



JEYPORE PORTFOLIO

OF

ARCHITECTURAL DETAILS.

PART I. COPINGS AND PLINTHS.

PREPARED UNDER THE SUPERVISION

OF

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PREFACE.

“WHETHER successful or not, it seems well worth while that an attempt should be made to interest the Public in Indian Architectural art; first, because the artist and architect will certainly acquire broader and more varied views of their art by its study than they can acquire from any other source. More than this, any one who masters the subject sufficiently to be able to understand their art in its best and highest forms, will rise from the study, with a kindlier feeling towards the nations of India, and a higher—certainly a correcter—appreciation of their social status than could be obtained from their literature, or from anything that now exists in their anomalous social and political position.” (Fergusson’s *History of Indian and Eastern Architecture*, preface).

Photography has done much to make us acquainted with the general character of the magnificent buildings which are to be found in many parts of India, and the Archæological Department has done something in preparing plans of ancient buildings and in producing plates for archæological purposes, and individuals here and there have made sketches, but it is believed, no regular attempt has yet been made to produce any collection of architectural details in such a shape as would be of *practical* use to the architect and the artizan.

The Indian Public Works Department, as a body, has not hitherto been successful in its architectural efforts, and all who take an interest in architecture, and who know what vast stores of material lie scattered over the land, must regret the poverty of design and detail which, as a rule, characterises modern buildings in this country. Take any simple building—such as a sentry box, for instance—and see how it is treated by the Public Works Department, and compare it with the graceful little domes which surmount the battlements of an old native fortress. Not only do they charm the eye at a distance, but on looking closer one sees the stone plinth with its carved base and coping, and its cutstone pillars which do not obstruct the view, and its deep projecting eaves to shelter the soldier on duty, and protect him from sun and rain. In some cases expense may be the cause, but too often this is not the case. It does not cost much more to break a wall surface up into ornamental panels than it does to build it solid. Standard plans are too often produced, and buildings are erected by men who have no sympathy with Oriental architecture, men who have never made any attempt to take advantage of the architectural wealth which is scattered around, and hence the poverty of design, especially in details, and the stereotyped conventionalities which destroy all individuality, and characterise most of the buildings raised by Anglo-Indians.

Few men in India have the time or opportunity to make for themselves a collection of architectural studies, nor is it likely that the opportunity will again occur of erecting any buildings so grand as those we see around us; noble specimens, it is true, but designed to meet the requirements of an age that has passed. Still there is no reason why the details which everywhere meet the eye, so full of vigour, so graceful and so true in outline, and so rich in design, should not be made use of in modern buildings.

It is not pretended that this collection is anything like exhaustive; it has been compiled mostly during leisure hours, chiefly from works in or near Delhi and Agra and parts of Rajputana, and does not attempt to deal with other parts of India. The drawings have all been carefully done, and have been arranged together in parts,—each sheet loose—so that different examples of architectural details may be compared and selections readily made. The plates have been reproduced to a large scale with the hope that they will be found not only, as studies, interesting to the student, but chiefly as *working drawings* for the architect and artizan. Many of the designs can be used in wood, in stone, or in metal, as well as in wall decoration; and if the work proves generally useful, the object with which it has been prepared will be fulfilled. In any case, one object will have been secured; that is, putting these designs on record. Many of the patterns—notably those on the old doors in the Amber Palace (Part III)—are, even now, scarcely recognisable; the wood work is rapidly decaying, and in a few years will probably perish altogether; and yet a reference to them will shew how beautiful and how varied many of these patterns are, and how far they excel much that is seen in wood carving of the present day. To rescue such designs from oblivion and give them new life is worth something.

It is some years since the idea occurred of making this collection, and it was hoped that Surgeon-Major F. W. A. de Fabeck, late of the Bengal Medical Service—who at that time was Principal of the School of Art at Jeypore, and took an interest in the scheme,—would have been able to enrich the collection with freehand sketches. Unfortunately, circumstances prevented this, but as the lads who made these drawings received their first lessons under Dr. de Fabeck, it is a pleasant duty to acknowledge how much is due to him. Special thanks also are due to Mr. H. Cousens, of the Archæological Department of Western India, who, at Dr. Burgess’s suggestion, kindly allowed some of the draftsmen from Jeypore to attend his office at Poona for three months in 1887, and who personally taught them how to prepare the drawings, and freely rendered valuable help. Thanks are also due to many friends for advice and encouragement kindly given, especially to Sir Edward Buck, K.B., Secretary to the Government of India; Jas. Burgess, LL.D., C.I.E., Director-General of the Archæological Department, for the interest he has shewn and the help given from time to time; Mr. C. Purdon Clarke, C.I.E.; Dr. T. H. Hendley, Surgeon-Major, Jeypore; and others.

The compiler undertook the work at first at his own expense, but as the collection increased the expenditure became greater, and had it not been for the liberality of H.H. the Maharaja Sawai Madhu Singh of Jeypore, and the support of his minister Babu Kanthi Chandra Mookharjee, Rao Bahadur, it is probable the work would never have been completed. Much credit also is due to Lala Ram Bakhsh, head draftsman and teacher in the Jeypore School of Art, for the trouble he has taken to insure accuracy, and the interest he has shewn in the work from first to last.

The lads who have been employed in preparing the drawings are all natives of Jeypore, trained first in the School of Art and then in the office of the Executive Engineer.

Acknowledgment is due to Mr. W. Griggs, Elm House, Hanover Street, Peckham, London, for the great assistance received, and for the interest and trouble he has taken in reproducing the drawings. It is unnecessary to say more, as the work speaks for itself.

Jeypore, Rajputana.
1890.

S. S. JACOB, Colonel.
Engineer to the Jeypore State.

The arrangement of the several Portfolios is as follows:—

PART I. Copings and Plinths	...	...	52 Plates.
„ II. Pillars—Caps and Bases	...	...	79 Plates.
„ III. Carved Doors	...	...	66 Plates.
„ IV. Brackets	...	...	69 Plates.
„ V. Arches	...	...	58 Plates.
„ VI. Balustrades	...	...	50 Plates.

The following are also in hand:—Tracery; String Courses; Wall Decorations, including Dadoes, Wall Recesses and Panels; Cornice and Ceiling Decorations; Parapets, Projecting Eaves, and Finials. These will be issued in Portfolio Parts as soon as complete.

Benpore Portfolio of Architectural Details.

PART I. COPINGS AND PLINTHS.

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Jeypore Portfolio of Architectural Details.

PART I COPINGS AND PLINTHS

This Portfolio contains 52 Plates, representing 112 examples (Plates 1-6, 8-19, 21, 23-35) of Copings, and 20 (Plates 7, 20, 22 and 36-52) of Plinths.

SHORT DESCRIPTIVE NOTES.

The following brief notes indicate the places and buildings from which each detail has been taken. For fuller descriptions of these buildings the reader is referred to Fergusson's *Indian and Eastern Architecture*; Tod's *Rajasthan*; Heber's *Journal*; the *Reports of the Archæological Surveys* by Cunningham and Burgess; Carr Stephen's *Archæology of Delhi*; Burgess's *Architecture and Scenery in Gujarat and Rajputana*; and the volumes of the *Gazetteers of India, North-Western Provinces, Rajputana, &c.*

- Plate 1. Fig. 1 From the Zanana Palace at Amber.
Amber was the former capital of the Dhondhar—now Jayapur or Jeypore—State in Rajputana from about A.D. 1037 to A.D. 1728. It is 5 miles north of the present capital. It is almost entirely shut in by the surrounding hills, and is now nearly deserted. At the south end of the town is a small lake, and on its margin are the Royal Baths. From these a steep ascent leads up to the Fort or Castle, which contains the Old Palace. The Palace buildings were begun by Maharaja Mansingh about A.D. 1592, and were completed by Maharaja Sawai Jaysingh before the year A.D. 1728, when he removed the seat of Government to the modern capital. These buildings contain numerous courts and suites of apartments, some of them small and reached through intricate passages; others extremely beautiful, and "enjoying from their windows, balconies and terraces," says Heber, "one of the most striking prospects which can be conceived. For varied and pictureaque effect, for richness of carving, for wild beauty of situation, for the number and romantic singularity of the apartments," he adds, "I am able to compare nothing with Amber, and this, too, was the work of Jaysingh." The Zanana Palace is part of the royal bundings in the Fort.
- " Fig. 2. From the Jas Mandir at Amber.
- " Fig. 3. From the Diwan Khana at Amber.
The Jas Mandir and the Diwan Khana are parts of the royal buildings at Amber.
- " Fig. 4. From the Ganesh Pol at Amber.
This moulding is from the Ganesh Gate of the Fort, which includes the royal buildings at Amber.
- Plate 2. Figs. 1, 2. From the Jagatsarwan Mandir at Amber.
The buildings from which these details have been taken were probably erected in the 17th century.
- " Figs. 3, 4, and 5 From Bhatji's House at Amber.
These details are from a private dwelling known as the house of the Bhat or Court bard. See Plate 39.
- Plate 3. Figs. 1, 2, 3. From the Madhu-Bilas at Jeypore.
Jeypore, Jaipur, or Jayapur (City of Victory but so named from its founder—Jaysingh), the present capital of the Rajput State of the same name, is about 144 miles west from Agra, and was founded by Râja Sawai Jaysingh, about A.D. 1728. It was laid out by the great Râja on a regular plan of six great square blocks, in two rows of three each, divided by main streets 110 feet wide, intersecting at right angles. One block, in the centre of one side, about half a mile in length, was reserved for the Palace buildings, Observatory, &c. The other blocks are intersected by secondary streets 55 feet wide, and the smaller square blocks thus formed are again divided by lanes $27\frac{1}{2}$ feet wide, also at right angles. It is surrounded by lofty crenellated masonry walls, and at the ends of the main streets are six gates—handsome, lofty masonry structures, exactly similar to one another. The population, exclusive of the suburbs is about 125,000. Madhu-Bilas is part of the Palace in Jeypore erected by Maharaja Madhusingh, who ruled A.D. 1760-1778.
- " Fig. 4. From the Cenotaph of Maharaja Sawai Jaysingh at Jeypore.
This moulding is from the Cenotaph of the great Maharaja Sawai Jaysingh, the famous ruler of Jeypore; it is built of greyish-white marble and is situated at Gator, a ravine behind the present capital. He was the flower of the Hindu Princes of Hindustan; he ascended the throne A.D. 1699 and died A.D. 1743. He was distinguished for his study of engineering, mathematics and astronomy, and did more to promote sound science than any other Hindu Prince on record. See Plate 36.
- Plates 4 and 5. From the Jain Mandir at Jeypore.
The Mandir or Temple from which these mouldings are taken was erected by the Jain community in the early part of the 18th century, when Jeypore became the seat of government, A.D. 1728.
- Plate 6. From Singhaji's Mandir at Sanganer.
Sanganer is 7 miles south of the town of Jeypore in Rajputana; formerly it was a walled town of importance, now it is almost deserted. The Jain temple from which these details are taken is the only building of any importance remaining.

- Plate 7. **Plinth from the Tomb of Nizam-ud-din, near Delhi.**
Nizam-ud-din lived A.D. 1232-1324. He was a noted Muhammadan saint; his tomb is about 5 miles from modern Delhi, in a small village of this name, in which is a collection of burial places and small mosques. It is of white marble, surrounded by a colonnade, the arches of which are richly carved, and is surmounted by a dome. The body of the saint lies in a marble sarcophagus enclosed with a pierced marble screen. The sanctity of the shrine still attracts pilgrims from all parts of India. The work shown in this plate is probably of the 18th century. See Plate 9, figs. 1 and 2; and Plate 10, figs. 3 and 4.
- Plate 8. Fig. 1. **From the Moti Masjid at Agra.**
The Moti Masjid or Pearl Mosque at Agra, built of greyish-white marble, was erected by Shah Jahan in the fort of Agra, A.D. 1654. See Plate 17, fig. 3.
- " Fig. 2. **From the Saman Burj at Agra.**
Saman (Jasmine) or Musamman Burj in the fort of Agra, adjoining the eastern wall of the Khwab-gah, was probably erected in the 17th century. See Plates 14, fig. 1; 15, fig. 3, and 35, fig. 2.
- Plate 9. Figs. 1 and 2. **From Nizam-ud-din, near Delhi.**
See remarks on Plate 7.
- " Fig. 3. **From a Temple at Benares.**
This moulding is from a temple at Benares, about 300 or 350 years old.
- Plate 10. Fig. 1. **From Mansur's Madrasa at Delhi.**
This moulding is from a Muhammadan Madrasa or College at Delhi, founded by Abu'l Mansur Ali Khan, better known as Safdar Jang, Vazir of Oudh, A.D. 1739-1753. See Plate 12, fig. 2.
- " Fig. 2. **From the Tomb of Mirza Jahangir at Delhi.**
Mirza Jahangir, the son of Akbar II, was buried here in 1832; the tomb itself is probably a century older.
- " Figs. 3 and 4. **From the Tomb of Shah Nizam-ud-din, near Delhi.**
From the group of buildings referred to above; see remarks on Plate 7.
- Plate 11. Figs. 1 and 2. **From the Tomb of Khan Dara Khan, near Delhi.**
Khan Dara Khan was a nobleman in the service of Jahangir in the beginning of the 17th century. The tomb from which these mouldings are taken is near that of Nizam-ud-din referred to above. See remarks on Plate 7.
- " Fig. 3. **From the Idgah of Shums-ud-din at Delhi.**
An Idgah is an uncovered place of prayer; this was probably erected by Shums-ud-din, the King of Delhi, A.D. 1210-1216.
- Plate 12. Fig. 1. **From the Fatehpuri Masjid at Delhi.**
Fatehpuri Masjid was built by one of the wives of the Emperor Shah Jahan, A.D. 1650.
- " Figs. 2 and 3. **From Mansur's Madrasa at Delhi.**
Taken from the same buildings referred to under Plate 10, fig. 1.
- Plate 13. Fig. 1. **From the Diwan Khas in the Fort at Delhi.**
The Diwan Khas, or Hall of Special Audience, was a large marble pavilion in the Lal Kila or Red Fort at Delhi. It is one of the most highly ornamented of all of Shah Jahan's buildings; he ruled A.D. 1628-1658. See Plate 14, fig. 2.
- " Fig. 2. **From the Moti Masjid in the Fort at Delhi.**
This Moti Masjid or Pearl Mosque was built by Aurangzeb at Delhi in the year A.D. 1659. It is exquisitely finished and is built throughout of marble, and was used by him and his successors as a private place of worship.
- " Fig. 3. **From the Sawan-Bhadon in the Fort at Delhi.**
Sawan-Bhadon is one of the buildings in the Fort of Delhi.
- Plate 14. Fig. 1. **From the Saman Burj in the Fort at Delhi.**
See remarks above, Plate 8, fig. 2.
- " Fig. 2. **From the Diwan Khas in the Fort at Delhi.**
See remarks above, Plate 13, fig. 1.
- " Fig. 3. **From the Madrasa or College of Itimad-ud-daulah at Delhi.**
Itimad-ud-daulah was the father of the celebrated Nur Jahan Begam, the favourite wife of the Emperor Jahangir. He was a Tartar by birth, and came over from Persia to India in the reign of the Emperor Akbar. He was raised to the rank of Vazir in the time of Jahangir, with the title of Itimad-ud-daulah. He amassed great wealth, died in A.D. 1621, and is buried near Agra in a garden which he made during his lifetime, where a splendid mausoleum of white marble inlaid with mosaic work was built over his relics in A.D. 1628 by his daughter Nur Jehan. He founded a College or Madrasa at Delhi. See Plate 19, fig. 1; Plate 35, figs. 1 and 3.
- Plate 15. Fig. 1. **From the Jama Masjid at Agra**
The Jama Masjid, or chief mosque, at Agra was erected by the Emperor Shah Jahan, A.D. 1644. It was built in the name of his daughter Jahanara, who afterwards devotedly shared her father's captivity when he was deposed by Aurangzeb. She is buried in Delhi; her cenotaph is of pure white marble, with only a little grass growing at one end of the slab. A Persian inscription records the last wish of this devoted lady: "Let no rich canopy surmount my grave. This grass is the best covering for the tomb of the poor in spirit, the humble and transitory Jahanara, the disciple of the holy men of Chisht, the daughter of the Emperor Shah Jahan." The splendid Jama Masjid at Agra is the public memorial of this Princess, whose modest grave lies near Delhi.

- Plate 15. Fig. 2. **From the Machhi-Bhawan in the Fort at Delhi.**
The Machhi-Bhawan is one of the Palace buildings in the Fort of Delhi. See Plate 18, fig. 1
- " Fig. 3. **From the Saman Burj in the Fort at Agra.**
See remarks Plate 8, fig. 2.
- Plate 16. Fig. 1. **From the Throne in the Diwan-i-Am Fort at Delhi.**
The Throne in the Diwan-i-Am in the Fort of Delhi was the place where the Emperor, every day about noon, was accustomed to give audience to all. The work is of the 17th century.
- " Fig. 2. **From the Nawab's Madrasa at Delhi.**
This Madrasa or College near the Ajmir gate was founded by Nawab Ghazi-ud-din, nephew of Nizam-ul-mulk. It is of red sandstone in a spacious quadrangle with a fountain—the mosque is inlaid with white marble—and was built at the beginning of the 18th century.
- Plate 17. Fig. 1. **From the Diwan-i-Am in the Fort at Agra.**
The Diwan-i-Am, or Hall of Public Audience, in the Fort of Agra was built about A.D. 1650.
- " Fig. 2. **From the Nagina Masjid in the Fort at Agra.**
The Nagina Masjid is a beautiful little mosque built of white marble in the 17th century. It was used for the private devotions of the Emperors, and was probably used also by the ladies of the court, as a screened passage leads from it to the Zanana. See Plate 19, fig. 2.
- " Fig. 3. **From the Moti Masjid in the Fort at Agra.**
See remarks Plate 8, fig. 1.
- Plate 18. Fig. 1. **From the Machhi-Bhawan in the Fort at Agra.**
The Machhi-Bhawan in the Fort at Agra is the court between the Diwan-i-Am and the Diwan-i-Khas, and was built in the time of the Emperor Shah Jehan, about A.D. 1640. See Plate 15, fig. 2.
- Fig. 2. **From the Fort at Agra.**
The Fort at Agra was built by Akbar about A.D. 1566.
- " Fig. 3. **From the Throne in the Diwan Khas at Agra.**
An inscription runs along the freize of the colonnade the chronogram taken from which gives the date of building as 1046 H., corresponding to A.D. 1637.
- Plate 19. Fig. 1. **From the Chauburja, Itimad-ud-Daulah, near Agra.**
This building is of white marble, beautifully inlaid with mosaic work, and was completed A.D. 1628. See remarks on Plates 14, fig. 3, and 35, figs. 1 and 3.
- " Fig. 2. **From the Nagina Masjid in the Fort at Agra.**
See remarks on Plate 17, fig. 2.
- " Fig. 3. **From the Khas Mahal, Anguri Bagh, at Agra.**
The Anguri Bagh, or Grape Garden, is situated in the centre of the Court of the Khas Mahal, or private part of the Palace of the Fort at Agra. The buildings around are of red sandstone of Akbar's time, A.D. 1556–1605. The earth of the garden is said to have been brought from Kashmir. See Plate 20.
- Plate 20. **Plinth from the Khas Mahal in the Fort at Agra.**
This beautiful plinth is also from the Khas Mahal, or Private Palace, in the Fort at Agra. See remarks on Plate 19, fig. 3.
- Plate 21. **From Fatehpur Sikri near Agra.**
Fatehpur Sikri is situated about 24 miles W. of Agra. It was founded by the Emperor Akbar A.D. 1570–1586, and intended to be the permanent seat of the Moghal Court, and was enriched by magnificent architectural works in the time of Akbar and Jahangir, but was abandoned within 50 years of its foundation in favour of Delhi, owing, it is believed, to its being found to be unhealthy. Nearly all the buildings here are of red sandstone, which is quarried in the neighbourhood. See Plate 46.
- Plate 22. Figs. 1 and 2. **Plinth and Coping from Nand Bhawan at Deeg.**
Deeg (or Dig) is a town and fortress in the Bhartpur (Bharatpur) State of Rajputana, about 24 miles west of Mathura. Suraj Mall, the Raja of Bhartpur, who ruled A.D. 1757–1763, built the Garden Palaces here, of which the Nand-Bhawan is one, which are justly celebrated for their elegance of design. The beautiful cream coloured sandstone from quarries in the neighbourhood permits of perfection of workmanship, and affords scope for detail in carving.
- Plate 23. **From Temple at Harsha, Jeypore State.**
Harsha is a ruined temple near Sikhra, about 60 miles north-west of Jeypore, Rajputana. There seems to be no reliable record as to when, or by whom, the original building was erected, but judging from the style, these details are probably of about the 12th century. See Plates 42 to 45.
- Plate 24. Fig. 1. **From the Suraj Pol at Udaypur.**
Udaypur or Mewar is generally admitted to be the first and oldest of the Rajput States. The present capital of this name was founded by Udayasingh after the sack of Chitor by the Emperor Akbar, A.D. 1568. The Suraj Pol, or Sun Gate, is one of the main gateways.
- " Fig. 2, 3, and 4. **From Chaksu, Jeypore State.**
Chaksu is situated about 25 miles south of the town of Jeypore. Originally it was surrounded by a wall and ditch, which are now destroyed. It contains a few old remains, and one or two modern houses of a good type, built by wealthy natives.

- Plate 25. **From Chitor, Udaypur State.**
Chitor is a small town in the Udaypur State, 30 miles east from Nimach. The hill fort overlooking the town was the capital of the country from the eighth century till 1568, when it was finally deserted on its storm and capture by the Emperor Akbar. It was on the occasion of a previous siege by Ala-ud-din, in 1303, that all the Rajput women immolated themselves here rather than fall into the hands of their conquerors.
- Plate 26. Figs. 1 and 2. **From Kankroli, Udaypur State.**
Kankroli is about 40 miles north of the town of Udaypur. There is a large artificial lake here called Raj Samand, made as a famine work in A.D. 1660. The town of Rajnagar is close by, and was for a time one of the capitals of the State in the middle of the 17th century.
- „ Fig. 3. **From the Jag Mandir at Udaypur.**
These mouldings are taken from a marble palace erected by Rana Jagatsingh, of Mewar, A.D. 1653, on one of the two small islands in the Pichola Lake on the west of the Palace at Udaypur.
- Plate 27. **From a Baori or Well at Udaypur.**
In Rajputana access to the water below the surface of the ground is sometimes made by a long flight of steps; the sides of the passage are built up and strengthened by archways over the steps. These give opportunities for architectural features and details. To make a Baori or well, in a thirsty land is always considered a meritorious act. These details are probably of the 17th century.
- Plate 28. Figs. 1 and 2. **From the Cenotaph of Gupteshwar Mahadeva at Pushkar, near Ajmir.**
Pushkar is about 8 miles west of Ajmir, and is regarded as a very sacred spot by Hindus. The ashes of many of the princely houses of Rajputana and Gujarat are carried to this place, where each family has its own temple, adjoining which are cenotaphs of the more illustrious members. Figs. 1 and 2 are from one of these; see also Plate 51.
- „ Fig. 3. **From the Chattri of Mahadeva, on the Ana Sagar at Ajmir.**
The dam which forms the Ana Sagar, or lake, at Ajmir, was built by Ana or Anal Raja about the beginning of the 12th century. The Chattri, or small domed pavilion, of Mahadeva is probably of later date.
- „ Fig. 4. **From Ghat Ana at Jeypore.**
- Plate 29. Figs. 1 and 2. **From the Cenotaph of Umed Singh at Kotah.**
Umed Singh was one of the Rajas of Kotah. He came to the throne A.D. 1770, and died A.D. 1819. See Plates 48 to 50.
- „ Figs. 3 and 4. **From the Cenotaph of Megha Singh at Kotah.**
These details are from another Cenotaph at the same place. See Plate 47
- Plate 30. **From a Mosque at Ajmir.**
These mouldings are from the famous Arhai-din-ka-Jhompra, the great mosque at Ajmir, and belong to about the 12th century.
- Plates 31 to 34. **From Buildings in Rajputana.**
These drawings were collected from different buildings in Rajputana as types of mouldings.
- Plate 35. Figs. 1 and 3. **Inlaid Marble Work from the Tomb of Itimad-ud-daulah, near Agra.**
See remarks on Plate 14, fig. 3, and Plate 19, fig. 1.
- „ Fig. 2. **Inlaid Marble Work from the Saman Burj, in the Fort at Agra.**
See remarks on Plate 8, fig. 2.
- Plate 36. **Plinth from the Cenotaph of Maharaja Sawai Jaysingh at Jeypore.**
See remarks on Plate 3, fig. 4.
- Plate 37. **Plinth from the Oswal Jain Mandir at Jeypore.**
The Oswals form one of the principal divisions of the Jain sect. The plinth shewn here is from one of their temples, and is probably of the 18th century.
- Plate 38. **Plinth from the Raja's Cenotaph at Amber.**
- Plate 39. **Plinth from the Bhat's Mandir at Amber.**
See Plate 2, fig. 3, 4 and 5.
- Plate 40. **Plinth from the Mandir of Ram Kesarji at Amber.**
See remarks on Plate 1, fig. 1.
- Plate 41. **From the Temple of Sitaramji at Jeypore.**
These mouldings are from a Hindu Temple probably about 350 years old.
- Plates 42 to 45. **Coping and Plinths from the Old Temple at Harsha, Jeypore State.**
See remarks on Plate 23. The classic proportion of some of these designs, especially of Plate 45, is worthy of notice.
- Plate 46. **Plinth from Jodhbhai's Quarters at Fatehpur Sikri.**
Jodhbhai was a Princess—the daughter of Rao Maldeva of Jodhpur in Rajputana. She was given in marriage to Akbar, and was the mother of Jahangir. 16th century. See remarks on Plate 21.
- Plate 47. **Plinth from the Cenotaph of Maharaja Megha Singh at Kotah.**
- Plates 48 to 50. **Plinths from the Cenotaph of Maharaja Umed Singh at Kotah.**
See remarks on Plate 29, figs. 3 and 4.
- Plate 51. **Plinth from Gupteshwar Temple at Pushkar, near Ajmir.**
- Plate 52. **Plinth from the Cenotaph of Santoji, at Pushkar, near Ajmir.**
See remarks on Plate 28.

FIG. 1. FROM THE ZANANA PALACE AT AMBER.

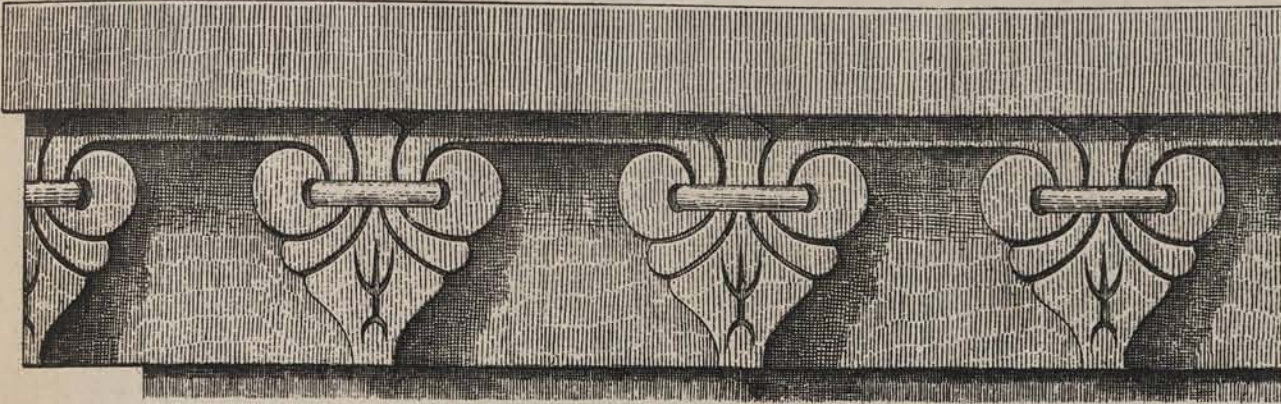


FIG. 2. FROM THE JAS MANDIR AT AMBER.

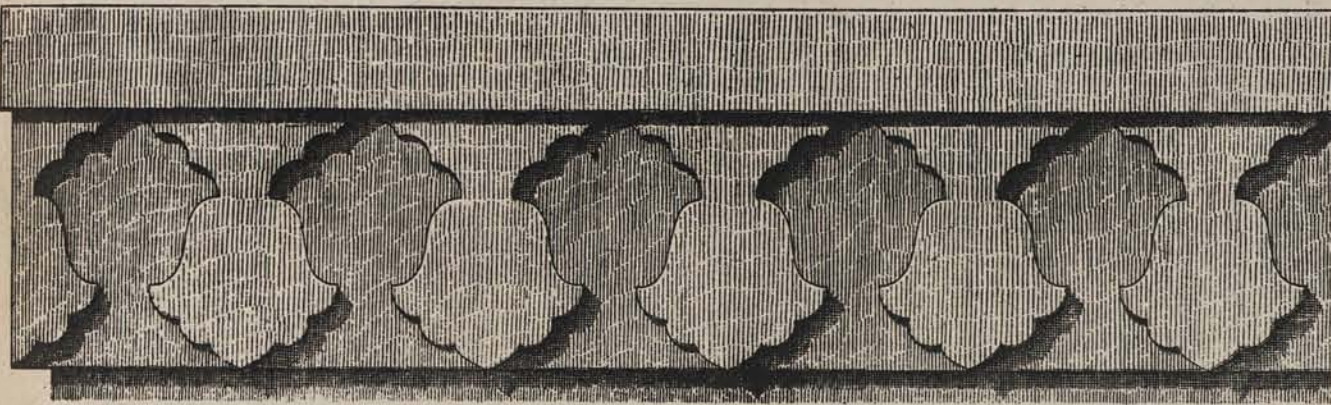


FIG. 3. FROM THE DIWAN KHANA AT AMBER.

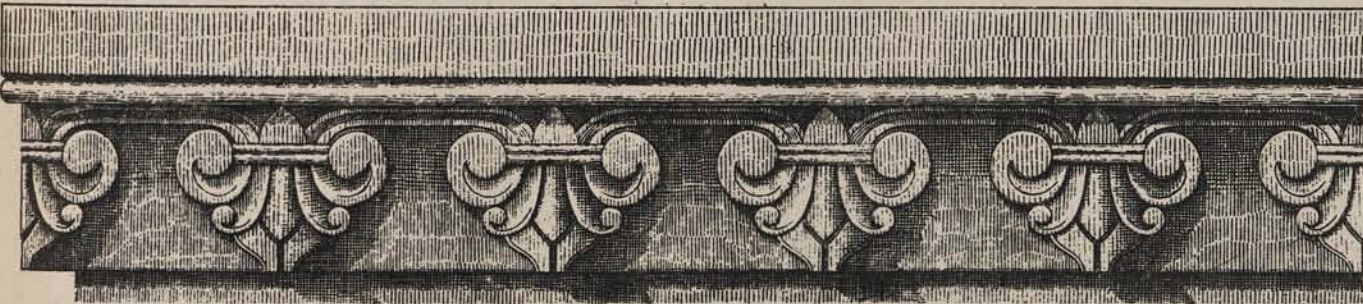
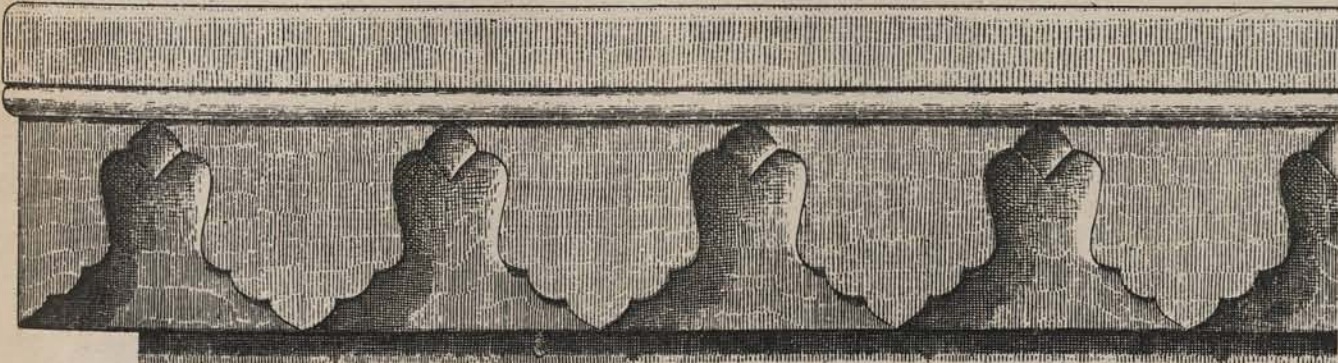


FIG. 4. FROM THE GANESH POL AT AMBER.



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Bhairav Baksh, del.

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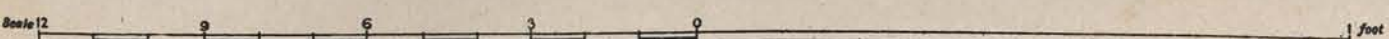


FIG. 1. FROM THE JAGATSARWAN MANDIR, AMBER.

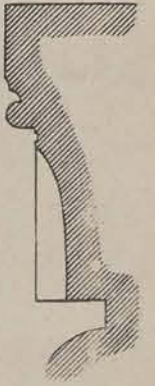
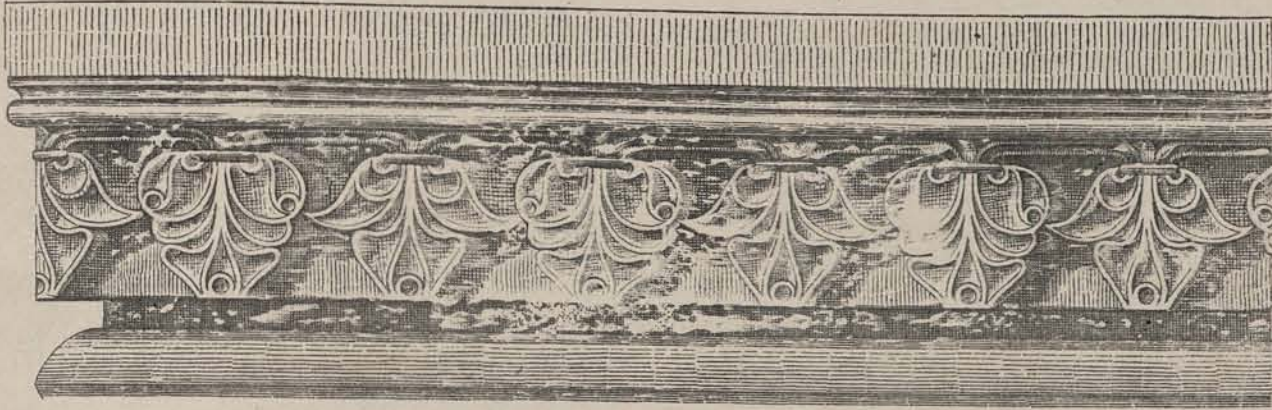


FIG. 2. FROM THE JAGATSARWAN MANDIR, AMBER.

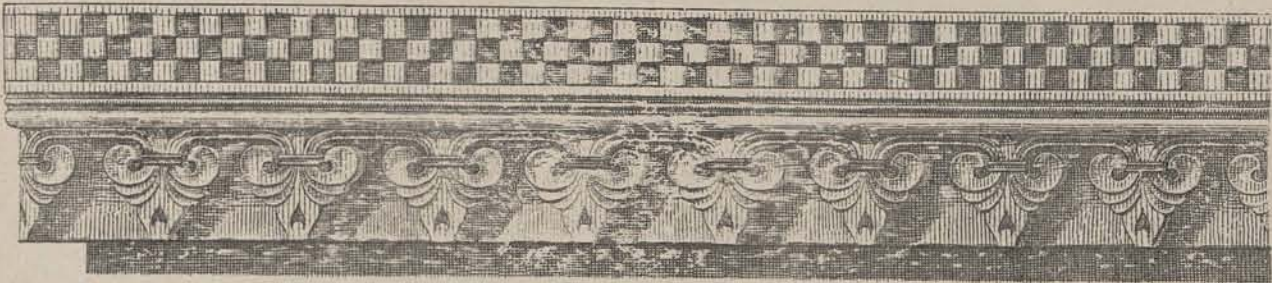


FIG. 3. FROM BHATJI'S HOUSE AT AMBER.

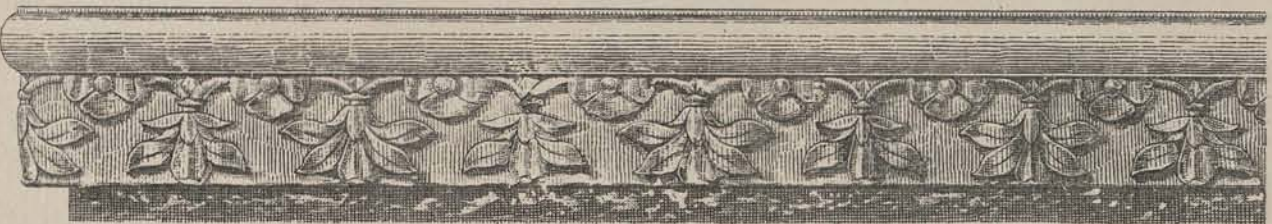


FIG. 4. FROM BHATJI'S HOUSE AT AMBER.

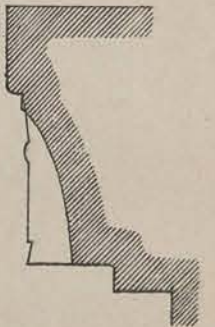
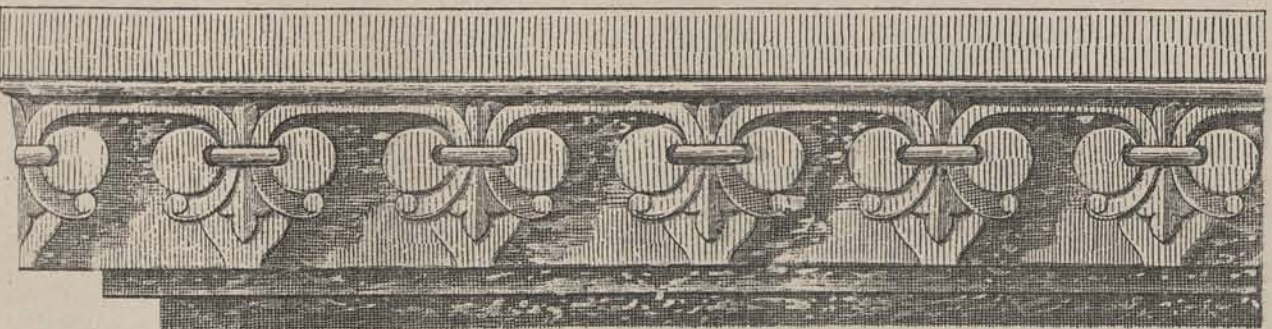
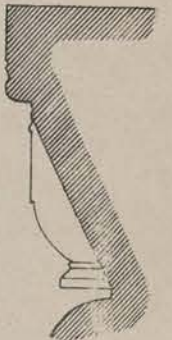
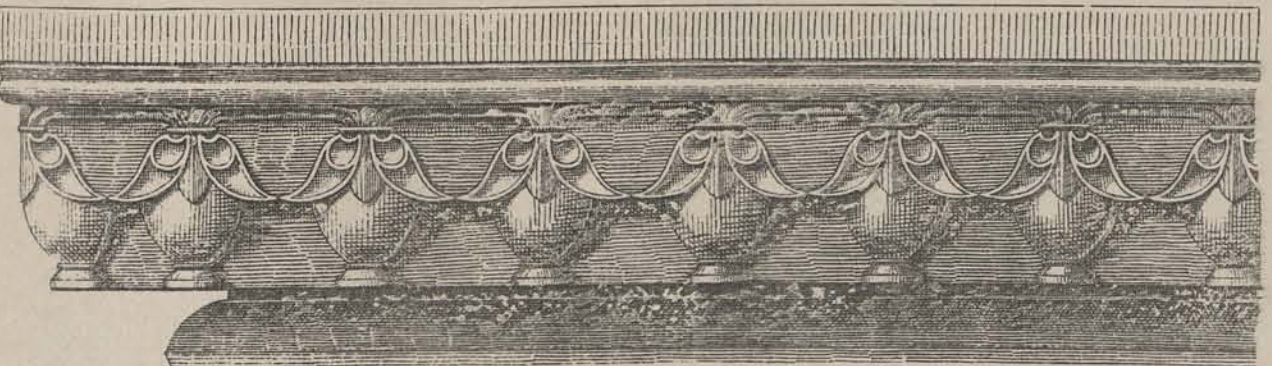


FIG. 5. FROM BHATJI'S HOUSE AT AMBER.



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Scale 12 9 6 3 0 1 foot

COPINGS

FIG. 1. MADHO BILAS. JEYPORE.

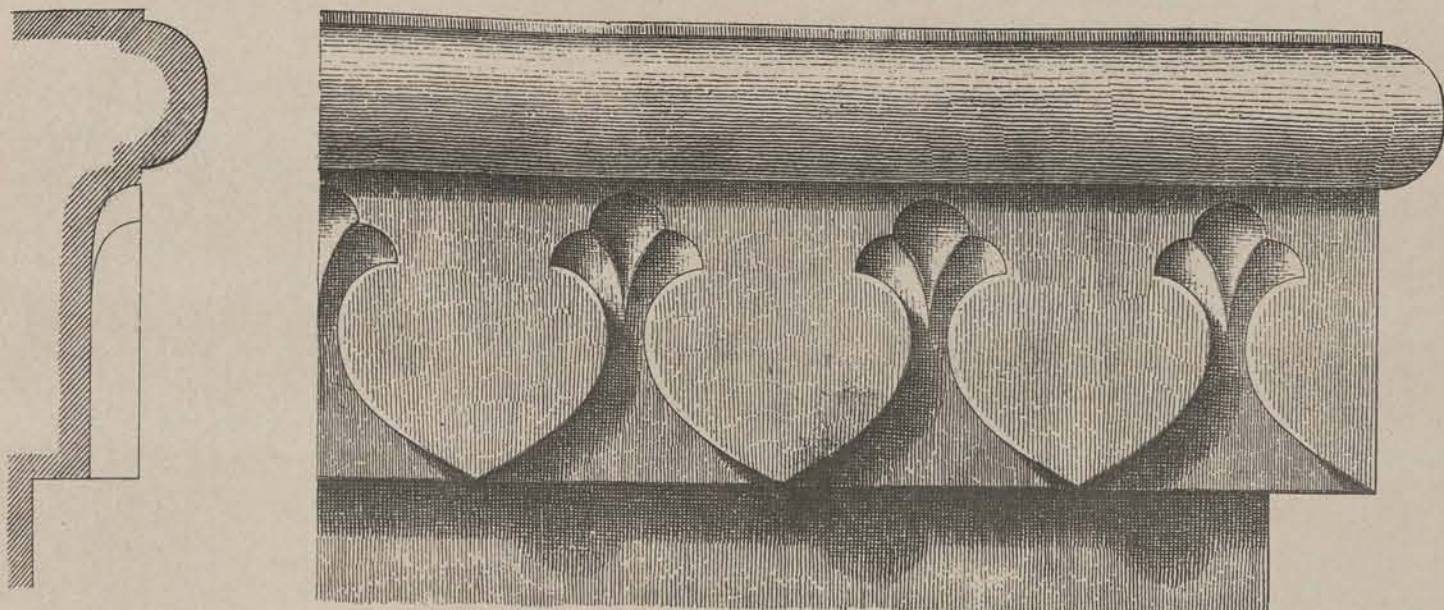


FIG. 2. MADHO BILAS, JEYPORE.

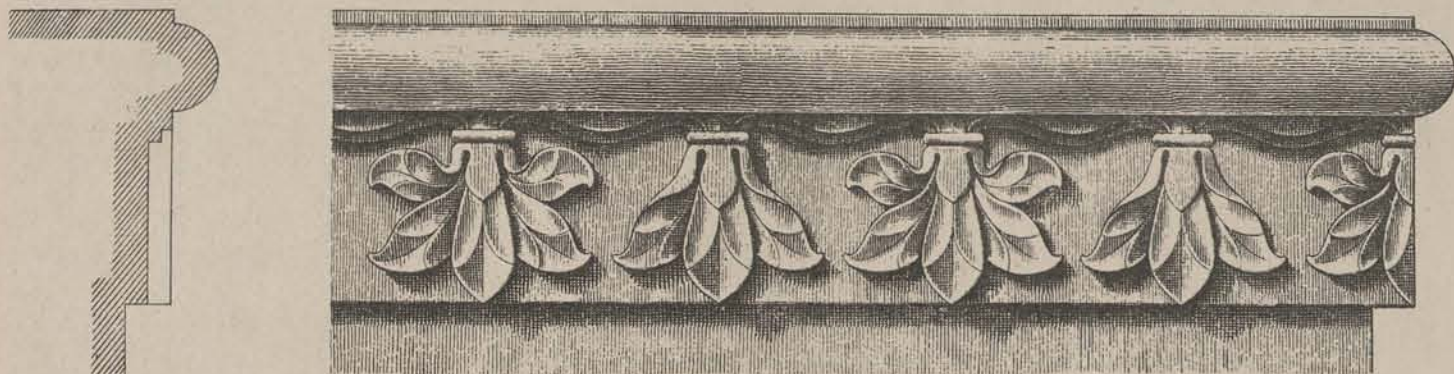


FIG. 3. MADHO BILAS, JEYPORE.

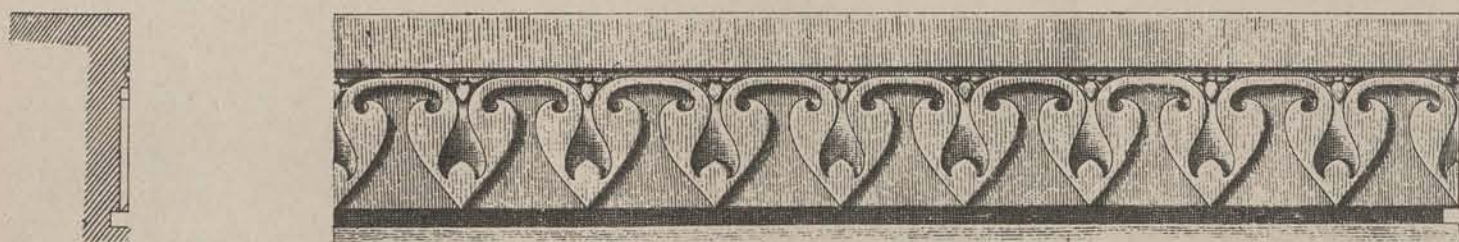
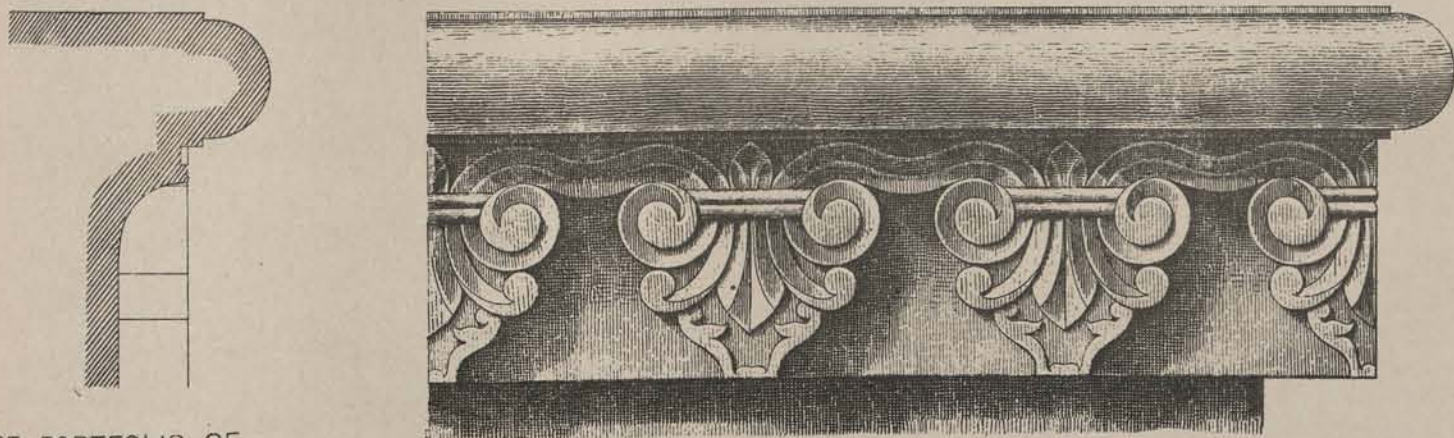


FIG. 4. CENOTAPH OF MAHARAJAH SEWAIE JAY SINGH (JEYPORE.)



JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS.

Lal Chand and Mangal, del



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COPINGS

FIG. 1. JAIN MUNDIR, JEYPURE.

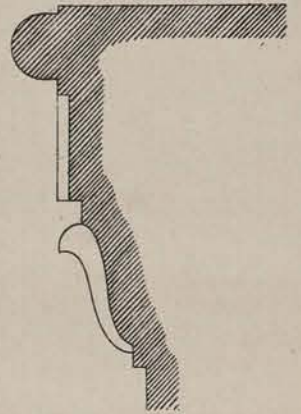
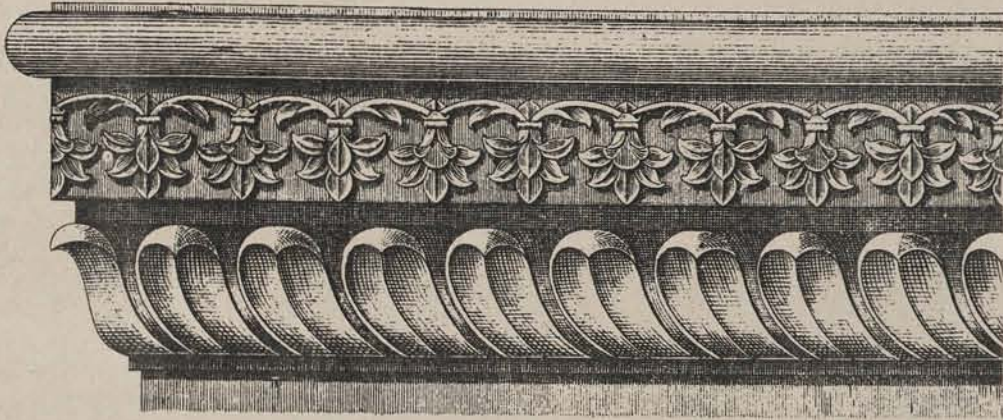


FIG. 2. JAIN MUNDIR, JEYPURE.

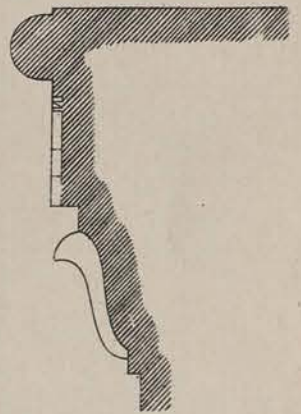
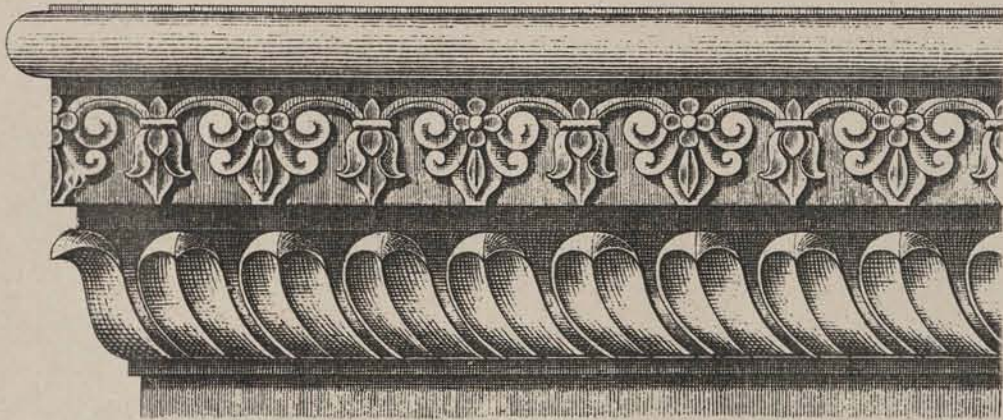


FIG. 3. JAIN MUNDIR, JEYPURE.

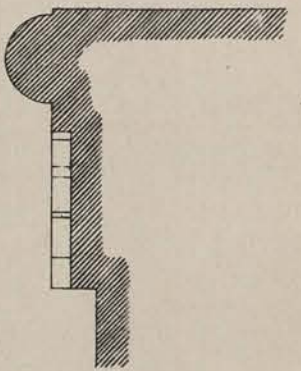
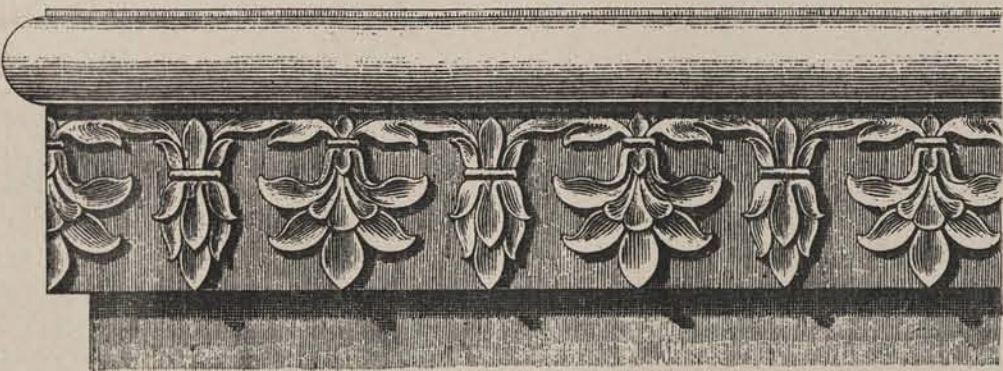
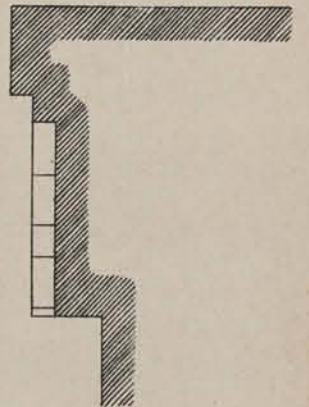
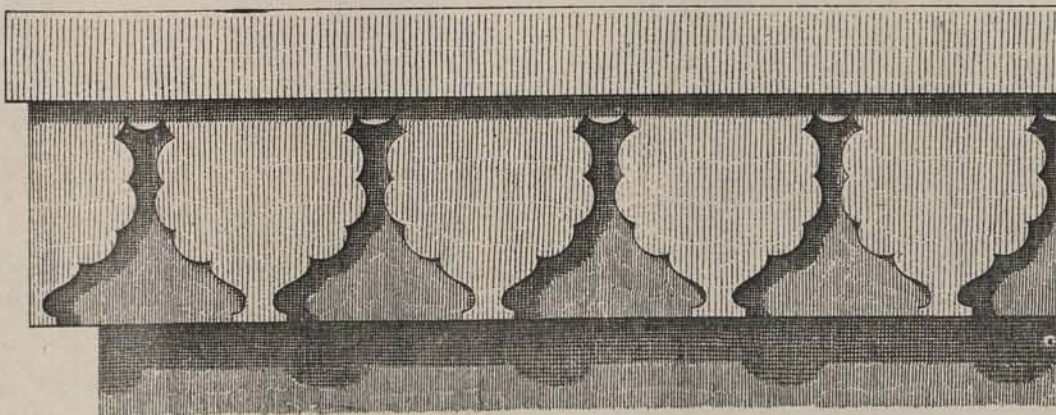
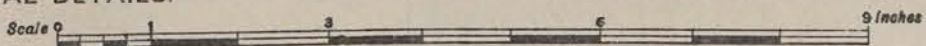


FIG. 4. JAIN MUNDIR, JEYPURE



JEYPURE PORTFOLIO OF ARCHITECTURAL DETAILS.



Pertab, del.

COPINGS

FIG. 1. JAIN MUNDIR, JEYPORE.

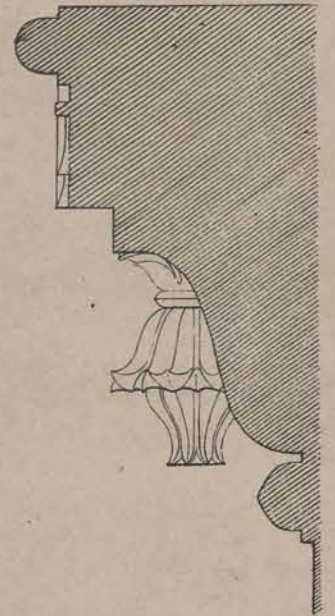
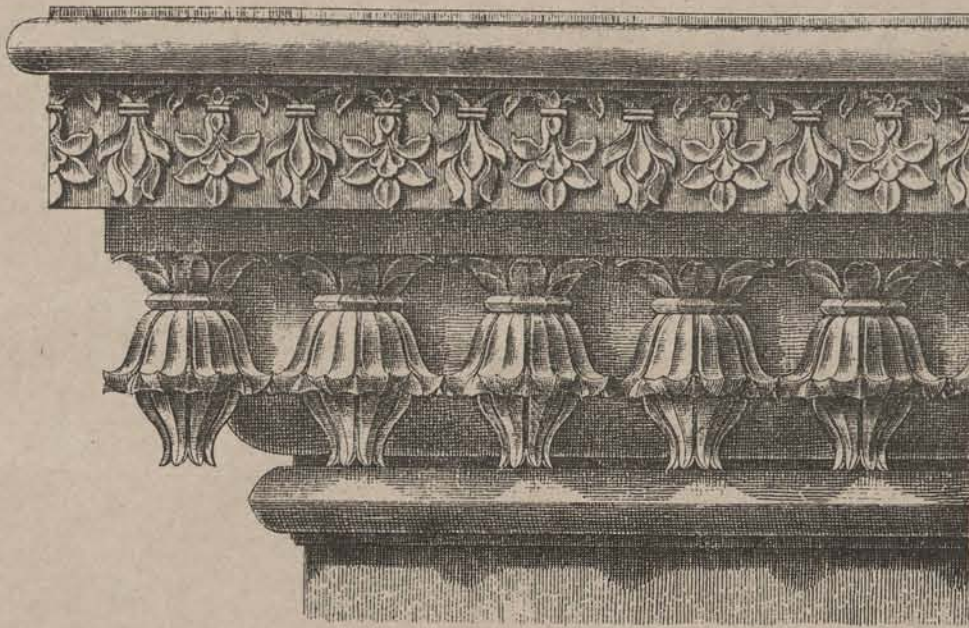


FIG. 2. JAIN MUNDIR, JEYPORE.

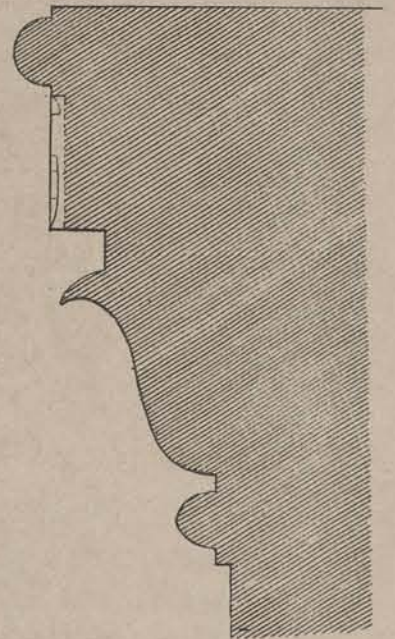
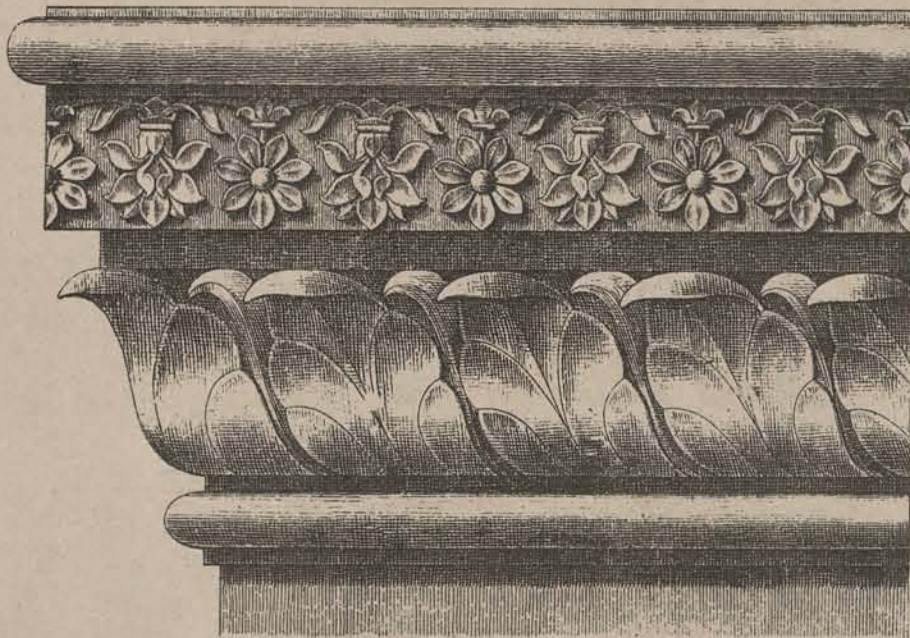
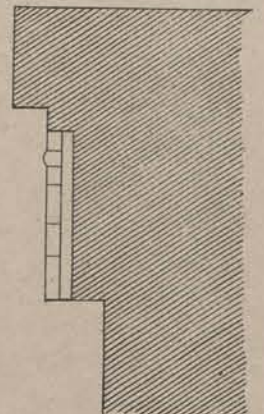
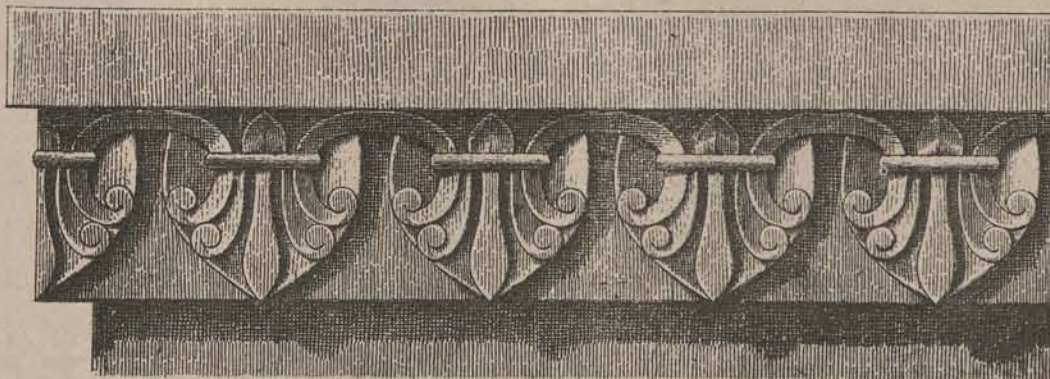


FIG. 3. JAIN MUNDIR, JEYPORE.



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COPINGS

FIG. 1. SINGHAJI'S MUNDIR, SANGANEER (JEYPURE.)

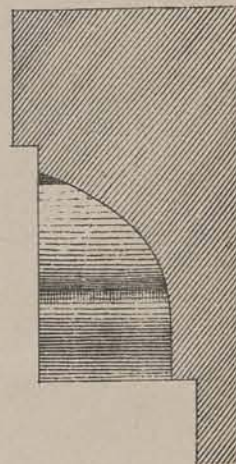
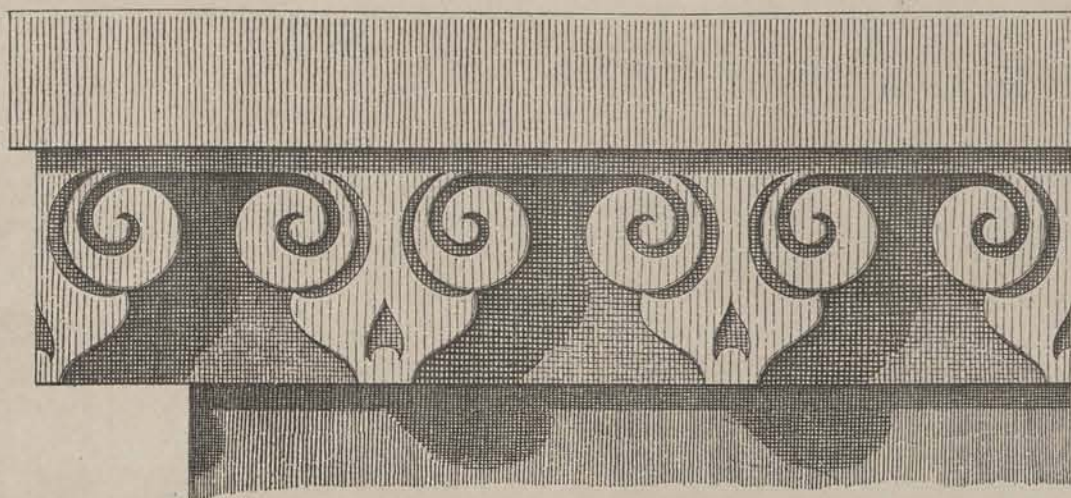


FIG. 2. SINGHAJI'S MUNDIR, SANGANEER.

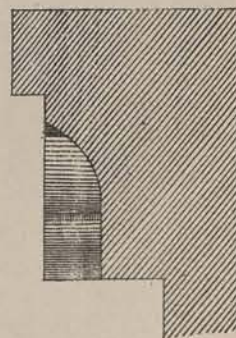
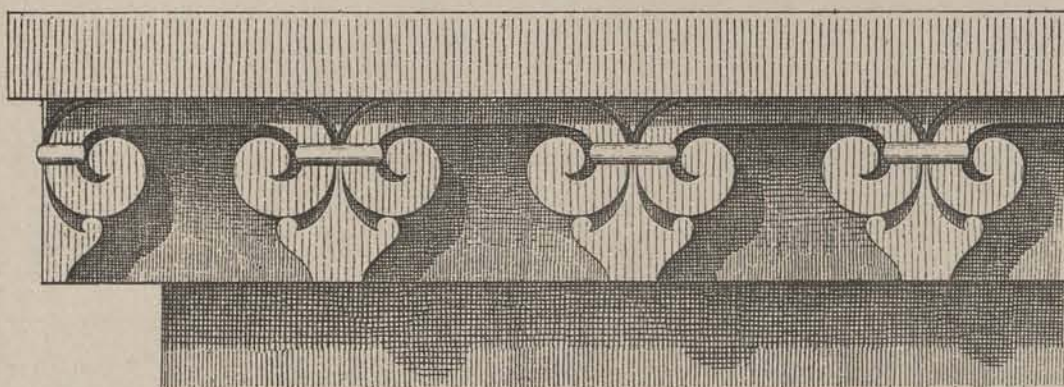


FIG. 3. SINGHAJI'S MUNDIR, SANGANEER.

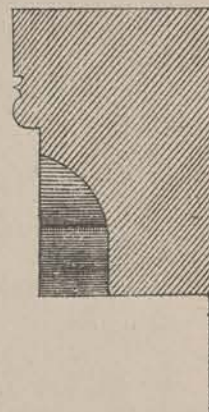
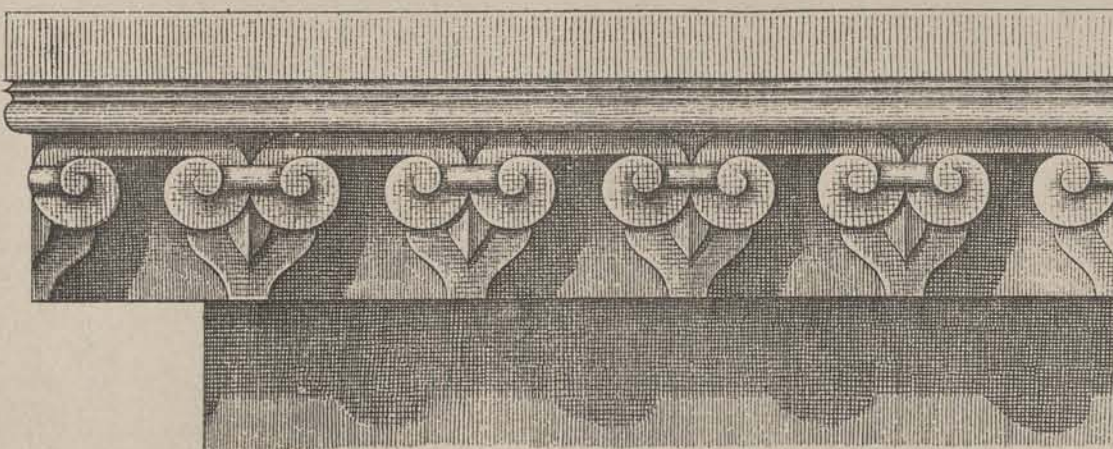
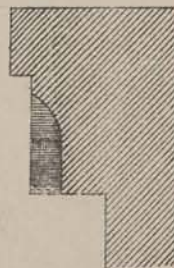
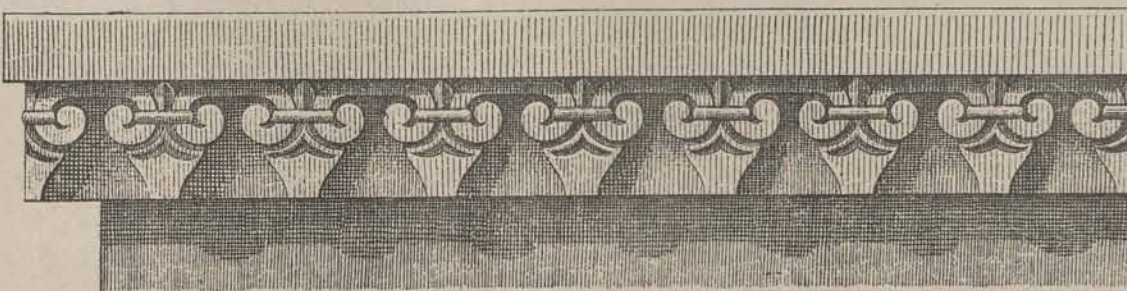
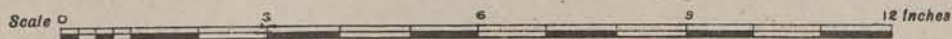


FIG. 4. SINGHAJI'S MUNDIR, SANGANEER.

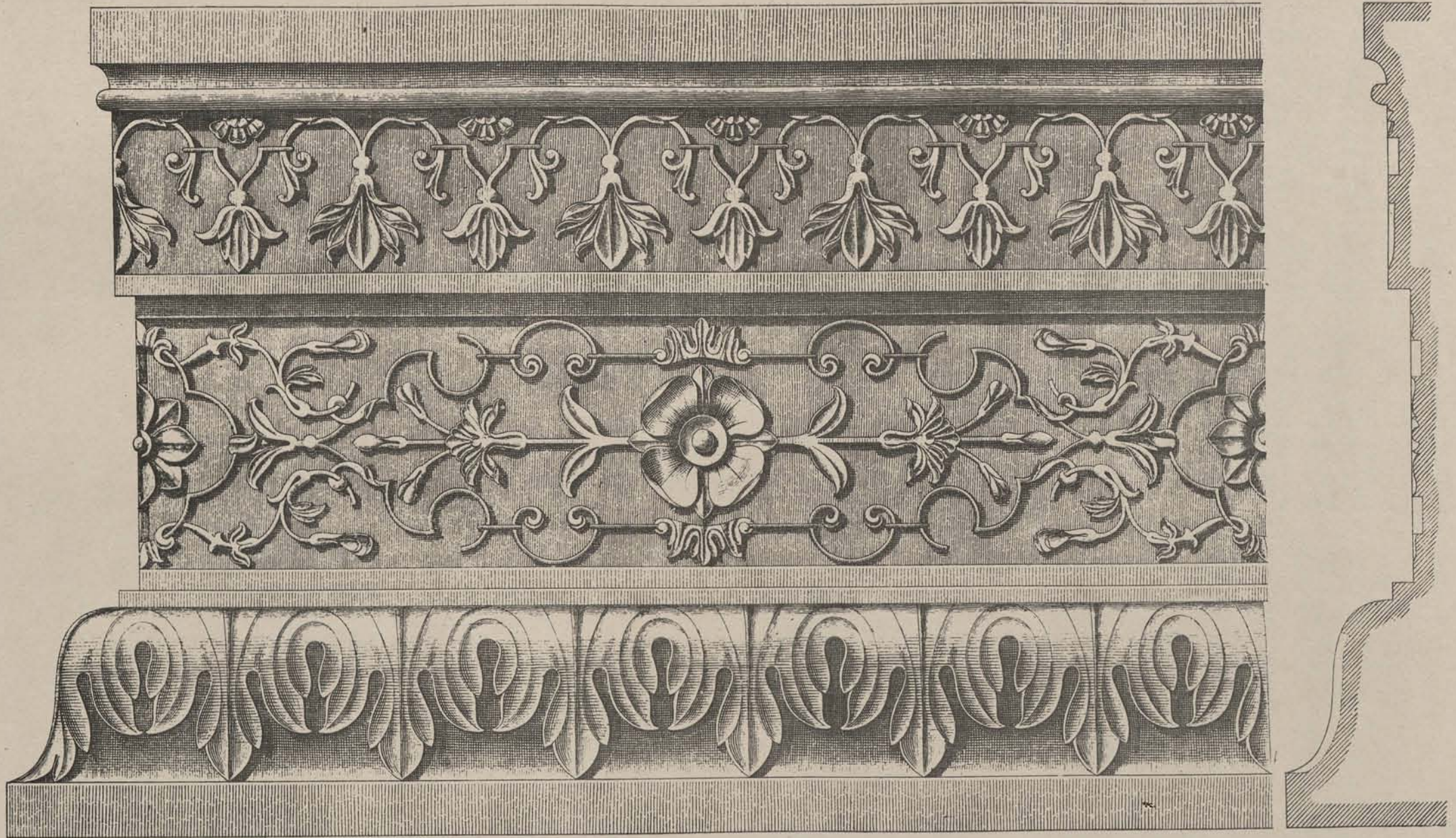


JEYPURE PORTFOLIO OF ARCHITECTURAL DETAILS.

Ram Pertab and Mungal, del.



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Shankar and Mangal, del.

FIG. 1. MOTI MUSJID, AGRA.

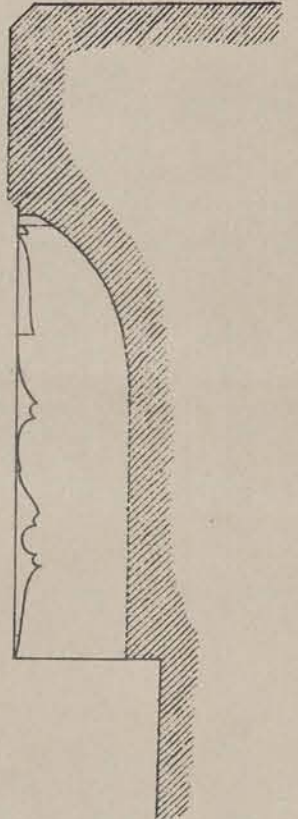
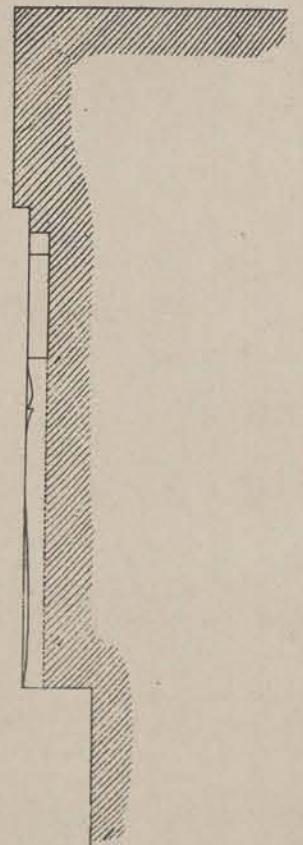


FIG. 2. SUMMUM BURJ.



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Shankar and Ram Parsh, del.

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FIG. 1. NIZAMUDIN, DELHI.

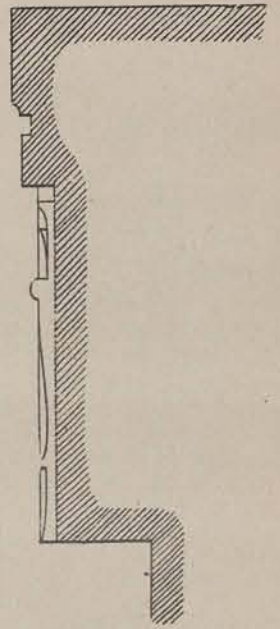
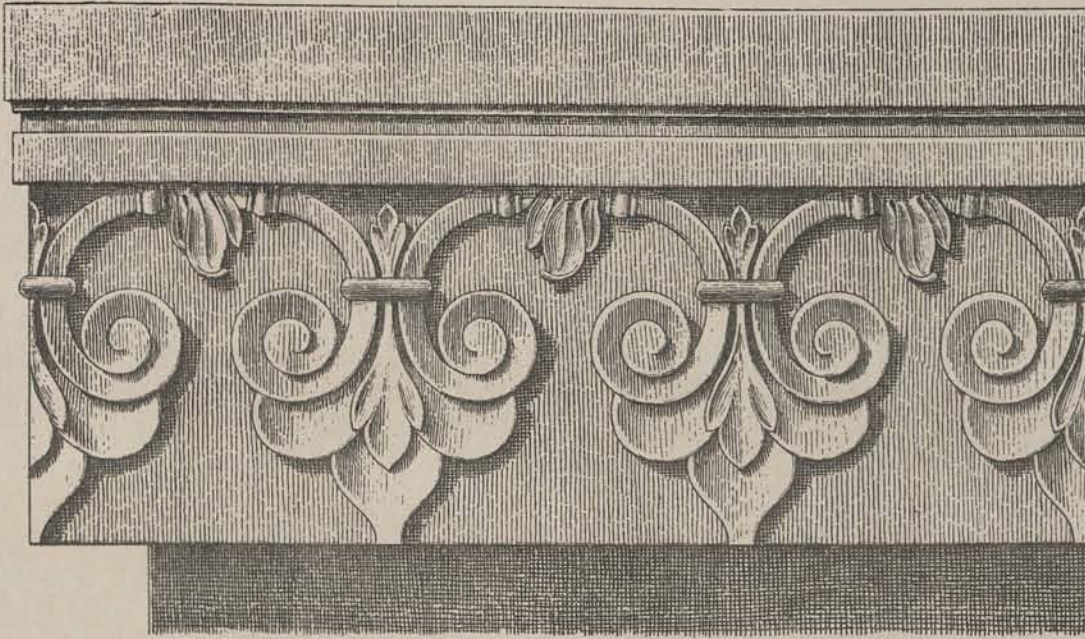


FIG. 2. NIZAMUDIN, DELHI.

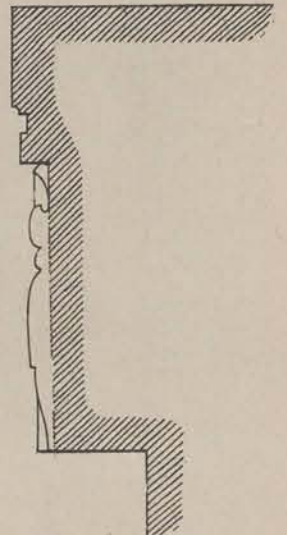
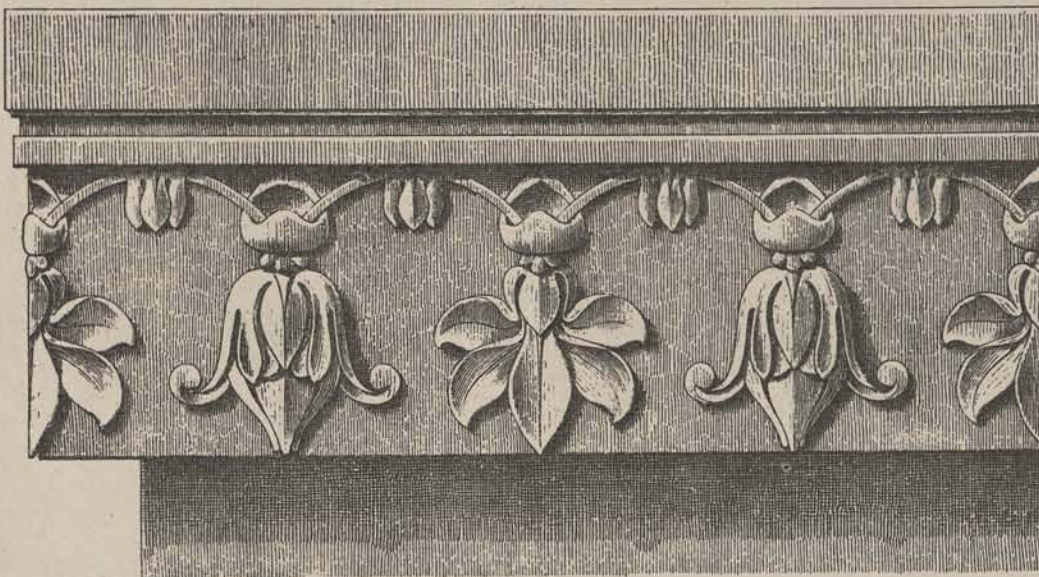
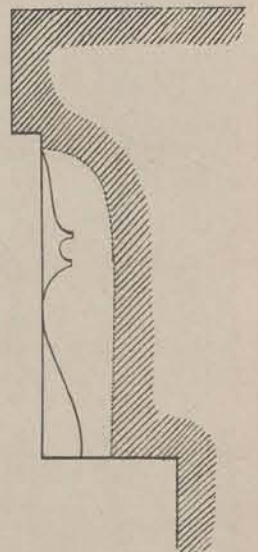
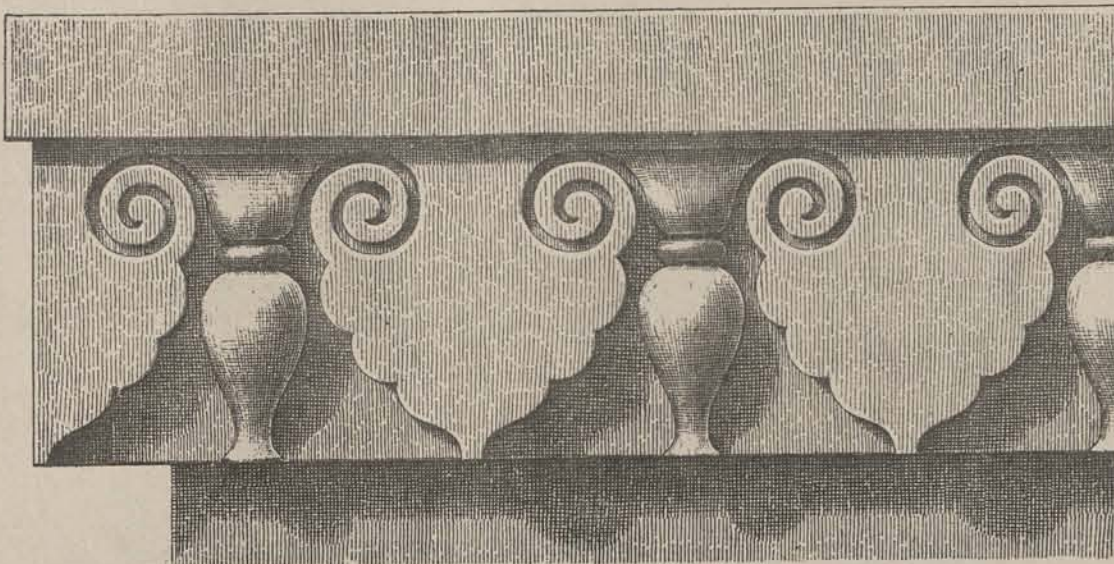


FIG. 3. TEMPLE BENARES.



Bhuramal and Ram Pertab, del.

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FIG. 1. MANSUR KA MADRASA, DELHI.

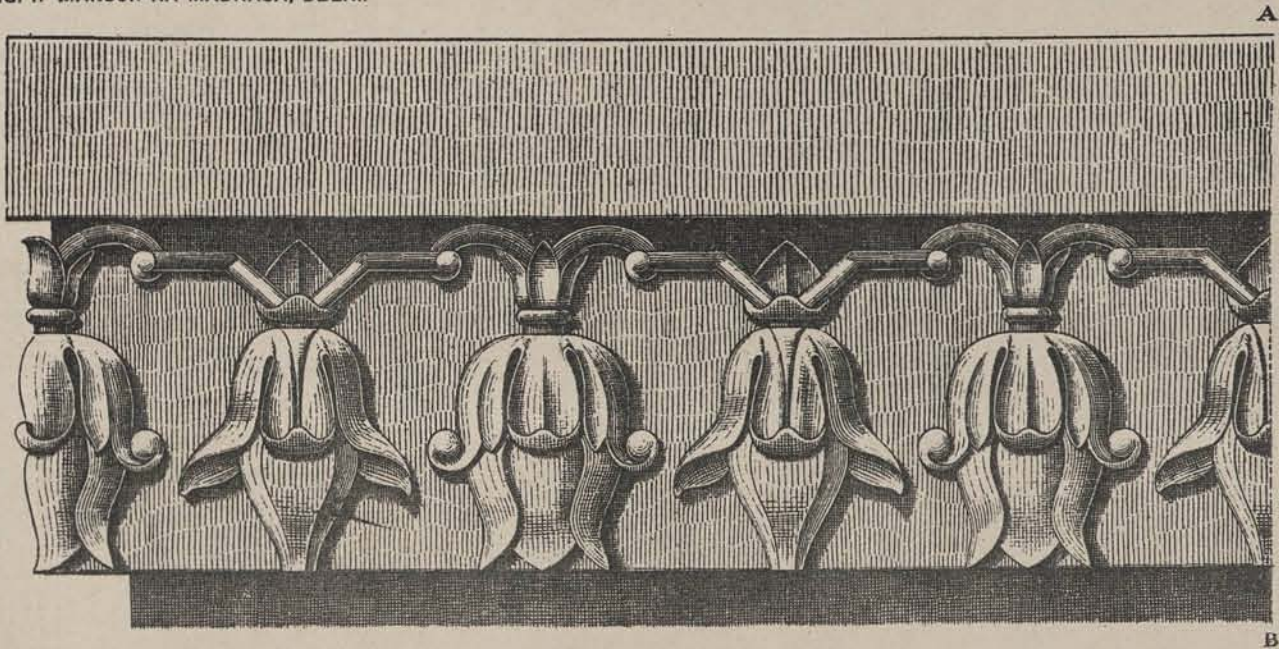


FIG. 2. TOMB OF MIRZA JEHANGIR, NIZAMUDIN, DELHI.



FIG. 3. TOMB OF SHAH NIZAMUDIN, DELHI.

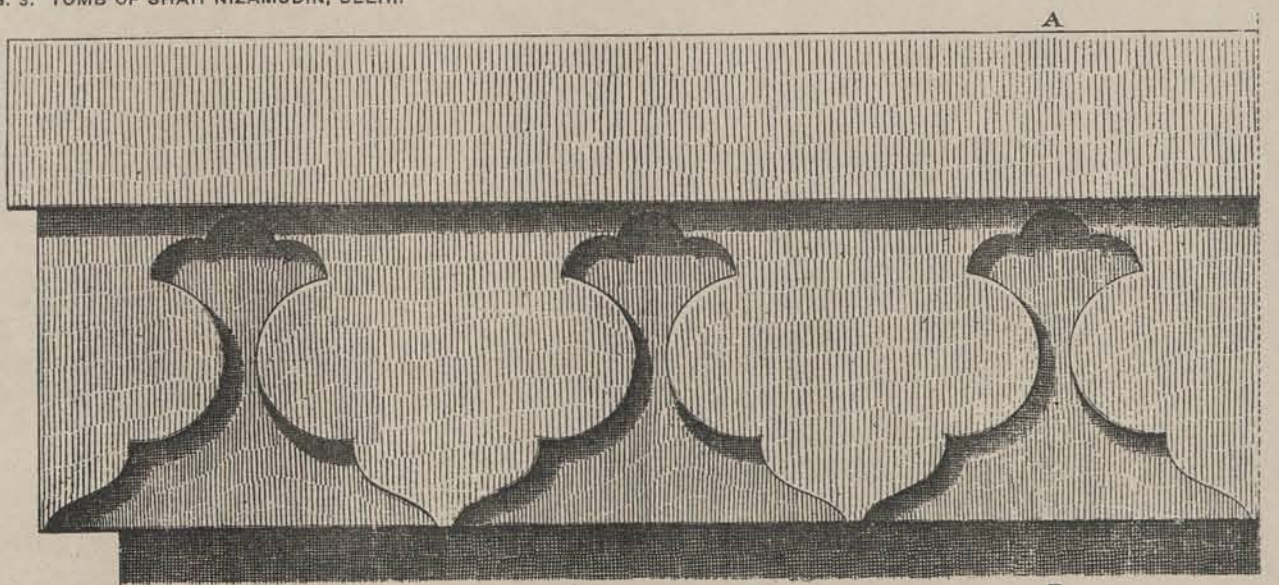
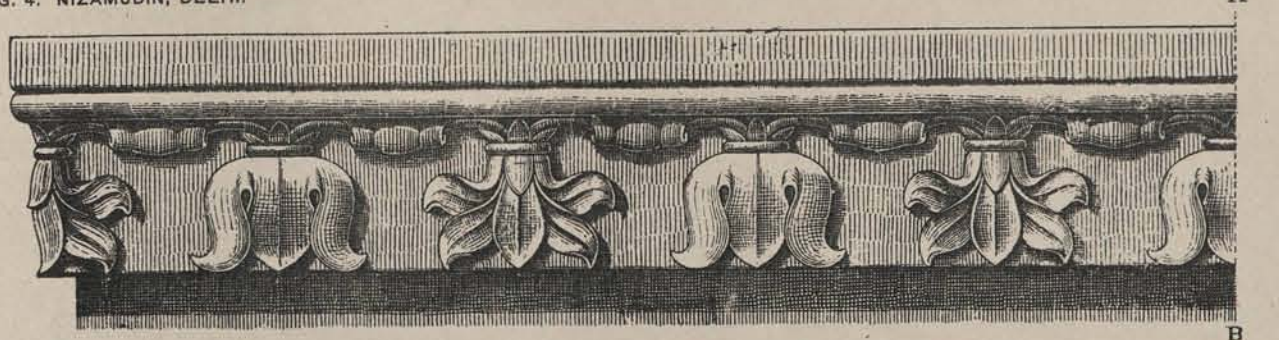


FIG. 4. NIZAMUDIN, DELHI.



