landscape and design was the concept of
the *Chaharbagh* itself. We have seen how the Mughal city planners utilized the centripetal symmetry of the Timurid gardens in formulating their urban designs: the axes, joints and modules of the Timurid garden were architecturally turned into symmetrical and radial streets, nobles mansions on points where the joints were and *muhallas* between the intersections of the grids thus formed.

Care was also taken to take into account the interests of the mercantile sections of the society: the *shahristan* and the *raba*, the suburbs were both located in such a way to not feed but fend each other. At least from late seventeenth century onwards, the ‘heart of the town’ was encircled by a wall within which were not only the houses, mansions and gardens of the high and mighty, the *umara* and *ulama* and also the humble residences of *baniyas*, shop-keepers, petty pedlars and other professionals. Thus describing the *bazār* scene in the heart of the city, Laxmi Chand sings:

“… in front is the *Moti* (Pearl) Gate and in front it is the *Badshahi Chowk* (Imperial square). In its midst is the *Gudri bazār* where whole sale takes place. The *dallals* stand and shout, Sir! Buy my product! The dust of Pearls and other precious and semi-precious stones is sold for double their (actual) rate! How great are these *dallals*! Some are seen even selling dhoti and handkerchiefs….others sell swords. Some exclaim ‘O Benefactor! Take out year money and take this (i.e. but this!). The *Baniyas* measure sugar (*khand*) (in their scales). This is how the *Gudri Bazār* is!”

Such scenes confirm the close symbolic relations between the mercantile and the ruling classes in the Mughal city of Agra.

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1 See B. L. Bhadani, op. cit., p. 163