

JEYPORE PORTFOLIO

OF

ARCHITECTURAL DETAILS.

PART III. CARVED DOORS.

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.



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LONDON:

BERNARD QUARITCH.

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

P R E F A C E.

“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.

PART III. DOORS.

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Plate 5.	" " " "	Details of Door, Plate 1,—Freize and Mounting.
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" 7.	" " " "	Upper Inlaid Panel of Door, Plate 6 (<i>coloured</i>).
" 8.	" " " "	Inlaid Panels " " "
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" 32.	" " " "	Detail of upper part of door, Plate 31.
" 33.	" " " "	Fig. 1, Leaf of Door; Figs. 2, 3, Details of Overlap Bar.
" 34.	" " " "	Details of upper part of Door, Plate 33.
" 35.	" " " "	Fig. 1, Leaf of Door; Figs. 2, 3, Details of Overlap Bar.
" 36.	" " " "	Details of upper part of Door, Plate 35.
" 37.	" " " "	Fig. 1, Leaf of Door; Figs. 2, 3, Details of Overlap Bar.
" 38.	" " " "	3 Panels of Door, Plate 37.
" 39.	" " " "	Fig. 1, Leaf of Door; Figs. 2, 3, Details of Overlap Bar.
" 40.	" " " "	5 Panels of Door, Plate 39.
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" 42.	" " " "	1 Panel of Door, Plate 41.
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Plate 59.	Brass Door in the Moti Masjid in the Fort at Delhi.	
Plates 60-62.	Ditto ditto	3 Panels of Do.
Plate 63.	Marble Carved Door from Muhammad Shah's Tomb at Nizam-ud-din, near Delhi:	
" 64.	Ditto ditto	Panel A of Door, Plate 63.
" 65.	Marble Carved Door from Mirza Jahangir's Tomb at Nizam-ud-din, near Delhi:	
" 66.	Ditto ditto	Panel from Door, Plate 65.

Jeypore Portfolio of Architectural Details.

PART III. DOORS.

This Portfolio contains 66 Plates,—eleven of them representing inlaid ivory work, printed in colours,—comprising 27 Doors, 68 Panels, and about 60 other details.

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.

Plates 1 to 58.

From Amber Palace.

Amber is situated in the hills about 5 miles north of the present capital, Jeypore. It was originally held by Bhatu, the Chief of the Susawat Minas, a local race in Rajputana, and is naturally a strong position. It was wrested from them by Moidal Rao, a Kachhwaha chief, about the middle of the 12th century. The Amber Palace was founded by Raja Mansingh, and was the chief residence, although at first it had no buildings of any pretension. In A.D. 1630 Mirza Jaysingh erected the Jaya Mandir and other beautiful buildings, which make it rank with Gwalior as one of the finest specimens of Rajput architecture. In A.D. 1728 Maharaja Sawai Jaysingh,—one of the most illustrious Princes of India, famous for his study of mathematics and astronomy, and as a Ruler who did more to promote sound science than any other Hindu Prince on record,—founded the modern capital of Jeypore, and Amber was gradually deserted, and with the exception of the Palace buildings and a few temples, is now more or less in ruins. The Palace 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 picturesque 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." The doors of the Palace of Amber, chiefly in the Zanana part, are some of them inlaid with ivory and ebony, and others are carved in blackwood. The workmanship as regards framing is very rough, but, as will be seen from these Plates, they are remarkable for the variety and beauty of the designs in the carved portions. Unfortunately, from exposure and neglect, they are all more or less decayed and in a few years will probably be entirely lost. It is with the hope of rescuing these designs from oblivion, and placing them on record, that they are now reproduced. The doorways are of stone or marble. The doors are usually fitted by a pivot at top and bottom, on which they swing. The broken portion at the top of some of the designs represents the shape of the mounting, made to fit the corbelled stone lintels.

Plates 59 to 62.

From the Moti Masjid in the Lal Kila or Fort at Delhi.

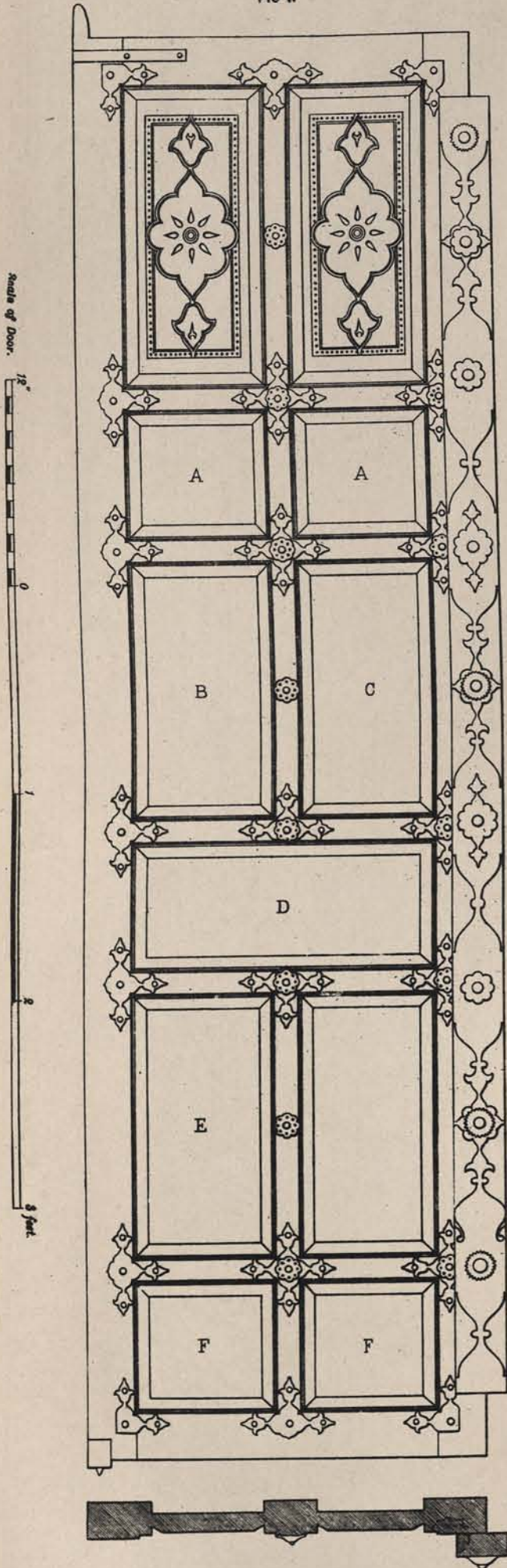
The brass door shewn in these Plates is taken from the Moti Masjid, or Pearl Mosque, in the Fort at Delhi. It was built by Aurangzeb, A.D. 1659, at a cost of about 160,000 rupees. It is of white marble throughout and exquisitely finished. Though small (about 40 feet by 30 feet) it is one of the prettiest buildings in India. It was used as a private place of worship by the Emperors of Delhi.

Plates 63 to 66.

From Mirza Jahangir's Tomb at Nizam-ud-din near Delhi.

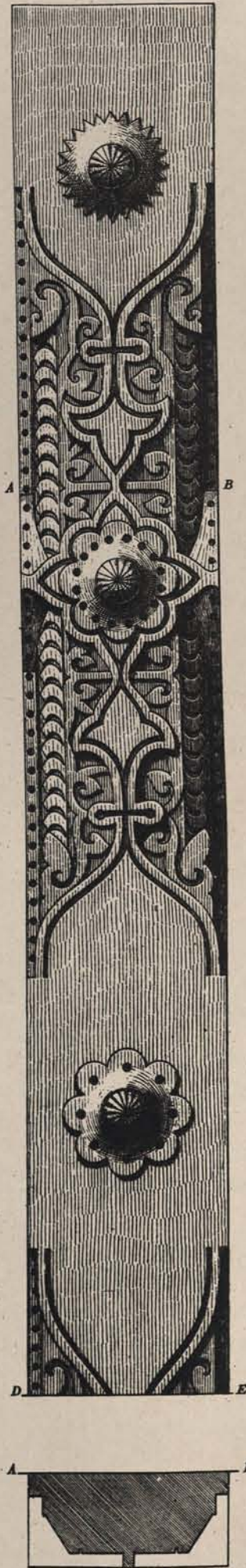
About 5 miles from modern Delhi there is a collection of tombs and mosques, known as Nizam-ud-din, from a Muhammadan saint named Nizam-ud-din who was buried here in 1324. Additions have been made to it from time to time by devotees and princes. It is of white marble. The carved marble doors shewn in Plates 63 and 64 are taken from the Tomb of Muhammad Shah, who died A.D. 1445. Those shewn in Plates 65 and 66 are from the Tomb of Mirza Jahangir, who was buried here in A.D. 1832. These are given merely as specimens of designs; the material is not suitable for doors.

FIG. 1.



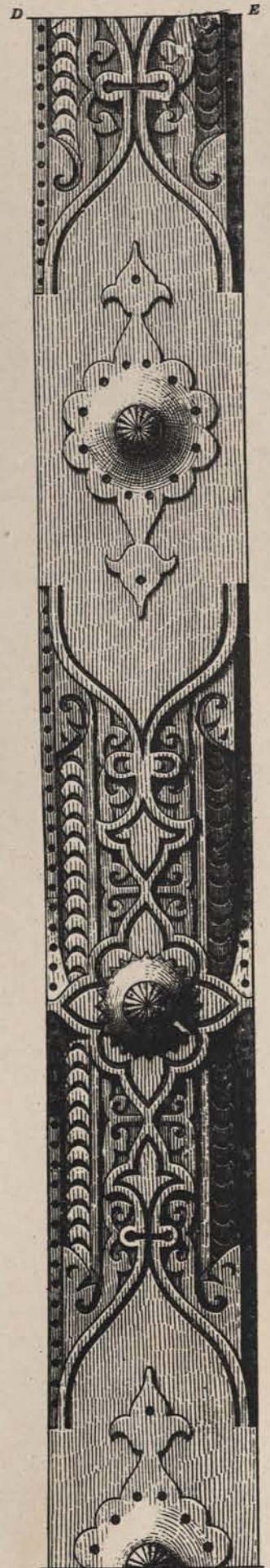
SECTION.

FIG. 2.



SECTION.

FIG. 3.



Scale of Details.
12 inches
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0
0

JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS.

FIG. 1. LEAF OF DOOR.

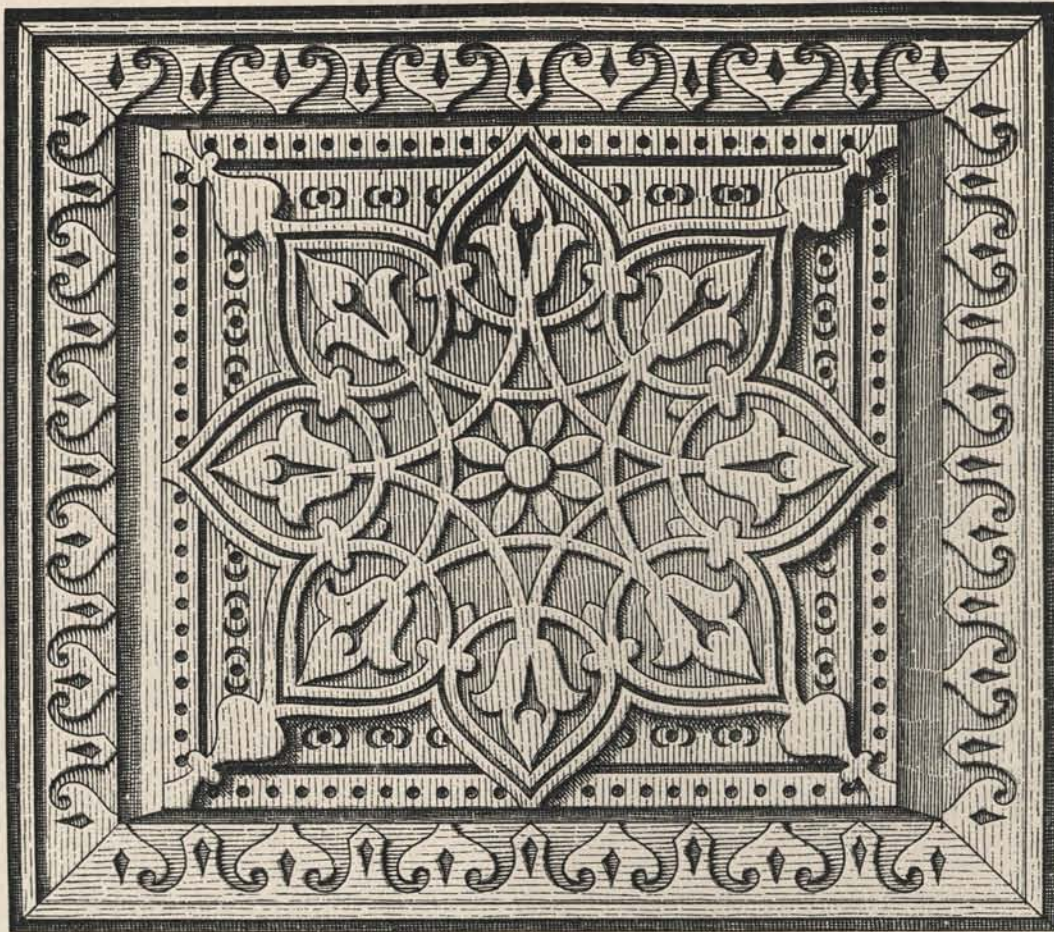
FIGS. 2 & 3. OVERLAP BAR.

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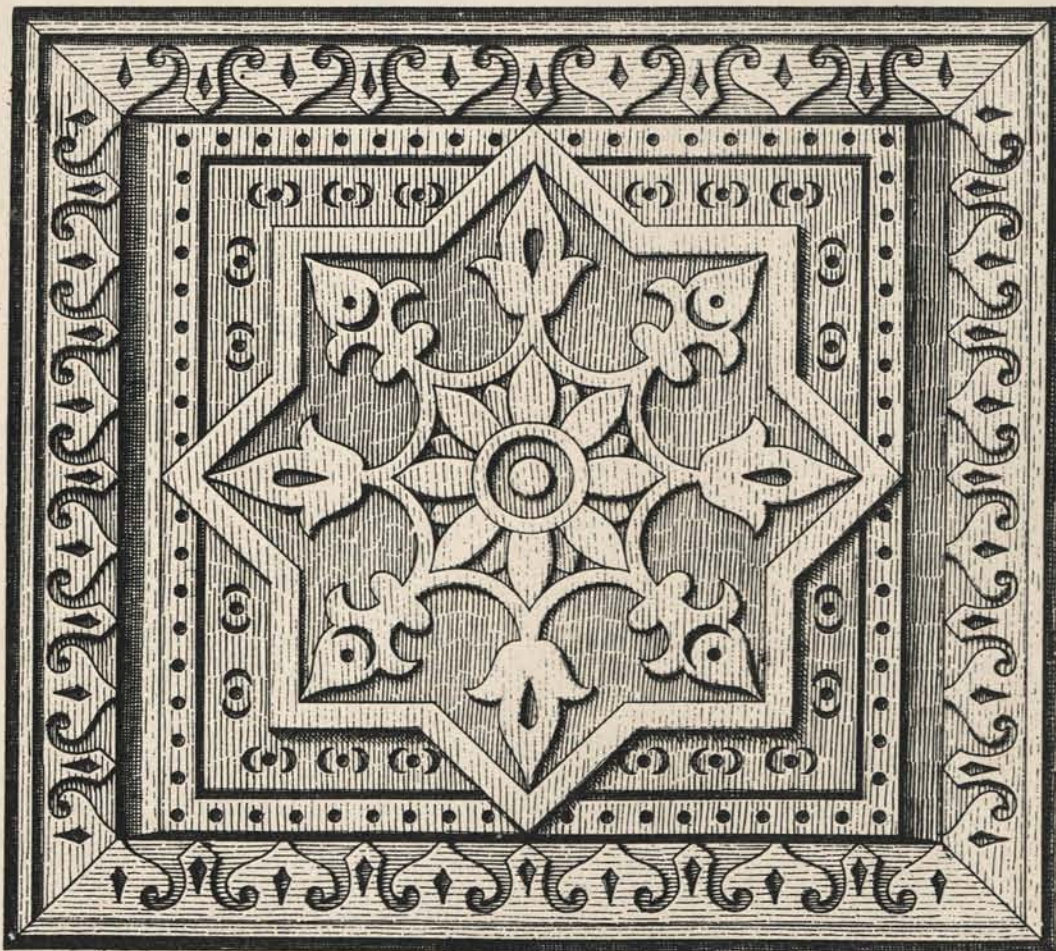
Bhairav Baksh, del.

CARVED DOOR FROM AMBER PALACE

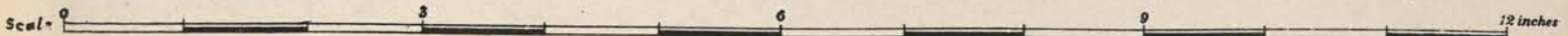
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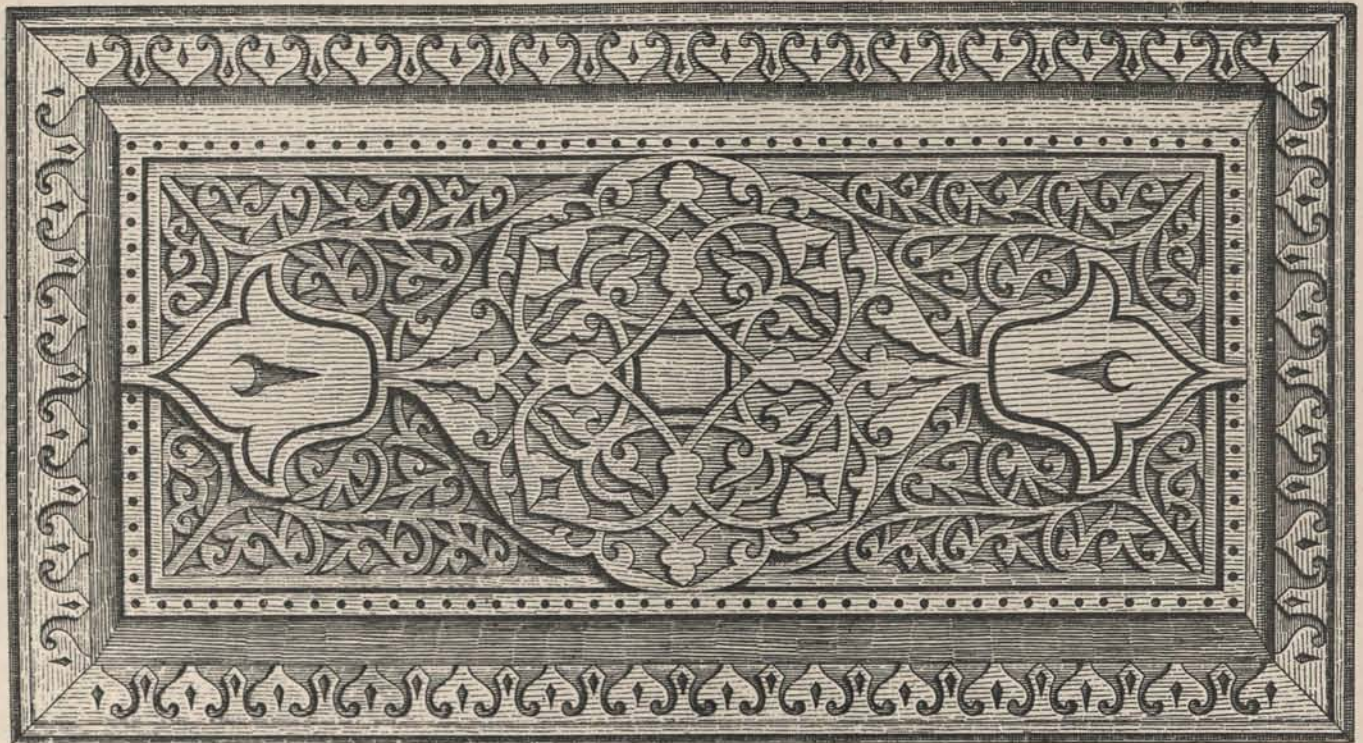
F



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CARVED DOOR FROM AMBER PALACE



B

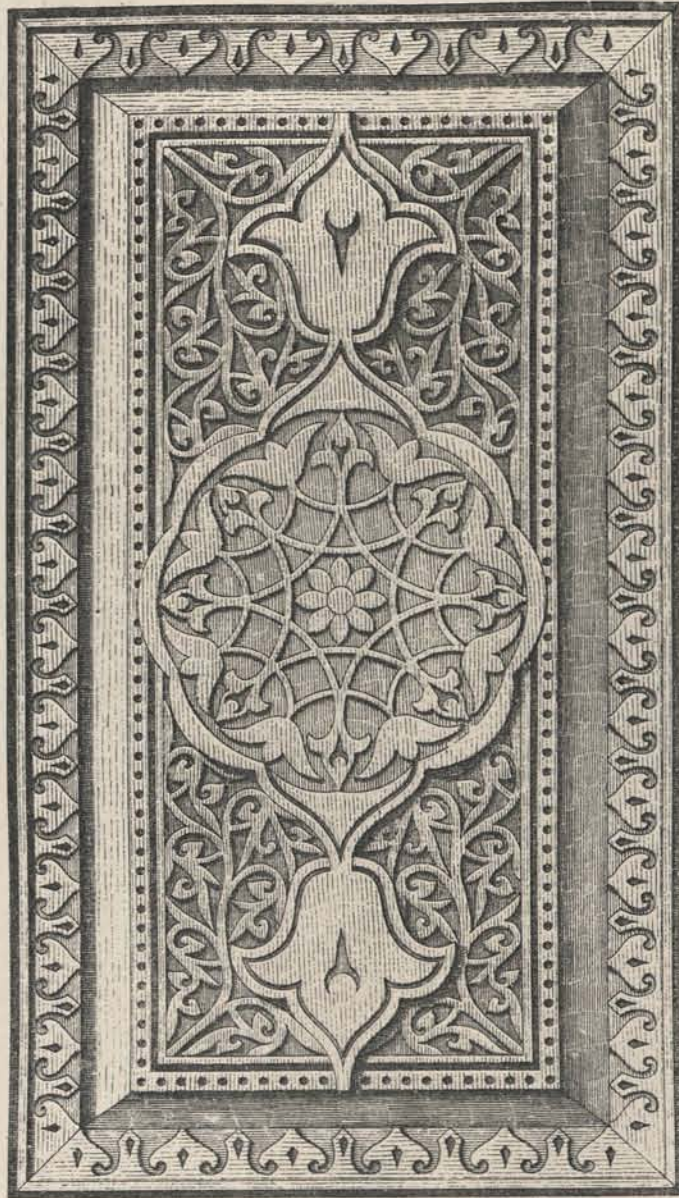


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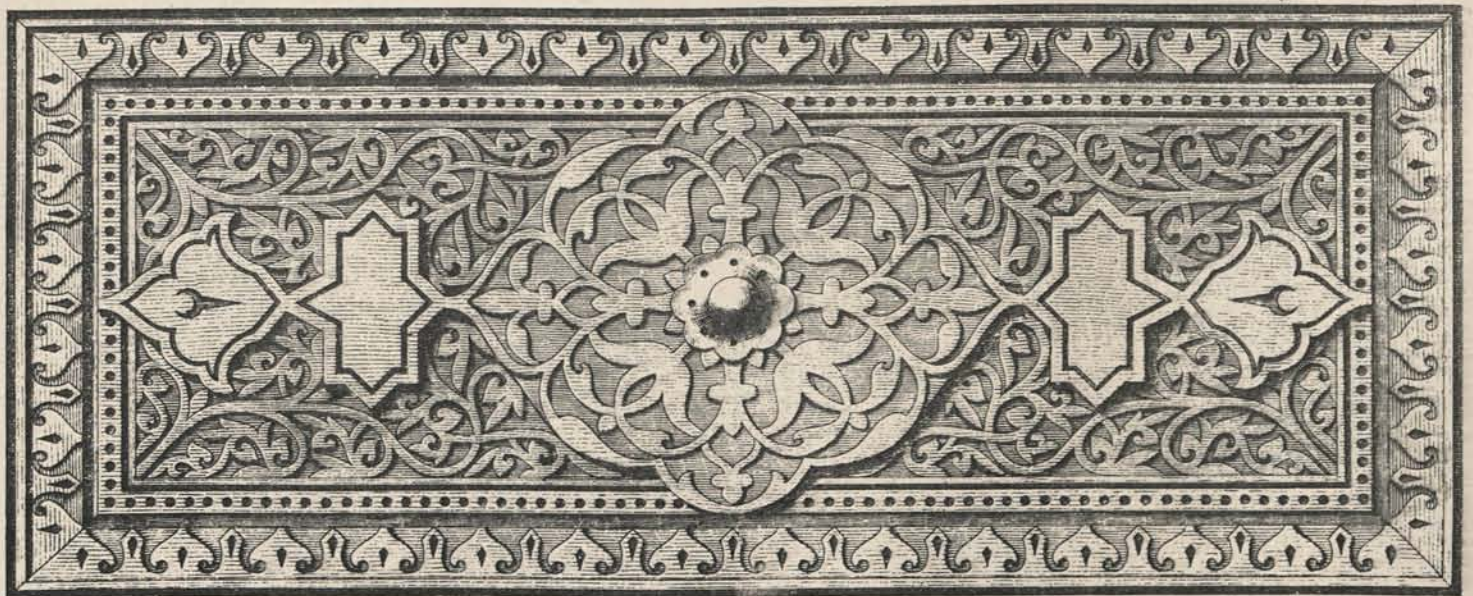
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Scale
0
3
6
9
12 inches