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Scale 0 3 6 9 12 inches

PART I

COPINGS

FIG. 1. FROM KHAN DARA KHAN'S TOMB, NIZAMUDIN, DELHI.

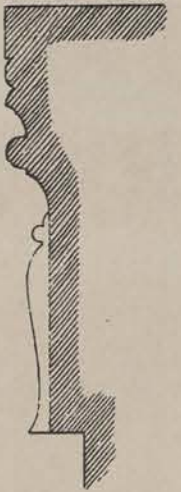


FIG. 2. FROM KHAN DARA KHAN'S TOMB, NIZAMUDIN, DELHI

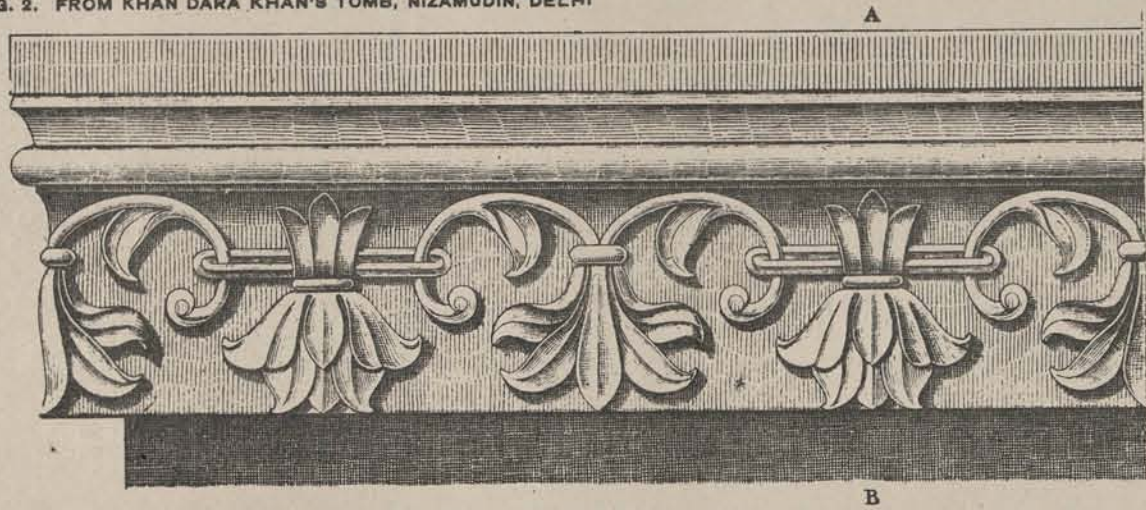
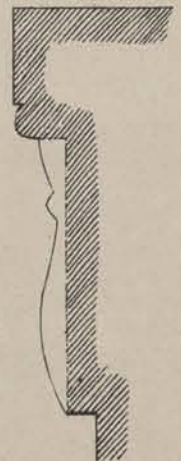
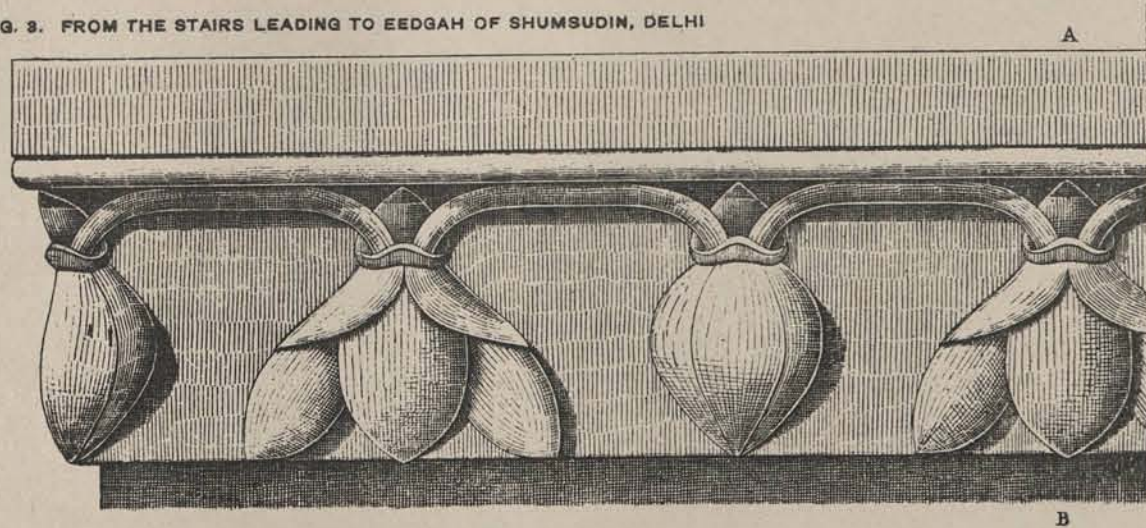
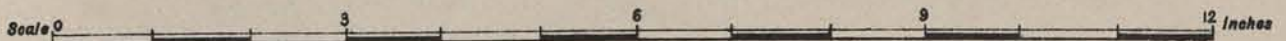


FIG. 3. FROM THE STAIRS LEADING TO EEDGAH OF SHUMSUDIN, DELHI



JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

Sri Narain and Bhairav Baksh, del.



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COPINGS

FIG. 1. FUTEHPURA MUSJID, DELHI.



FIG. 2. MANSUR KA MADRASA.



FIG. 3. MANSUR KA MADRASA, DELHI.



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Scale 0 6 9 12 inches

COPINGS

FIG. 1. DIWAN KHAS, LAL KILA, DELHI.

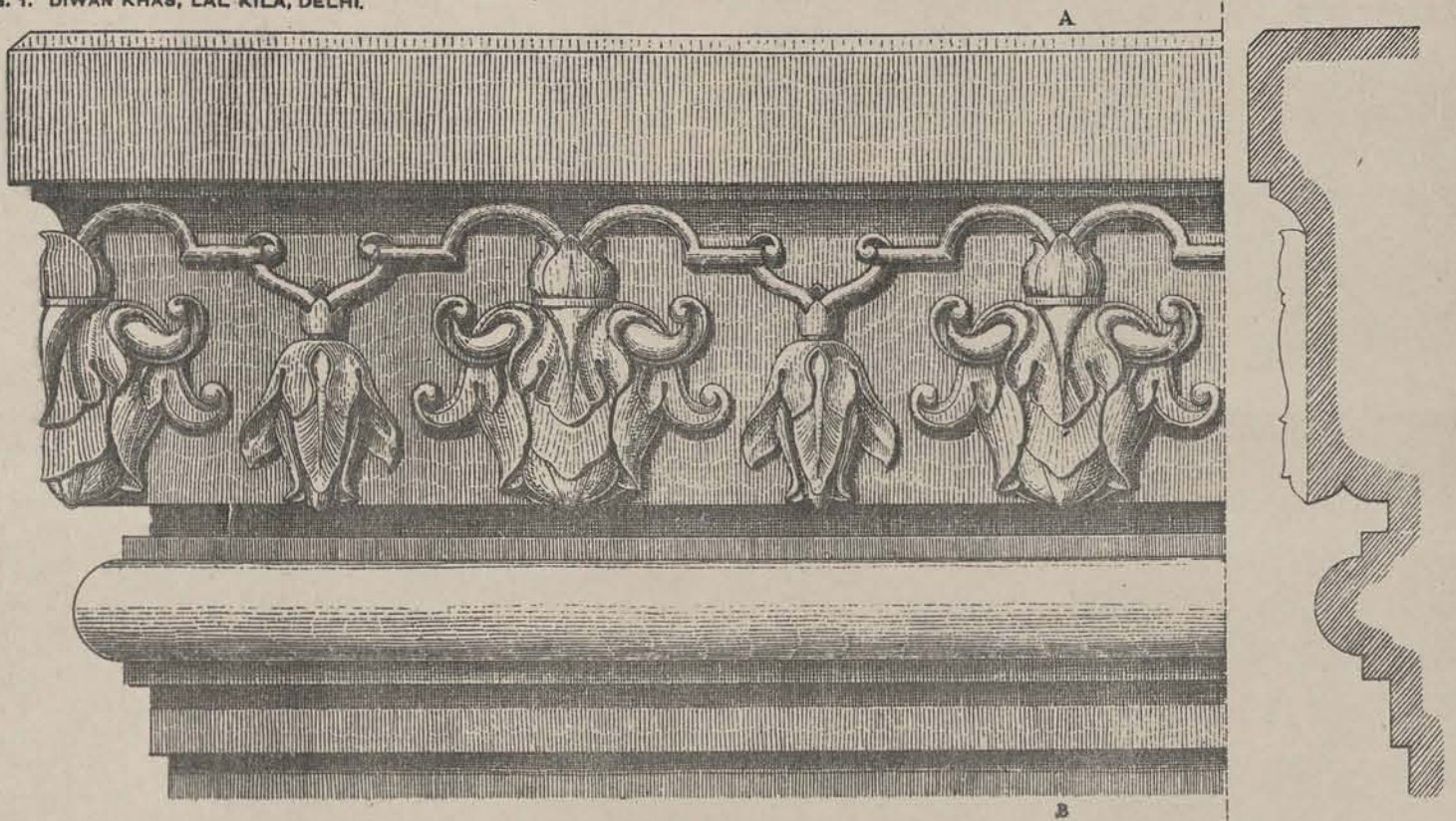


FIG. 2. MOTI MUSJID, LAL KILA, DELHI.

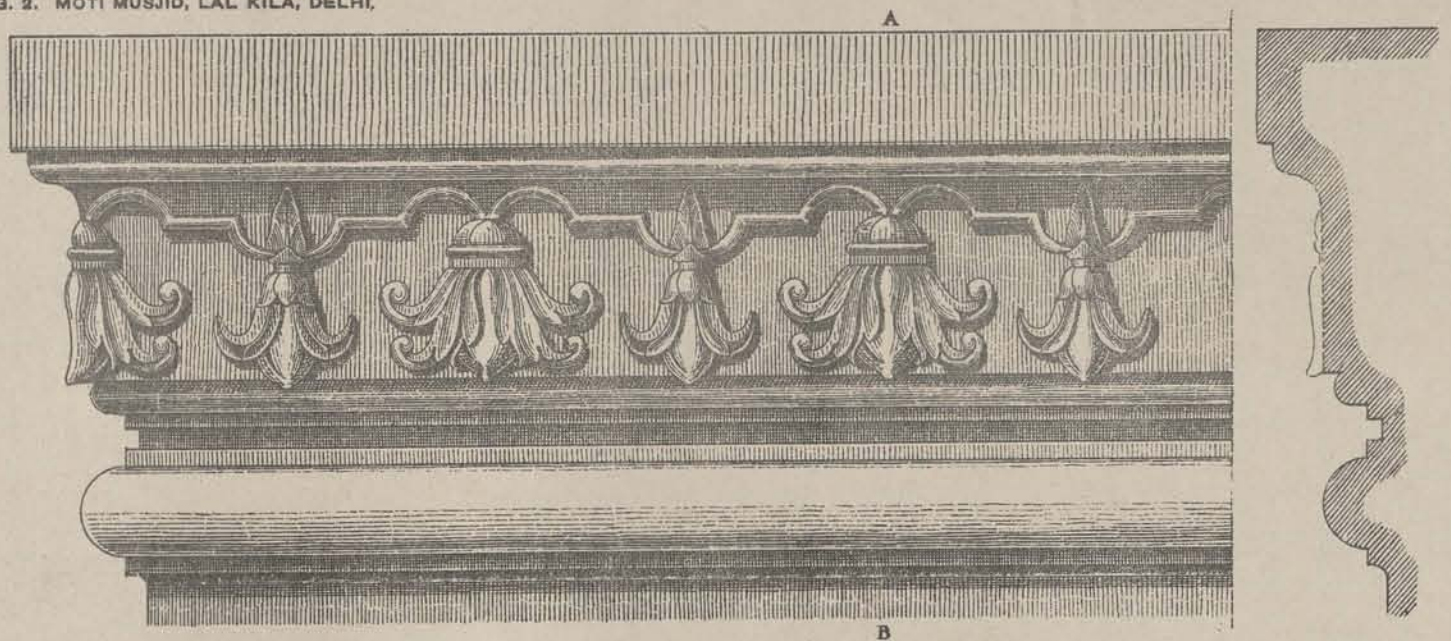
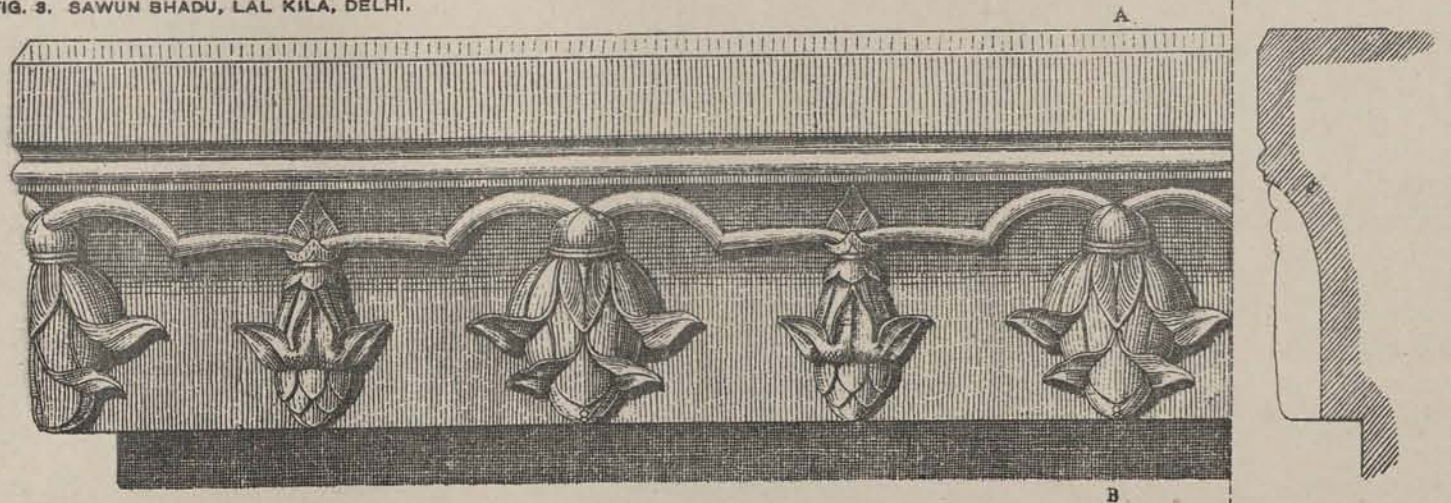


FIG. 3. SAWUN BHADU, LAL KILA, DELHI.



PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE, AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

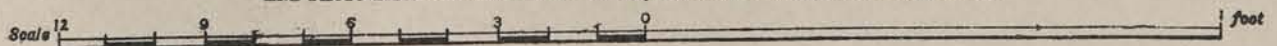


FIG. 1. SAMMAN BURJ. LAL KILA, DELHI

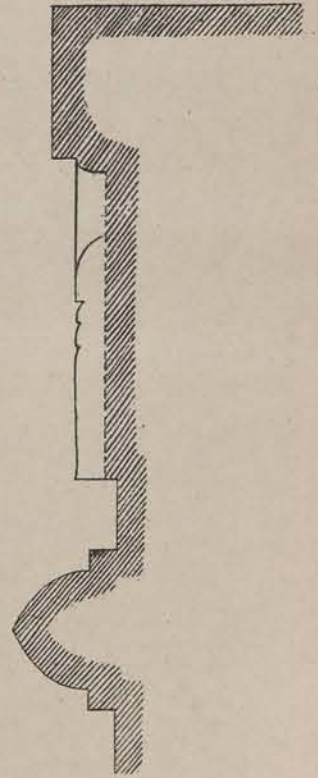
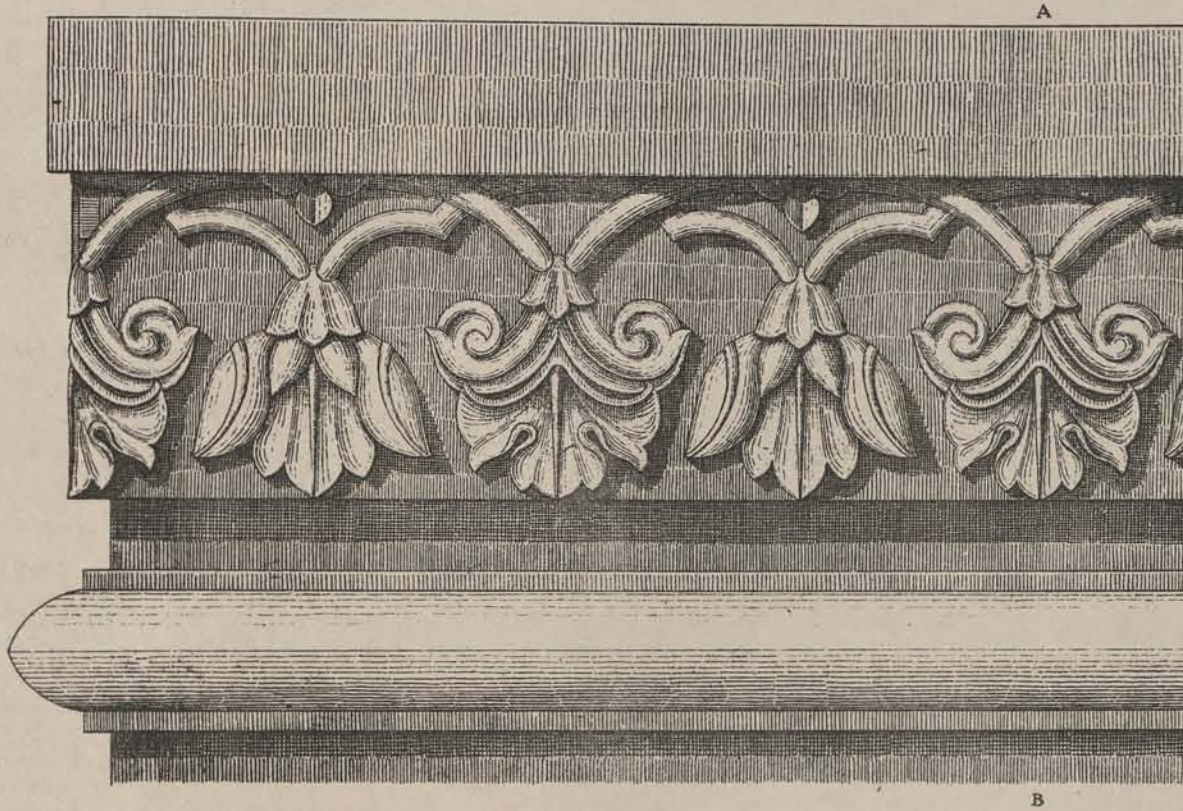


FIG. 2. DIWAN KHAS, LAL KILA, DELHI.

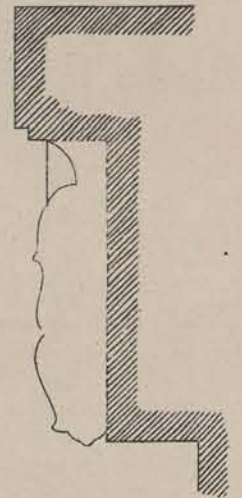
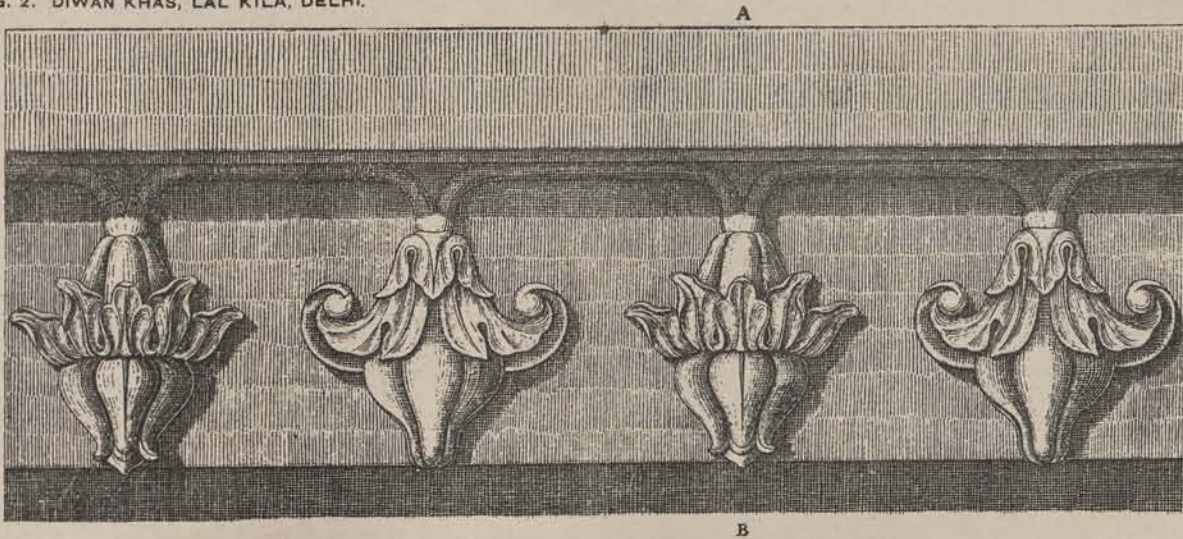
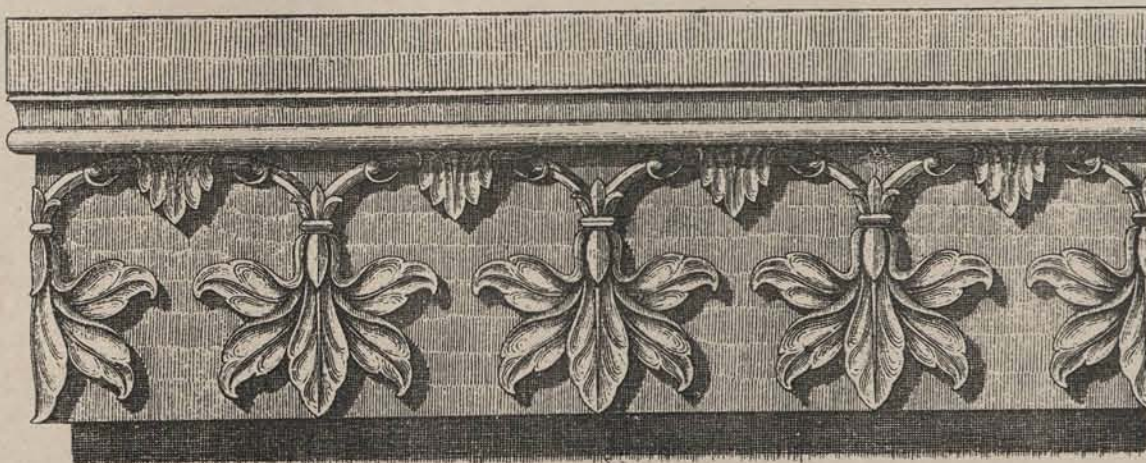


FIG. 3. MADRASA OF NAWAB ITMAD-UD-DOWLAH, DELHI



PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE, AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.



FIG. 1. JUMMA MUSJID, AGRA, A.D. 1644.

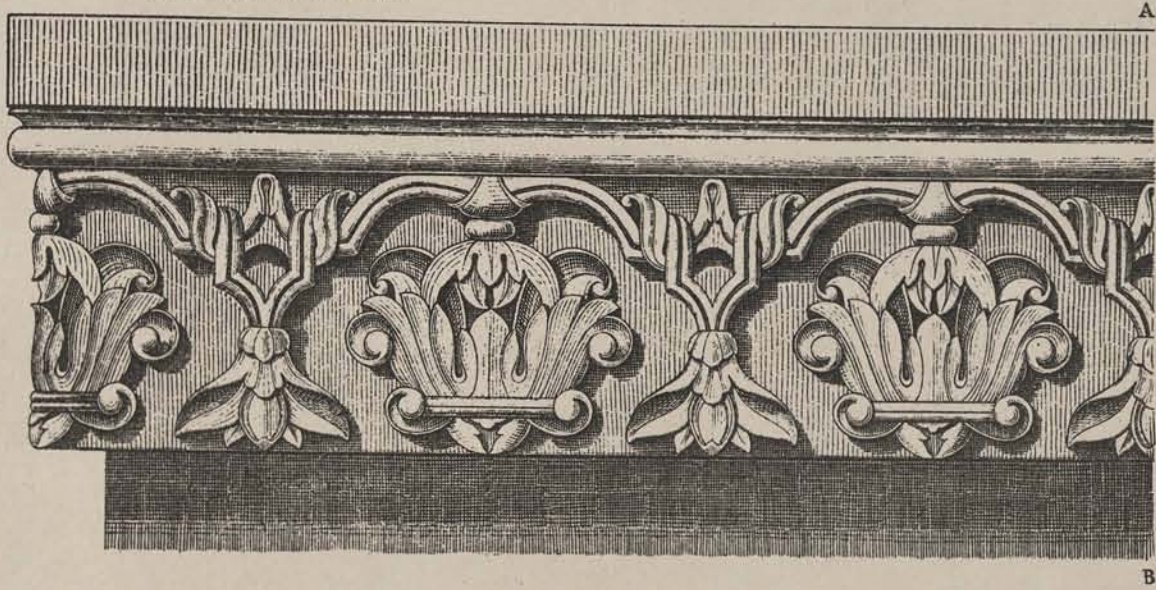


FIG. 2. MACHHI BHAWAN, LAL KILA, DELHI.

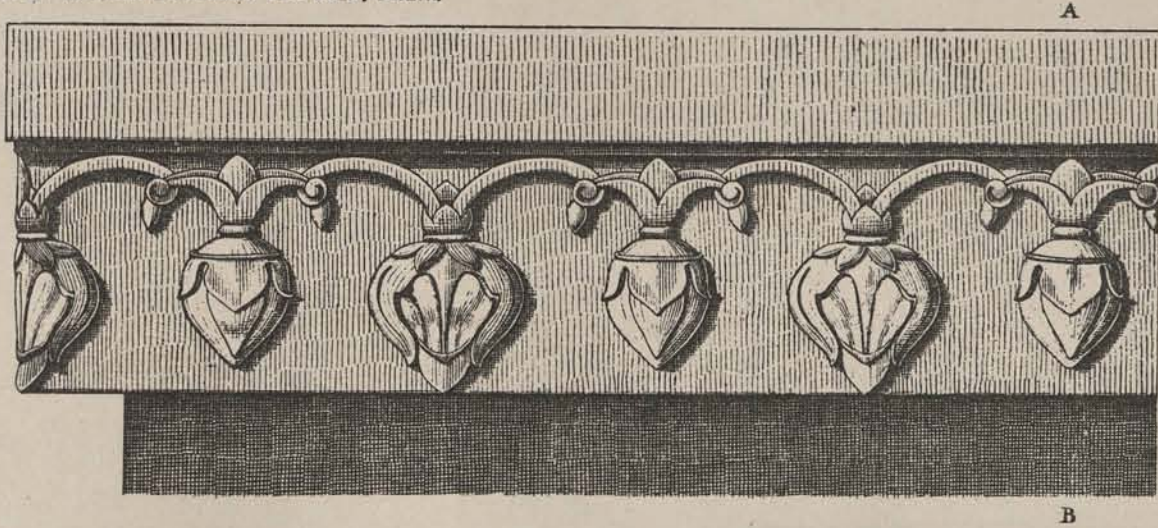
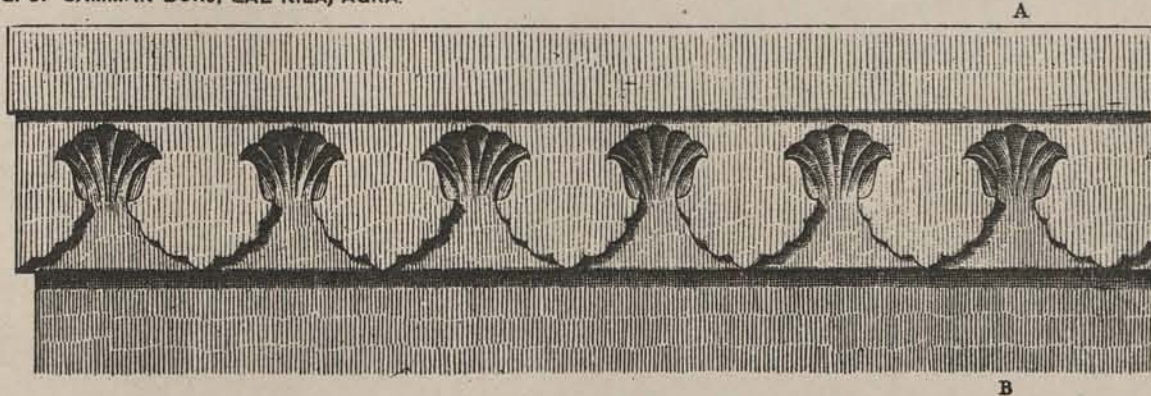


FIG. 3. SAMMAN BURJ, LAL KILA, AGRA.



JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS.

Unkar, Bhairav Baksh and Sohun Lall, del.



PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE, AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

PART I

COPINGS

FIG. 1. THRONE, DIWAN-I-AM, LAL KILA, DELHI.

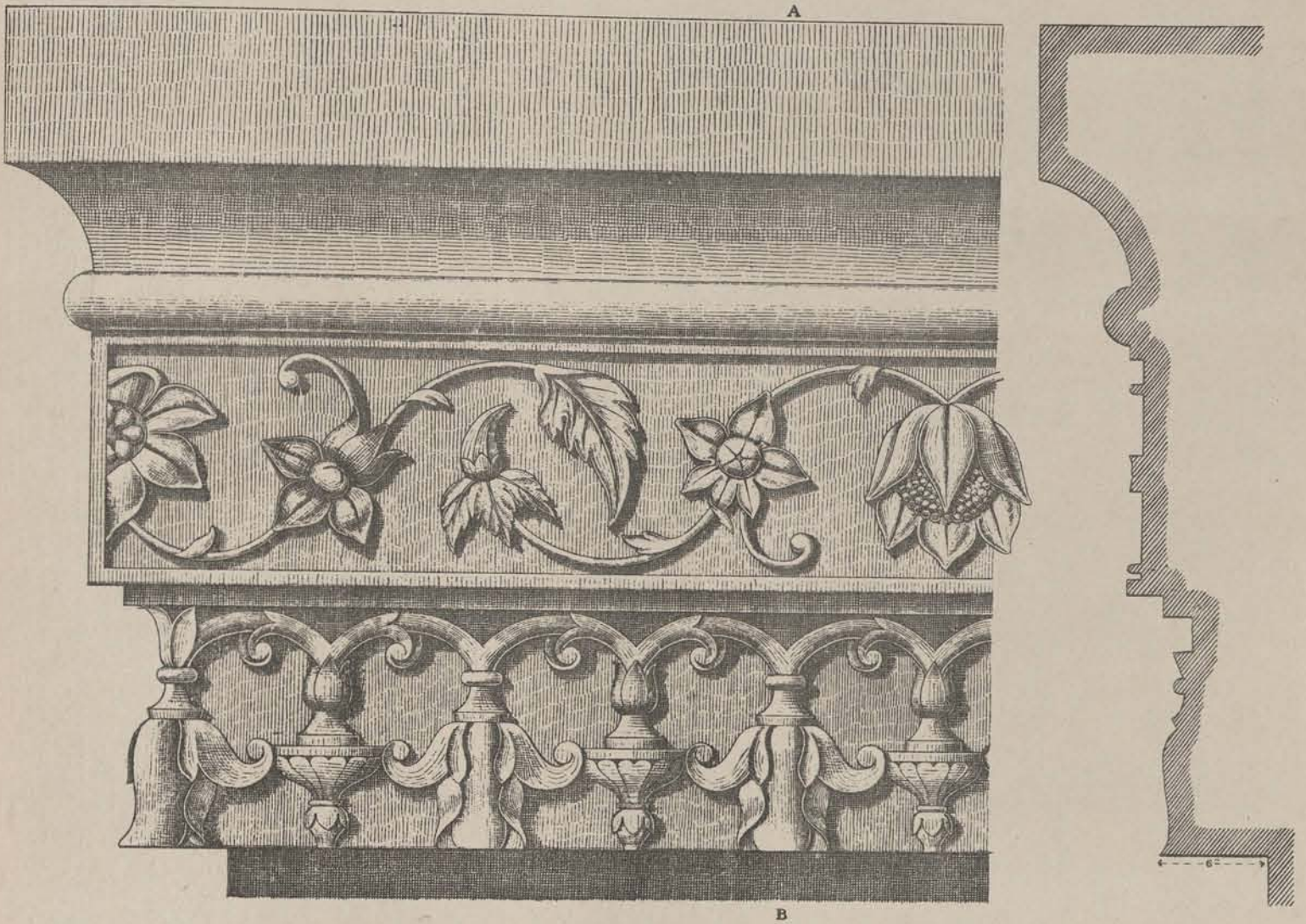
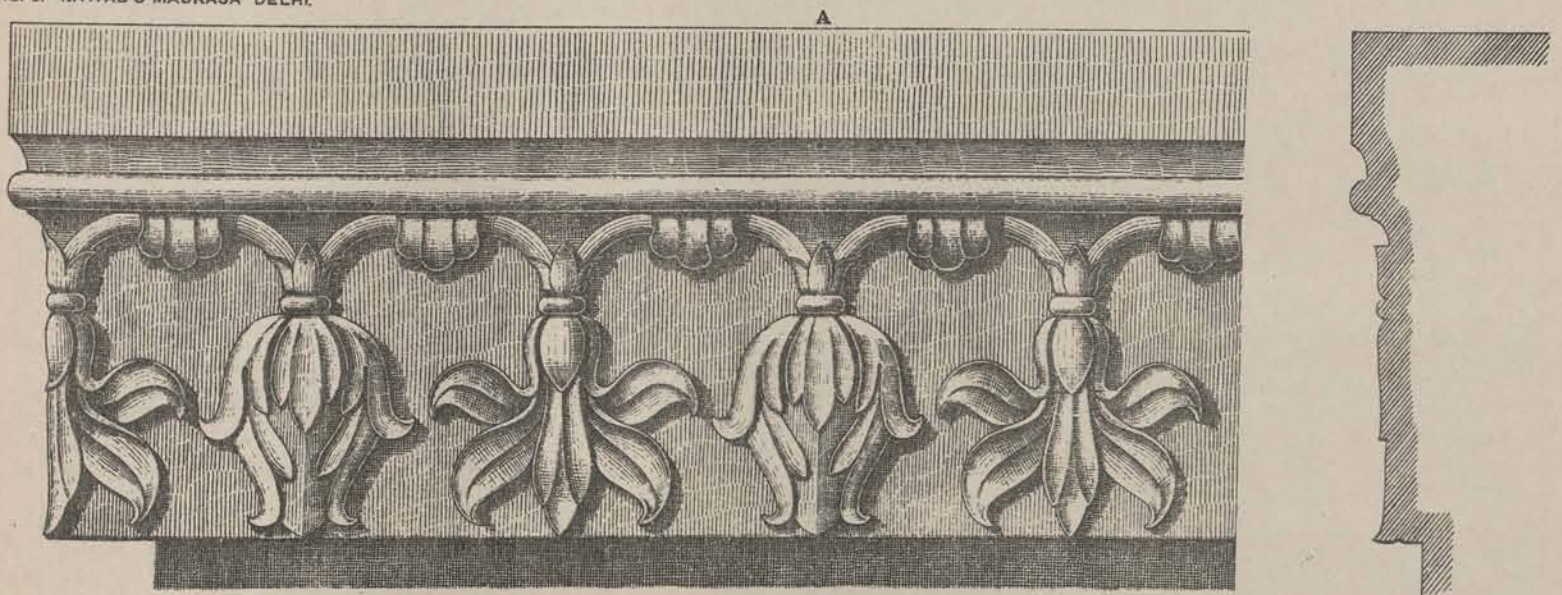


FIG. 2. NAWAB'S MADRASA DELHI.



JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS.

Scale 0 3 6 9 12 inches

Sri Narain and Bhairav Baksh, del.

PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE, AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

FIG. 1. DIWAN-I-AM, LAL KILA, AGRA.

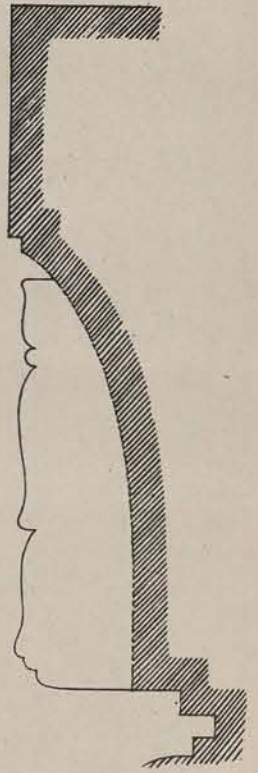
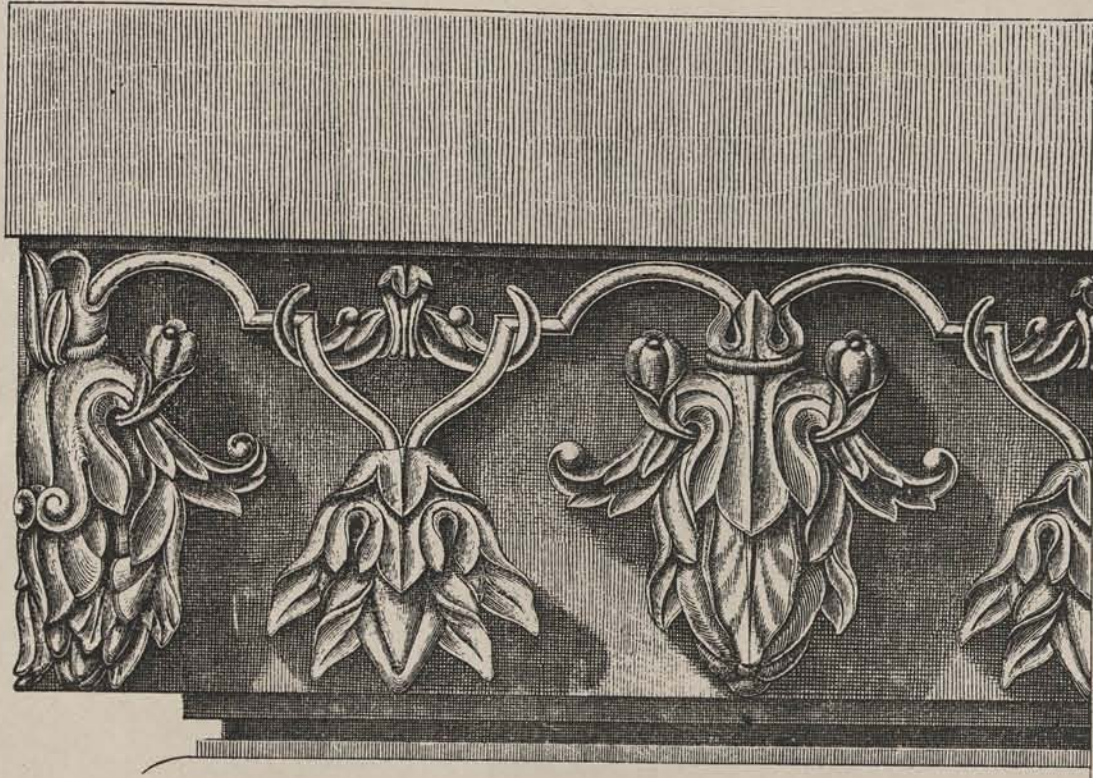


FIG. 2. NAGINA MUSJID, LAL KILA, AGRA.

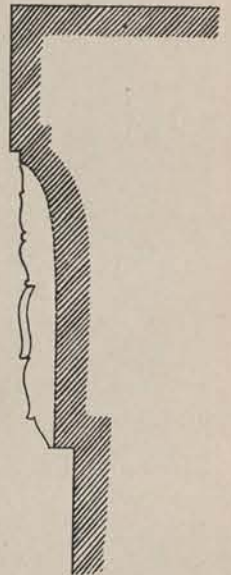
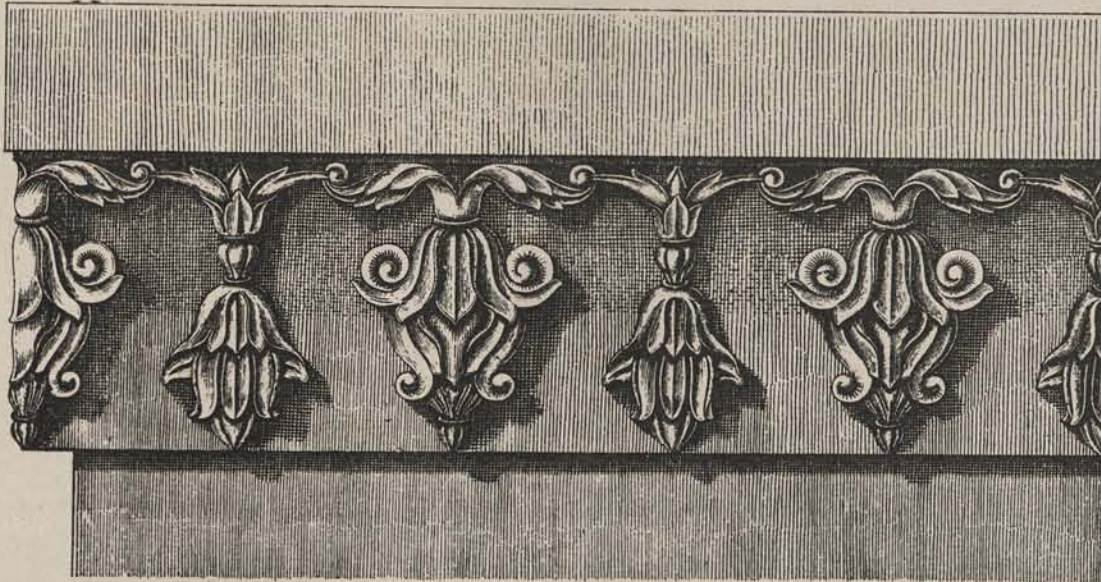
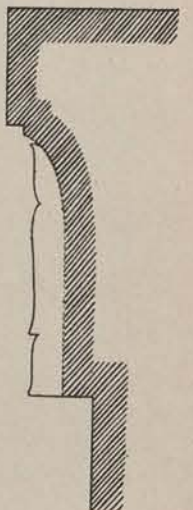
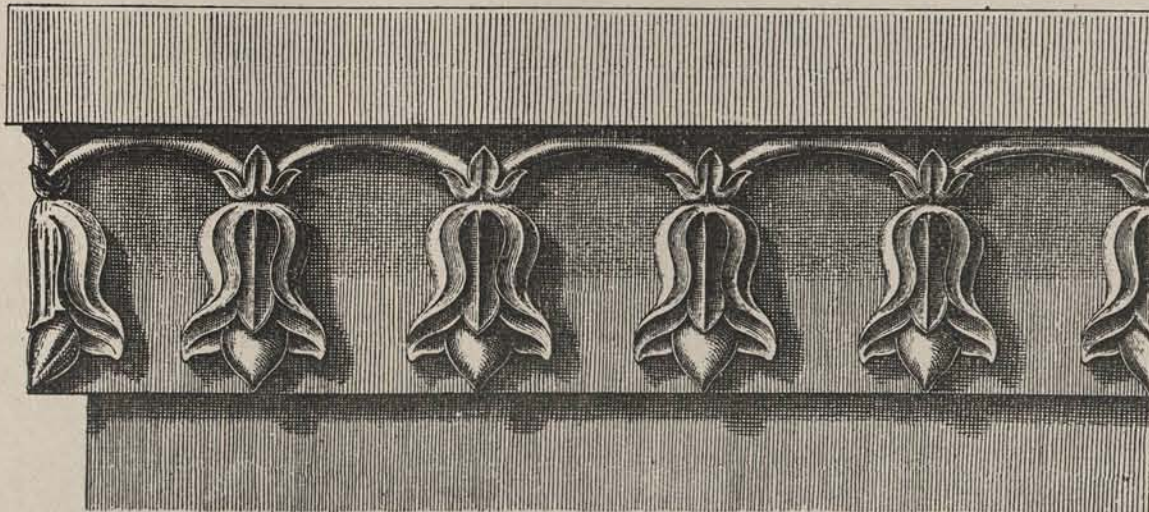


FIG. 3. MOTI MUSJID, LAL KILA, AGRA.



COPINGS

FIG. 1. MACHHI BHAWAN, LAL KILA, AGRA.

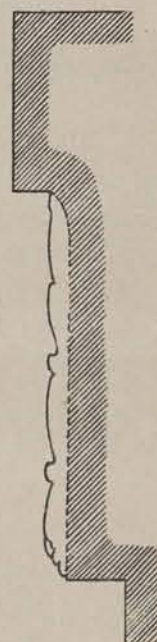
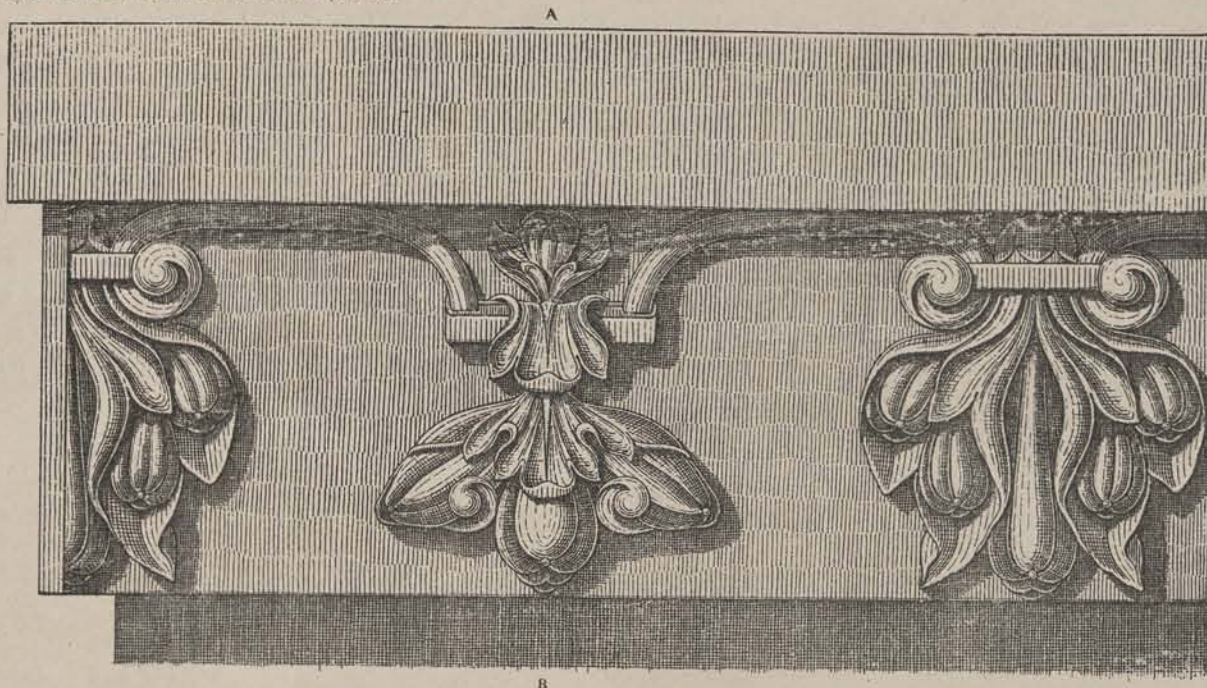


FIG. 2. LAL KILA, AGRA.

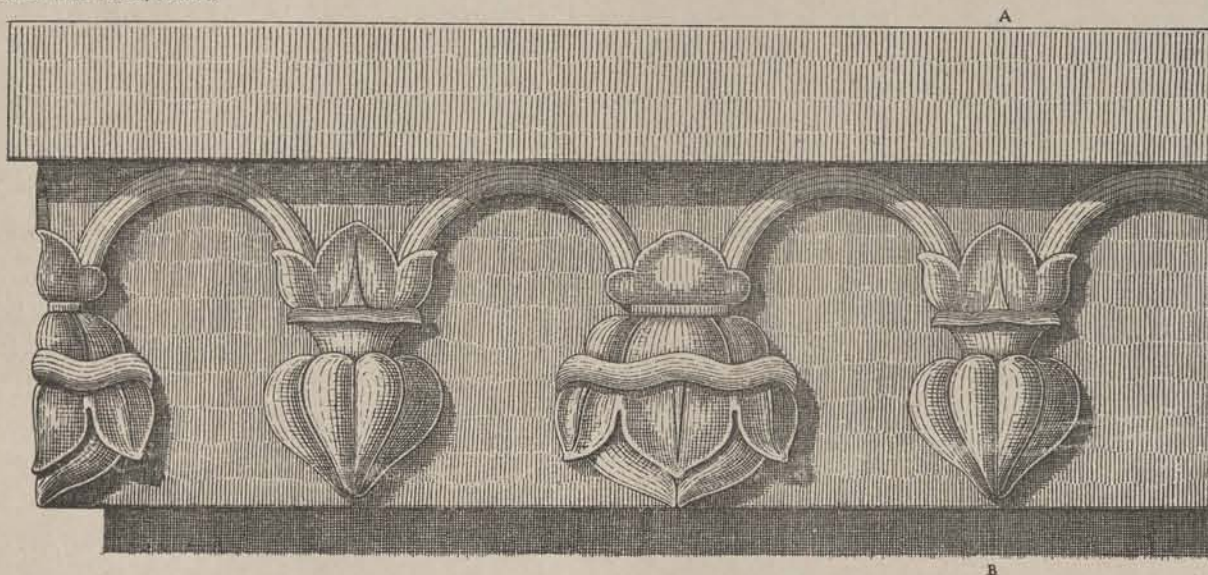
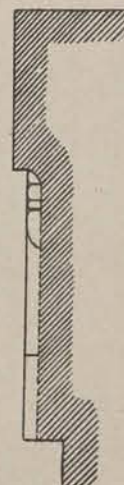
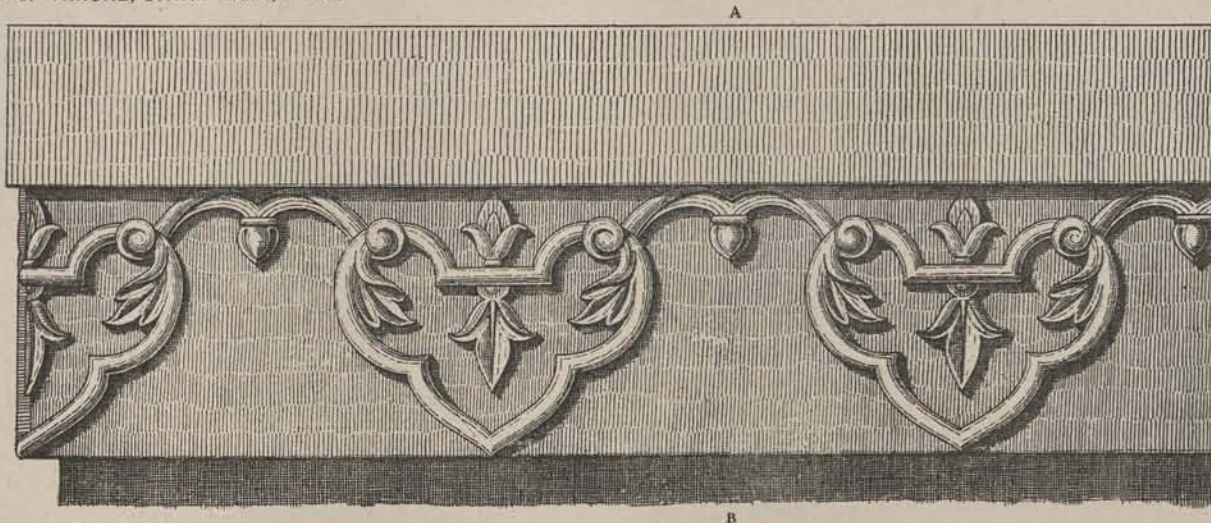
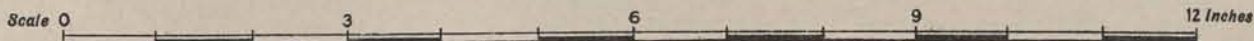


FIG. 3. THRONE, DIWAN KHAS, AGRA.



Lal Chand and Bhairav Baksh, del.



JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS.

PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE, AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

COPINGS

FIG. 1. CHOURBURJA, ITMAD-UD-DOWLAH, AGRA.

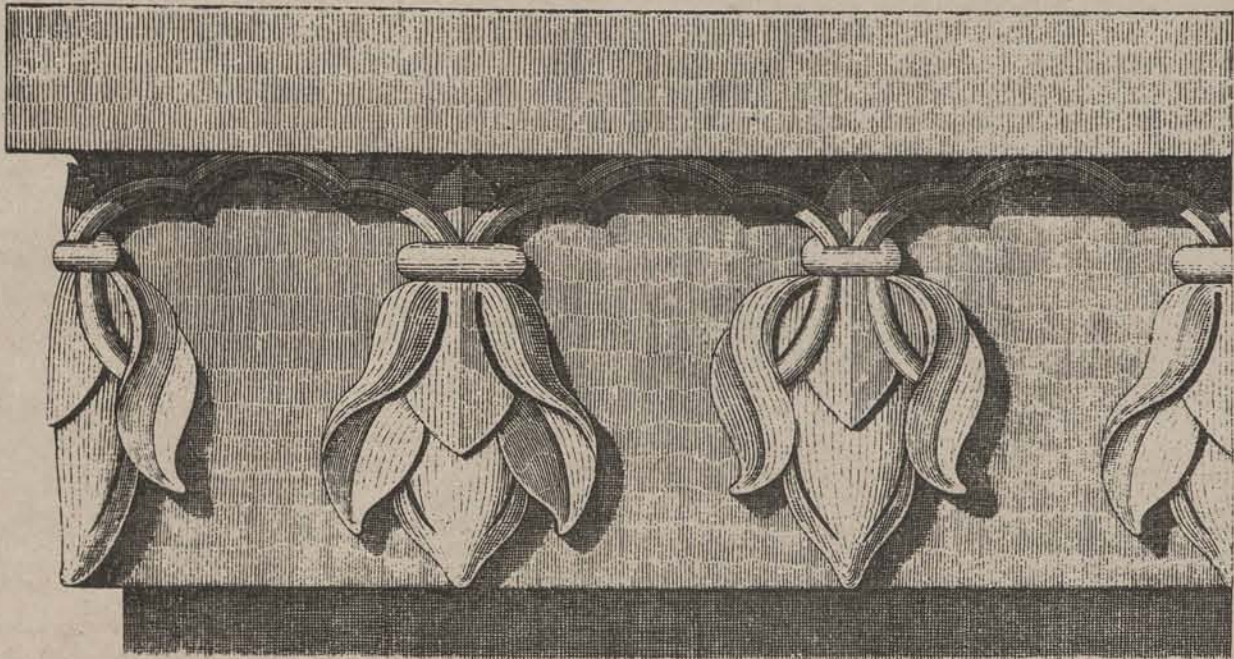


FIG. 2. NAGINA MUSJID, LAL KILA, AGRA.

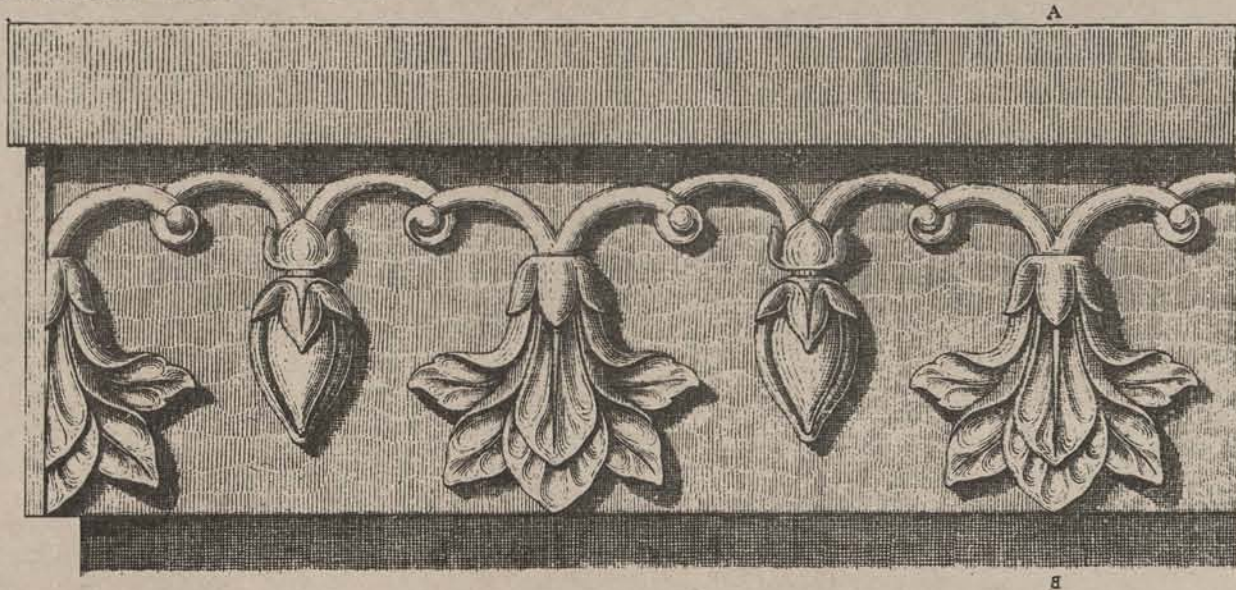
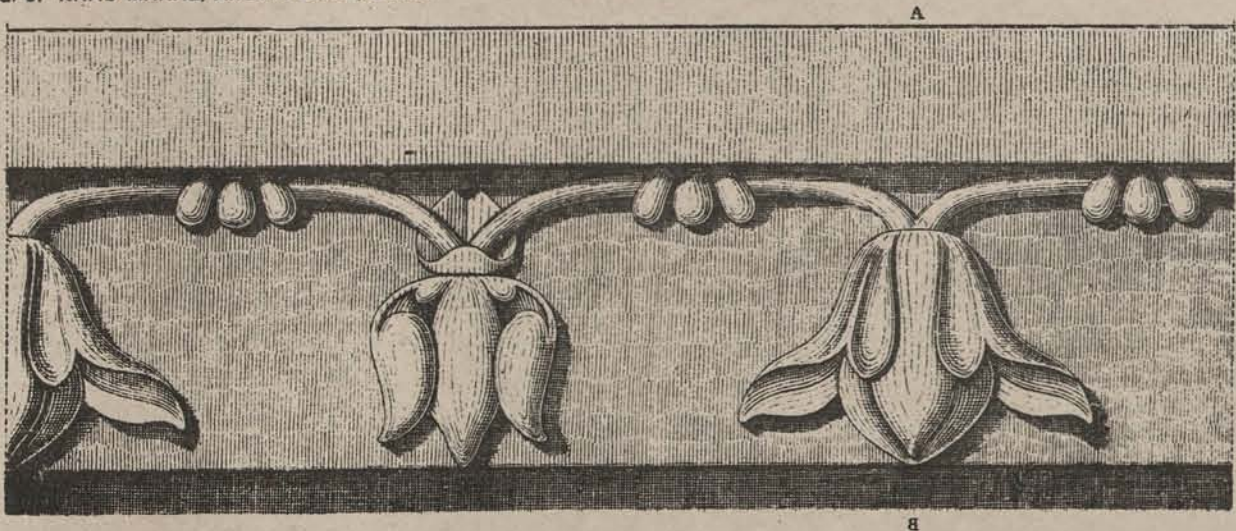
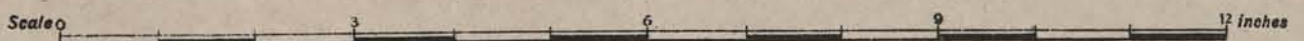


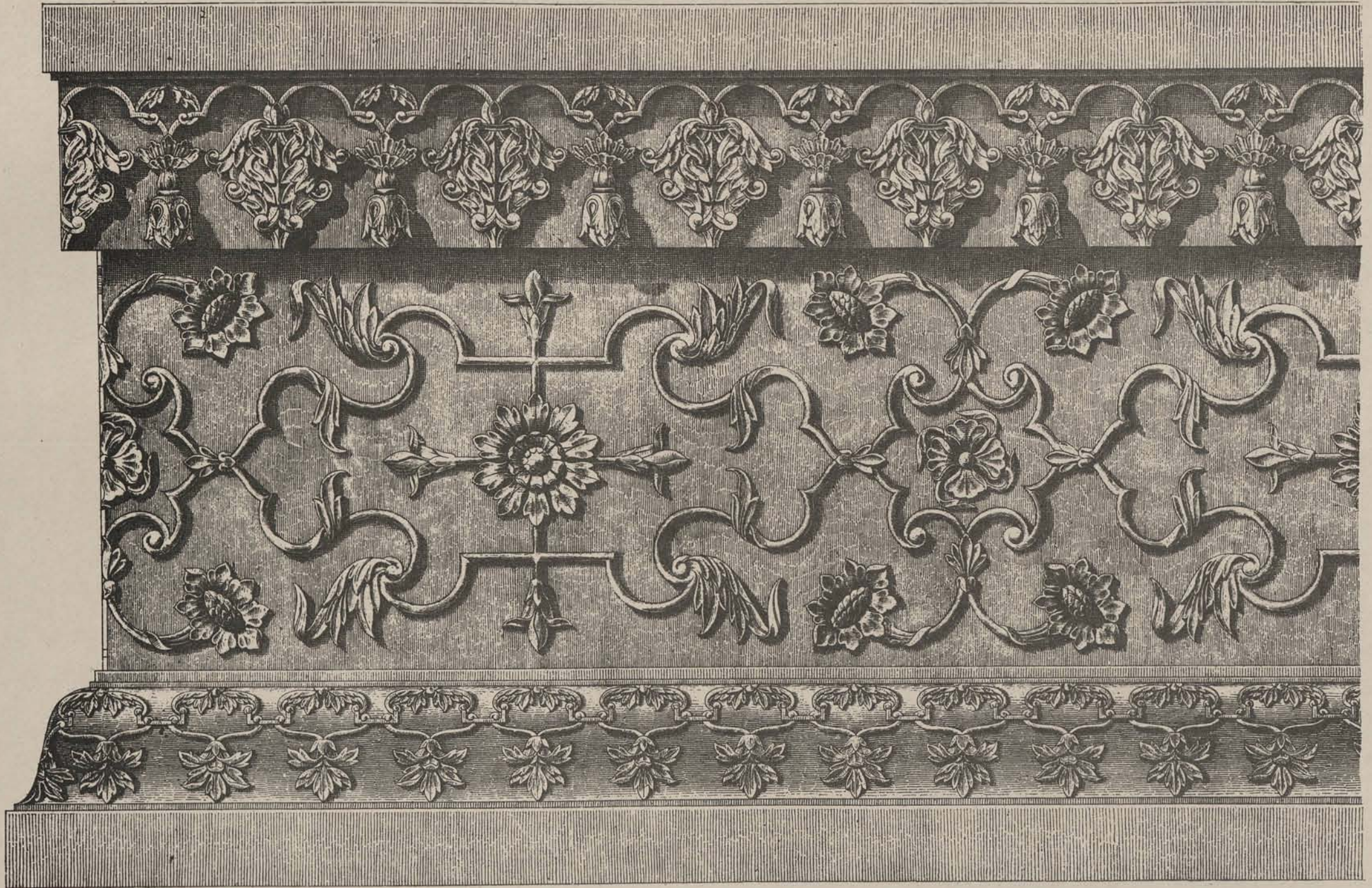
FIG. 3. KHAS MAHAL, ANGURI BAGH, AGRA.



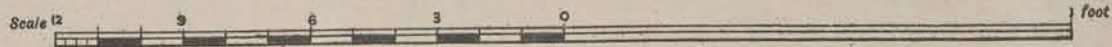
JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

Bhura Mal and Ram Pertab, del.





JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.



PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE,
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

Mungal and Lal Chaud, del

FIG. 1. FROM FATEHPUR SIKRI, NEAR AGRA.

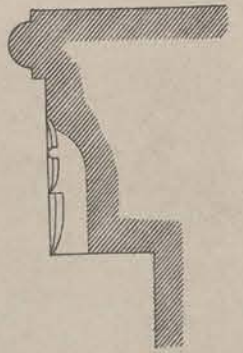
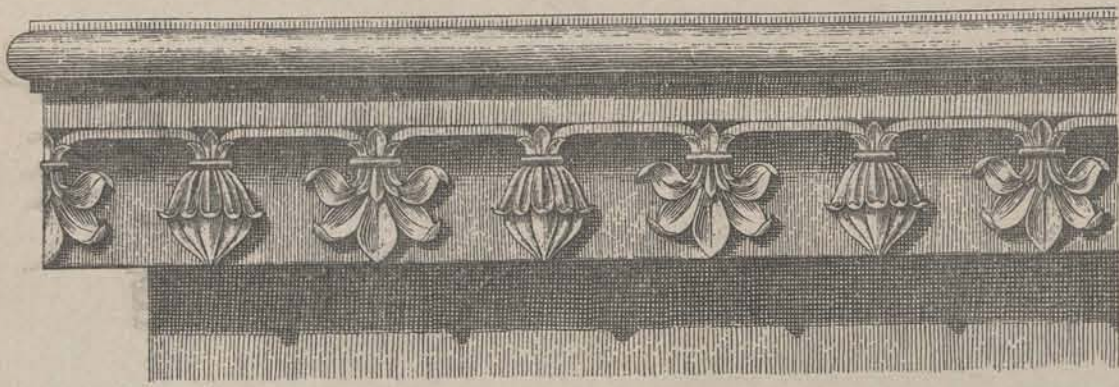


FIG. 2. FROM FATEHPUR SIKRI, NEAR AGRA.

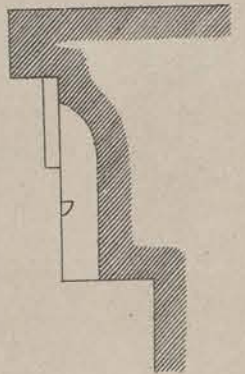
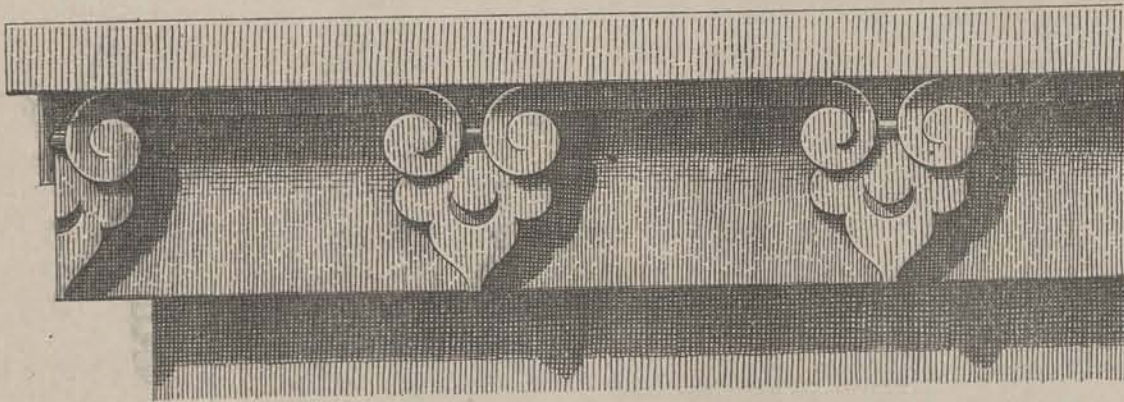


FIG. 3. FROM FATEHPUR SIKRI, NEAR AGRA.

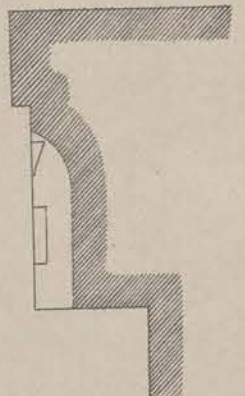
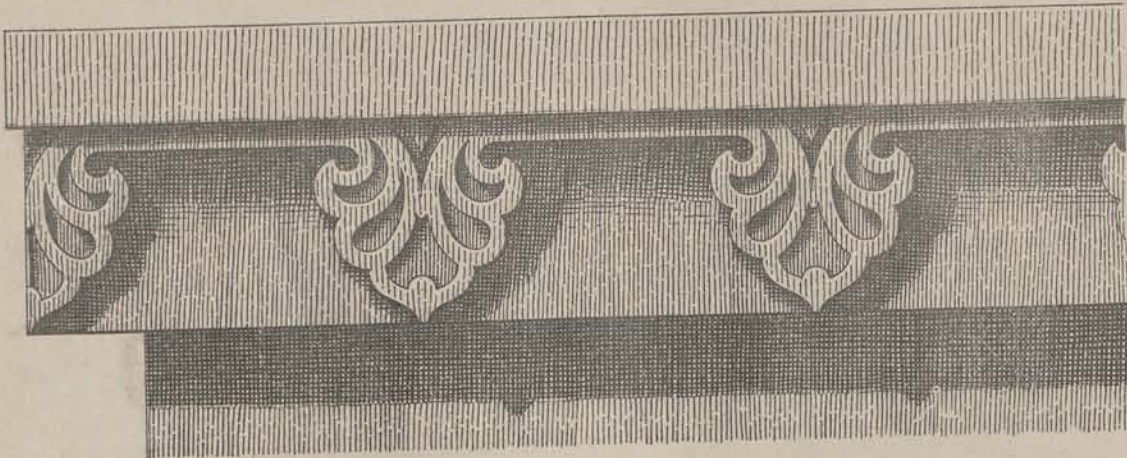
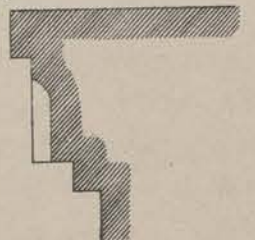
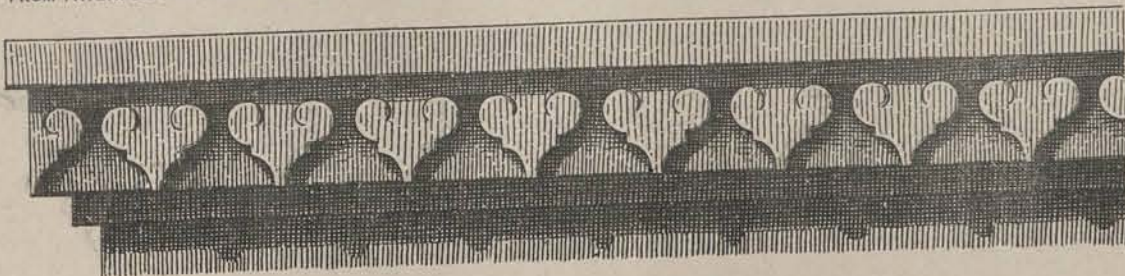


FIG. 4. FROM FATEHPUR SIKRI, NEAR AGRA.



JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

Lal Chand and Mungal, del.



PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE,
AND LALA RAM BAKSH, DRAFTSMAN, JEYPORE,
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

PART I

PLINTH AND COPING

FIG. 1. PLINTH FROM NAND BHAWAN, DEEG.

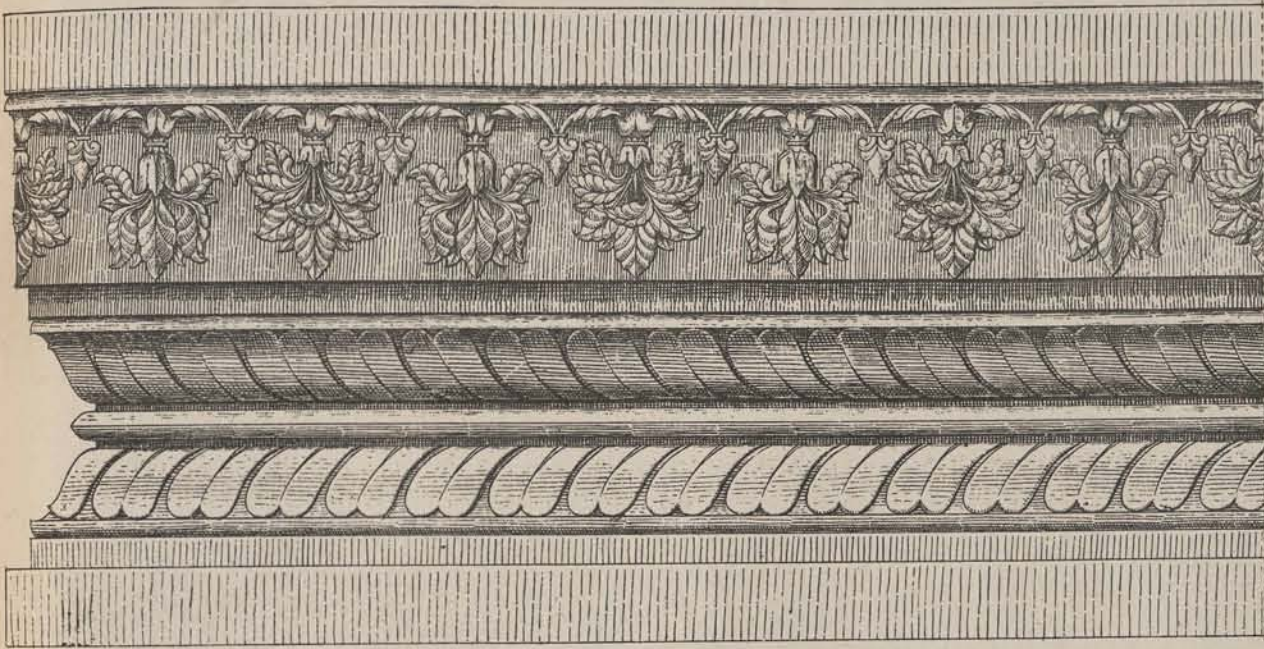
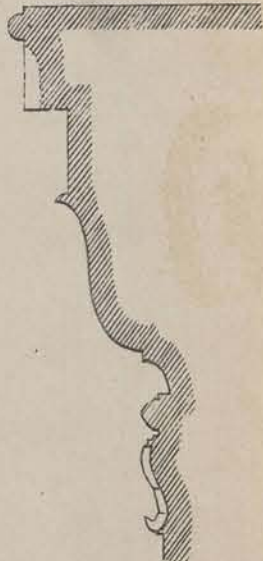
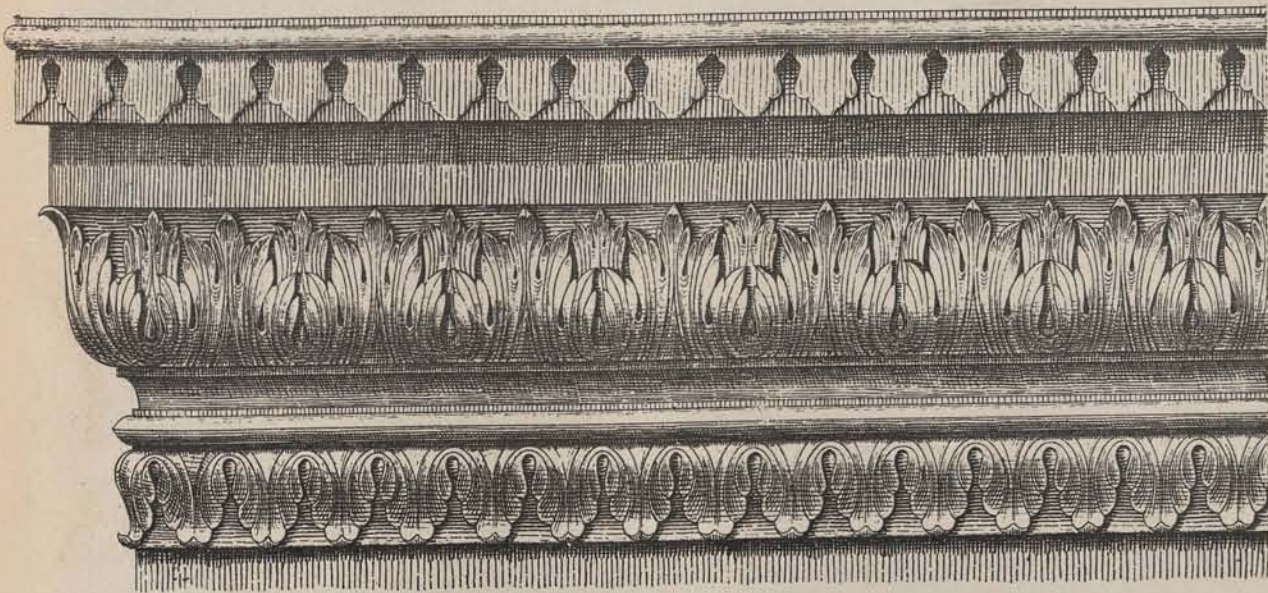


FIG. 2. COPING FROM NAND BHAWAN, DEEG.



JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS.

Bhairav Baksh and Ram Partab, del.

PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE, AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

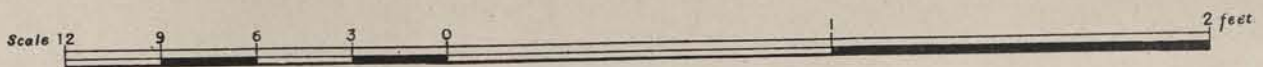


FIG. 1. TEMPLE AT HURASH (JEYPORE.)

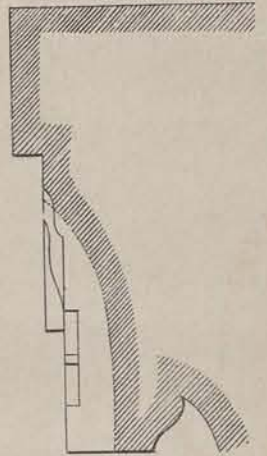
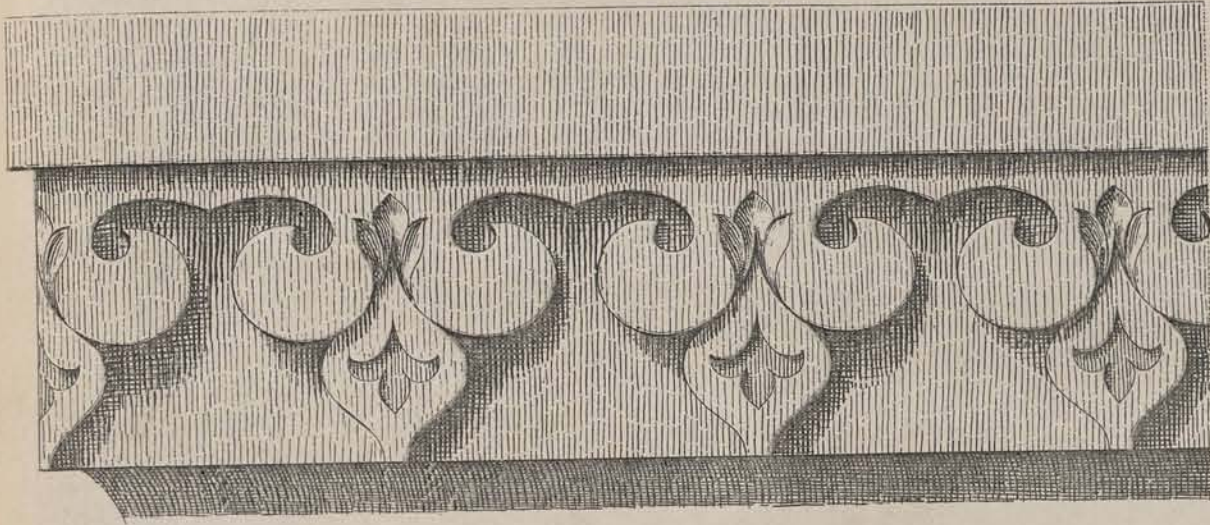


FIG. 2. TEMPLE AT HURASH.

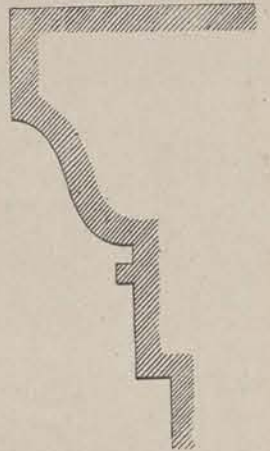
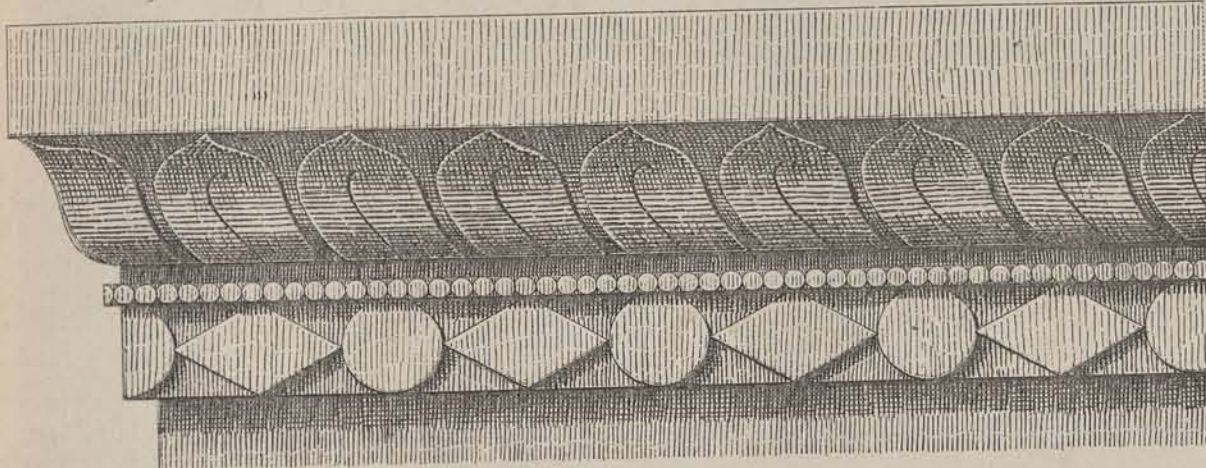


FIG. 3. TEMPLE AT HURASH.

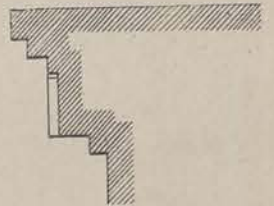
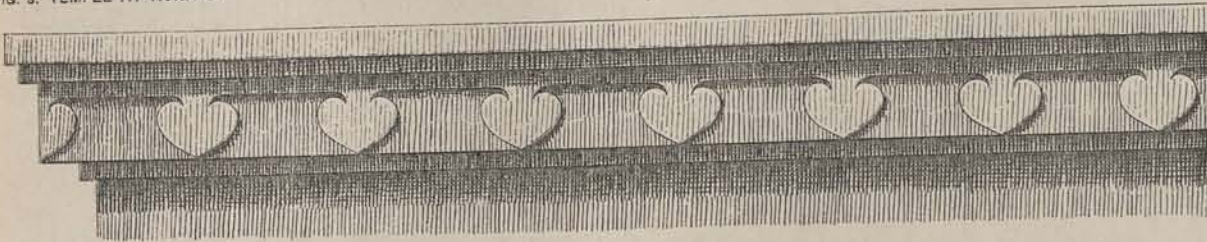
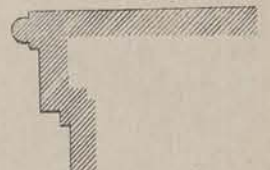
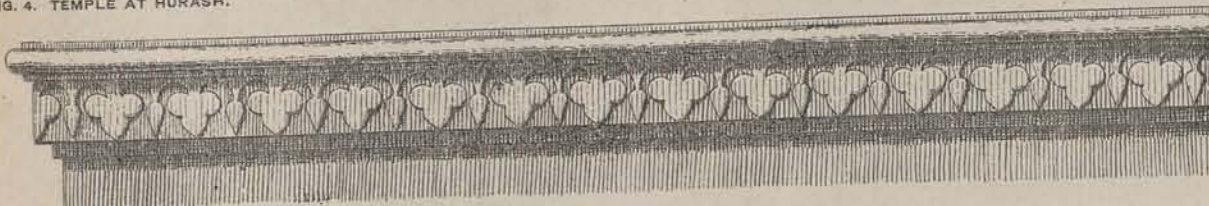


FIG. 4. TEMPLE AT HURASH.



PART I

COPINGS

FIG. 1. FROM THE SURAJ POL AT UDAYPUR.

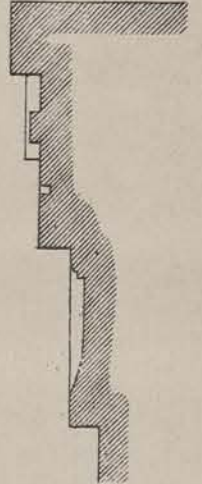
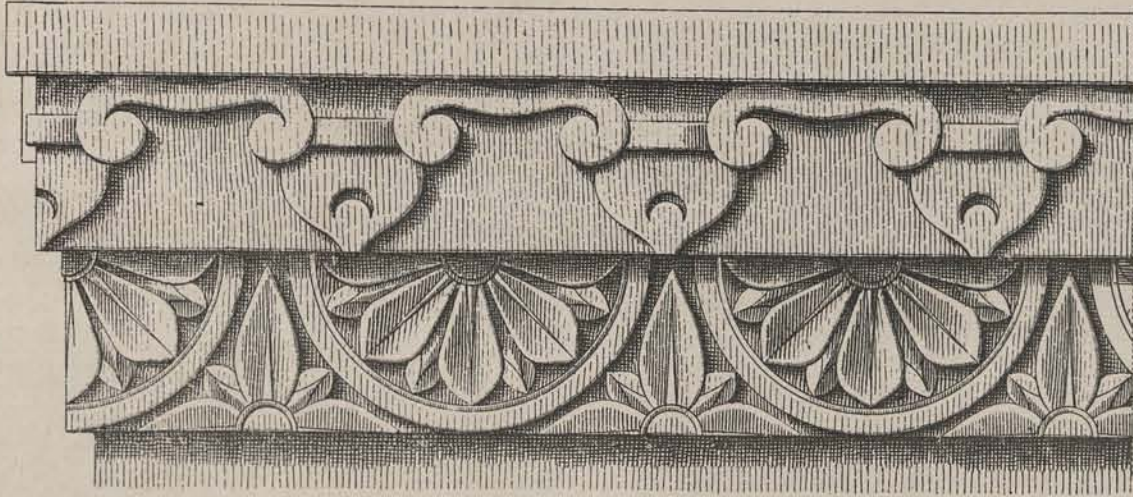


FIG. 2. FROM CHAKSU, JEYPURE STATE.

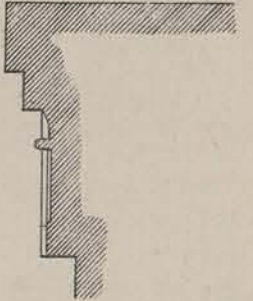
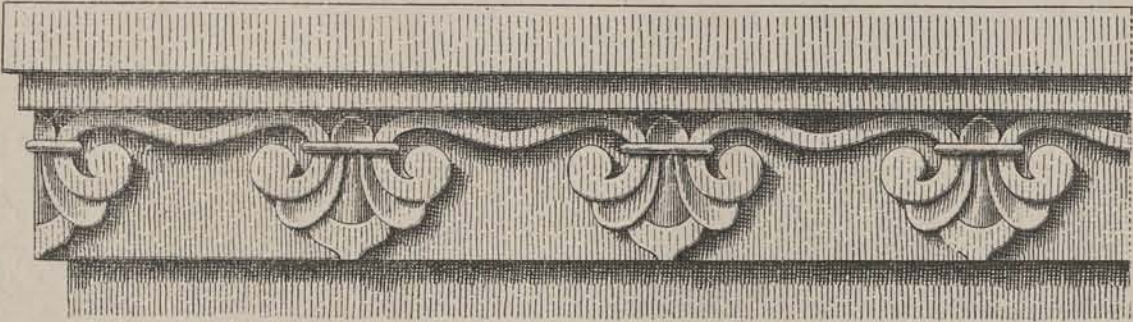


FIG. 3. FROM CHAKSU, JEYPURE STATE.