CARVED DOOR FROM AMBER PALACE



D



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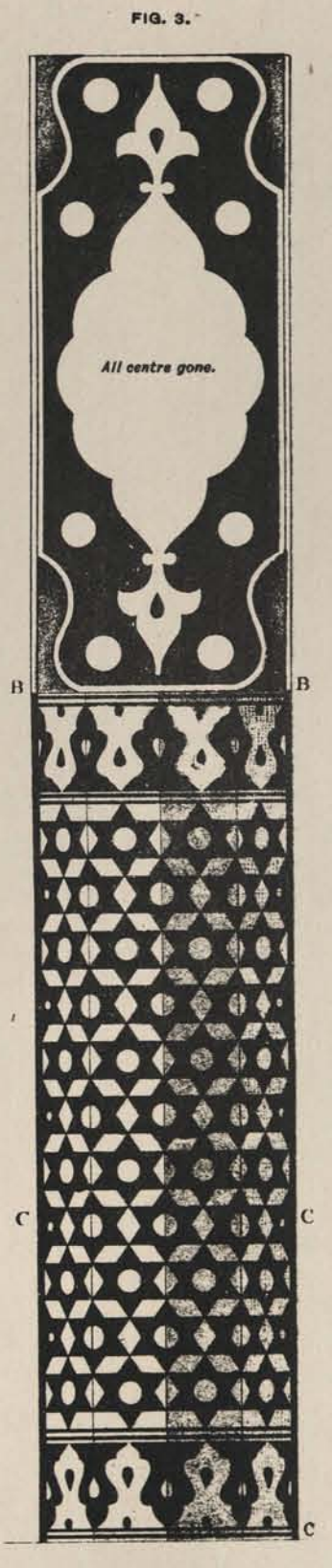
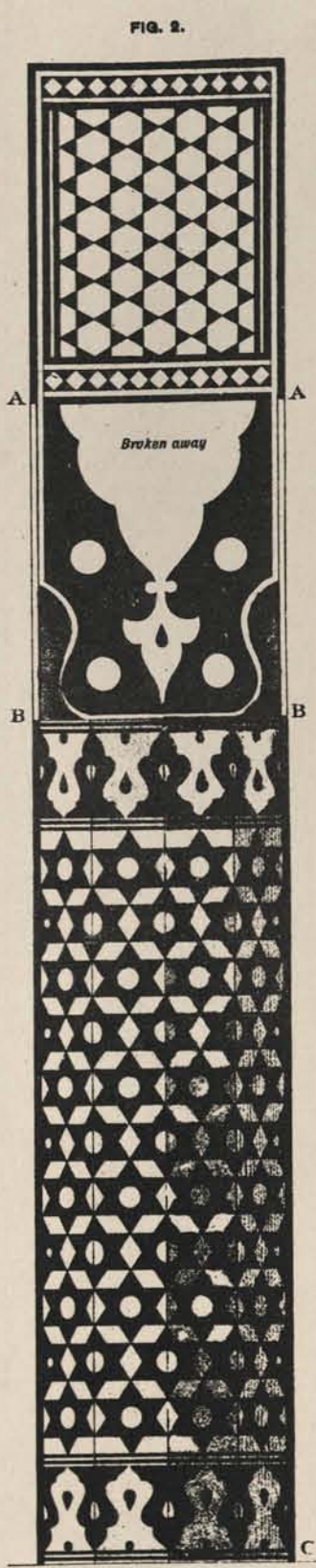
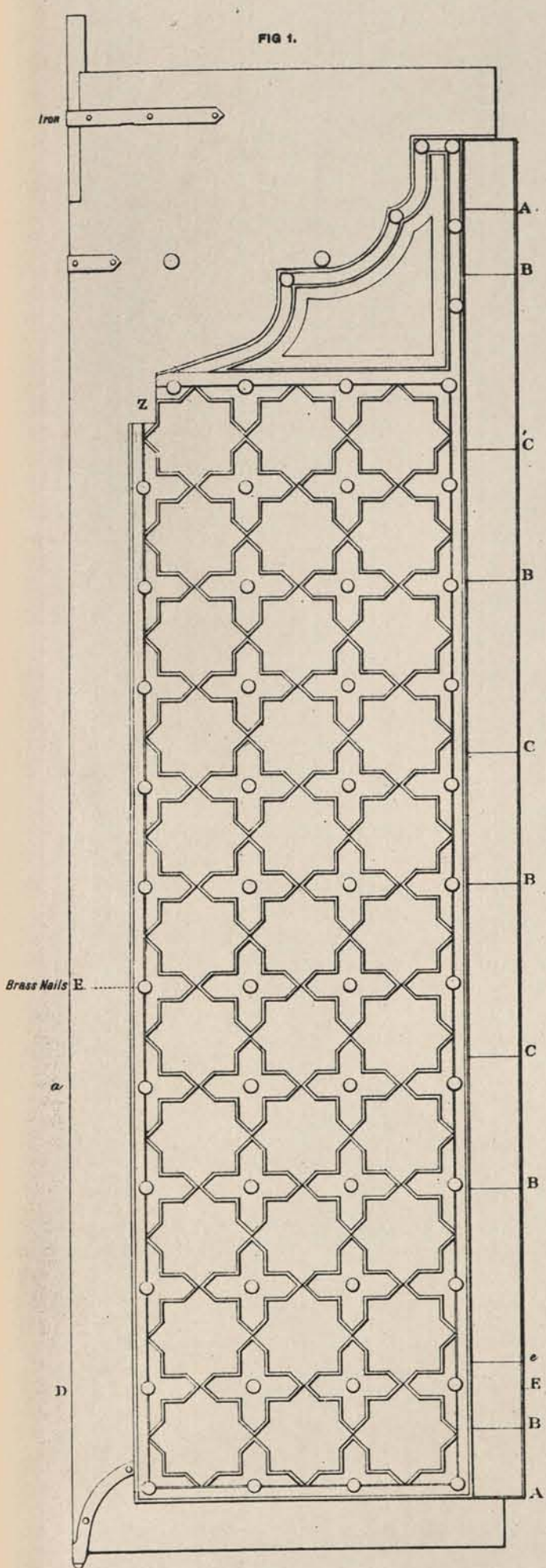
JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

Bhairav Baksh, del.

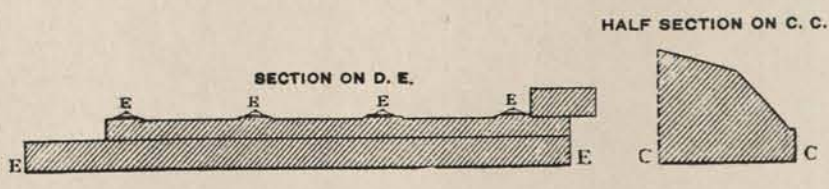


PART III DOORS

INLAID IVORY DOOR FROM AMBER PALACE



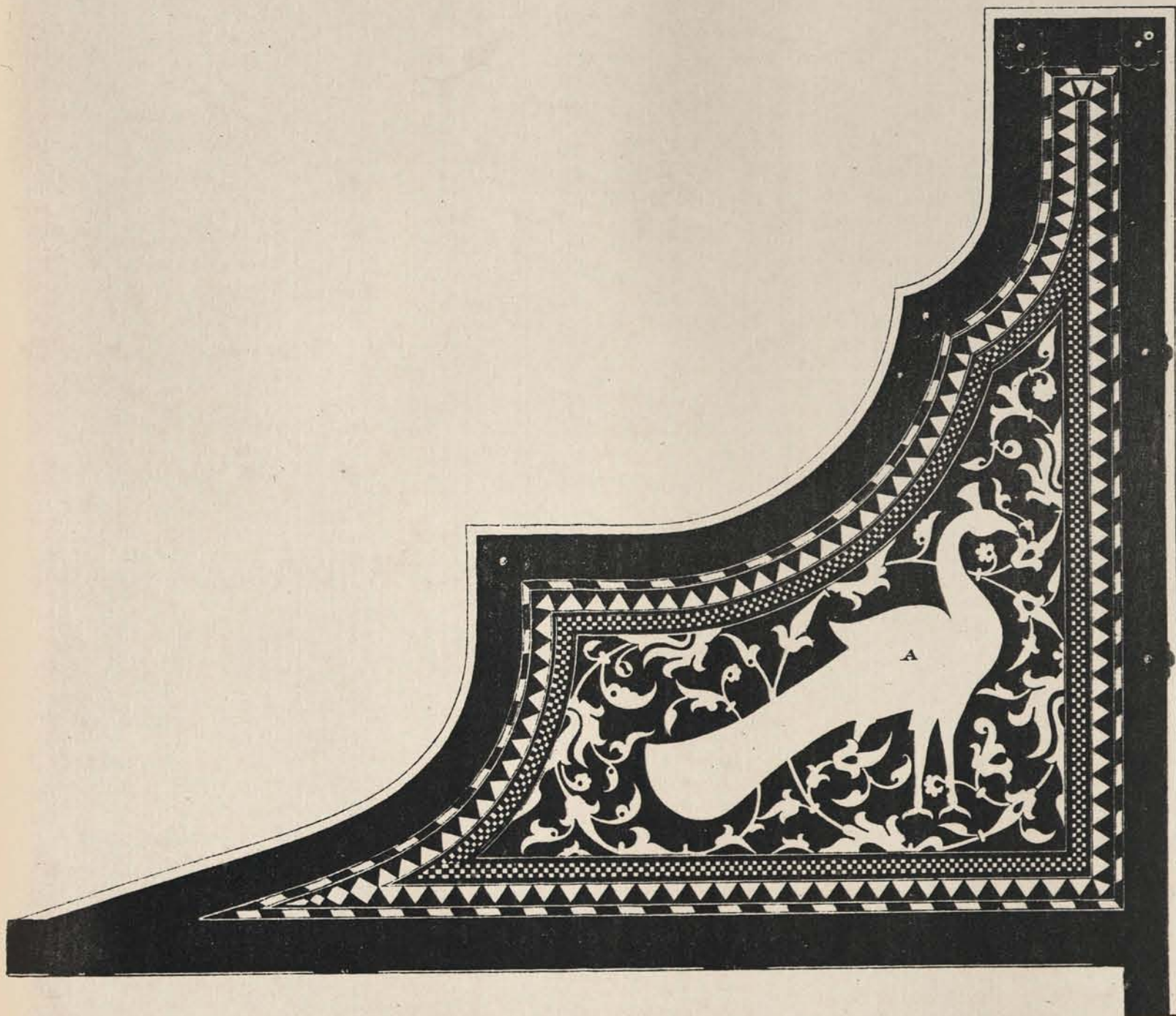
Scale of Details. 0 1 2 3 4 5 6 7 8 9 10 11 12 inches



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FIG. 1. LEAF OF DOOR. FIGS. 2 & 3. OVERLAP BAR

INLAID IVORY DOOR FROM AMBER PALACE



Scale 0 3 6 9 12 inches

JEYPURE PORTFOLIO OF ARCHITECTURAL DETAILS.

UPPER PANEL OF DOOR, PLATE 6.

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INLAID IVORY DOOR FROM AMBER PALACE.



Scale 0 3 6 9 12 inches

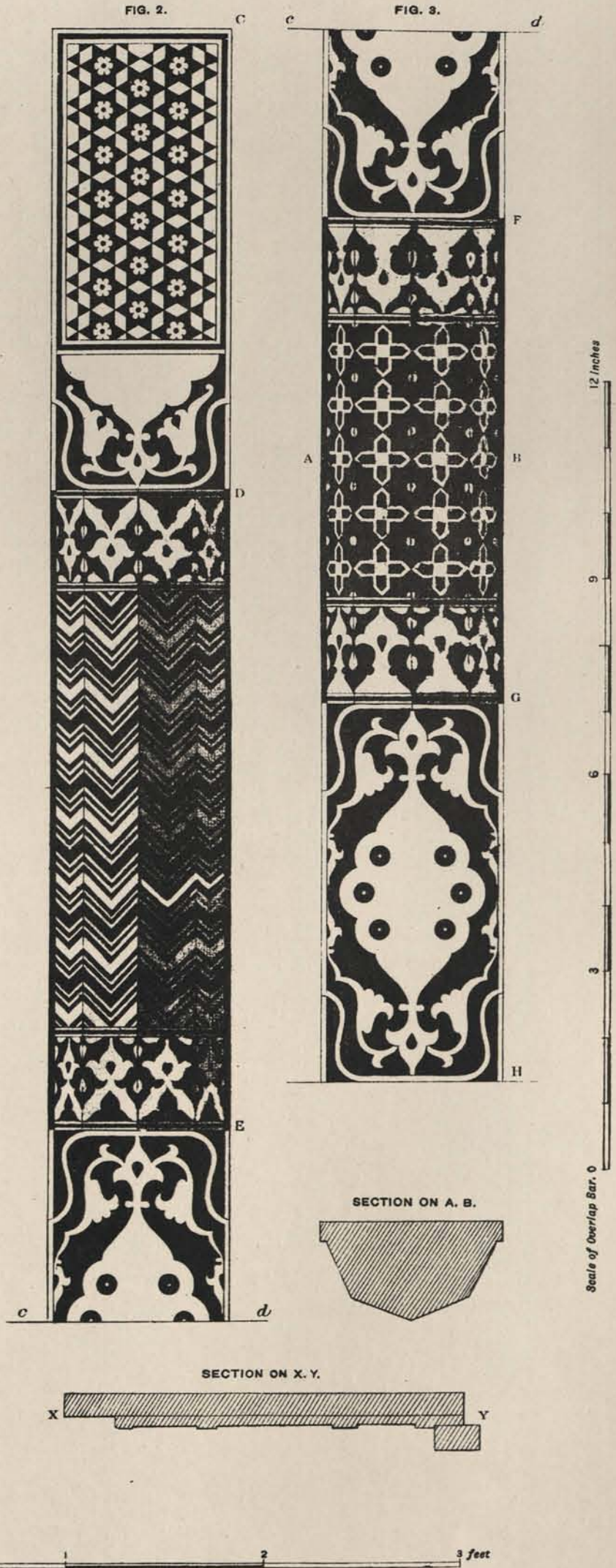
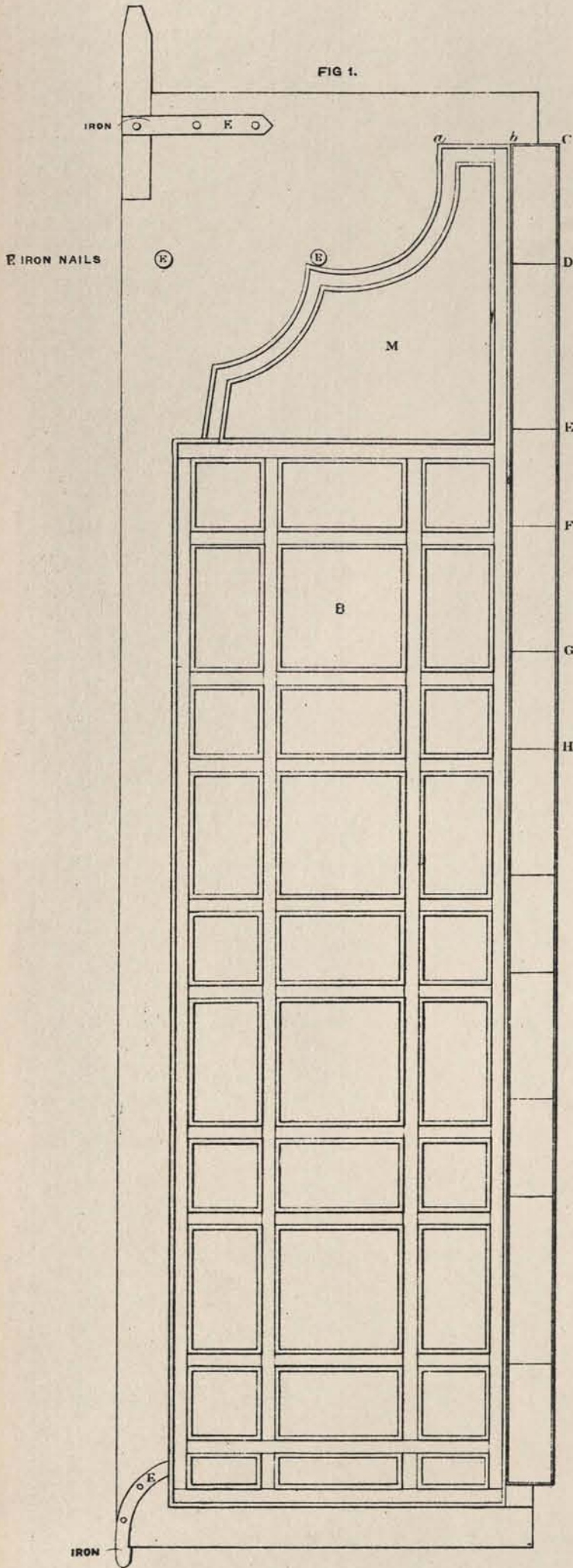
JEYPURE PORTFOLIO OF
ARCHITECTURAL DETAILS.

PANELS OF DOOR. PLATE 6.

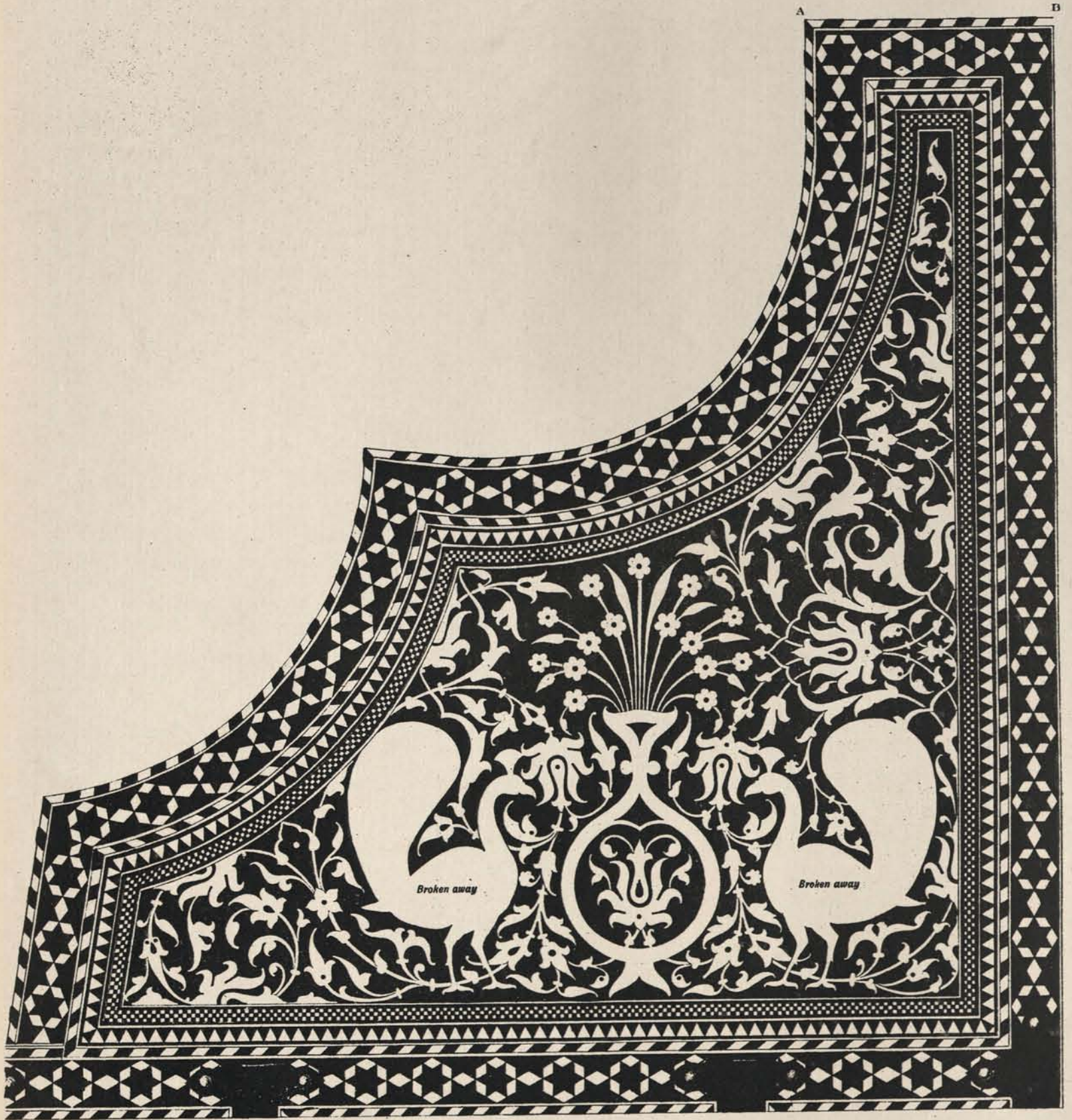
Sohan Lall and Bhora Mull, del.