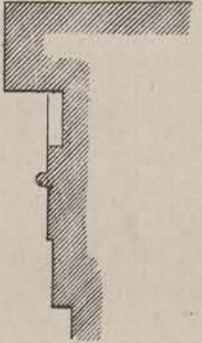
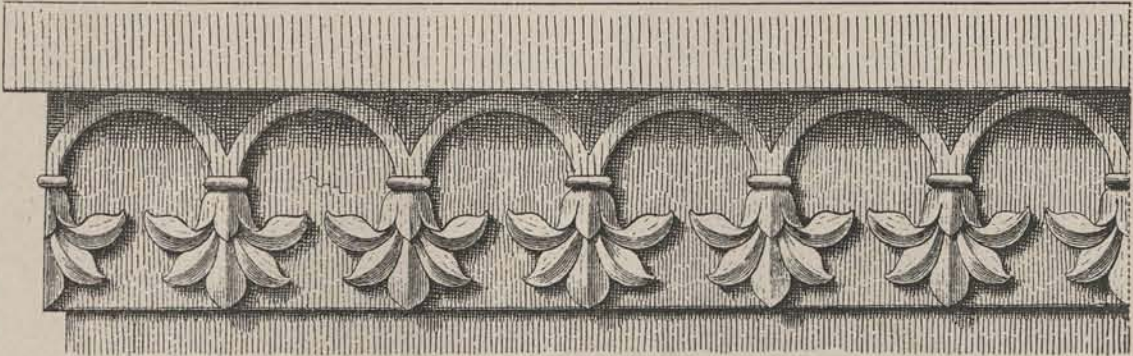
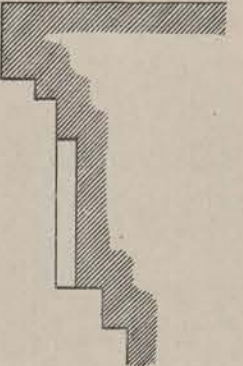
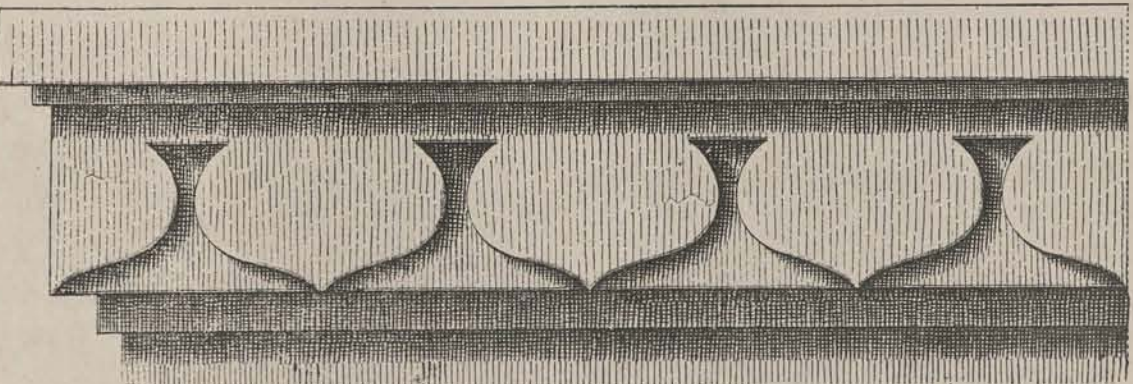


FIG. 4. FROM CHAKSU, JEYPURE STATE.



JEYPURE PORTFOLIO OF
ARCHITECTURAL DETAILS.

Shankar and Lal Chand, del.

PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPURE STATE,
AND LALA RAM BAKSH, DRAFTSMAN, JEYPURE,
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

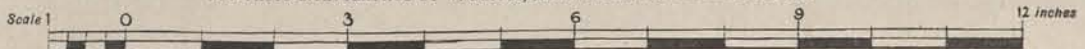


FIG. 1. FROM CHITOR. UDAYPUR STATE.

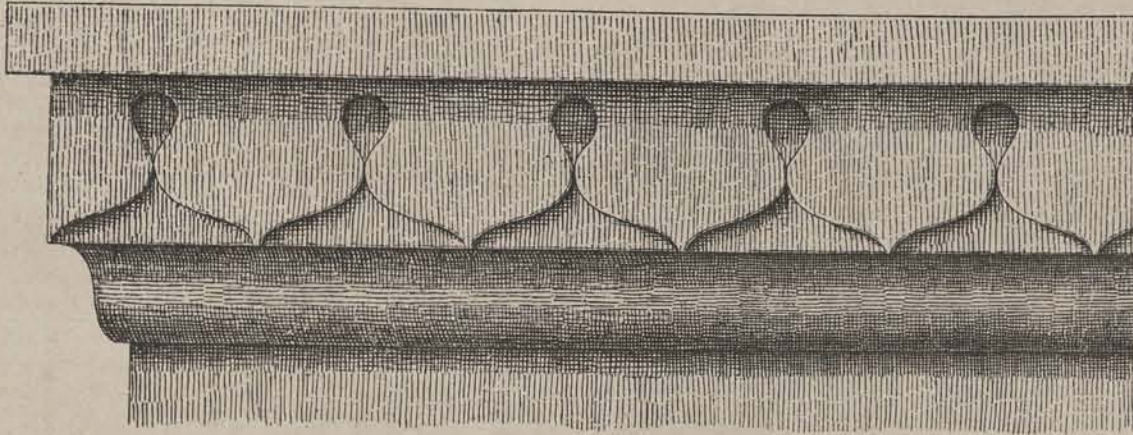


FIG. 2. FROM CHITOR. UDAYPUR STATE.

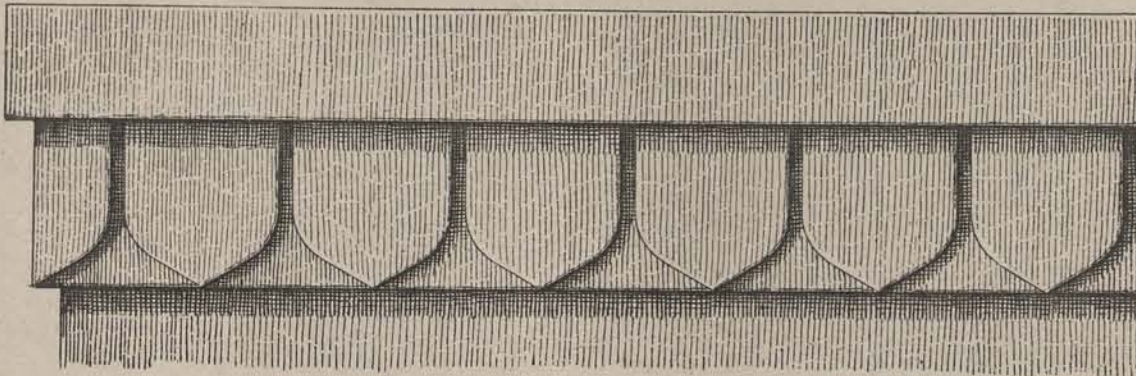


FIG. 3. FROM CHITOR. UDAYPUR STATE.

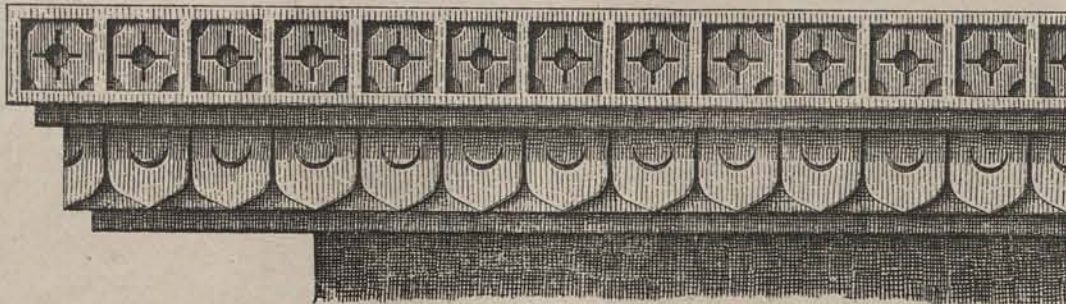
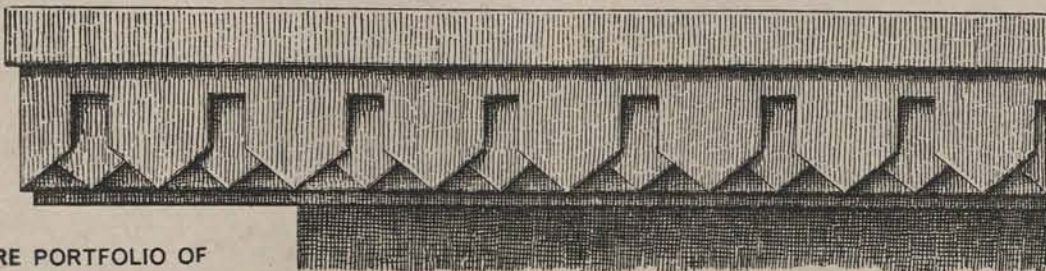


FIG. 4. FROM CHITOR. UDAYPUR STATE.



JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS

Lal Chand, del.

PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE, AND LALA RAM BAKSH, DRAFTSMAN, JEYPORE, AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

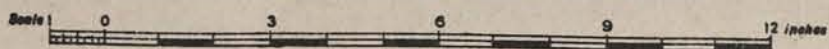


FIG. 1. FROM KANKROLI, UDAYPUR STATE.

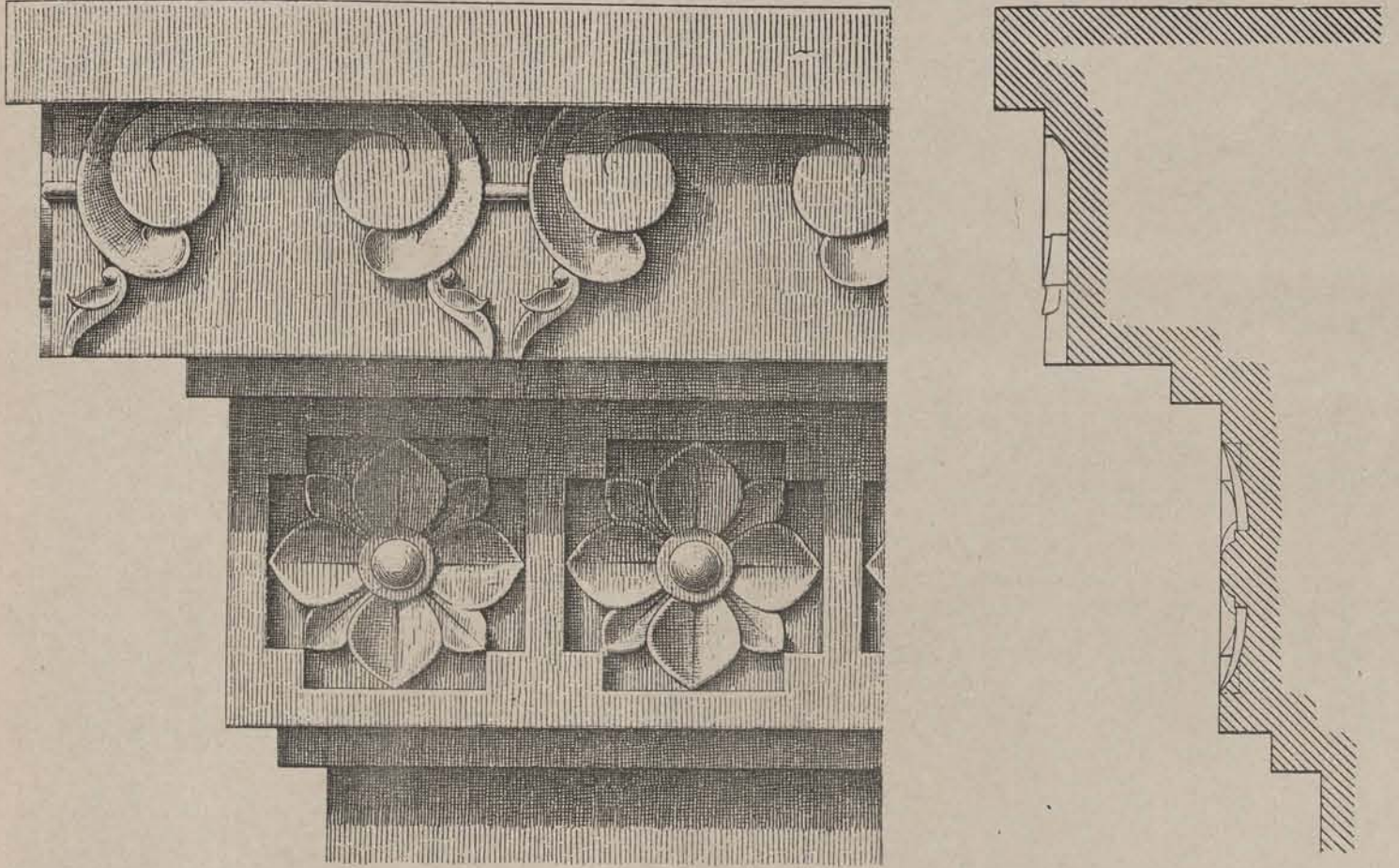


FIG. 2. FROM KANKROLI, UDAYPUR STATE.

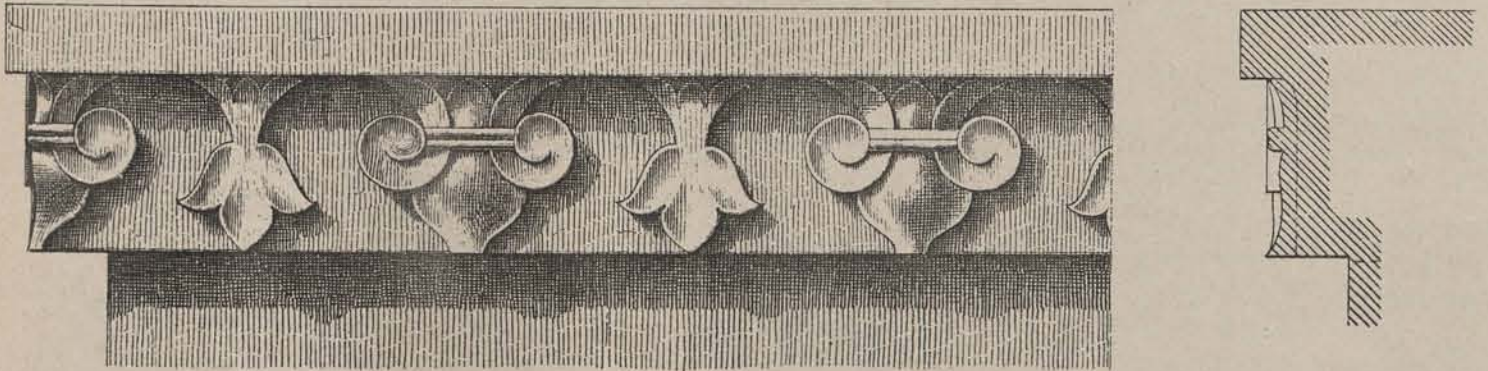
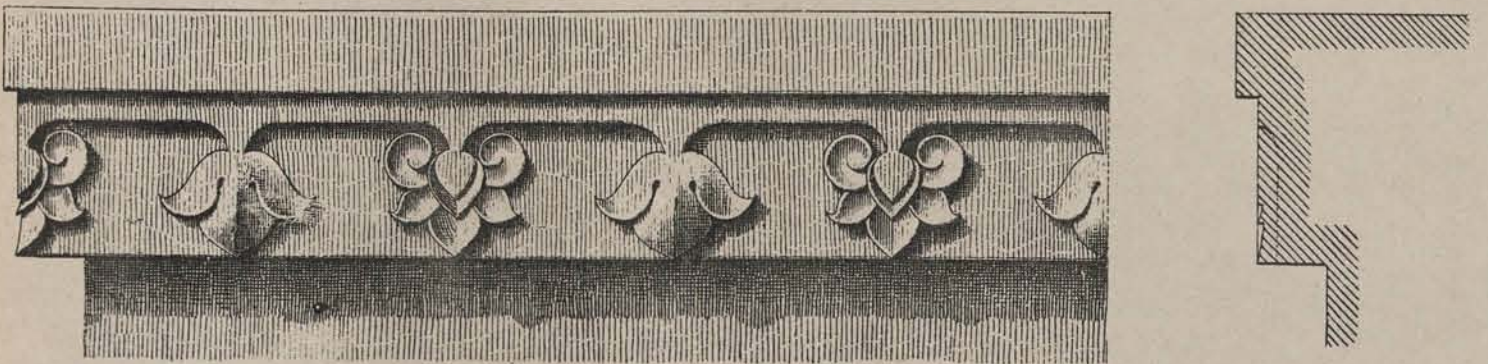


FIG. 3 FROM THE JAG MANDIR AT UDAYPUR.



JEYPURE PORTFOLIO OF
ARCHITECTURAL DETAILS.

Scale 1 1/2 0 3 6 9 12 inches

PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPURE STATE,
AND LALA RAM HARSH, DRAFTSMAN, JEYPURE,
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

Shankar and Lal Chand. del.

FIG. 1. BOURLAT OODEYPORE.

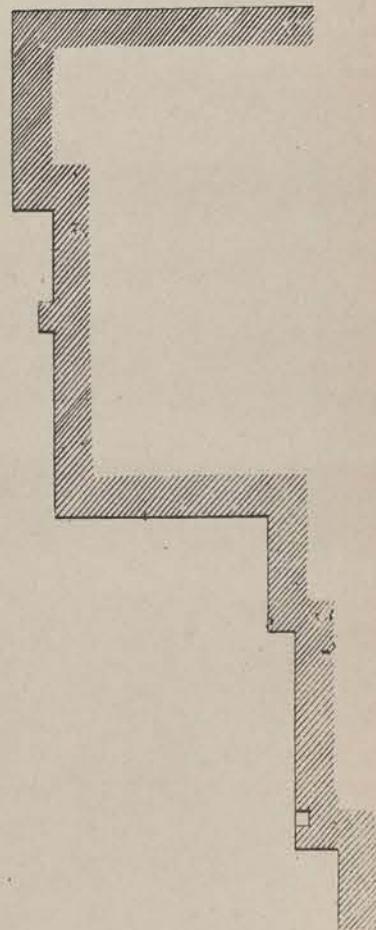
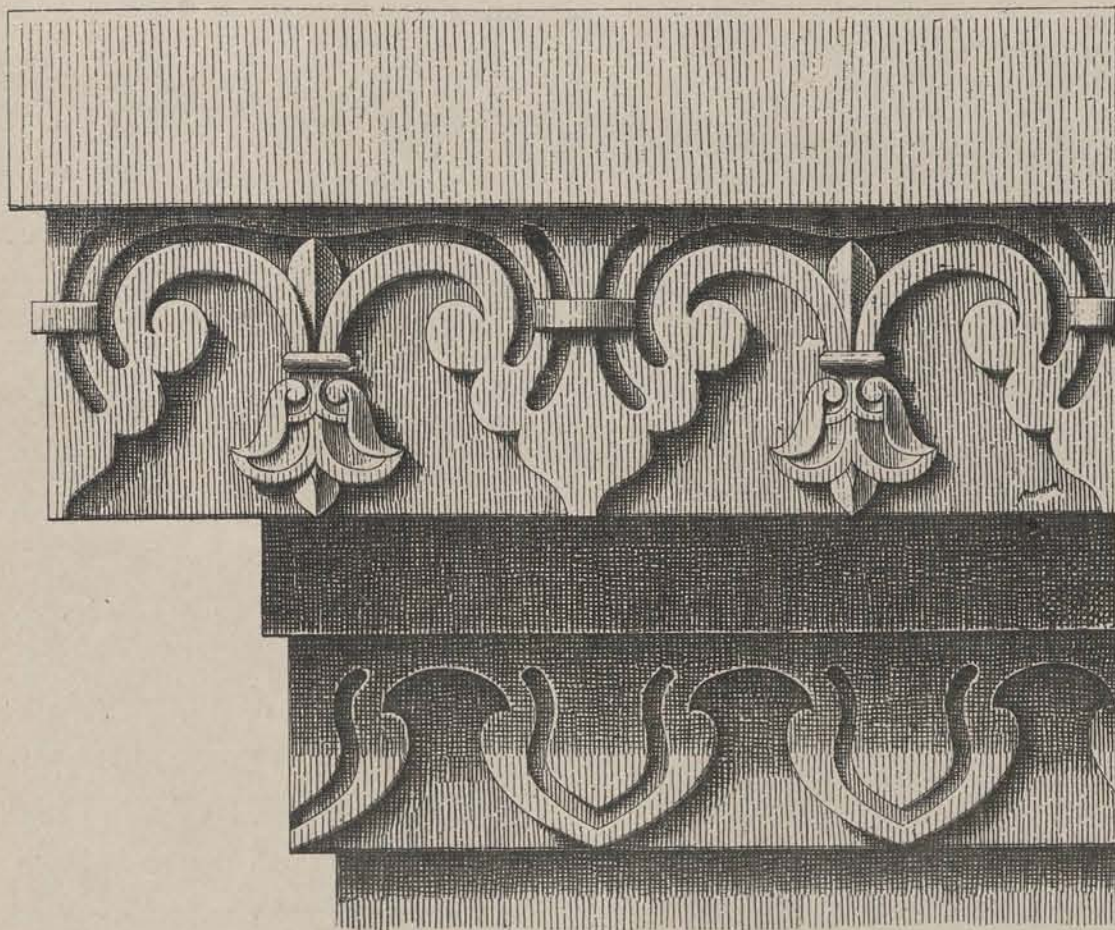


FIG. 2. BOURI AT OODEYPORE.

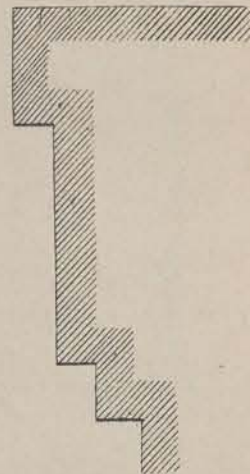
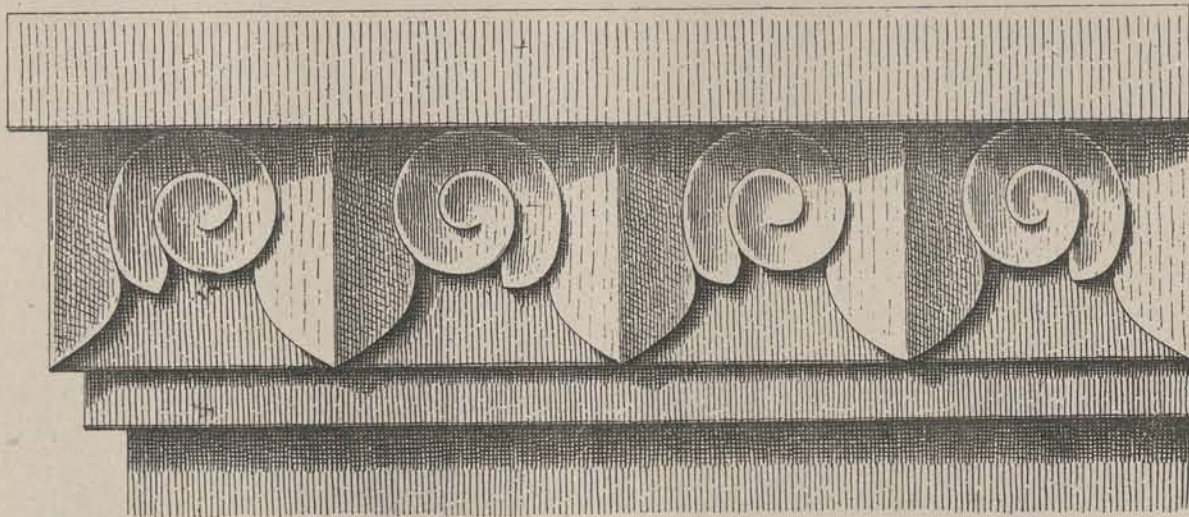
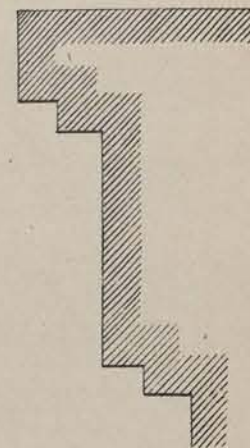
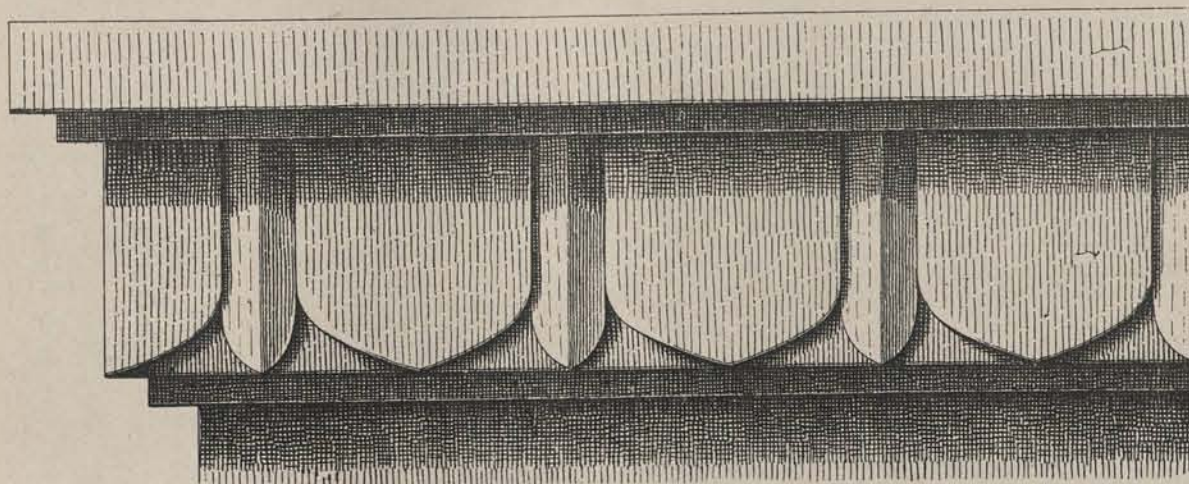


FIG. 3. BOURI AT OODEYPORE.



JEYPURE PORTFOLIO OF ARCHITECTURAL DETAILS.

Shankar and Lal Chand, del.

PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPURE STATE, AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, RECKHAM, LONDON.

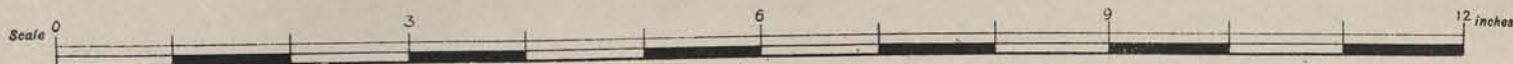


FIG. 1. FROM THE CENOTAPH OF GUPTESHWAR MAHADEVA AT PUSHKAR NEAR AJMIR.

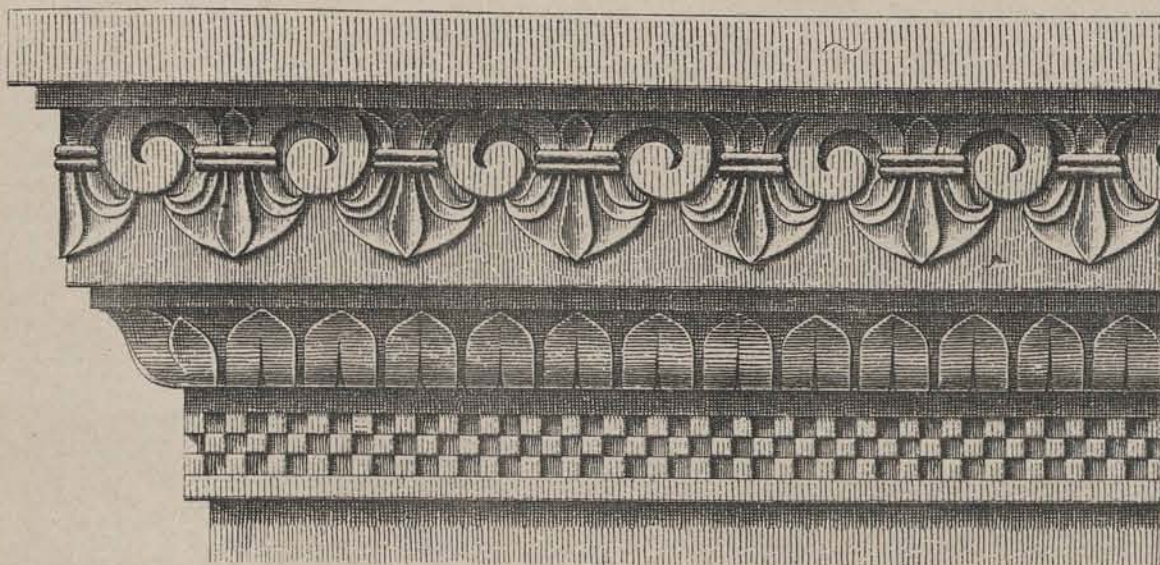


FIG. 2. FROM THE CENOTAPH OF GUPTESHWAR MAHADEVA AT PUSHKAR NEAR AJMIR.

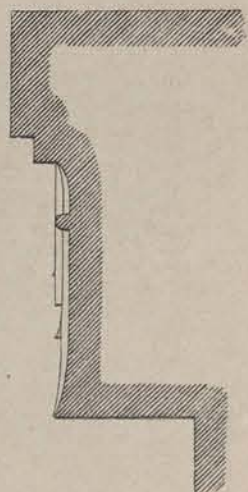
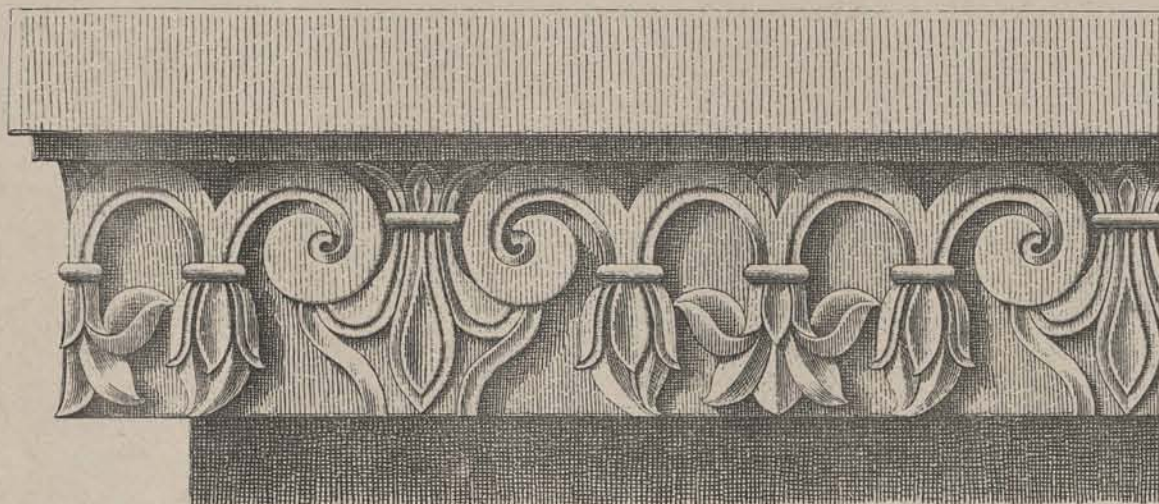


FIG. 3. FROM THE CHATTRI OF MAHADEVA, ON THE ANA SAGAR AT AJMIR.

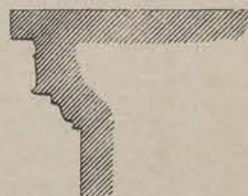
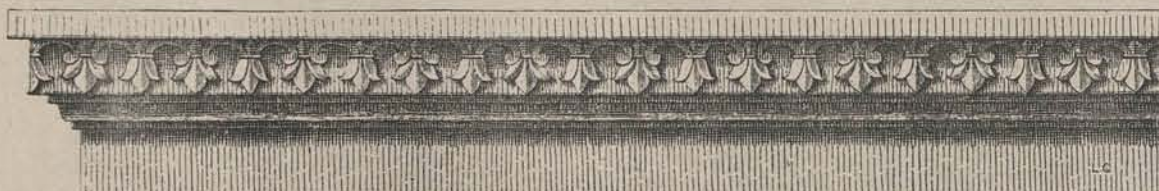
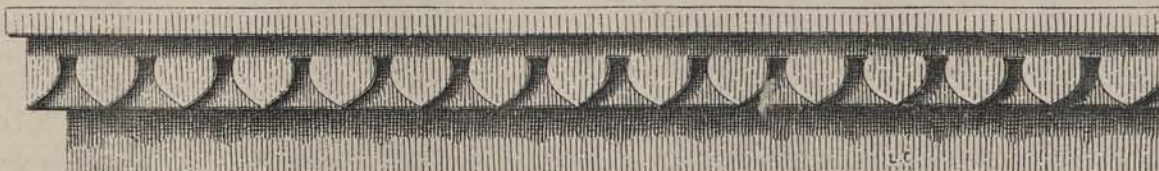


FIG. 4. FROM GHAT ANA AT JEYPORE.



JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS.

Scale 1 1/2 0 3 6 9 12 inches

PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE, AND LALA RAM DAKSH, DRAFTSMAN, JEYPORE, AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

Lal Chand, del.

COPINGS

FIG. 1. CENOTAPH OF UMED SINGH, AT KOTAH.

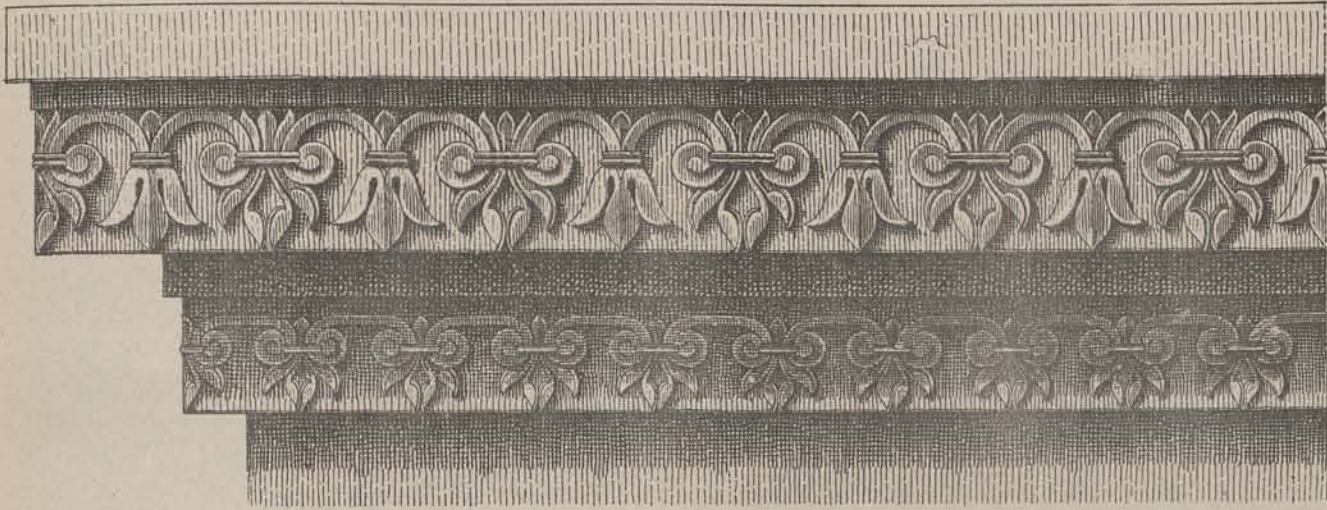


FIG. 2. CENOTAPH OF UMED SINGH, AT KOTAH.

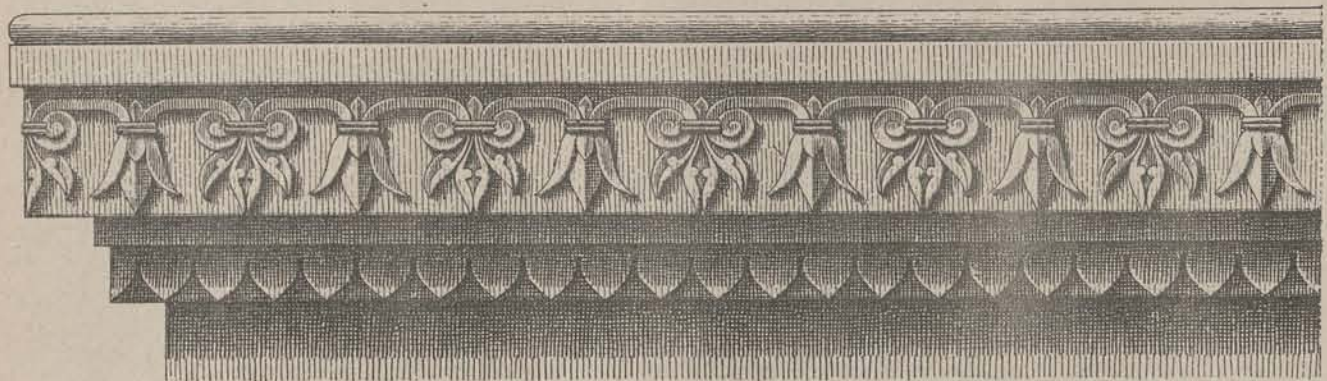


FIG. 3. CENOTAPH OF MEGH SINGH, AT KOTAH.

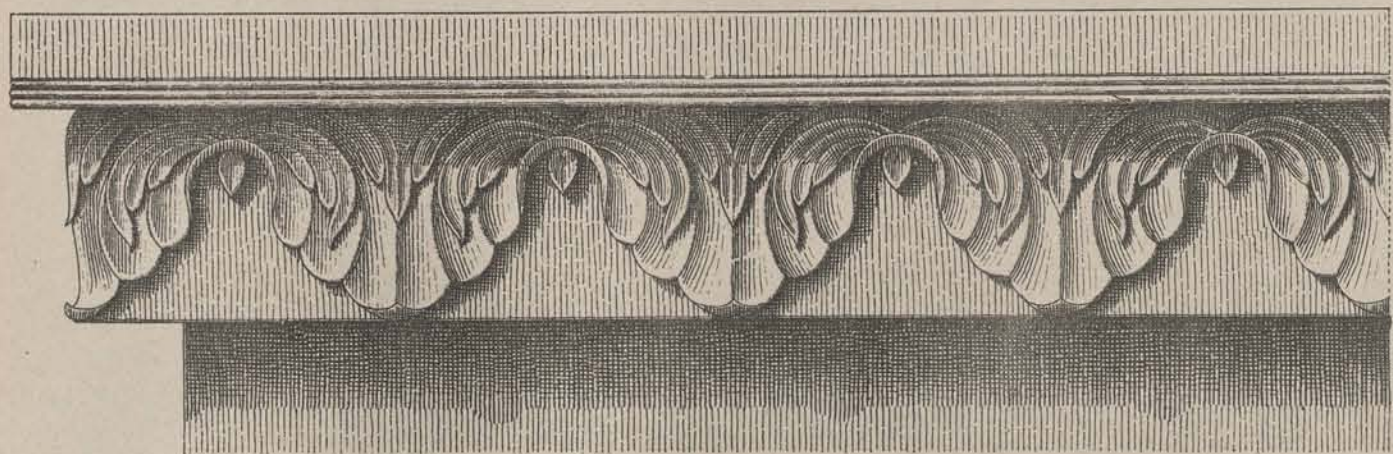
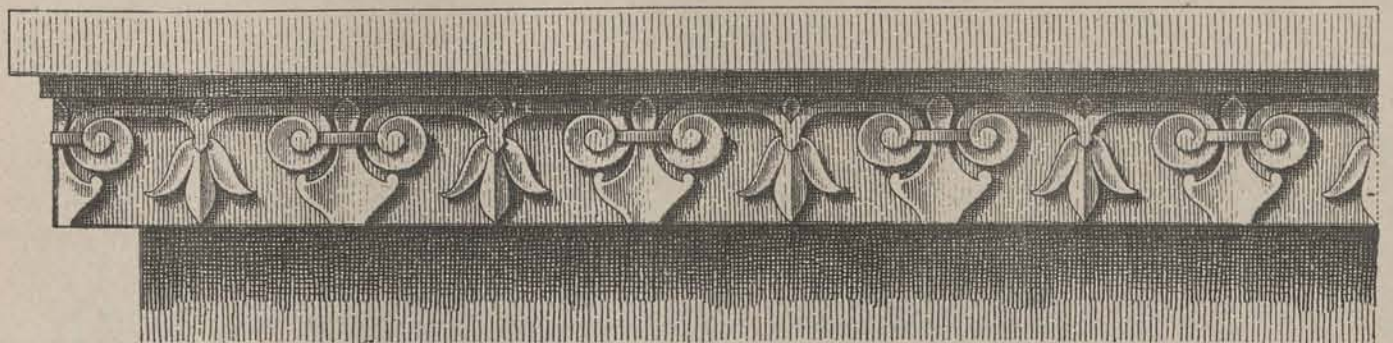


FIG. 4. CENOTAPH OF MEGH SINGH, AT KOTAH.



JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS.

Lal Chand and Ram For

Scale 1/2



PART I

COPINGS

FIG. 1. MOSQUE AT AJMIR, ABOUT A.D. 1200.

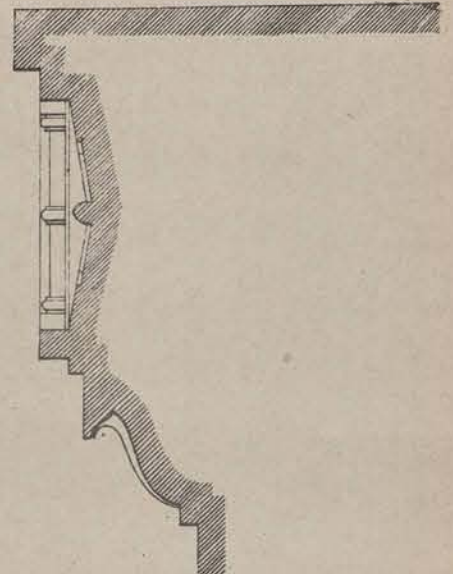
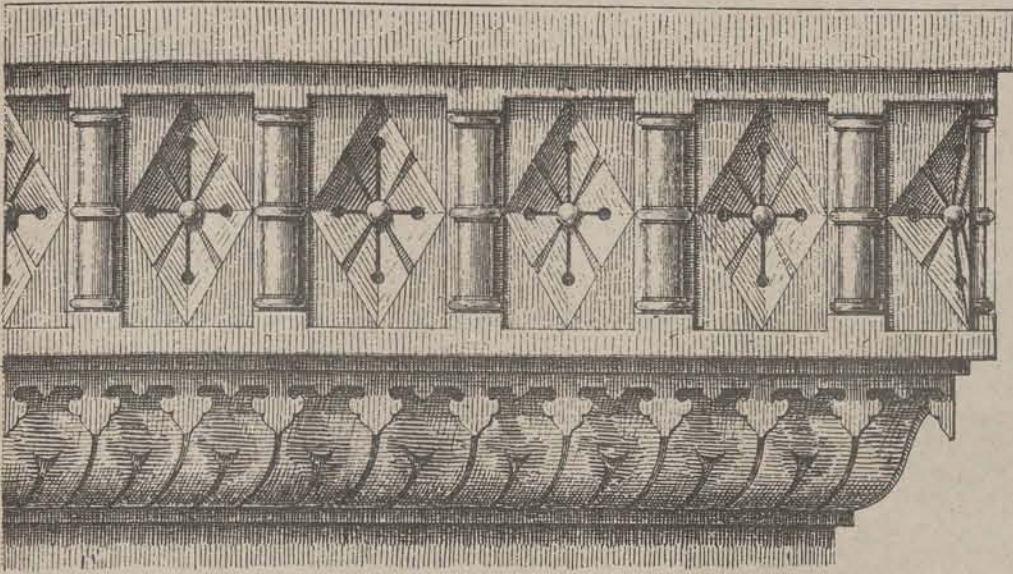


FIG. 2. MOSQUE AT AJMIR.

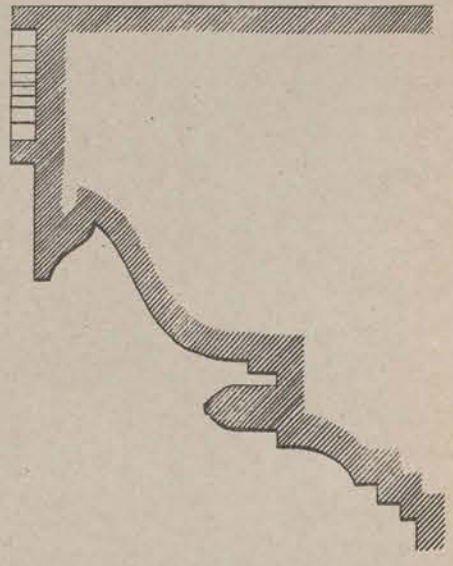
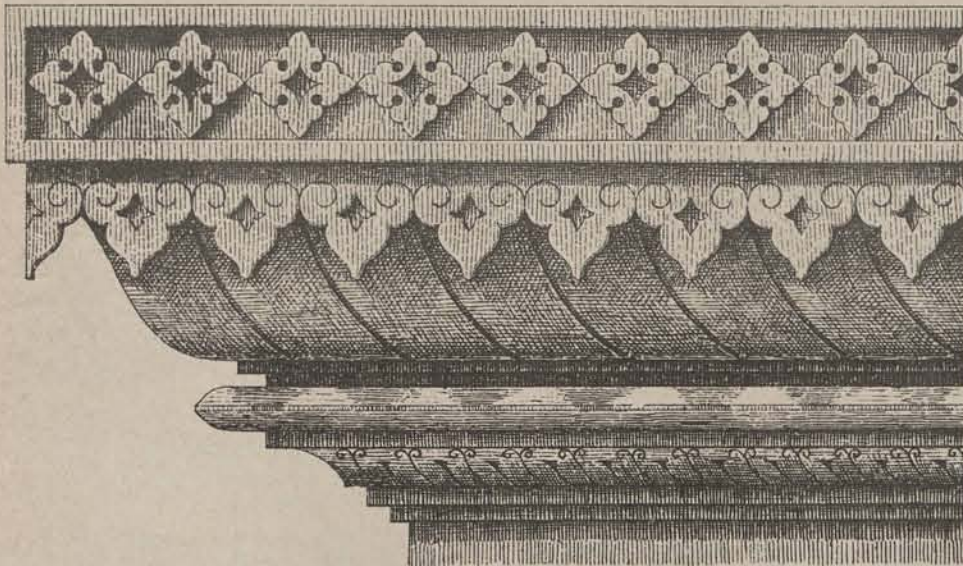
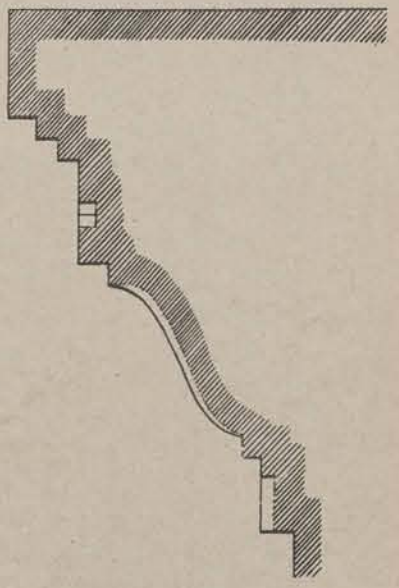
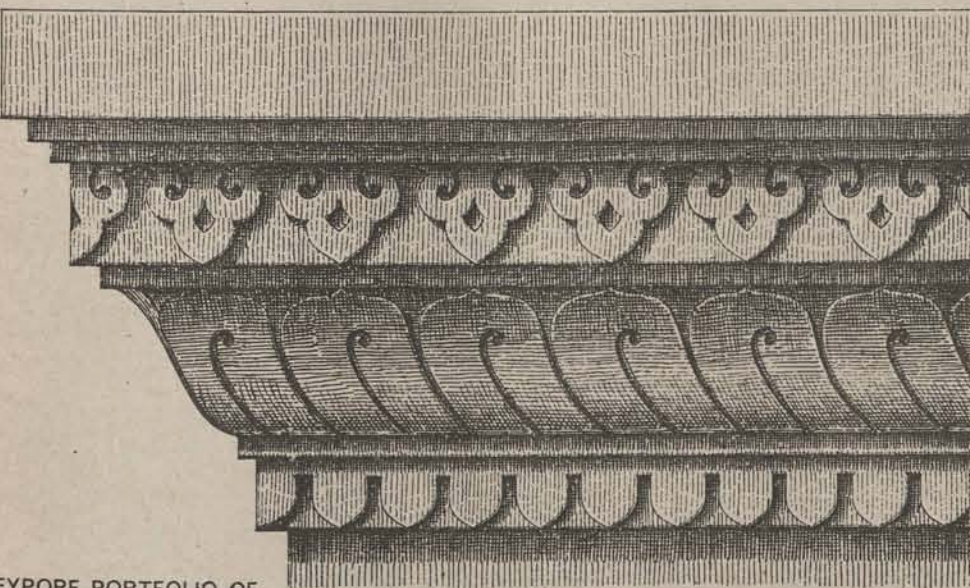


FIG. 3. MOSQUE AT AJMIR.



JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

Shankar and Lall, del

PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.



COPINGS

FIG. 1.

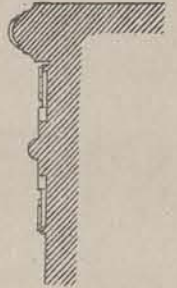
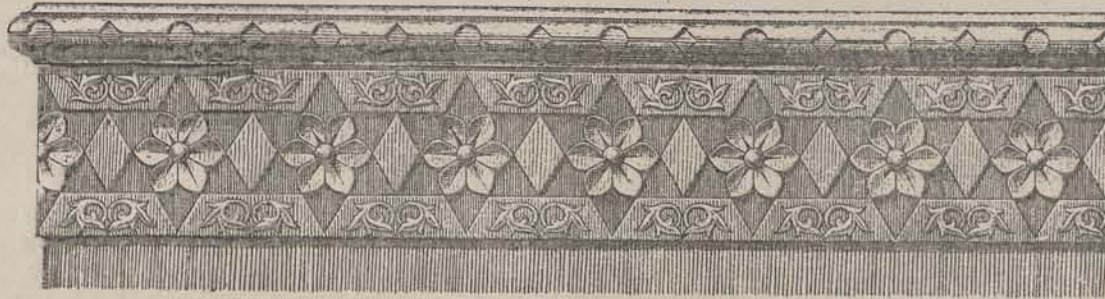


FIG. 2.

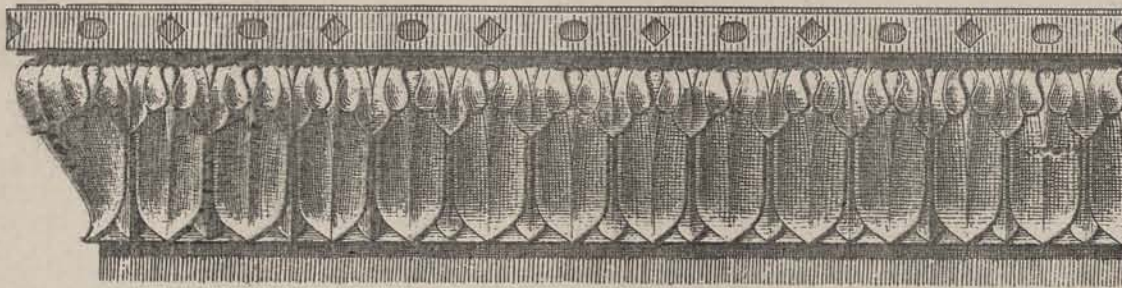


FIG. 3.

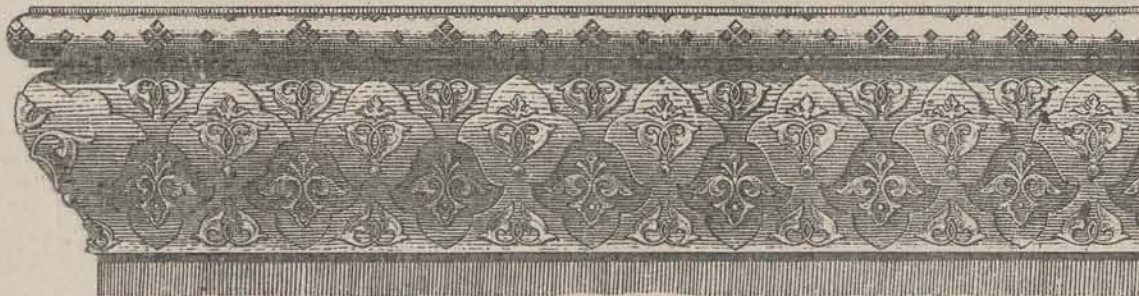
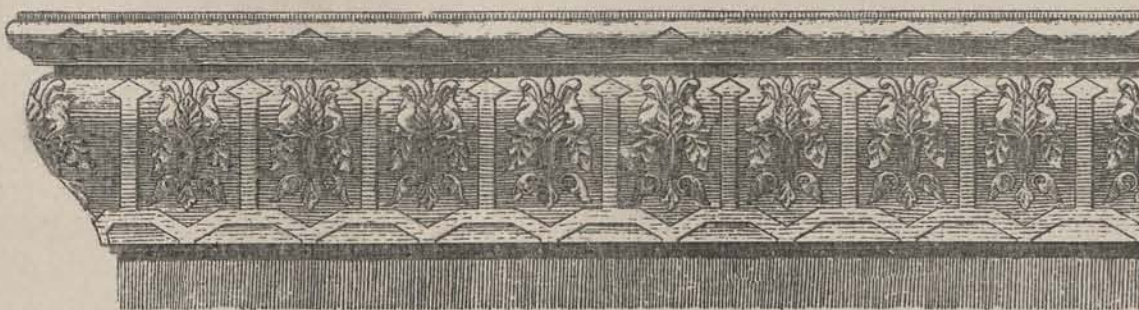


FIG. 4.



Scale 12" 1 foot

JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

Lal Chand and Bhairav Baksh, del.

PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE,
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

FIG. 1.

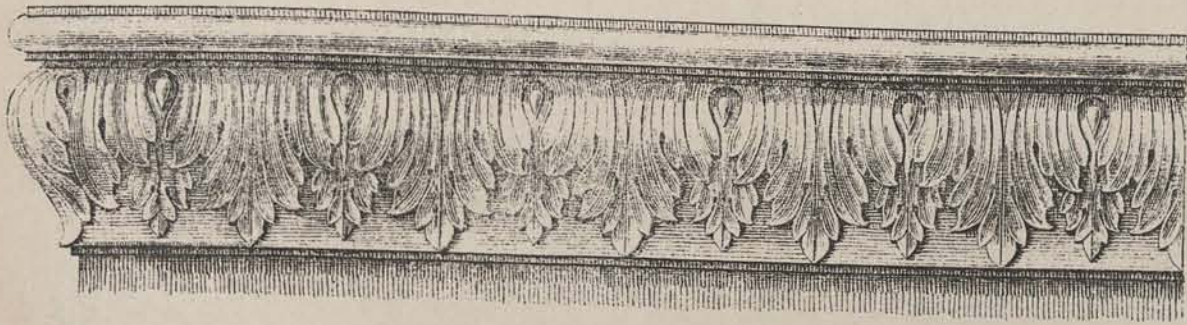


FIG. 2.

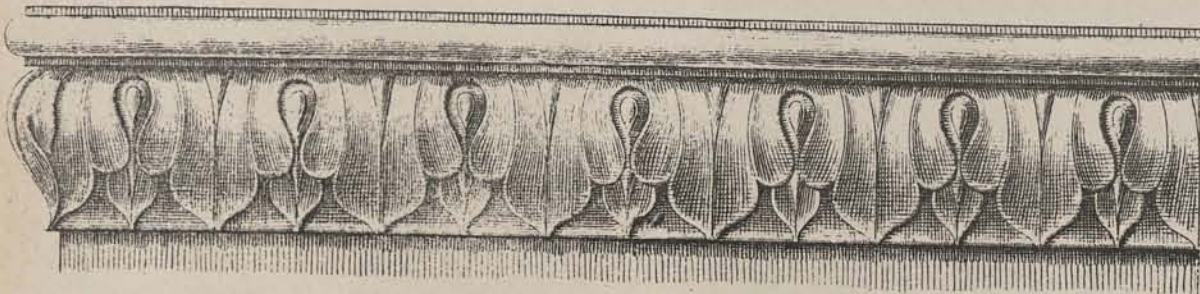


FIG. 3.

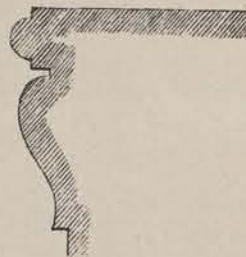
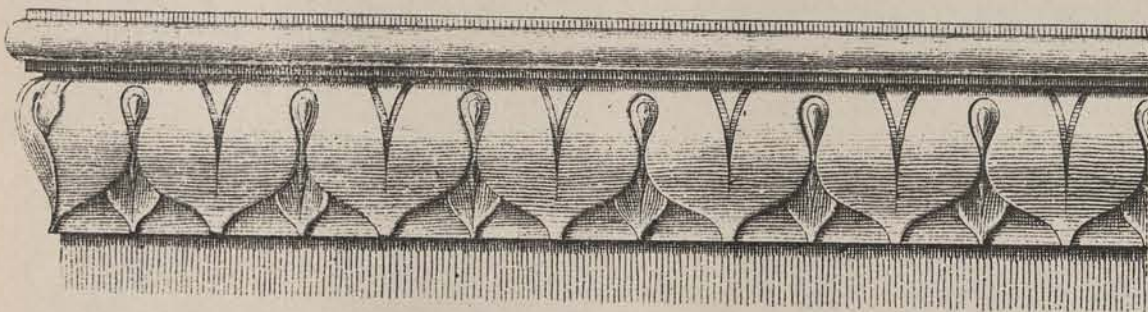
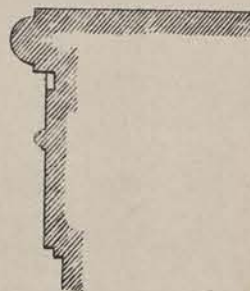
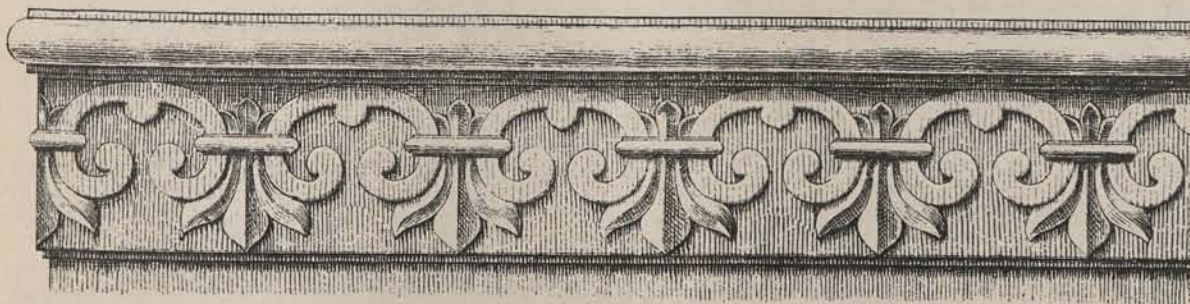


FIG. 4.



JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

Shankar and Lal Chand, del.

PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE,
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

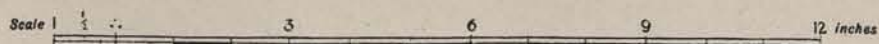


FIG. 1.

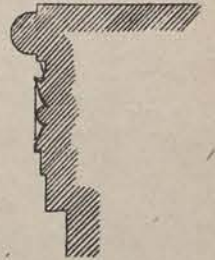
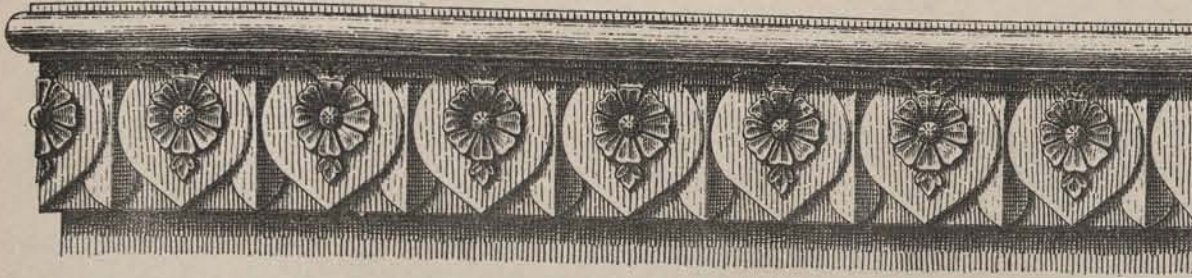


FIG. 2.

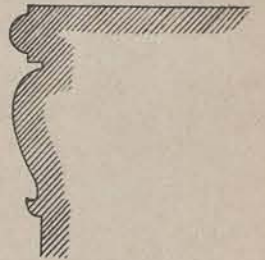
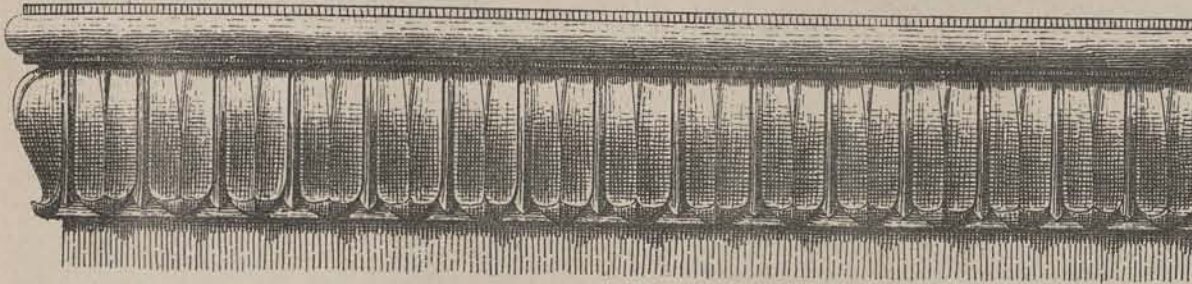


FIG. 3.

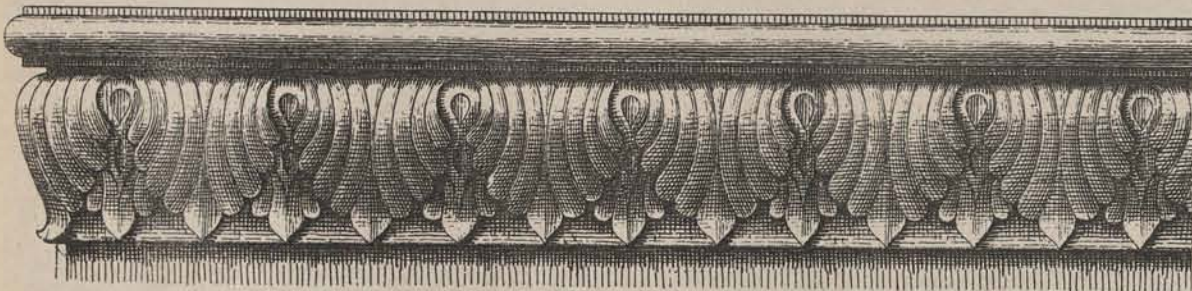
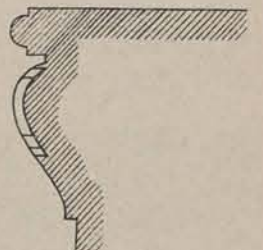
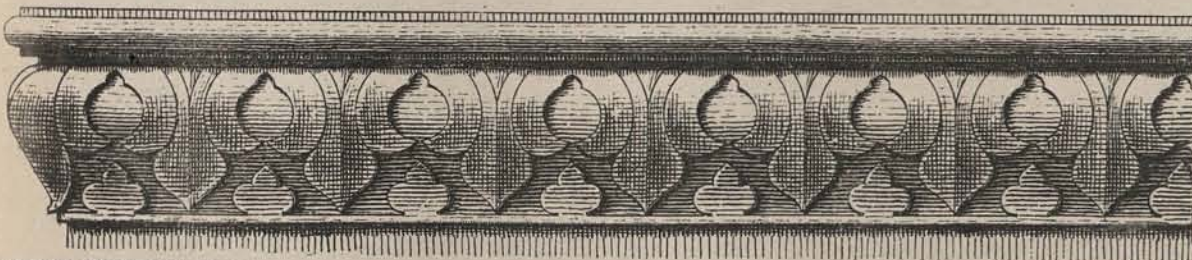


FIG. 4.



JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE,
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

Chunder and Lal Chand, del.



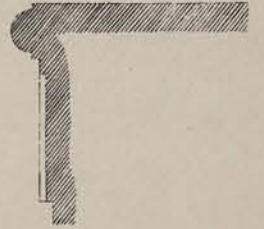
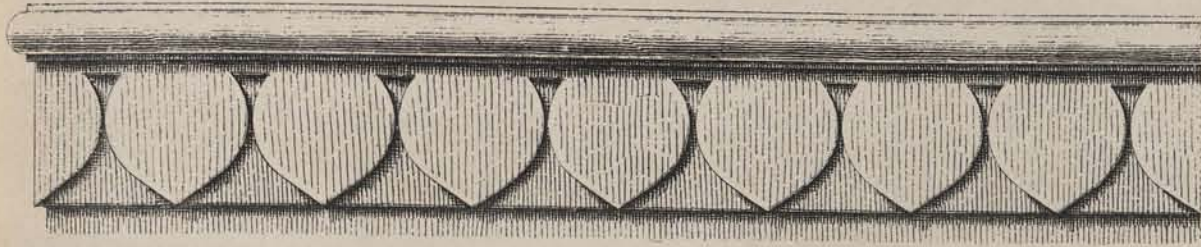


FIG. 2.

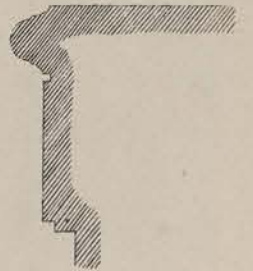
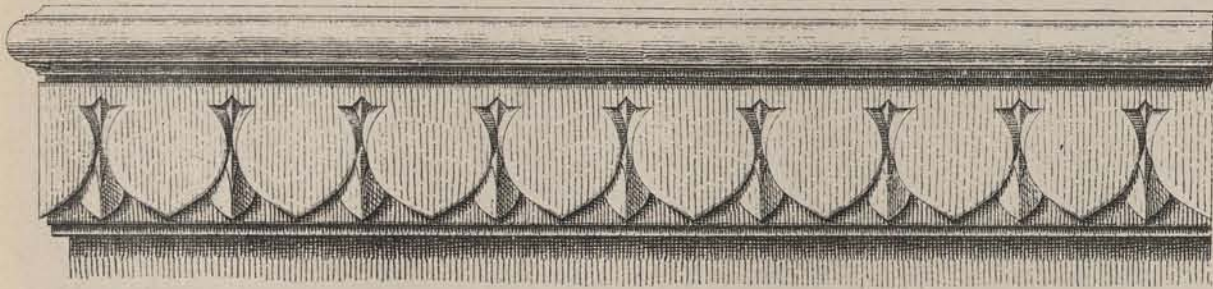


FIG. 3.

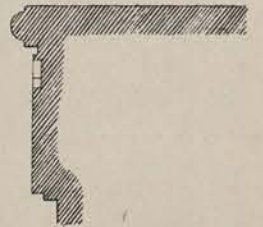
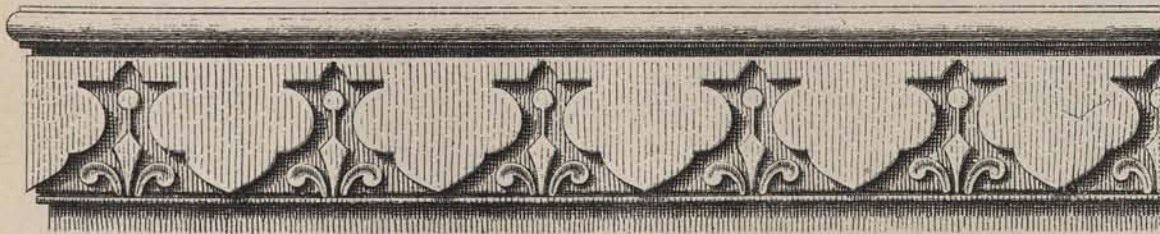
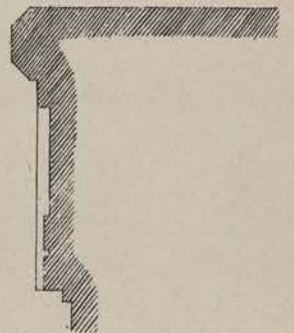
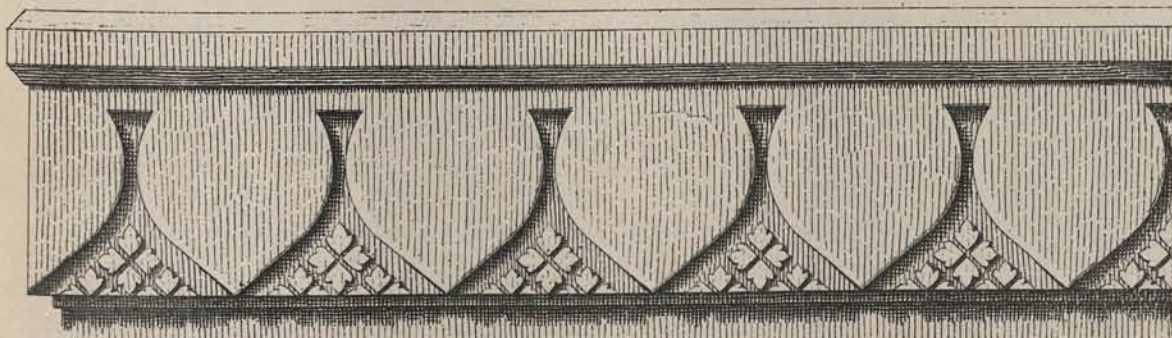


FIG. 4.



JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

Lal Chand and Ram Pertab, del.

PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE,
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

FIG. 1. FROM TOMB OF ITMAD-UD-DOWLAH, AGRA.

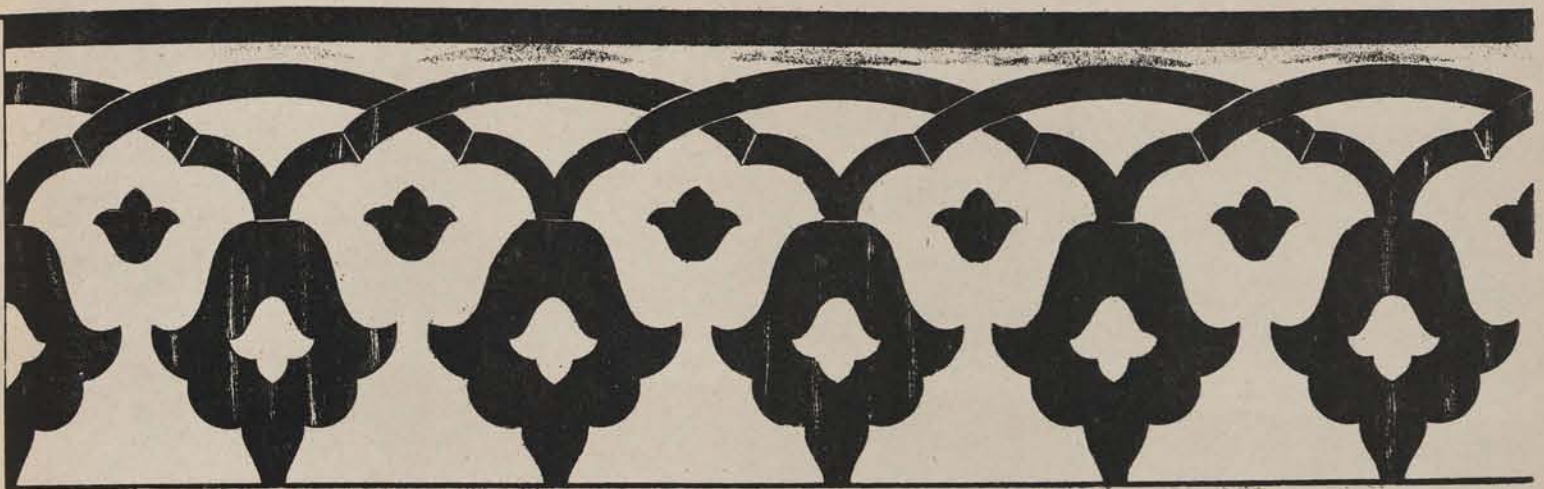


FIG. 2. FROM SUMMUM BURJ, FORT, AGRA.

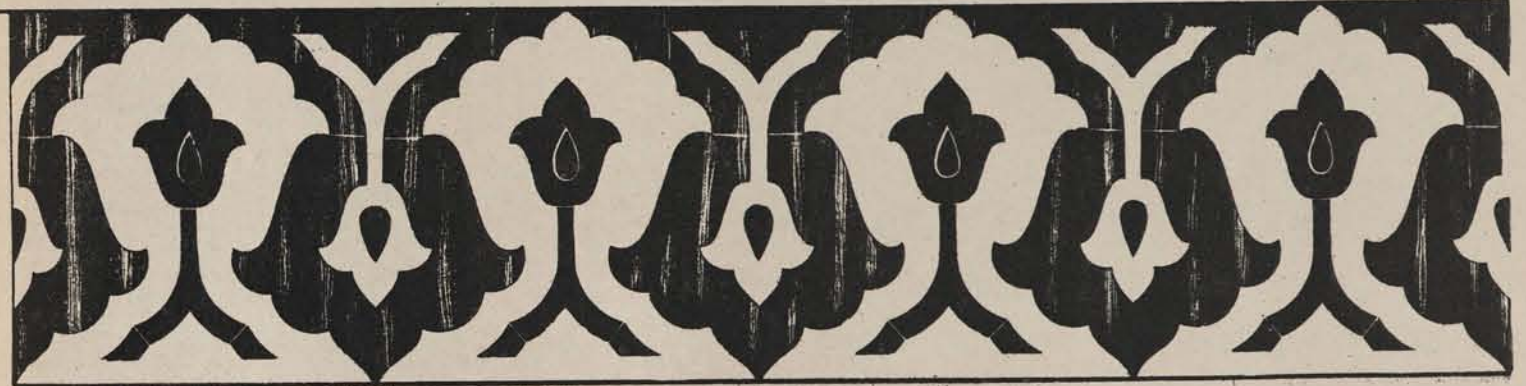
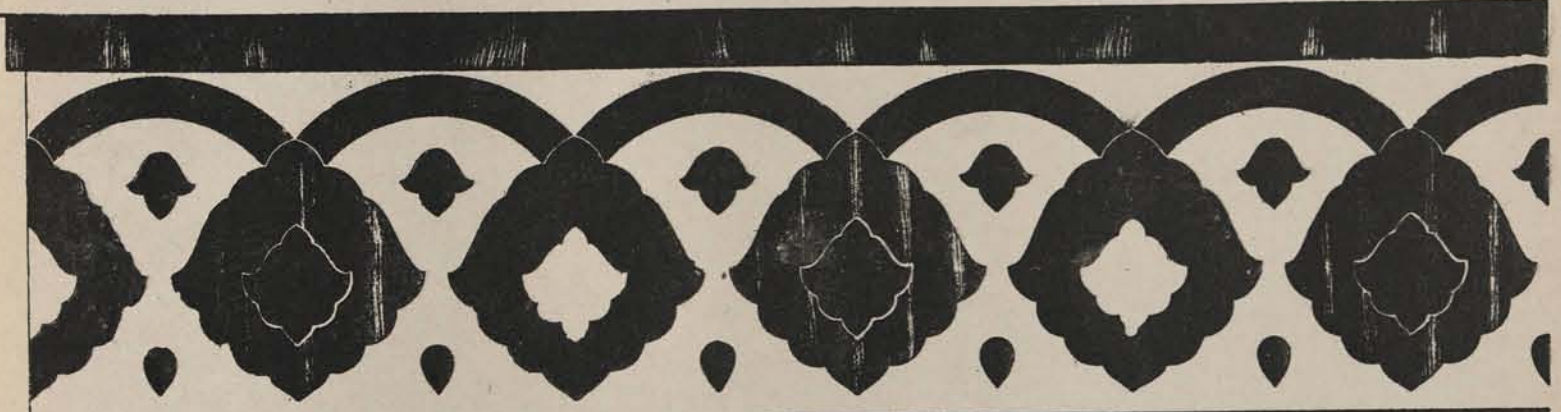


FIG. 3. FROM ITMAD-UD-DOWLAH, AGRA.



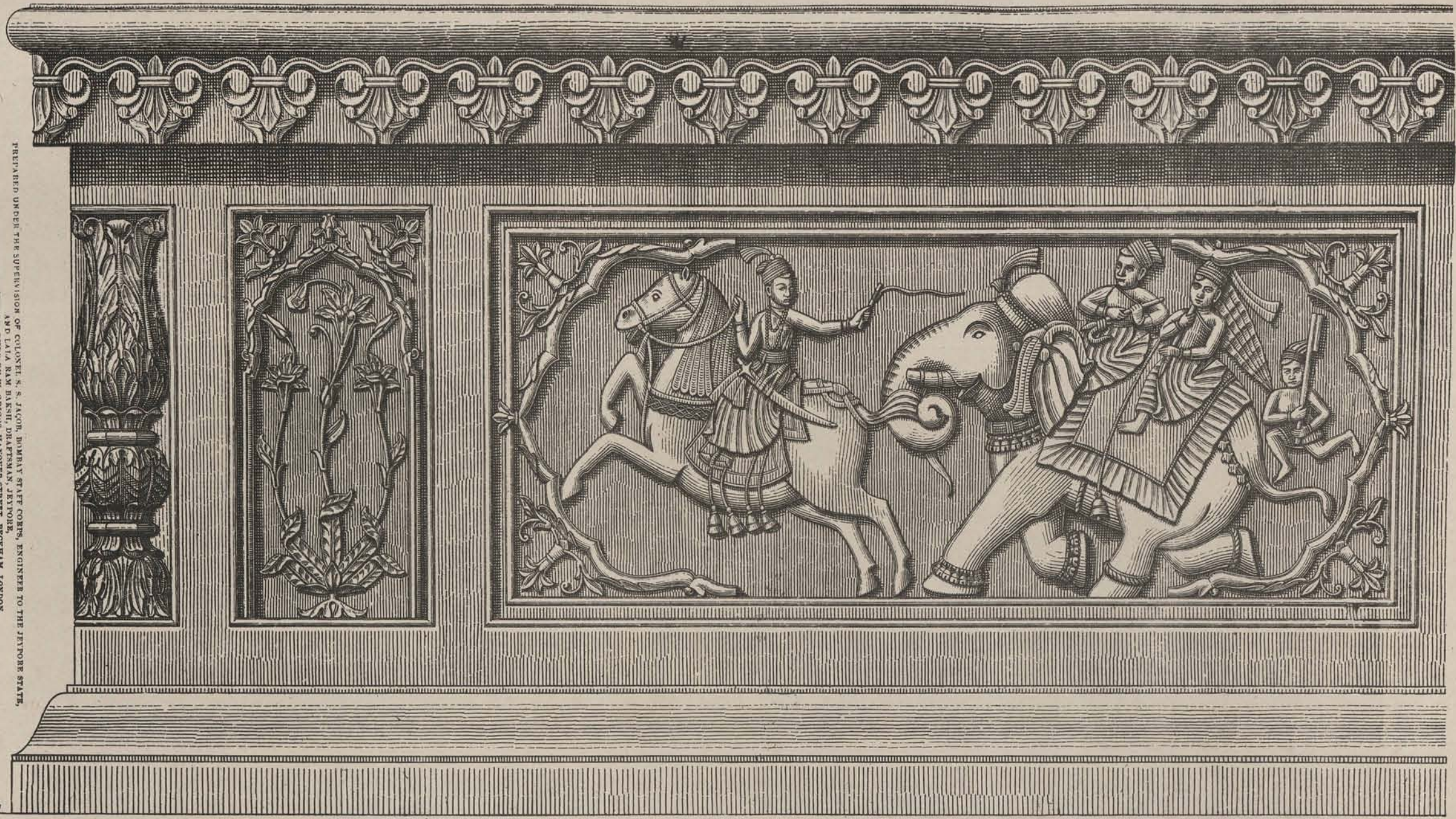
JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE,
AND LALA RAM HAKSH, DRAFTSMAN, JEYPORE,
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

Unkar, del.



FROM CENOTAPH OF MAHARAJAH SEWAIE JEY SINGH, JEYPORE.



JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

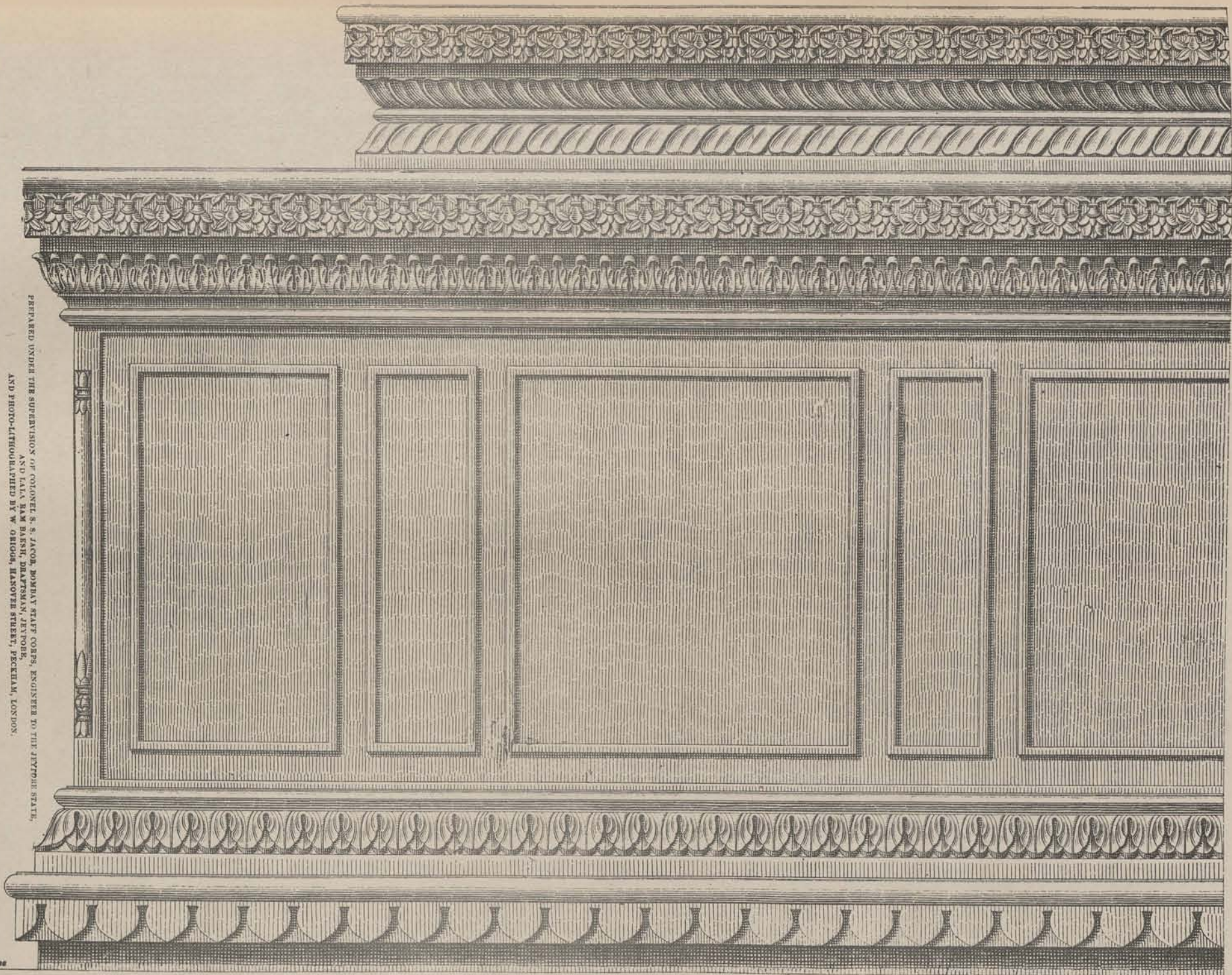
PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE,
AND CAPTAIN RAM BAKSHI, DEPARTMENTAL, JEYPORE,
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, CALCUTTA, INDIA.

Bhora Mull and Bhairav Bahadur, del.

Ground Line

Marble



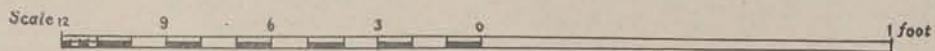


JEYPURE PORTFOLIO OF
ARCHITECTURAL DETAILS.

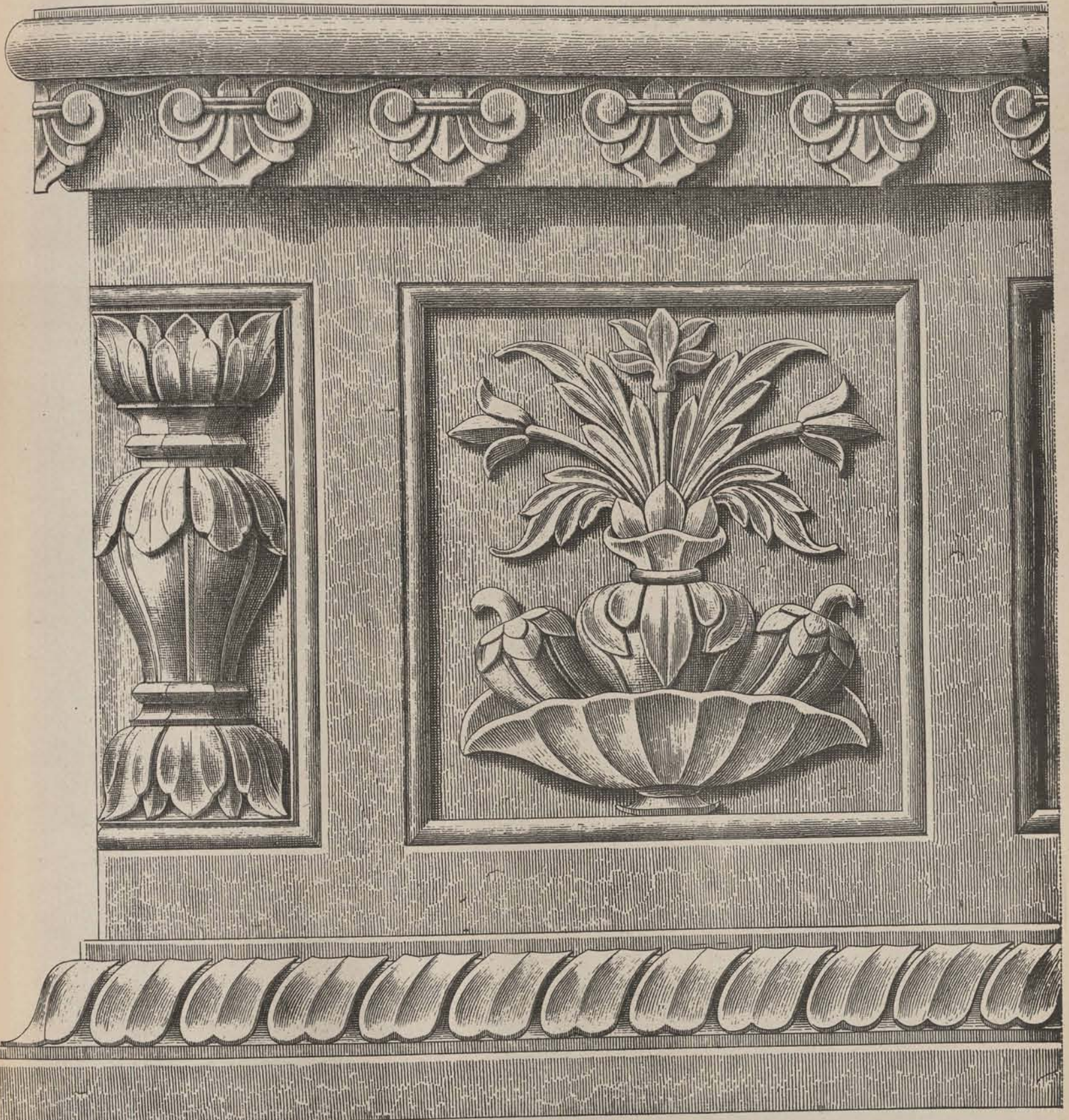
PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPURE STATE,
AND LIAISON BAHADUR, BHARATPUR, JEYPURE,
AND PHOTO-LITHOGRAPHED BY W. CHIDDER, HANOVER STREET, CALCUTTA, LONDON.