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INLAID IVORY DOOR FROM AMBER PALACE

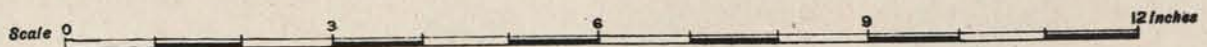


INLAID IVORY DOOR FROM AMBER PALACE



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PANEL M, DOOR PLATE 9.

INLAID IVORY DOOR FROM AMBER PALACE

B



Scale 0 3 6 9 12 inches

JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

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DETAILS OF PANELS, DOOR PLATE 9.

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Scale 0 3 6 9 12 inches

JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

Sohan Lall, del.

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FIG. 2. B.



FIG. 1.

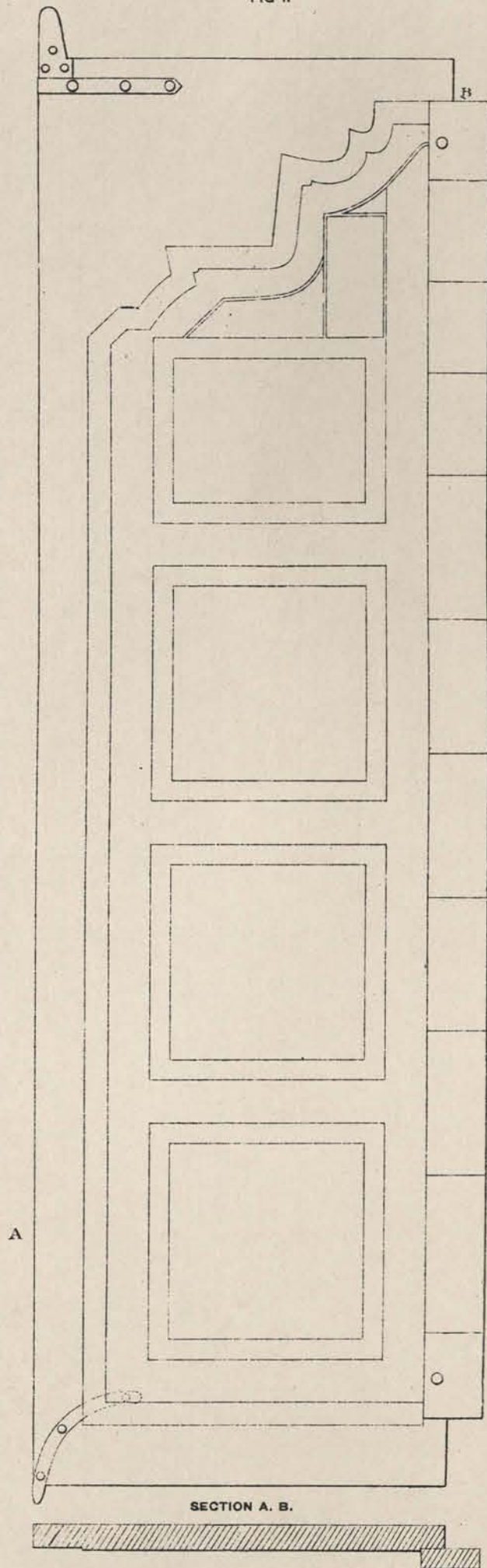
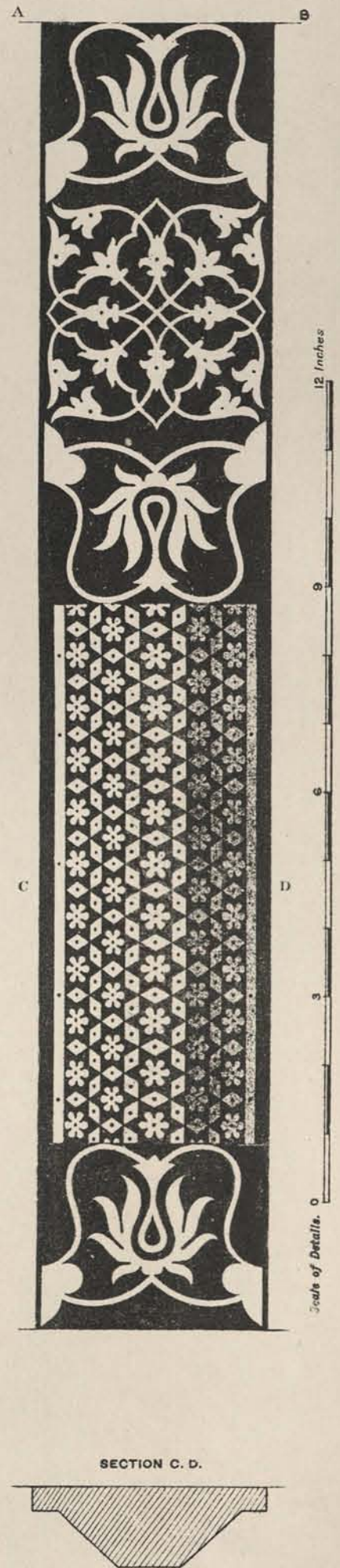
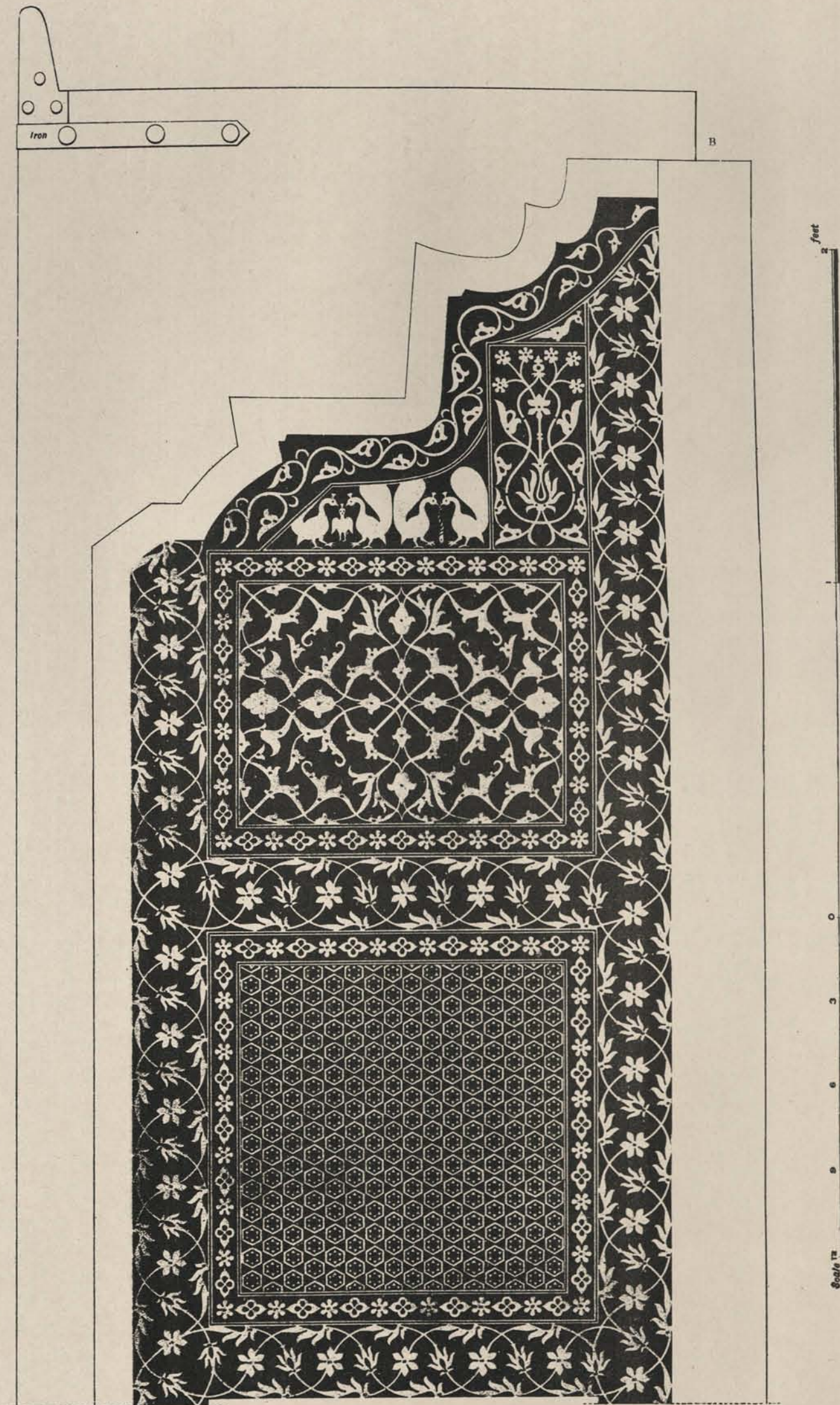


FIG. 3.



INLAID IVORY DOOR FROM AMBER PALACE



JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS.

Bhora Mull, del.

DETAILS OF DOOR, PLATE 13.

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.

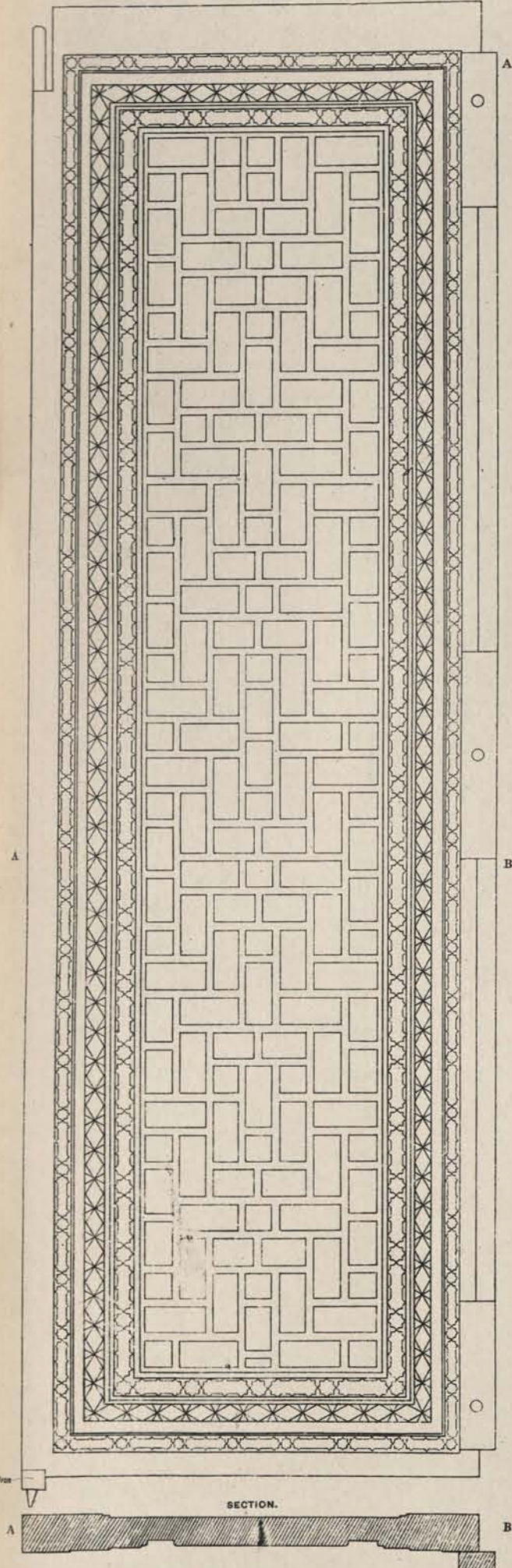
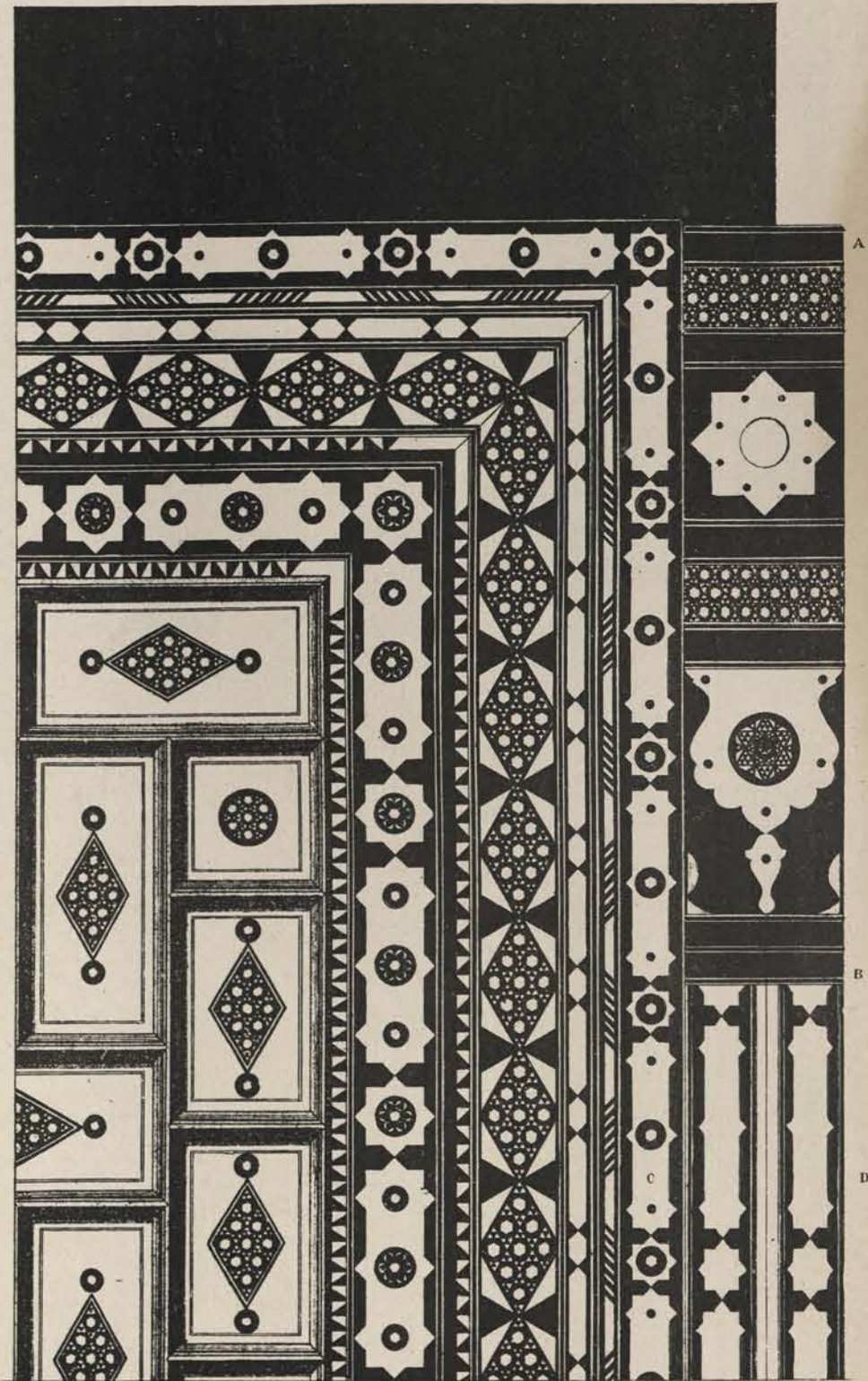


FIG. 2.



Scale of Door 12 9 6 3 0 1 2 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.

Scale of Details 0 3 6 9 12 inches

FIG. 1. LEAF OF DOOR.

FIG. 2. DETAILS OF PANELS.

CARVED DOOR FROM AMBER PALACE

FIG. 1.

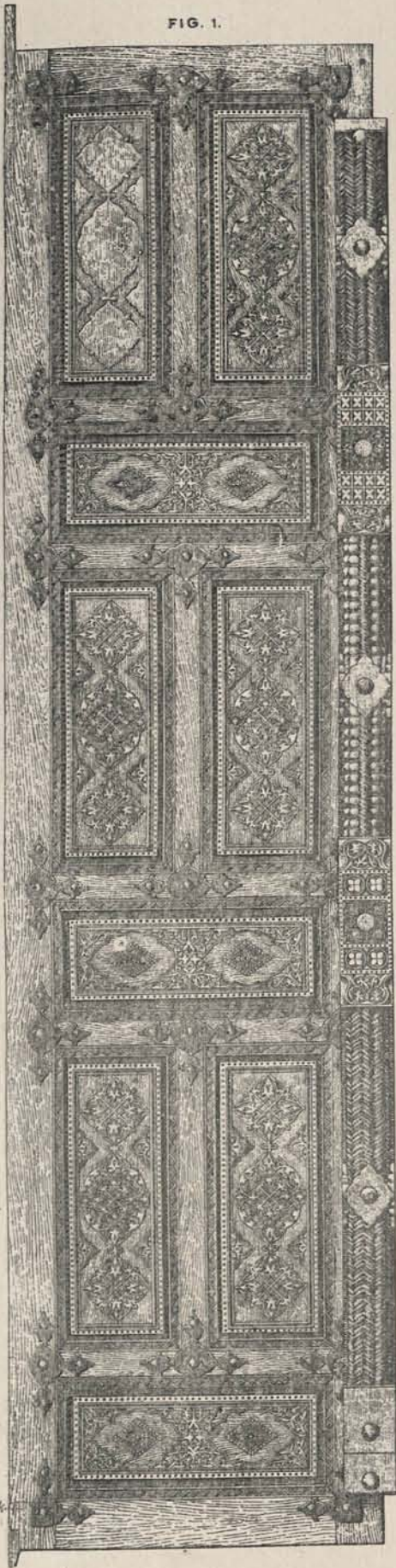
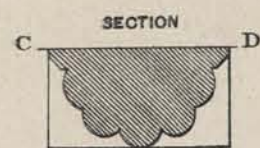
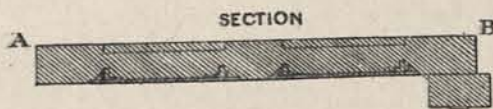
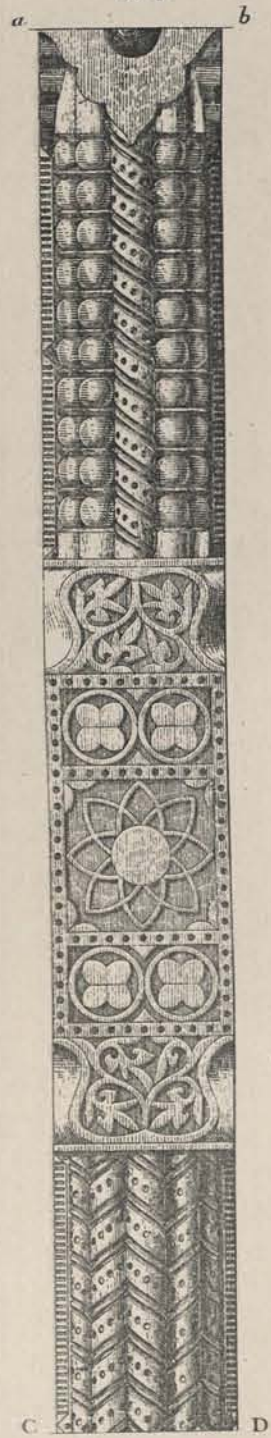


FIG. 2.



FIG. 3.



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.

CARVED DOOR FROM AMBER PALACE



Scale 0 3 6 9 12 Inches

JEYPURE PORTFOLIO OF
ARCHITECTURAL DETAILS.

Unkar and Bhairav Baksh, del.

PANELS FROM DOOR, PLATE 17.

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.

CARVED DOOR FROM AMBER PALACE

FIG 1

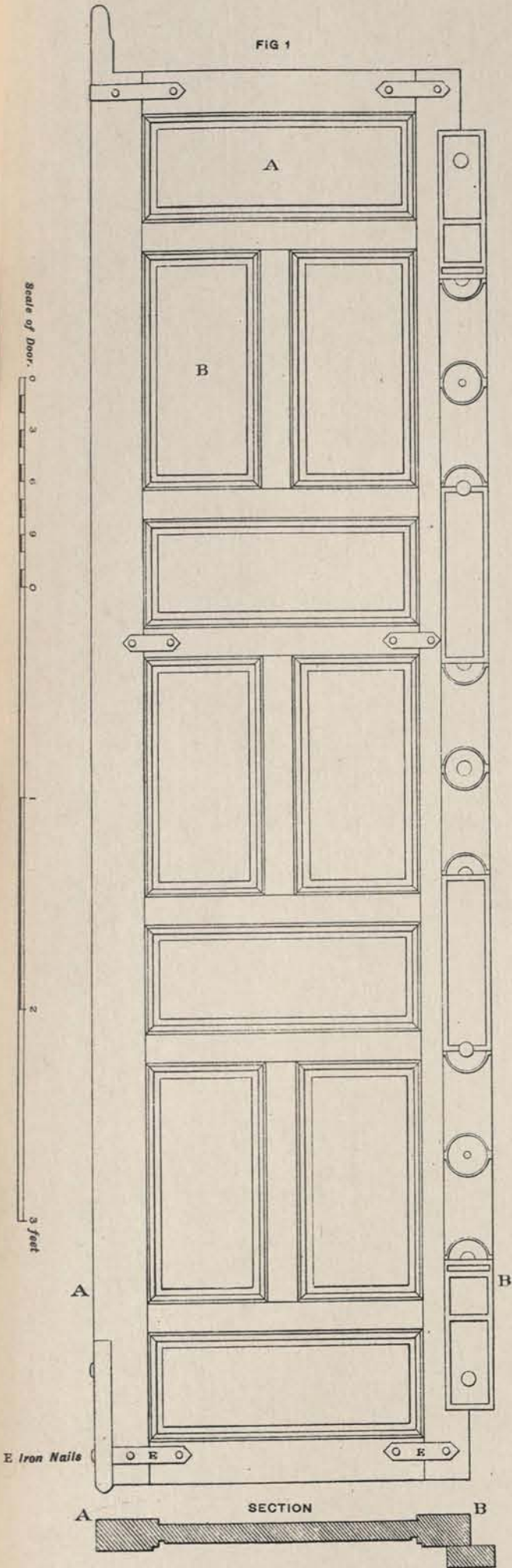


FIG. 2.

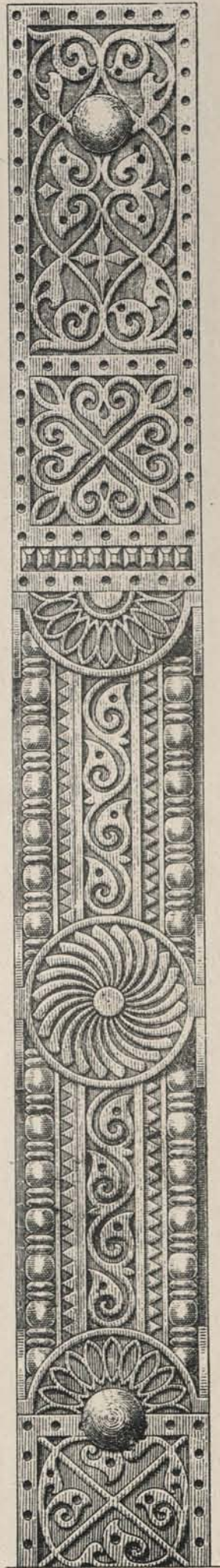
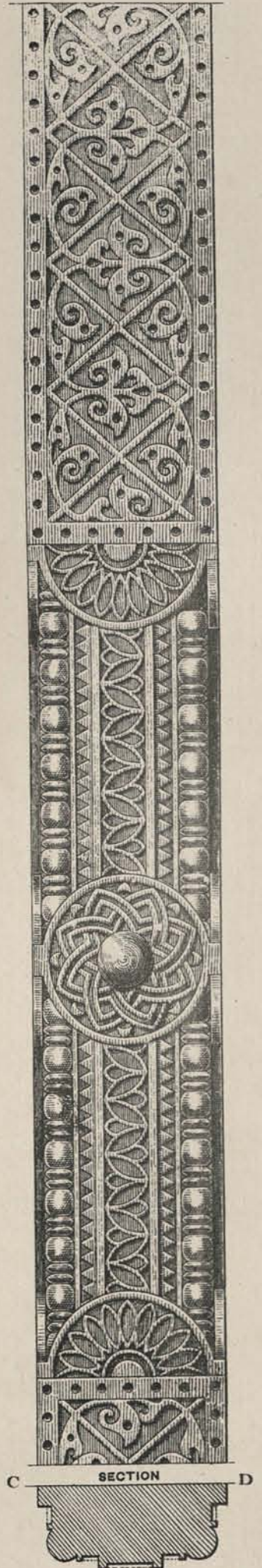


FIG. 3.



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 III DOORS

CARVED DOOR FROM AMBER PALACE

A

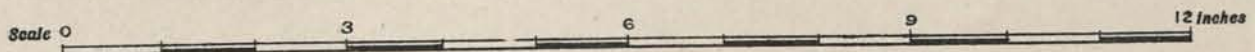


B

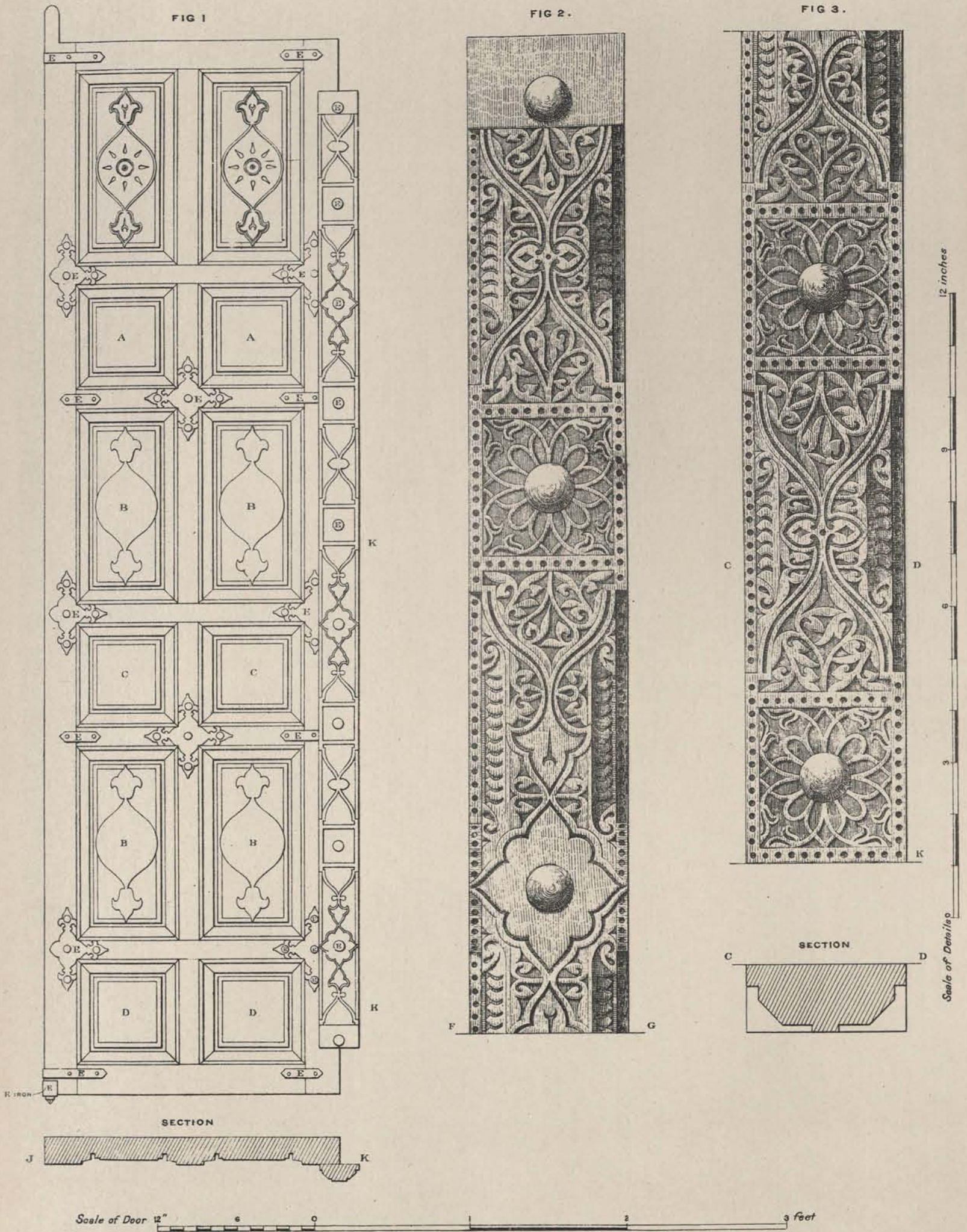


B

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.



CARVED DOOR FROM AMBER PALACE



JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS.

Sohan Lall, del.

FIG. 1. LEAF OF DOOR. FIGS 2 & 3 OVERLAP BAR.

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

A



B



JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS.

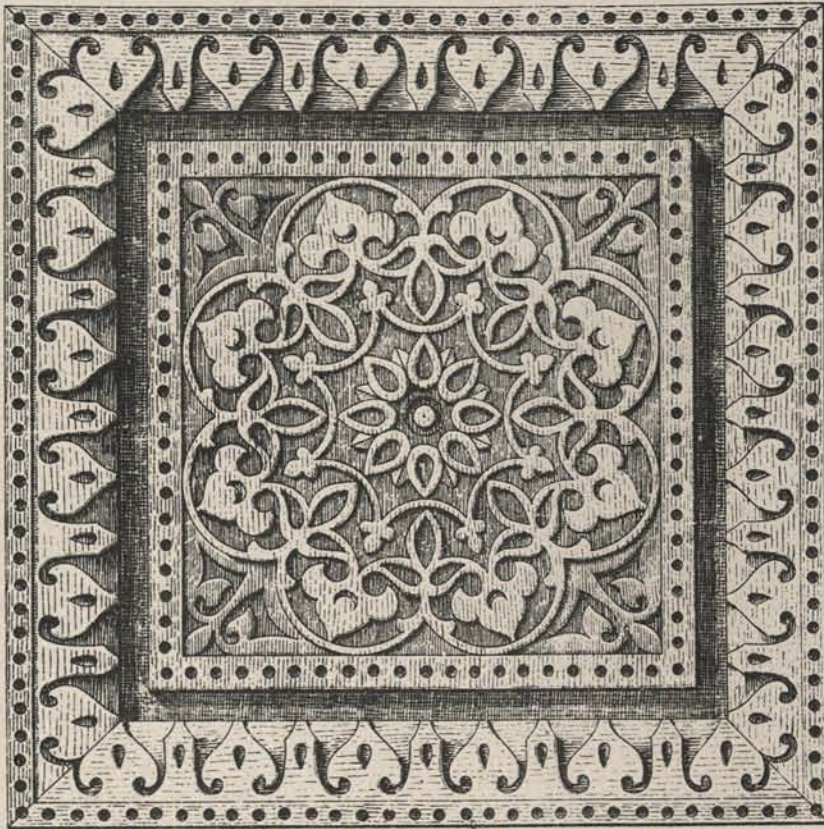
Sohan Lall, del.



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.

CARVED DOOR FROM AMBER PALACE

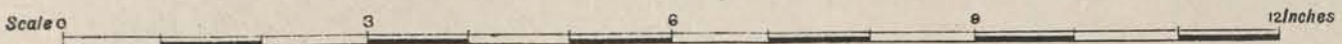
C



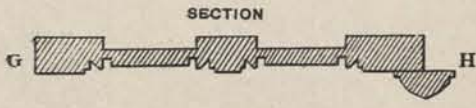
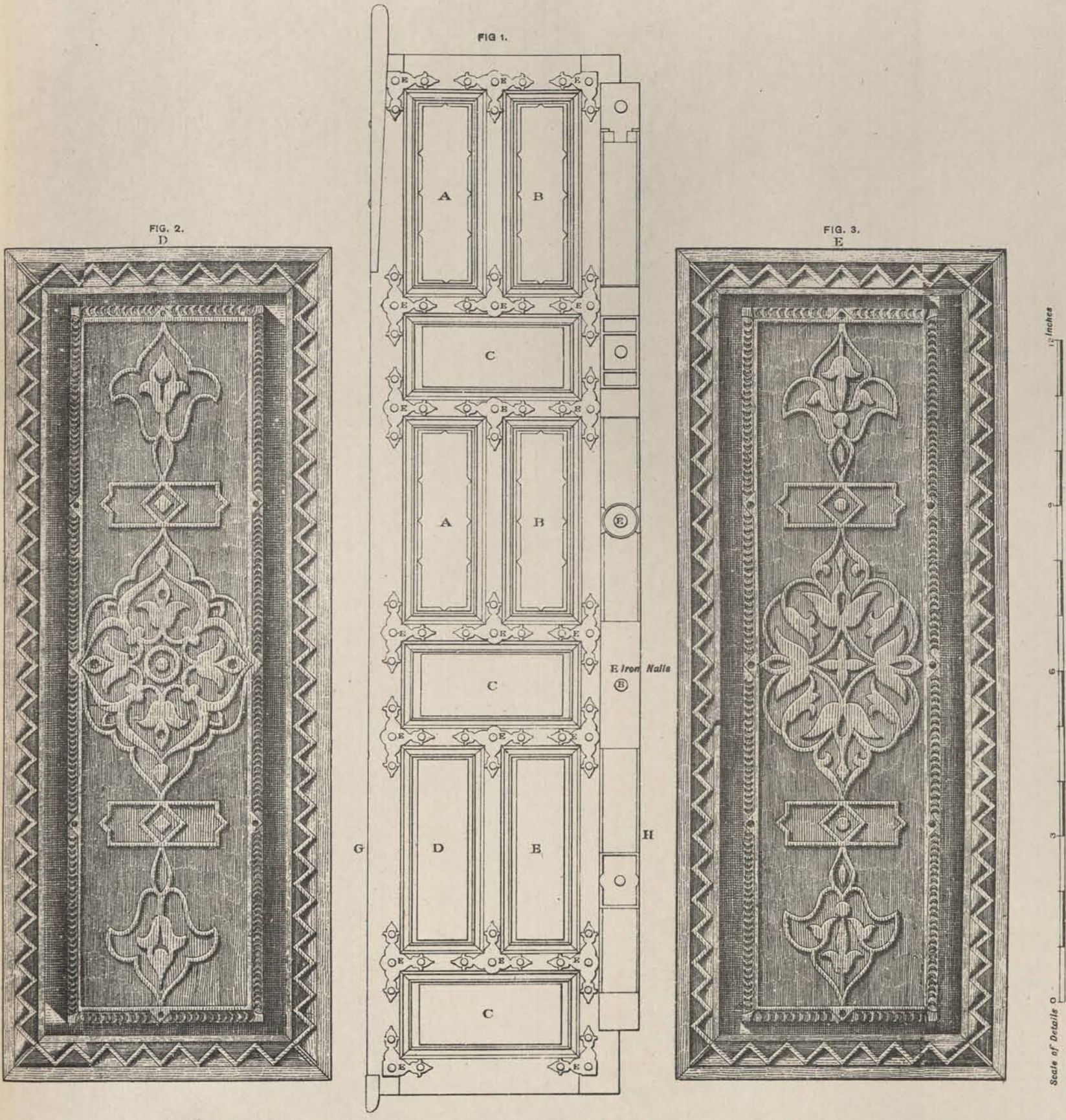
D



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.



CARVED DOOR FROM AMBER PALACE



Sohan Lall, del

JEYPURE PORTFOLIO OF ARCHITECTURAL DETAILS.

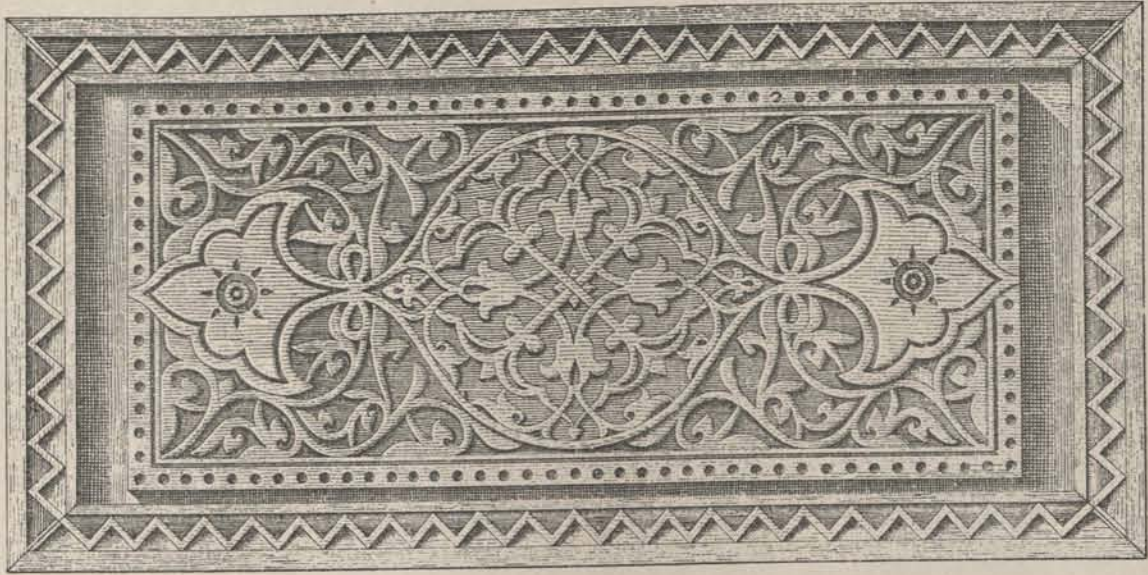
Scale of Door 0 3 6 9 0 1 2 3 feet

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.

FIG. 1. LEAF OF DOOR. FIGS. 2 & 3. DETAILS OF PANELS.

CARVED DOOR FROM AMBER PALACE

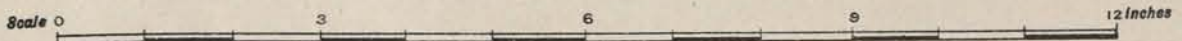
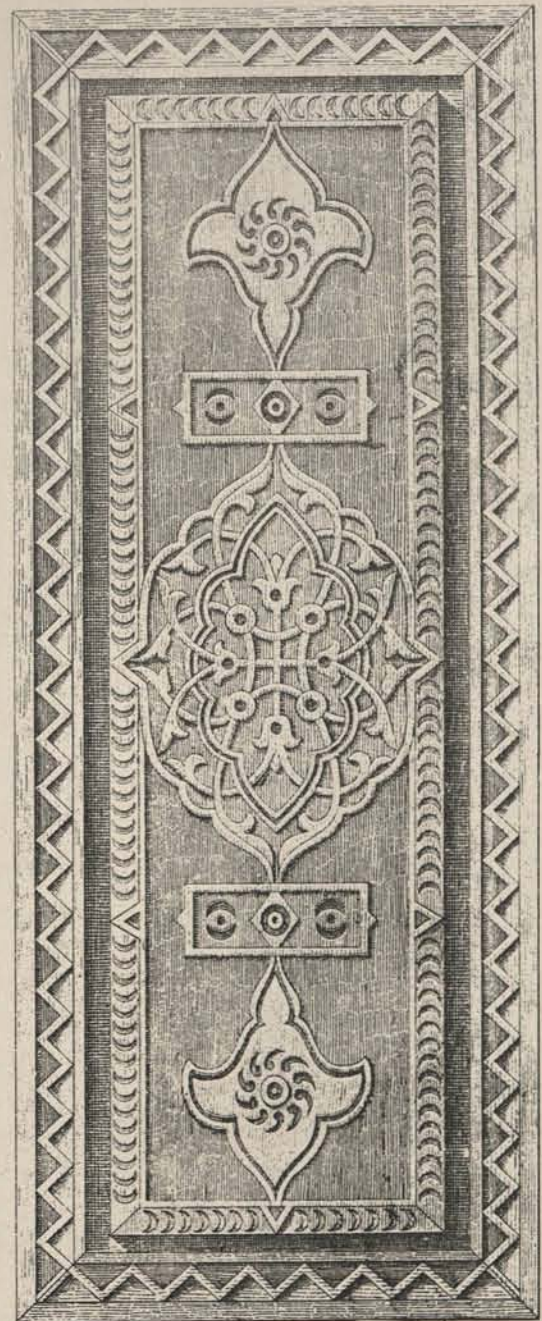
C



A

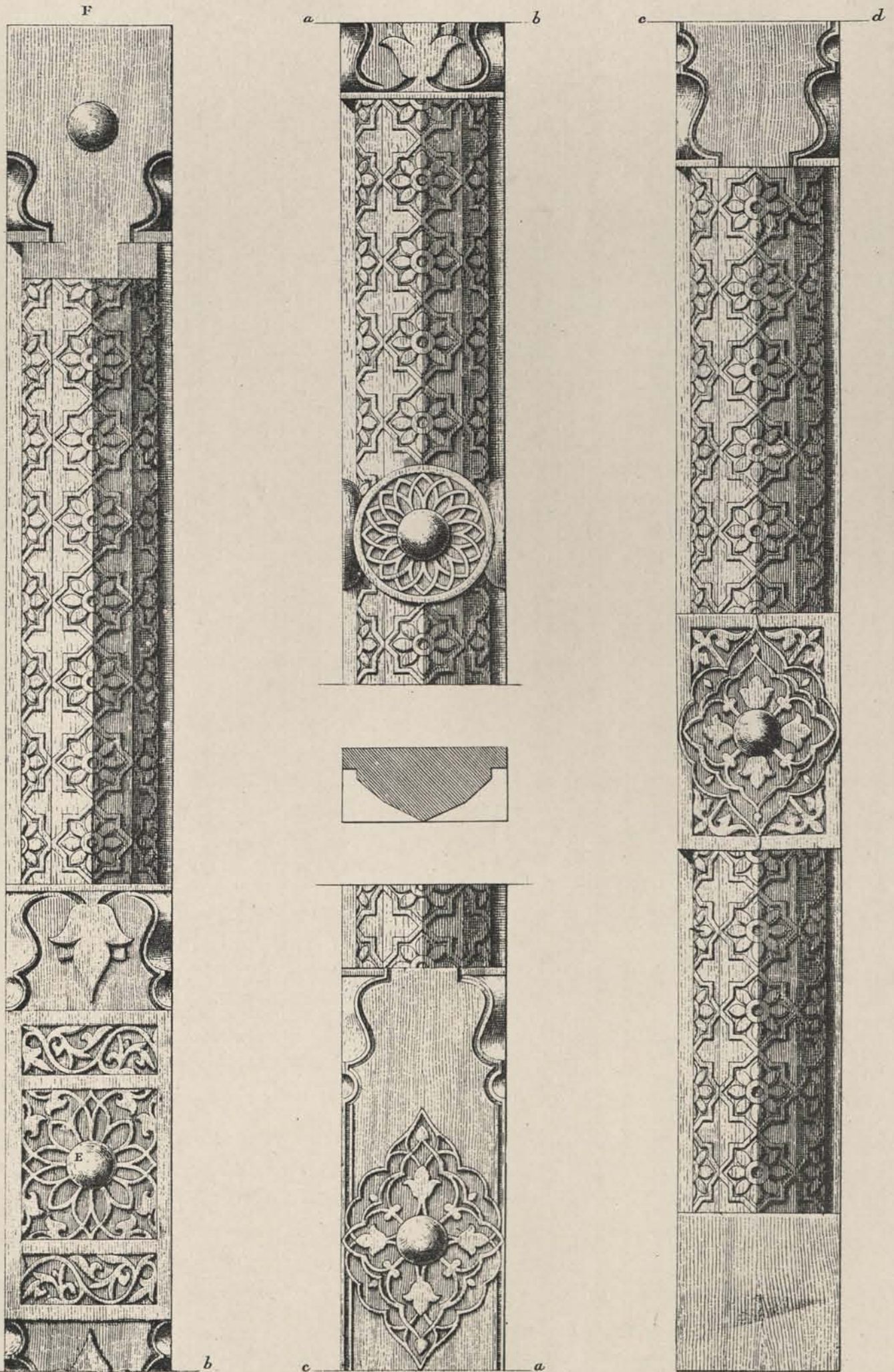


B



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.

CARVED DOOR FROM AMBER PALACE



E Iron Studs

Scale 0 3 6 9 12 Inches

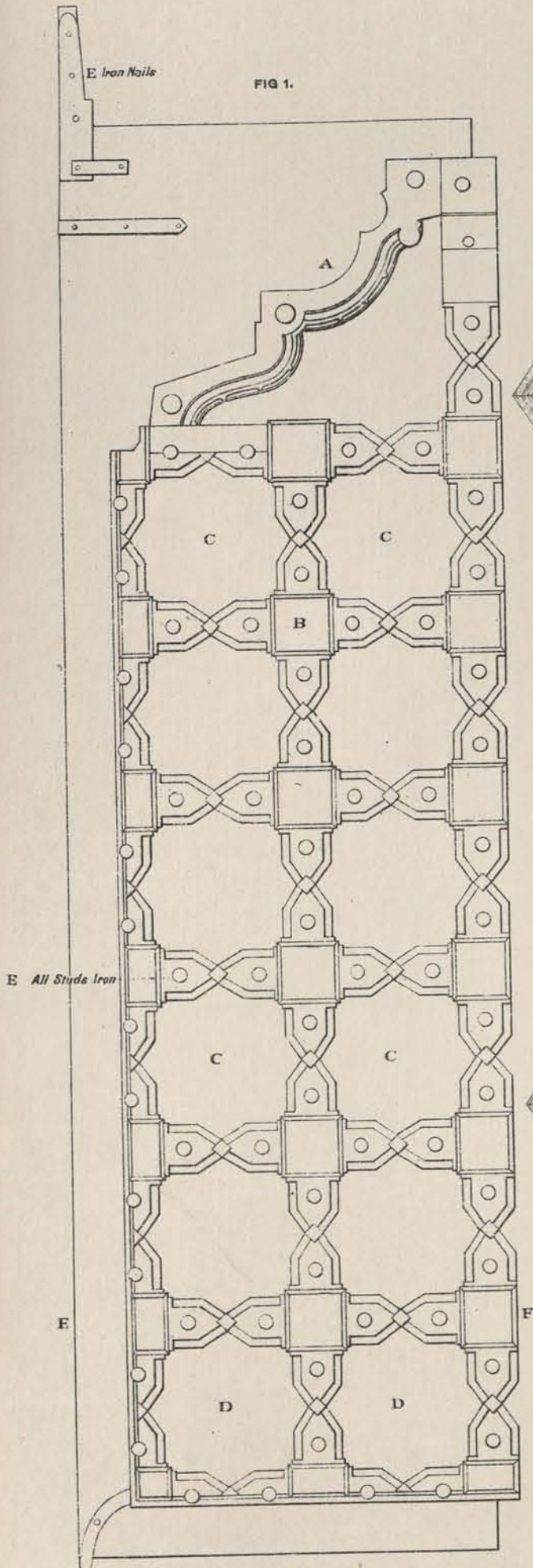
JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS.