Unkar and Bhairav Bakh, del.

Ground Line



COPING AND PLINTH
FROM RAJAH'S CENOTAPH, AMBAIR.



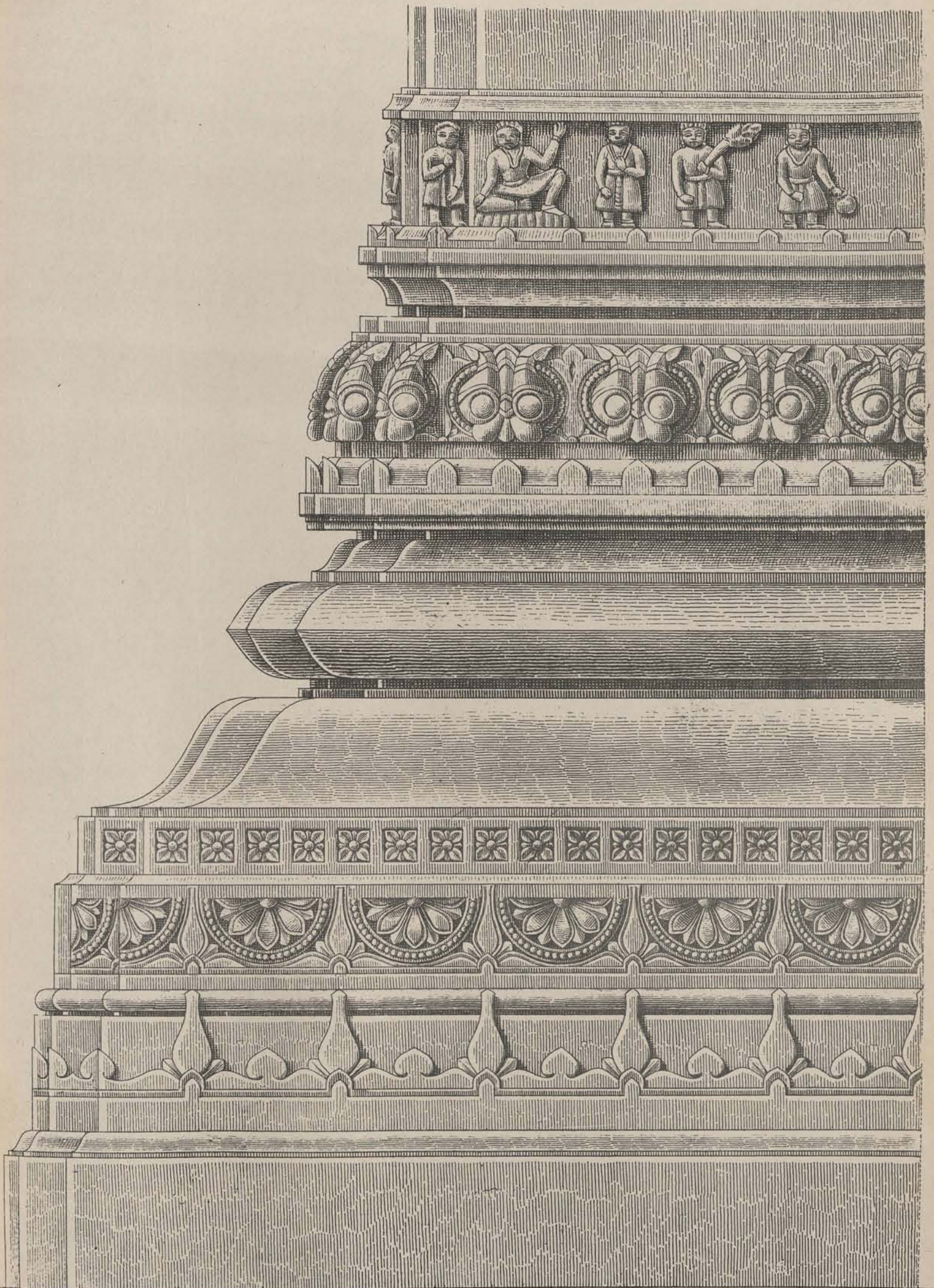
Grey Sandstone.

Lal Chand, del.

JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS

PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE,
AND LALA RAM BAKSH, DRAFTSMAN, JEYPORE,
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.





Ground.

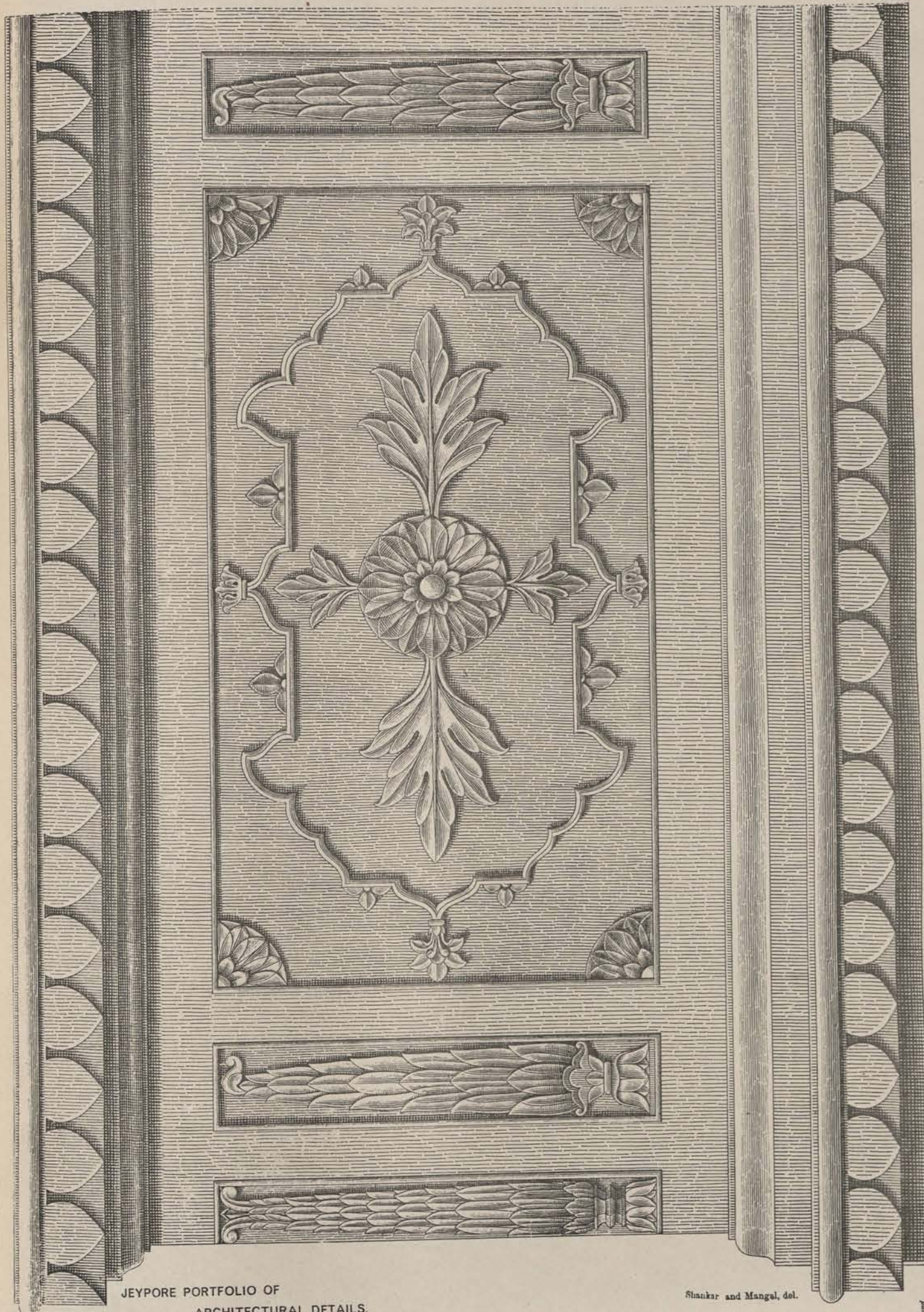
Grey Sandstone.

JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS.

Shankar and Lal Chand, del.

PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE. AND LALA RAM BAKSH, DRAFTSMAN, JEYPORE, AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.





JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

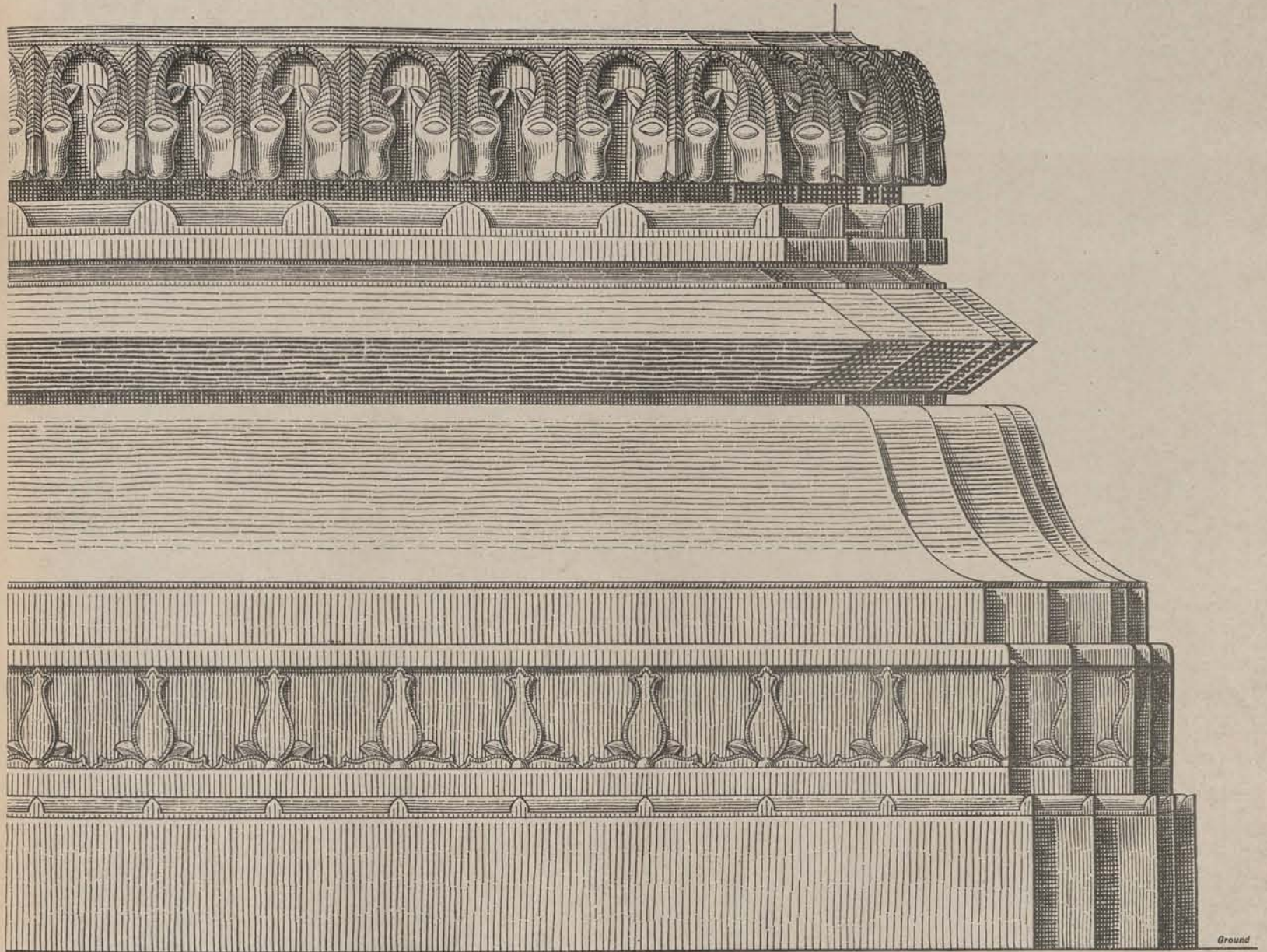
Shaukar and Mangal, del.

PART I

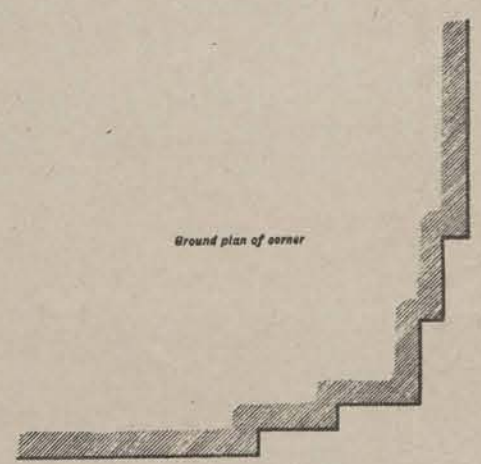
COPING AND PLINTH

FROM TEMPLE OF SITARAMJI, JEYPURE.

PLATE 41



(Red Sandstone)



Ground plan of corner

Sohun Lal, del.

JEYPURE PORTFOLIO OF ARCHITECTURAL DETAILS.

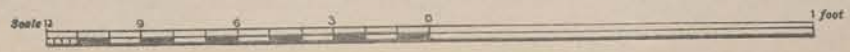
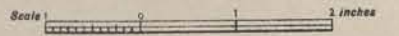
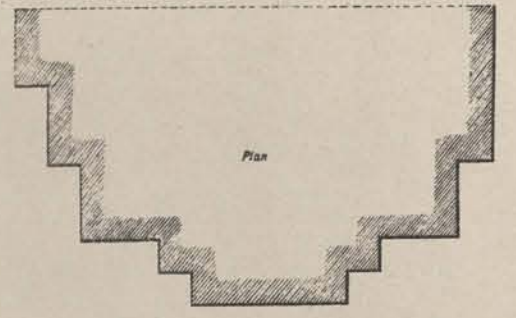
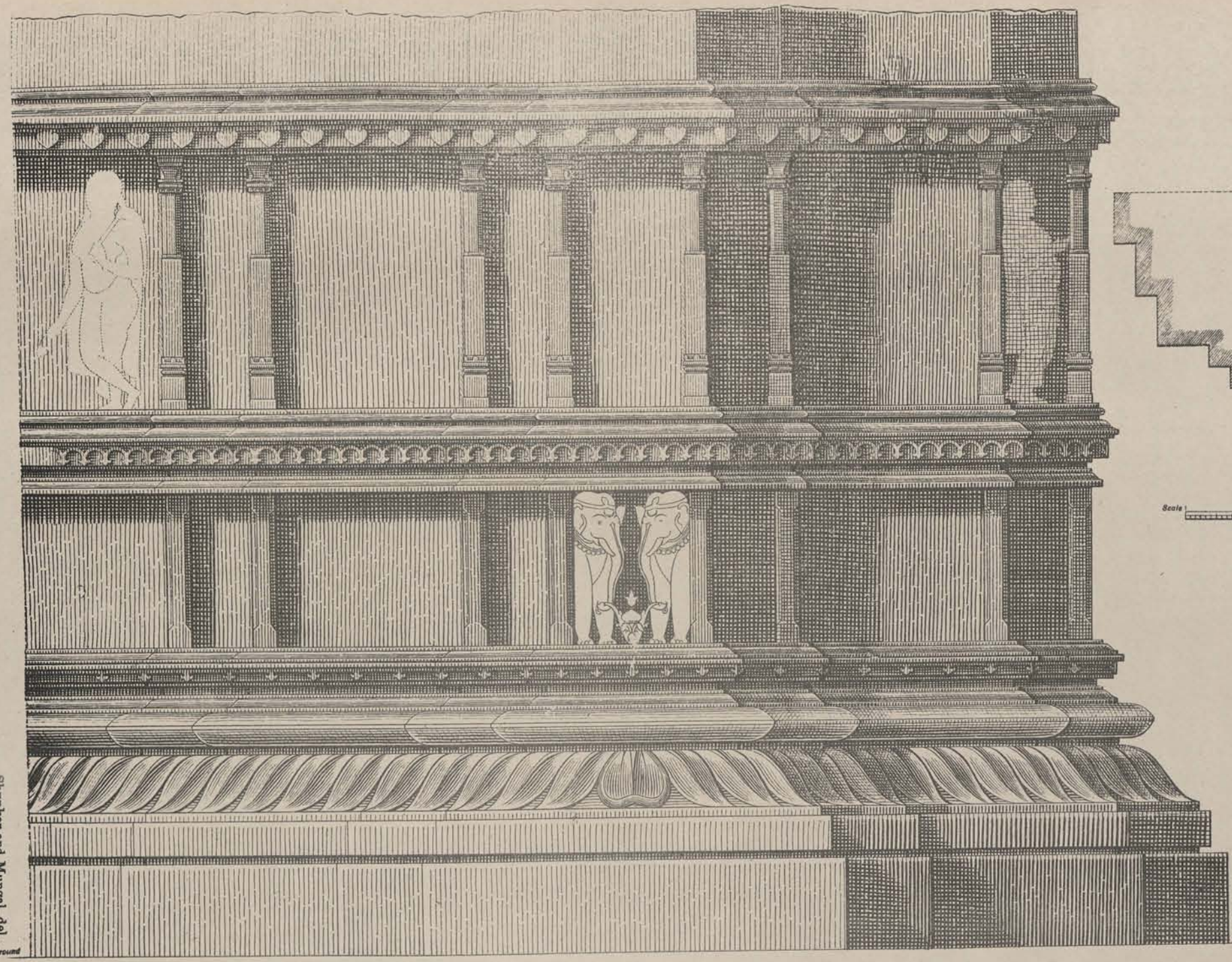
PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPURE STATE, AND LALA RAM BAKSH, DRAFTSMAN, JEYPURE, AND PHOTO-LITHOGRAPHED BY W. BRIGGS, MANOVER STREET, PECKHAM, LONDON.



JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE,
AND LALA RAM BAKSH, DRAFTSMAN, JEYPORE,
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PEECHAM, LONDON.

Shankar and Mungai, del.



(Red Sandstone.)

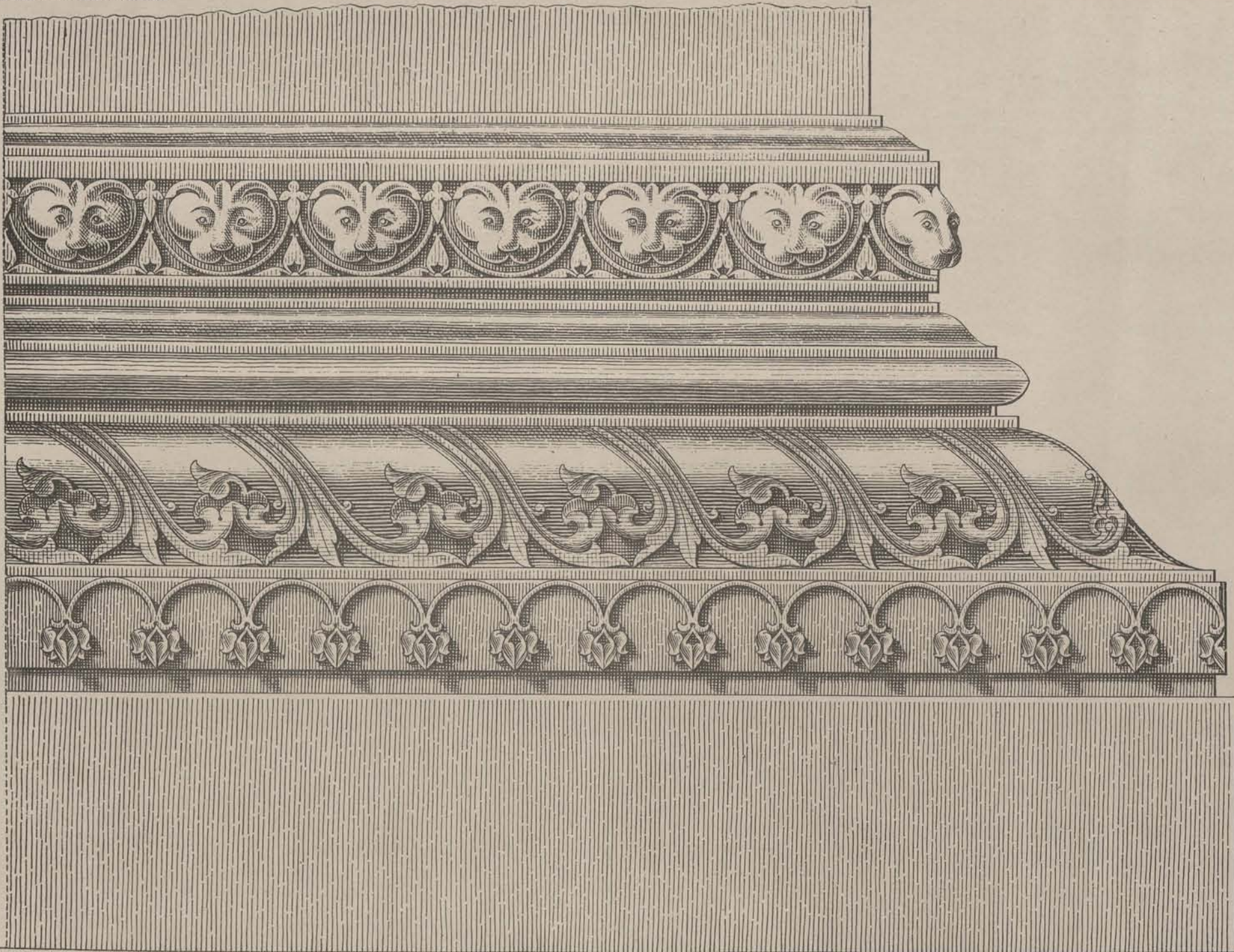
FROM AN OLD TEMPLE, HARUSH, JEYPORE.

JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS.

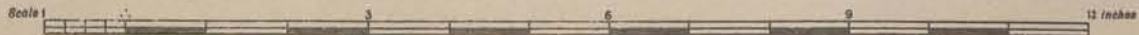
PREPARED UNDER THE SUPERVISION OF COLONEL S. S. FAYE, ROYAL ENGINEERS, AND LIAISON OFFICER, AND PHOTO-LITHOGRAPHED BY W. ORRISON, HANOVER STREET, PEEKHAM, LONDON.

Shunker and Mungal, del.

PART I
COPING AND FLINTH



(Red Sandstone.)

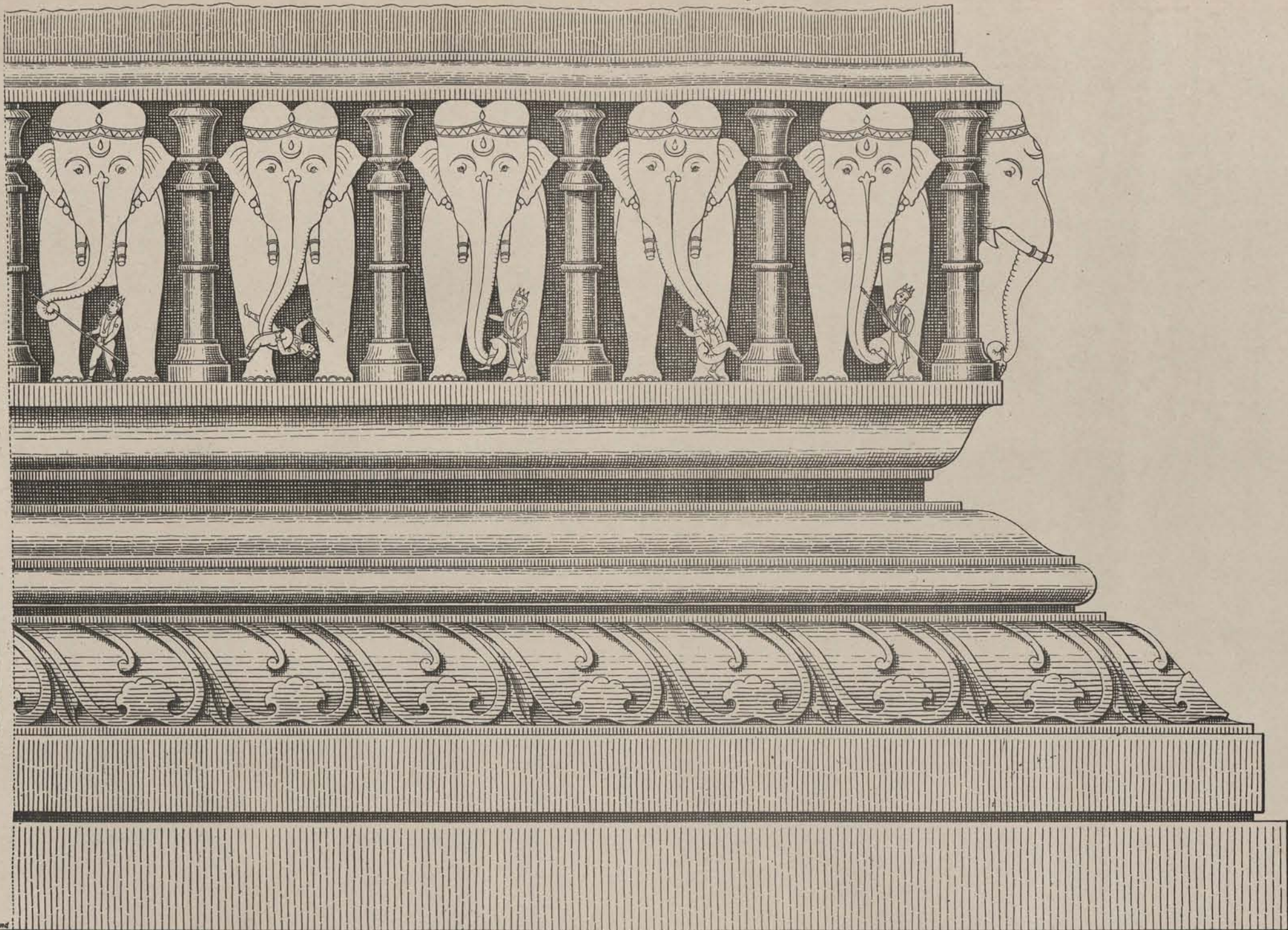


Line.

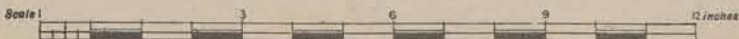
PLATE 43

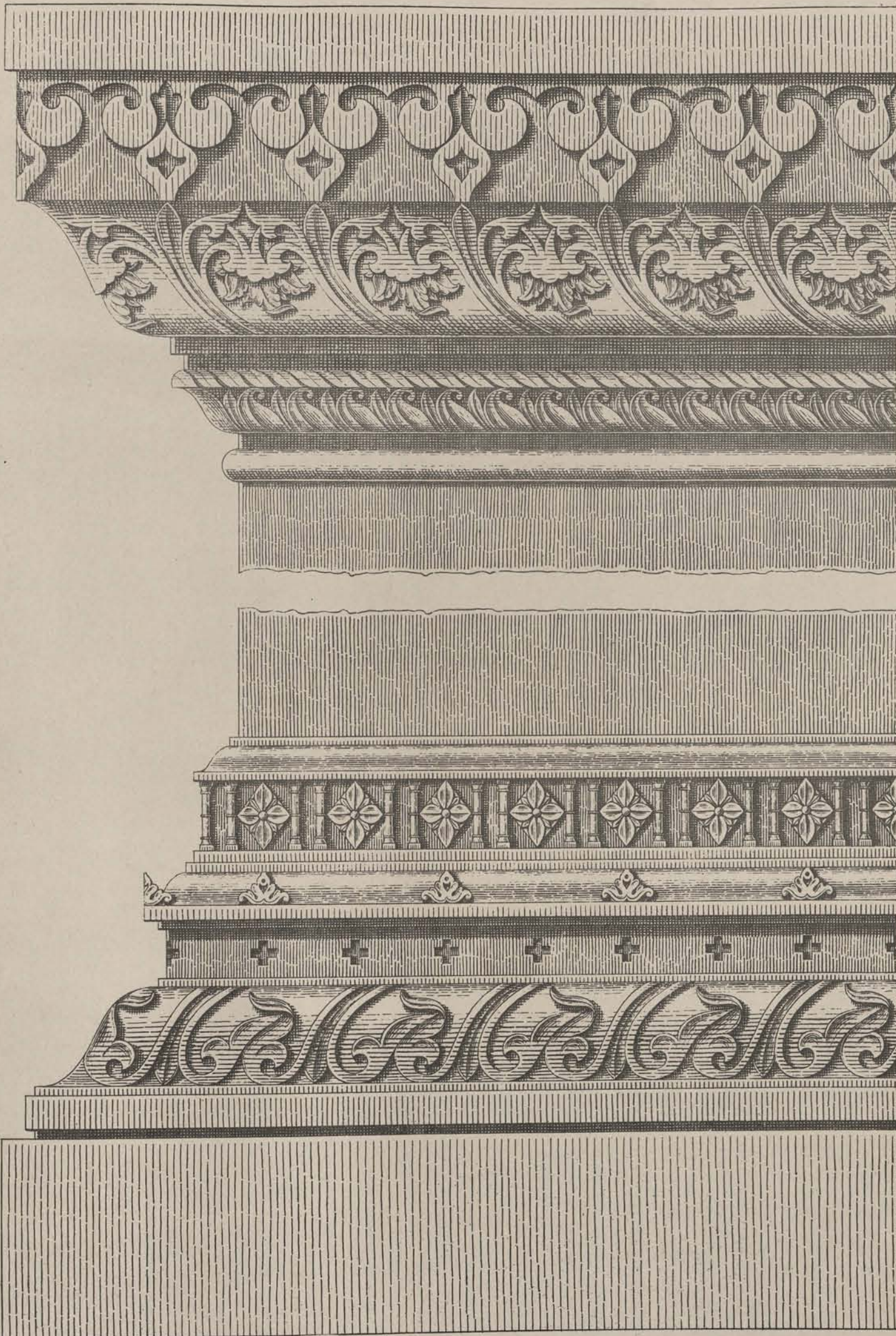
REPRODUCED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, ROYAL ENGINEERS, AND LIAISON OFFICER, AND MAJ. SAM BAKER, RAJAWAD, JEYPORE. AND PHOTO-LITHOGRAPHED BY W. GRIFFIN, HANOVER STREET, PICTHAM, LONDON.

Pratap, del.



(Red Sandstone.)

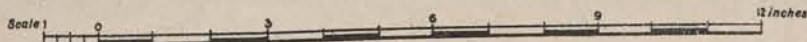


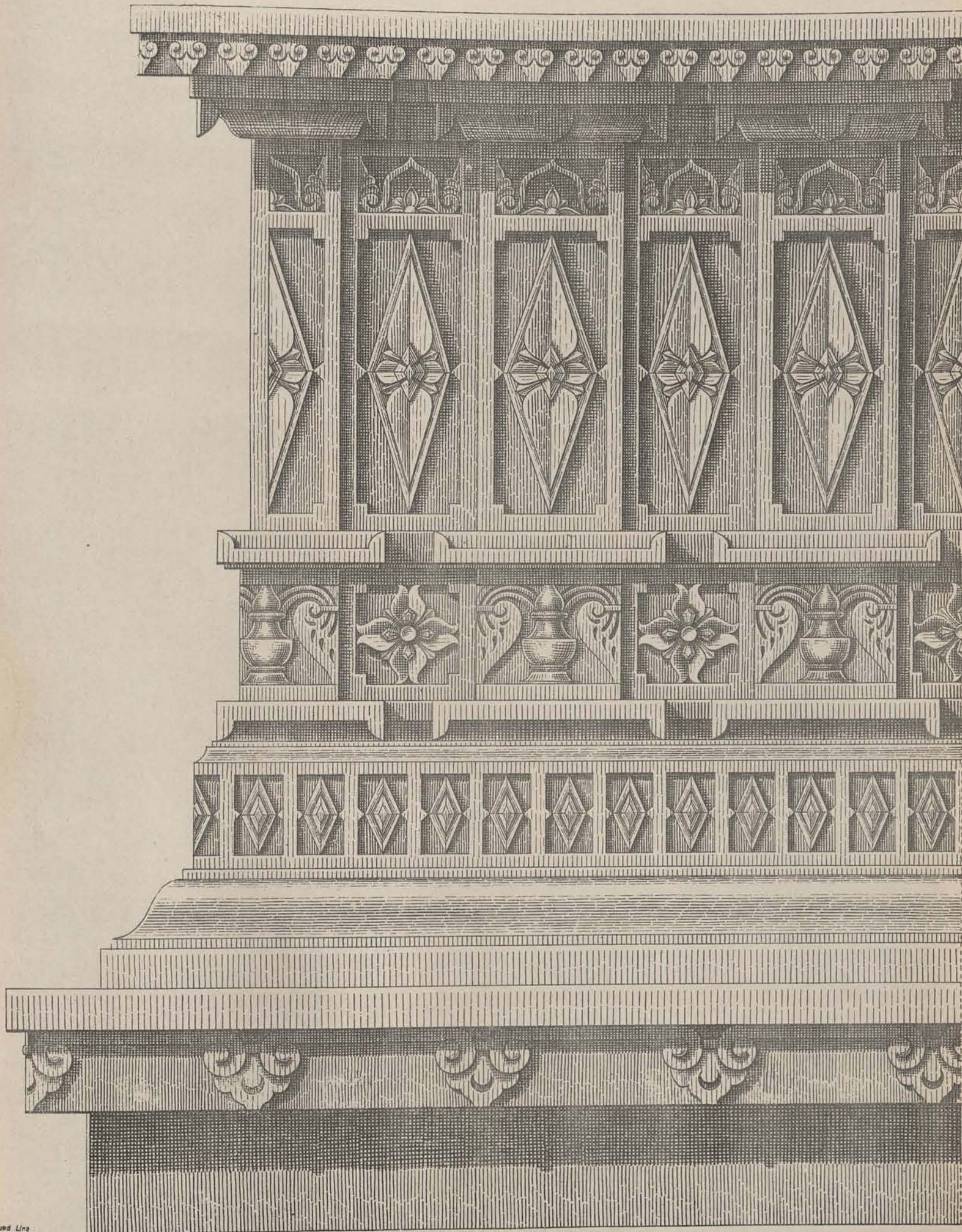


JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

(Red Sandstone).
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AND LALA RAM BHARSHI, DRAFTSMAN, JEYPORE,
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Chotu and Pratap, del.





Ground Line

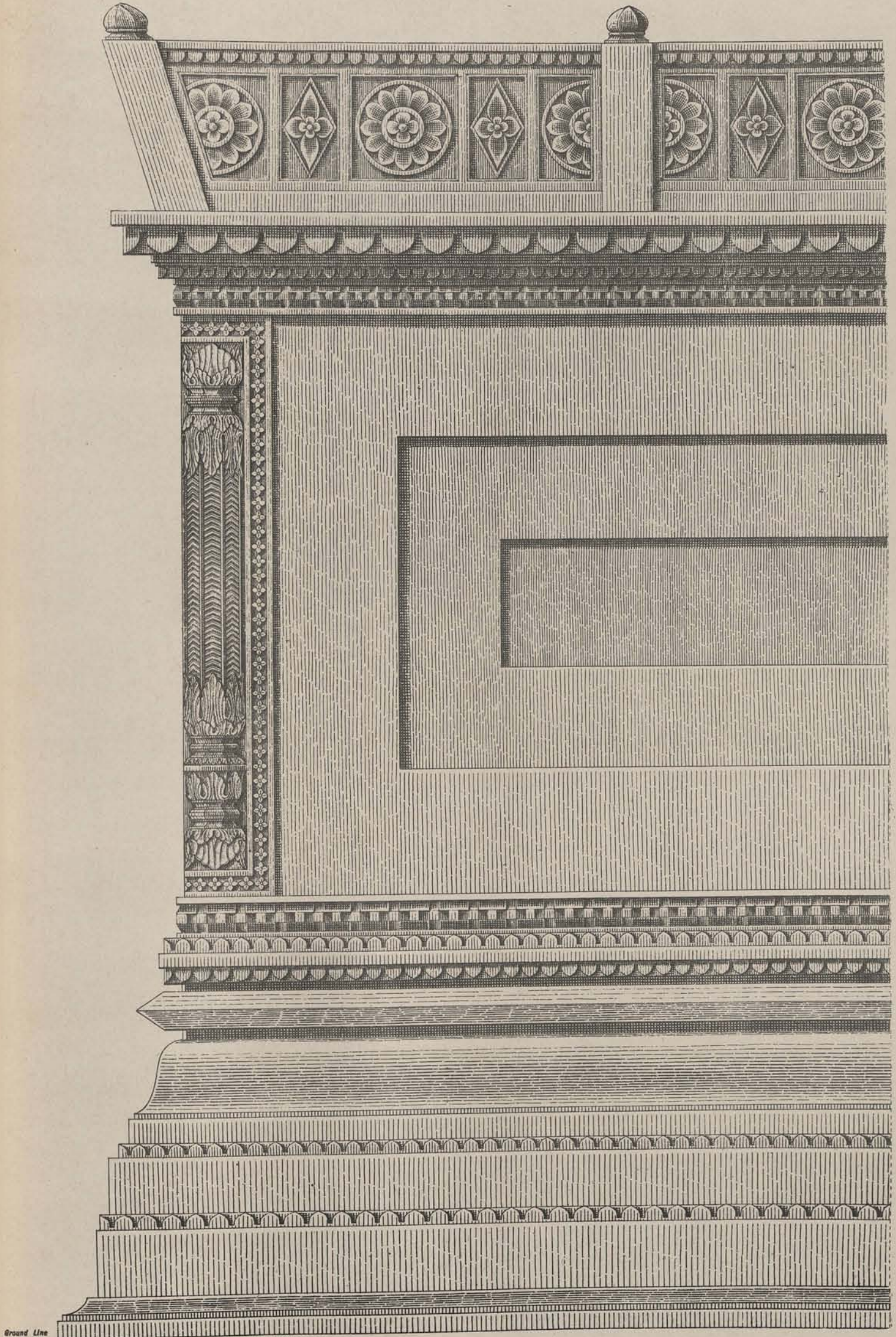
JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

(Red Sandstone.)

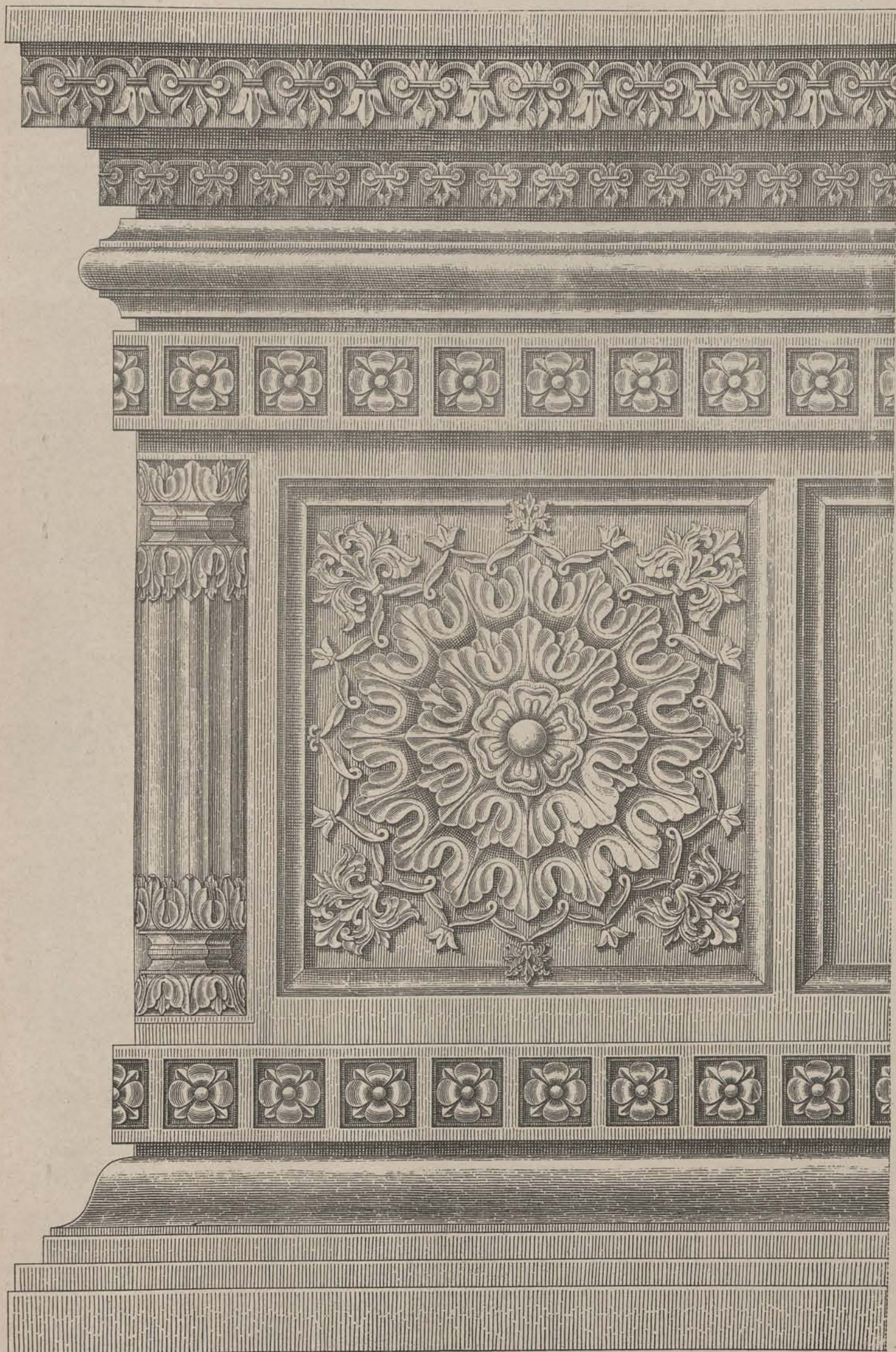
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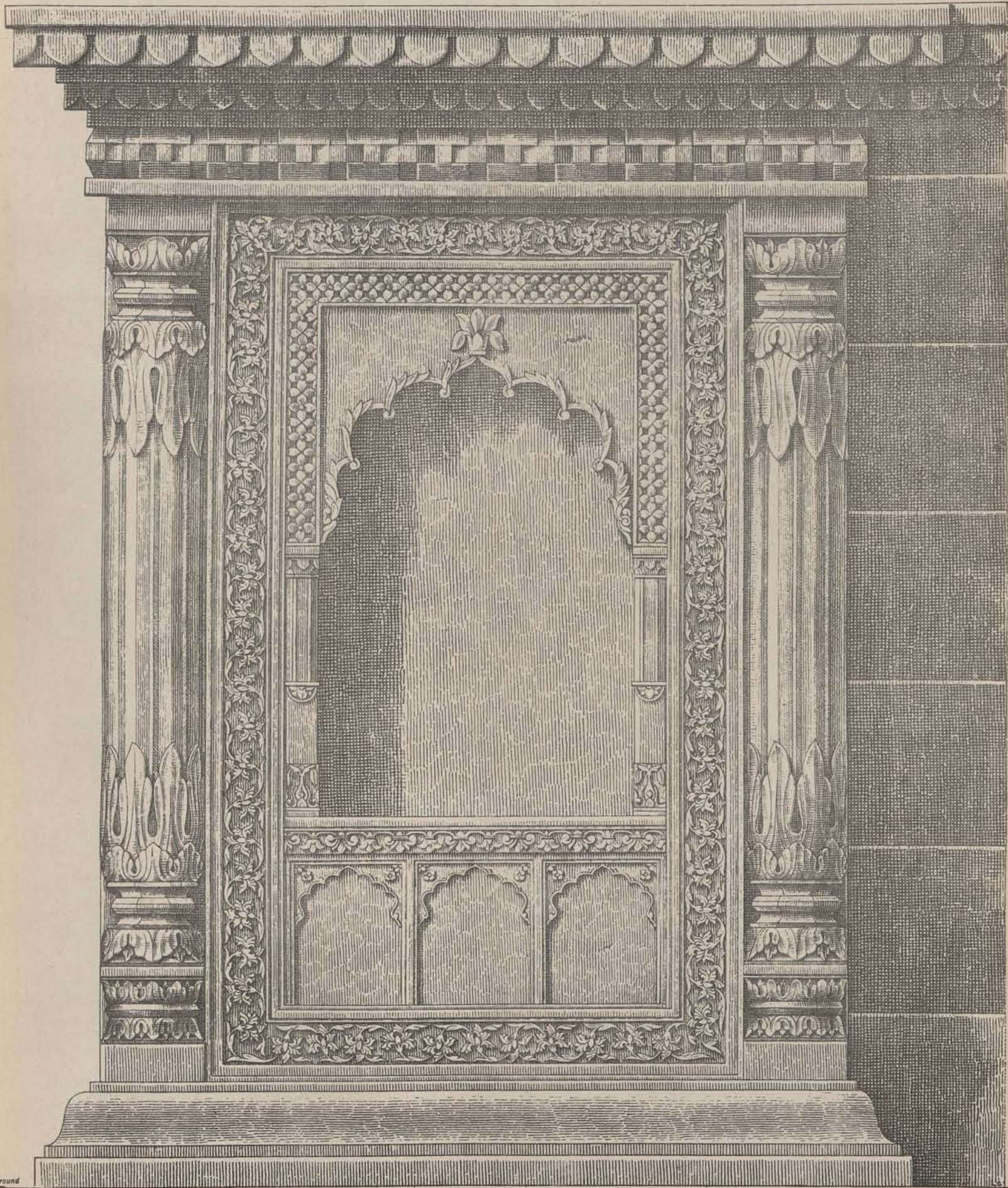


(Marble).



(Marble).

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Ground

Red Sandstone.

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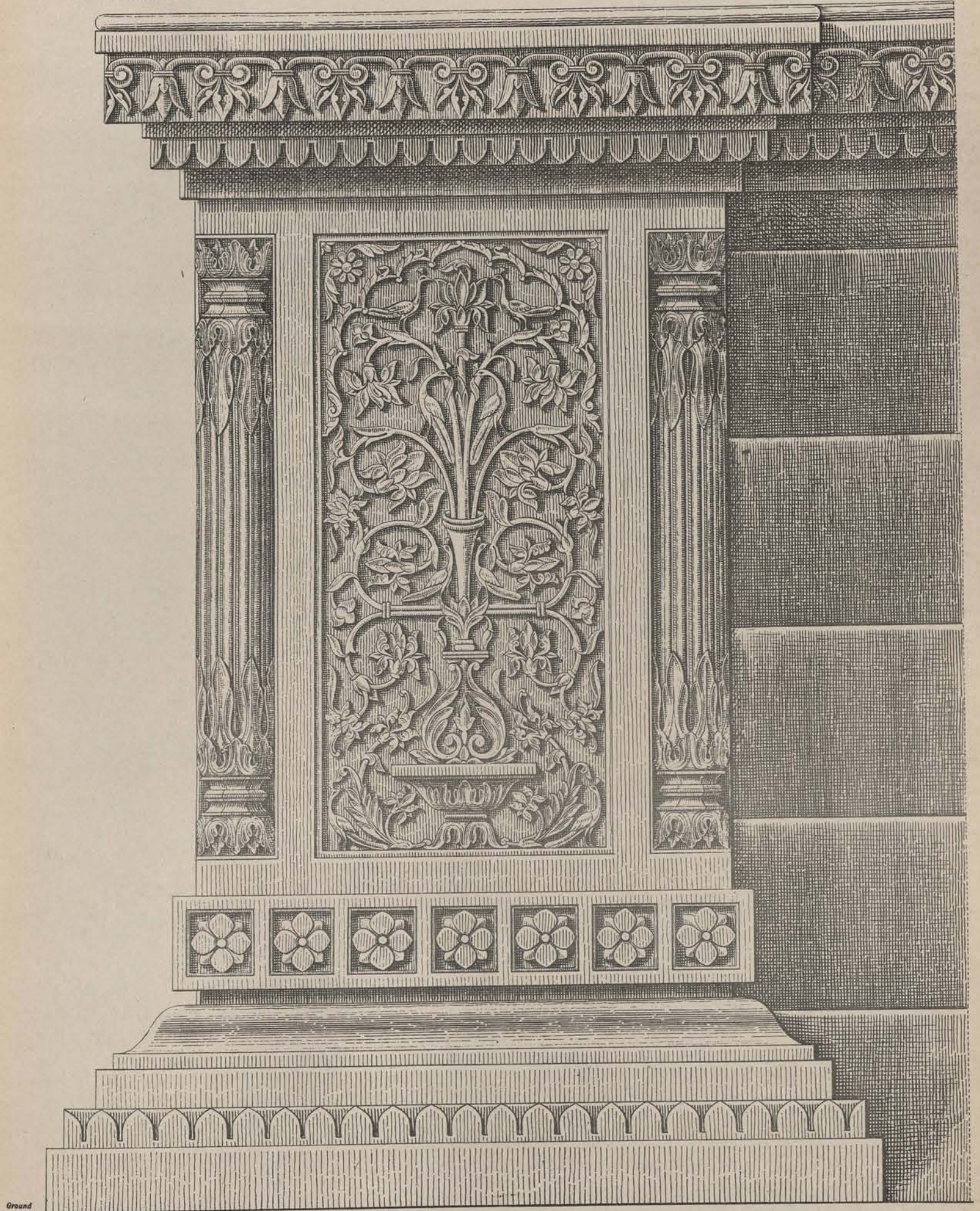
JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS.

Pratap and Lal Chand, del.



COPING AND PLINTH

FROM CENOTAPH OF MAHARAJ UMED SINGH, KOTAH.



Ground

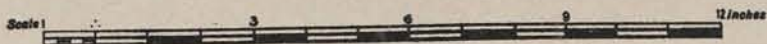
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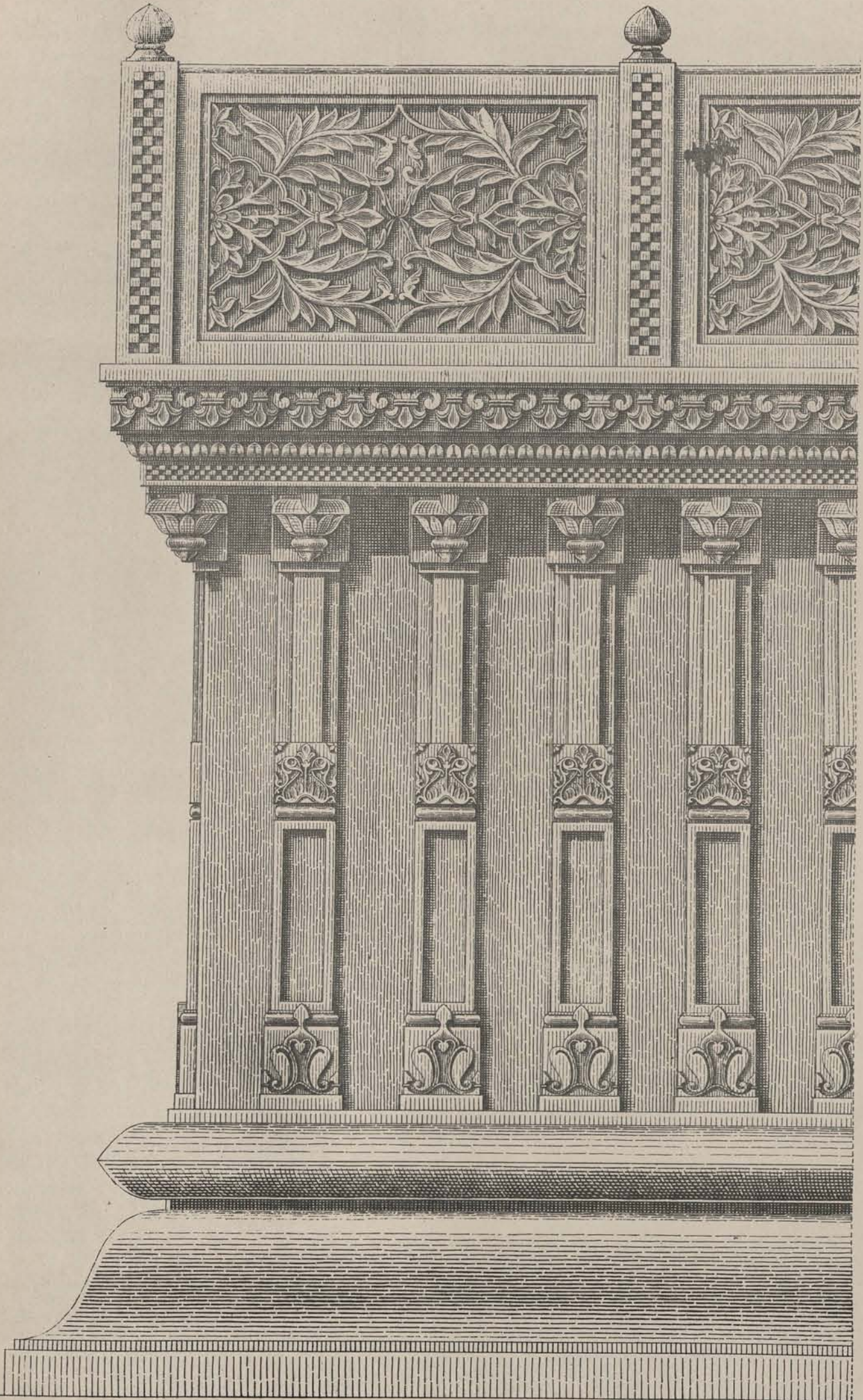
JEYPORE PORTFOLIO OF

ARCHITECTURAL DETAILS.

Shankar and Pertab, del.

PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE,
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Ground.

(Red Sandstone.)

JEYPORE PORTFOLIO OF

ARCHITECTURAL DETAILS.

Shankar and Pertab, del.



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(Marble).

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Scale 1 2 3 6 9 12 inches

JEYPORE PORTFOLIO

OF

ARCHITECTURAL DETAILS

PART II. PILLARS—CAPS AND BASES.

PREPARED UNDER THE SUPERVISION

OF

COLONEL S. S. JACOB, *C.I.E.*

BOMBAY STAFF CORPS; ENGINEER TO THE JEYPORE STATE; ASSOC INSTITUTION OF CIVIL ENGINEERS;
HON. ASSOC. ROYAL INSTITUTE OF BRITISH ARCHITECTS.

Issued under the patronage of

His Highness Maharaja Sawai Madhu Singh, G.C.S.I. of Jeypore.



LONDON:

BERNARD QUARITCH.

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HANOVER STREET, PECKHAM.

1890.

PREFACE.

“WHETHER successful or not, it seems well worth while that an attempt should be made to interest the Public in Indian Architectural art; first, because the artist and architect will certainly acquire broader and more varied views of their art by its study than they can acquire from any other source. More than this, any one who masters the subject sufficiently to be able to understand their art in its best and highest forms, will rise from the study, with a kindlier feeling towards the nations of India, and a higher—certainly a correcter—appreciation of their social status than could be obtained from their literature, or from anything that now exists in their anomalous social and political position.” (Fergusson’s *History of Indian and Eastern Architecture*, preface).

Photography has done much to make us acquainted with the general character of the magnificent buildings which are to be found in many parts of India, and the Archæological Department has done something in preparing plans of ancient buildings and in producing plates for archæological purposes, and individuals here and there have made sketches, but it is believed, no regular attempt has yet been made to produce any collection of architectural details in such a shape as would be of *practical* use to the architect and the artizan.

The Indian Public Works Department, as a body, has not hitherto been successful in its architectural efforts, and all who take an interest in architecture, and who know what vast stores of material lie scattered over the land, must regret the poverty of design and detail which, as a rule, characterises modern buildings in this country. Take any simple building—such as a sentry box, for instance—and see how it is treated by the Public Works Department, and compare it with the graceful little domes which surmount the battlements of an old native fortress. Not only do they charm the eye at a distance, but on looking closer one sees the stone plinth with its carved base and coping, and its cutstone pillars which do not obstruct the view, and its deep projecting eaves to shelter the soldier on duty, and protect him from sun and rain. In some cases expense may be the cause, but too often this is not the case. It does not cost much more to break a wall surface up into ornamental panels than it does to build it solid. Standard plans are too often produced, and buildings are erected by men who have no sympathy with Oriental architecture, men who have never made any attempt to take advantage of the architectural wealth which is scattered around, and hence the poverty of design, especially in details, and the stereotyped conventionalities which destroy all individuality, and characterise most of the buildings raised by Anglo-Indians.

Few men in India have the time or opportunity to make for themselves a collection of architectural studies, nor is it likely that the opportunity will again occur of erecting any buildings so grand as those we see around us; noble specimens, it is true, but designed to meet the requirements of an age that has passed. Still there is no reason why the details which everywhere meet the eye, so full of vigour, so graceful and so true in outline, and so rich in design, should not be made use of in modern buildings.

It is not pretended that this collection is anything like exhaustive; it has been compiled mostly during leisure hours, chiefly from works in or near Delhi and Agra and parts of Rajputana, and does not attempt to deal with other parts of India. The drawings have all been carefully done, and have been arranged together in parts,—each sheet loose—so that different examples of architectural details may be compared and selections readily made. The plates have been reproduced to a large scale with the hope that they will be found not only, as studies, interesting to the student, but chiefly as *working drawings* for the architect and artizan. Many of the designs can be used in wood, in stone, or in metal, as well as in wall decoration; and if the work proves generally useful, the object with which it has been prepared will be fulfilled. In any case, one object will have been secured; that is, putting these designs on record. Many of the patterns—notably those on the old doors in the Amber Palace (Part III)—are, even now, scarcely recognisable; the wood work is rapidly decaying, and in a few years will probably perish altogether; and yet a reference to them will shew how beautiful and how varied many of these patterns are, and how far they excel much that is seen in wood carving of the present day. To rescue such designs from oblivion and give them new life is worth something.

It is some years since the idea occurred of making this collection, and it was hoped that Surgeon-Major F. W. A. de Fabeck, late of the Bengal Medical Service—who at that time was Principal of the School of Art at Jeypore, and took an interest in the scheme,—would have been able to enrich the collection with freehand sketches. Unfortunately, circumstances prevented this, but as the lads who made these drawings received their first lessons under Dr. de Fabeck, it is a pleasant duty to acknowledge how much is due to him. Special thanks also are due to Mr. H. Cousens, of the Archæological Department of Western India, who, at Dr. Burgess’s suggestion, kindly allowed some of the draftsmen from Jeypore to attend his office at Poona for three months in 1887, and who personally taught them how to prepare the drawings, and freely rendered valuable help. Thanks are also due to many friends for advice and encouragement kindly given, especially to Sir Edward Buck, K.B., Secretary to the Government of India; Jas. Burgess, LL.D., C.I.E., Director-General of the Archæological Department for the interest he has shewn and the help given from time to time; Mr. C. Purdon Clarke, C.I.E.; Dr. T. H. Hendley, Surgeon-Major, Jeypore; and others.

The compiler undertook the work at first at his own expense, but as the collection increased the expenditure became greater, and had it not been for the liberality of H.H. the Maharaja Sawai Madhu Singh of Jeypore, and the support of his minister Babu Kanthi Chandra Mookharjee, Rao Bahadur, it is probable the work would never have been completed. Much credit also is due to Lala Ram Bakhsh, head draftsman and teacher in the Jeypore School of Art, for the trouble he has taken to insure accuracy, and the interest he has shewn in the work from first to last.

The lads who have been employed in preparing the drawings are all natives of Jeypore, trained first in the School of Art and then in the office of the Executive Engineer.

Acknowledgment is due to Mr. W. Griggs, Elm House, Hanover Street, Peckham, London, for the great assistance received, and for the interest and trouble he has taken in reproducing the drawings. It is unnecessary to say more, as the work speaks for itself.

Jeypore, Rajputana.
1890

S. S. JACOB, Colonel.
Engineer to the Jeypore State.

The arrangement of the several Portfolios is as follows:—

PART I.	Copings and Plinths	...	...	52 Plates.
“ II.	Pillars—Caps and Bases	...	...	79 Plates.
“ III.	Carved Doors	...	...	66 Plates.
“ IV.	Brackets	...	...	69 Plates.
“ V.	Arches	...	...	58 Plates.
“ VI.	Balustrades	...	...	50 Plates.

The following are also in hand:—Tracery; String Courses; Wall Decorations, including Dadoes, Wall Recesses and Panels; Cornice and Ceiling Decorations; Parapets, Projecting Eaves, and Finials. These will be issued in Portfolio Parts as soon as complete.

Jeypore Portfolio of Architectural Details.

PART II. PILLARS—CAPS AND BASES.

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Jeypore Portfolio of Architectural Details.

PART II. PILLARS—CAPS AND BASES.

This Portfolio contains 79 Plates, representing 127 examples (Plates 1-50, and 55) of Pillars, and 31 (Plates 51-54, and 56-79) of Bases.

SHORT DESCRIPTIVE NOTES.

The following brief notes indicate the places and buildings from which each detail has been taken. For fuller descriptions of these buildings the reader is referred to Fergusson's *Indian and Eastern Architecture*; Tod's *Rajasthan*; Heber's *Journal*; the *Reports of the Archaeological Surveys* by Cunningham and Burgess; Carr Stephen's *Archæology of Delhi*; Burgess's *Architecture and Scenery in Gujarat and Rajputana*; the volumes of the *Gazetteers of India, North-Western Provinces, Rajputana*; &c.

Plate 1. Fig. 1.

The Diwan Khas at Amber.

Amber was the capital of Dhondhar—now the Jeypore State from A.D. 1037 to 1728. It is situated 5 miles north of the present capital—Jeypore. It is almost entirely shut in by the surrounding hills, and is now nearly deserted. Amber Palace was founded by Maharaja Mânsingh about A.D. 1592, though it had no good buildings until about A.D. 1630, when Mirza Jayasingh built several of the more beautiful halls. In A.D. 1728 the Court was moved to the modern city of Jeypore by Maharaja Sawai Jaysingh. "For varied and picturesque effect, for richness of carving, for wild beauty of situation, for the number and romantic singularity of the apartments," says Heber, "I am able to compare nothing with Amber." The Diwan Khas is the Private Hall of Audience. The floors and all the pillars, except those on the three outer sides, are of yellowish white and grey marble. The outer lines are of red sandstone, and of quite a different pattern. They are double columns, and at the corners quadrupled, and of the purely Musalman pattern, resembling a slender baluster, and have been plastered over with marble chunam so as to make them accord in form and colour with the marble columns inside—of which Fig. 1 is the type.

" Fig. 2.

The Jas Mandir at Amber.

The Jas Mandir is one of the Palace buildings at Amber. (See above).

Plate 2. Fig. 1.

The Jas Mandir at Amber. (See previous remarks, Plate 1).

" Fig. 2.

The Bhat's Mandir or Temple, in the town of Amber.

This pillar is purely Hindu in style, probably 300 or 400 years old, and is only given as a specimen of the style.

Plate 3. Figs. 1, 2.

The Temple of Jagatsarwanji in the town of Amber.

These are double pillars taken from one of the Temples at Amber, and the difference between the pillar inside the Temple and the pillar outside of it is remarkable. Both are Hindu in type and probably 300 or 400 years old.

Plate 4.

The Temple of Kalyanji in the town of Amber.

A Hindu type of pillar, highly decorated, from one of the old Temples of the Jaina sect in the town of Amber.

Plate 5.

The Pitham Niwas at Jeypore.

Jeypore, Jaipur, or Jayapur (City of Victory, but so named from its founder—Jayasingh), the present capital of the Rajput State of the same name, is about 144 miles west from Agra, and was founded by Râja Sawai Jaysingh, about A.D. 1728. It was laid out by the great Râja on a regular plan of six great square blocks, in two rows of three each, divided by main streets 110 feet wide intersecting at right angles. One block, in the centre of one side, about half a mile in length, was reserved for the Palace buildings, Observatory, &c. The other blocks are intersected by secondary streets 55 feet wide, and the smaller square blocks thus formed are again divided by lanes 27½ feet wide, also at right angles. It is surrounded by lofty crenellated masonry walls, and at the ends of the main streets are six gates—handsome, lofty, masonry structures, exactly similar to one another. The population, exclusive of the suburbs, is about 125,000. This Plate is taken from a marble pillar in the Pitham Niwas a part of the Palace at Jeypore, erected in the 18th century, and is a very good example of a double baluster-shaped pillar.

Plate 6. Fig. 1.

The Ganesh Pol at Jeypore.

This is taken from the Ganesh Pol, one of the gates of the Jeypore Palace. It is a pattern often used, and is met with everywhere in Rajputana.

" Fig. 2.

The Sukhniwas at Jeypore.

This is part of the Jeypore Palace. This baluster-shaped type of pillar is very often used.

Plate 7.

The Temple of Govindji or Krishna, at Jeypore.

This Hindu Temple is in the precincts of the Palace of Jeypore. This is a very good type of pillar, in the form of a baluster, with leaf decoration.

- Plate 8. **House of Harji Mall Chaudhri, at Chaksu.**
Chaksu is about 25 miles south of Jeypore. Originally it was a fortified town of some note, but the walls have been destroyed. The pillars shewn in this Plate are from the house of a wealthy native, and are of comparatively modern date. Figs. 1 and 3 again are of the baluster type.
- Plate 9. Fig. 1. **Nizam-ud-din's Tomb near Delhi.**
About 5 miles from modern Delhi there is a collection of burial places and mosques known as Nizam-ud-din, from being the place where this Muhammadan saint was buried in A.D. 1324. It is of white marble, surrounded by a colonnade, the arches of which are richly carved, and are of comparatively modern date. See Plate 18, fig. 2; Plate 40, fig. 2; and Plate 43, fig. 1.
- „ Figs. 2 and 3. **House of Harji Mall Chaudhri, at Chaksu.**
Two more pillars of the baluster type, from the house of Harji Mall, at Chaksu. See remarks, Plate 8.
- Plate 10. **Temple of Mahadeva at Harsha, Jeypore State**
Harsha is a ruined Temple on a hill near Sikar, about 60 miles north-west of Jeypore. There seems to be no reliable record as to when or by whom the original buildings were erected, but these pillars are no doubt of about the 12th century, and are exceedingly handsome.
- Plate 11. Fig. 1. **From the Temple at Harsha, Jeypore State.** See remarks, Plate 10.
- „ Fig. 2. **The Jag Mandir at Udaypur.**
Udaypur, the present capital of the Mewar state, was founded by Udayasingh, after the sack of Chittur, by Akbar in 1568. The example here given is from a marble Palace erected by Rana Jagatsingh, A.D. 1627-1653, on one of the two small islands in the Pichola lake, west of the Palace at Udaypur. See also Plate 12; and remarks on Plate 47, fig. 4.
- Plate 12. **The Jag Mandir at Udaypur.**
Three other pillars of different types from the same building. See remarks, Plate 11, fig. 2, and Plate 47, fig. 4.
- Plate 13. Figs. 1 and 3. **Buildings in Rajputana.**
Are designs often met with in Rajputana of baluster-shaped pillars.
- Fig. 2. **Cenotaph of Bakhtawar Singh at Alwar.**
This pillar, also of the baluster type, is taken from the handsome Cenotaph of Bakhtawar Singh, Raja of Alwar, who died A.D. 1815. See Plate 34, fig. 1.
- Plate 14. **From Mahadeva's Chattri and Meghasingh's Cenotaph.**
Pillars from buildings at Kotah. See also Plate 15.
- Plate 15. **From Cenotaphs at Kotah.**
These are taken from cenotaphs or domed pavilions, erected over the places where the bodies of great men were burnt. Umed Singh was Raja of Kotah A.D. 1770—1819, and his cenotaph is a very handsome building. See Plate 14.
- Plates 16 and 17. **Arhai-din-ka Jhopra at Ajmir.**
On the outskirts of Ajmir are the ruins of the Arhai-din-ka Jhopra, or Jhompra, *i.e.*, "shed of 2½ days," a name indicative of the traditional extraordinary rapidity with which it was said to have been erected. Like the remains of the Qutb Minar, near Delhi, the arrangement is Muslim, but the columns and roof are the spoils of Hindu and Jaina temples, thrown down by the conqueror, and the materials used to raise this once magnificent mosque. It was begun in the year A.D. 1200, and was completed in the reign of Altumsh, A.D. 1211. These designs give the appearance of three shafts of Hindu pillars, piled above one another to give the greater height required in a Muhammadan mosque.
- Plate 18. Fig. 1. **The Palace of Bir Bal's Daughter at Fatehpur Sikri.**
Fatehpur Sikri is about 24 miles west of Agra. It was founded by the Emperor Akbar, A.D. 1571-1586, who intended it to be the permanent seat of the Mughal court. It was enriched by magnificent architectural works in the time of Akbar and Jahangir, but was abandoned in favour of Delhi within fifty years of its foundation, owing, it is believed, to its being found to be unhealthy. Nearly all the buildings are of red sandstone, which is quarried in the neighbourhood. Bir Bar or Bir Bal was one of Akbar's Hindu courtiers. Originally poor, he was taken into favour on account of his wit and agreeable conversation. He fell while in command of a military expedition against the Yusufzais on the north-west frontier, in a disastrous retreat in which about 8,000 of his men perished. As the building from which this pillar is taken is in the female part of the Palace it is supposed to have been the residence of his daughter. See also Plate 19, figs. 2 and 3; Plates 20 to 32; Plate 33; Plate 34, fig. 2; Plate 46, figs. 2 and 3; and Plates 54 and 55.
- „ Fig. 2. **Nizam-ud-din's Tomb near Delhi.**
See remarks, Plate 9, fig. 1; also Plate 40, fig. 2; and Plate 43, fig. 1.
- „ Fig. 3. **Suraj Pol Bauri, at Udaypur.**
In Rajputana wells are often furnished with a flight of steps from the surface of the ground to the water, and are called Bauris. The sides of the passage are built up, and arches are thrown across, over the steps, to strengthen the walls. Some of these Bauris are built of cut stone, and are very handsome.
- Plate 19. Fig. 1. **Jaina Temple at Sanganer.**
Sanganer is about 7 miles south of Jeypore. Formerly it was a walled town of some importance, but is now almost deserted. It is noted for its trade in dyed cloths. The Jaina Temple, from which this pillar is taken, is almost the only building of any importance now left.
- „ Fig. 2. **Jodhbai's Palace at Fatehpur Sikri.** See remarks, Plate 18, fig. 1
Jodhbai was a Princess of Jodhpur in Rajputana, the daughter of Moth Raja. She was the wife of Jahangir, and had a separate Palace at Fatehpur Sikri. She died A.D. 1619. See also Plates, 20 to 33, and Plate 34, fig. 2.

Plate 19. Fig. 3.

Tomb of Salim Chishti at Fatehpur Sikri.

Shaikh Salim Chishti was a Muhammadan saint, who during his life was greatly revered by Akbar. He was born at Delhi A.D. 1478, and lived on a hill close to the village of Sikri. By the liberality of the Emperor he built a splendid mosque on the hill in A.D. 1571. He died A.D. 1572, and was buried in the court of the mosque on this hill, where a handsome white marble building has been erected over his tomb. See Plate 18, fig. 1; Plates 20 to 23; Plate 34, fig. 2; and Plate 53.

Plates 20 to 32.

Pillars from the Palaces and other Buildings at Fatehpur Sikri.

Many of these pillars, taken from the Panch Mahal, are similar in outline, but have been reproduced in order to show the variety and skill with which native workmen can treat similar outlines. The Panch Mahal is literally a "Five storied Pavilion." It is where the Emperor is said to have sat in the evenings. From the uppermost storey could be obtained the cool evening breeze and a good view. The other terraces afforded shelter at all times, and being open on all sides were pleasant places of retreat. The pillars are all beautifully sculptured: no two pillars are similar in design, and many are beautifully carved. See remarks, Plate 18, fig. 1; also Plate 19, figs. 2 and 3; Plate 33; Plate 34, fig. 2; and Plates 54 and 55.

Plate 33.

Enriched Facade, Sultana's Kiosk at Fatehpur Sikri.

This beautiful facade, enriched with exquisite carving, is taken from the Sultana's Kiosk at Fatehpur Sikri. She is known as Sultana Ruqayyah, the chief wife of the Emperor Akbar, and died A.D. 1626. Plate 18, fig. 1; and Plate 19, fig. 2.

Plate 34. Fig. 1.

Bakhtawar Singh's Cenotaph at Alwar. See remarks, Plate 13, fig. 2.

" Fig. 2.

The Diwan Khas at Fatehpur Sikri.

This is the central pillar of the Diwan Khas at Fatehpur Sikri. It is a piece of intricate stone cutting. The outline of the pillar is Hindu, but the carving which covers the shaft and base is of a Saracenic character, of great beauty of design and delicacy of execution. The capital has a fringe of numerous brackets, and reaches half way up the interior height of the hall—up to the lower level of the upper windows—and is said to have been used as the position of Akbar's throne. Small galleries led from this to the corners of the hall, where the four ministerial advisers of the Emperor stood or sat. During an audience the applicant stood on the floor of the department and was interrogated by the Emperor, who, as occasion required, asked the advice of the ministers around him. See Plates 18, fig. 1; 19, fig. 2, and 20 to 33.

Plate 35.

The Diwan-i-Am in the Fort, Agra.

The Diwan-i-Am or Hall of Public Audience, in the Fort at Agra, was built about A.D. 1650. The pillar shown in this plate is of greyish white marble, beautifully inlaid with a floral design. The stones used for this purpose are green serpentine and coloured porphyry.

Plate 36. Fig. 1.

The Machhi Bhawan in the Fort, Agra.

The Machhi Bhawan is the court between the Diwan-i-Am and the Diwan Khas, and was built by Shah Jahan, about A.D. 1640.

Fig. 2.

The Moti Masjid in the Fort, Agra.

The Moti Masjid or Pearl Mosque, in the Fort of Agra, is faced with plain red sandstone, but the beauty of the interior, all of white marble, compensates for the dull exterior. The hall of worship is floored with black and white marble, marking out prayer places for 899 worshippers. The general absence of ornament has been remarked upon as the characteristic feature of this mosque. It was built between A.D. 1648 and 1655.

" Fig. 3.

Man Mandir at Bindraban.

This design is from one of the three or four most noted Mandirs or temples at Bindraban, near Mathurā; probably late 16th century work.

Plate 37.

The Diwan Khas in the Fort, Delhi.

The Diwan Khas or Hall of Special Audience, in the Fort at Delhi, was one of the most highly ornamented of all of Shah Jahan's buildings. He ruled A.D. 1628–1658. Under the cornice of this room, over the arches at each end, may be seen the famous Persian inscription of S'a-ad-ullah Khan:

Agar Firdausi barru-i zamin ast
Hamin ast to, hamin ast to, hamin ast.

"If there is a Paradise on earth,
It is this, it is this, it is this."

Plate 38. Fig. 1.

The Fathepuri Masjid at Delhi.

The Fathepuri Masjid was built by one of the wives of the Emperor Shah Jahan about A.D. 1640.

" Fig. 2.

The Nawab's Madrasa at Delhi.

This Madrasa or College was founded by Ghazi-ud-din Khan, nephew of Nizam-ul-mulk. It is built of red sandstone in a spacious quadrangle, with a fountain. The mosque is inlaid with white marble, and dates from the beginning of the 18th century.

Plate 39. Fig. 1

The Shah Burj, Delhi.

This is the last of the three important towers of the Lal Kila or Red Fort, which was built by Shah Jahan A.D. 638–48. It stands on the river at a short distance to the north of the Hammam, or Baths, and not far from Fort Salimgar.

" Fig. 2.

The Saman Burj, Delhi.

The Saman, Musamman (or Jasmine) Burj is one of the Bastions on the river face of the Fort of Delhi, which was erected by Shah Jahan, A.D. 1638–48. See also Plate 48, fig. 2.

Plate 40. Fig. 1.

Sawan-Badhon in the Fort, Delhi.

One of the buildings in the Fort, erected A.D. 1638–48.

Fig. 2.

Tomb of Nizam-ud-din, Delhi.

See remarks, Plate 9, fig. 1; also Plate 18, fig. 2; and Plate 43, fig. 1.

Plate 41. Fig. 1.

Humayun's Tomb, Delhi.

The Emperor Humayun died A.D. 1555. This building was erected by his faithful wife, Hamidah Bānu Begum, mother of Akbar, A.D. 1569.

- Plate 41. Fig. 2. **The Garden Palace at Deeg.**
Deeg is a town and fortress in the Bharatpur State of Rajputana. Surajmall, the Raja of Bharatpur (A.D. 1757-1763) built the Garden Palaces here which are justly celebrated for their elegance of design. The beautiful cream coloured sandstone in the neighbourhood permitted perfection of workmanship and affords scope for delicate carving. See also Plate 48, fig. 1.
- Plate 42. **The Firuz Shah Masjid at Delhi.**
This is taken from the Mosque in the Old Fort at Delhi, and is said to have been built by Nasr-ud-din Tughlaq Shah in the year A.D. 1389. Firuz Shah is buried in the tomb close by. See also Plate 43, fig. 2; Plate 45; and Plates 60 to 79.
- Plate 43. Fig. 1. **Tomb of Nizam-ud-din.** See remarks, Plate 9, fig. 1; also Plate 18, fig. 2; and Plate 40, fig. 2.
" Fig. 2. **Firuz Shah Masjid.** See remarks, Plate 42; also Plate 45; and Plates 60 to 79.
" Fig. 3. **The Purana Kila.**
The walls and gates of the Purana Kila or Old Fort of Delhi are generally supposed to have been built by Humayun in the early part of the 16th century, while the buildings inside the fort are said to belong to the reign of Sher Shah Sur, the father of Salim Shah, and are about the most perfect specimens of Pathan architecture.
- Plate 44. Fig. 1. **The Moti Masjid at Delhi.**
The Moti Masjid or Pearl Mosque in the Delhi Fort was built by Aurangzeb A.D. 1659 at a cost of about 160,000 rupees. It is exquisitely finished, and is entirely built of white marble. It was used as a private place of worship by the Emperors of Delhi.
" Fig. 2. **The Chausath Khamba at Delhi.**
This building is also known as the Tomb of Mirza Aziz Kokaltash, the foster-brother of the Emperor Akbar. He died A.D. 1624. The sixty-four (*chausath*) pillars are arranged in groups of fours, and support 25 small domes, which cover 25 elegant groined arches.
- Plate 45. **The Firuz Shah Masjid at Delhi.**
See remarks, Plate 42; also Plate 43, fig. 2; and Plates 60 to 79.
- Plate 46. Fig. 1. **The Diwan-i-Am in the Fort, Delhi.**
This magnificent building is entirely of red sandstone, and stands on a plinth about 4 ft. from the ground, 80 ft. long by 40 ft. broad, and from the platform to the top of the roof, the hall is about 30 ft. high. The facade of the hall is formed by a row of ten magnificent columns supporting scalloped arches. A.D. 1638-48.
" Fig. 2, 3. **From the Palace at Fatehpur Sikri.**
See remarks, Plate 18, fig. 1; also Plate 19, figs. 2 and 3; Plates 20 to 33; Plate 34, fig. 2; and Plates 54 and 55.
- Plate 47. Figs. 1, 2. **The Tomb of Khan Khanan at Delhi.**
The Khan Khanan of Moghal historians was Abdur-rahim by name. He died in A.D. 1626 with the highest reputation for talents, valour, generosity and learning. See also Plates 56 to 58.
" Fig. 3. **The Arab Serai at Delhi.**
Arab Serai is a walled village founded by Haji Hamidah Bānu Begum, the widow of Humayun and mother of Akbar, in the year A.D. 1650. She brought with her 300 Arabs from Mecca and settled them here.
" Fig. 4. **Jagniwas at Udaypur.**
The Jagniwas Palace is on the more southerly of the two small islands in the Pichola lake at Udaypur. With its marble palace and gardens, built by Jagatsingh about 1627, this island is even finer than the Jagmandir. "The only objects in Europe," says Mr. Fergusson, "that can be compared with these, are the Borromean islands in the Lago Maggiore, but I need scarcely say their Indian rivals lose nothing by the comparison." See remarks, Plate 11, fig. 2; and Plate 12.
- Plate 48. Fig. 1. **Nand Bhawan at Deeg.** See remarks, Plate 41, fig. 2.
" Fig. 2. **Saman Burj in the Fort, Delhi.** See remarks Plate 39, fig. 2.
- Plate 49. **From Buildings in Jeypore.**
These are types of pillars frequently met with in Rajputana, and are of the well-known baluster form with foliage decoration. See Plates 5, and 6, fig. 2.
- Plate 50. **The Madhuniwas at Jeypore.**
Part of the modern Palace at Jeypore which was built in the beginning of the 18th century, and, as will be seen, are more suitable for wood carving. See Plates 5, and 6, fig. 2.
- Plates 51, 52. **The Rai Samand at Udaypur.**
This is a large artificial lake, about 30 miles north of Udaypur, the dam by which it is formed was made as a famine work in A.D. 1660. It is noted for its marble ghats or steps, upon which are erected three marble pavilions, in which the carving of the pillars and the roofs is very beautiful.
- Plate 53. **From the Tomb of Salim Chishti at Fatehpur Sikri.** See remarks, Plate 19, fig. 3.
- Plates 54, 55. **From the Palace at Fatehpur Sikri.**
See remarks, Plate 18, fig. 1; also Plate 19, figs. 2 and 3; Plates 20 to 33; and Plate 34, fig. 2.
- Plates 56 to 58. **From the Tomb of Khan Khanan at Delhi.** See remarks, Plate 47, figs. 1, 2.
- Plate 59. **From the Purana Kila or Old Fort at Delhi.** See remarks, Plate 43, fig. 3.
- Plates 60 to 79. **From the Firuz Shah Masjid at Delhi.**
There is great similarity about these plates, but they have purposely been given to shew the skill with which the workmen of that period could vary their designs to suit similar spaces, and may prove useful as studies in schools of art. No two are exactly alike, yet all are beautiful specimens of design. See remarks, Plate 42; also Plate 43, fig. 2; and Plate 45.

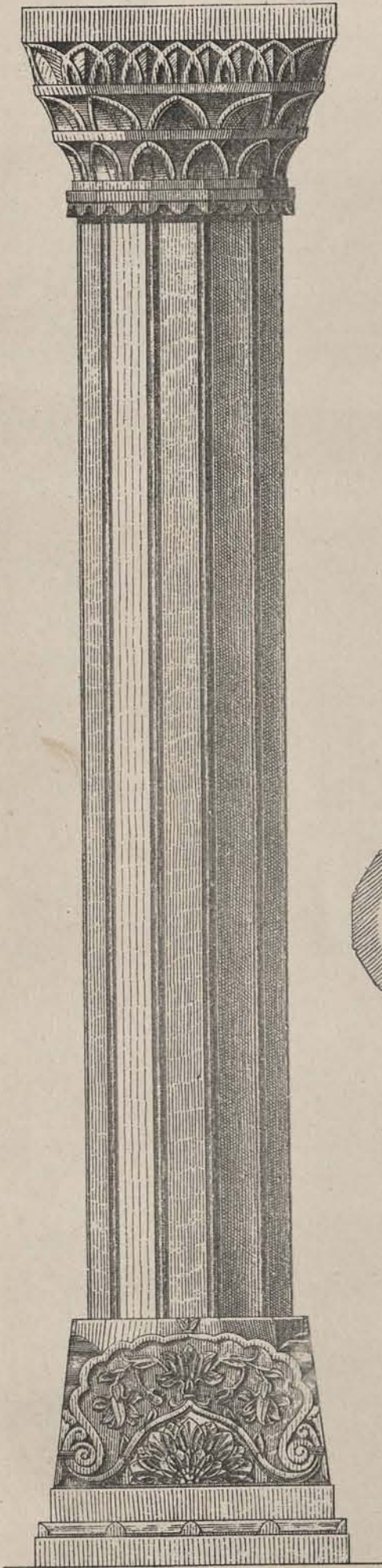


FIG. 1. DIWAN KHAS. (Red Sandstone)

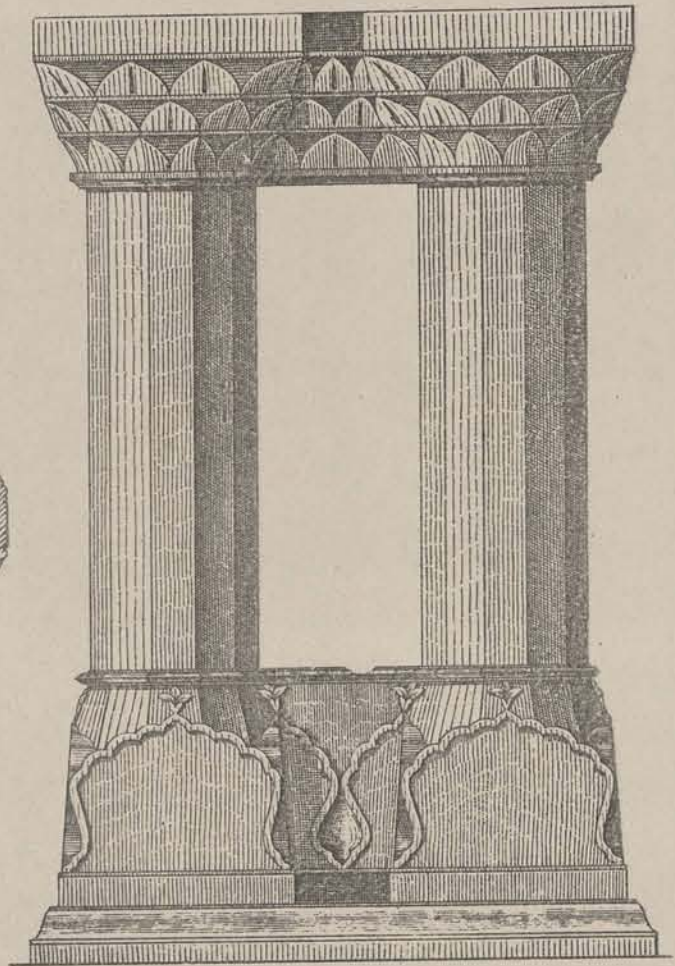
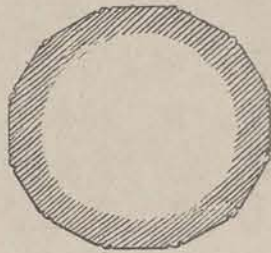
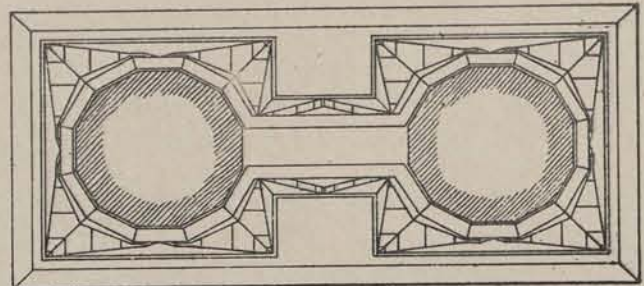


FIG. 2. JUS MUNDIR. (Marble)



PILLARS. BASES.
FROM AMBER PALACE.

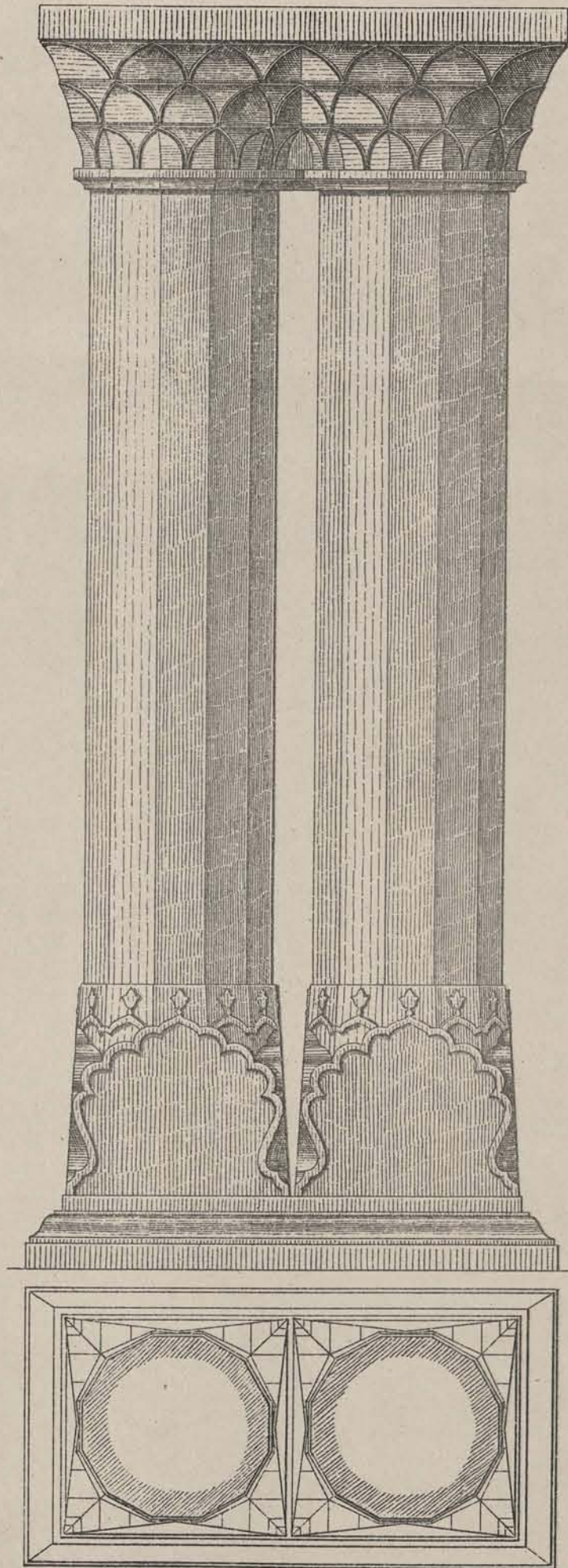


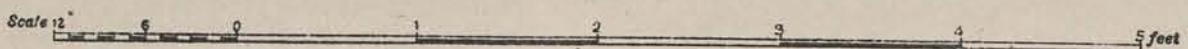
FIG. 1. JUG MUNDIR. (Marble)



FIG. 2. BHAT KA MUNDIR. (Marble)

JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

Sri Narain and Bhairav Baksh, del.



PILLARS.

FROM AMBER. TEMPLE OF JAGAT SURWANJI.

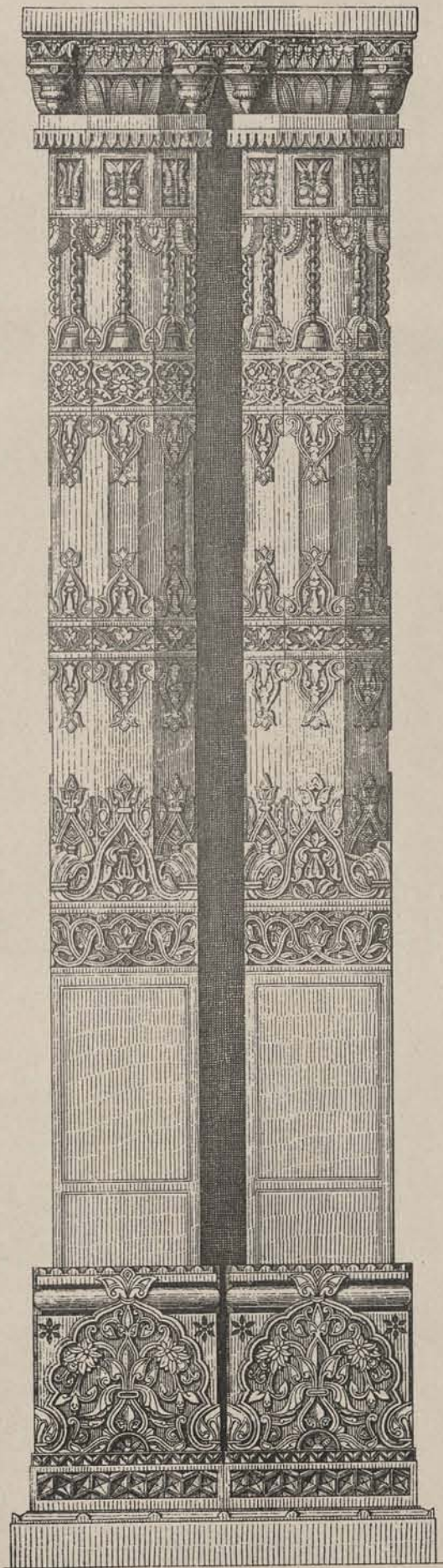


FIG. 1. FROM INSIDE THE TEMPLE. (Red Sandstone).

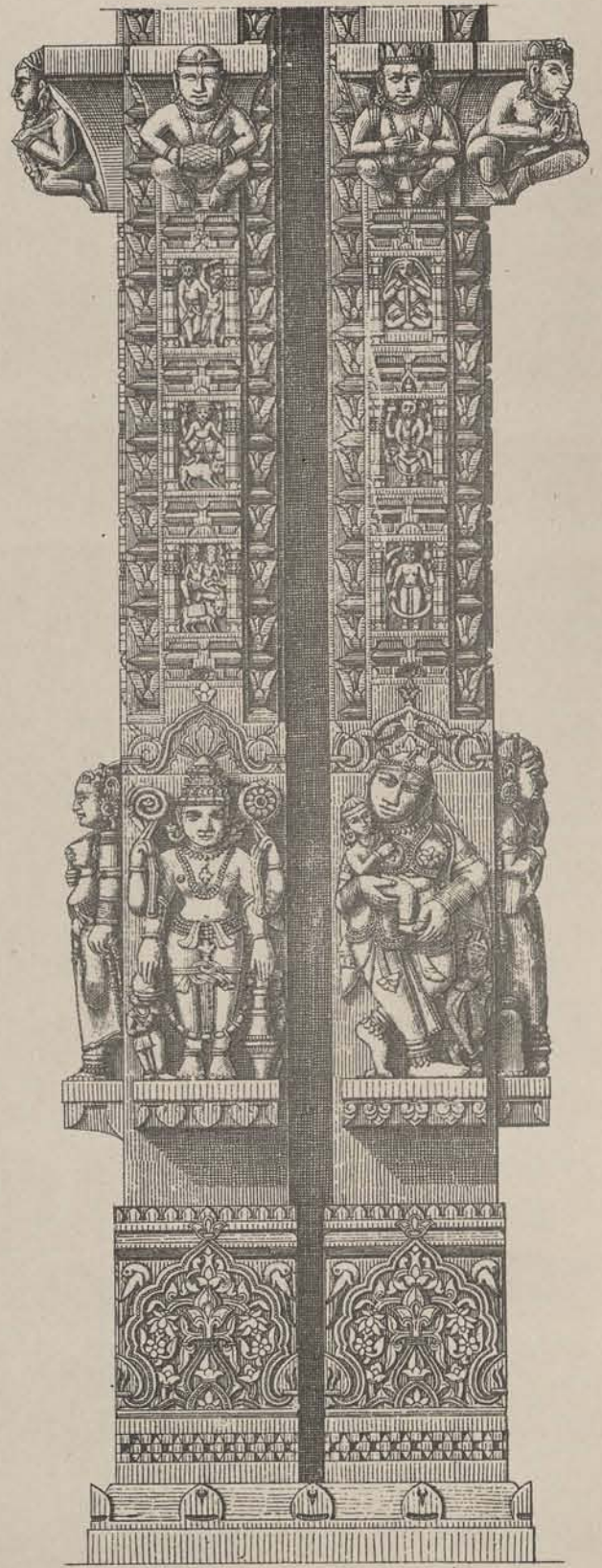
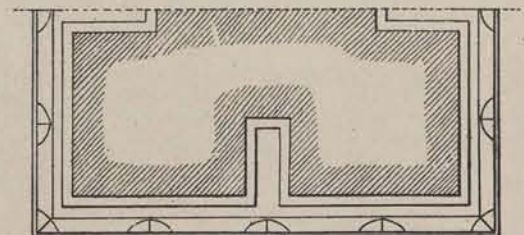
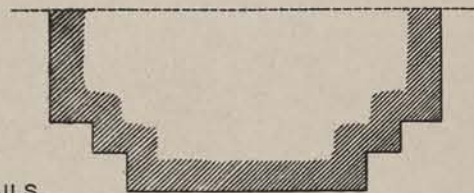


FIG. 2. FROM OUTSIDE THE TEMPLE. (Marble).



Scale 12 6 0 1 2 3 4 5 feet

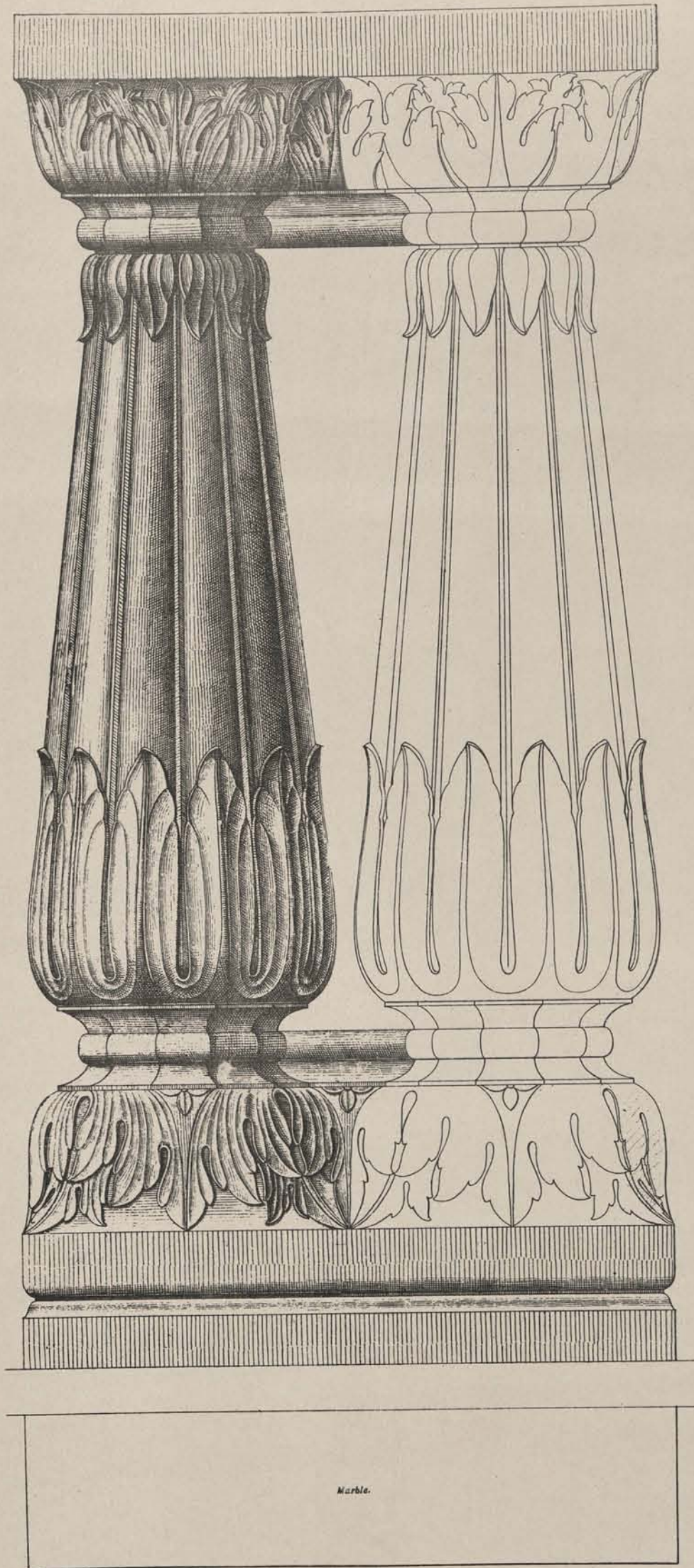


JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS.

Bhairav Baksh and Sri Narain, del

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Marble.

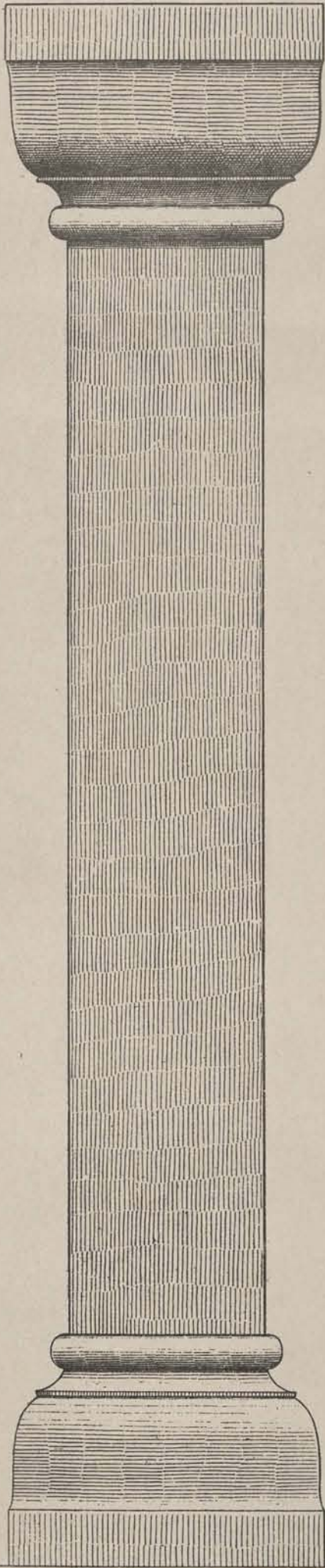


FIG. 1. FROM GANESH POLE.

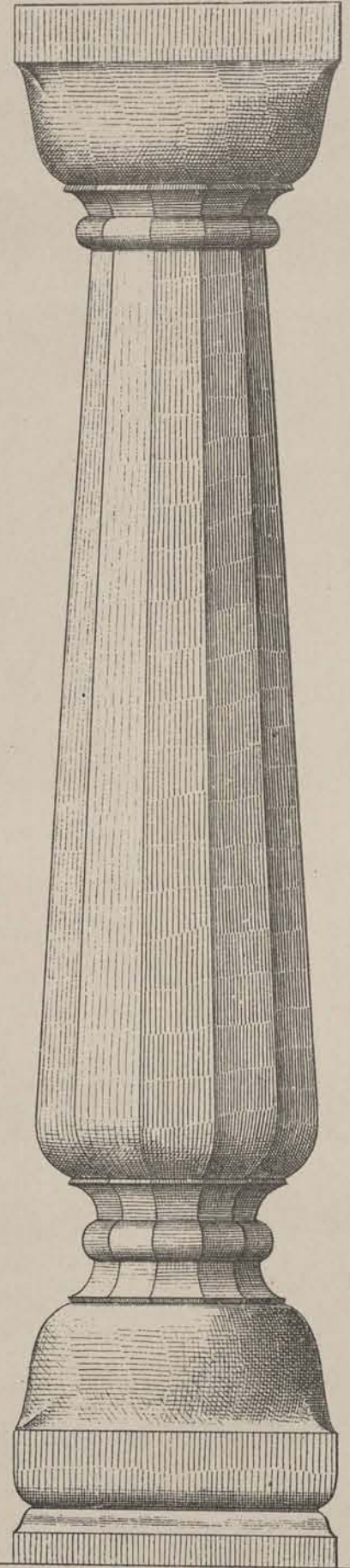
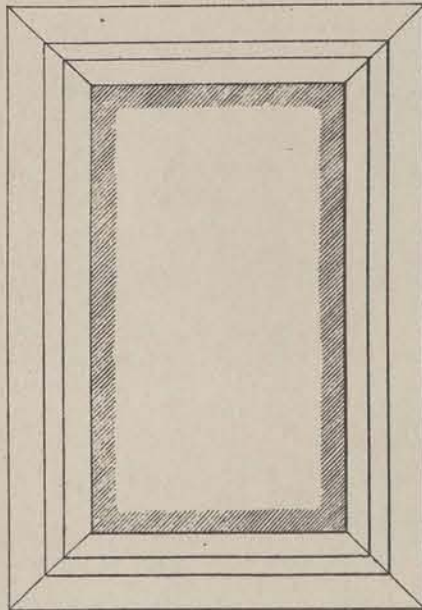


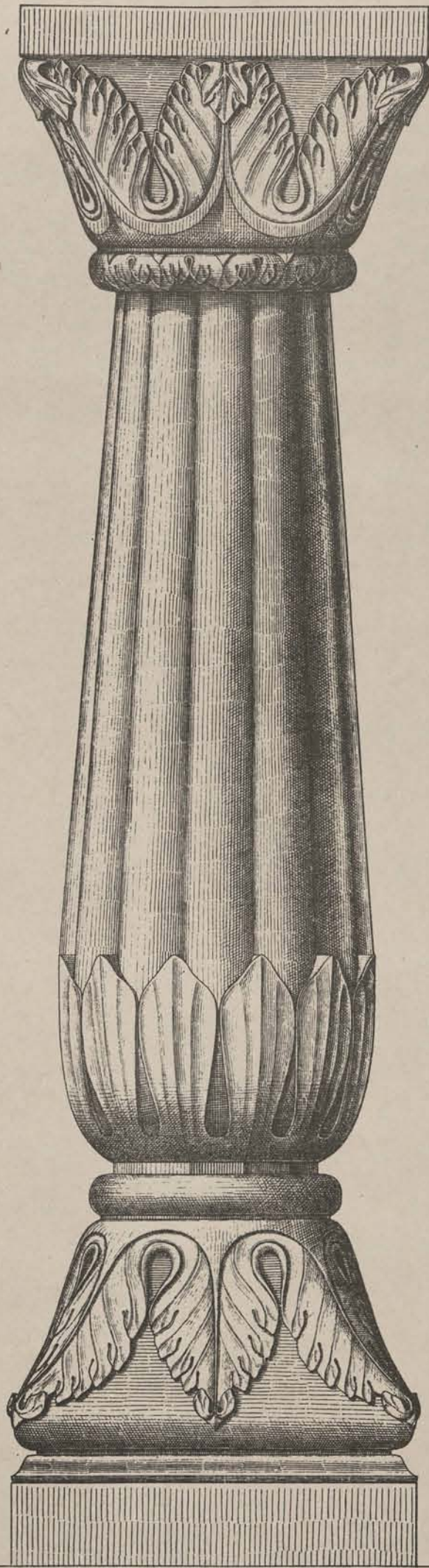
FIG. 2. FROM SUKHNEWAS. (Marble).

JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS.

Unkar and Bhairav Baksh, del.



FROM TEMPLE OF GOBINDJI, JEYPURE.



Marble.

JEYPURE PORTFOLIO OF ARCHITECTURAL DETAILS.

Bhairav Baksh and Unkar, del.



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PILLARS FROM HOUSE OF HURJI MAL CHOUDRI. CHATSU.

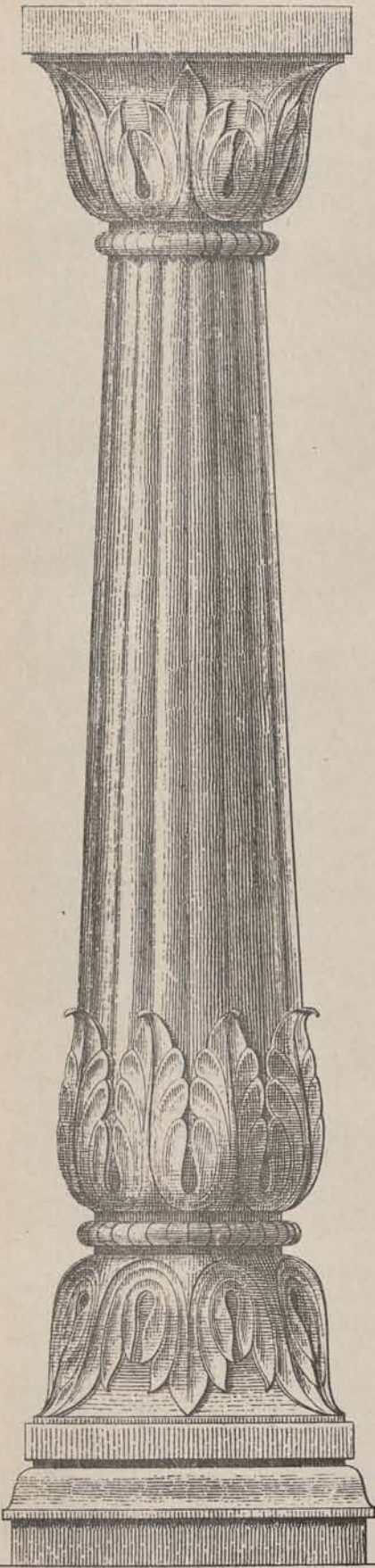


FIG. 1.



FIG. 2.

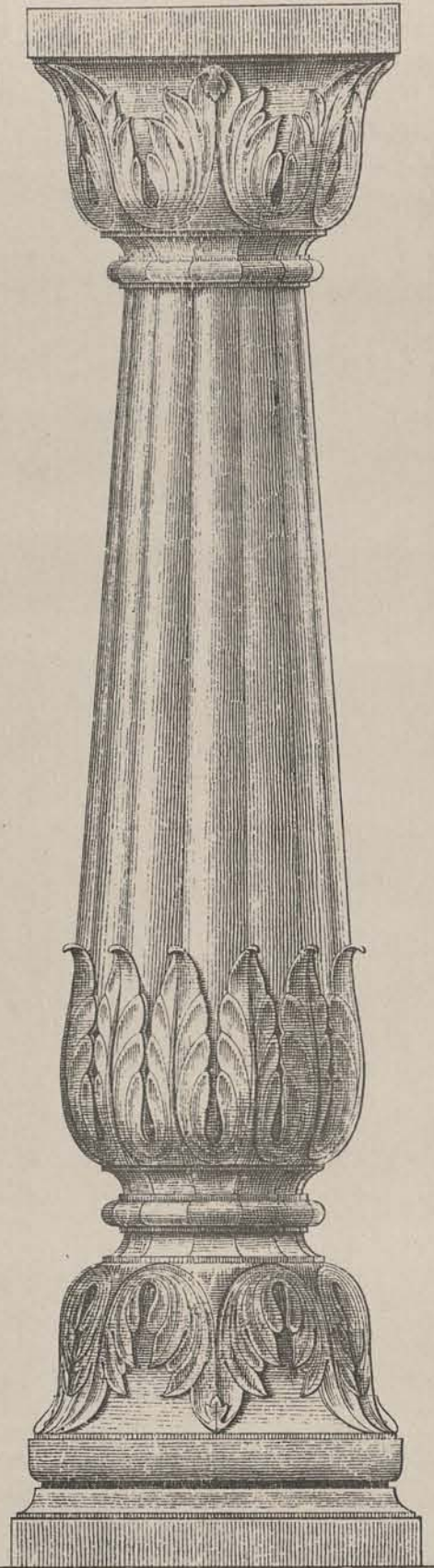
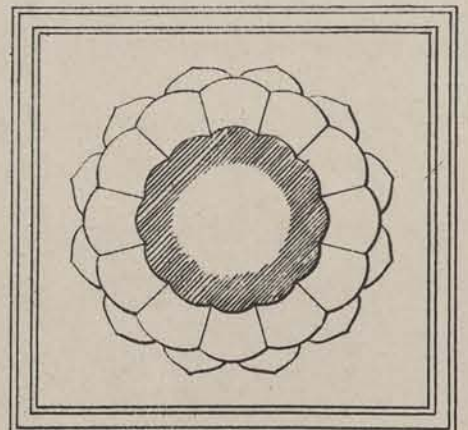
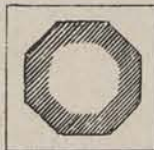
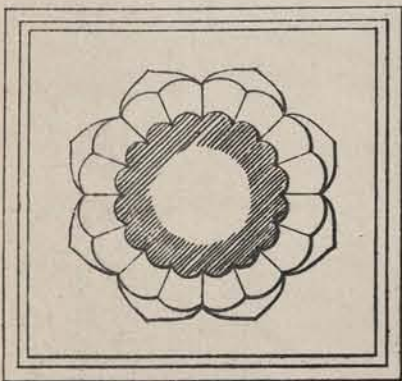
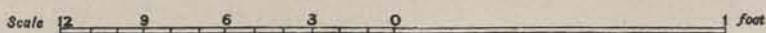


FIG. 3.



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Pertab and Lal Chand, del.



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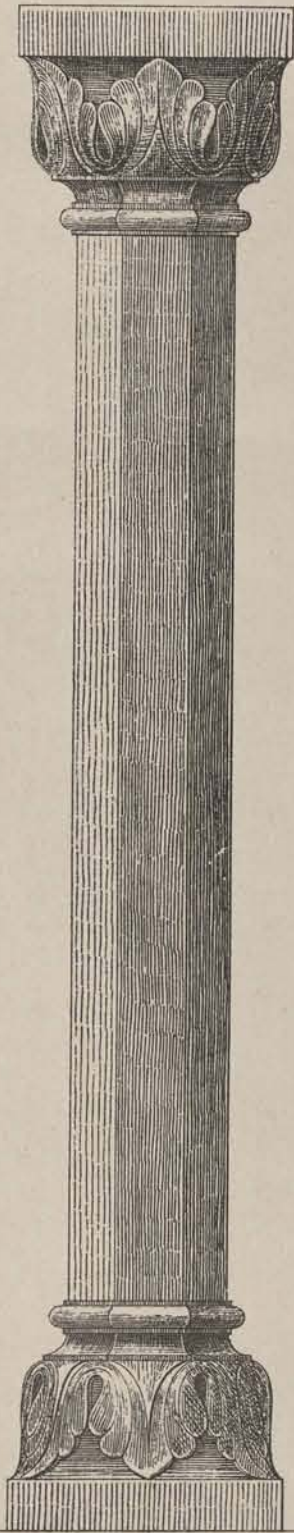
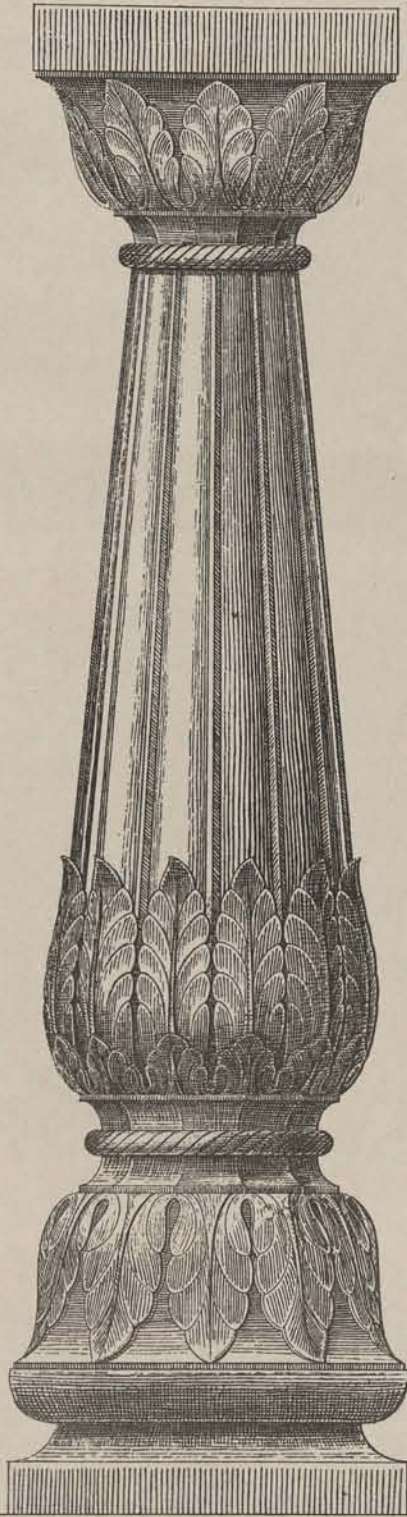


FIG. 1. FROM NIZAMUDIN'S TOMB, DELHI.
(Marble).



FIGS. 2 & 3. FROM HOUSE OF HURJI MAL, CHATSU, JEYPURE.

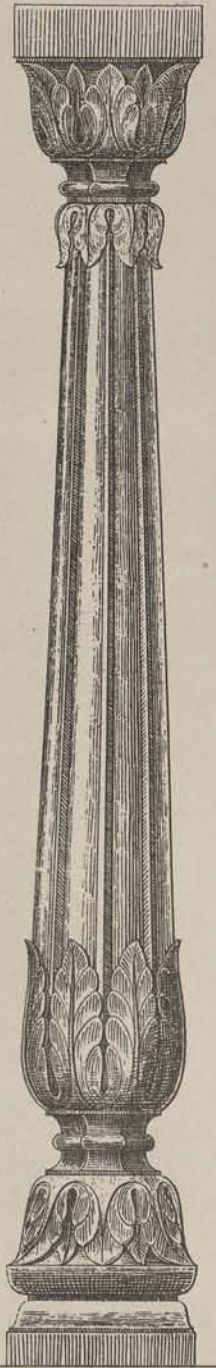
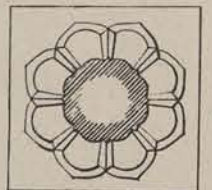
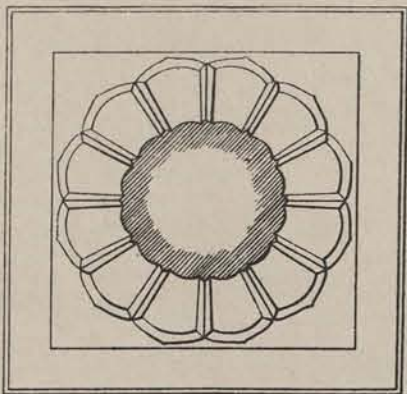
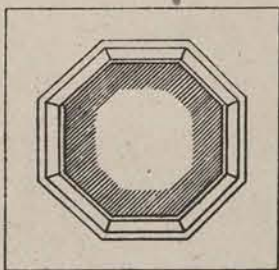


FIG. 3.



JEYPURE PORTFOLIO OF
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Ram Pertab and Sohun Lal, del.



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FROM THE TEMPLE MAHADEOJI, HURSH, JEYPORE STATE.



FIG. 1

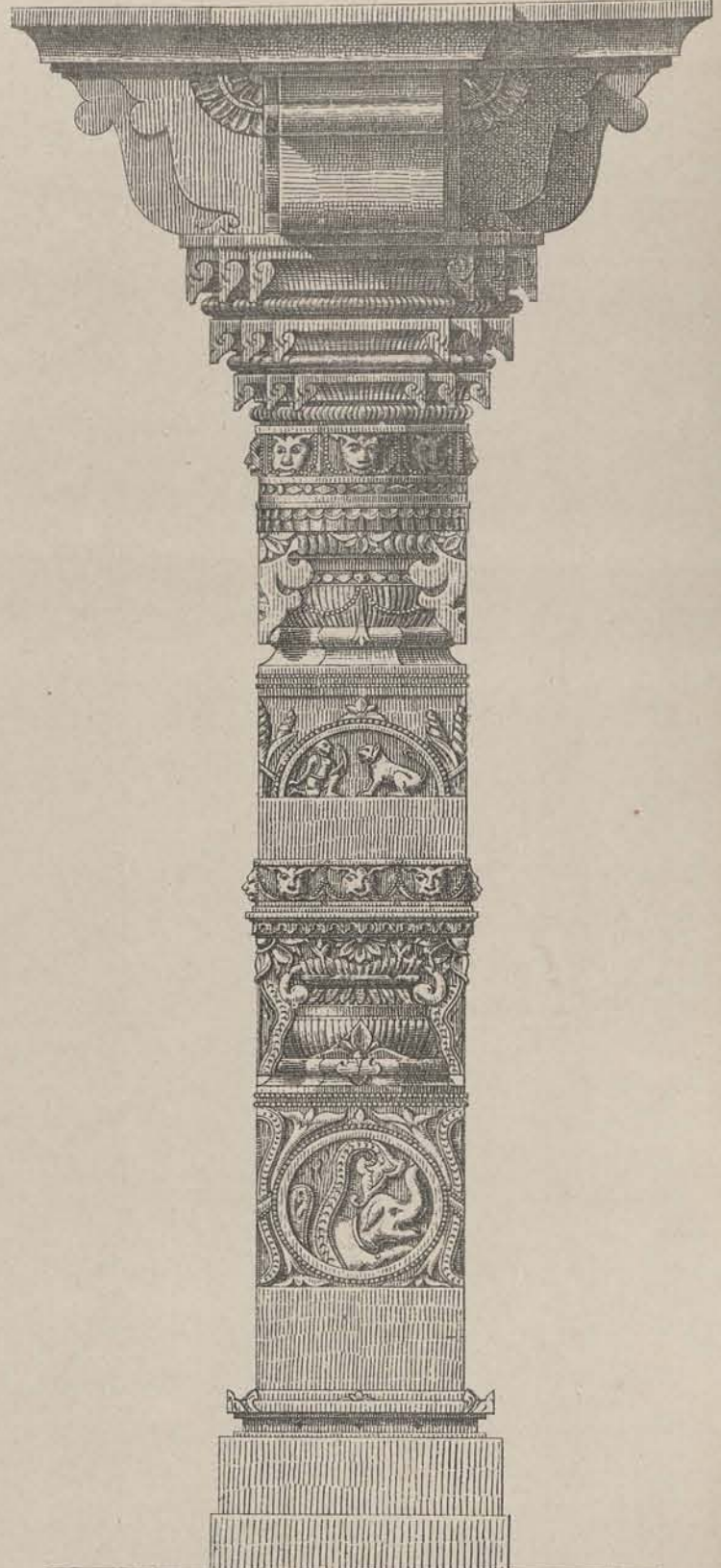
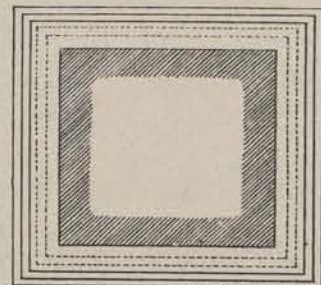
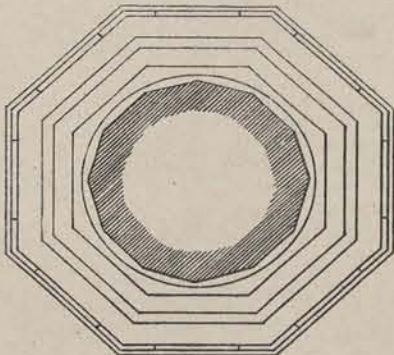


FIG. 2.

(Sandstone).



JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

Shankar and Lal Chand, del.



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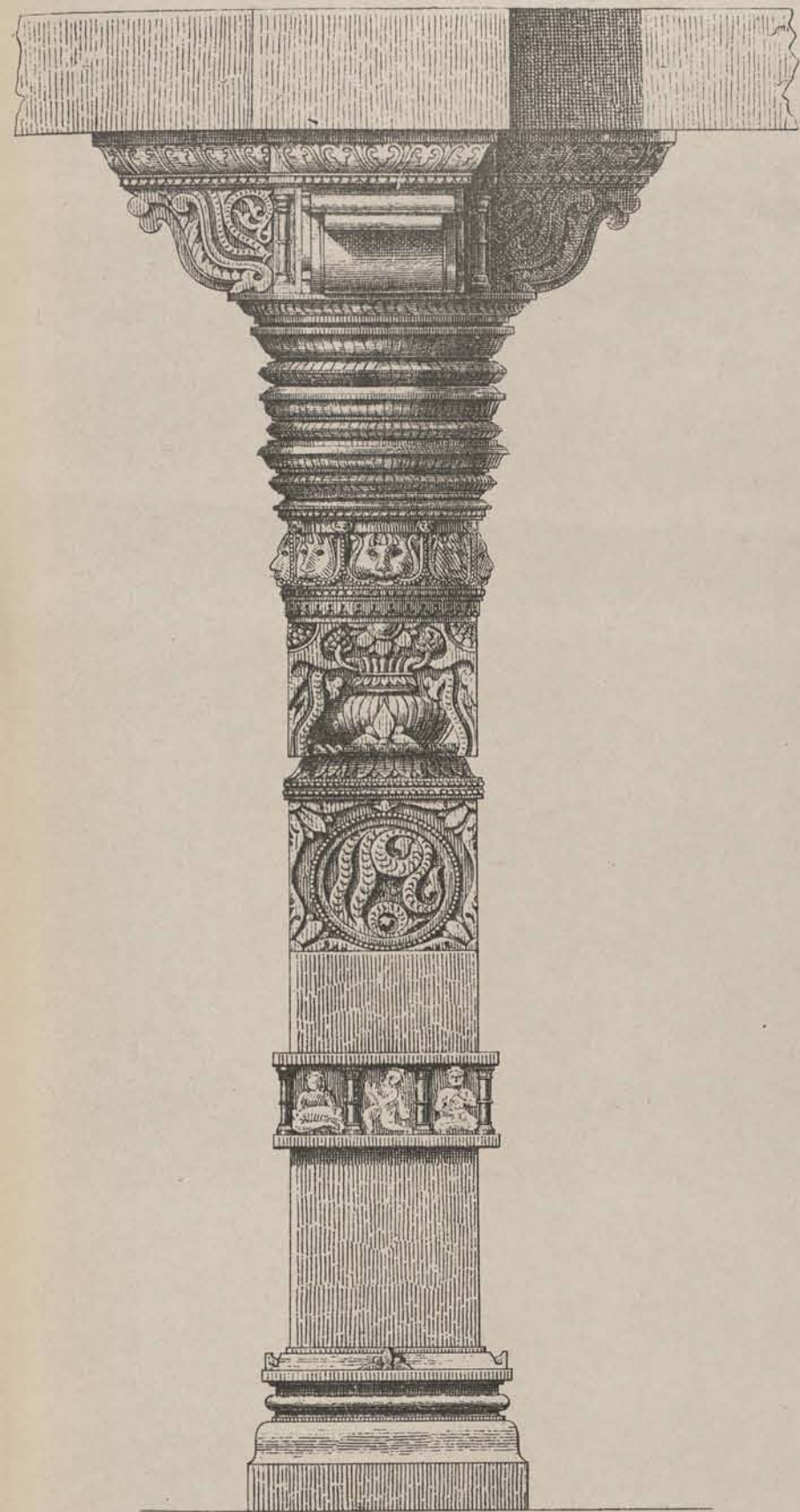


FIG. 1. FROM TEMPLE AT HURSH. (Sandstone).

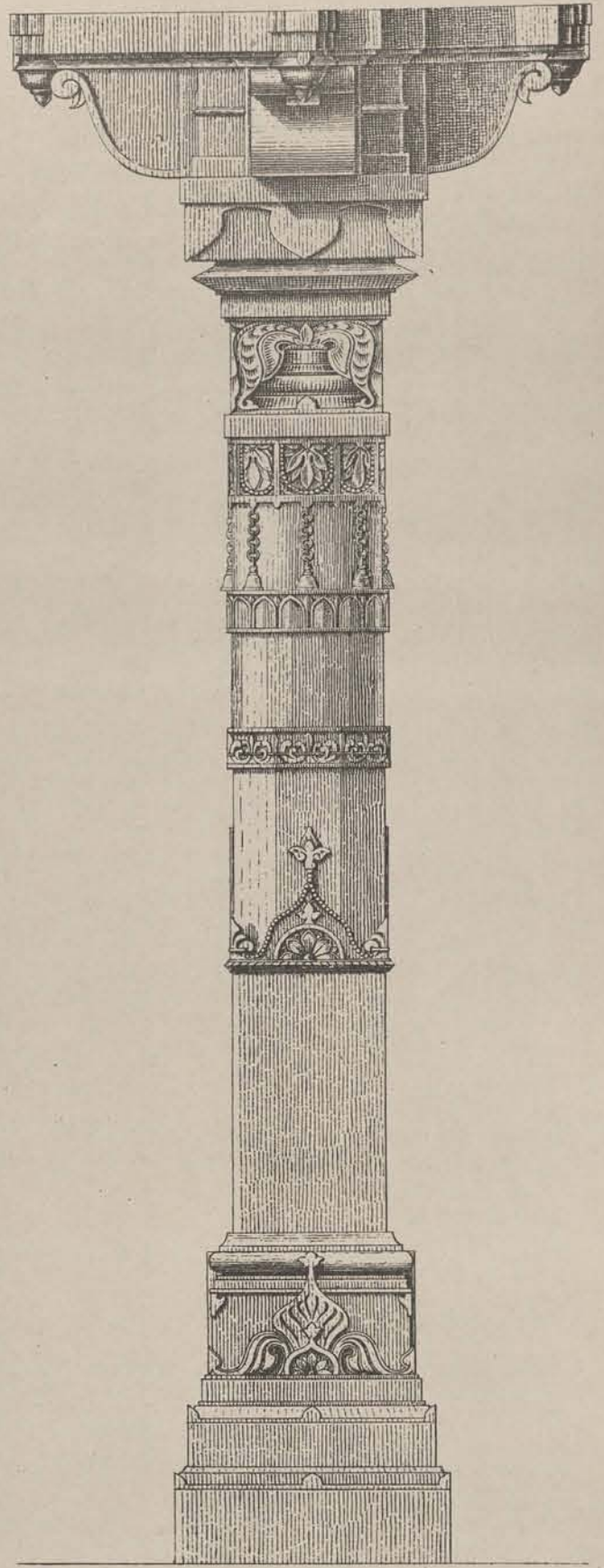
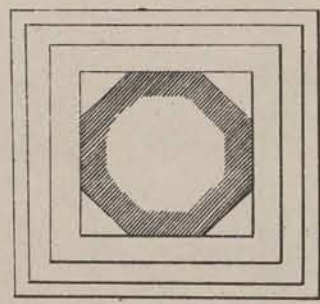
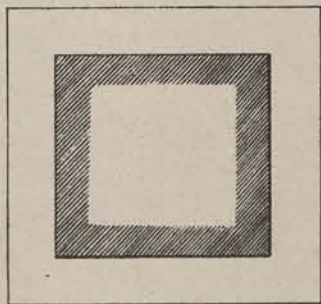
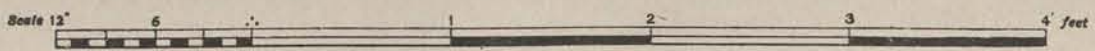


FIG. 2. FROM JUG MUNDIR, UDAIPUR. (Marble).



JEYPORE PORTFOLIO OF
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PART II.

PILLARS.

FROM JUG MUNDIR, UDAIPUR.



FIG. 1.



FIG. 2.

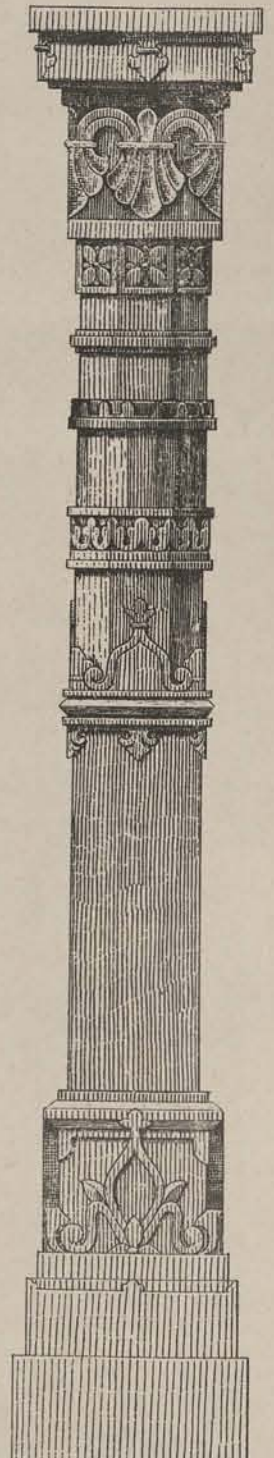
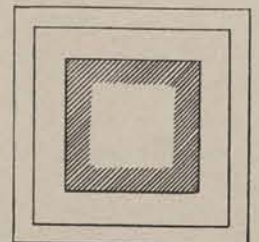
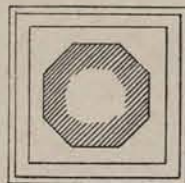
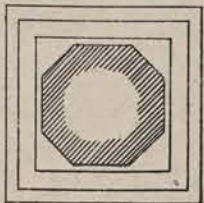


FIG. 3.



JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

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PILLARS.

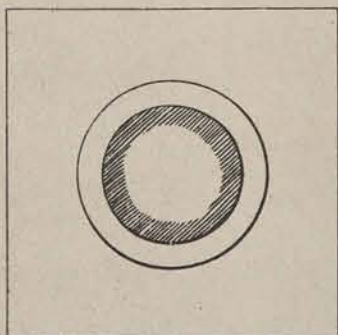
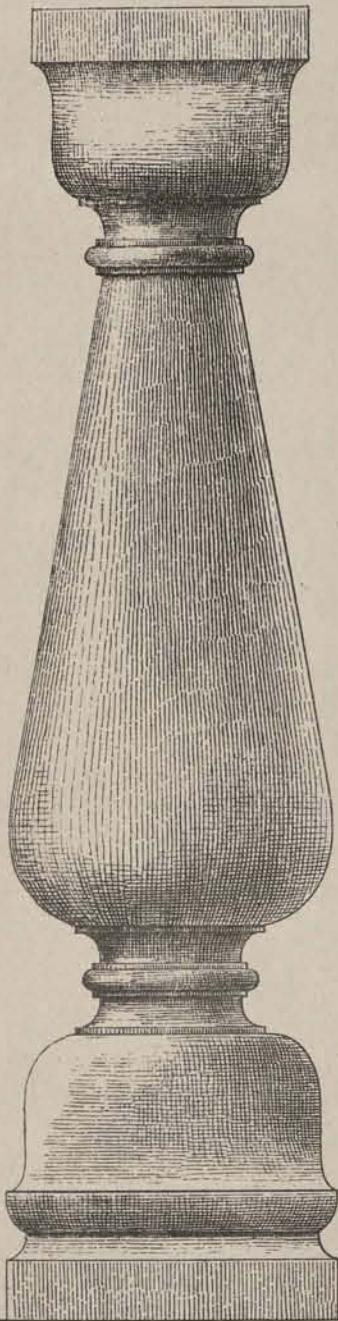


FIG. 1. JEYPORE.

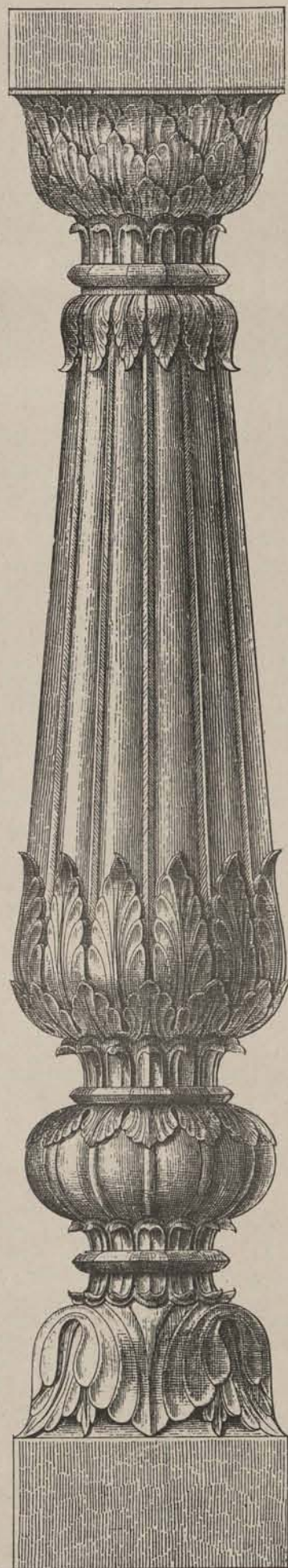


FIG. 2. FROM BAKHTAWAR SINGH'S CENOTAPH, ALWAR. (Marble).

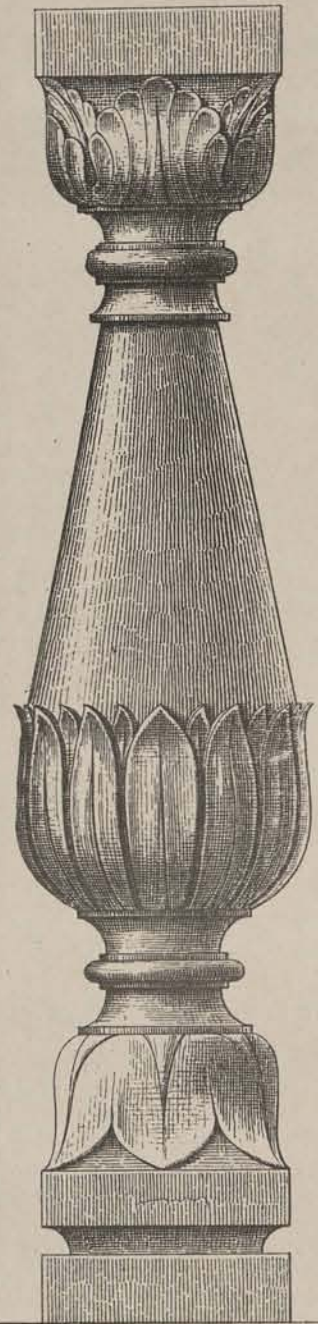
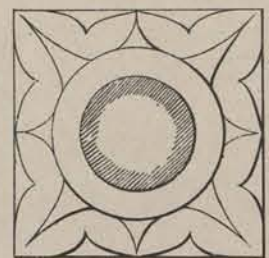
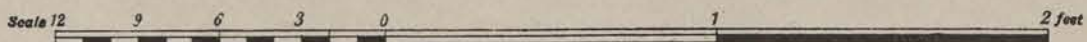


FIG. 3. RAJPUTANA.



JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS

Lal Chand, del.



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PILLARS.

FROM KOTAH

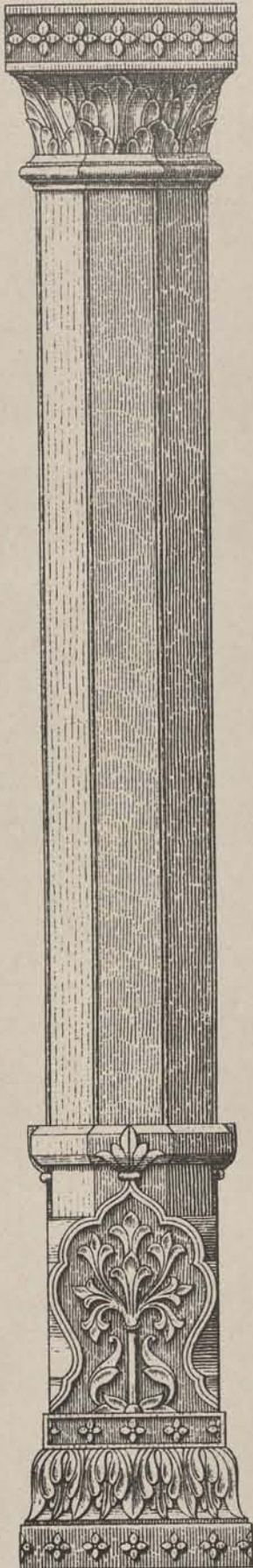


FIG. 1. FROM MAHADEV'S CHATRI. (Marble)

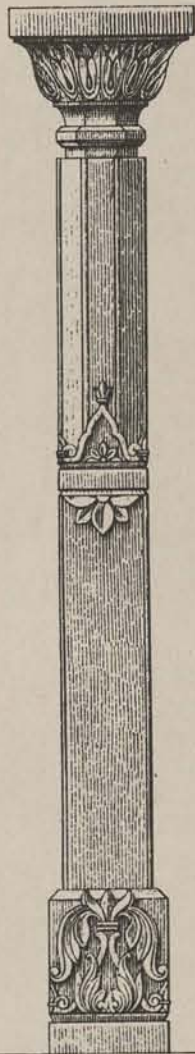


FIG. 2. FROM RAJA MEGH SINGH'S CENOTAPH.

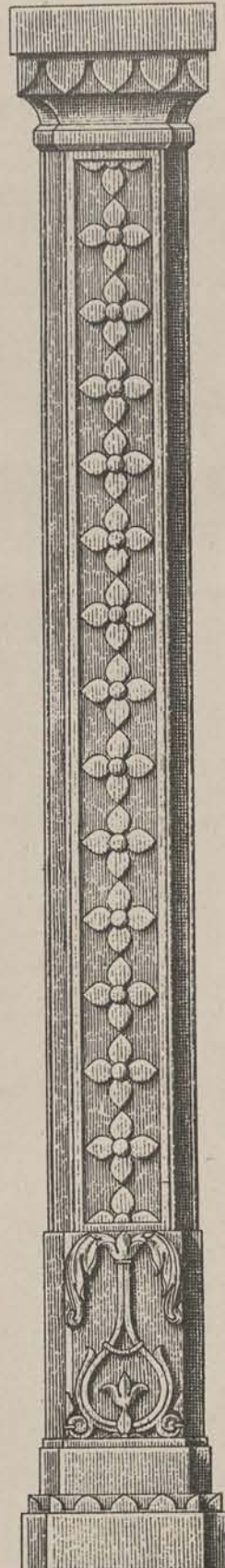
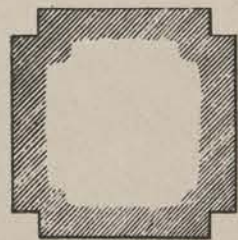
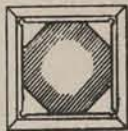
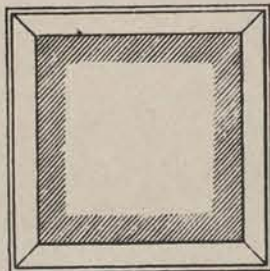
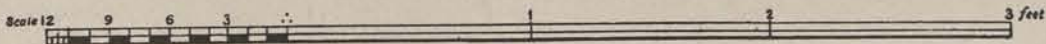


FIG. 3. (Marble).



JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS.

Pertab and Lal Chand, del.



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 AND LALA RAM BAKSHI, DRAFTSMAN, JEYPORE,
 AND PHOTO-LITHOGRAPHED BY W. GRIGGS, MANOVER STREET, PECKHAM, LONDON.

PART II.
PILLARS.

FROM KOTAH.

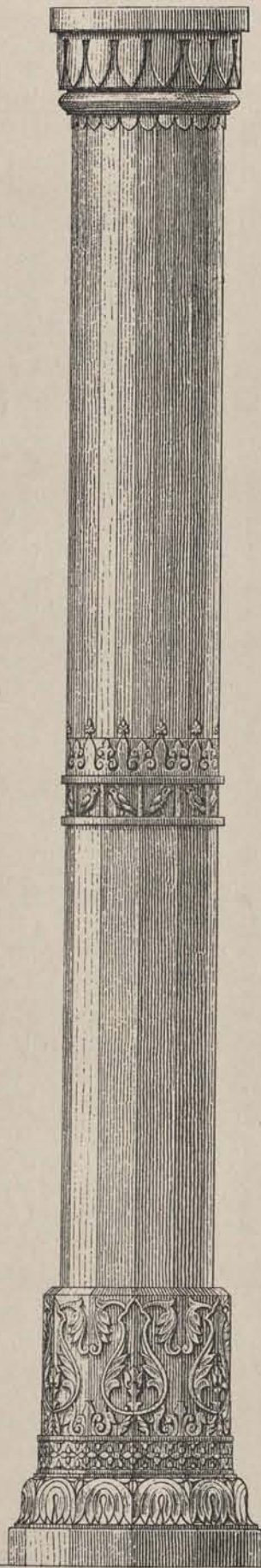


FIG. 1. FROM A CENOTAPH. (Marble).

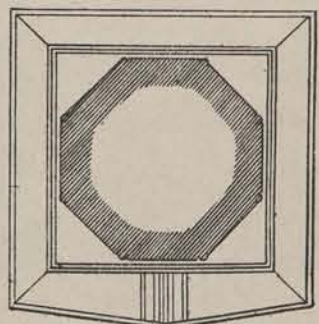
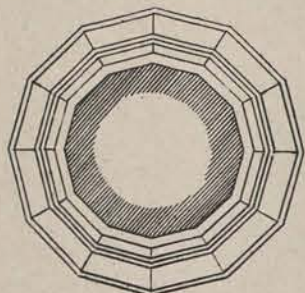


FIG. 2.



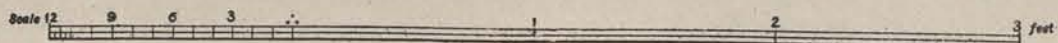
UMED SINGH'S CENOTAPH. (Marble).

FIG. 3.



Periab and Lal Chand del.

JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.



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AND LALA RAM BAKSH, DRAFTSMAN, JEYPORE,
AND PHOTO-LITHOGRAPHED BY W. GRIFFS, HANOVER STREET, PECKHAM, LONDON.

PILLARS.

FROM ARHAI DIN KA JHOMPRA, AJMIR.

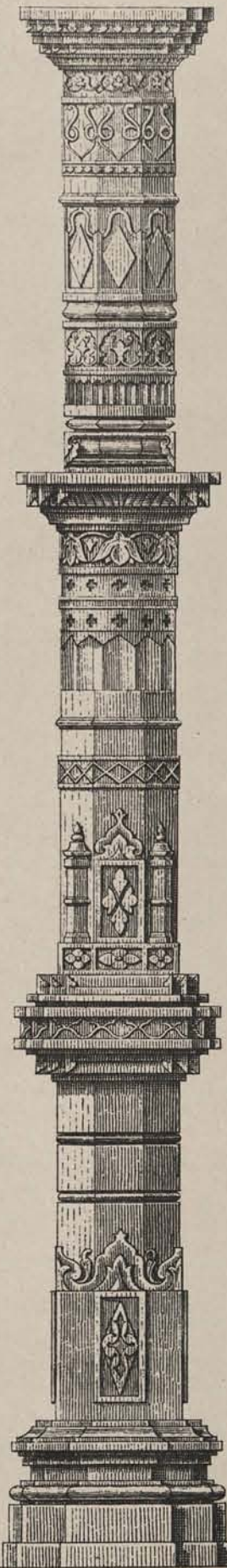


FIG. 1.



FIG. 2.

(Sandstone.)

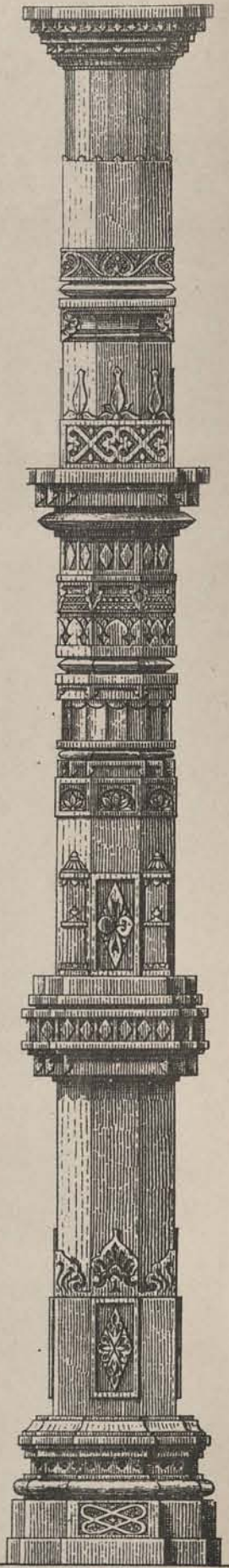
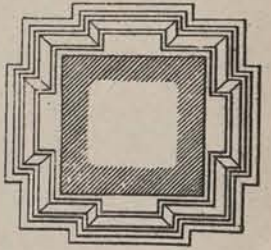
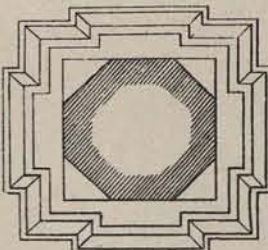
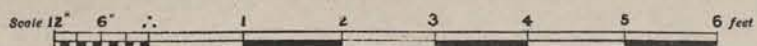


FIG. 3.



JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS.

Lal Chand, del.



PILLARS.

FROM ARHAI DIN KA JHOMPRA, AJMIR.

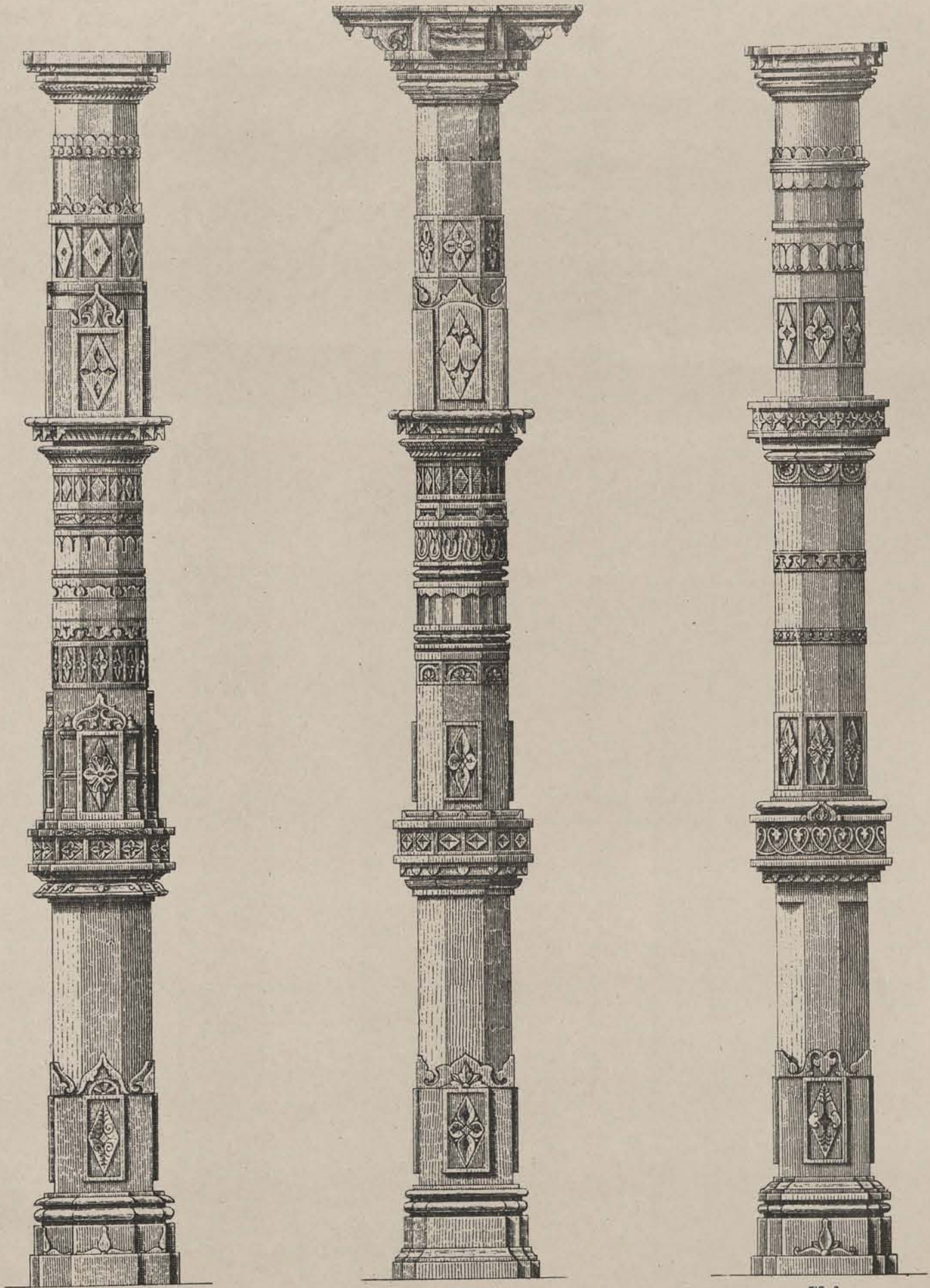
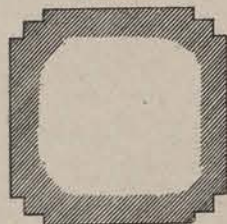


FIG. 1.

FIG. 2.

FIG. 3.

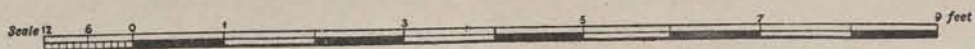
(Sandstone.)



JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS.

Chandar and Lal Chand, del.

PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE, AND LALA RAM BAKSH, DRAFTSMAN, JEYPORE, AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.



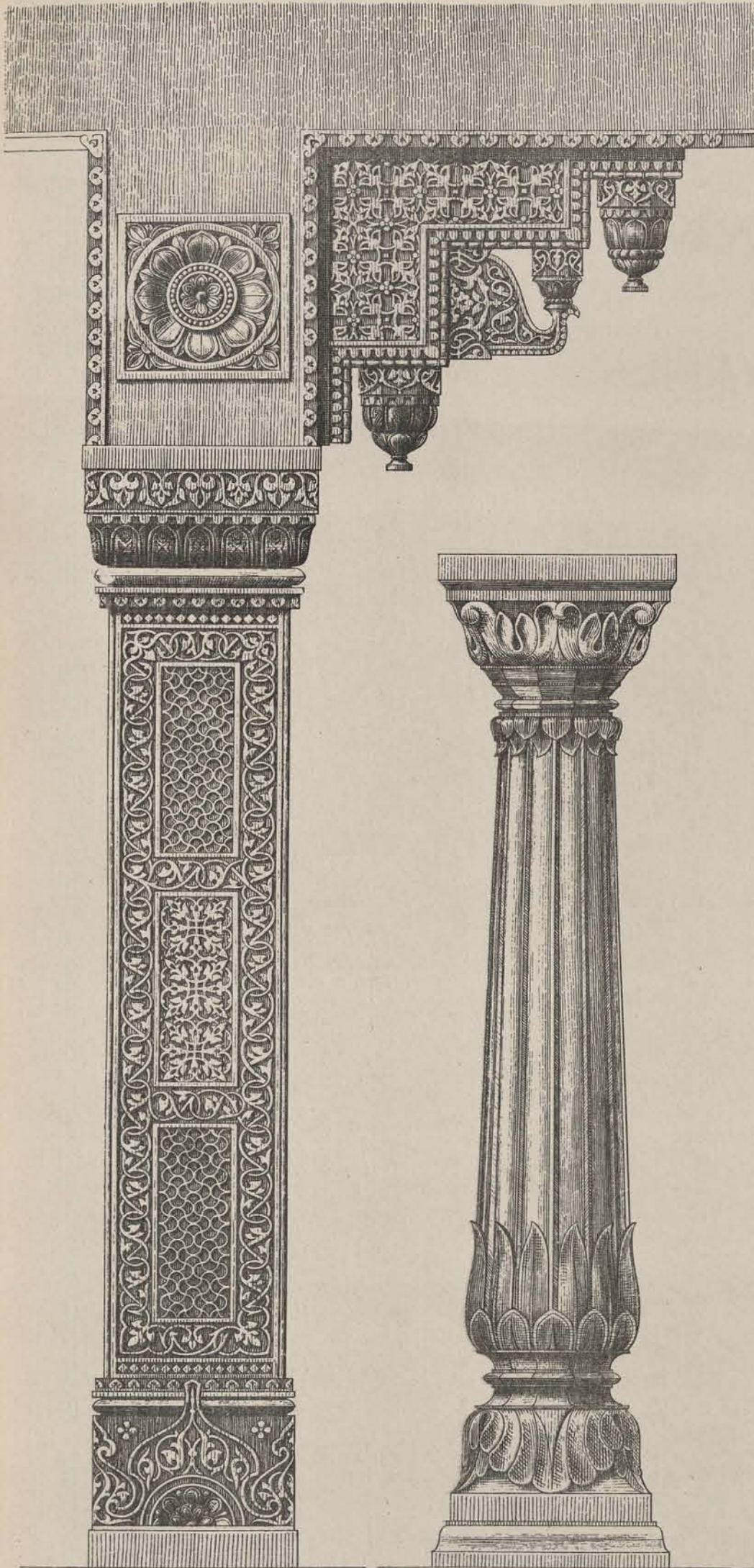


FIG. 1. BIRBAL'S QUARTERS, FATEHPUR SIKRI.
(Sandstone).

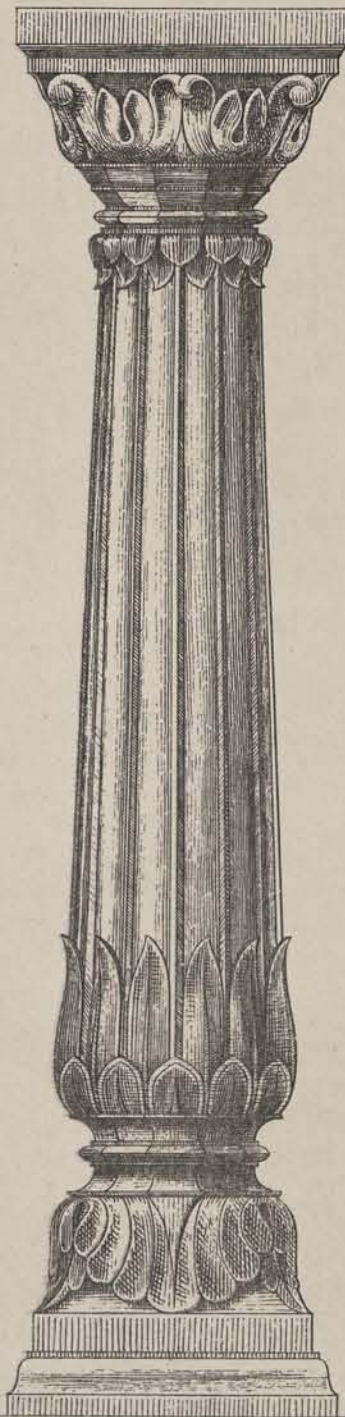


FIG. 2. NIZAMUDIN'S TOMB, DELHI.
(Marble).

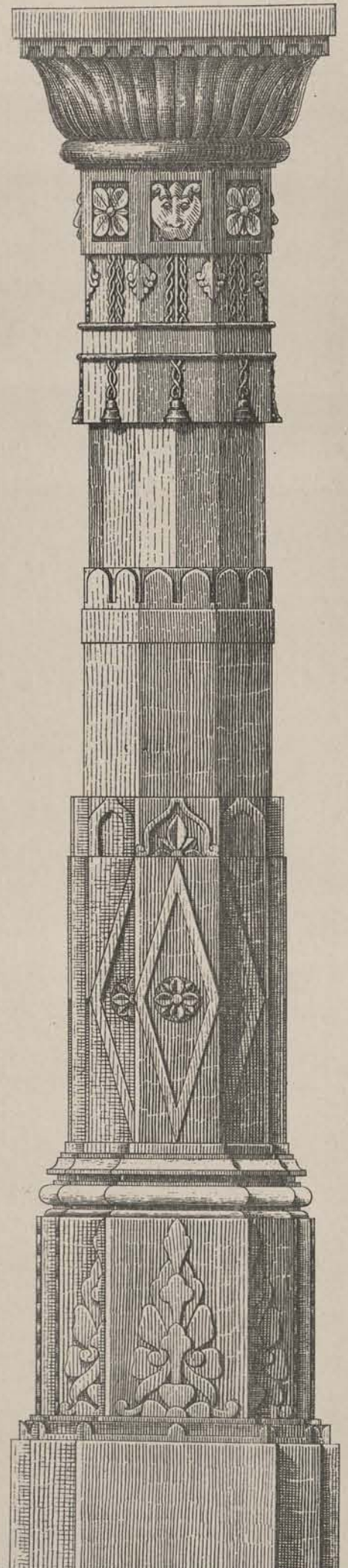


FIG. 3. SURAJ POLE BOWRI, UDAIPUR.
(Marble).

JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

Shankar, Lal Chand and Sohan Lal, del.



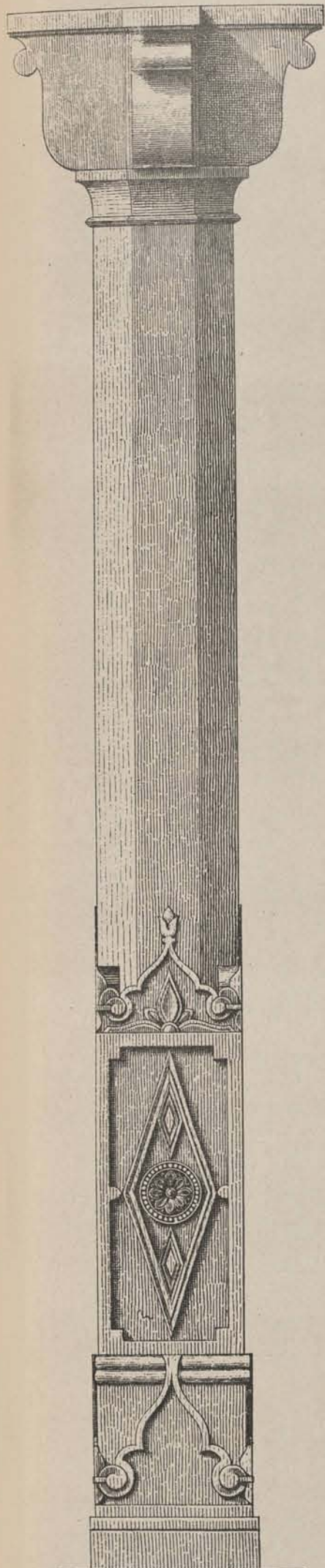


FIG. 1. JAIN TEMPLE, SANGANEER, JEYPORE.

(Marble).

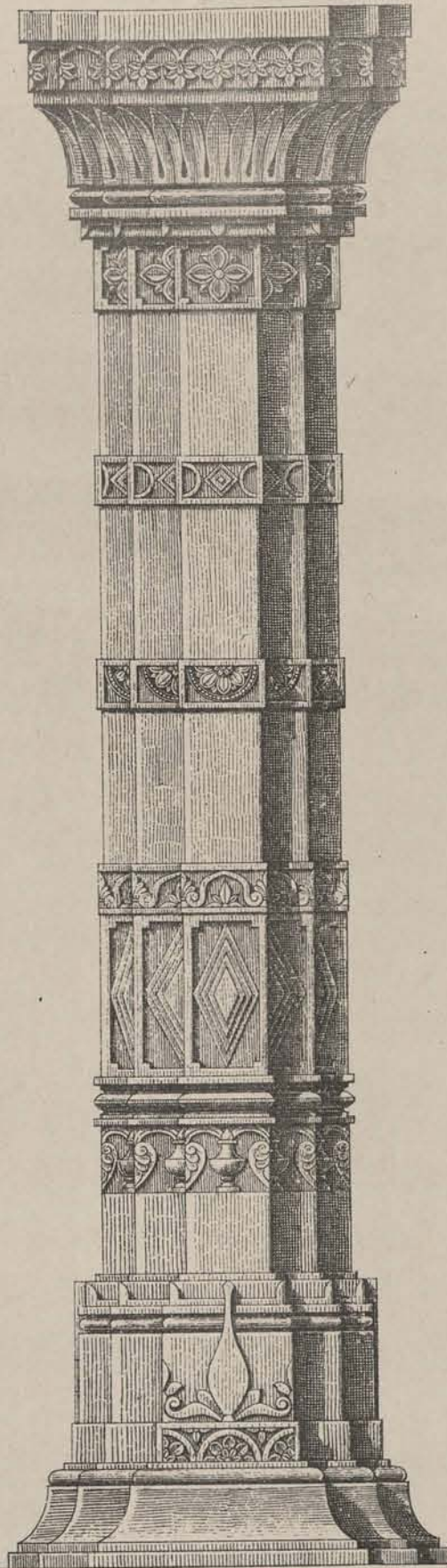


FIG. 2. JODHA BHAÏ'S PALACE, FATEHPUR SIKRI.

(Sandstone.)

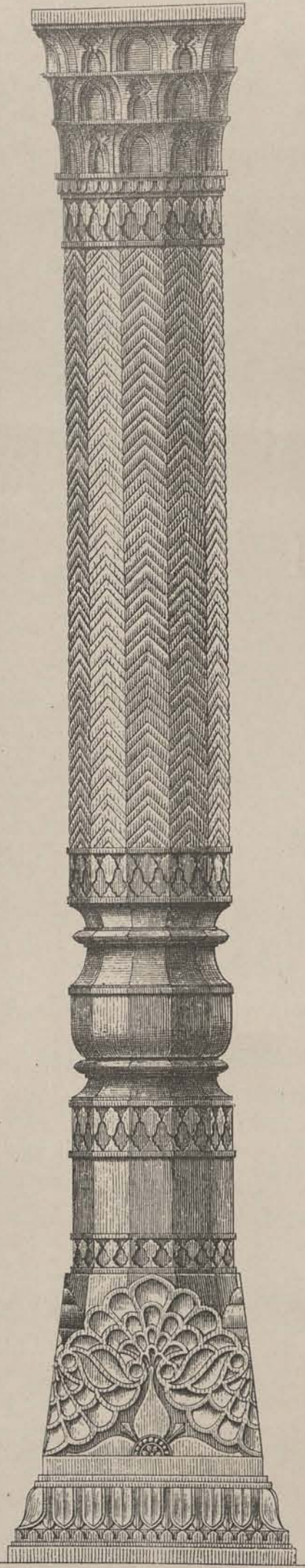
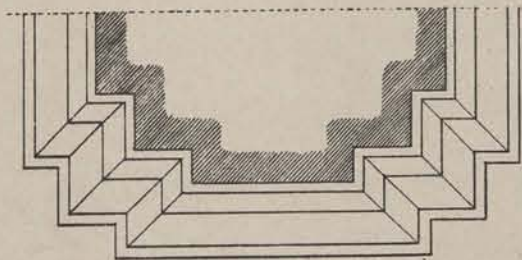


FIG. 3. TOMB OF SELIM CHISTI, FATEHPUR SIKRI.

(Marble).

JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS.



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Sinakar and Lal Chand, del.

PILLARS.

FROM FATEHPUR SIKRI.

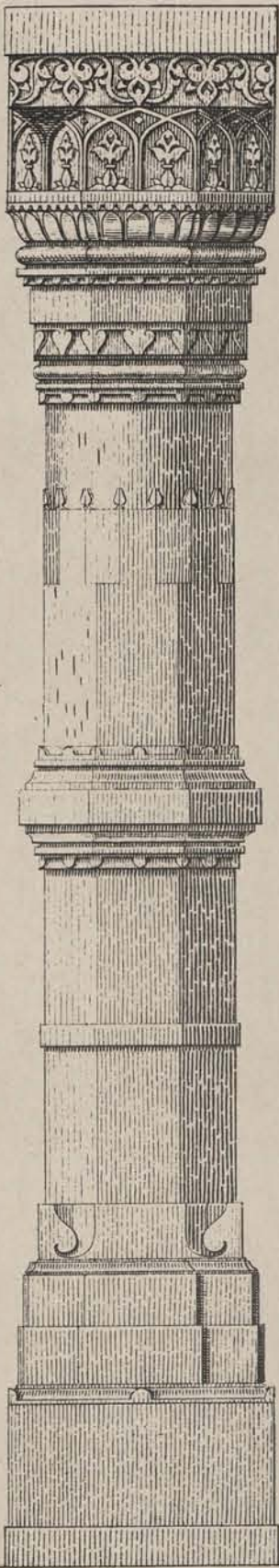


FIG. 1.

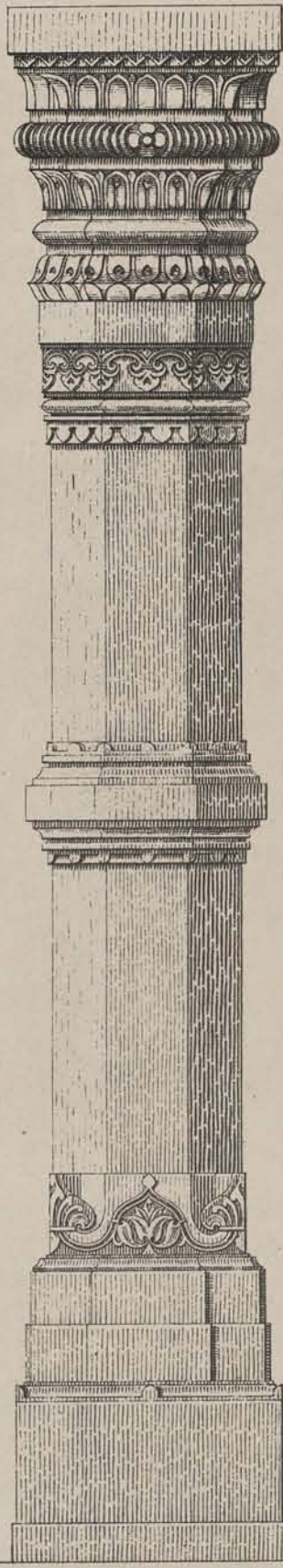


FIG. 2

(Sandstone)

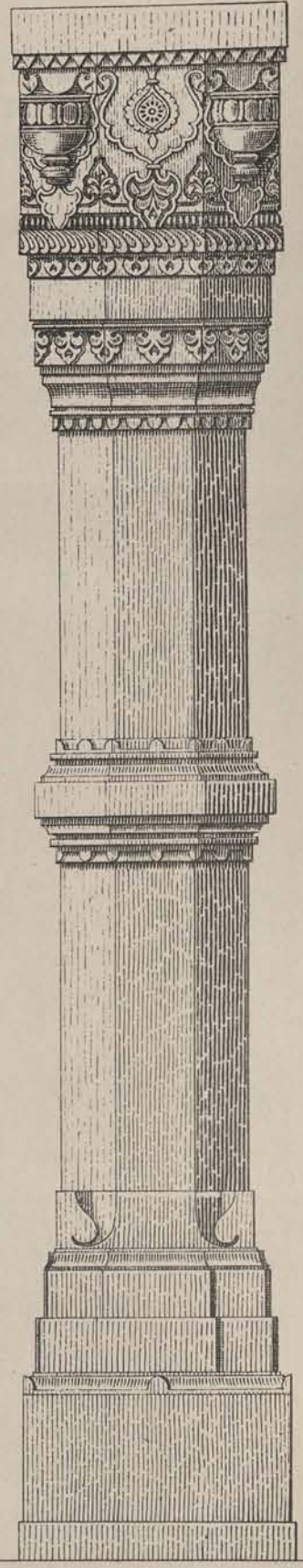
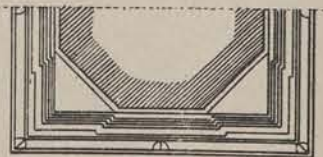
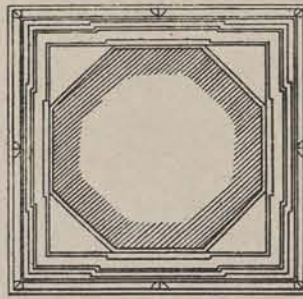
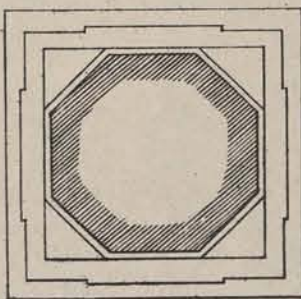
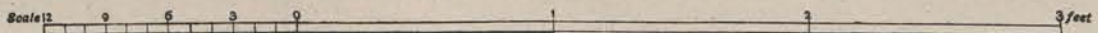


FIG. 3.



JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS.

Chunder and Pertab, del.



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PART II.
PILLARS.
FROM FATEHPUR SIKRI.

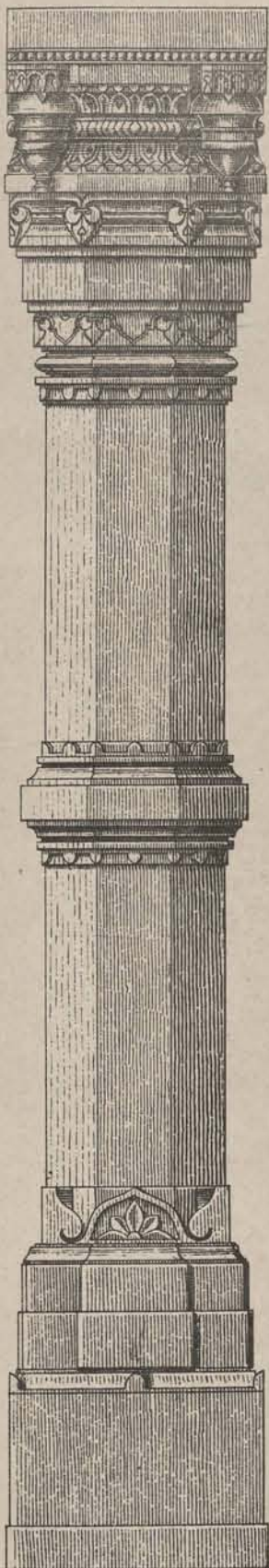


FIG. 1.

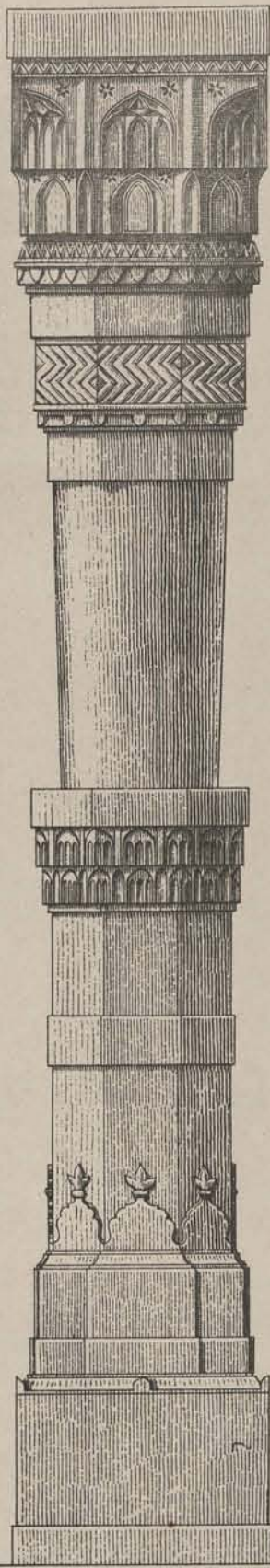


FIG. 2.

(Sandstone.)

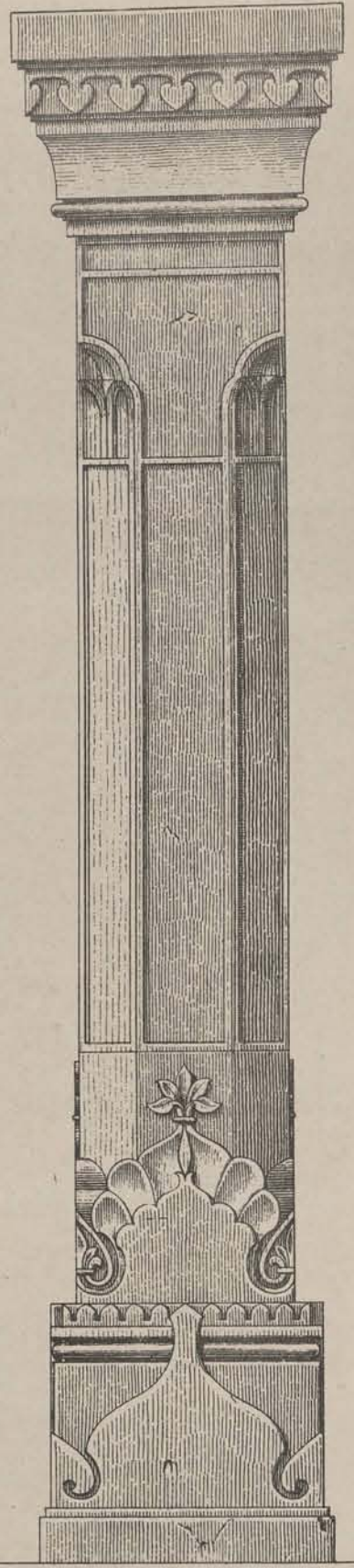
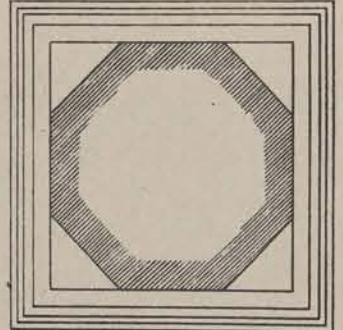
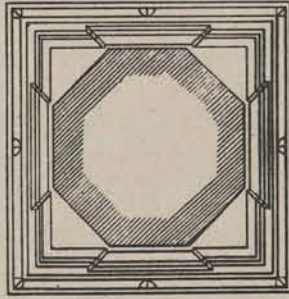
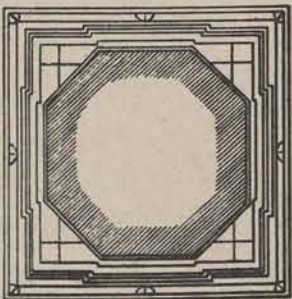


FIG. 3.



JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

Chunder and Lal Chand del.



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AND PHOTO-LITHOGRAPHED BY W. GRIGGS, MANOVER STREET, PECKHAM, LONDON.