Sohan Lall and Lall Chand, del.

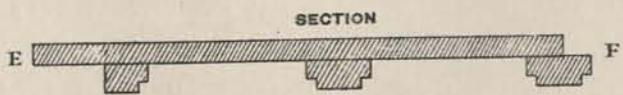
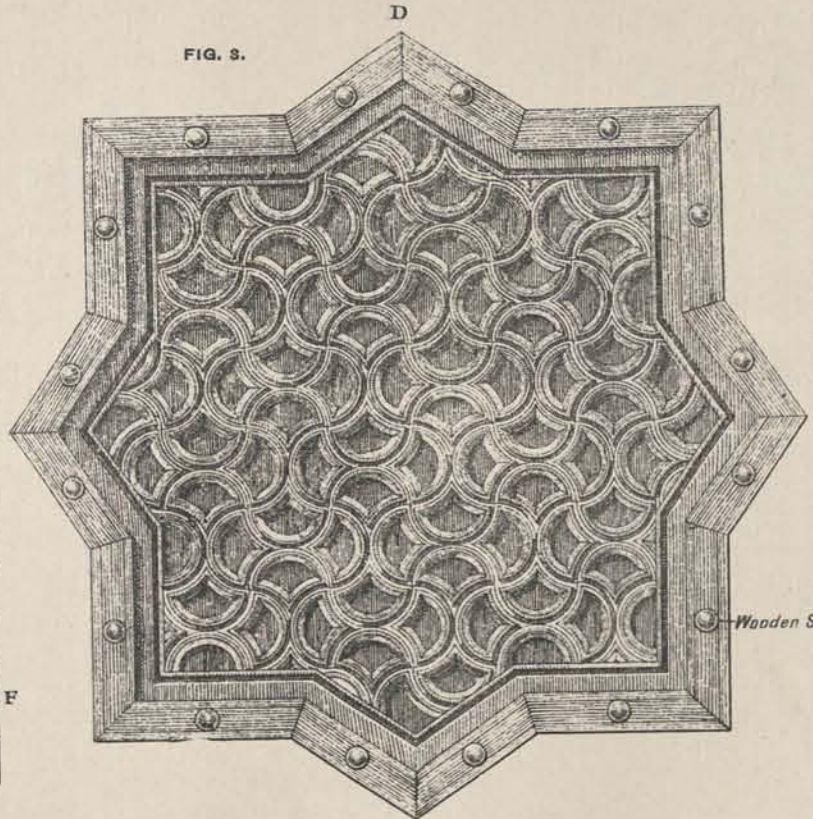
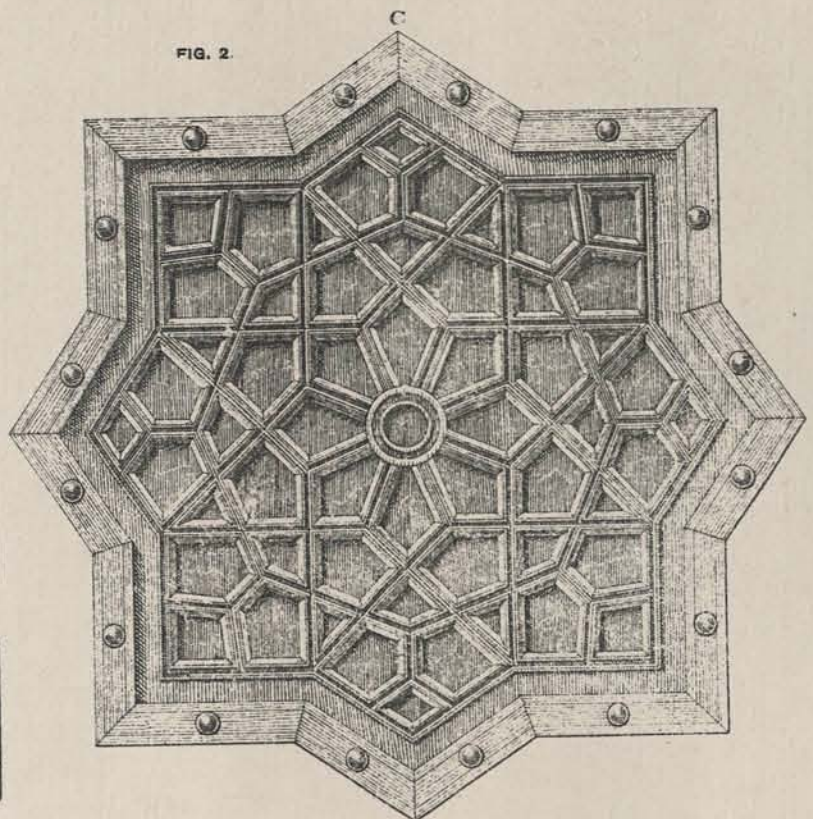
DETAILS OF OVERLAP BAR, DOOR, PLATE 24.

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.

CARVED DOOR FROM AMBER PALACE



Scale of Door 12 9 6 3 0 1 2 3 feet



Scale of Details. 12 inches 9 6 3 0

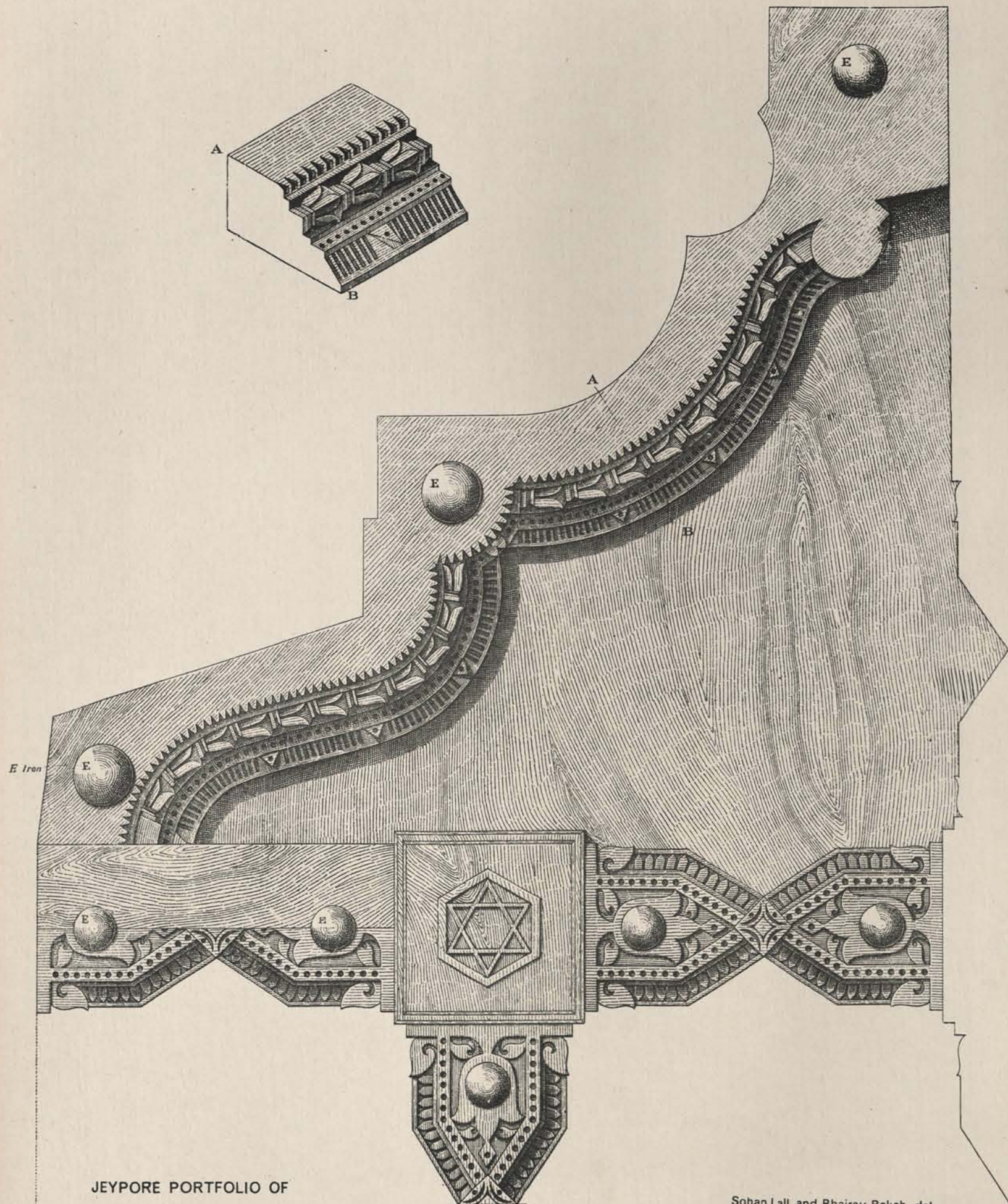
PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE,
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

FIG. 1. LEAF OF DOOR.

FIGS. 2 & 3. DETAILS OF PANELS.

PART III DOORS

CARVED DOOR FROM AMBER PALACE



JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS.

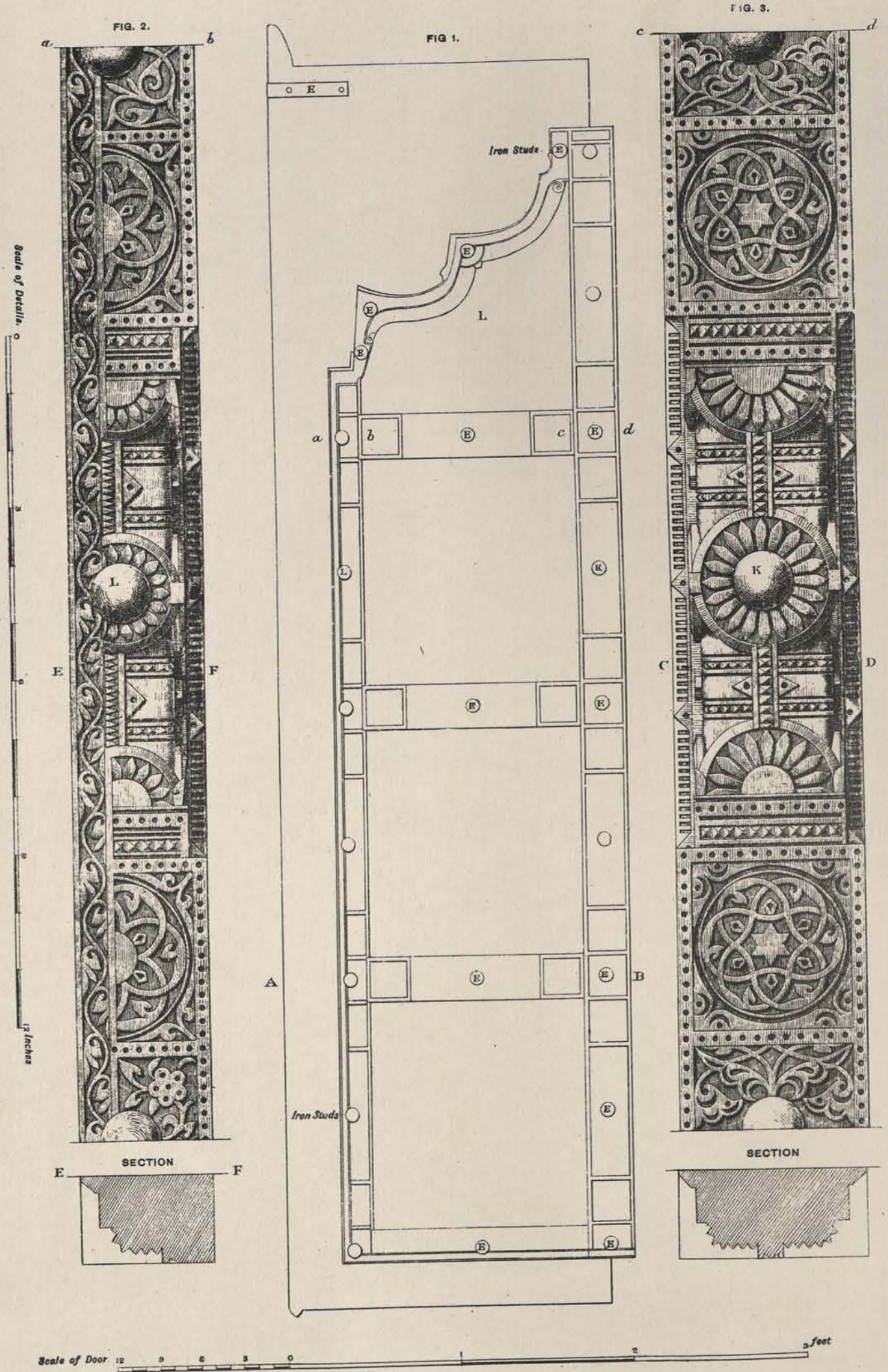
Sohan Lall and Bhairav Baksh, del.

Scale 0 3 6 9 12 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 III DOORS

CARVED DOOR FROM AMBER PALACE



JEYPURE PORTFOLIO OF ARCHITECTURAL DETAILS.

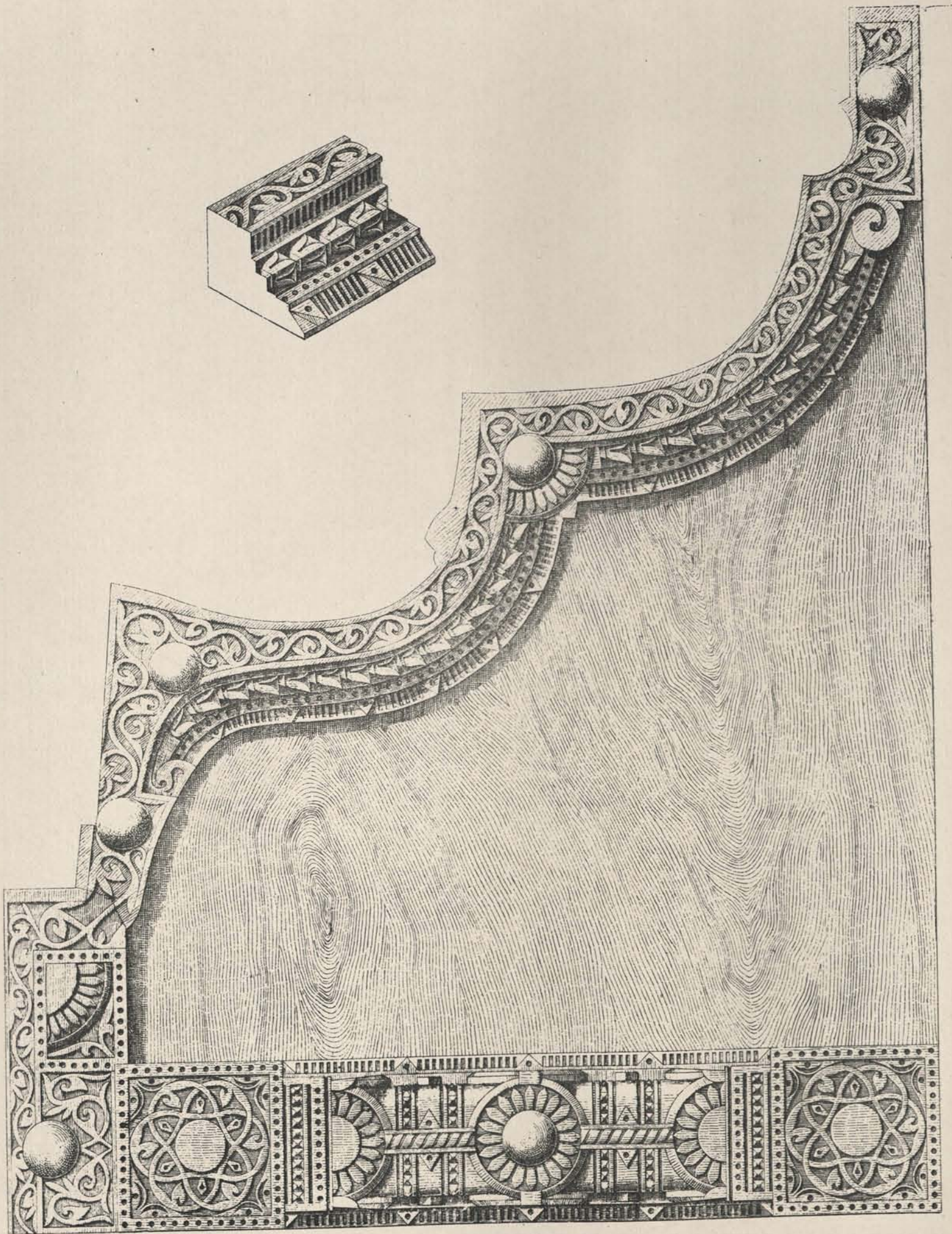
Bhairav Baksh. del.

FIG. 1. LEAF OF DOOR FIGS. 2 & 3. DETAILS OF OVERLAP BAR.

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.

PART III DOORS

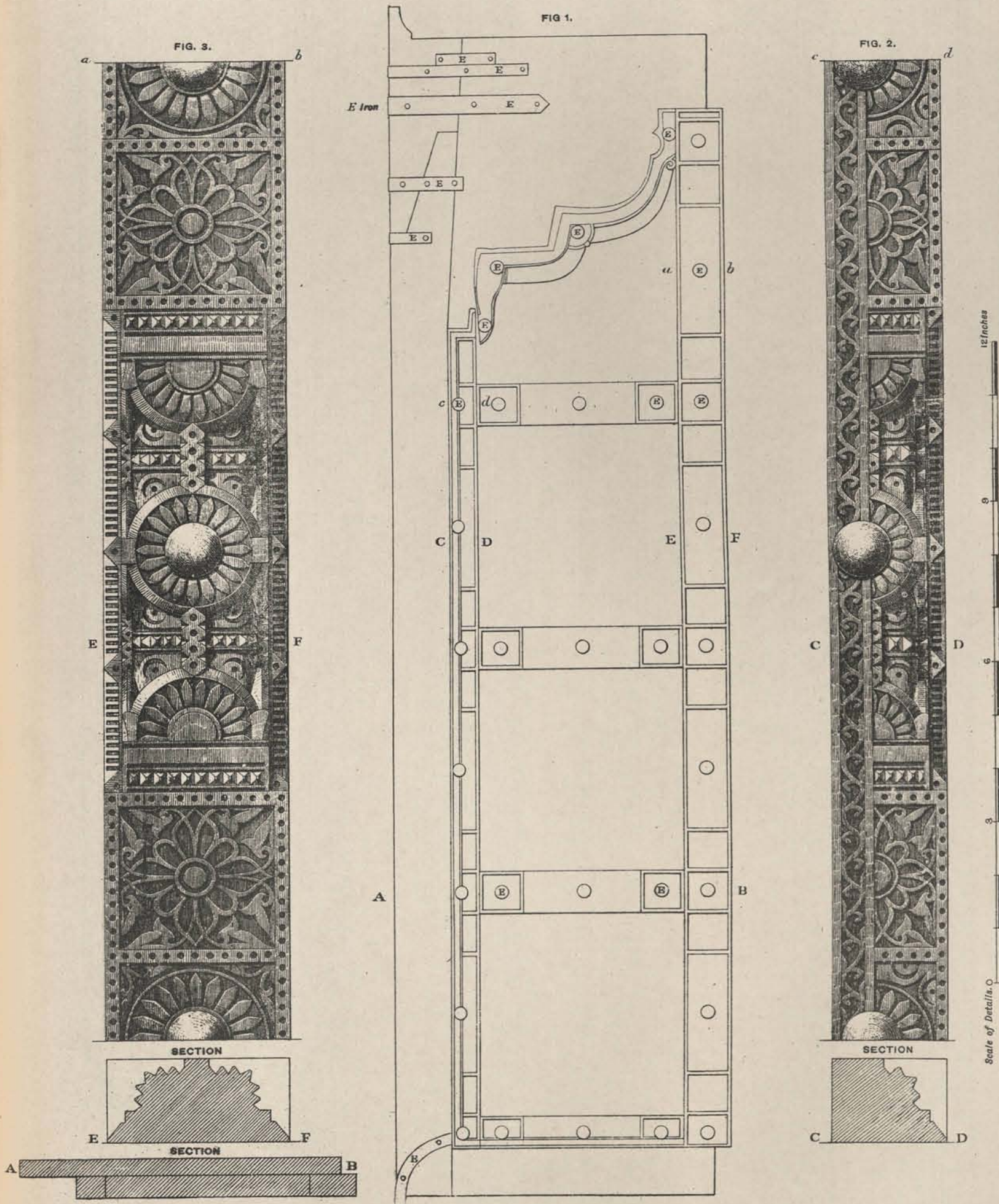
CARVED DOOR FROM AMBER PALACE



Scale 0 3 6 9 12 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.