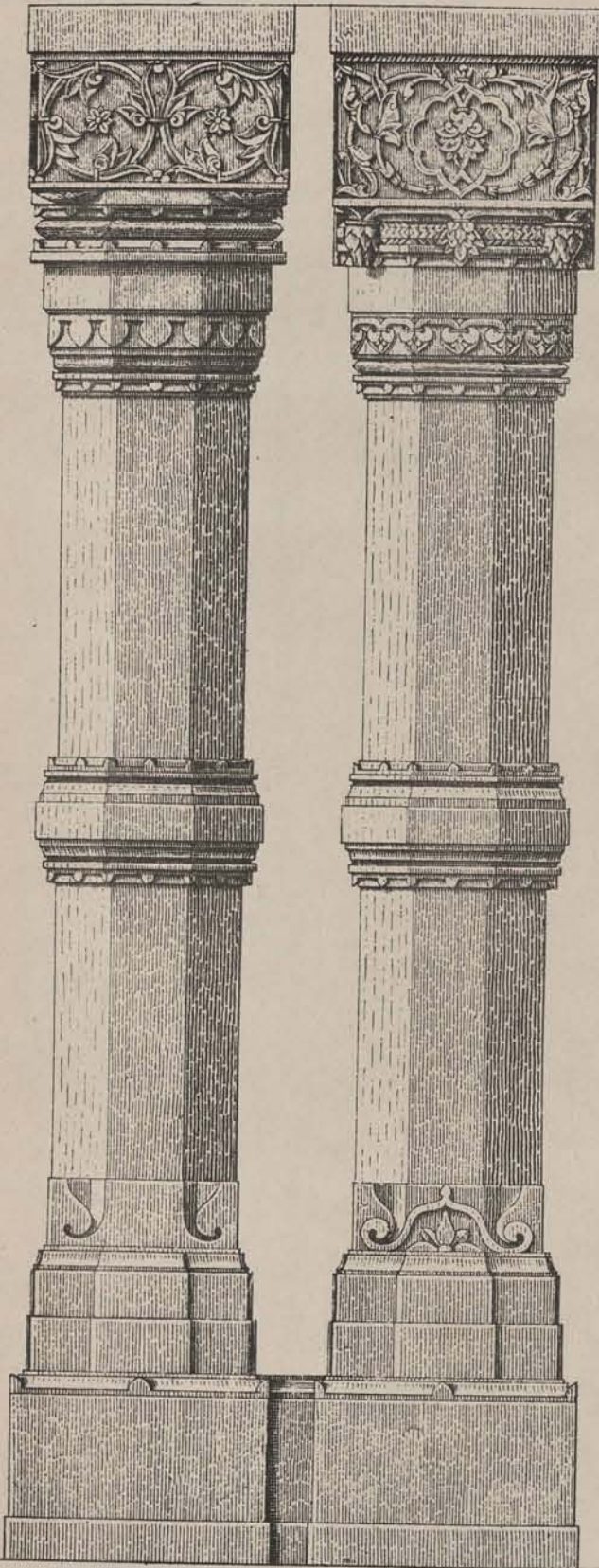
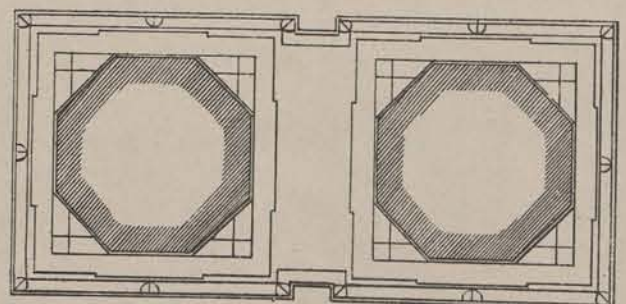
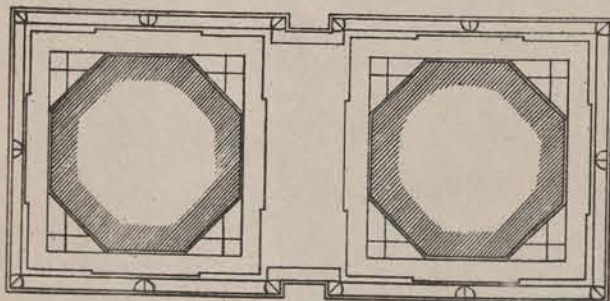


FIG. 1.

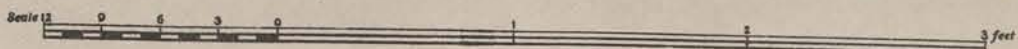
FIG. 2.

(Sandstone.)



JEYPURE PORTFOLIO OF ARCHITECTURAL DETAILS.

Shankar and Lal Chand del.



PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPURE STATE, AND LALA RAM BAKSH, DRAFTSMAN, JEYPURE, AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

PILLARS

FROM FATEHPUR SIKRI.

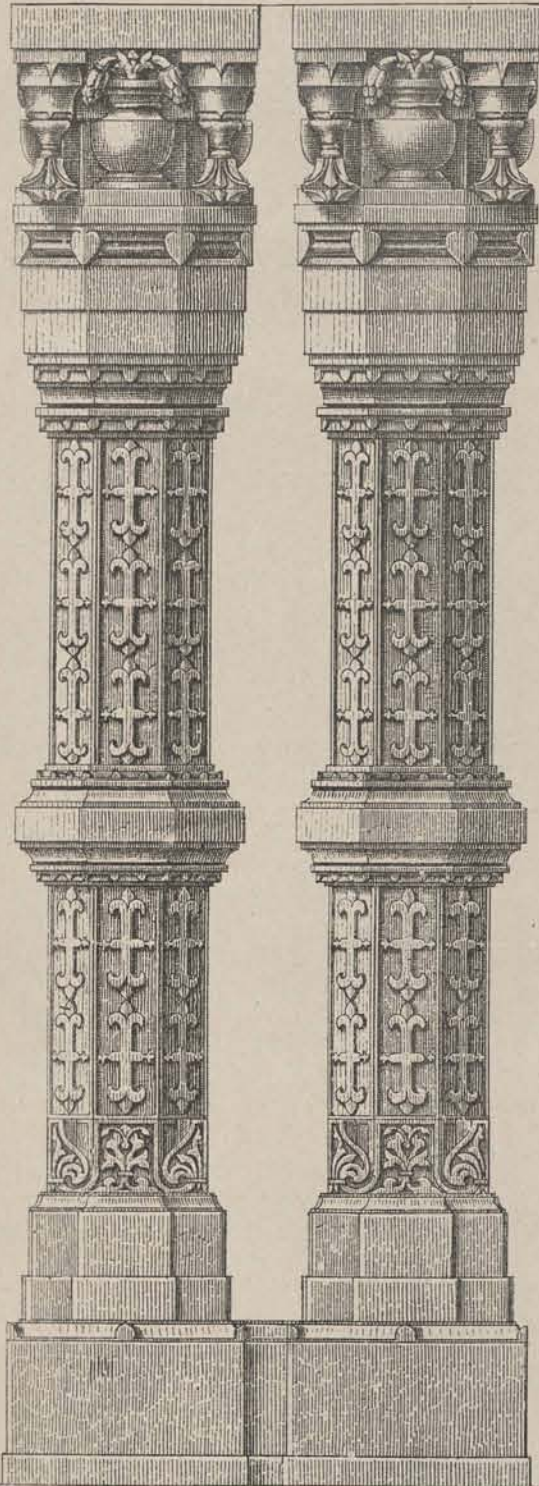


FIG. 1.

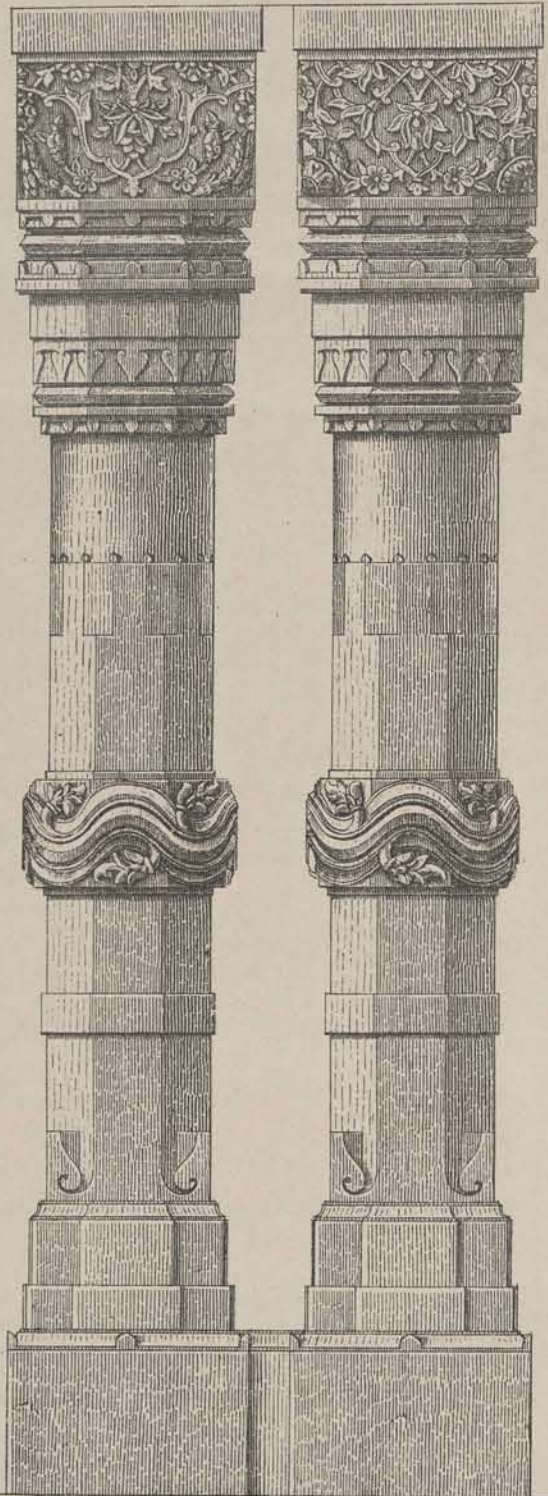
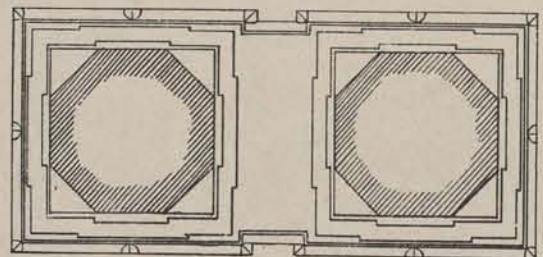
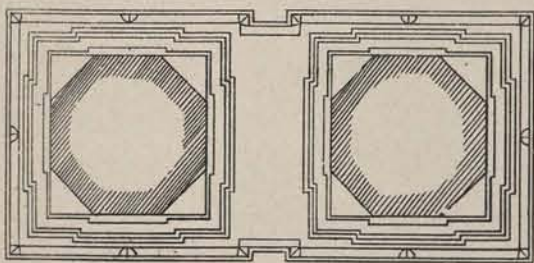


FIG. 2.

(Sandstone)



JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS.

Chunder and Lal Chand,



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 AND LALA RAM BAKSH, DRAFTSMAN, JEYPORE,
 AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

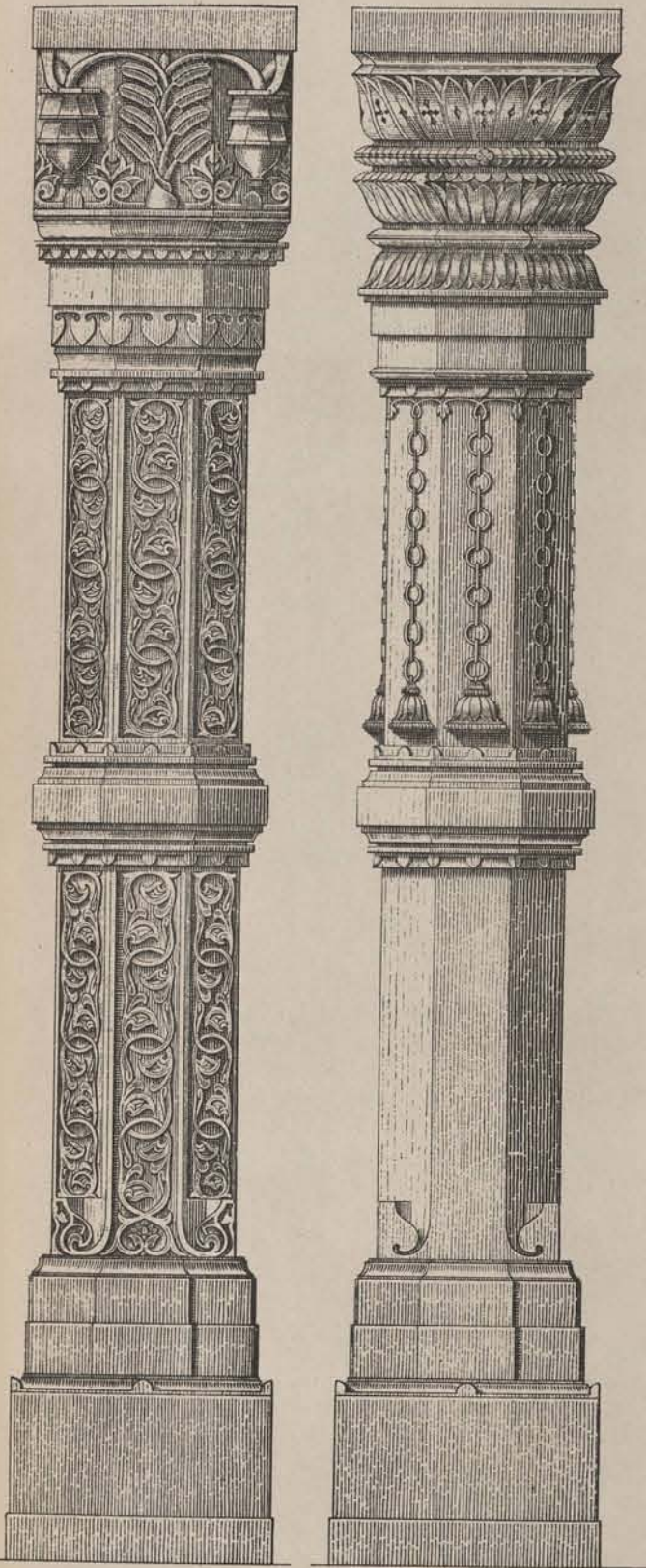


FIG. 1.

(Sandstone.)

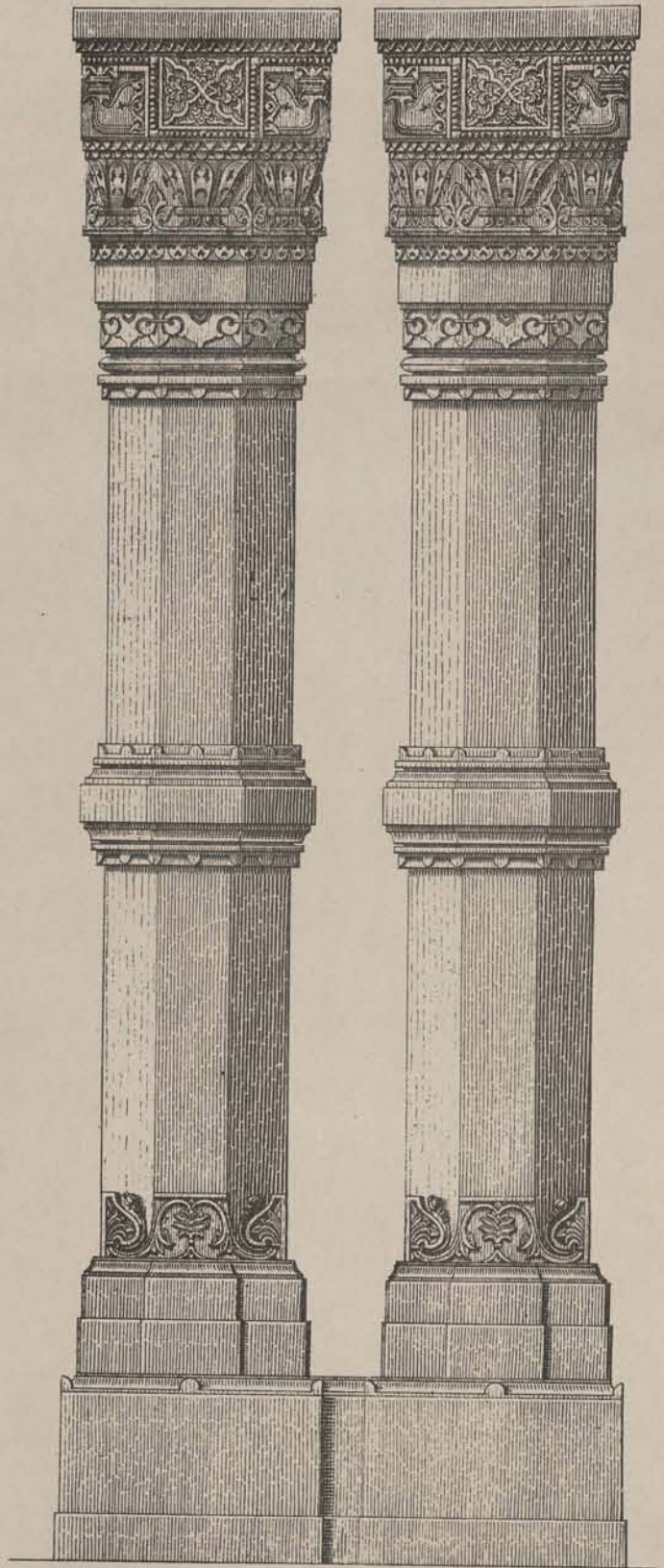
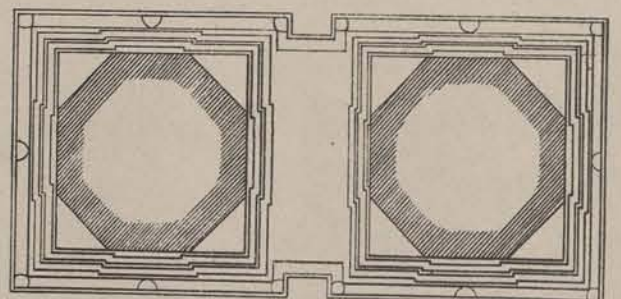
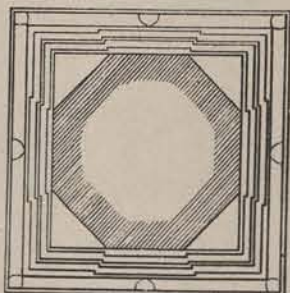
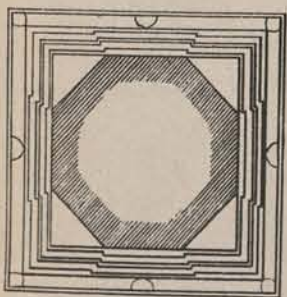


FIG. 2.



JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.



Portab and Mangal, del.

PILLARS.

FROM FATEHPUR SIKRI.

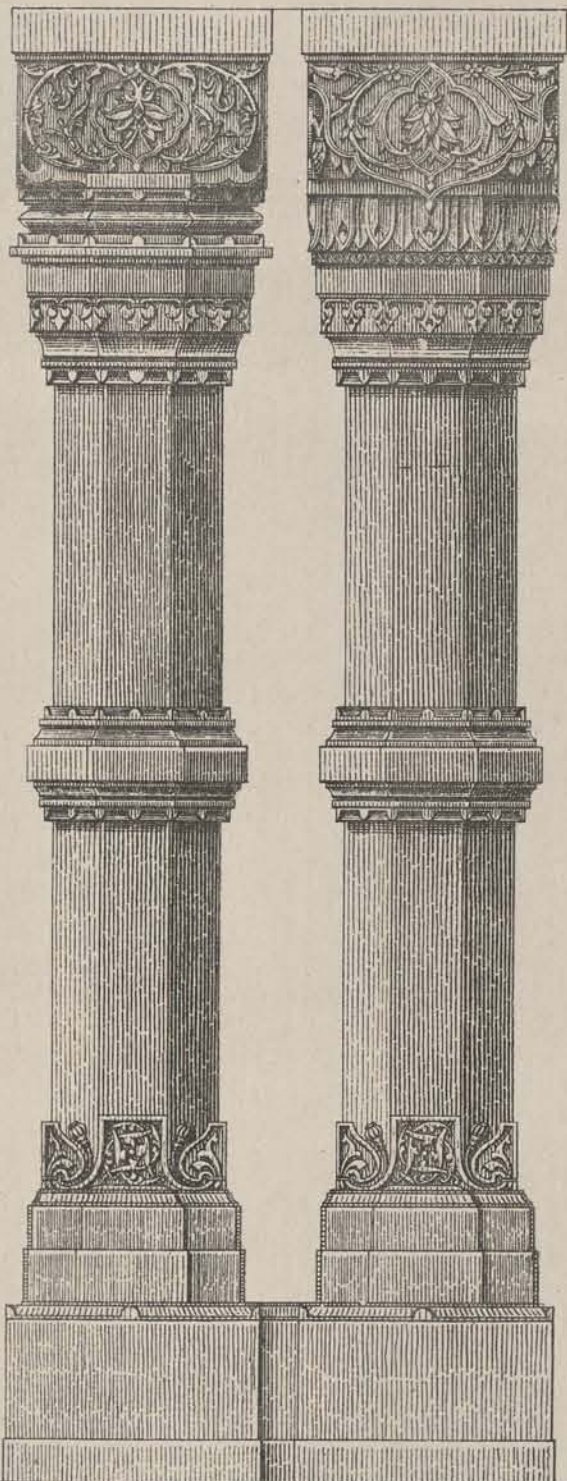


FIG. 1.

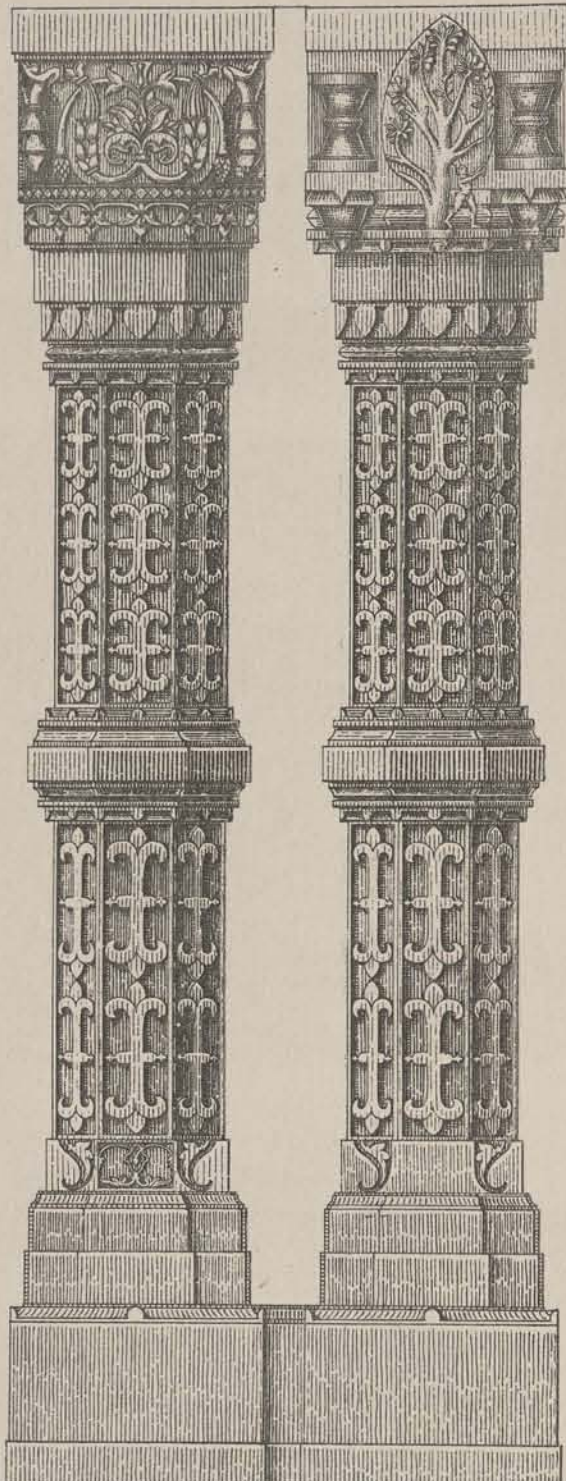
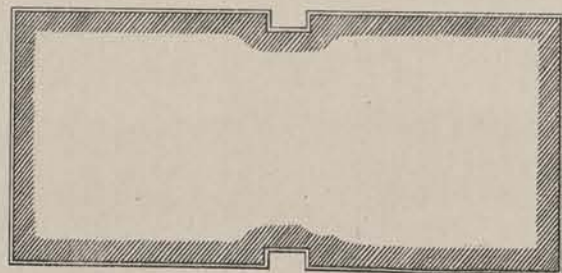
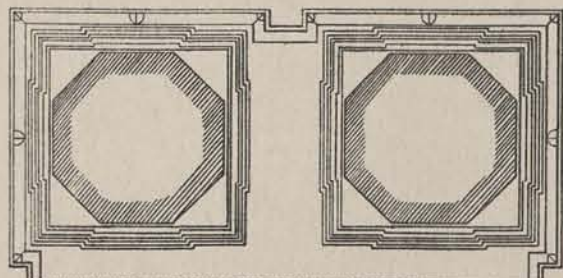


FIG. 2.

(Sandstone)



Scale 12" 9 6 3 0 1 2 3 feet

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AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

PART II.

PILLARS.

FROM FATEHPUR SIKRI.

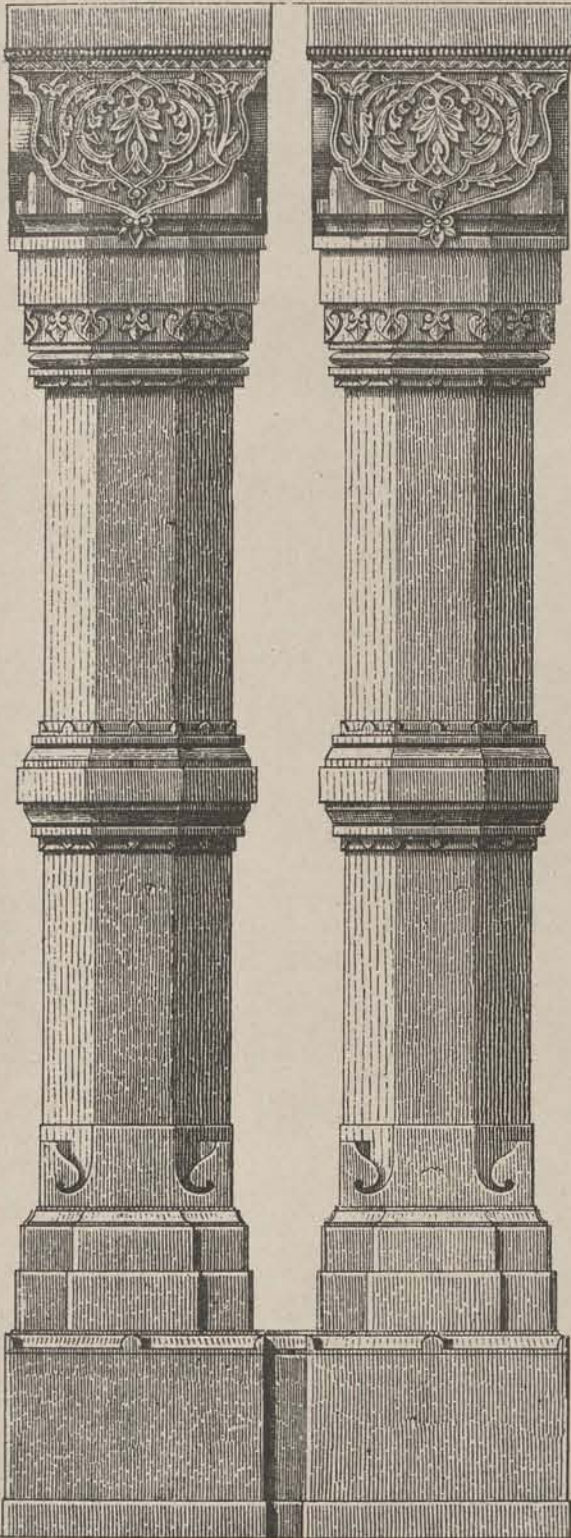


FIG. 1.

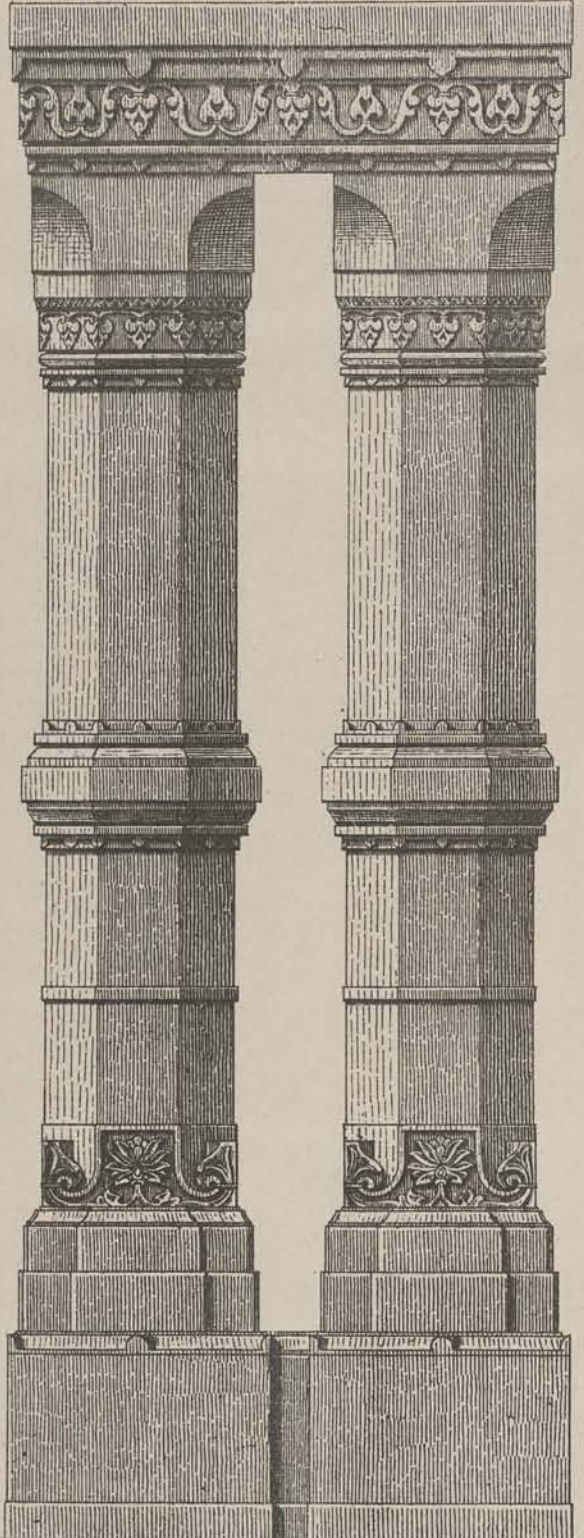
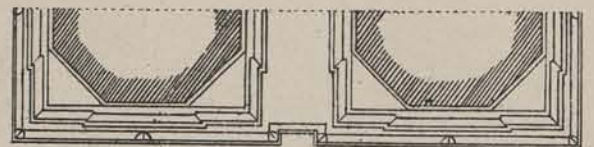
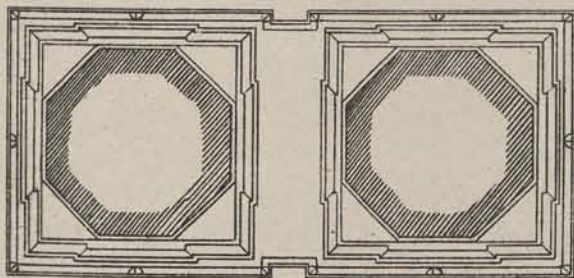


FIG. 2.

(Sandstone)



Scale 12 9 6 3 . 1 2 3 feet

PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE,
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

PILLARS.

FROM FATEHPUR SIKRI.

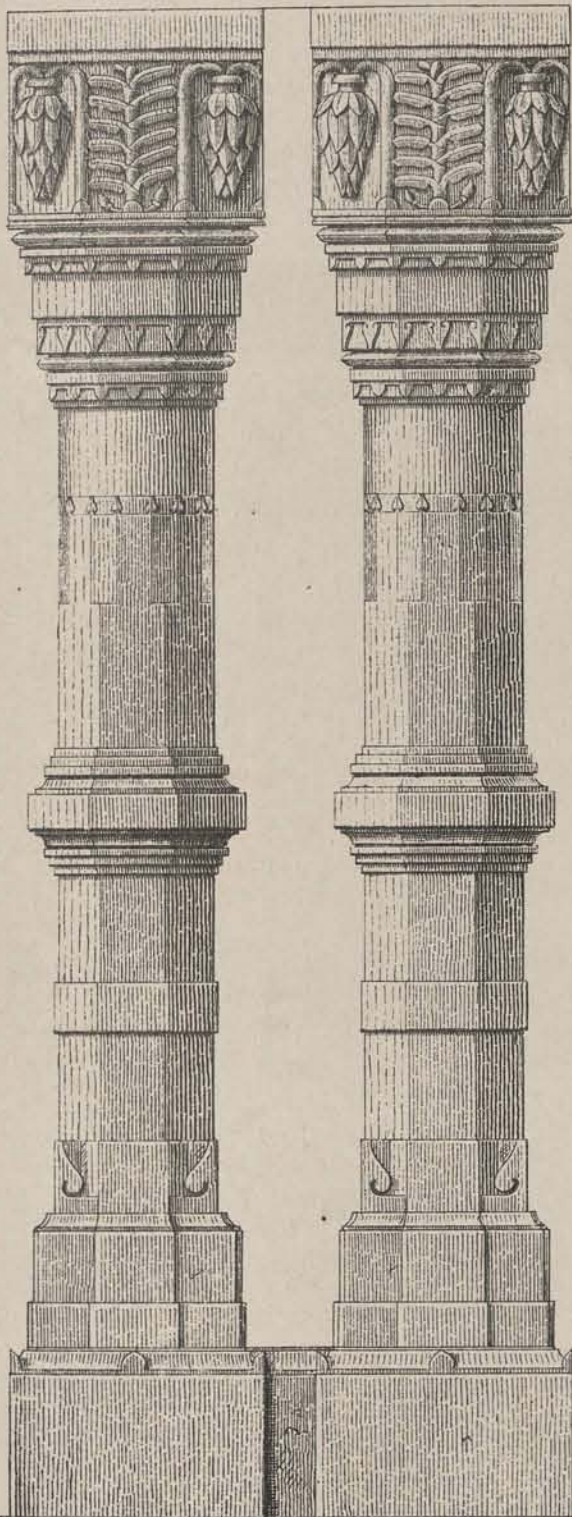


FIG. 1.

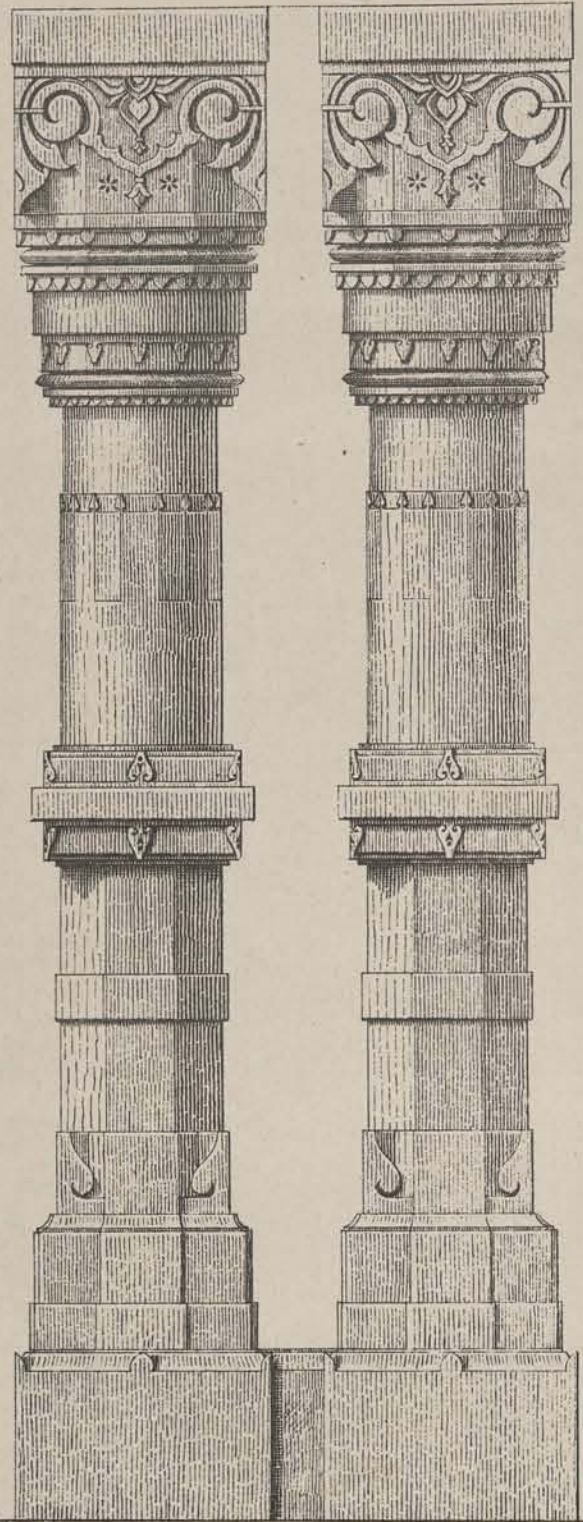
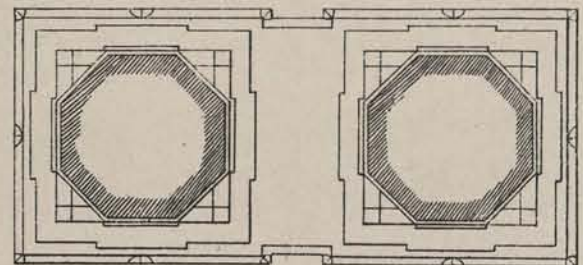
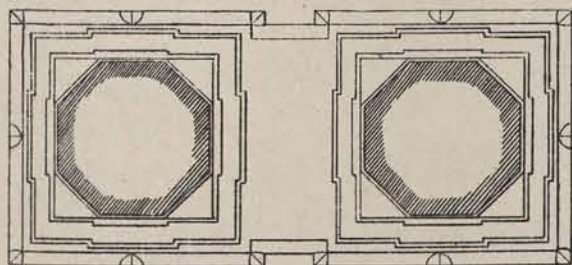


FIG. 2.

(Sandstone)



PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE, AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.



PILLARS.

FROM FATEHPUR SIKRI.

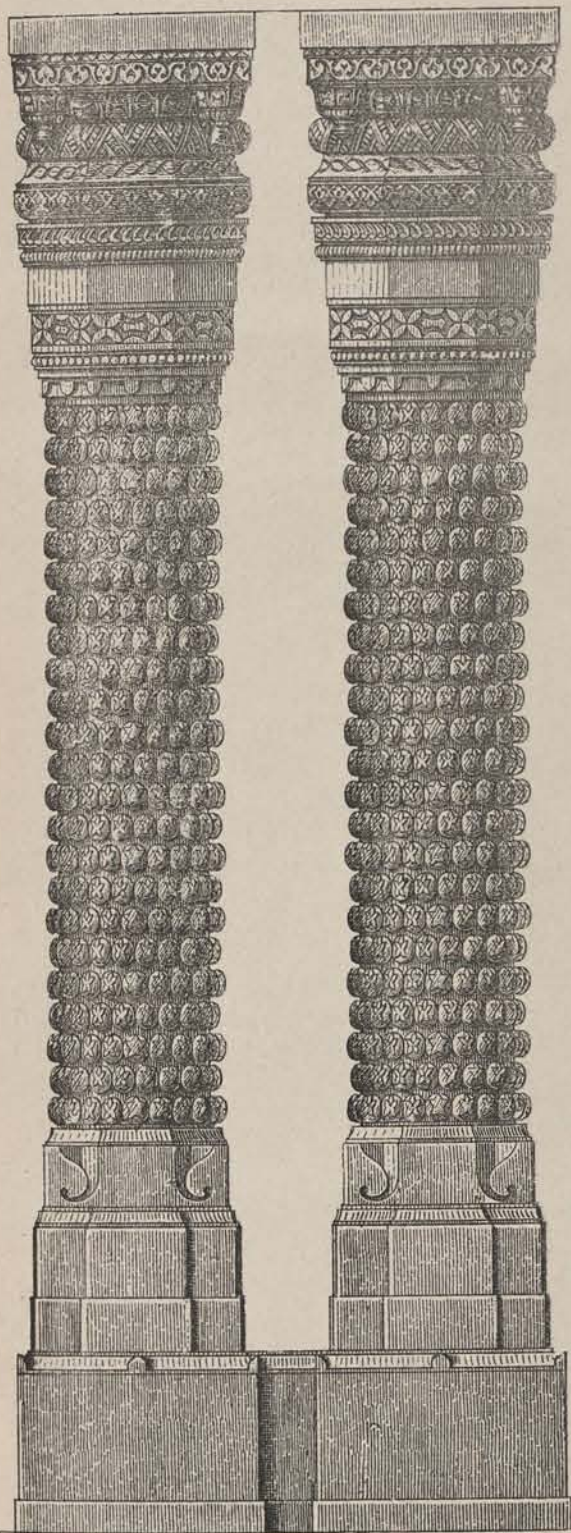


FIG. 1.

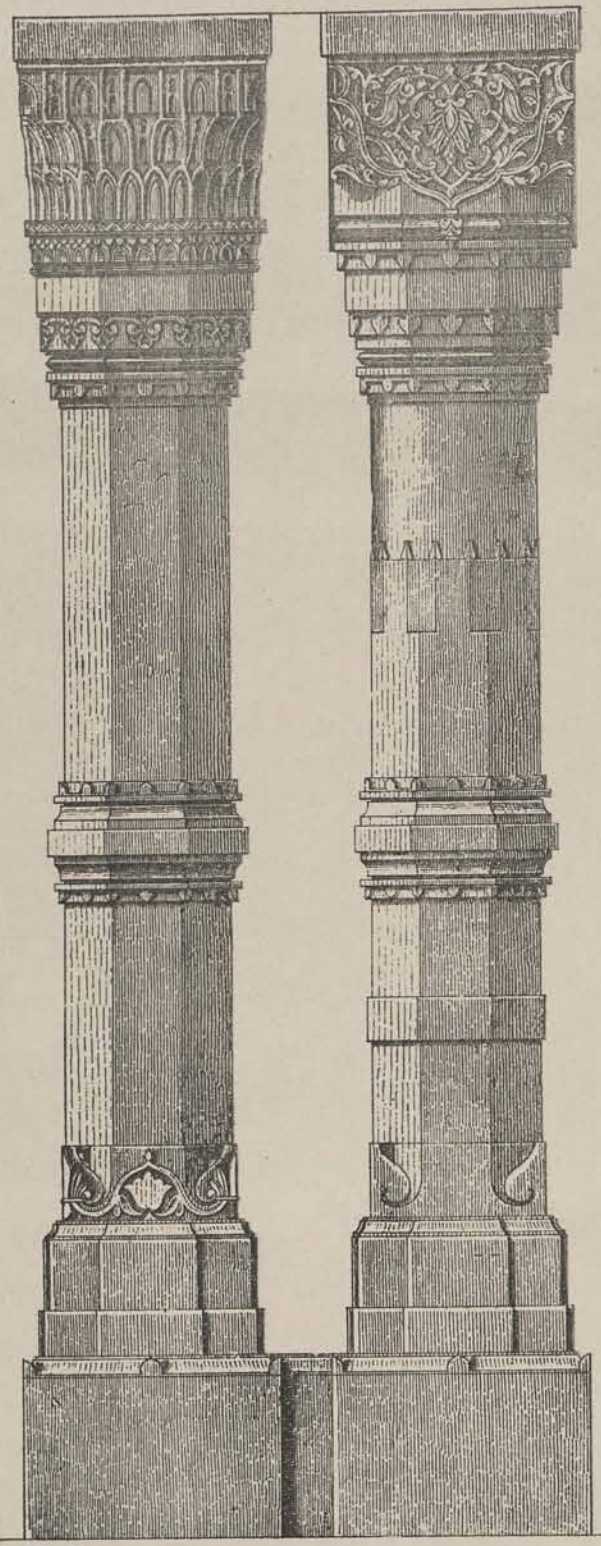
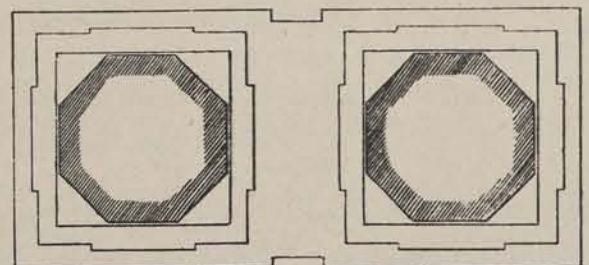
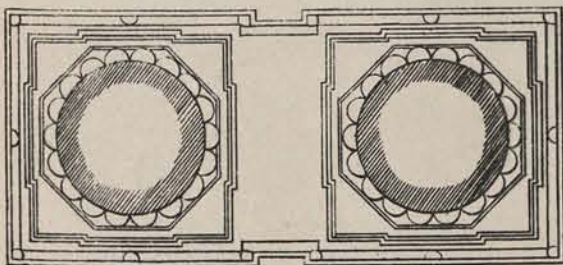


FIG. 2.

(Sandstone)



Scale 12" 9 6 3 0 2 3 feet

PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE,
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

PILLARS.

FROM FATEHPUR SIKRI.

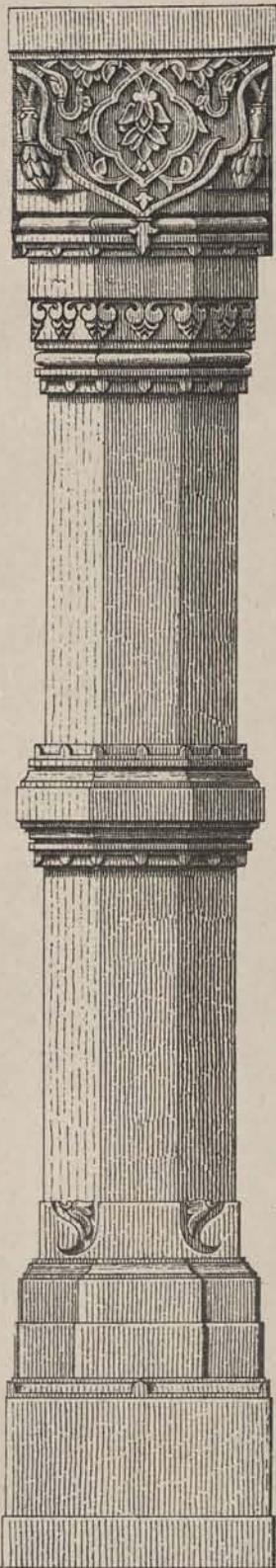


FIG. 1.

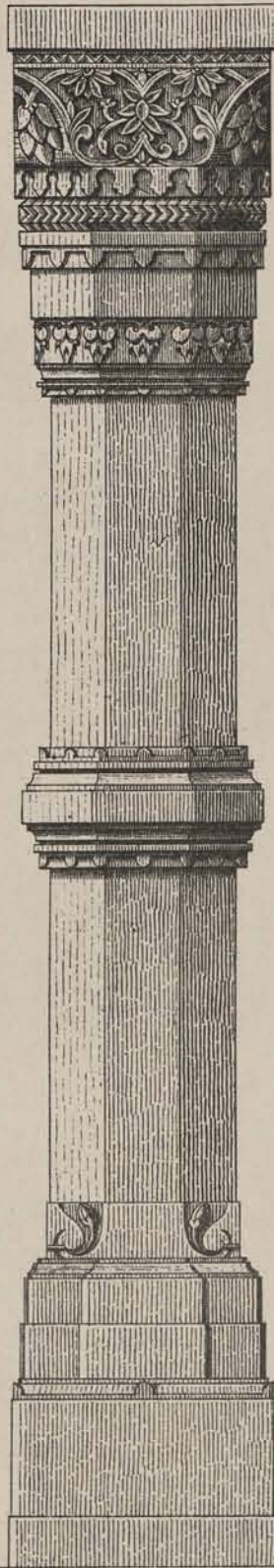


FIG. 2.

(Sandstone.)

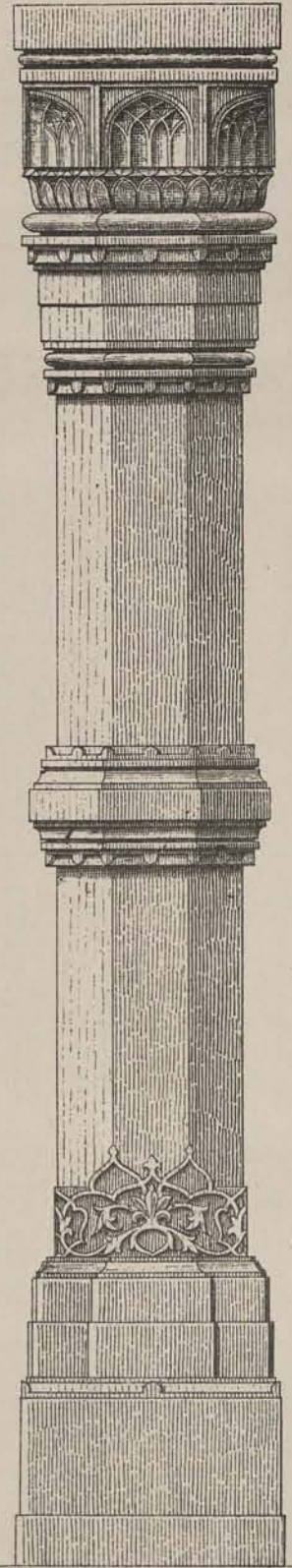
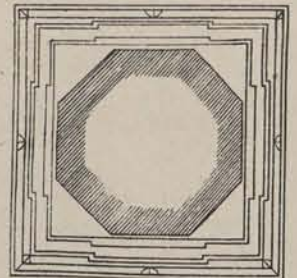
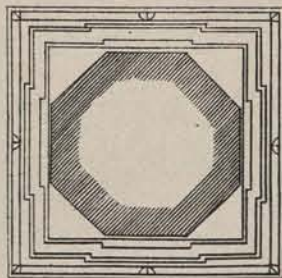
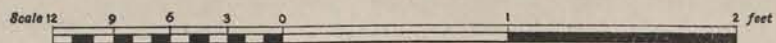


FIG. 3.



JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS.

Shankar and Lal Chand, del.



PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE, AND LALA RAM BAKSHI, DRAFTSMAN, JEYPORE, AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

PART II.

PILLARS.

FROM FATEHPUR SIKRI.

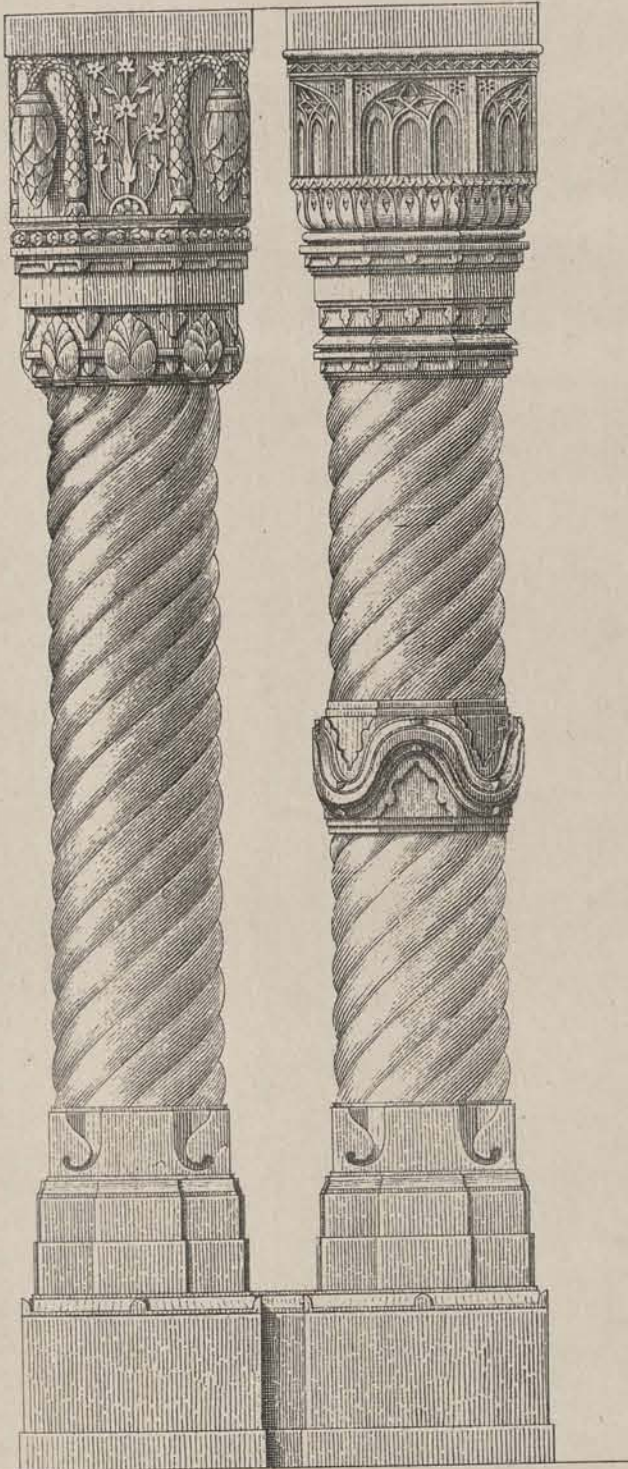


FIG. 1.

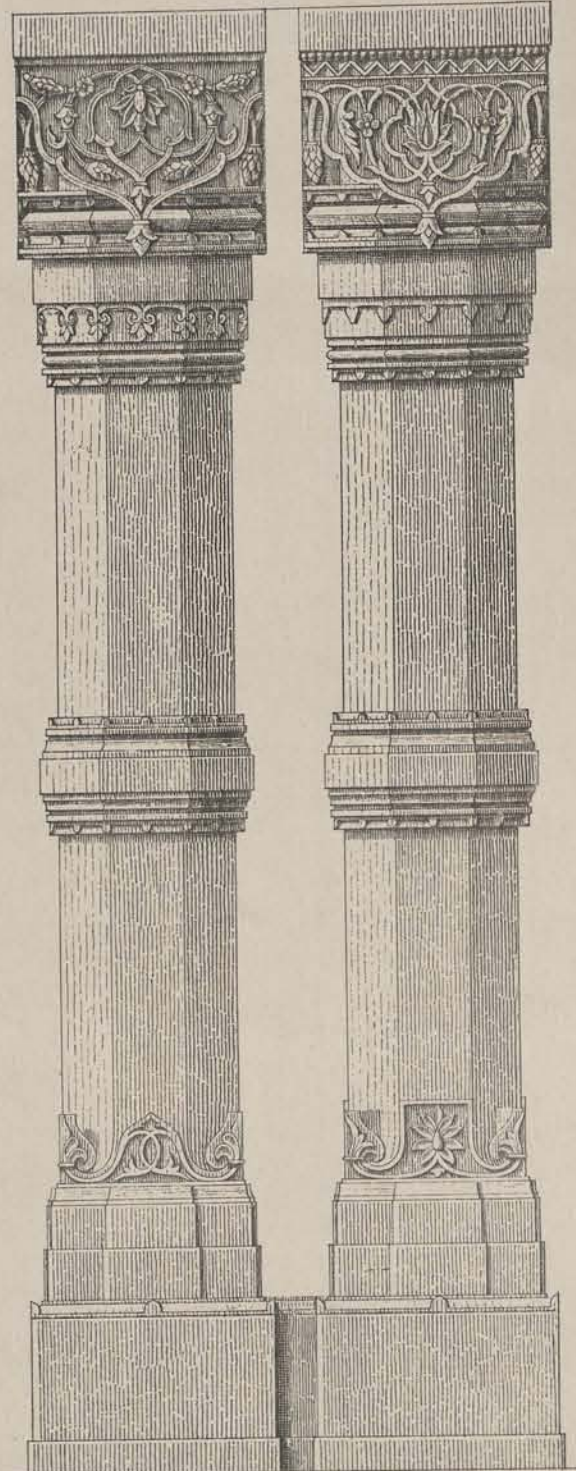
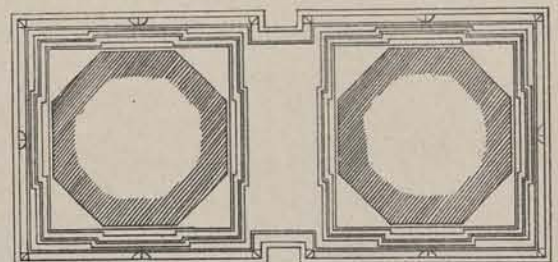
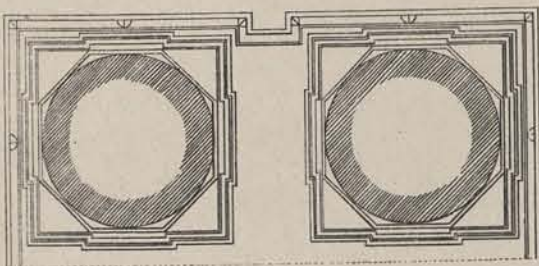


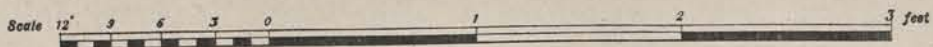
FIG. 2.

(Sandstone)



JEYPURE PORTFOLIO OF ARCHITECTURAL DETAILS.

Lal Chand, del.



PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPURE STATE,
 AND LALA RAM BAKSH, DRAFTSMAN, JEYPURE,
 AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

PILLARS.

FROM FATEHPUR SIKRI.

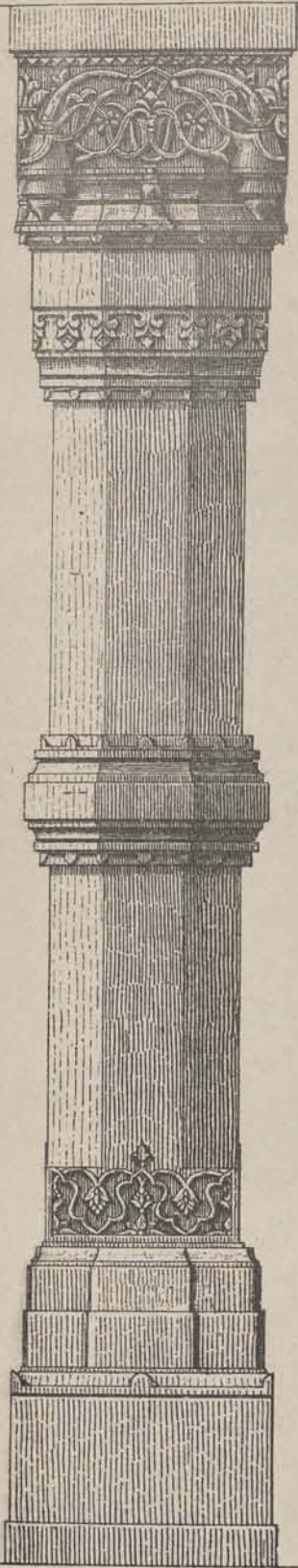


FIG. 1.

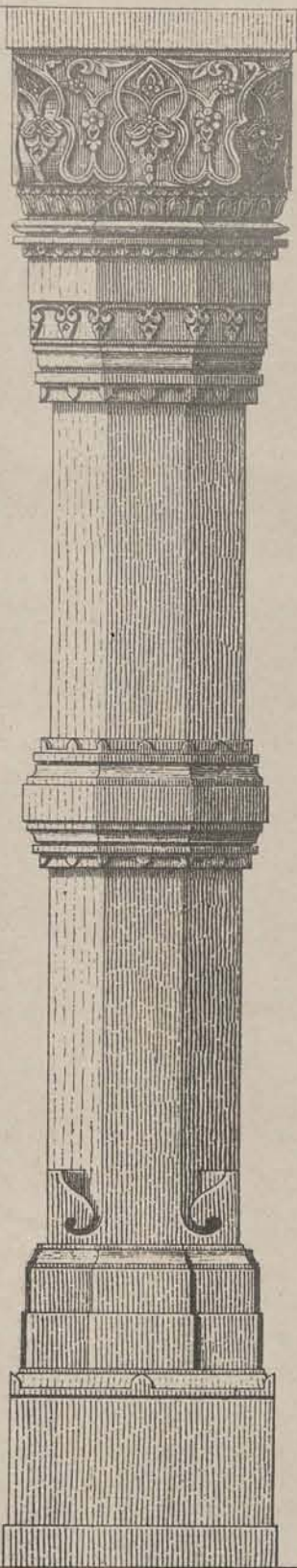


FIG. 2.

(Sandstone.)

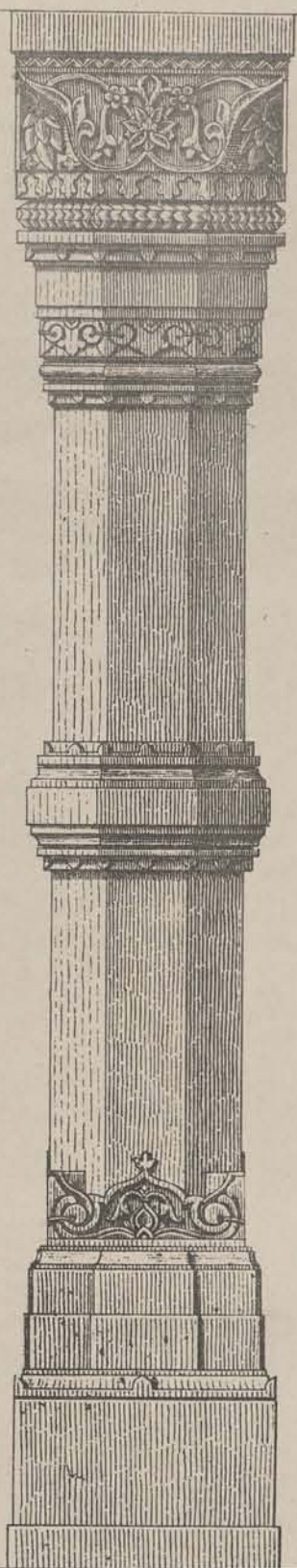
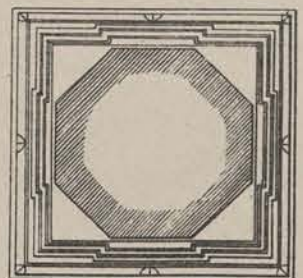
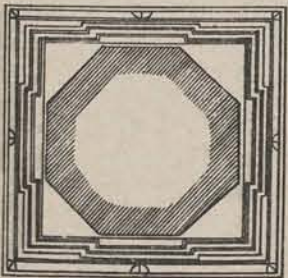
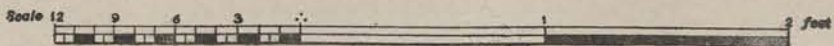


FIG. 3.



JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS.

Shankar and Lal Chand, del.



PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE,
 AND LALA RAM BAKSH, DRAFTSMAN, JEYPORE,
 AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

PART II.
PILLARS.
FROM FATEHPUR SIKRI.

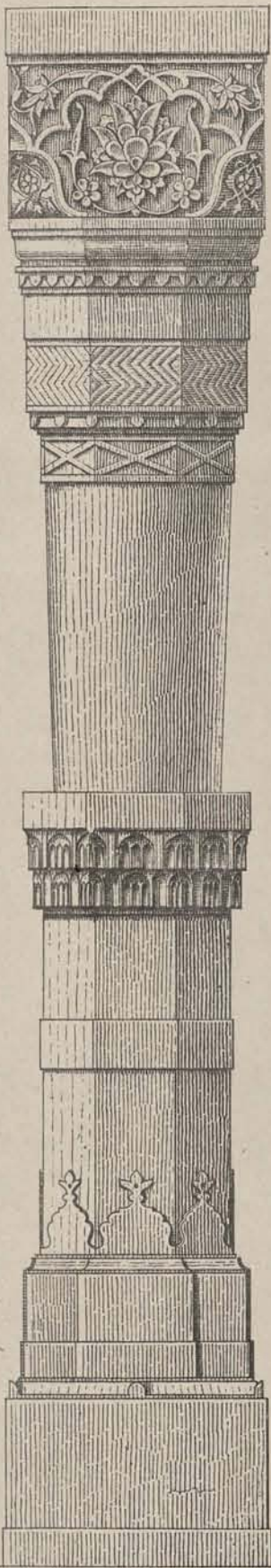


FIG. 1.

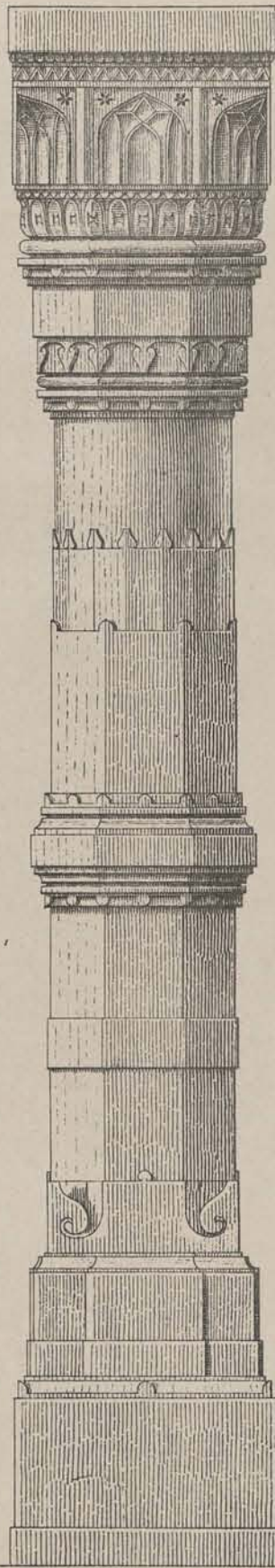


FIG. 2.

(Sandstone)

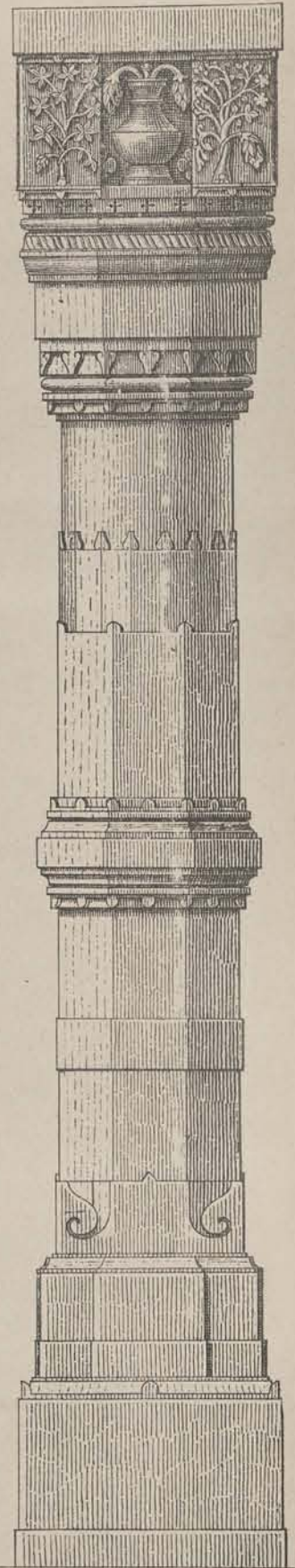
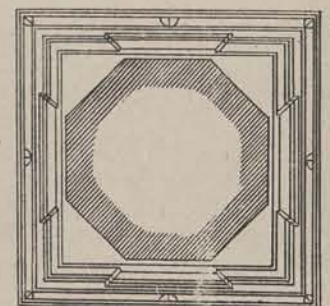
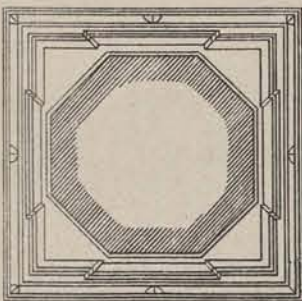


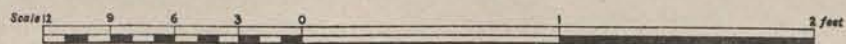
FIG. 3.



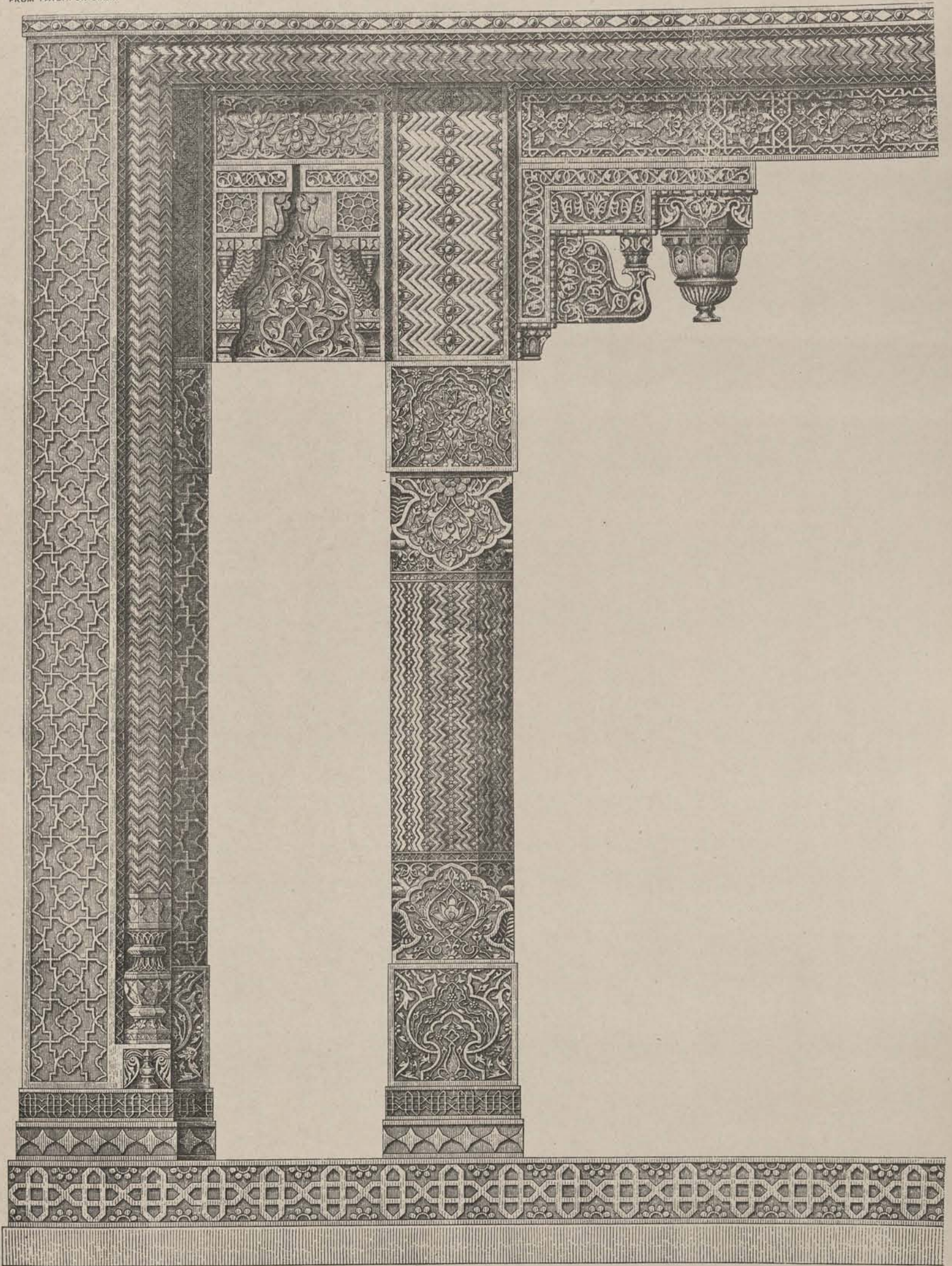
PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE,
AND LALA RAM BAKSHI, DRAFTSMAN, JEYPORE,
AND PHOTO-LITHOGRAPHED BY W. GIGGS, HANOVER STREET, PECKHAM, LONDON.

JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

Chunder and Lal Chand, del.



PART II.
PILLARS.
FROM FATEHPUR SIKRI.



(Sandstone.)

JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

Mangal and Persab, del



PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE,
AND LALA RAM BAKSH, DRAFTSMAN, JEYPORE,
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

PILLARS.

FROM ULWAR AND FATEHPUR SIKRI.

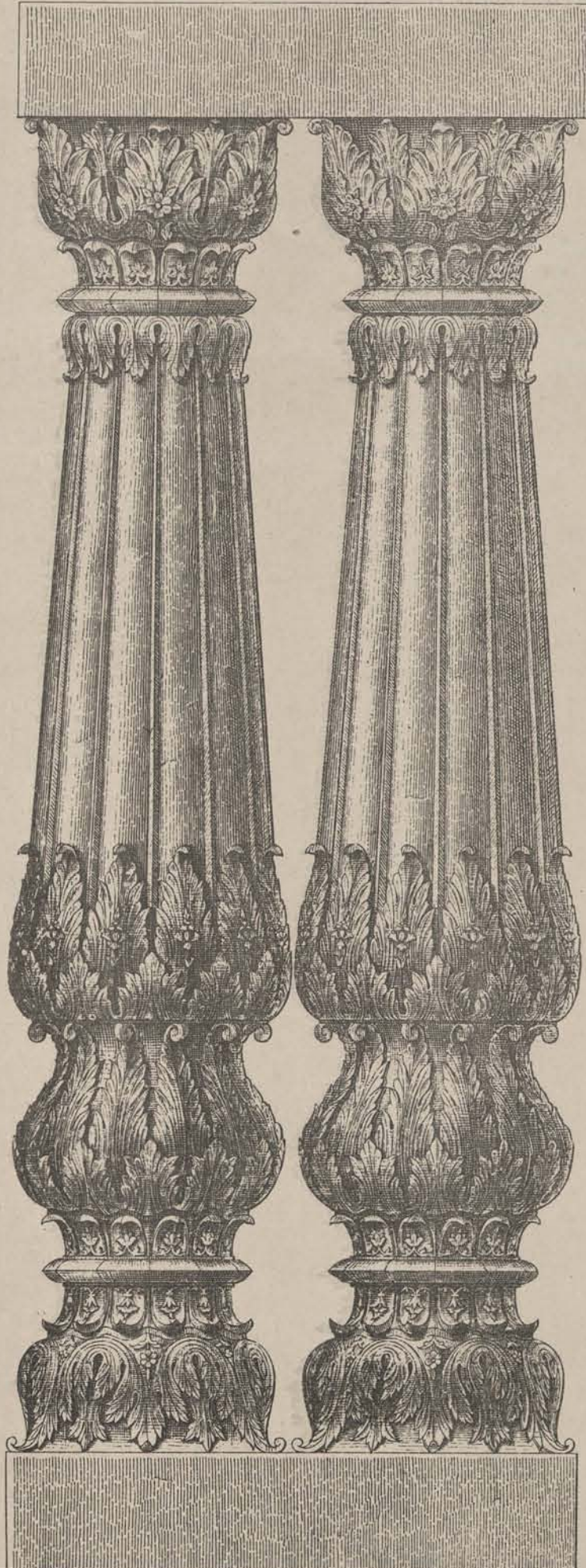


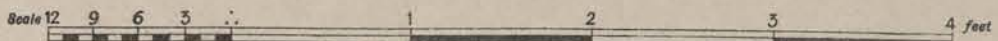
FIG. 1. FROM BAKTAWAR SINGH'S GENOTAPH, ULWAR. (Marble).



FIG. 2. FROM FATEHPUR SIKRI. (Sandstone).

JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS.

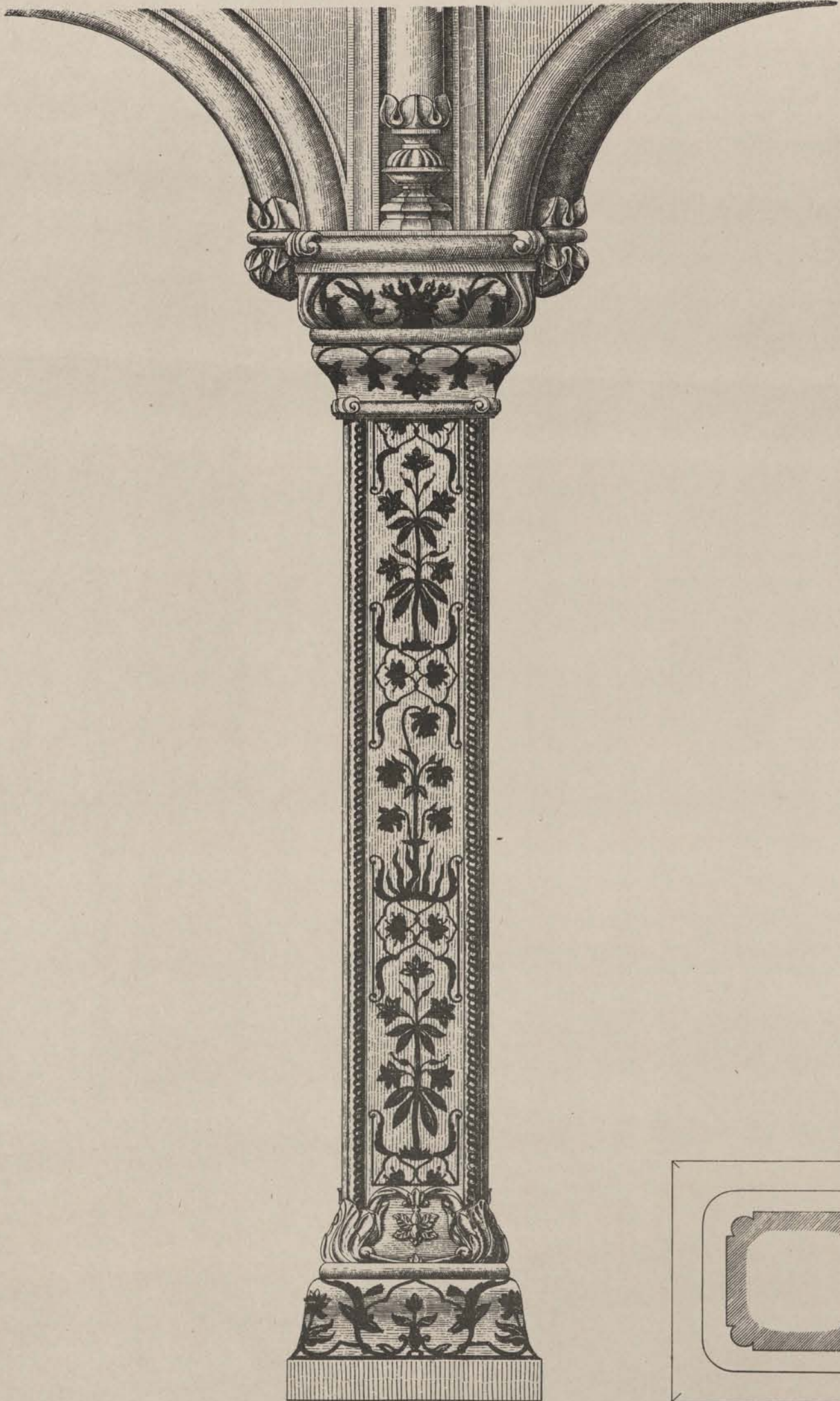
Lal Chand, del.



PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE, AND LALA RAM BAKSHI, DRAFTSMAN, JEYPORE, AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

PILLARS.

FROM DIWAN AM FORT, AGRA.



JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS.

Sri Narain and Sohun Lall, del



PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE, AND LALA RAM BAKSH, DRAFTSMAN, JEYPORE, AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

PILLARS.

FROM AGRA AND BINDRA BUN.

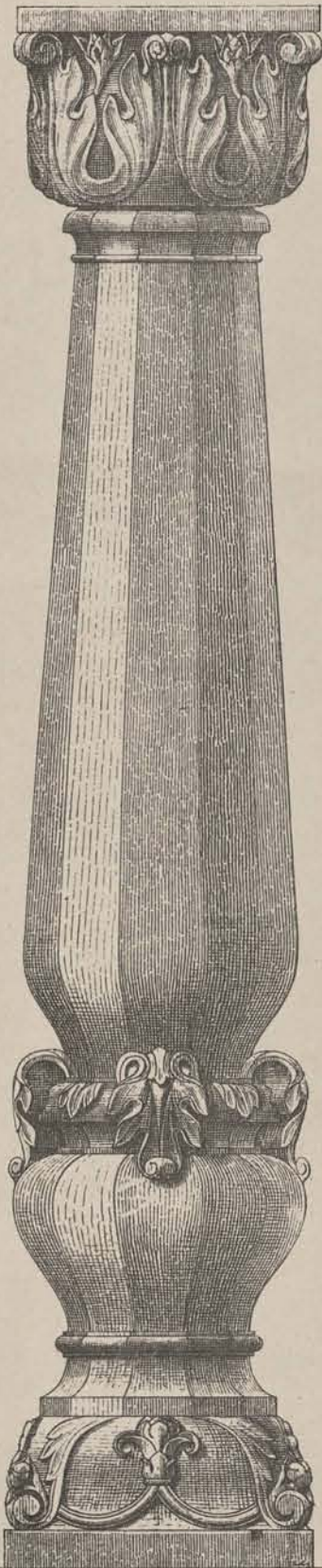


FIG. 1. FROM MACHI BHAWAN, FORT AGRA. (Marble).

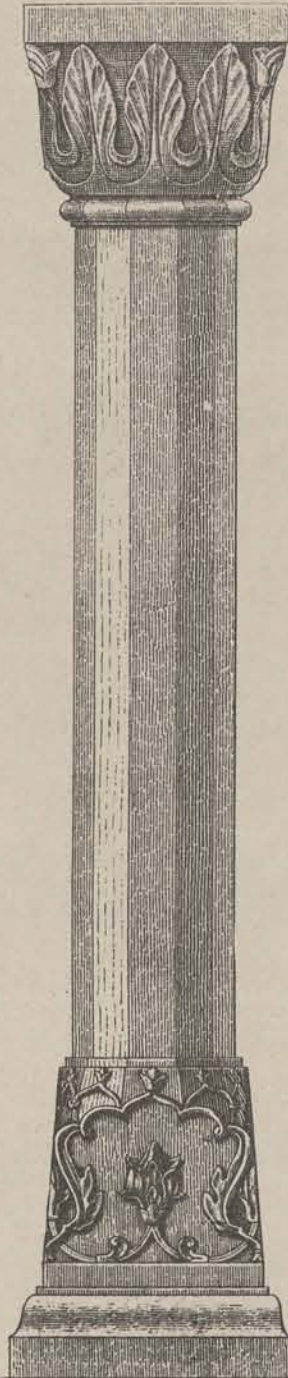


FIG. 2. FROM MOTI MUSJID, FORT AGRA. (Marble).

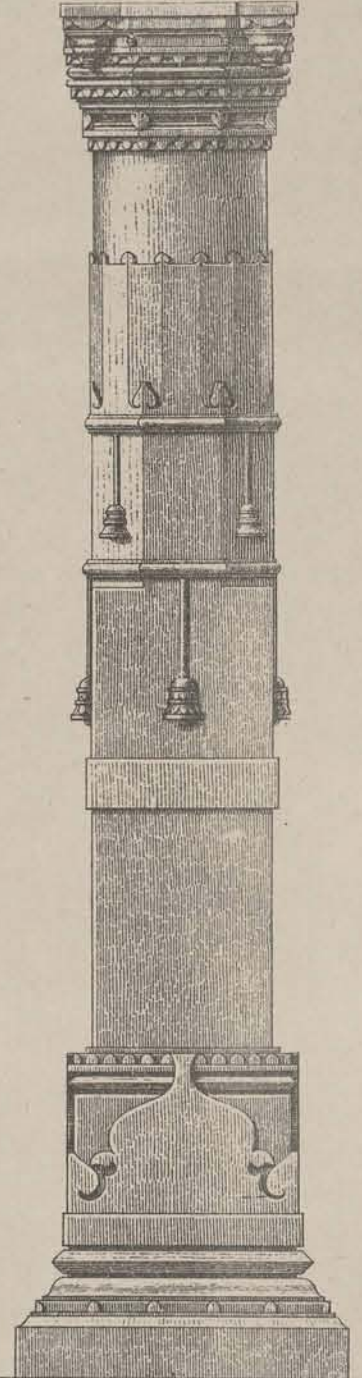
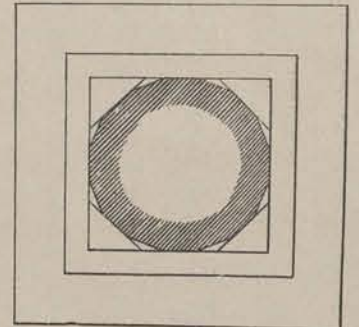
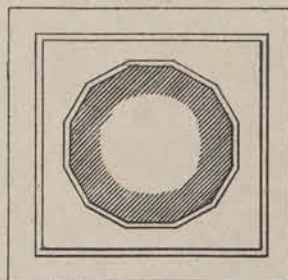
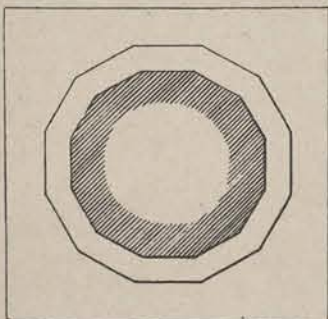


FIG. 3. FROM MAN MUNDIR, BINDRA BUN. (Sandstone).



JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS.

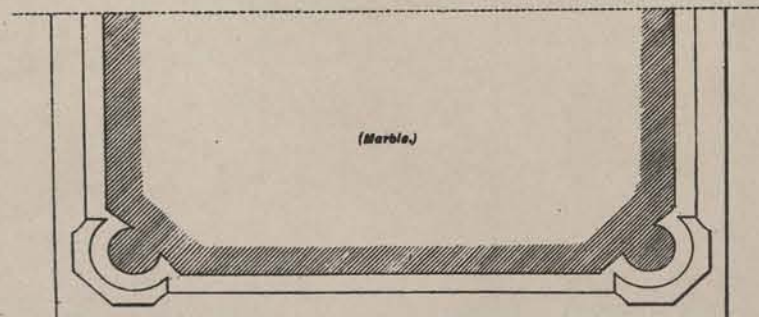
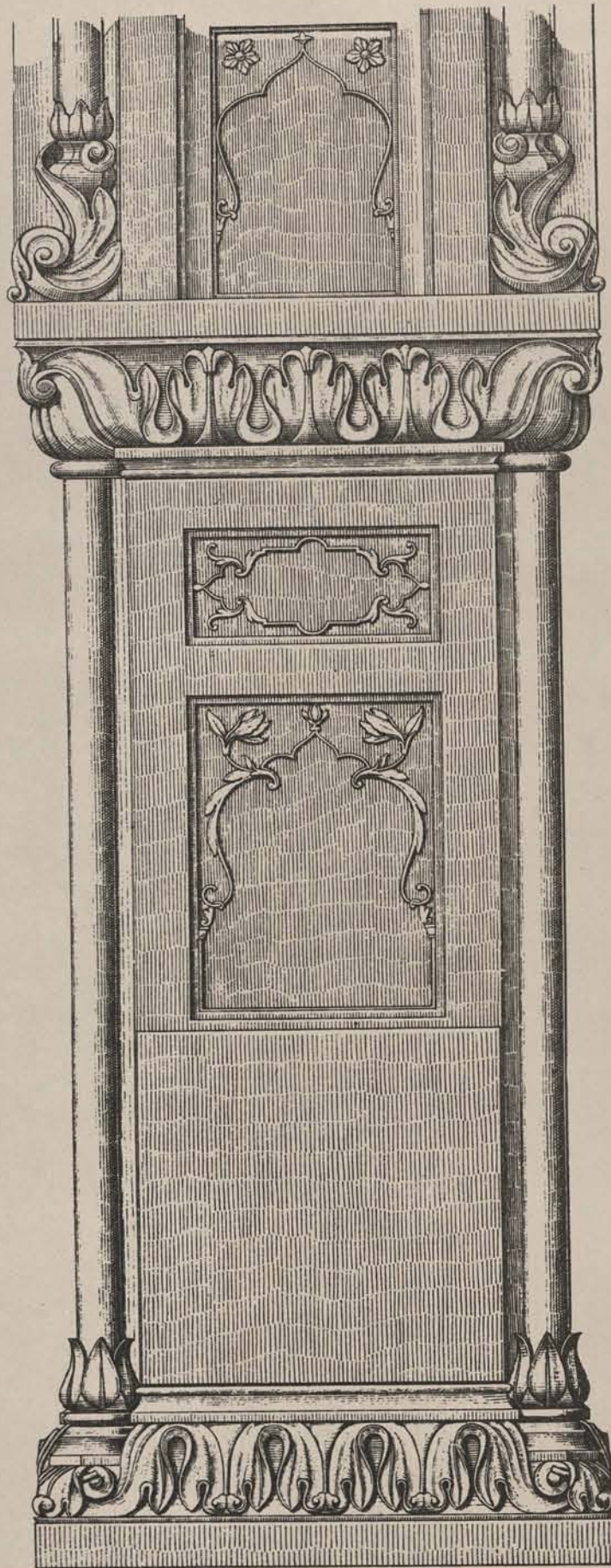
Shankar and Lal Chand, del.



PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE, AND LALA RAM BAKSH, DRAFTSMAN, JEYPORE, AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

PART II.

PILLARS.



JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS.

Bhairav Baksh, del.



PILLARS.
FROM DELHI.