CARVED DOOR FROM AMBER PALACE

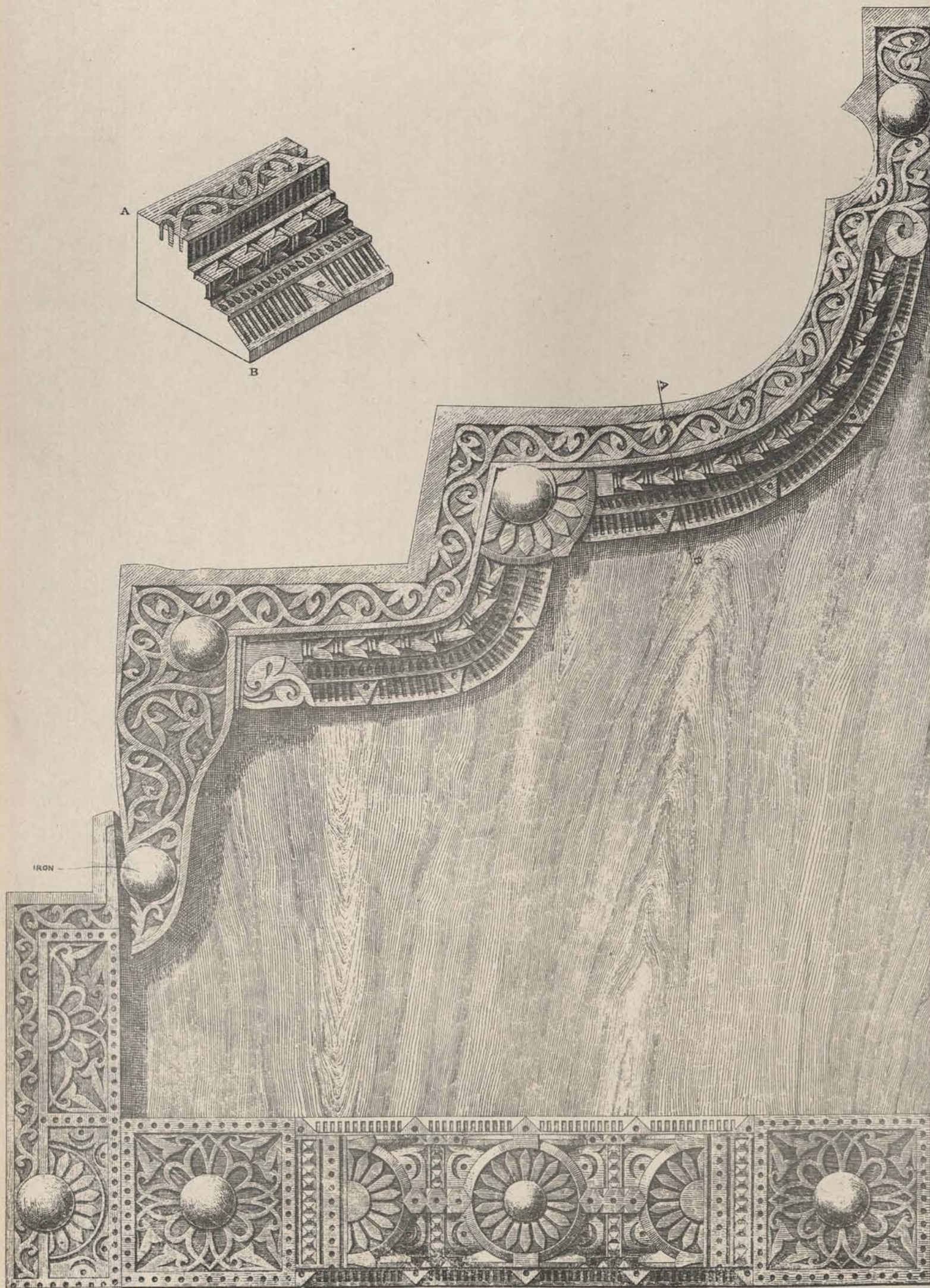


PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPURE STATE, AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

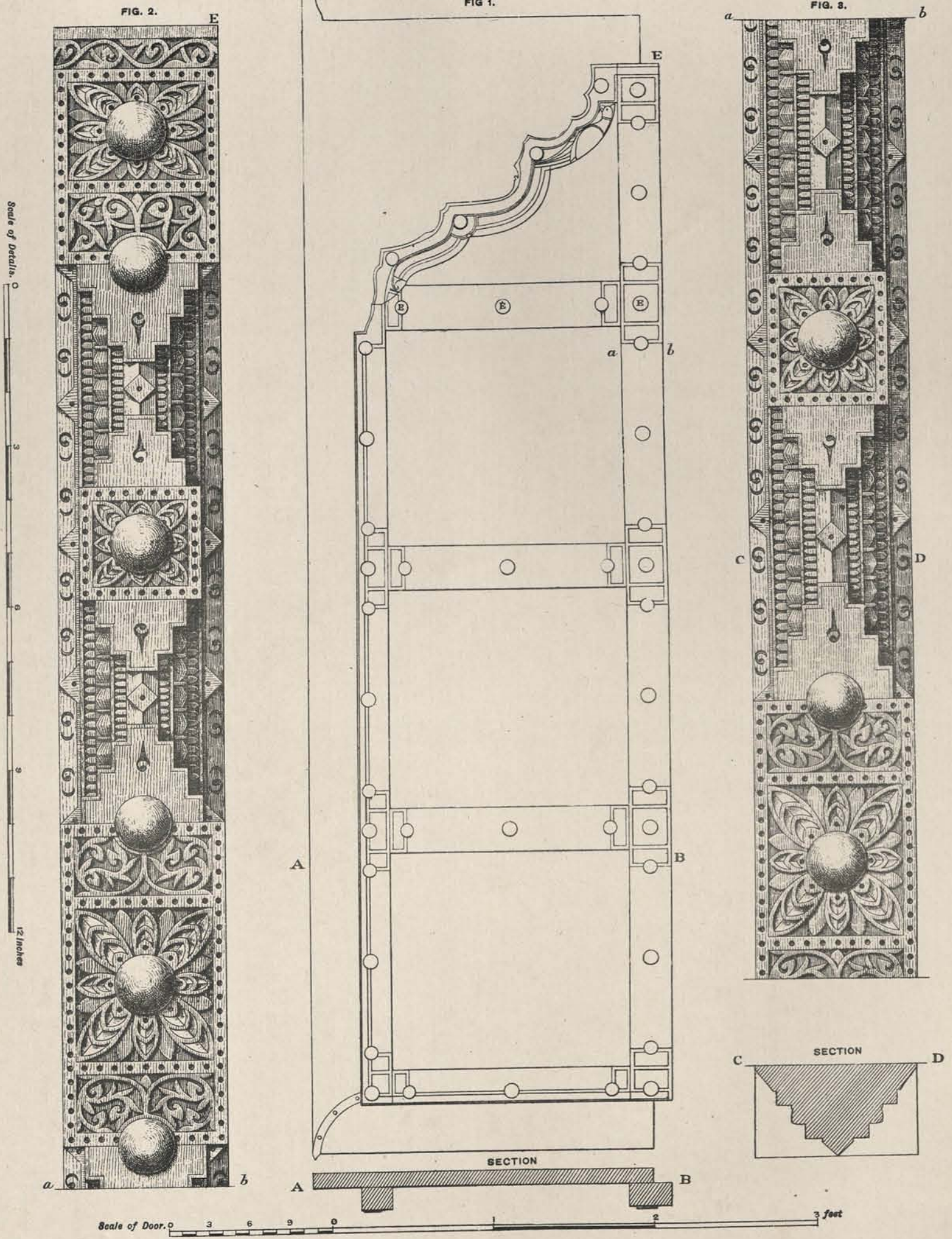
Scale of Door 12 0 6 3 0 1 2 3 feet

FIG. 1. LEAF OF DOOR. FIGS. 2 & 3, DETAILS OF EDGE OF PANEL AND OF OVERLAP.

CARVED DOOR FROM AMBER PALACE



CARVED DOOR FROM AMBER PALACE



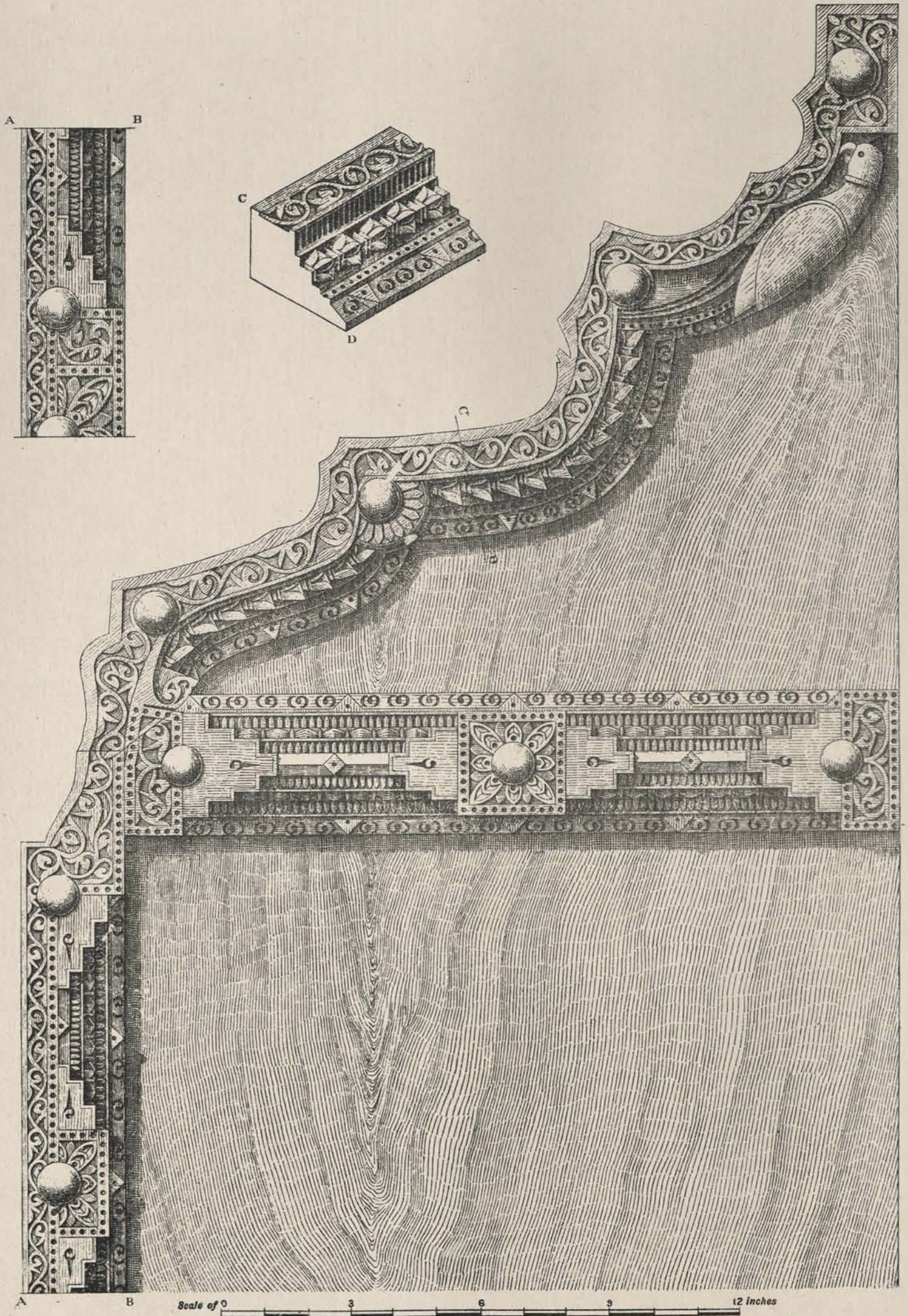
JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS.

Unkar and Bhairav Baksh, dei.

FIG. 1. LEAF OF DOOR. FIGS. 2 & 3. DETAILS OF OVERLAP.

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.

CARVED DOOR FROM AMBER PALACE

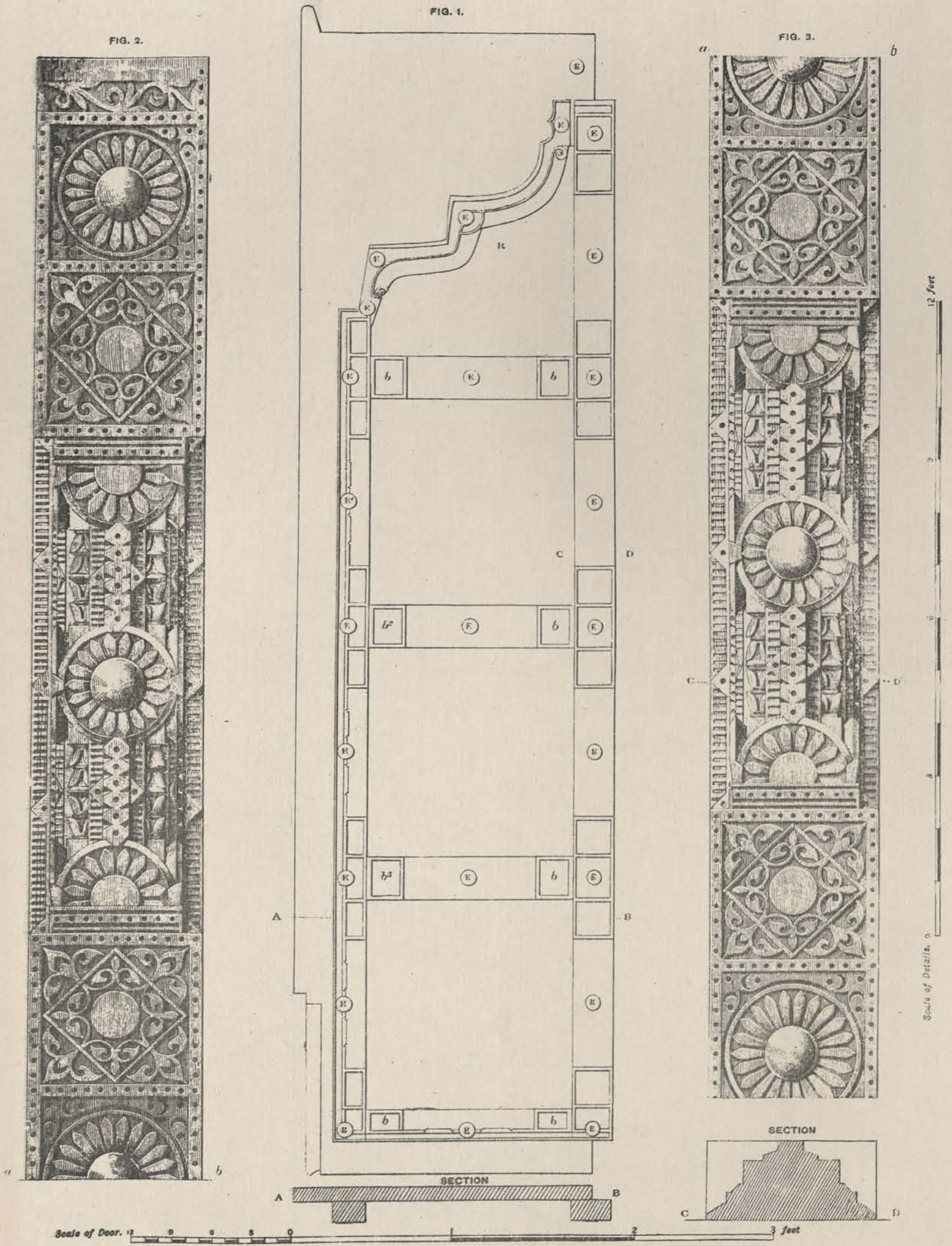


JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS.

Unkar and Bhairav Baksh. del.

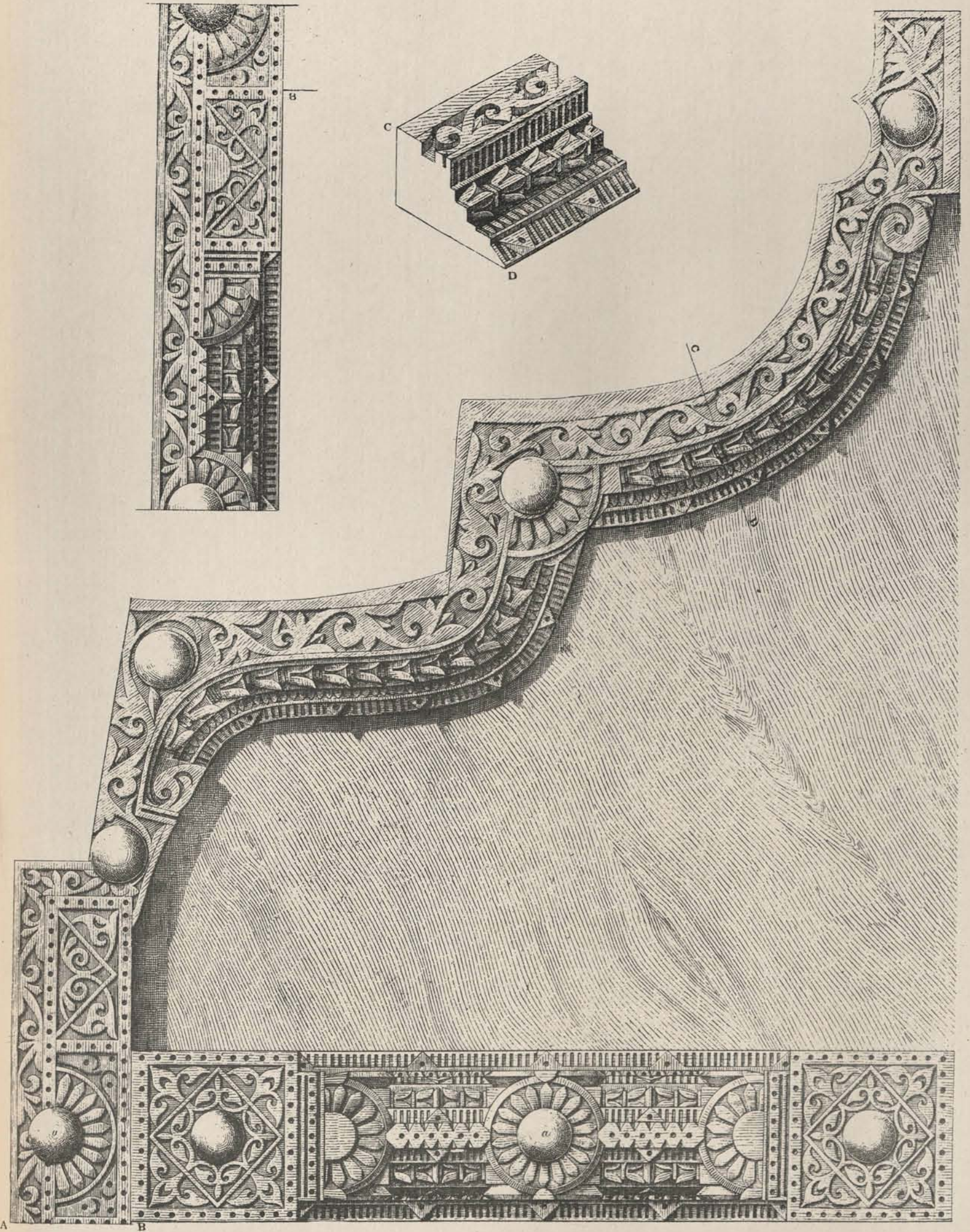
DETAILS OF UPPER PART OF DOOR, PLATE 33.

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.



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.

CARVED DOOR FROM AMBER PALACE



Scale 0 3 6 9 12 inches

JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS

Unkar and Bhairav Baksh, del.

DETAILS OF UPPER PART OF DOOR, PLATE 36.

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 III DOORS

CARVED DOOR FROM AMBER PALACE

FIG 1.

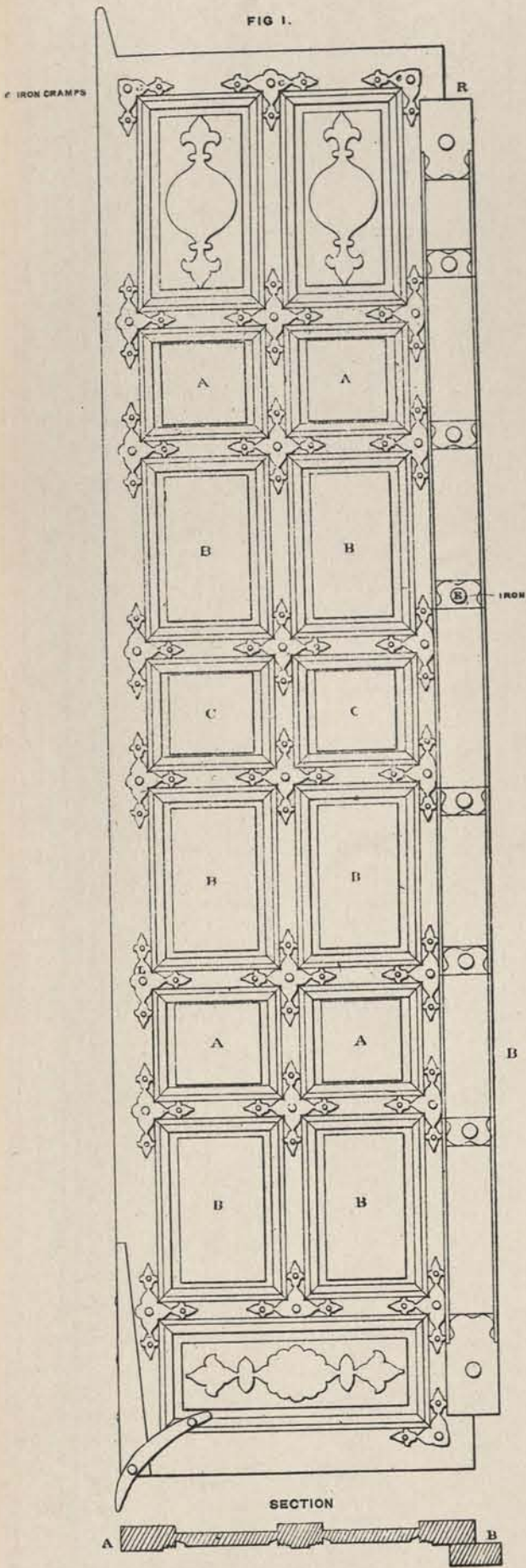
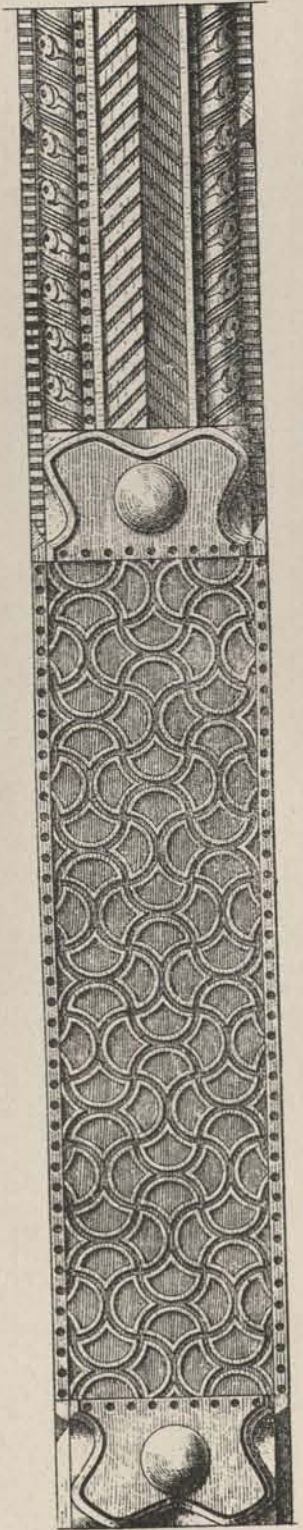


FIG 2.



FIG 3.



Scale of Details.