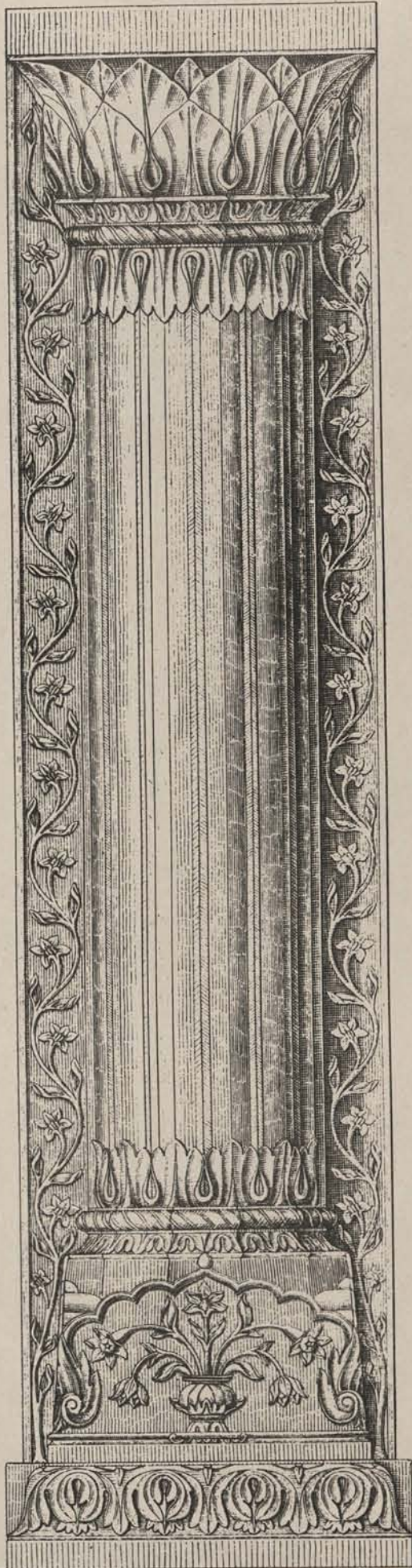


FIG. 1. FROM FATEHPURI MUSJID. (Sandstone.)

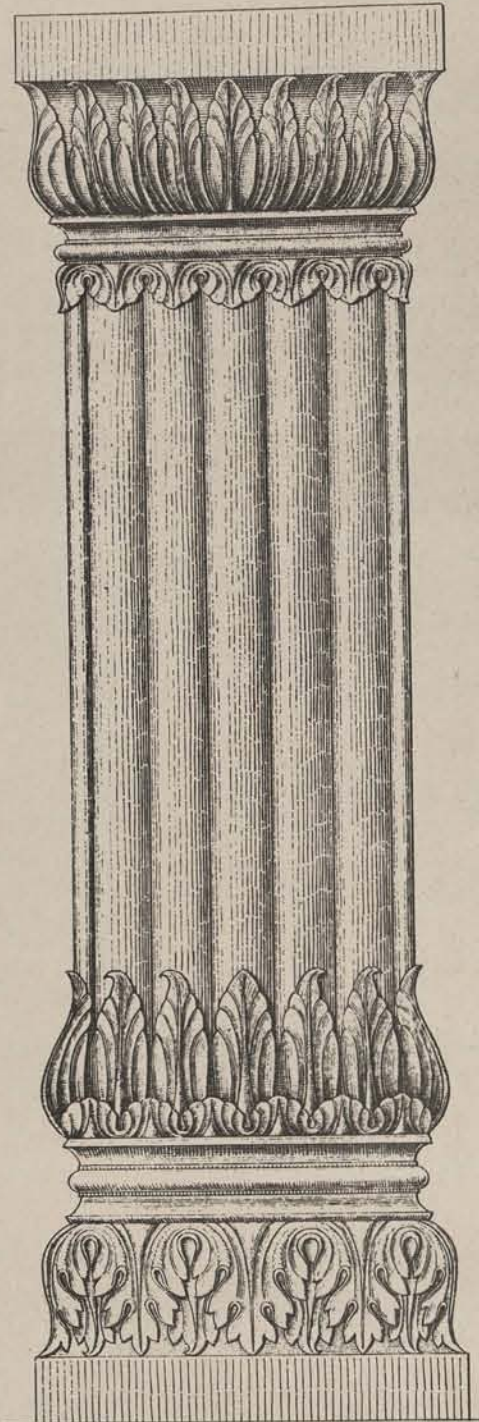
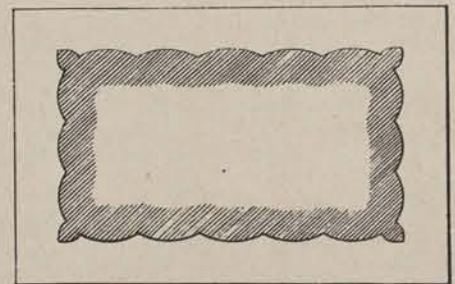
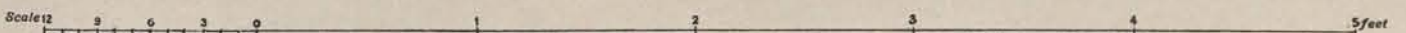


FIG. 2. FROM NAWAB KA MADRASA. (Sandstone.)



Unkar and Sohun Lall, del.

JEYPURE PORTFOLIO OF
ARCHITECTURAL DETAILS.



PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPURE STATE,
AND LALA RAM BAKSH, DRAFTSMAN, JEYPURE,
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

PILLARS.

FROM THE FORT, DELHI.

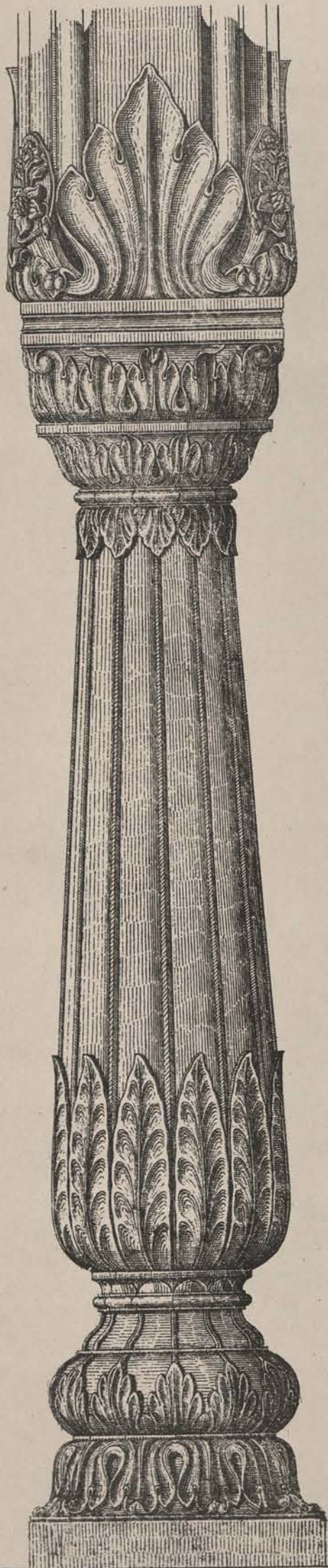


FIG. 1. FROM THE SHAH BURJ. (Marble)

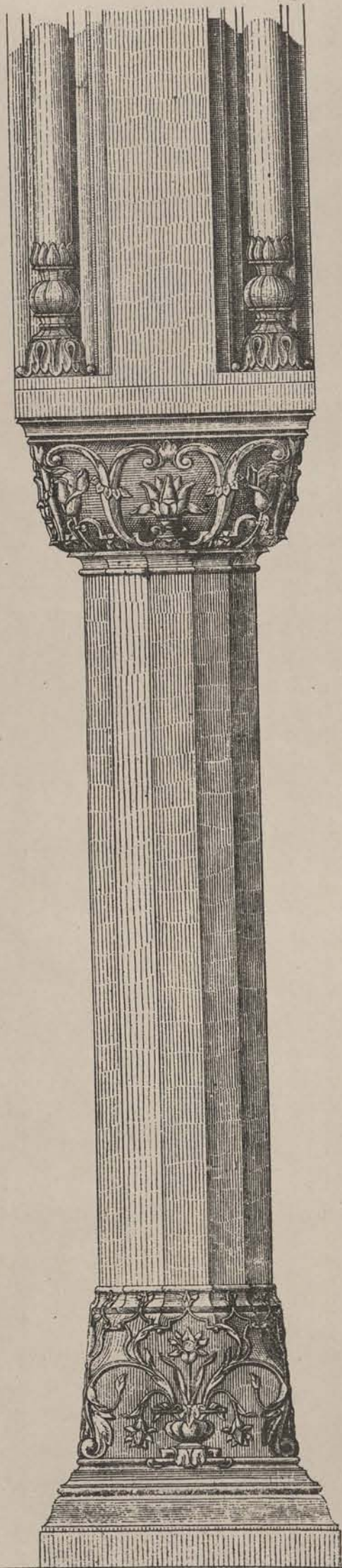


FIG. 2. FROM THE SUMMUM BURJ. (Marble).

Ran Pertab and Bhairav Baksh, del.

PART II.
PILLARS.
FROM DELHI.

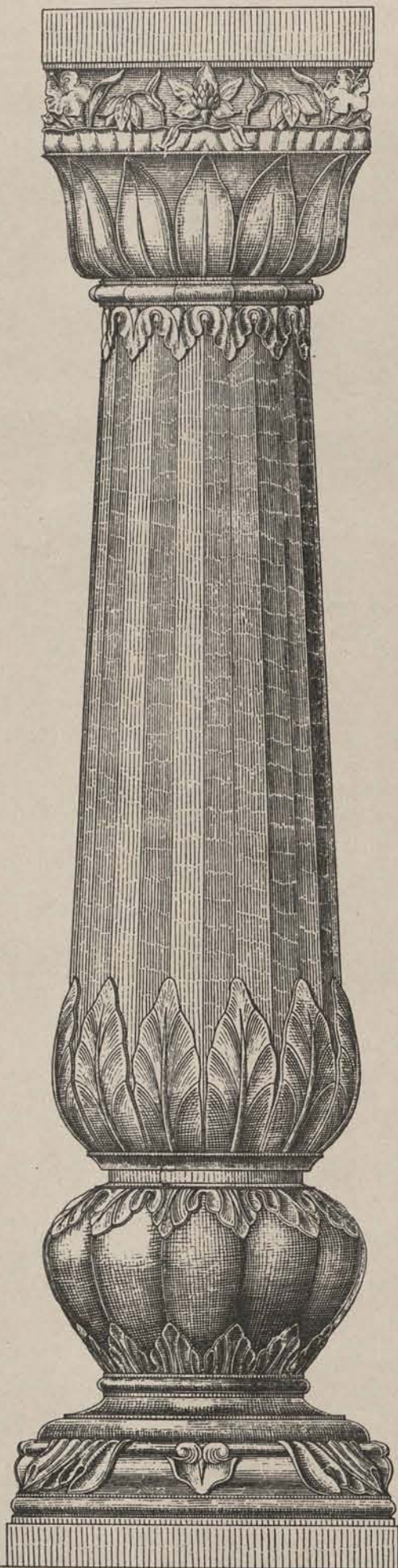


FIG. 1. FROM SAWAN BADHU, FORT, DELHI. (Marble).

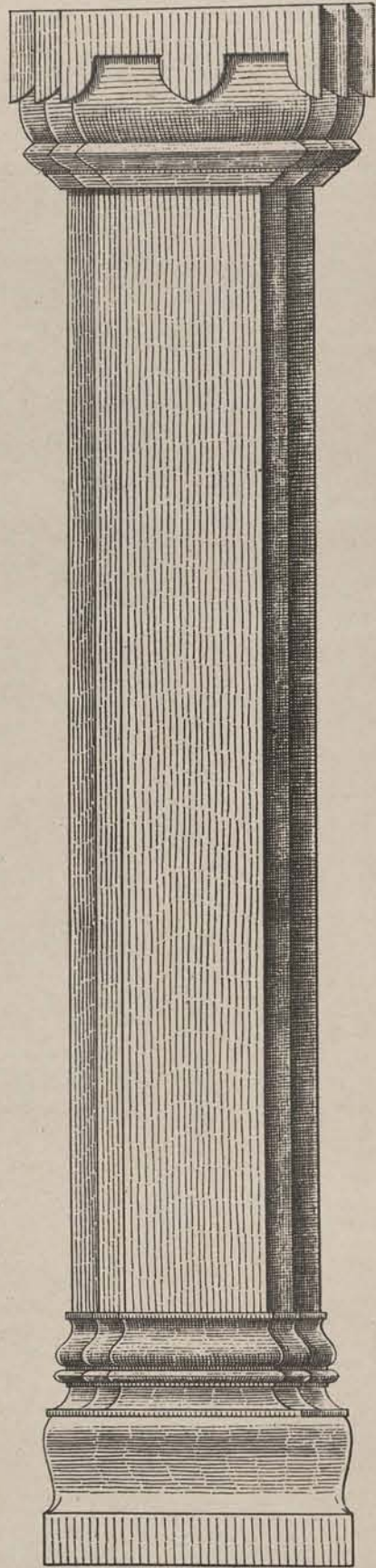
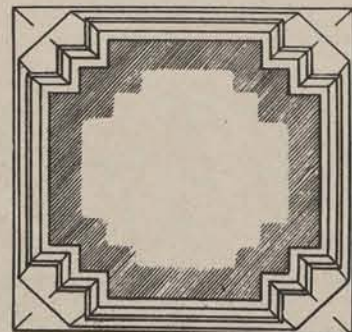
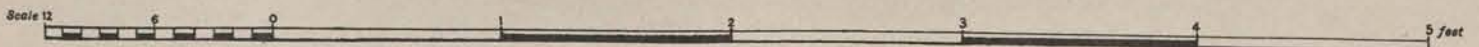


FIG. 2. FROM TOMB OF NIZAM-U-DIN. (Marble).



JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

Sohn Lall and Bhora Mull, del.



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AND LALA RAM BAKSH, DRAFTSMAN, JEYPORE,
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

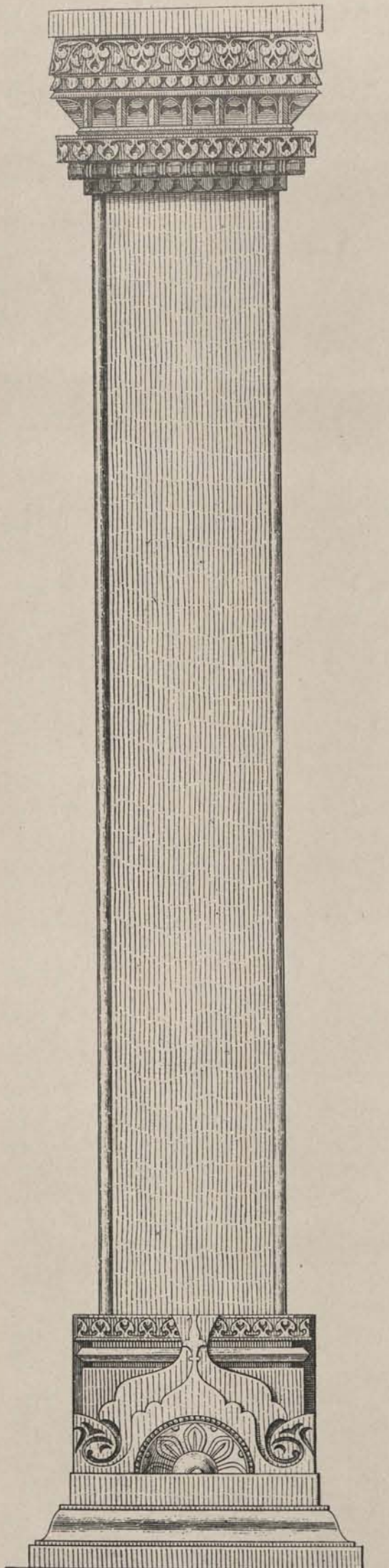


FIG. 1. FROM HUMAON'S TOMB. (Sandstone.)

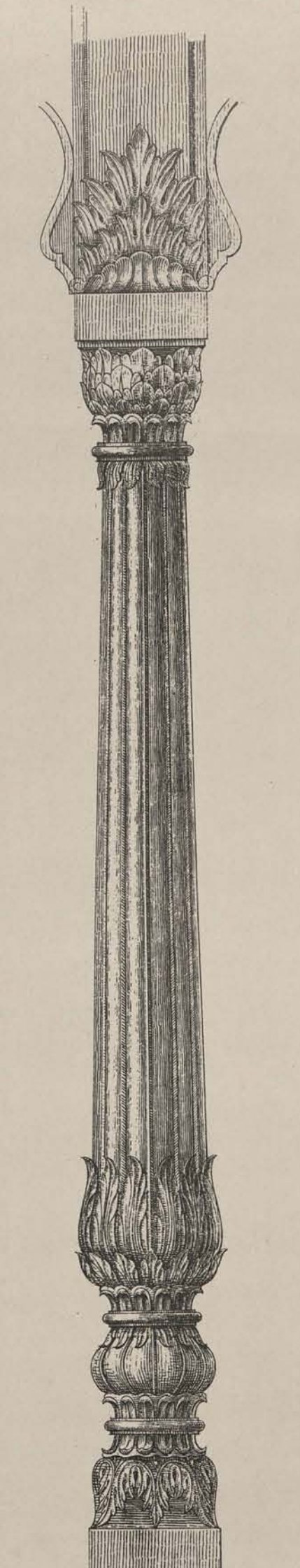


FIG. 2. FROM DEEG. (Sandstone.)

JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS.

Bhairav Bakshi and Sohan Lall, del.



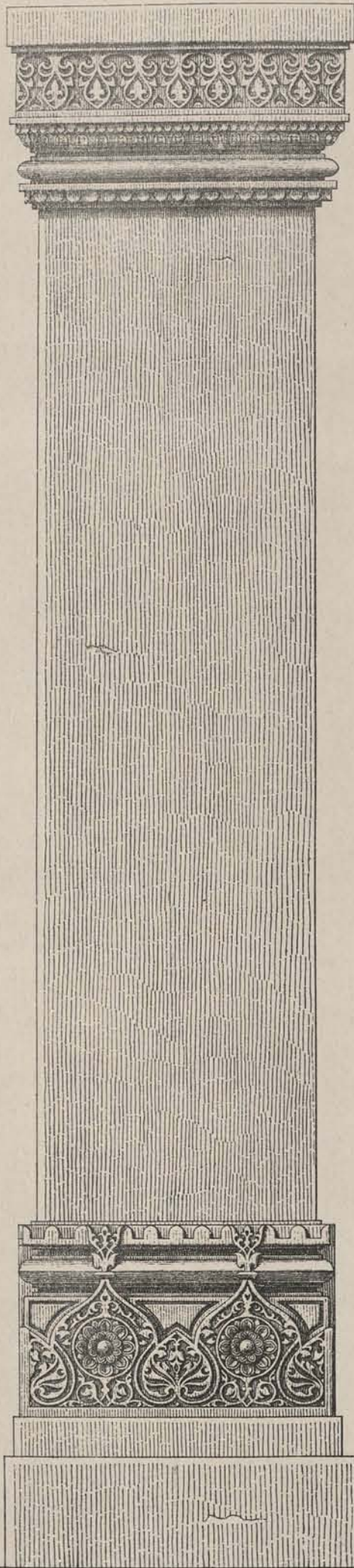


FIG. 1.

FROM FIROZ SHAH MUSJID, OLD FORT, DELHI. (Sandstone.)

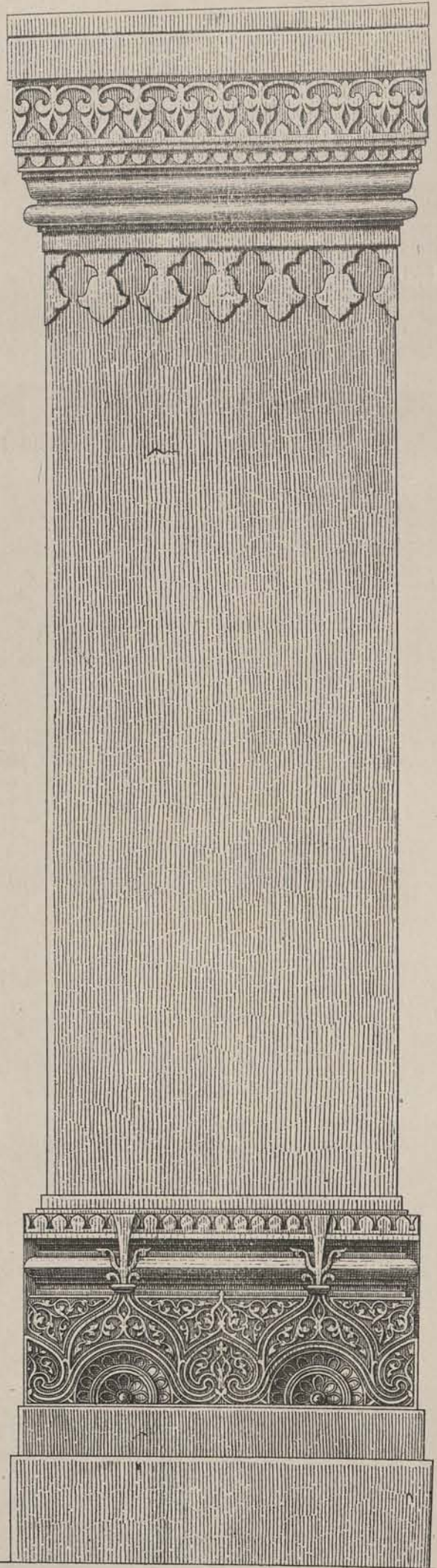


FIG. 2.

JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

Shankar and Lal Chand, del.



PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE,
AND LALA RAM BAKSH, DRAFTSMAN, JEYPORE,
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

FROM DELHI.

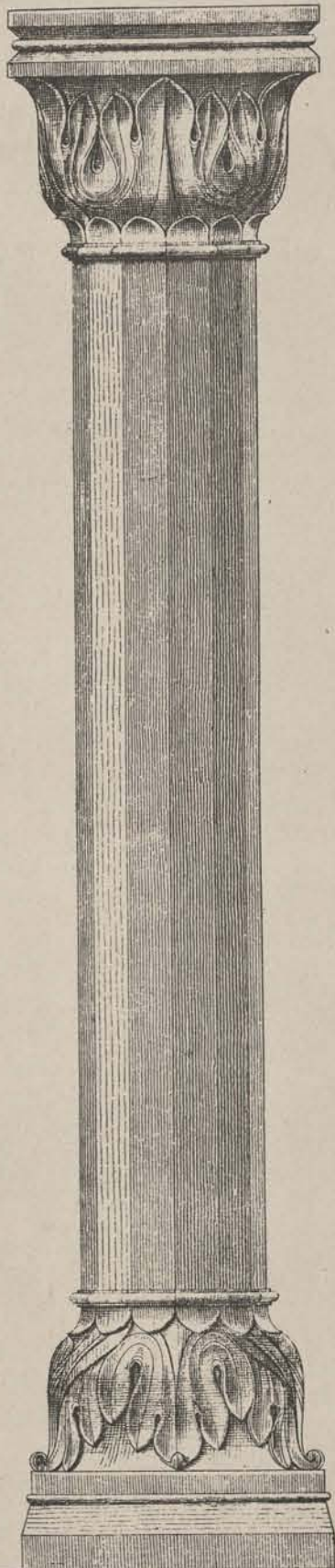


FIG. 1. FROM TOMB OF NIZAM-U-DIN. (Marble).

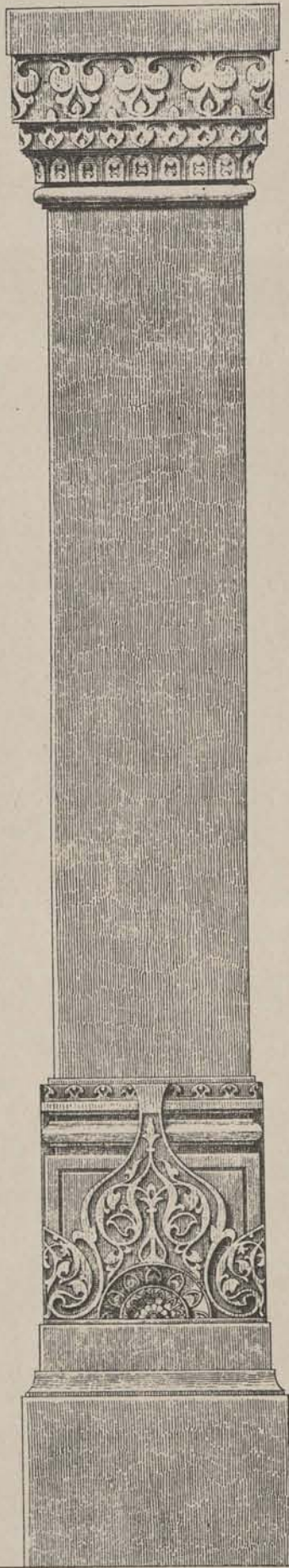


FIG. 2. FROM MUSJID OF FIROZ SHAH. (Sandstone).

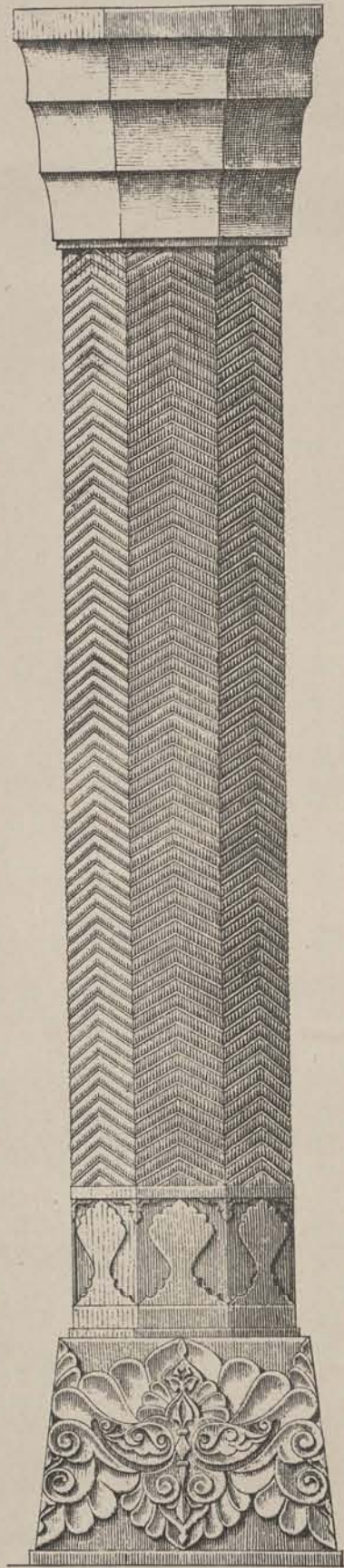
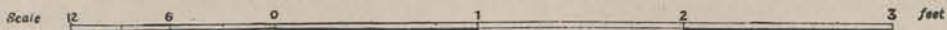


FIG. 3. FROM PURANA KILA. (Sandstone).

JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

Mangal and Lal Chand, del.



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AND LALA RAM PAKSH, DRAFTSMAN, JEYPORE,
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

PILLARS.

FROM DELHI.

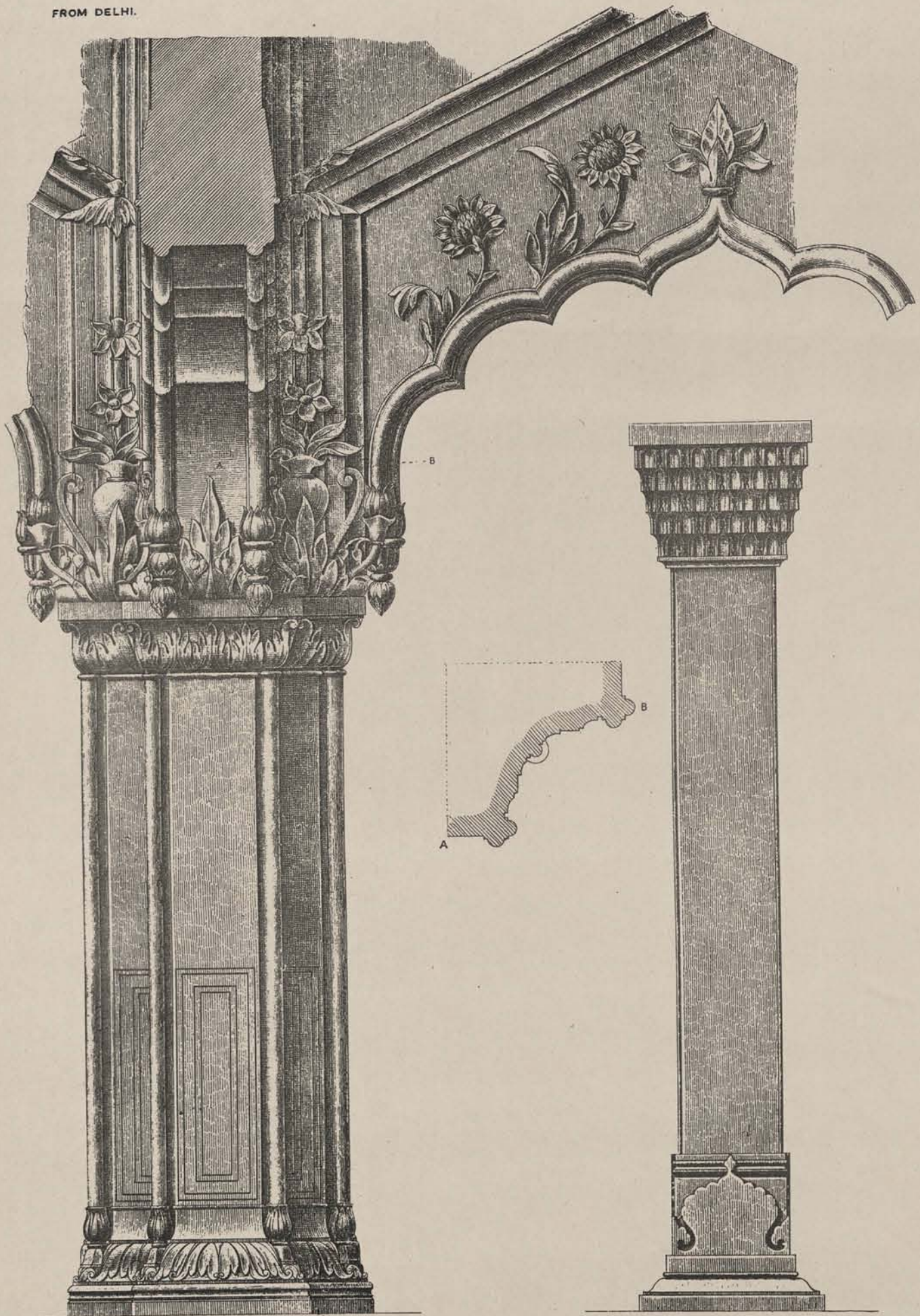


FIG. 1. FROM MOTI MUSJID. (Marble).

FIG. 2. FROM CHOUSATH KHAMBA. (Marble).

Scale 12" 6 0 1 2 3 4 feet

JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS.

Pertab and Lal Chand, del.

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PART II.

PILLARS.

FROM DELHI.

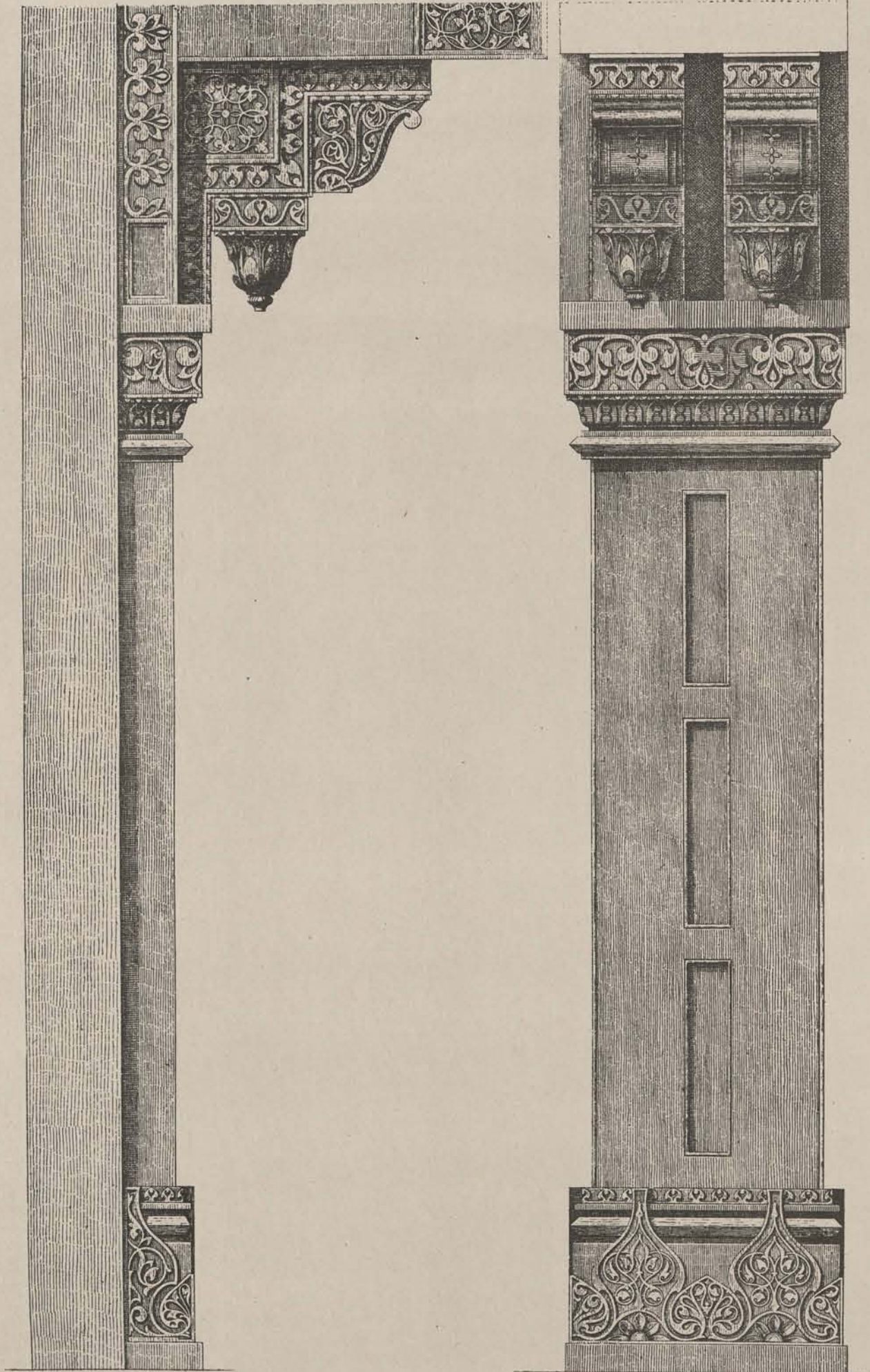
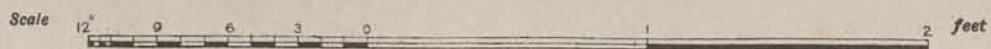


FIG. 1. FROM MUSJID FIROZ SHAH, (Sandstone).

FIG. 2. FRONT ELEVATION OF FIG. 1.

JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS.

Chunder and Shaukar, del.



PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE, AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

FROM DELHI AND FATEHPUR SIKRI.

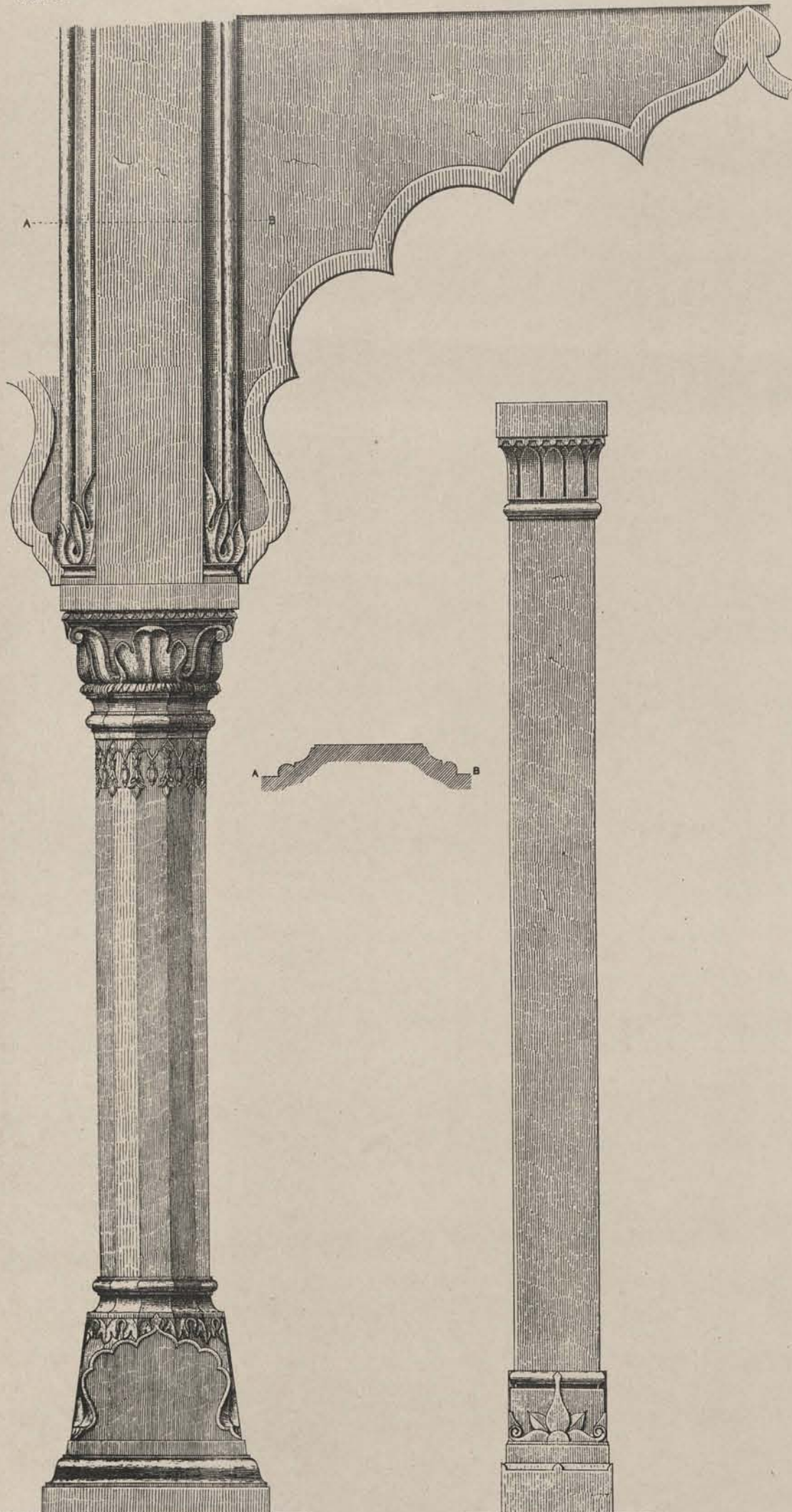


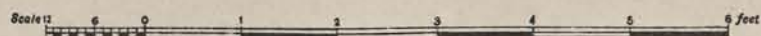
FIG. 1. DIWAN AM, FORT, DELHI. (Sandstone).

FIG. 2. FROM FATEHPUR SIKRI. (Sandstone).

FIG. 3. FROM FATEHPUR SIKRI. (Sandstone).

JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

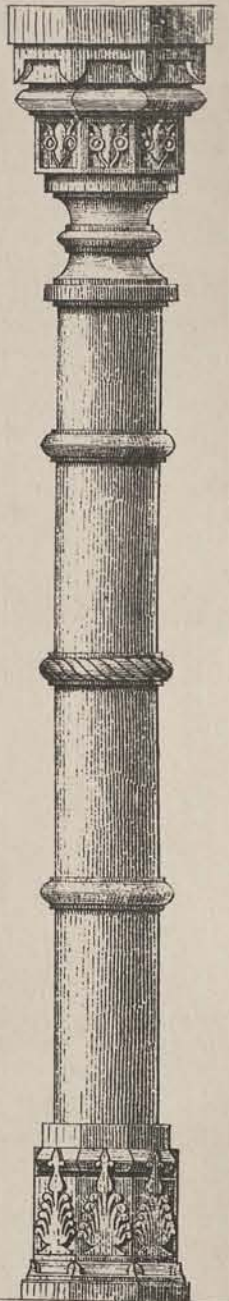
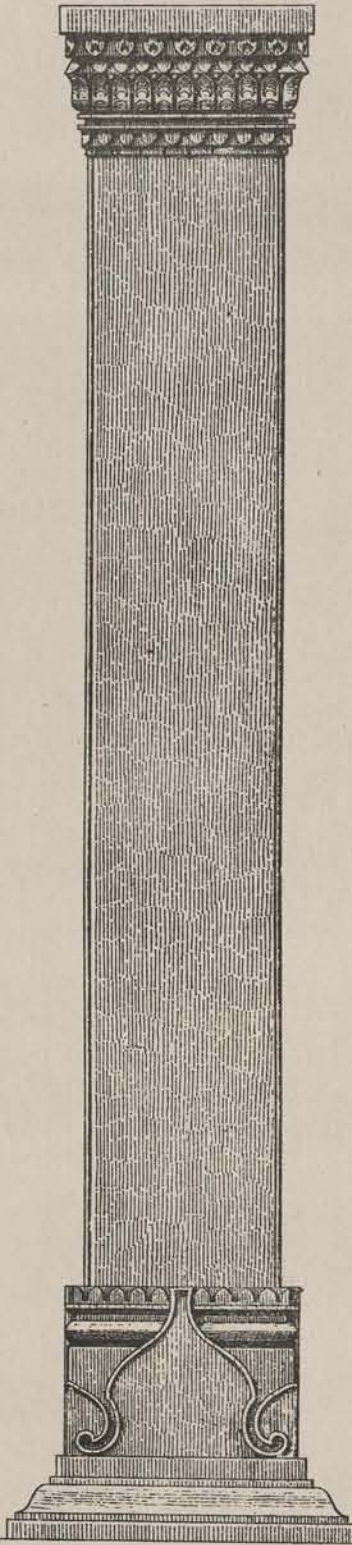
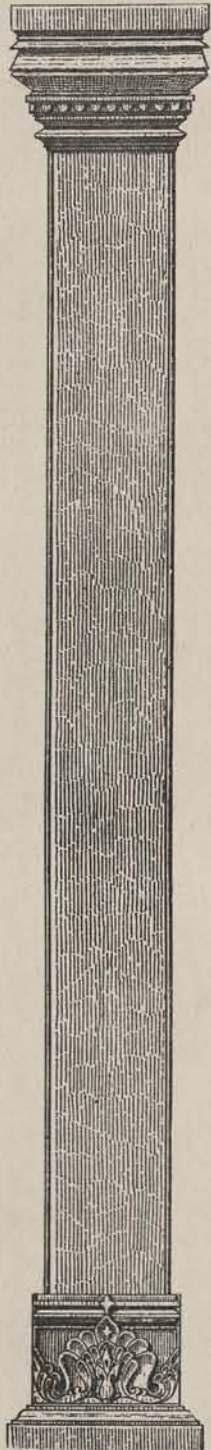
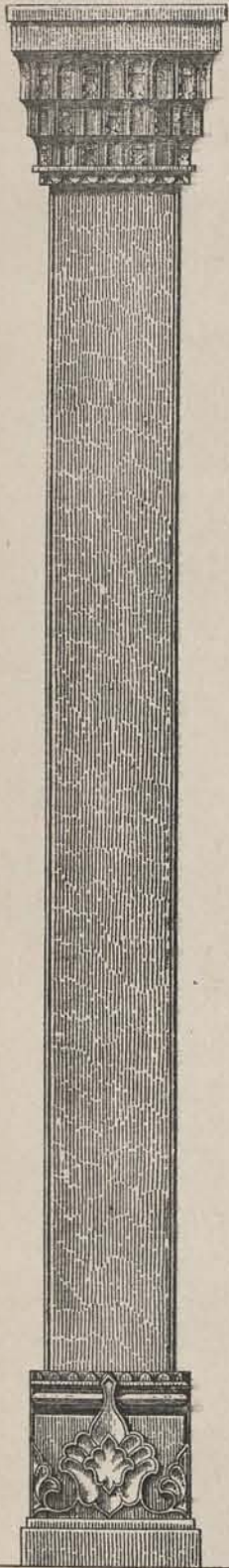
Pertsb and Lal Chand, del.



PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE,
AND LALA RAM DAKSHI, DRAFTSMAN, JEYPORE,
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

PILLARS.

FROM DELHI AND UDAIPUR.



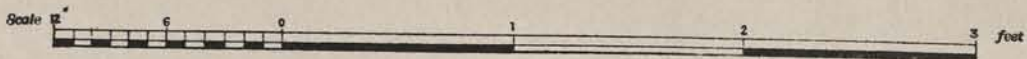
FIGS. 1 & 2. FROM KHAN KHANA, DELHI. (Sandstone).

FIG. 3. FROM ARAB SERAI. (Sandstone).

FIG. 4. FROM JUG NIWAS, UDAIPUR. (Marble).

JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS.

Chunder and Lal Chand, del.



PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE, AND LALA RAM BAKSHI, DRAFTSMAN, JEYPORE, AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

PILLARS.

FROM DEEG AND DELHI.

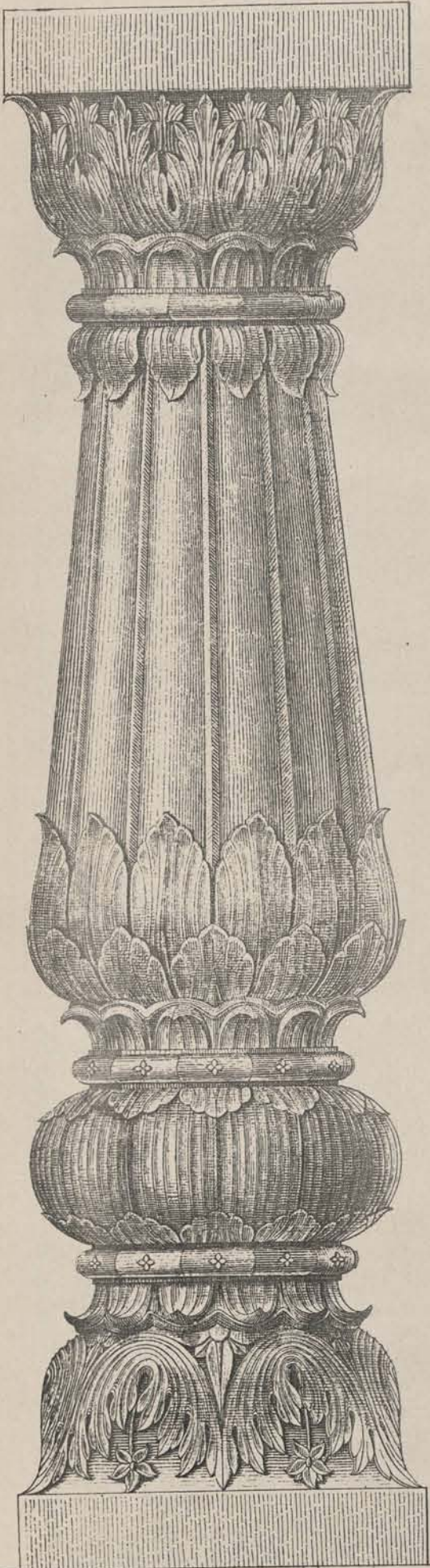


FIG. 1. FROM NUND BHAWAN, DEEG. (Sandstone).

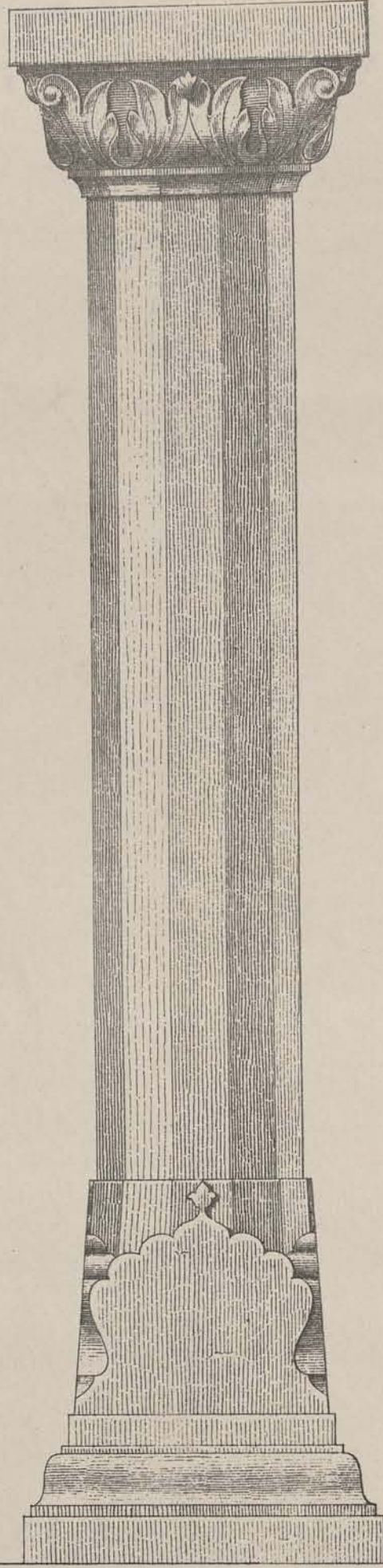


FIG. 2. FROM SUMMUM BURJ FORT, DELHI. (Marble).

JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS.

Lal Chand, del.



PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE, AND LALA RAM BAKSH, DRAFTSMAN, JEYPORE, AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

FROM JEYPORE.

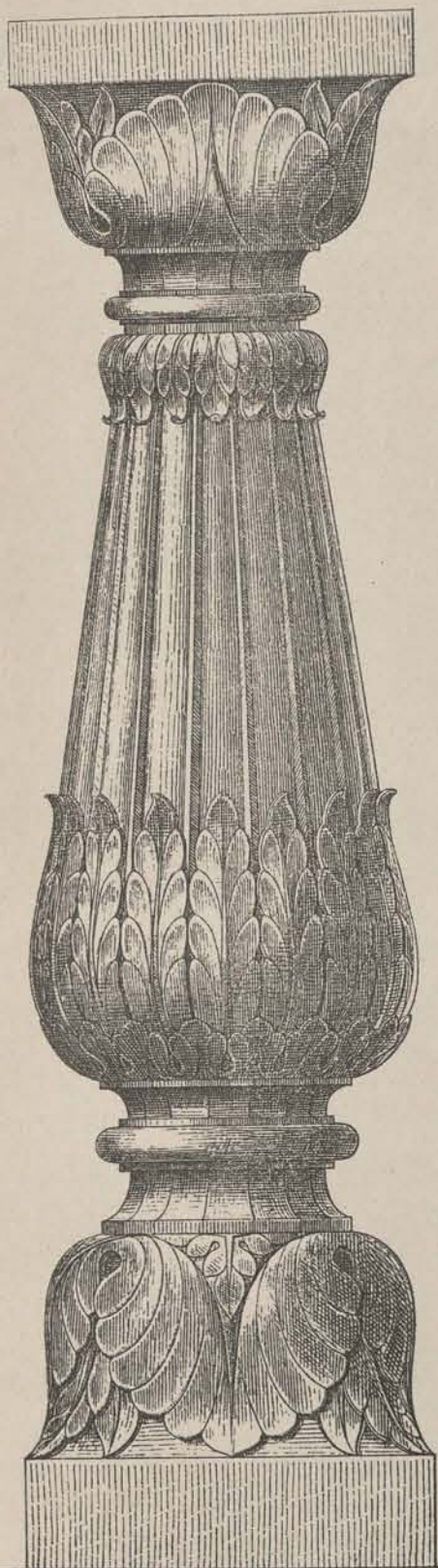


FIG. 1.

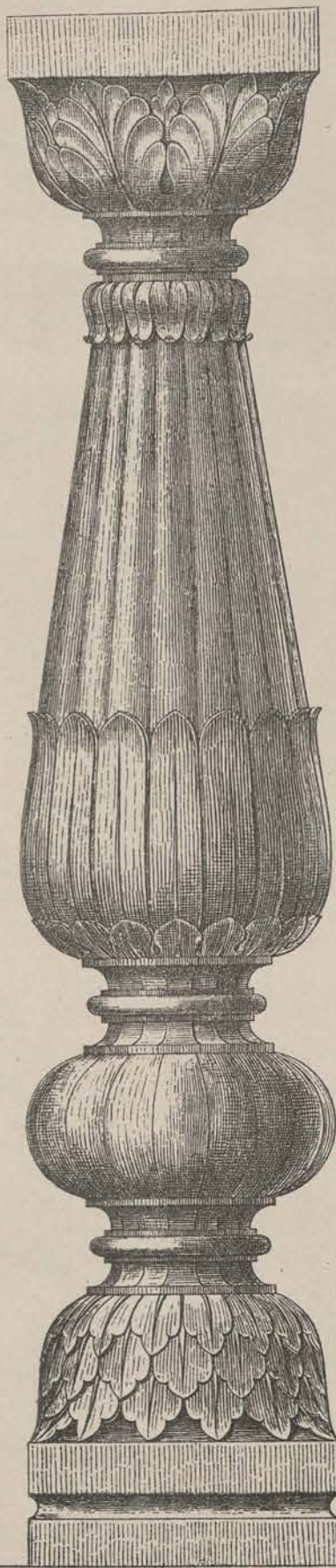


FIG. 2.

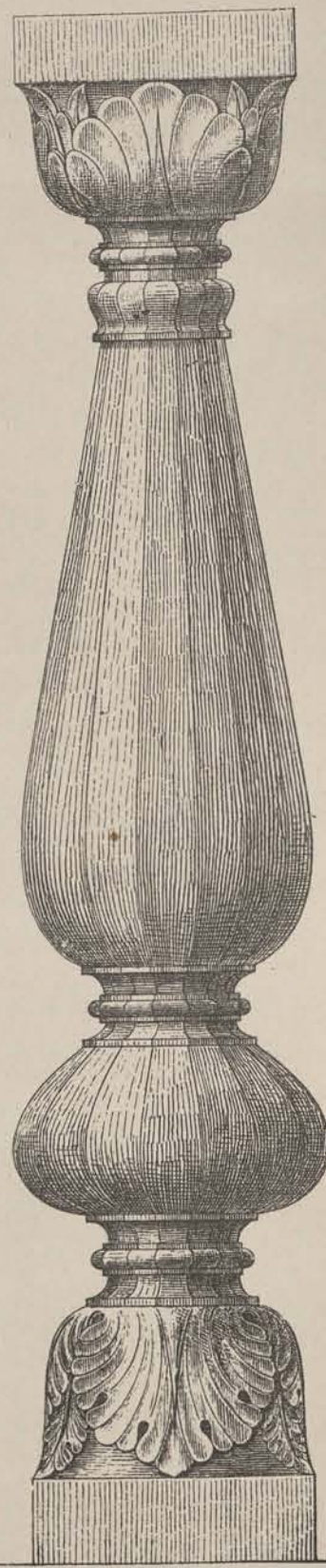
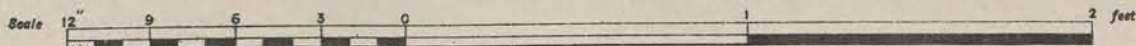


FIG. 3.

JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS.

Shankar and Lal Chand, del

PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE, AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.



PILLARS.

Front View



FIG. 1.

Sandstone.

Side View



FIG. 2.

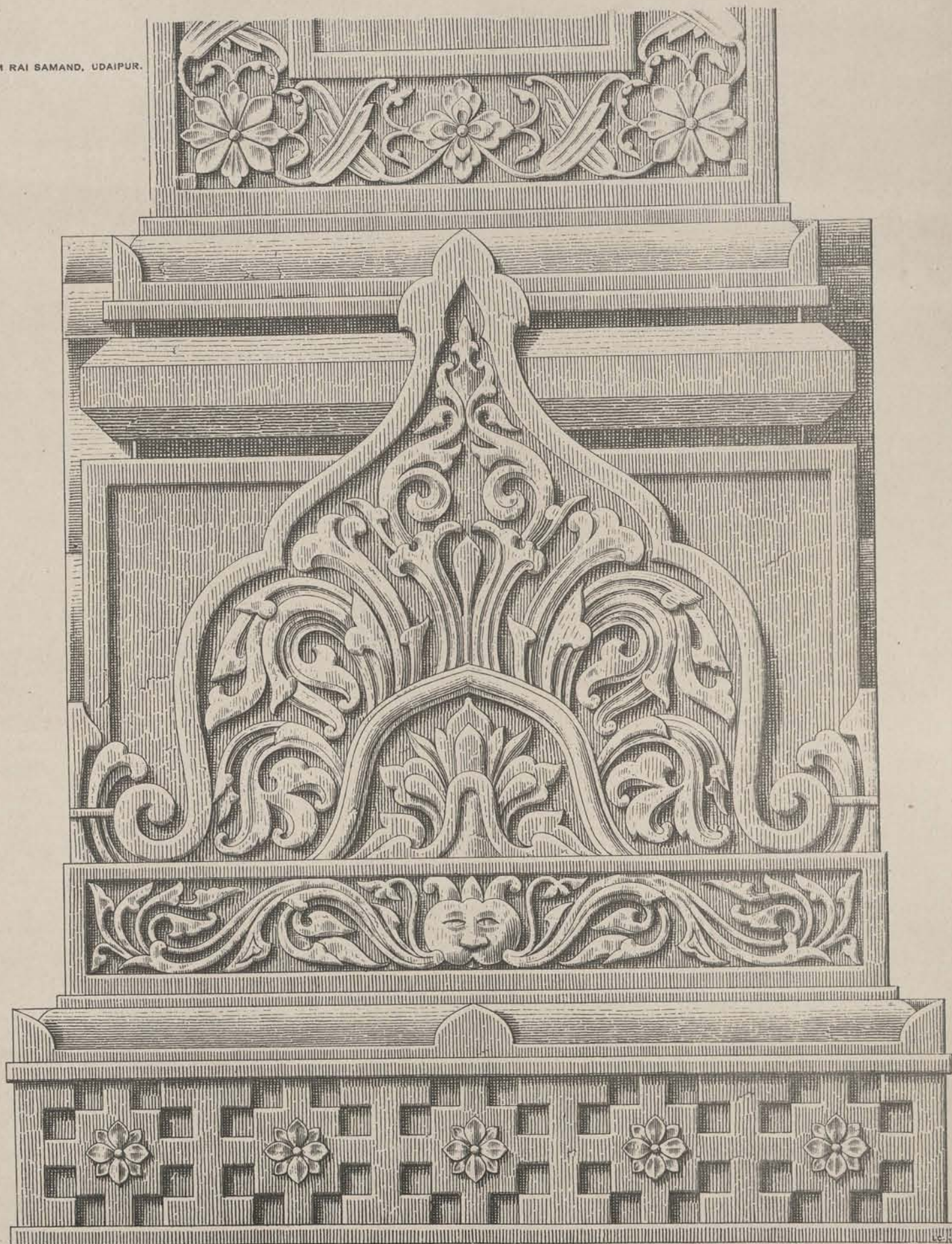
Sandstone.



PART II.

PILLARS. BASES.

FROM RAI SAMAND, UDAIPUR.



JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS.

Chunder and Lal Chand, del.

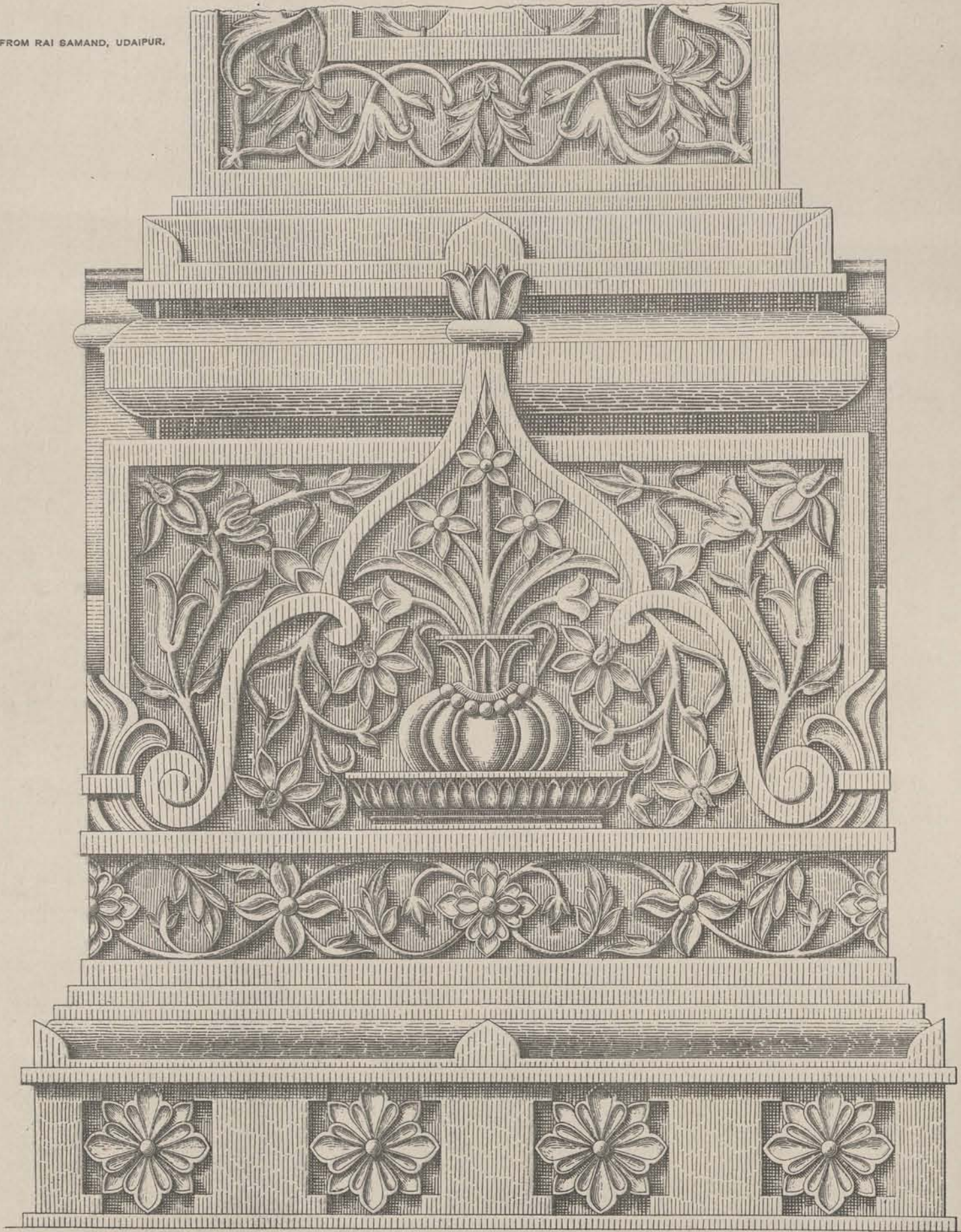
Scale $\frac{1}{4}$ 0 1 2 3 4 5 6 7 inches

PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE, AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

PART II.

PILLARS. BASES.

FROM RAI SAMAND, UDAIPUR.



JEYPURE PORTFOLIO OF ARCHITECTURAL DETAILS.

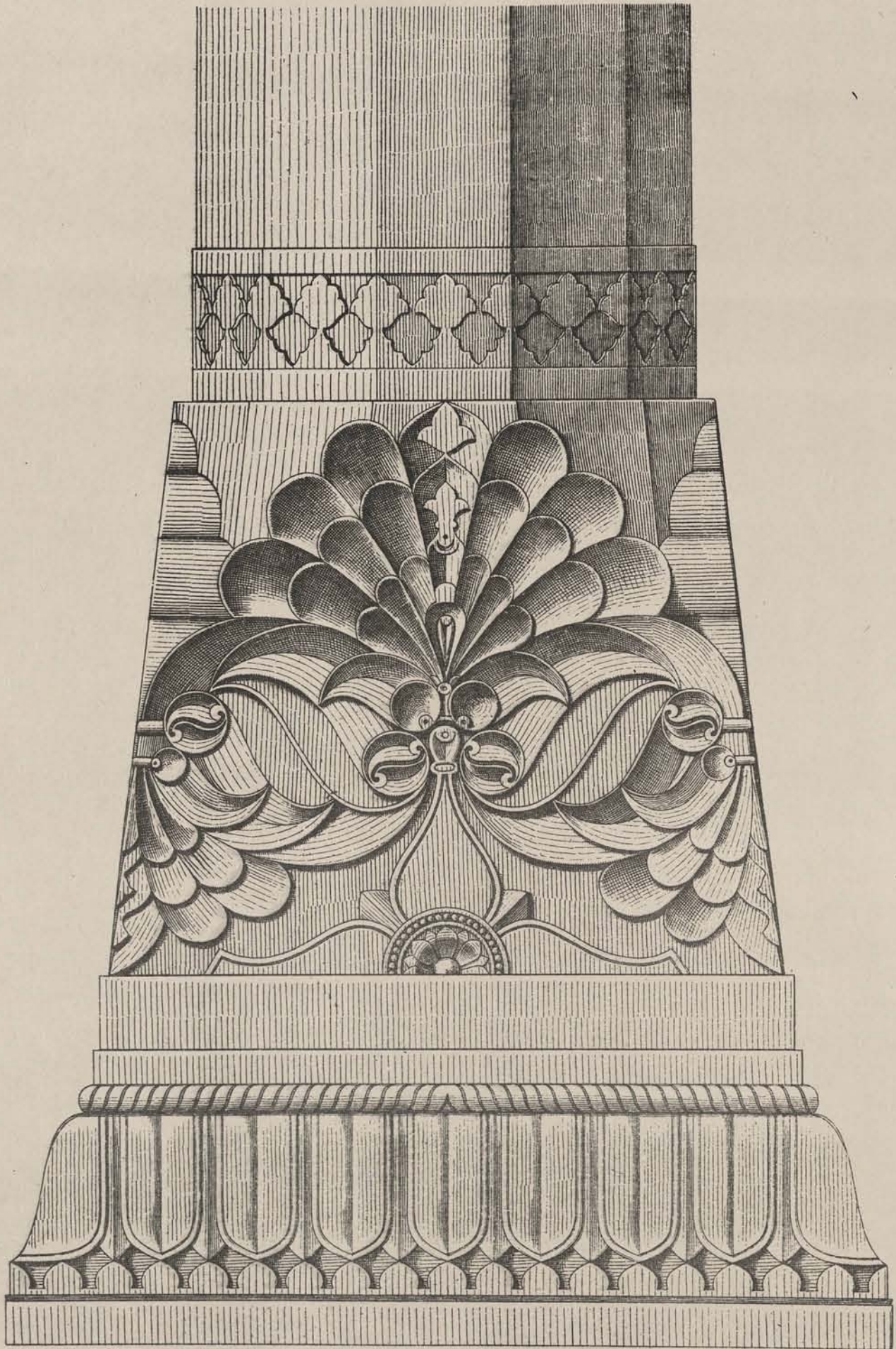
Chunder and Pertab, del.



PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPURE STATE, AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

PILLARS. BASES.

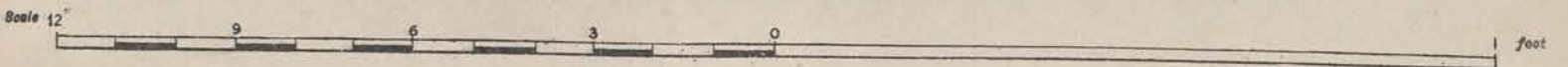
FROM TOMB OF SELIM CHISTI, FATEHPUR SIKRI



JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS.

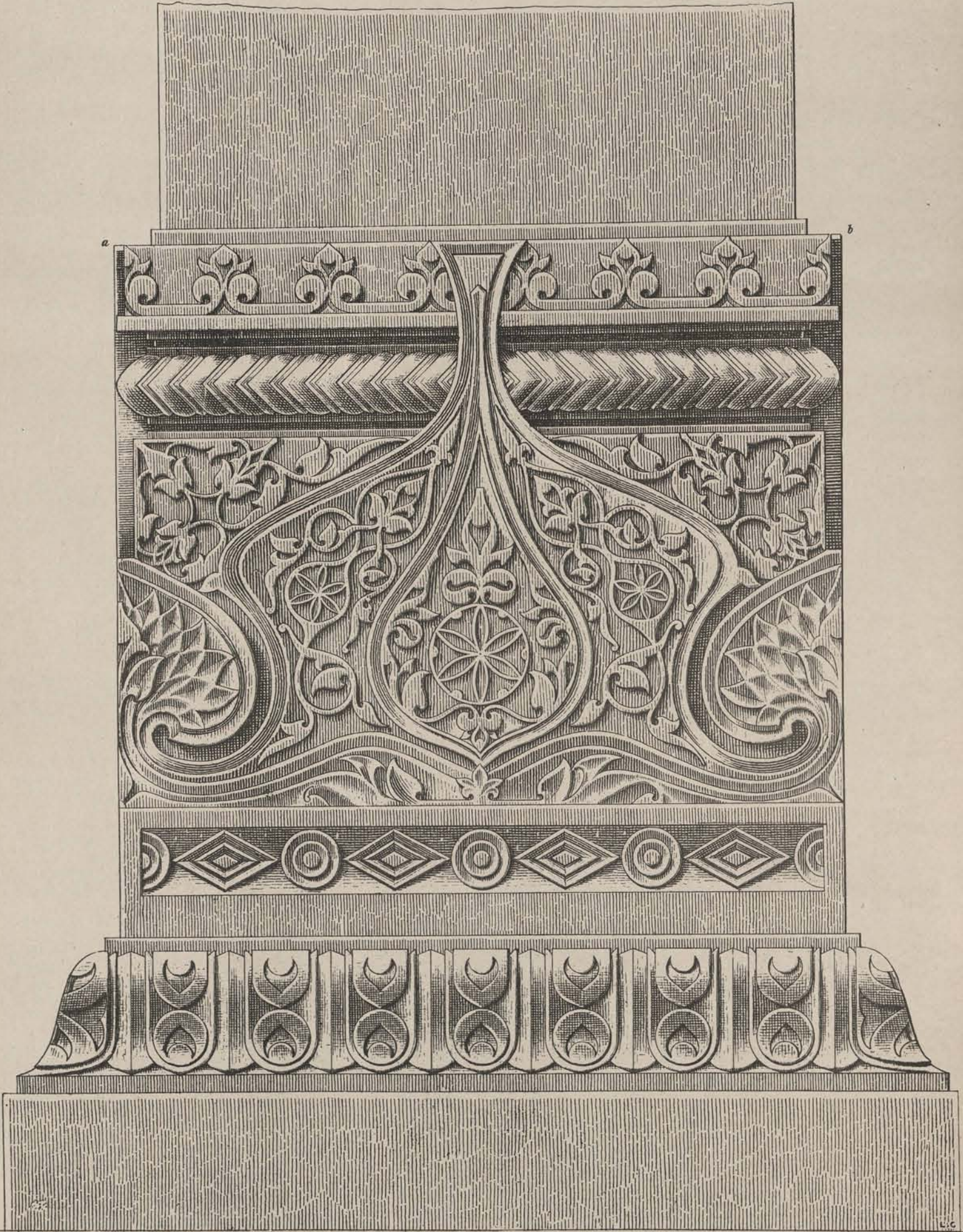
Ram Pertab del.

PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE. AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.



PILLARS. BASES.

FROM FATEHPUR SIKRI.



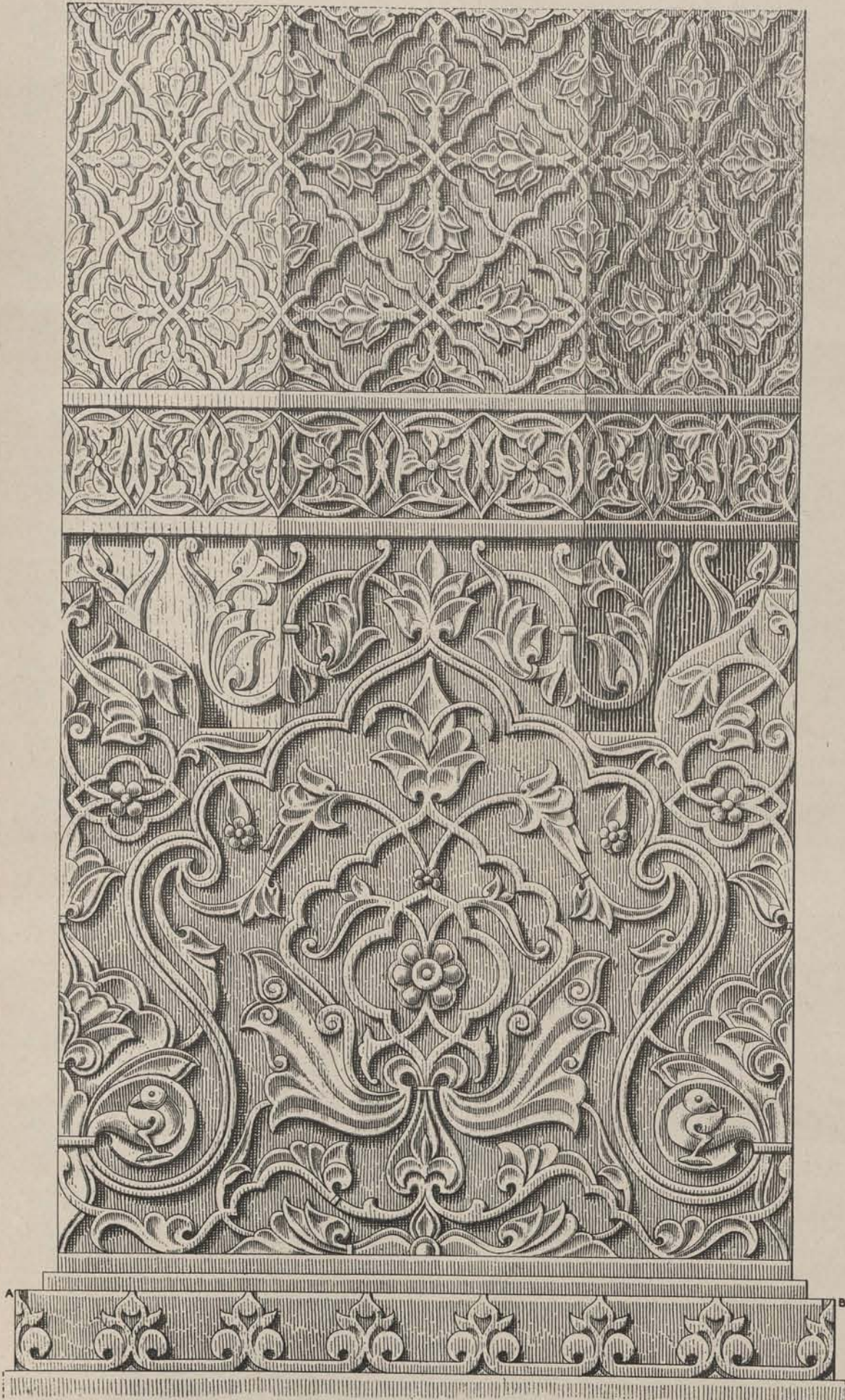
JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS.

Sohn Lall and Bhora Mull, del.



PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE, AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

FROM FATEHPUR SIKRI.



This is part of the shaft of a pillar, the base of which is shown in Plate 54.

PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE,
AND LALA RAM BAKSH, DRAFTSMAN, JEYPORE,
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

PART II.

PILLARS. BASES.

FROM TOMB OF KHAN KHANA, DELHI.

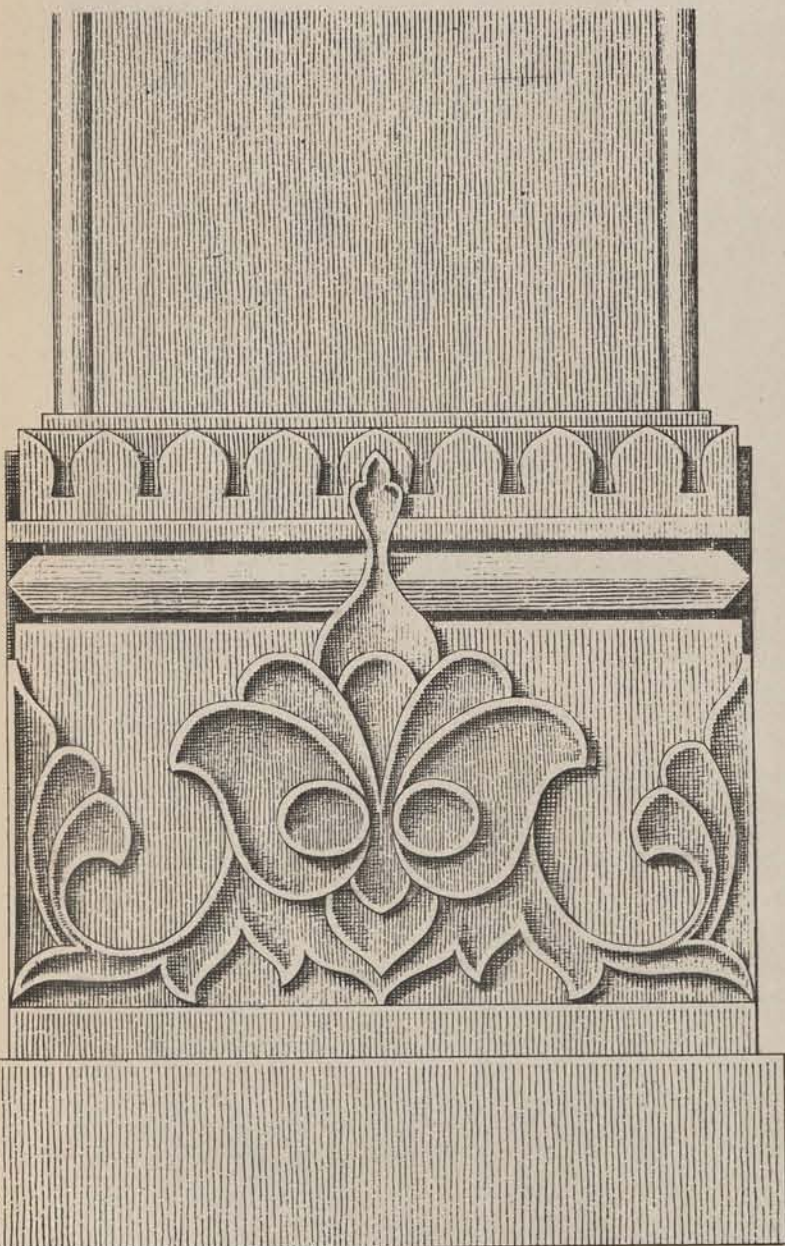


FIG. 1.

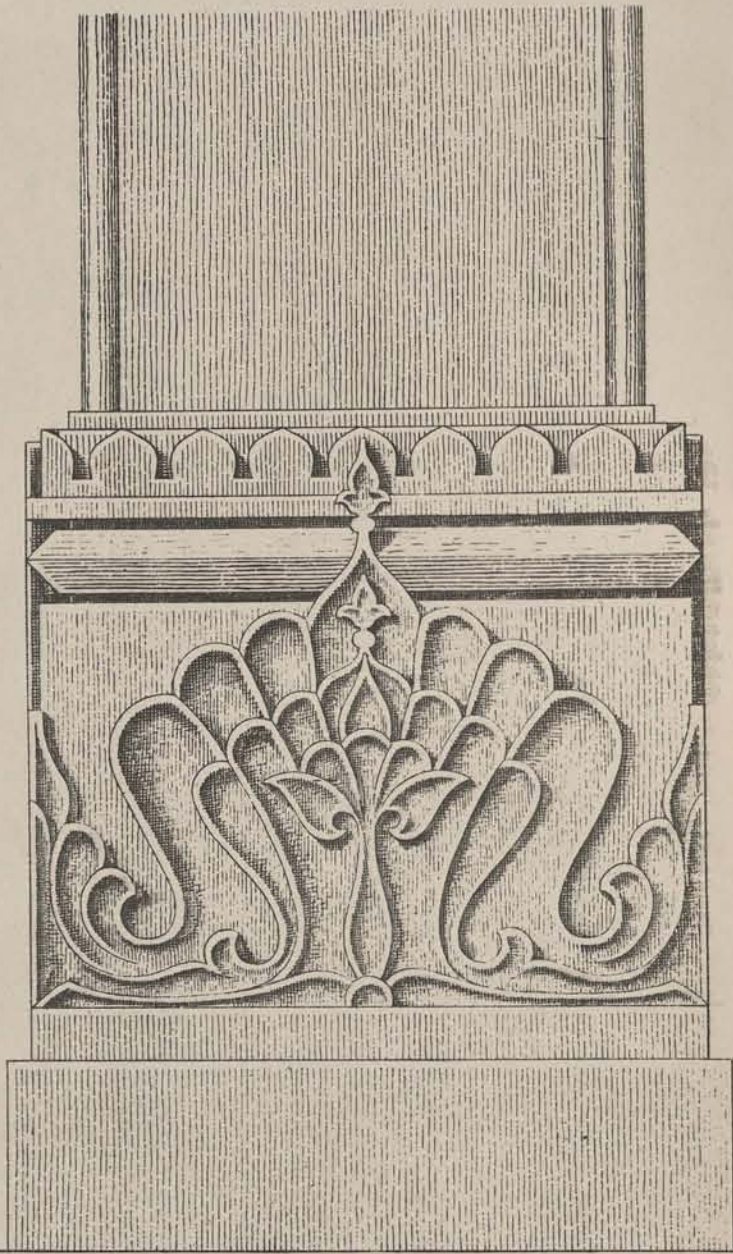


FIG. 2.



JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS.

Shankar del.

PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE, AND LALA RAM BAKSHI, DRAFTSMAN, JEYPORE, AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

PILLARS. BASES.

FROM TOMB OF KHAN KHANA, DELHI.

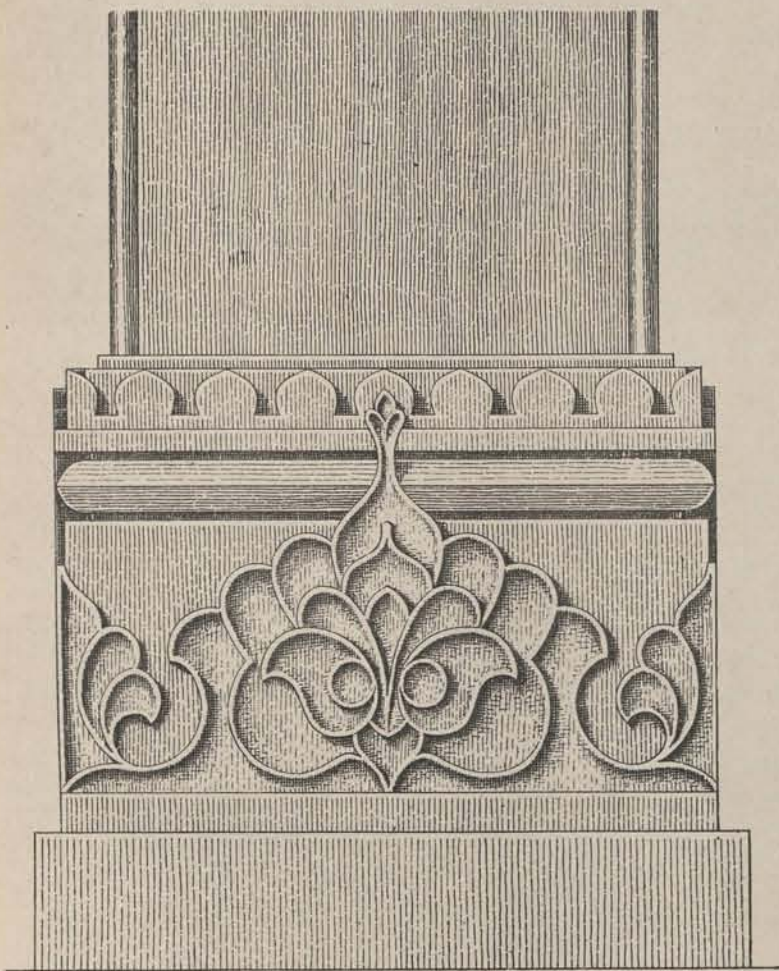


FIG. 1.

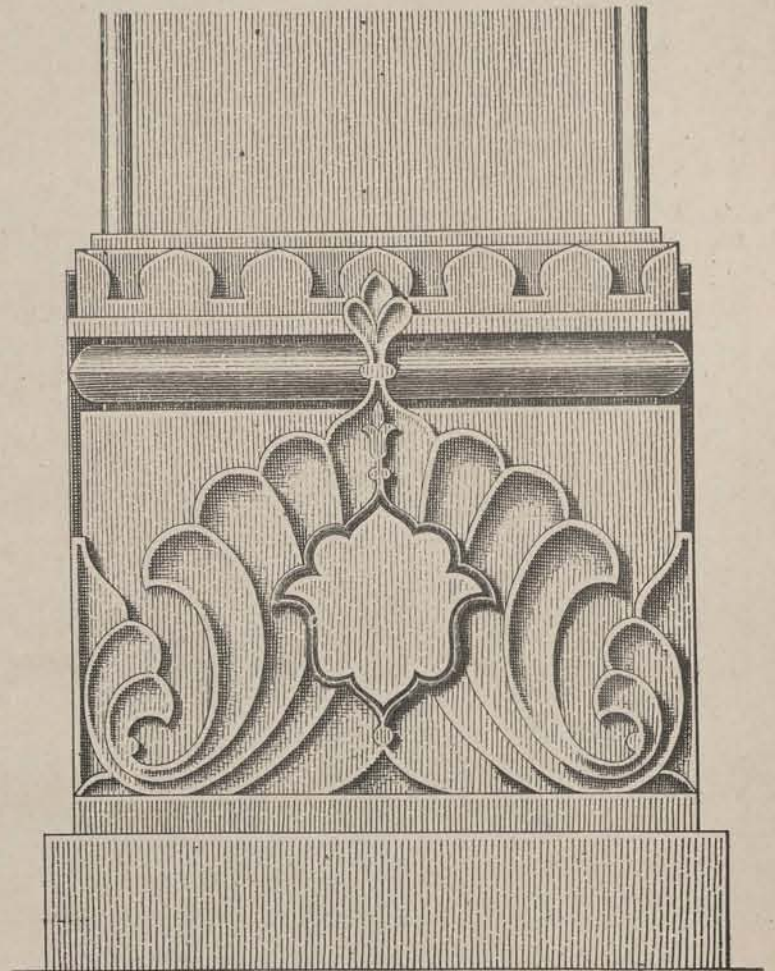


FIG. 2.

Scale 0 1 2 3 4 5 6 7 8 inches

PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE,
AND LALA RAM BAKSHI, DRAFTSMAN, JEYPORE,
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

FROM TOMB OF KHAN KHANA, DELHI.

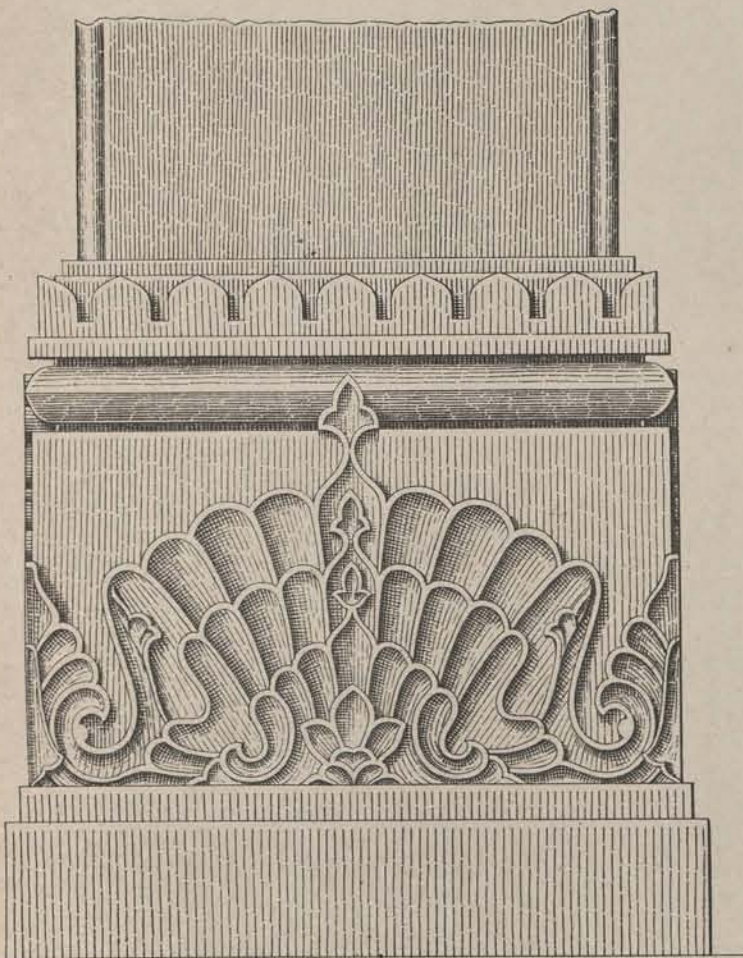


FIG. 1.