Scale of Door. 0 3 6 9 12 1 2 3

JEYPURE PORTFOLIO OF

ARCHITECTURAL DETAILS. FIG. 1. LEAF OF DOOR.

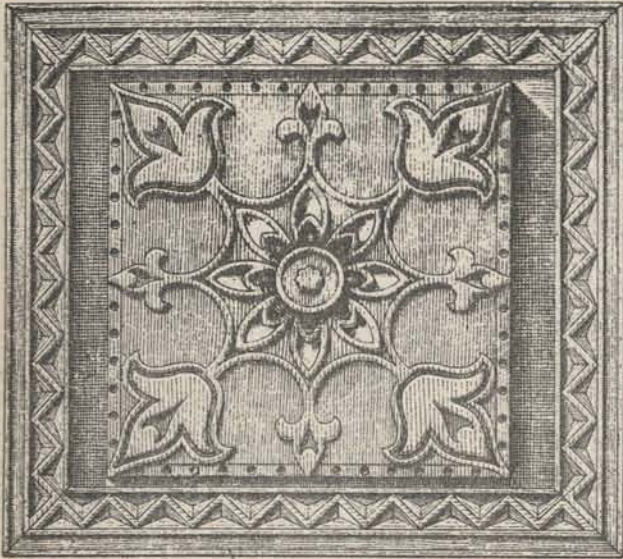
FIGS 2 & 3. DETAILS OF OVERLAP BAR.

Bhora Mull and Sohan Lall, del.

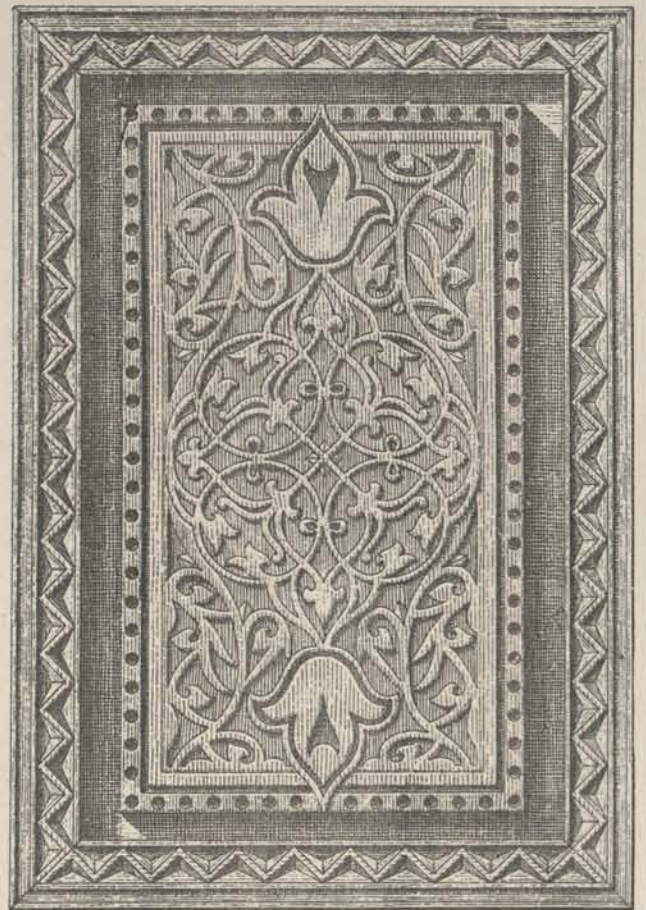
PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPURE STATE, AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

CARVED DOOR FROM AMBER PALACE

A



B



C



DETAILS OF PANELS, DOOR, PLATE 37.

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.

CARVED DOOR FROM AMBER PALACE

FIG. 2.

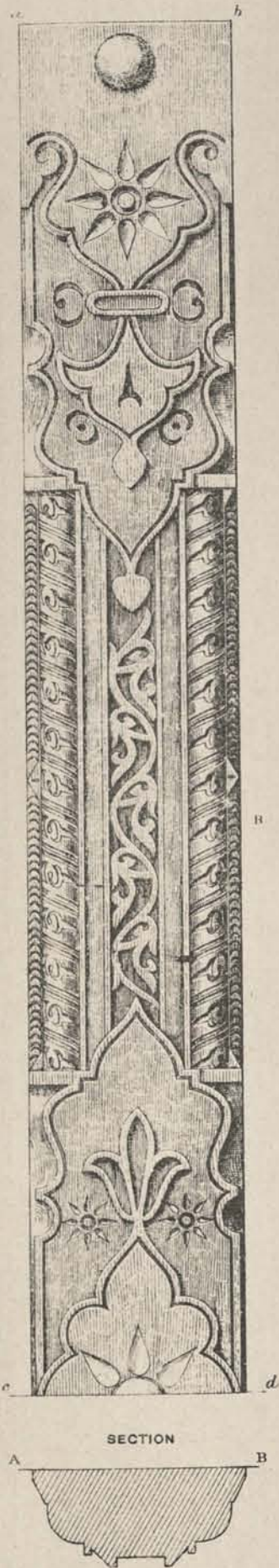


FIG. 1.

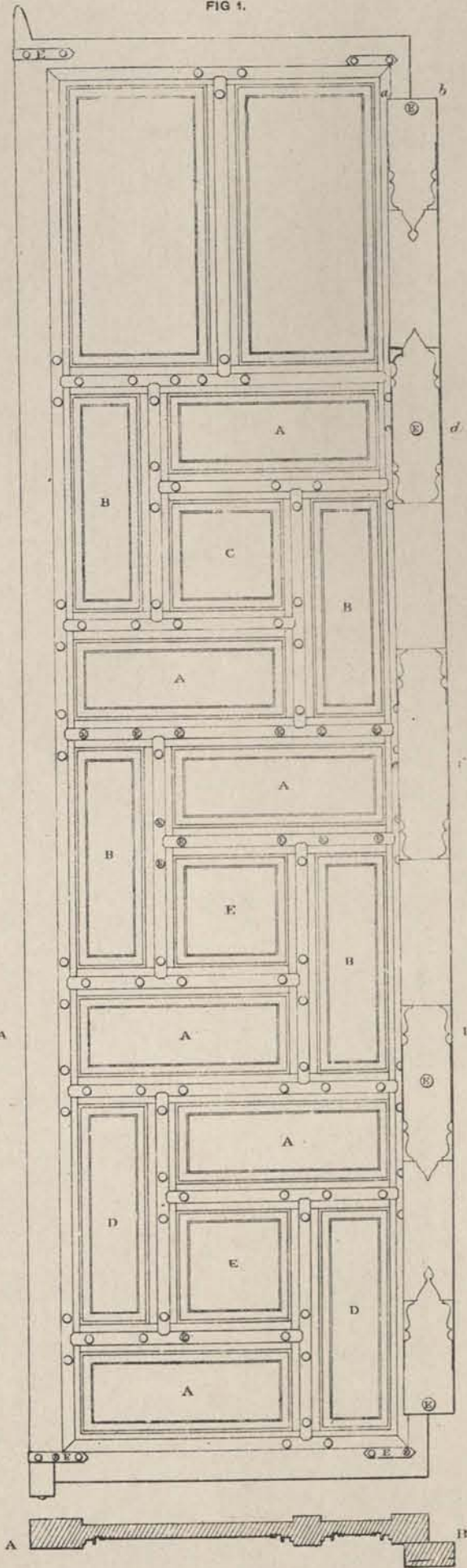
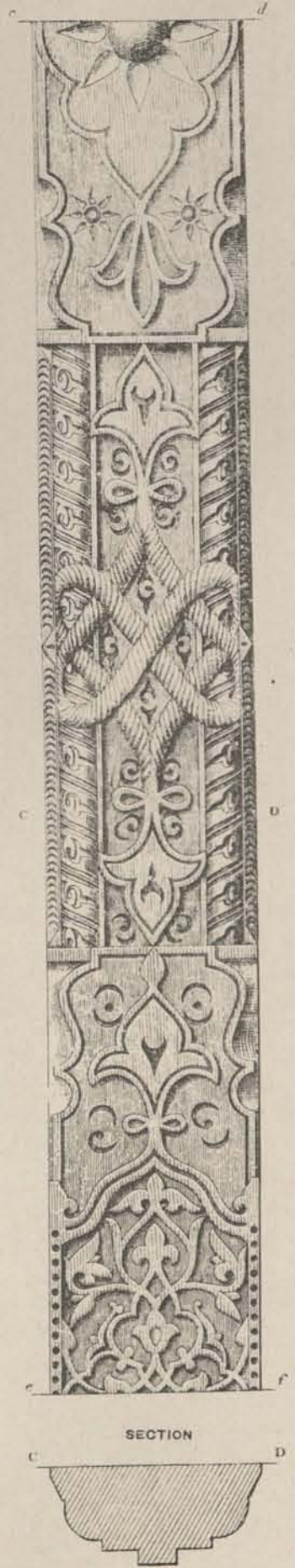


FIG. 3.



Scale of Door. 0 3 6 9 12 1 2 3 feet

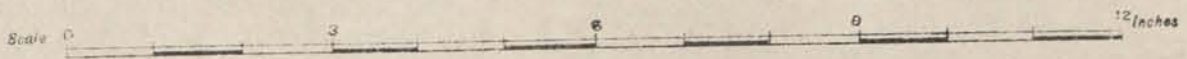
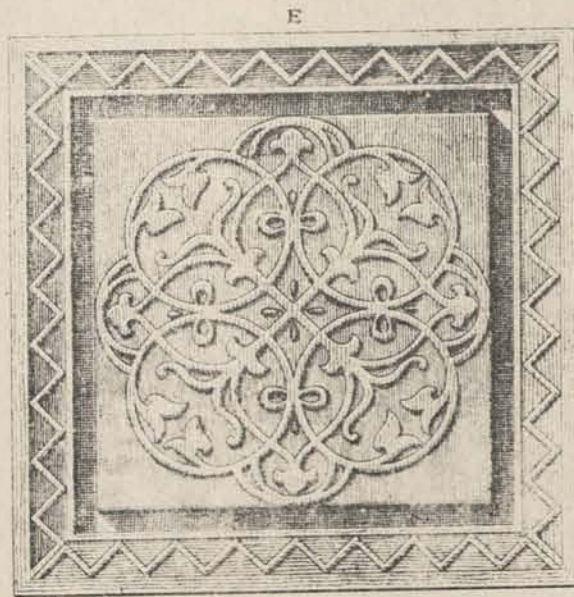
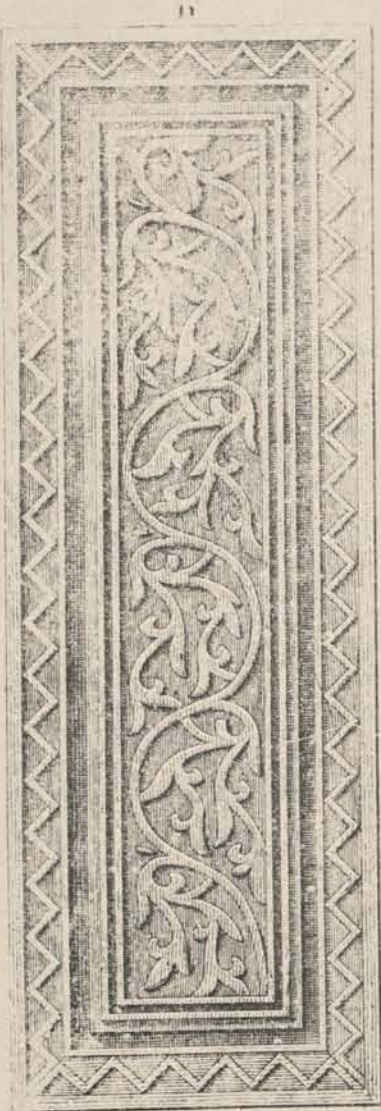
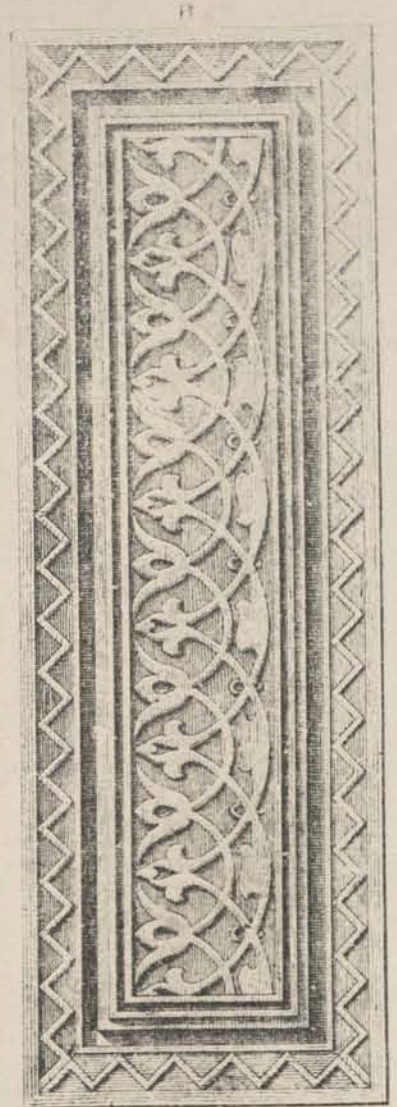
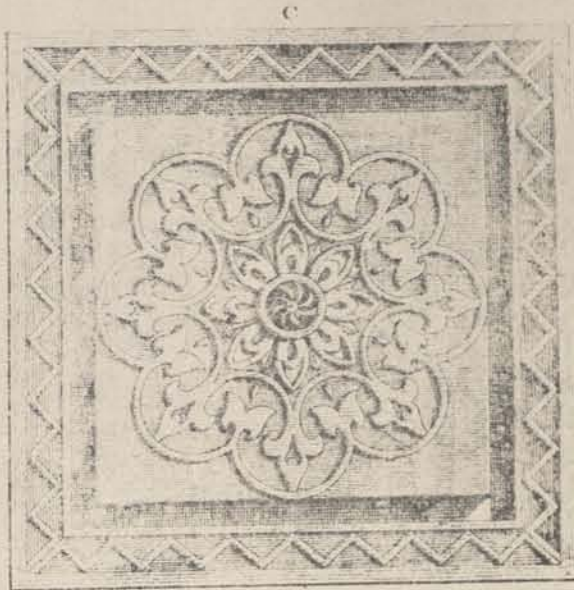
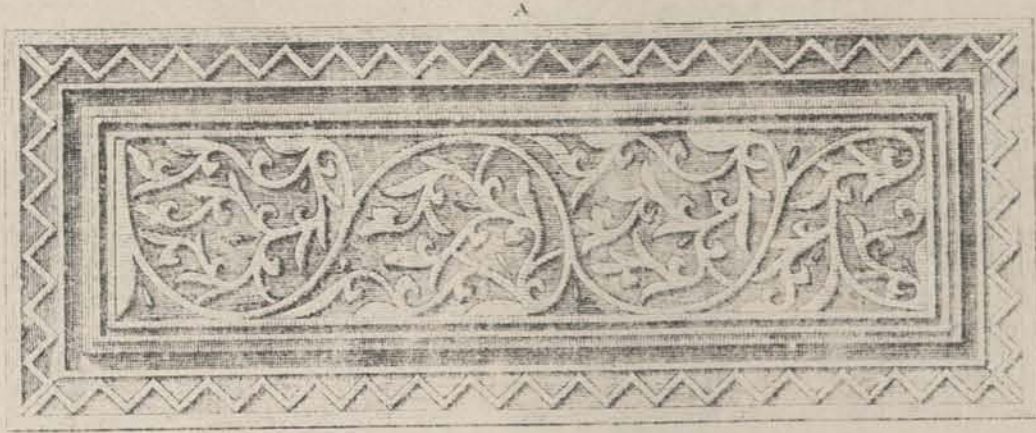
JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS.

Sohan Lall and Lall Chand, del.

DETAILS OF OVERLAP DOOR. PLATE 39.

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

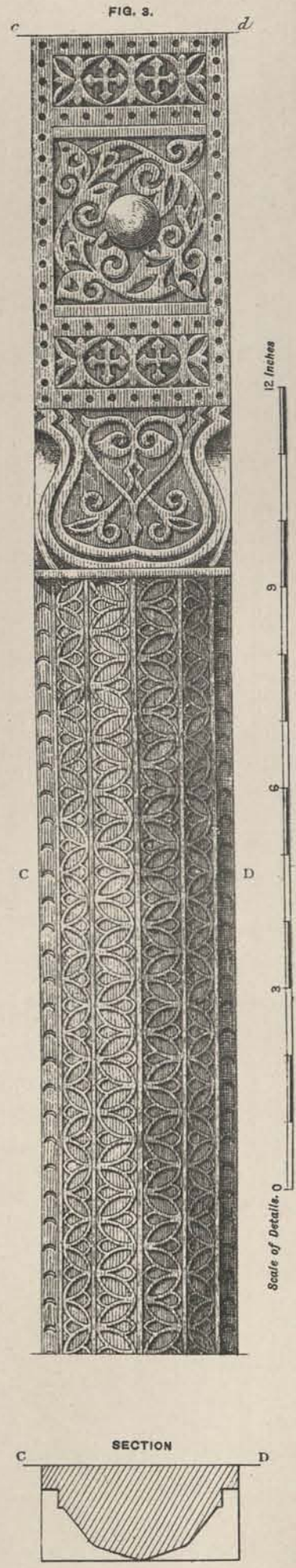
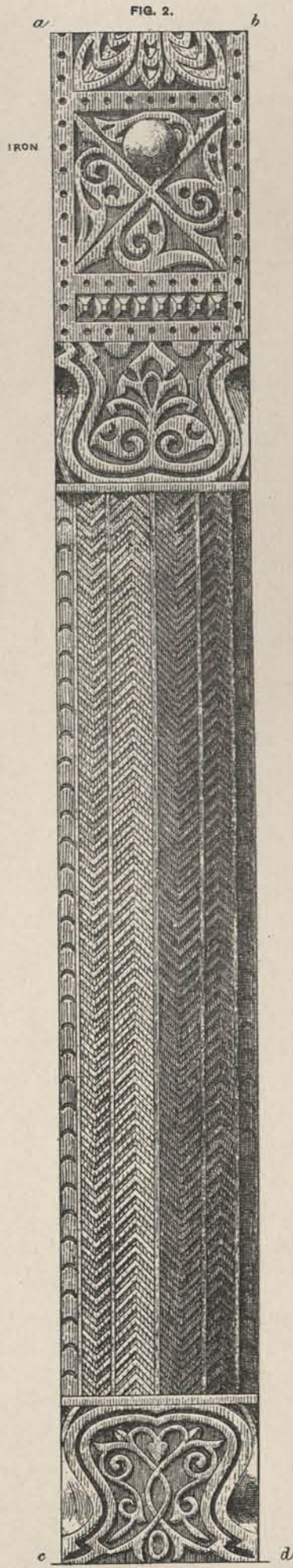
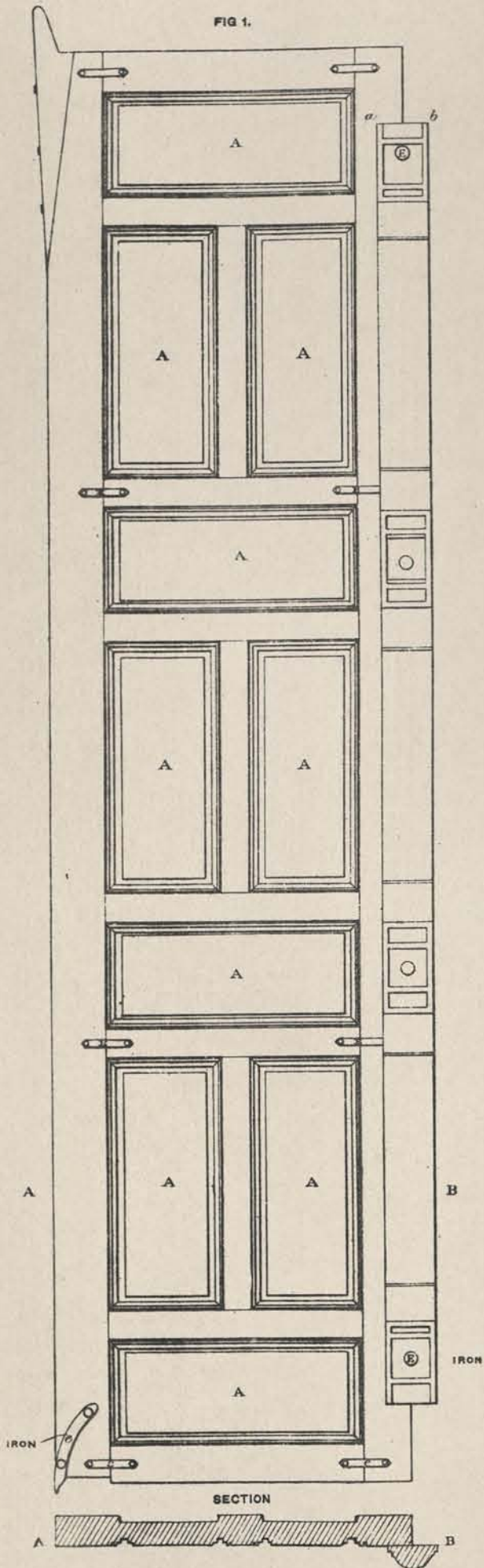
CARVED DOOR FROM AMBER PALACE



PREPARED UNDER THE SUPERVISION OF MAJORITY S. S. JAIN, FORMERLY STAFF CORP. ENGINEER TO THE RAJASTHAN STATE,
AND PHOTO-LITHOGRAPHED BY W. BRIGGS, HANOVER STREET, PECKHAM, LONDON.

PART III. DOORS.

CARVED DOOR FROM AMBER PALACE.



JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS.