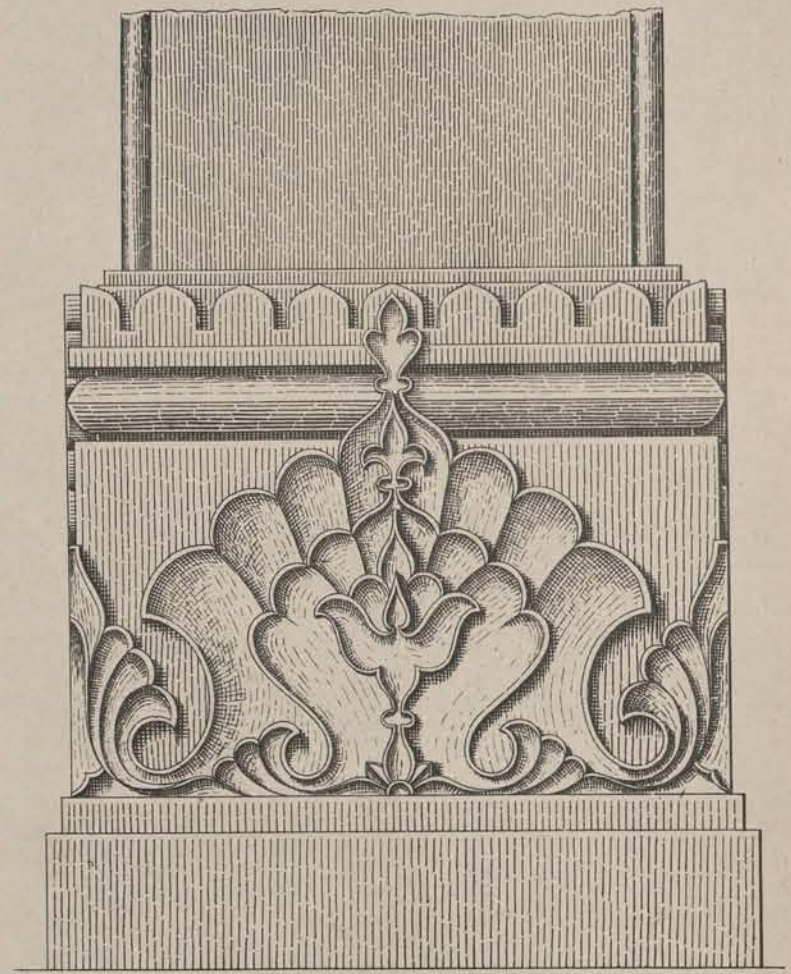


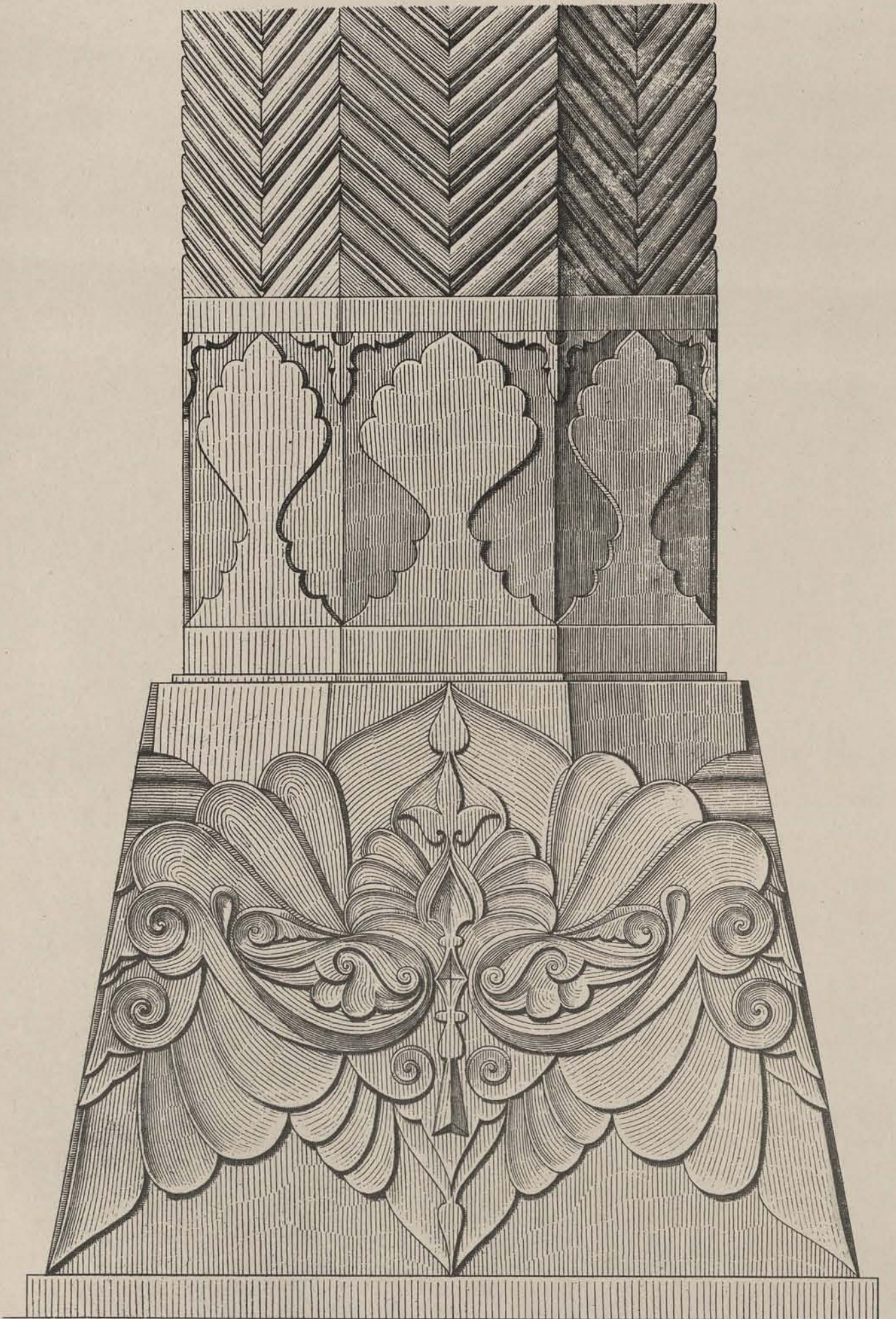
FIG. 2.



PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE,
AND LALA RAM BAKSHI, DRAFTSMAN, JEYPORE,
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

PILLARS. BASES.

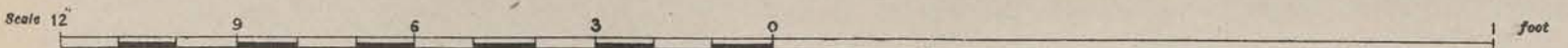
FROM PURANA KILA, DELHI.

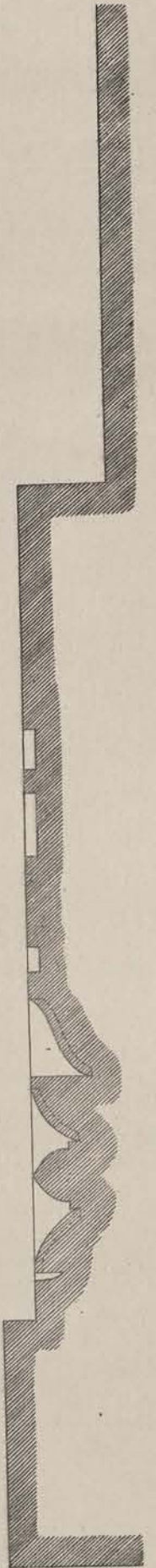
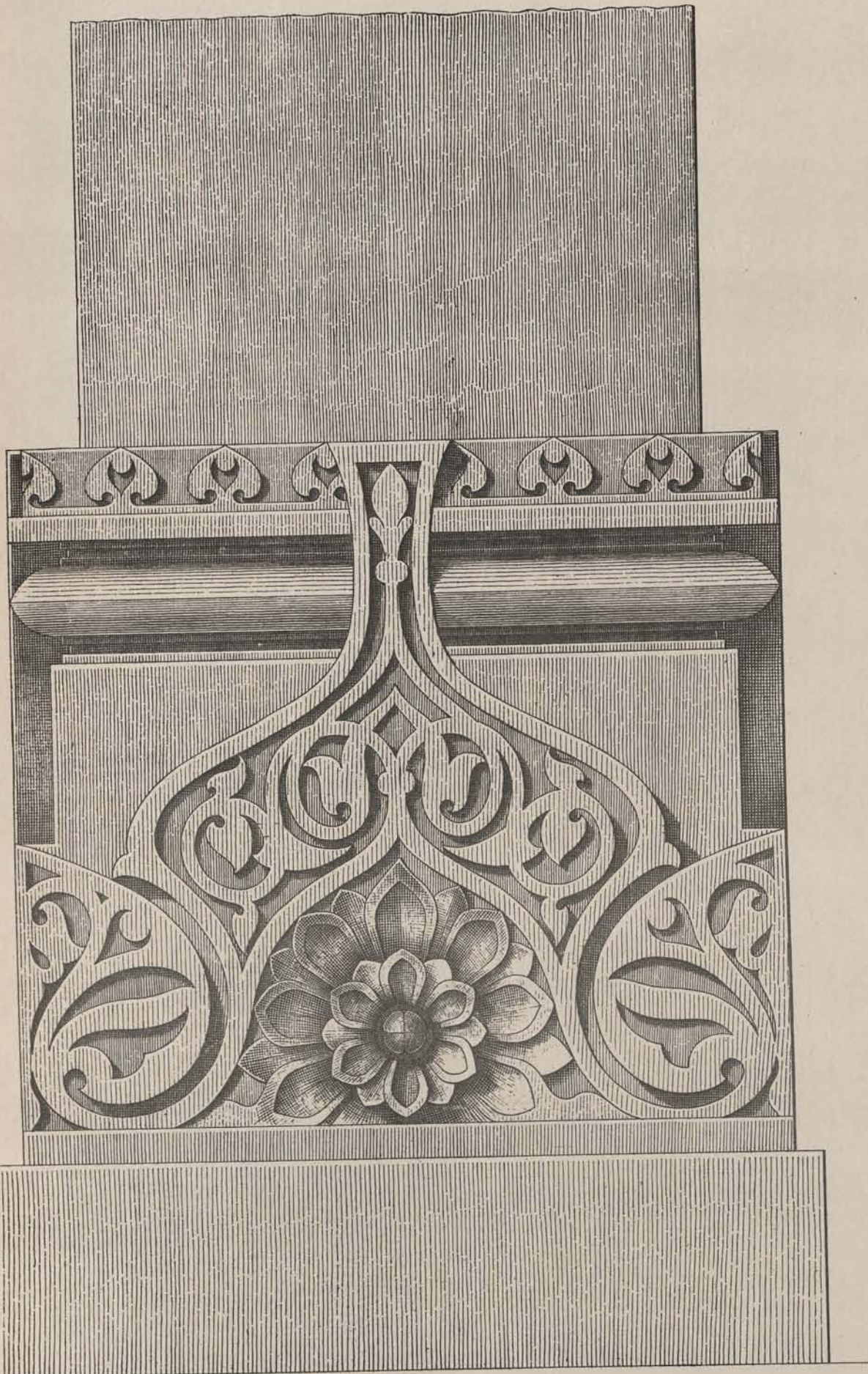


JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS.

Bhairav Baksh and Bhora Mull, del.

PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE, AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.





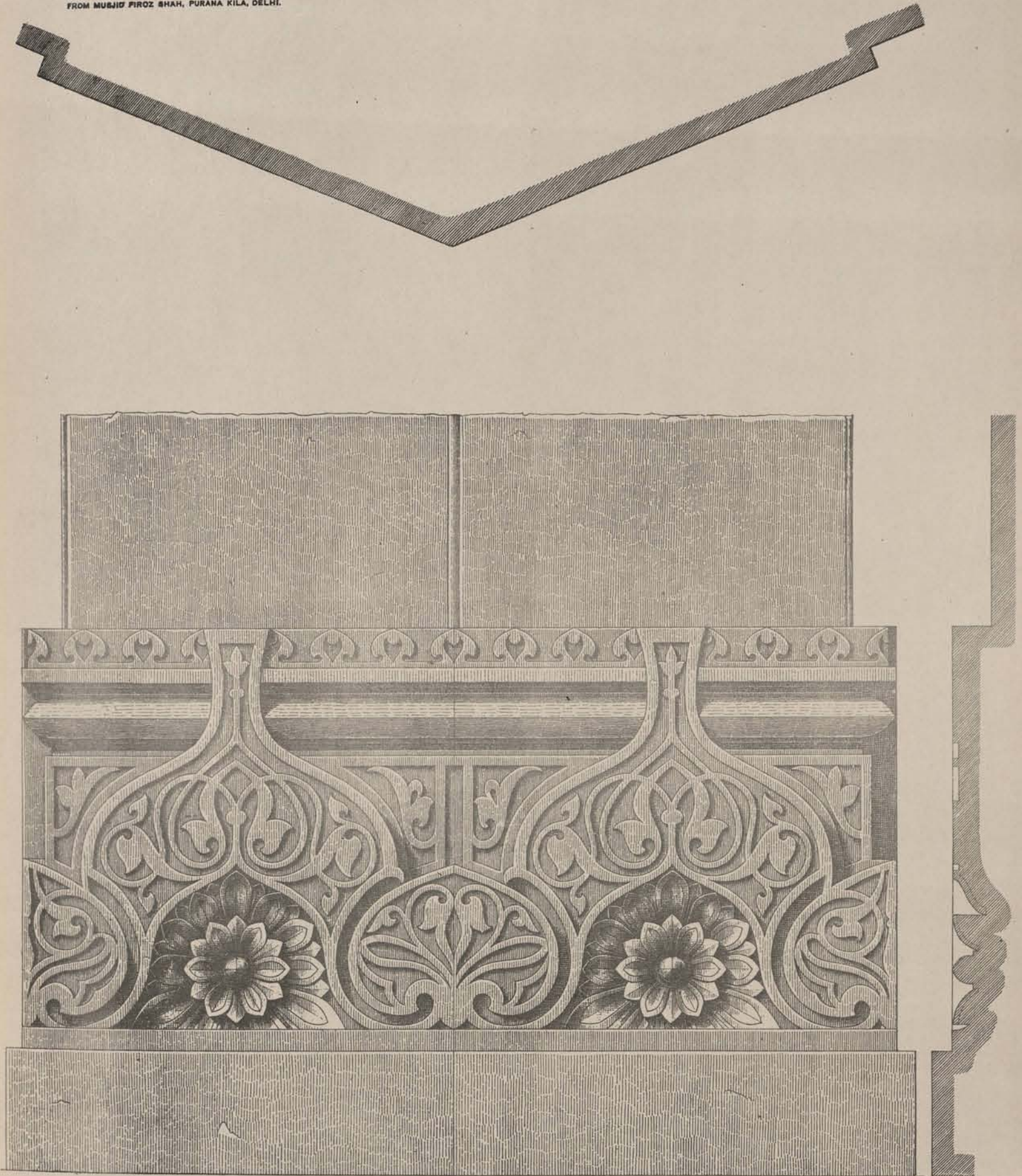
JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS

Pertab and Mangal, del.

PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE, AND LALA RAM BAKSH, DRAFTSMAN, JEYPORE, AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

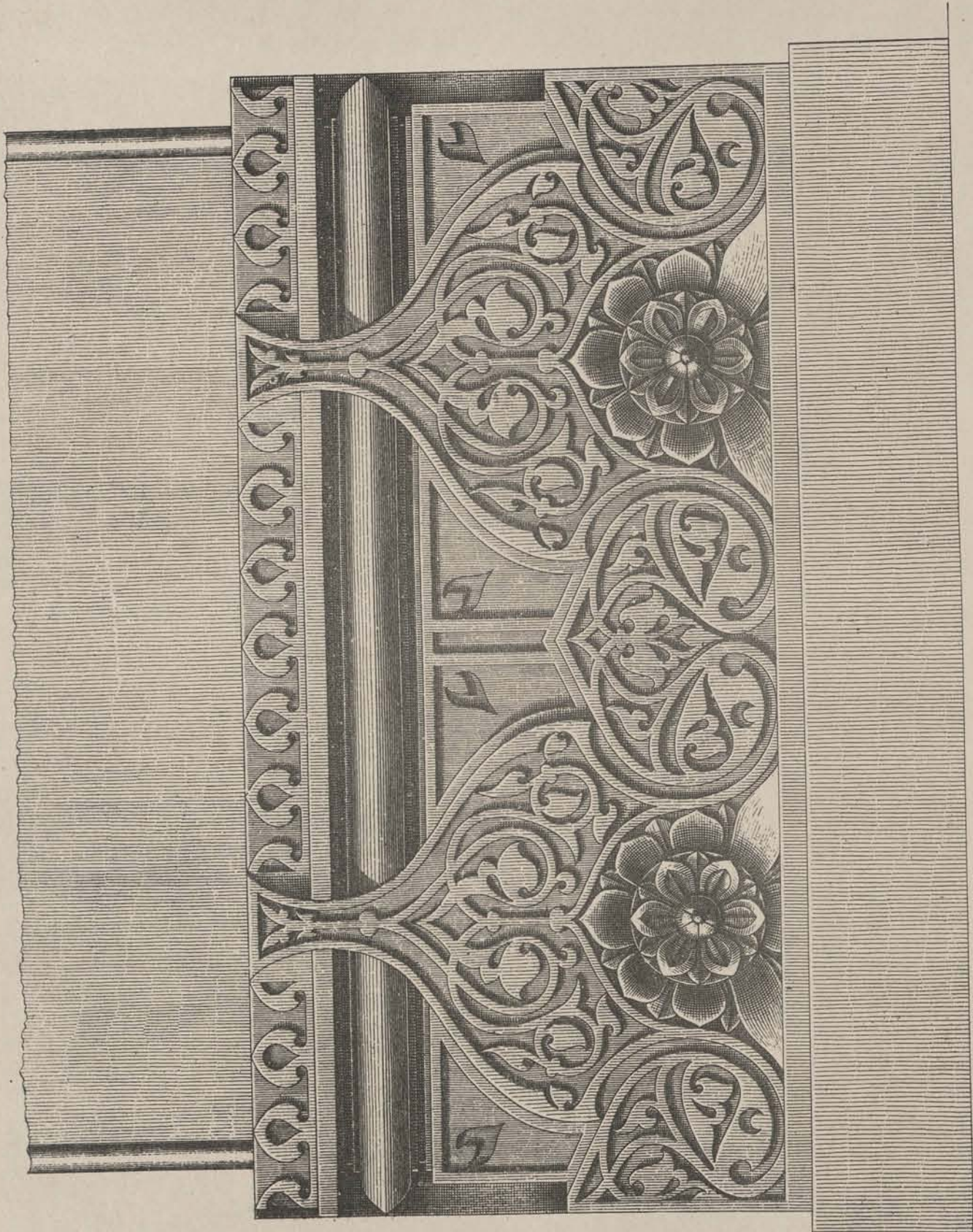
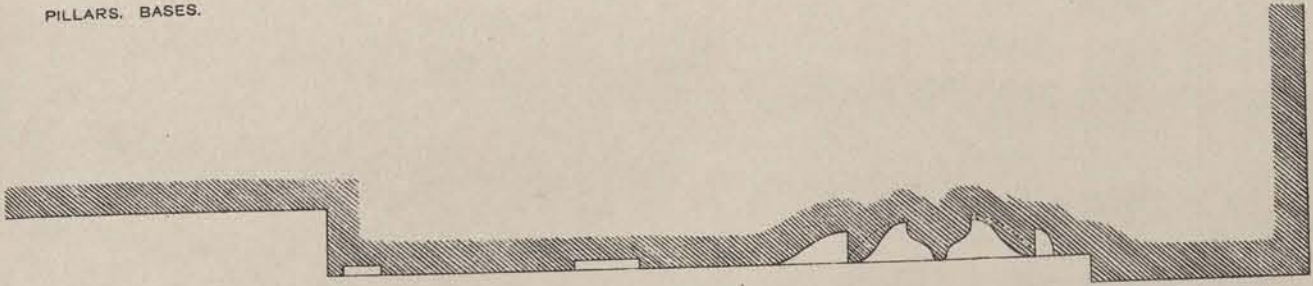


FROM MUBJID FIROZ SHAH, PURANA KILA, DELHI.



PART II.

PILLARS. BASES.



JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS.

Chunder and Pertab, del.

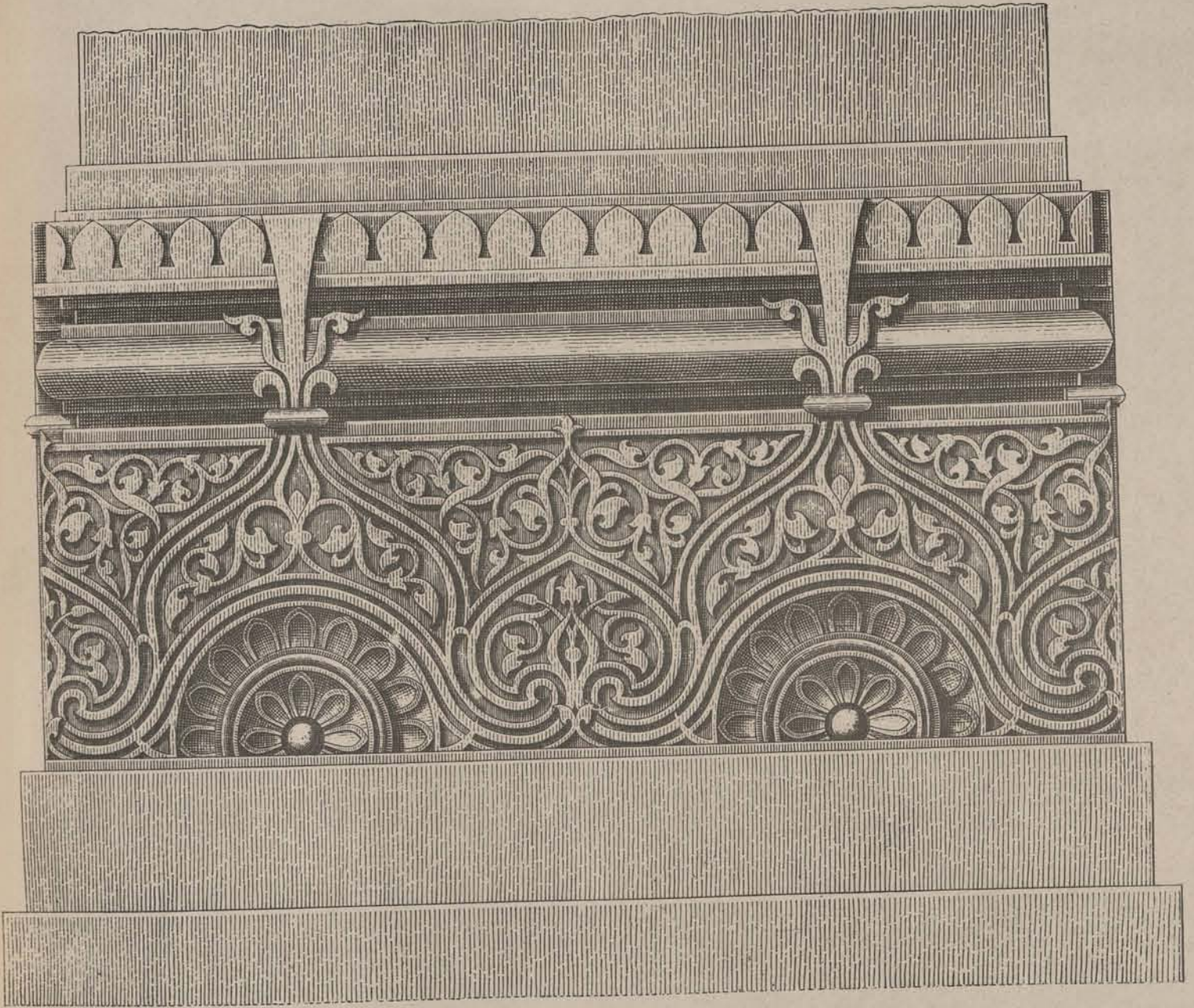
PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE, AND LALA RAM BAKSH, DRAFTSMAN, JEYPORE, AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

FROM MUSJID FIROZ SHAH, PURANA KILA, DELHI.

PART II.

PILLARS. BASES.

FROM MUSJID FIROZ SHAH, PURANA KILA, DELHI.



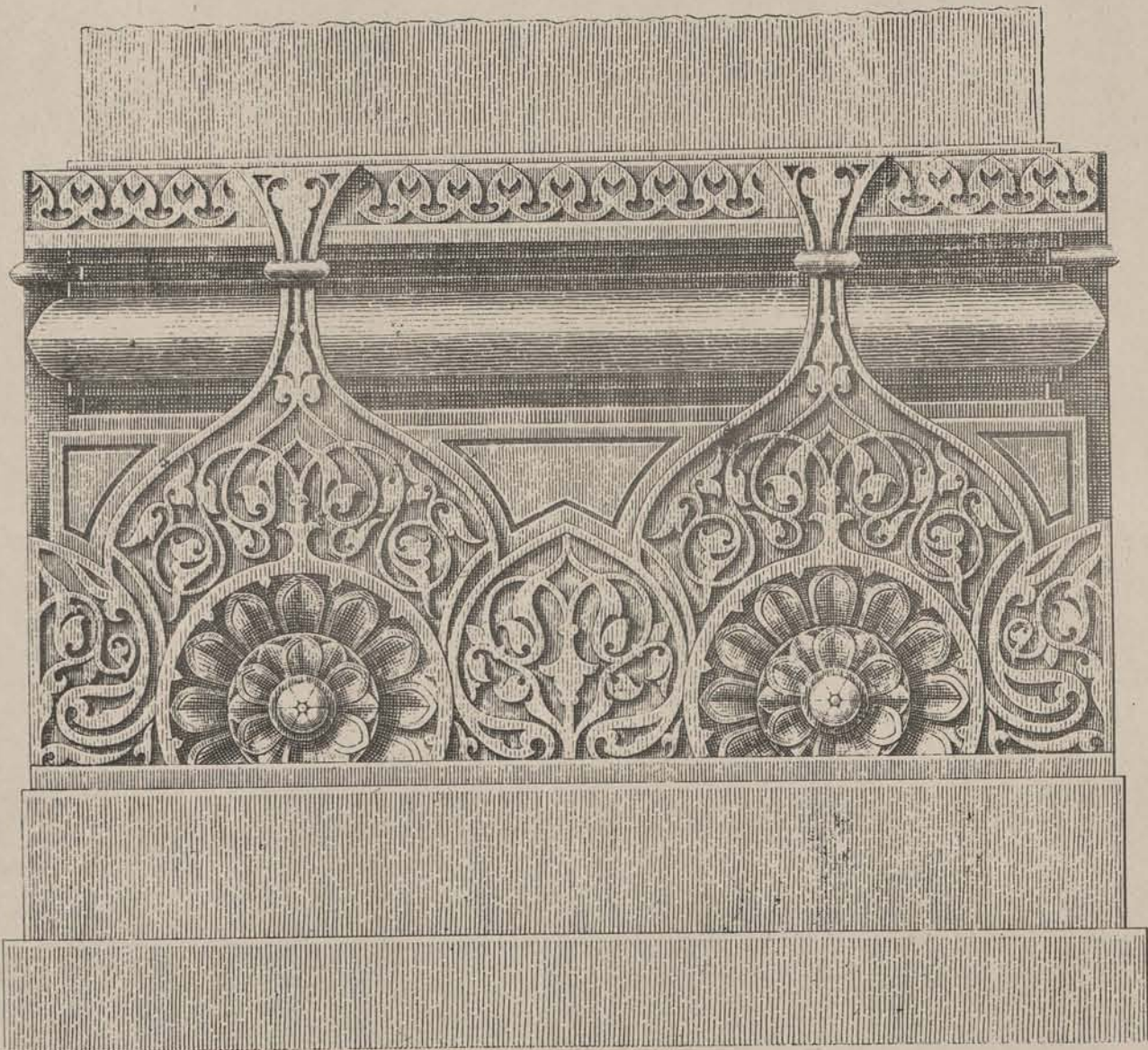
Scale 0 1 3 5 7 9 Inches

JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

Chunder and Mangal, del.

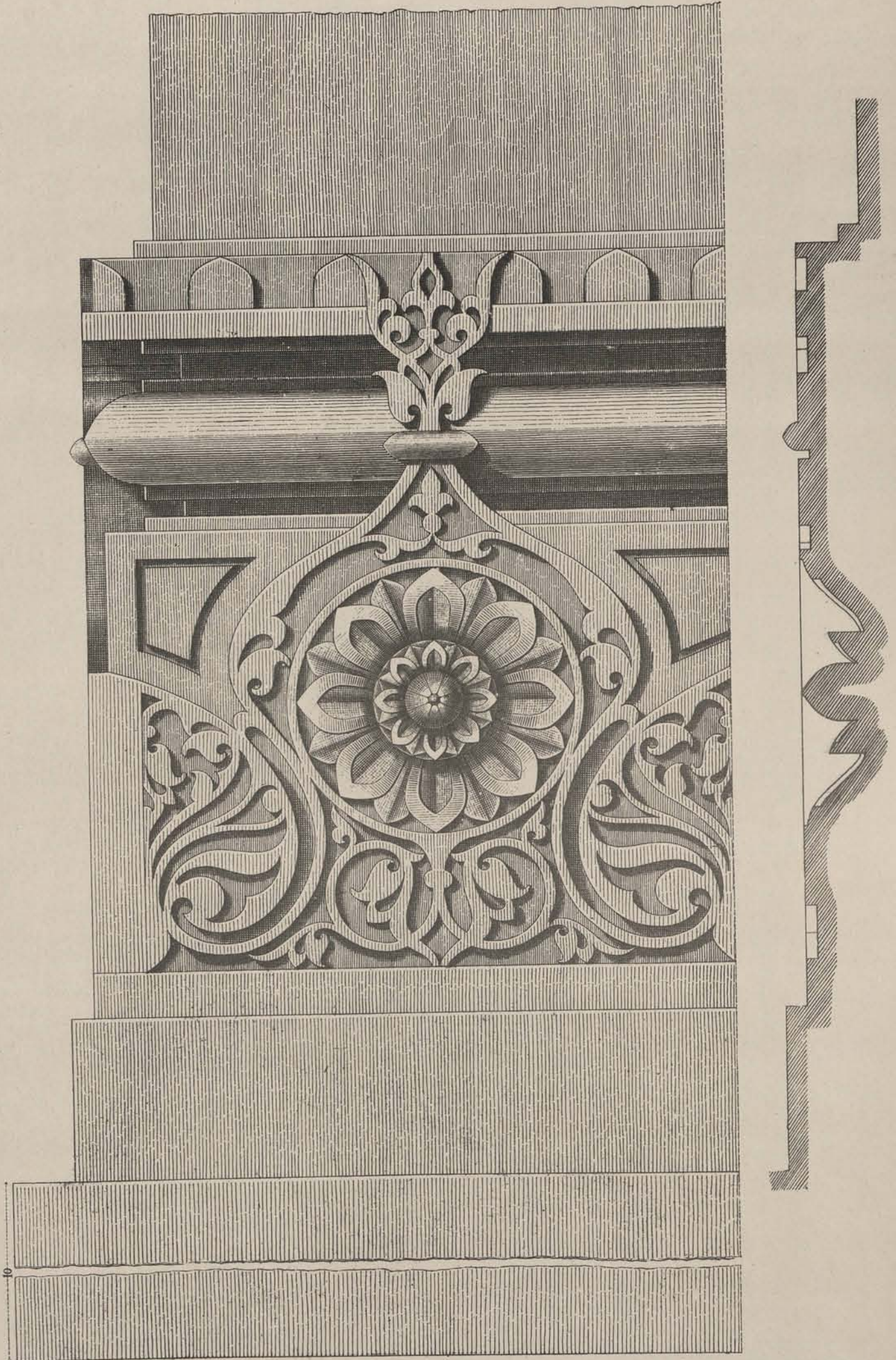
PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE,
AND LALA RAM BAKSH, DRAFTSMAN, JEYPORE.
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

FROM MUSJID FIROZ SHAH, PURANA KILA, DELHI.



Scale 0 1 3 5 7 9 inches

PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE,
AND LALA RAM BAKSH, DRAFTSMAN, JEYPORE,
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.



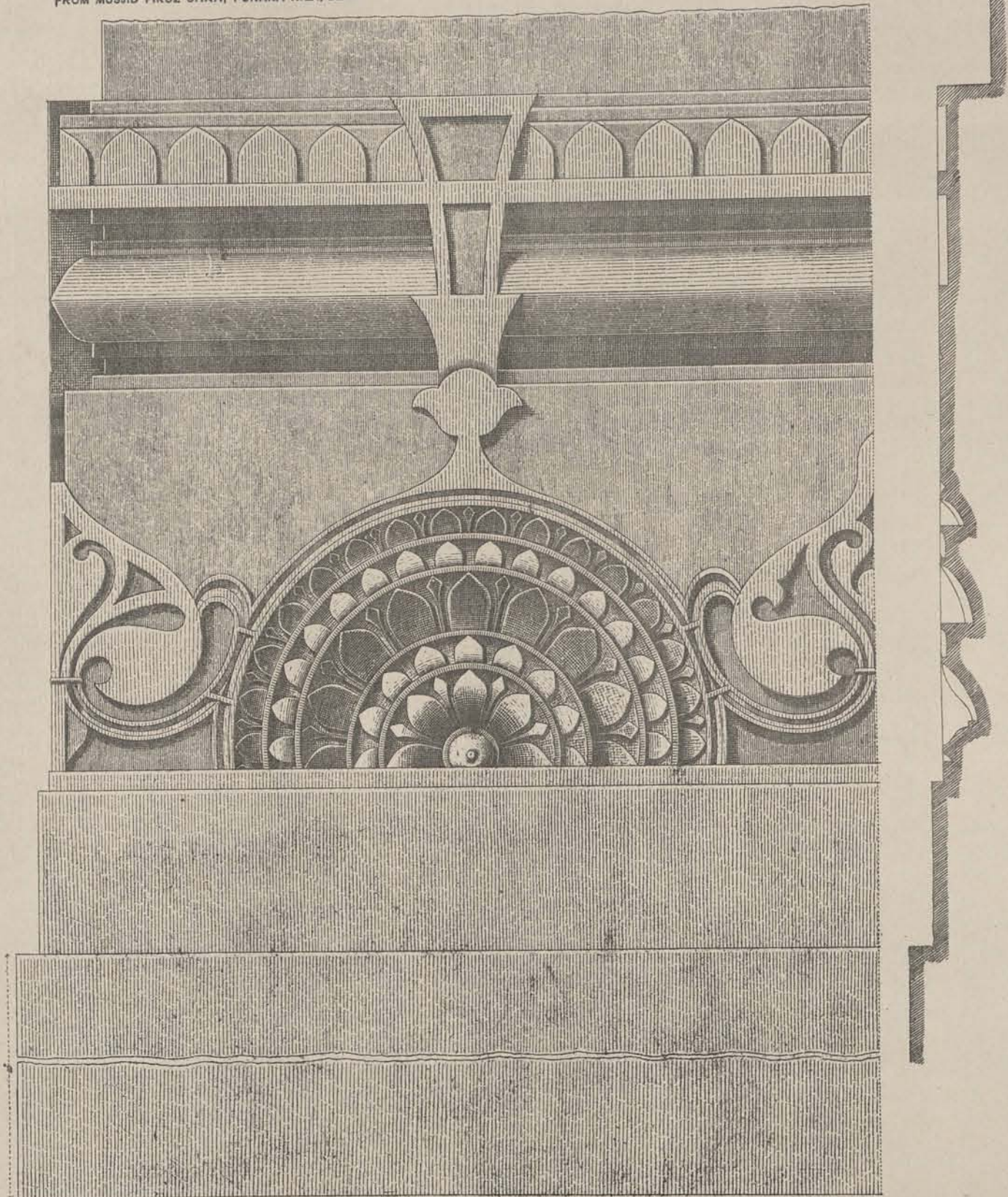
PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE,
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

Scale 1 2 3 4 5 6 7 8 9 10 inches

PART II.

PILLARS. BASES.

FROM MUSJID FIROZ SHAH, PURANA KILA, DELHI.



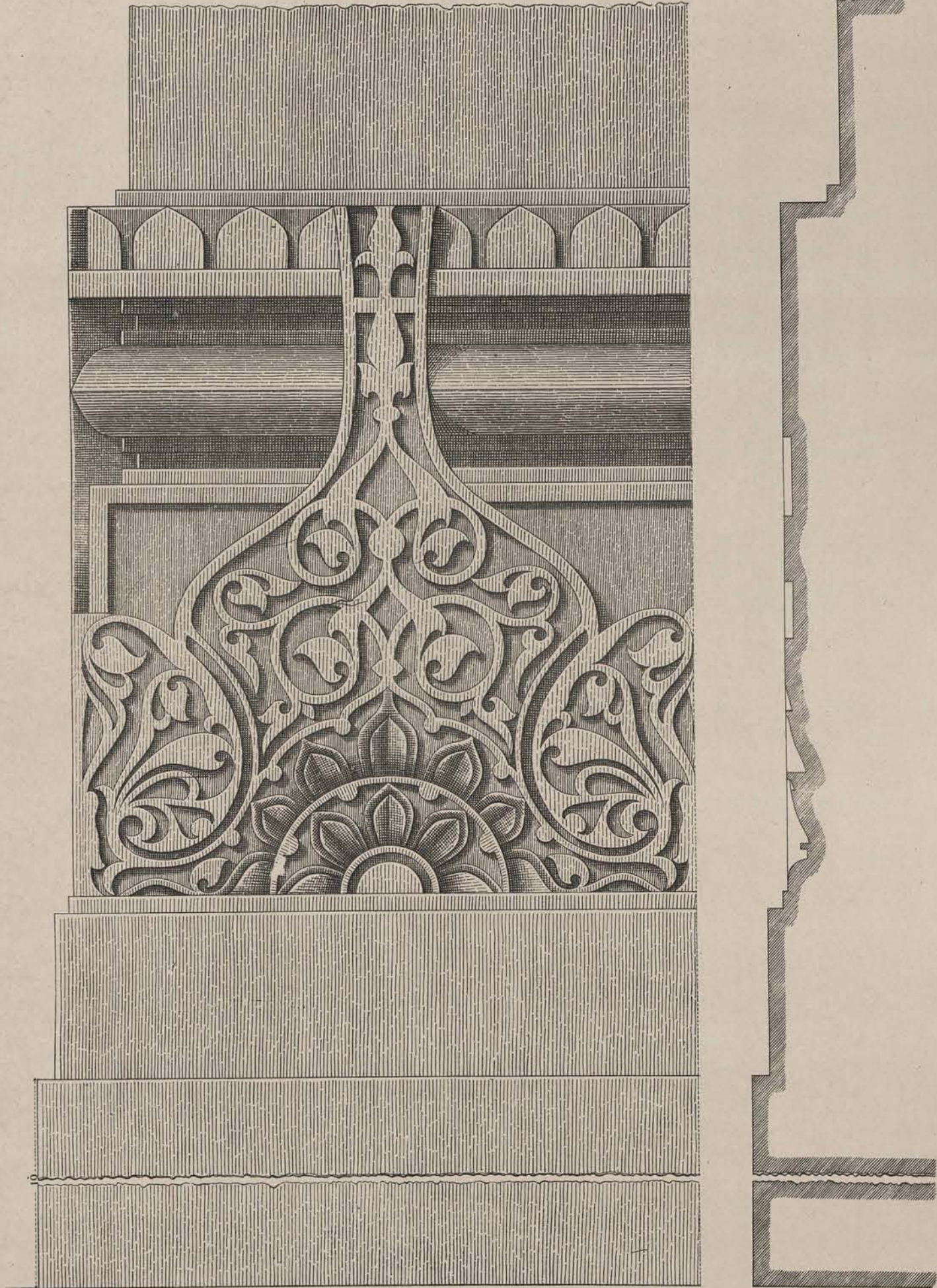
JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

Chunder and Pertab, del.

PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE,
AND LALA RAM BAKSH, DRAFTSMAN, JEYPORE,
AND PHOTO-LITHOGRAPHED BY W. GRIFFS, HANOVER STREET, PECKHAM, LONDON.

Scale 1 0 1 3 5 7 9 11 inches

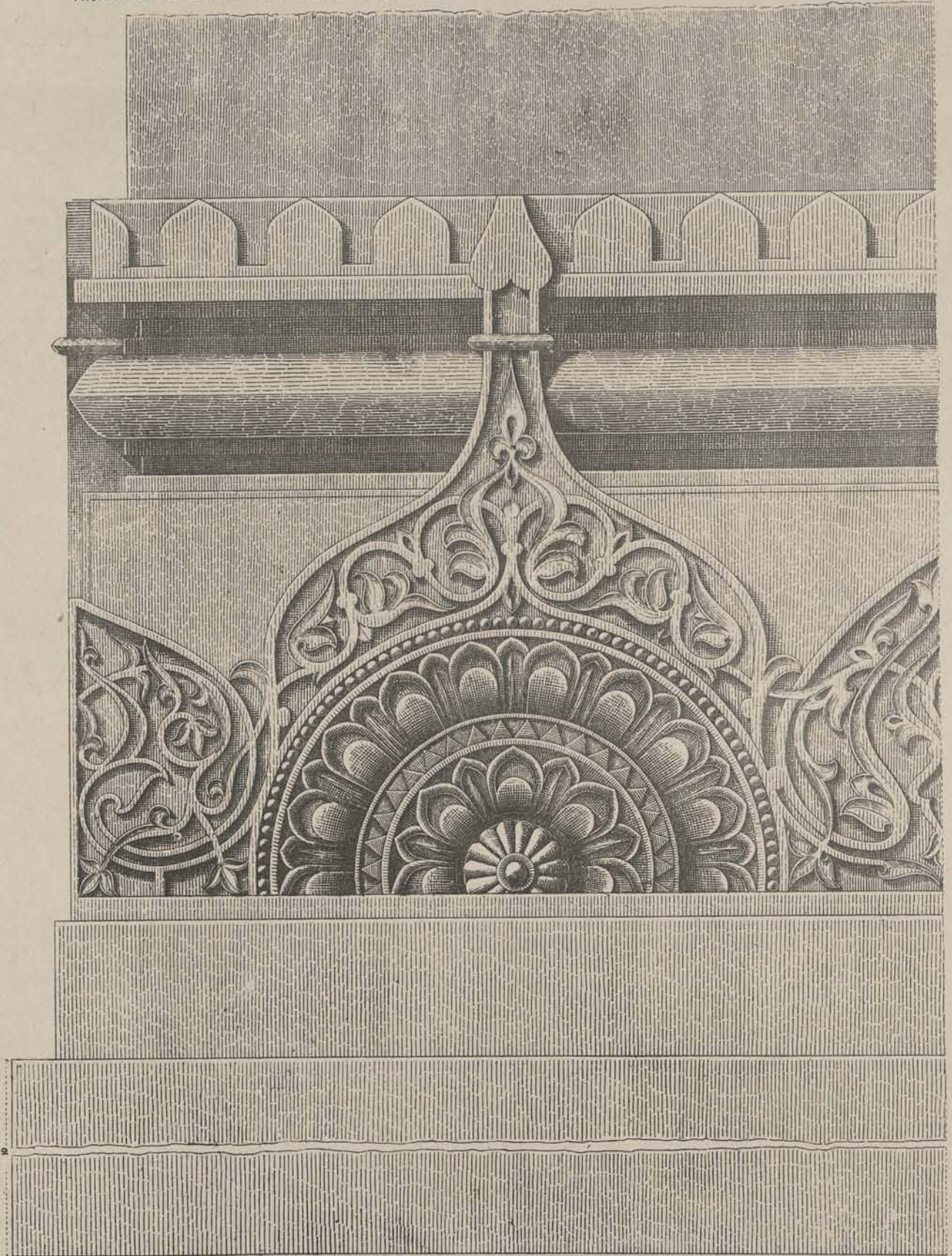
FROM MUSJID FIROZ SHAH, PURANA KILA, DELHI.



PART II.

PILLARS. BASES.

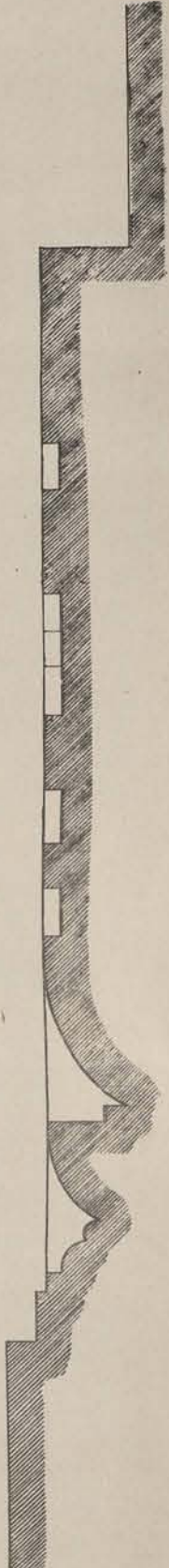
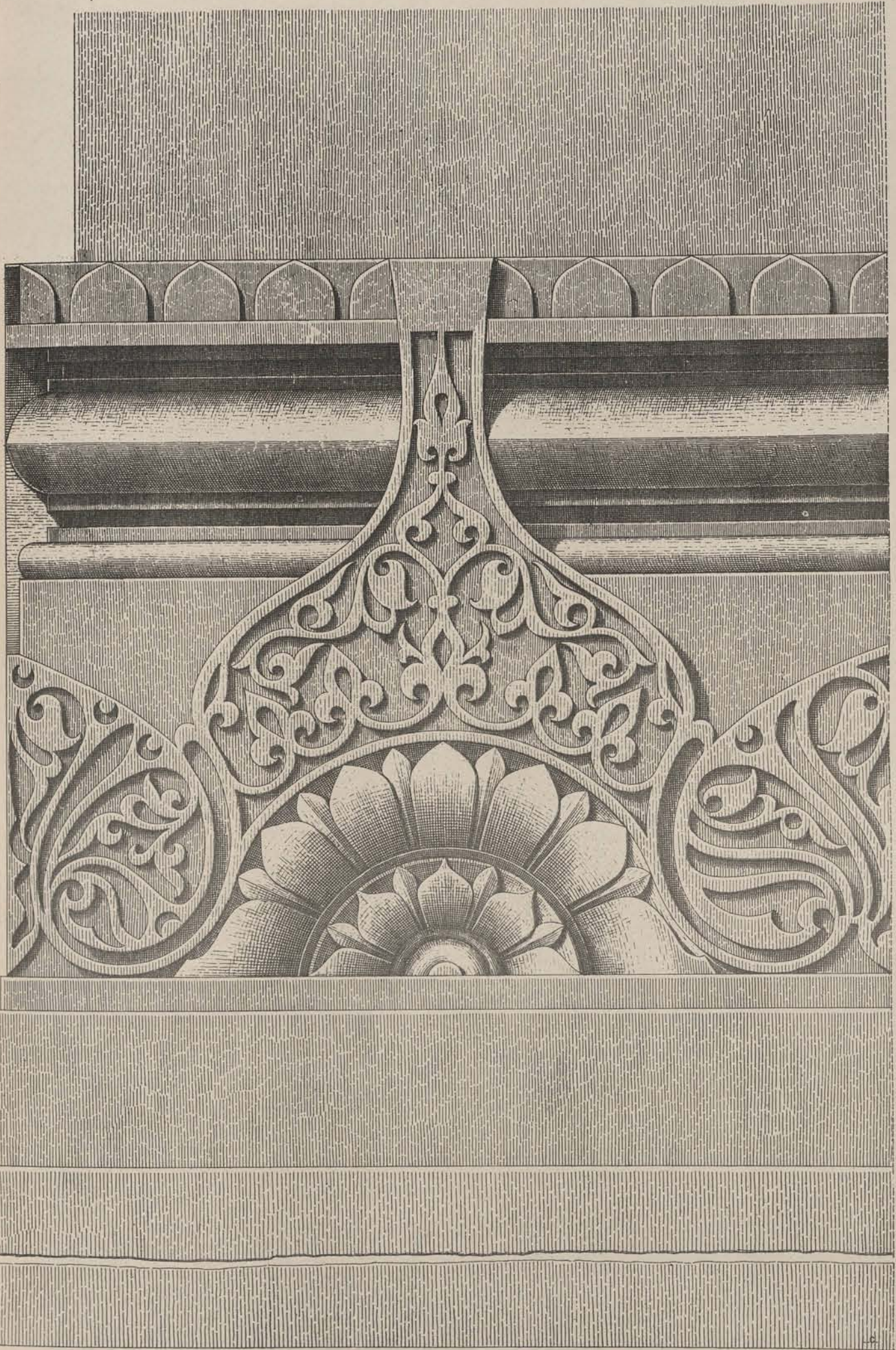
FROM MUSJID FIROZ SHAH, PURANA KILA, DELHI.



Scale 1 2 3 4 5 6 7 8 9 11 inches

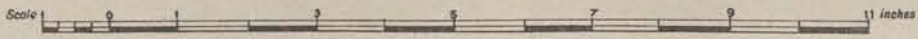
PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE,
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

PART II.
PILLARS. BASES.
FROM MUSJID FIROZ SHAH, PURANA KILA, DELHI.

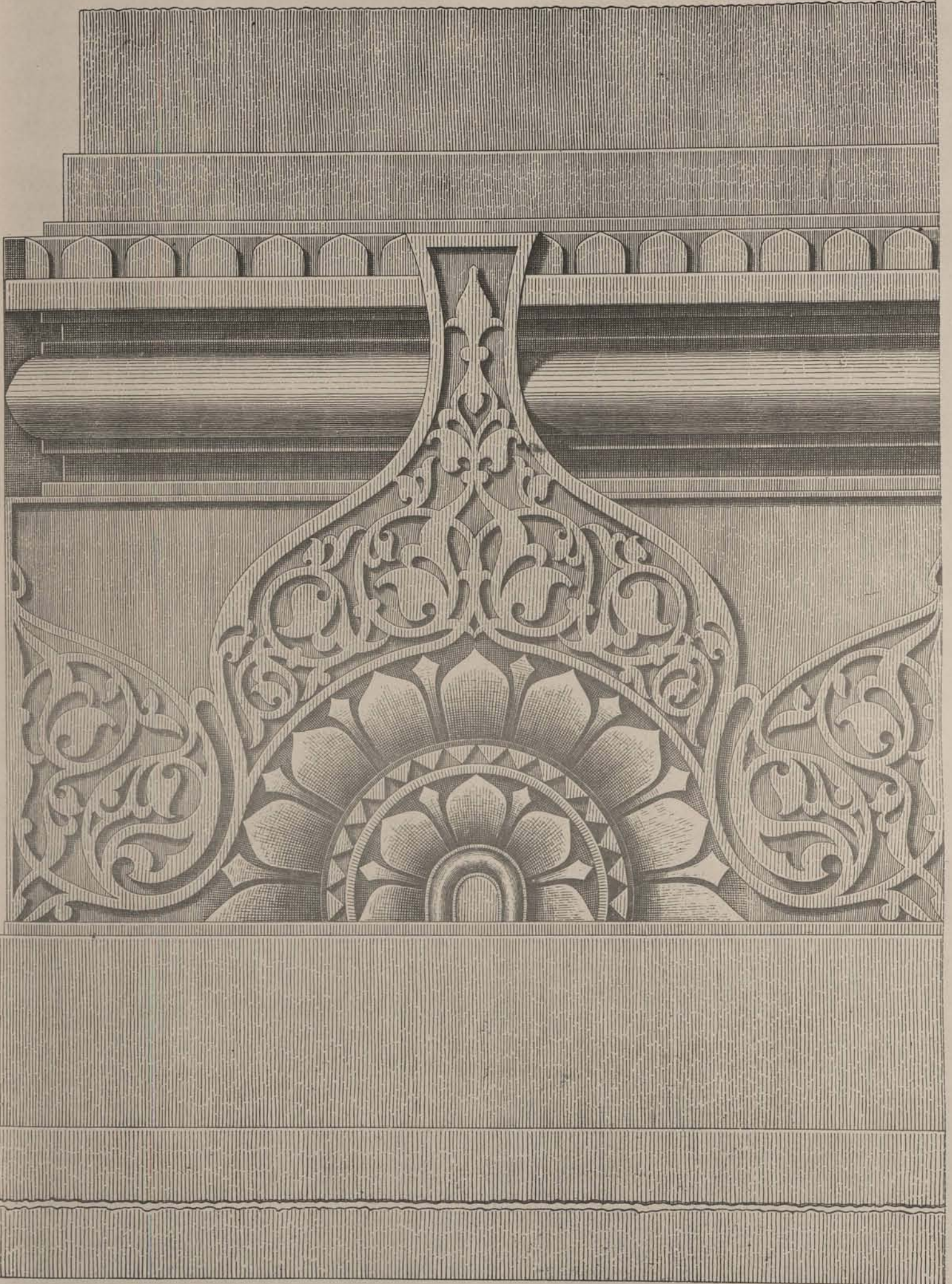


JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS.

Chunder and Lal Chand, del.

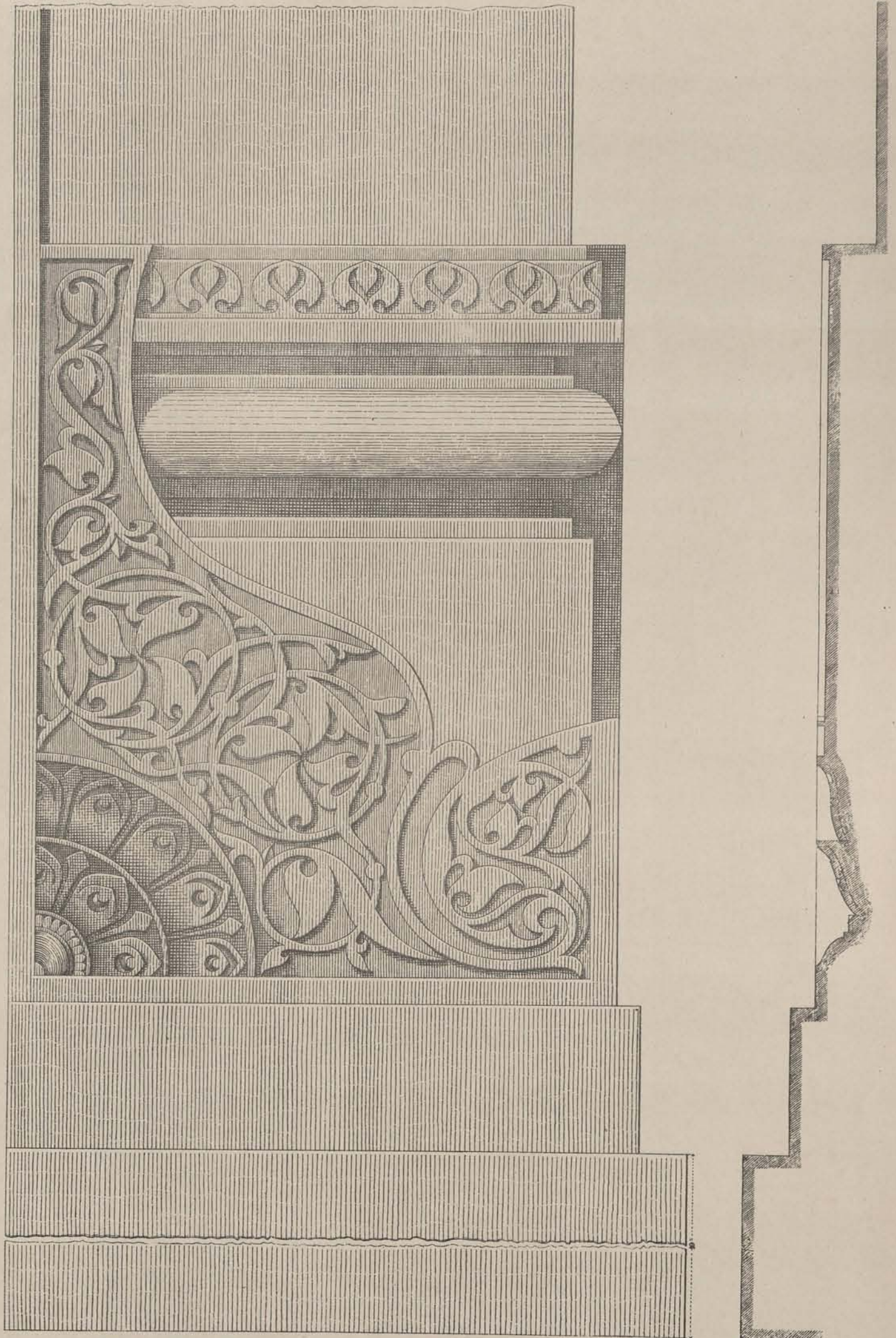


PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE,
AND LALA RAM BAKSH, DRAFTSMAN, JEYPORE,
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.



PILLARS. BASES.

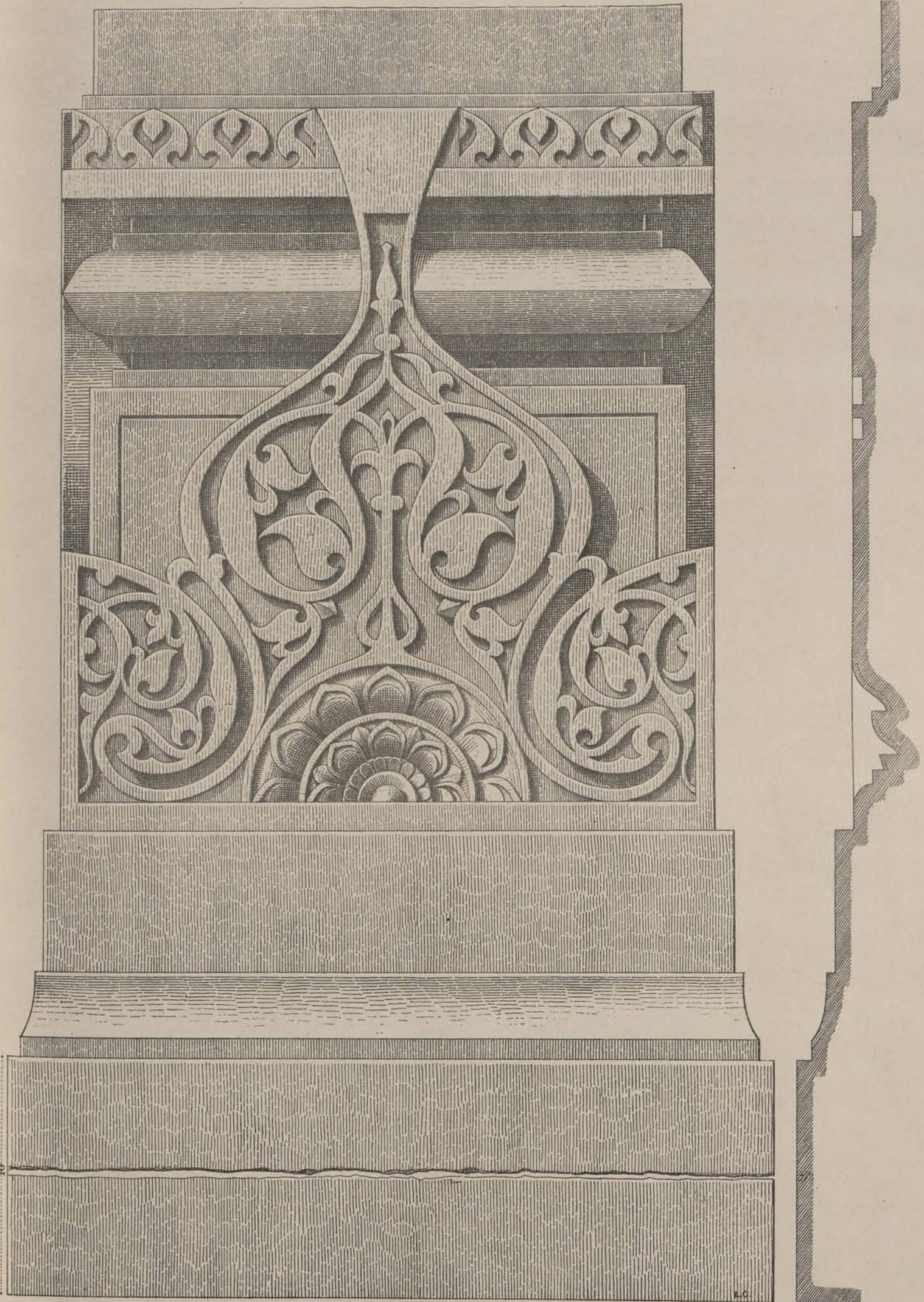
FROM MUSJID FIROZ SHAH, PURANA KILA, DELHI.



PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE, AND PHOTO-LITHOGRAPHED BY W. GRIFFS, HANOVER STREET, PECKHAM, LONDON.

Scale 1 0 1 5 5 7 9 11 inches

FROM MUSJID FIROZ SHAH, PURANA KILA, DELHI.



JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS.

Chunder and Lal Chand, del.

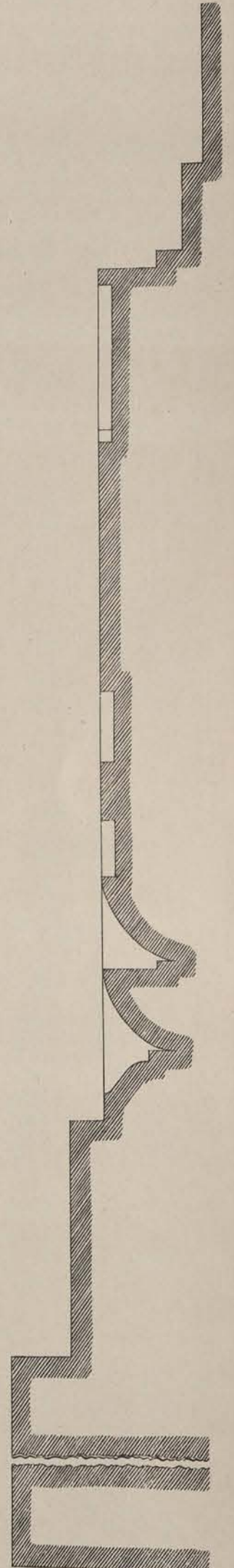
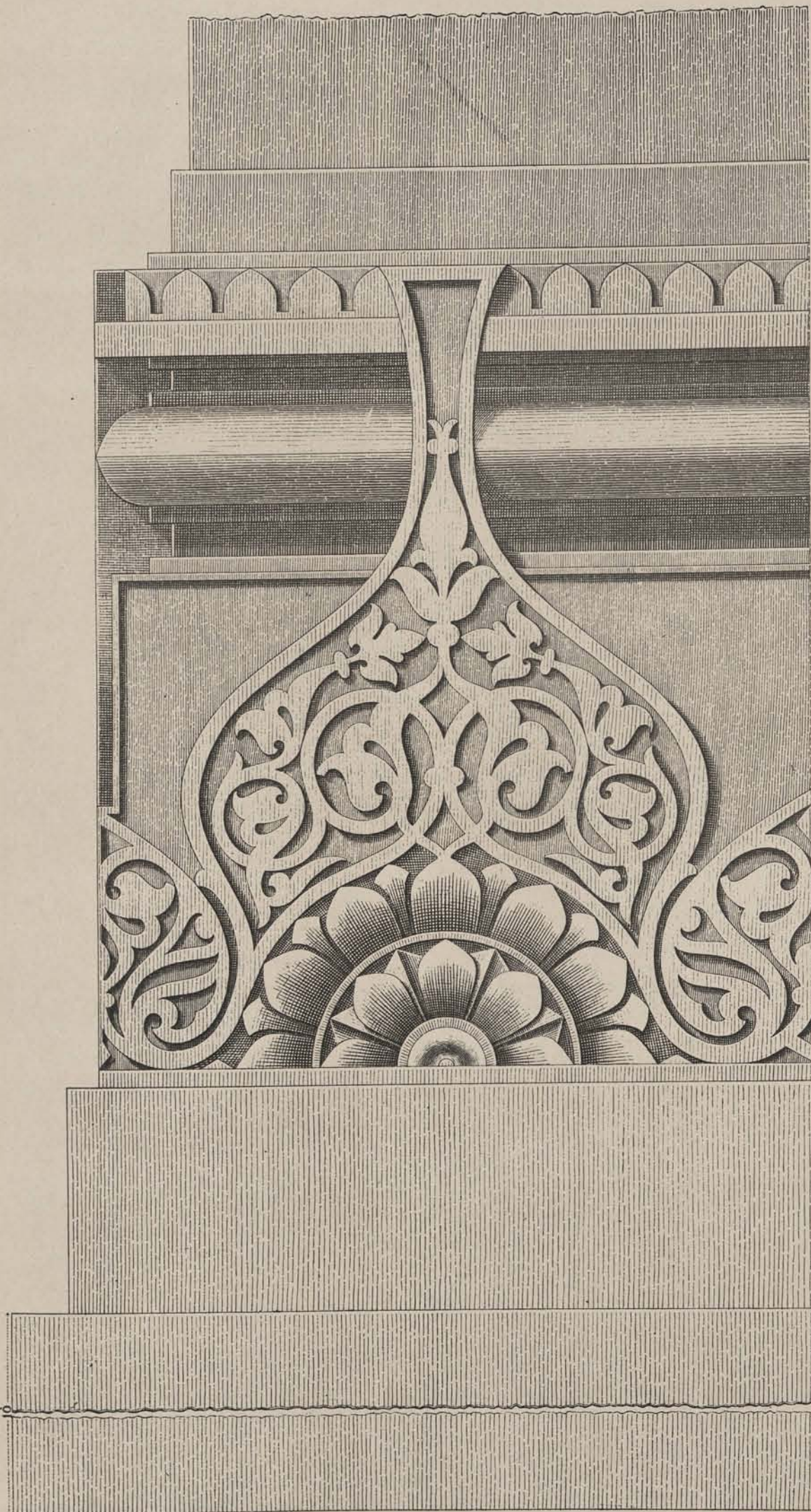
PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE, AND LALA RAM BAKSH, DRAFTSMAN, JEYPORE, AND PHOTO-LITHOGRAPHED BY W. ORTIGOS, HANOVER STREET, PECKHAM, LONDON.

Scale 1 0 1 2 3 4 5 6 7 8 9 10 inches

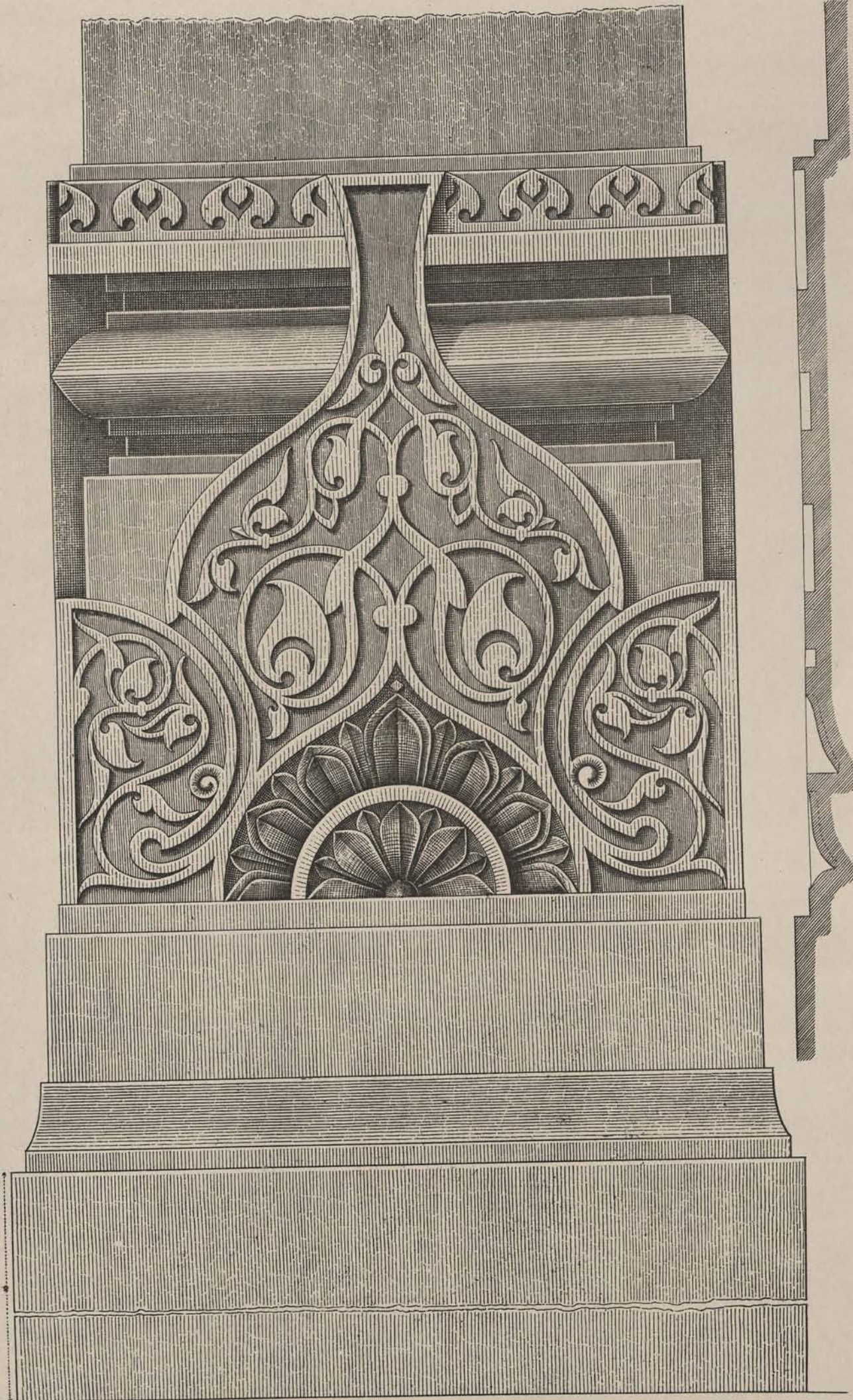
PART II.

PILLARS. BASES.

FROM MUSJID FIROZ SHAH PURANA KILA, DELHI.



PILLARS. BASES.
FROM MUSJID FIROZ SHAH, PURANA KILA, DELHI.



JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

Chunder and Pertab, del.

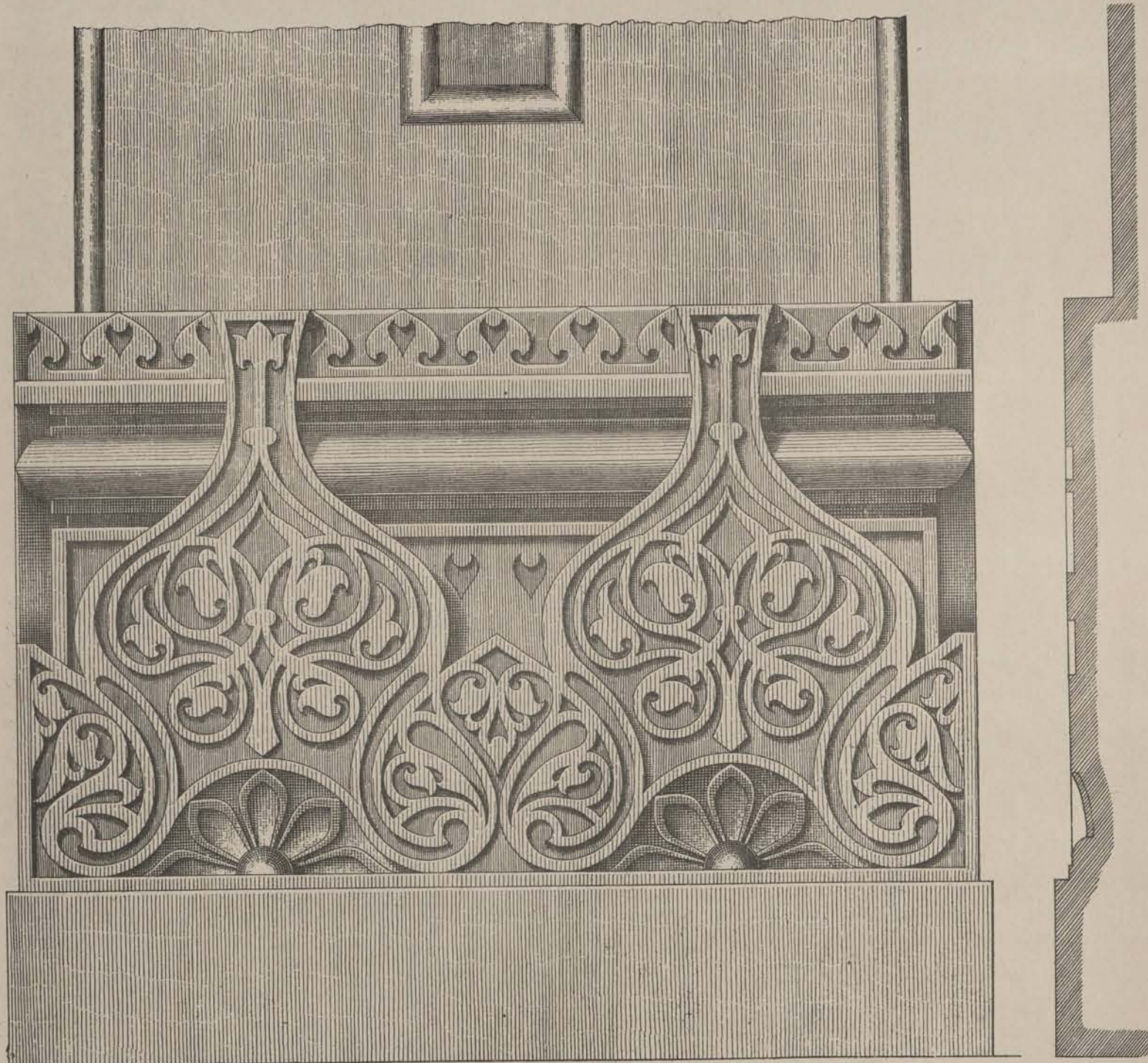
PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE,
AND LALA RAM BAKSHI, DRAFTSMAN, JEYPORE,
AND PHOTO-LITHOGRAPHED BY W. GRIFFS, HANOVER STREET, PECKHAM, LONDON.

Scale 1 2 3 4 5 6 7 8 9 10 11 inches

PART II.

PILLARS. BASES.

FROM MUSJID FIROZ SHAH, PURANA KILA, DELHI.



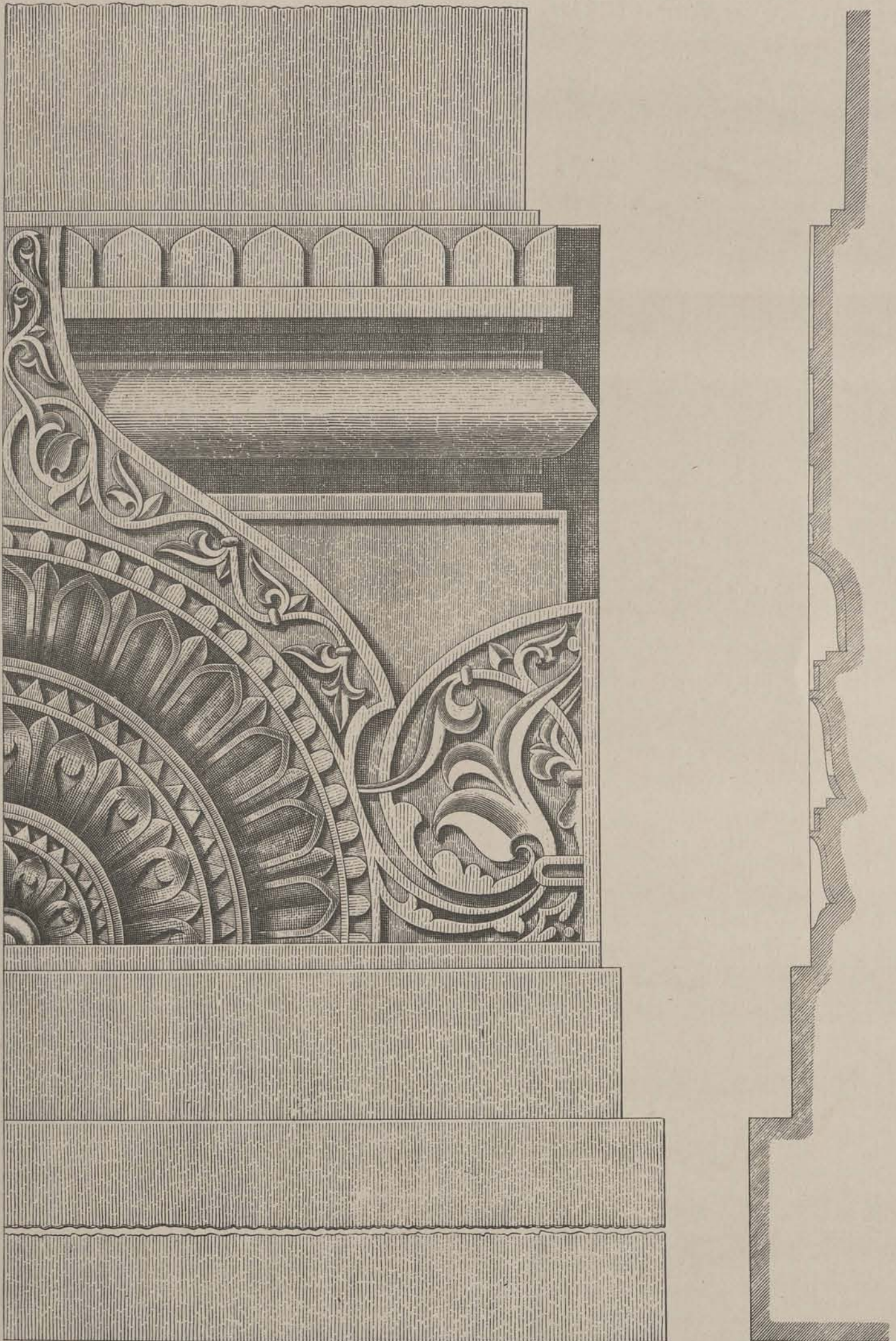
JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

Chunder and Pertab, del.

Scale 1 2 3 5 7 9 11 inches

PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE,
AND LALA RAM BANSI DRAFTSMAN, JEYPORE,
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

FROM MUSJID FIROZ SHAH, PURANA KILA, DELHI.

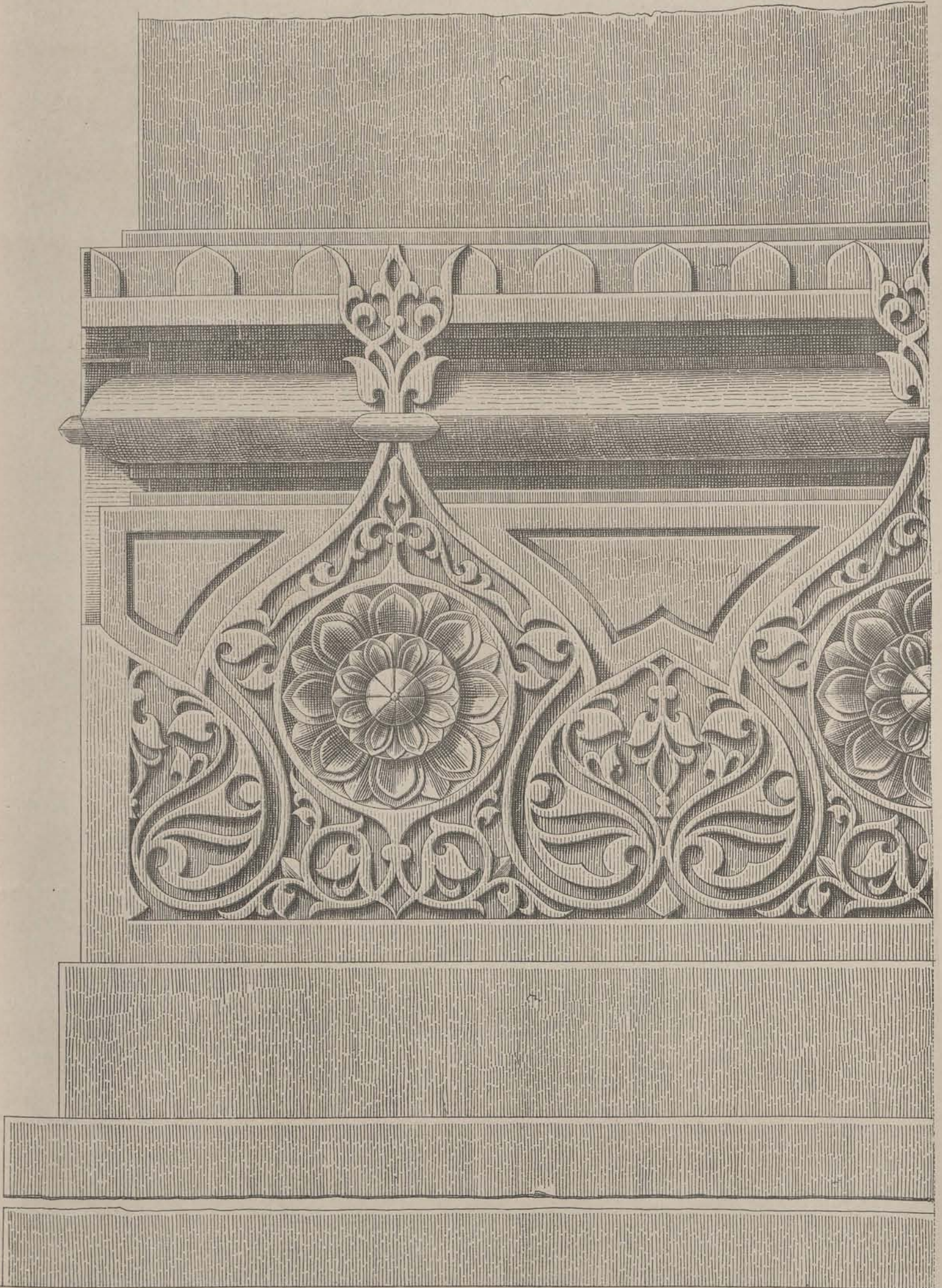


JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

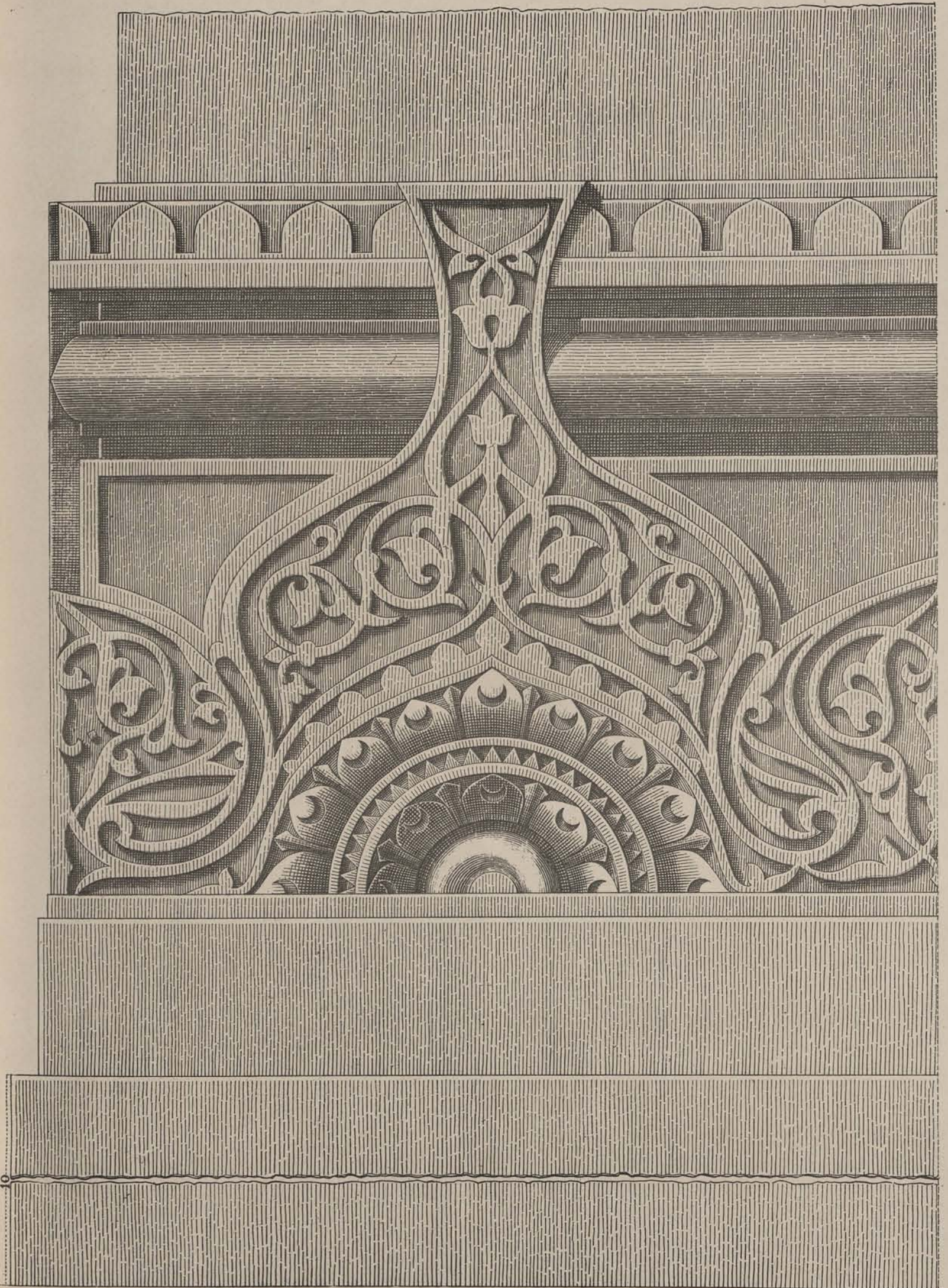
Chunder and Mangal, del.

PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE,
AND LALA RAM BAKSH, DRAFTSMAN, JEYPORE,
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

Scale 1 2 3 4 5 6 7 8 9 10 inches

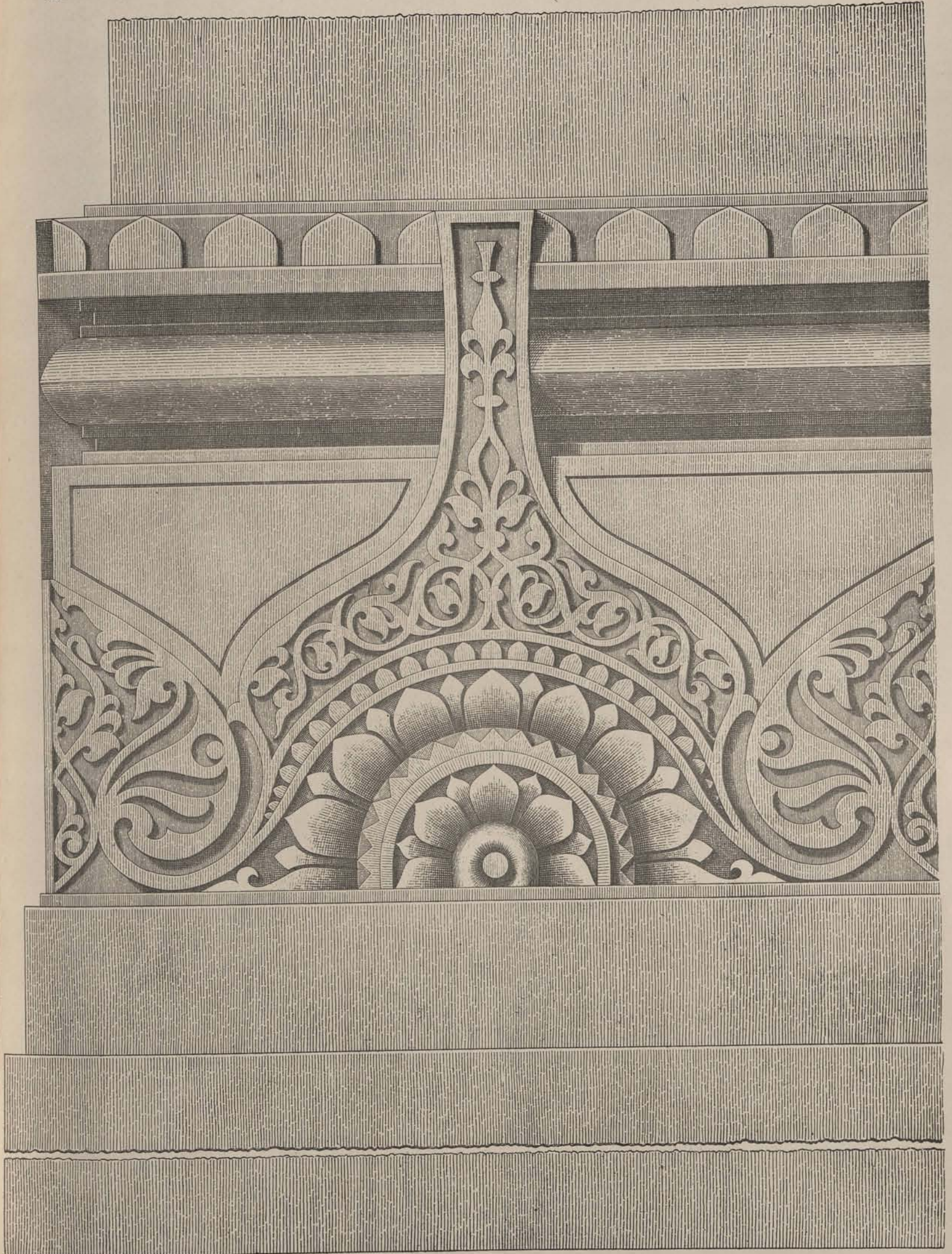


FROM MUSJID FIROZ SHAH, PURANA KILA, DELHI.



PILLARS. BASES.

FROM MUSJID FIROZ SHAH, PURANA KILA, DELHI.



JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS.

PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE, AND LALA RAM BAKSH, DRAFTSMAN, JEYPORE, AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

Chunder and Mangal, del.