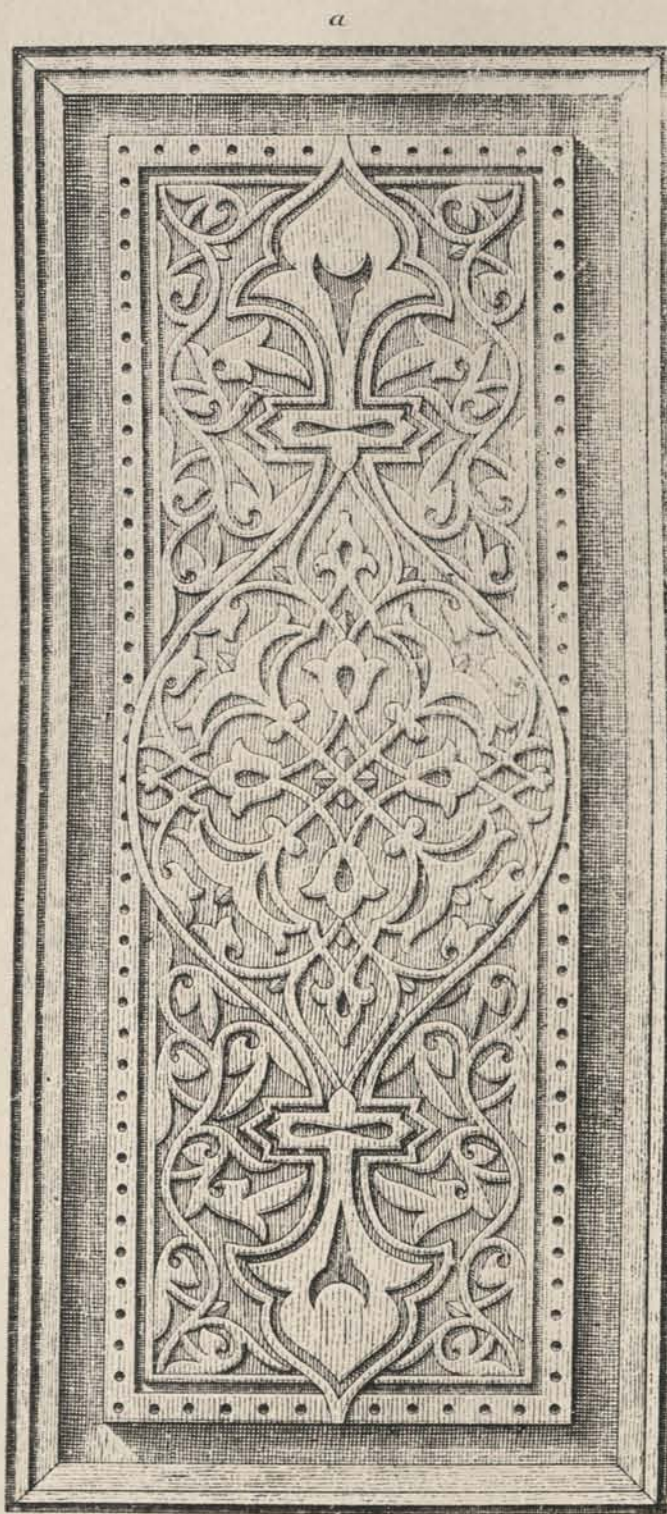
Bhora Mull and Sohan Lall, del.

FIG. 1. LEAF OF DOOR.

FIGS. 2 & 3. OVERLAP BAR.

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.

CARVED DOOR FROM AMBER PALACE



JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

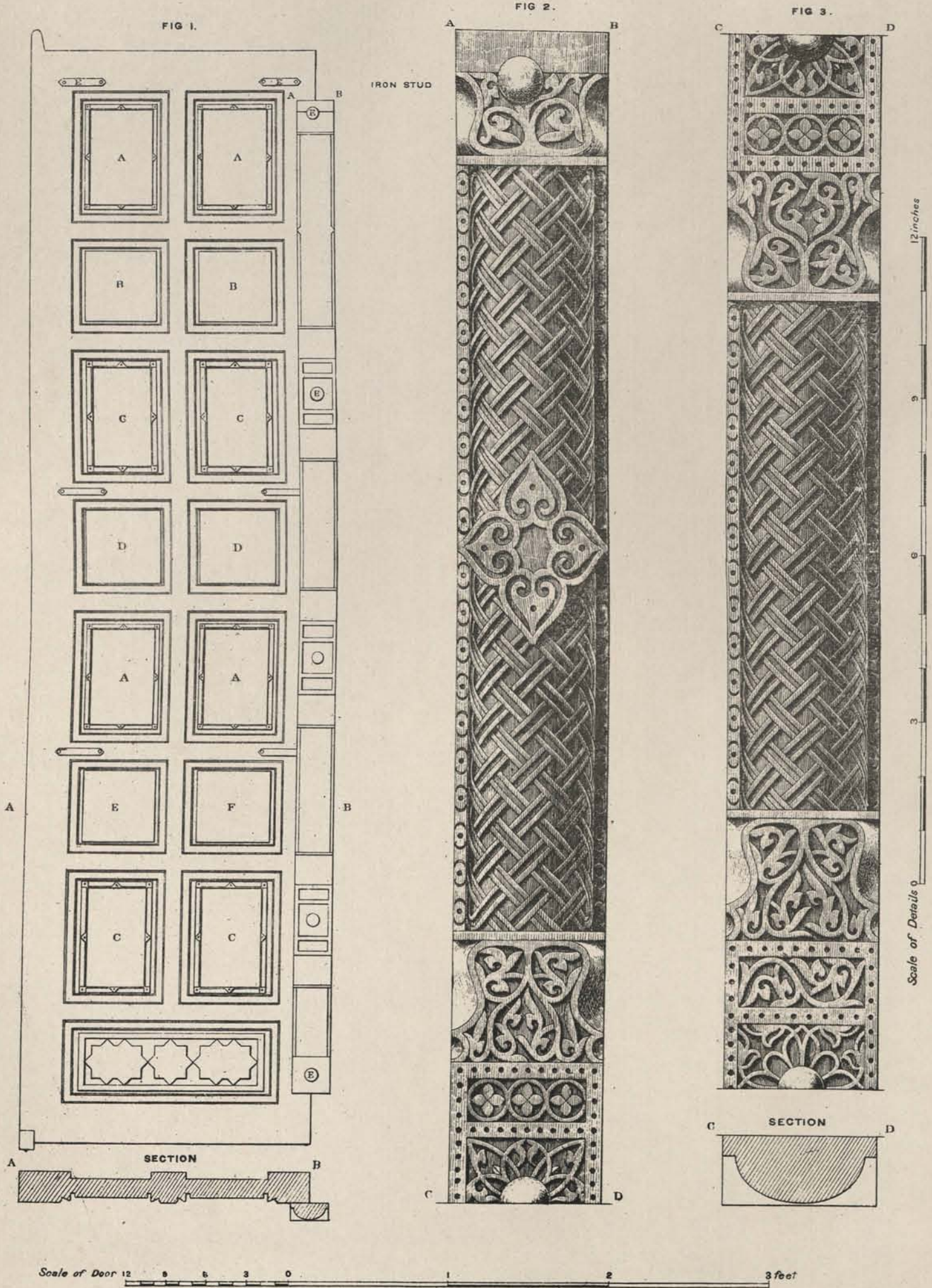
Bhora Mull and Sohan Lall, del.

Scale 0 3 6 9 12 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

DETAILS OF PANEL - DOOR, PLATE 41.

CARVED DOOR FROM AMBER PALACE



JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS.

FIG 1. LEAF OF DOOR. FIGS 2 & 3. OVERLAP BAR.

Bnora Mull and Bhairav Baksh, del.

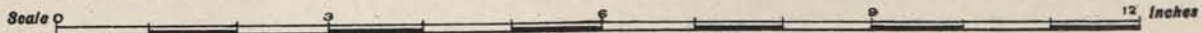
PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE, AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

CARVED DOOR FROM AMBER PALACE

A



C



JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

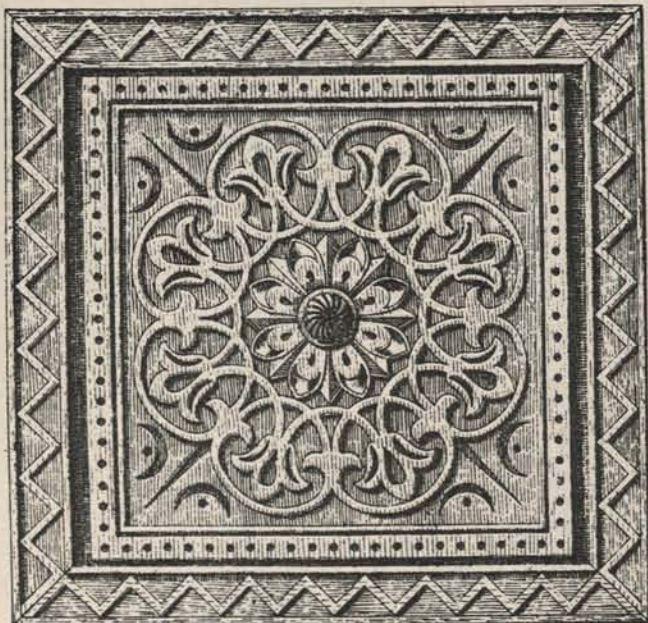
Bhora Mull and Bhairav Baksh. del.

DETAILS OF PANELS, DOOR, PLATE 43.

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.

CARVED DOOR FROM AMBER PALACE

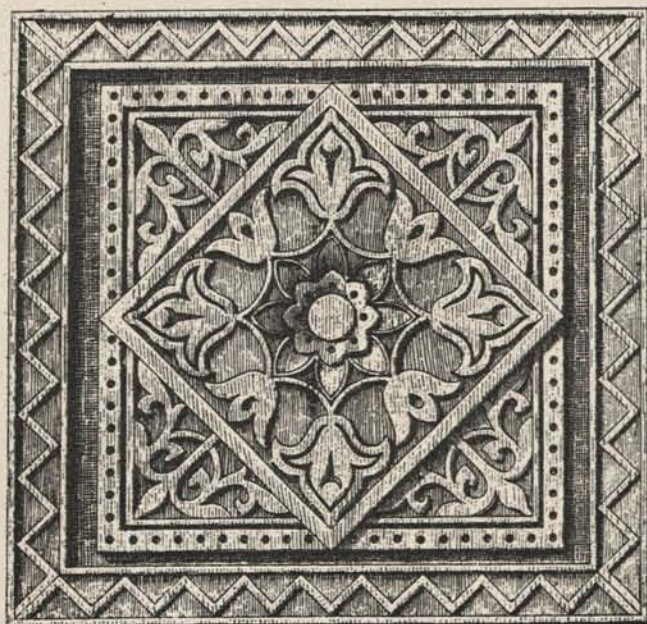
D



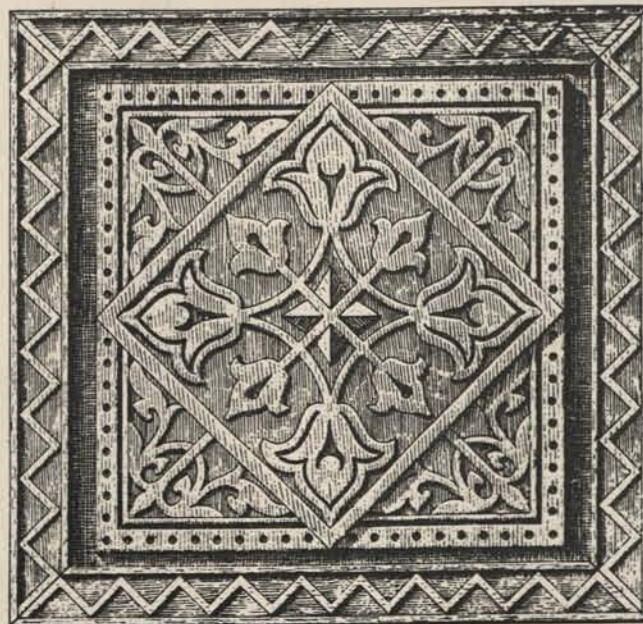
B



E



F



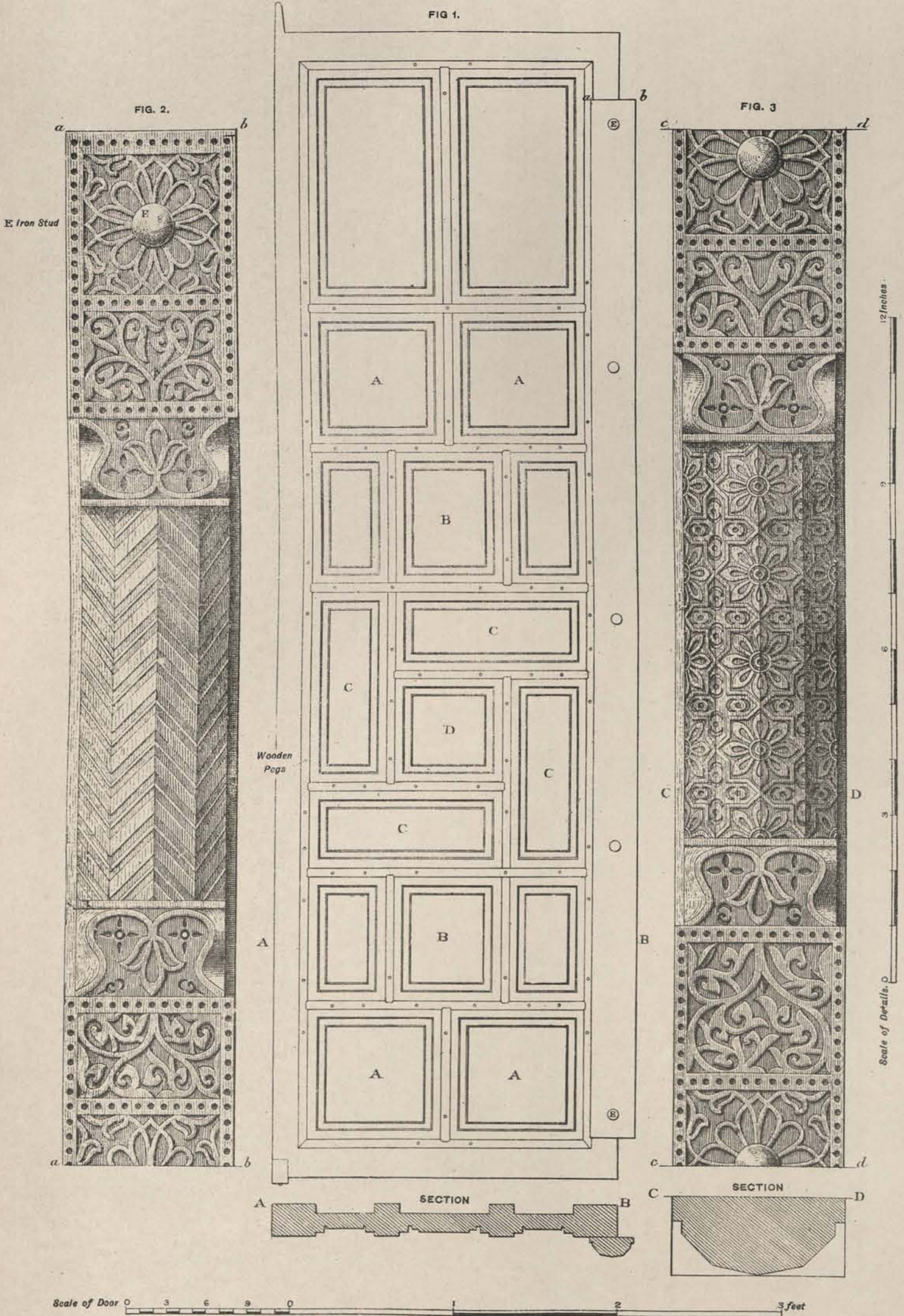
JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS.

Bhora Mull and Sohan Lall, del.

DETAILS OF PANELS, DOOR, PLATE 45.

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.

CARVED DOOR FROM AMBER PALACE



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.

CARVED DOOR FROM AMBER PALACE

C



D



A

B



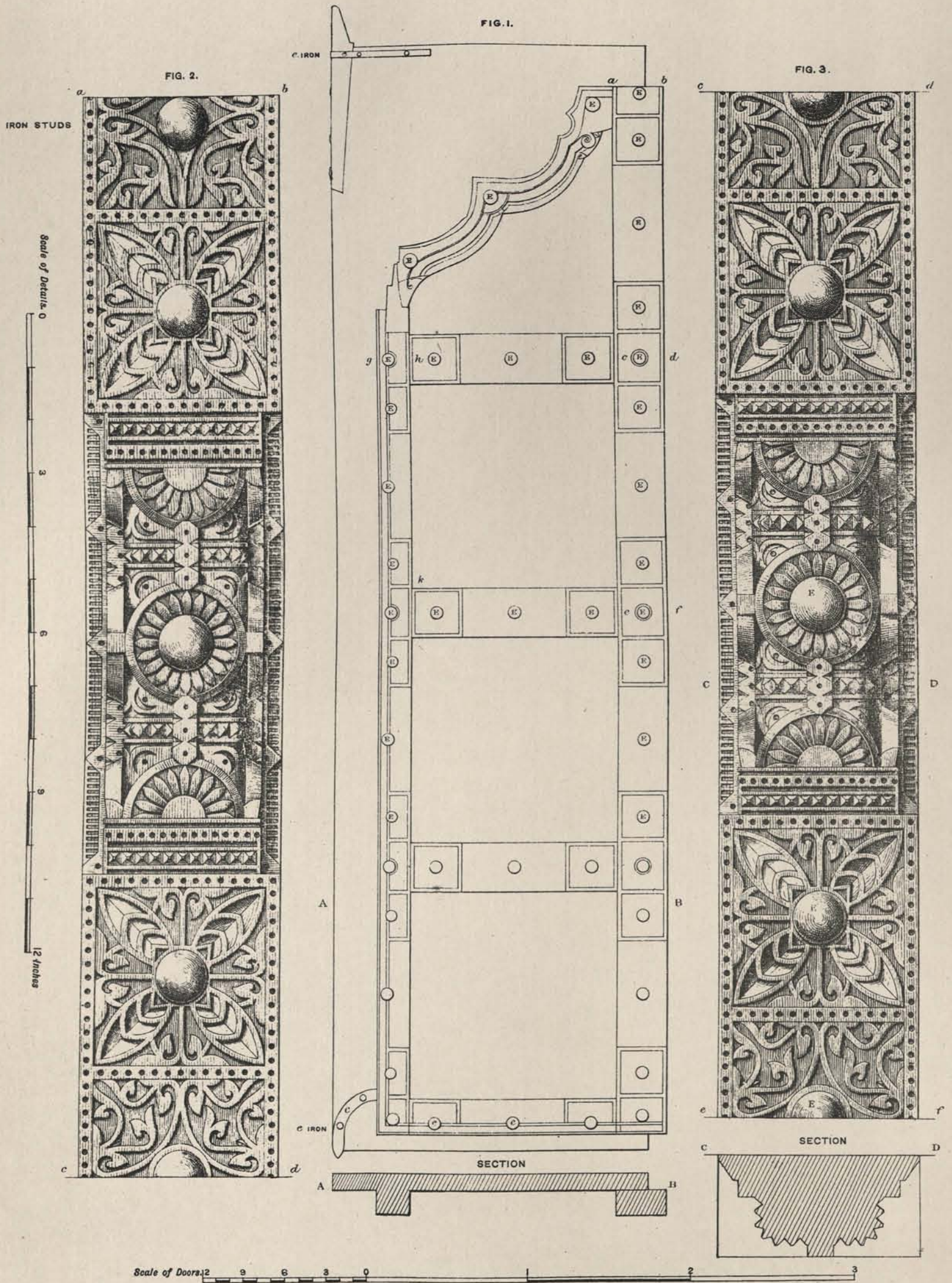
Scale 0 3 6 9 12 inches

JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

Bhora Mull and Sohan del.

DETAILS OF PANELS PLATE 46.

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.

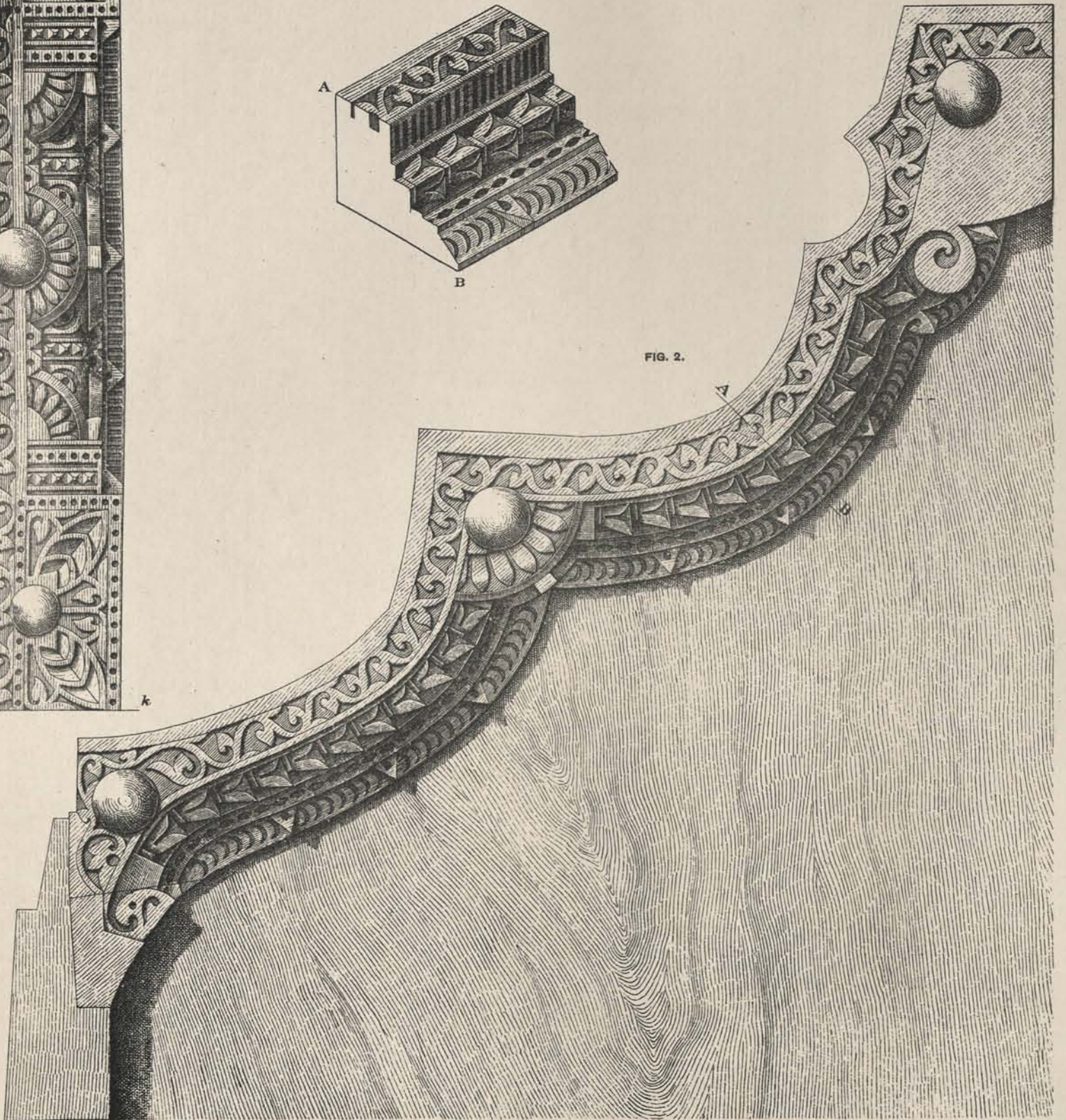
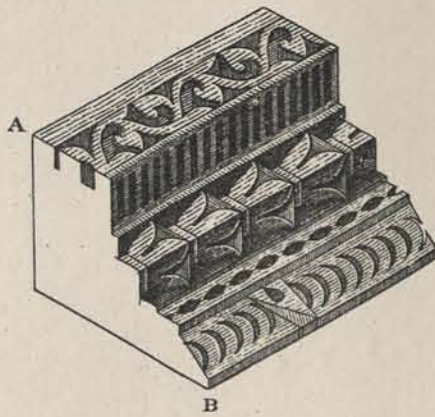
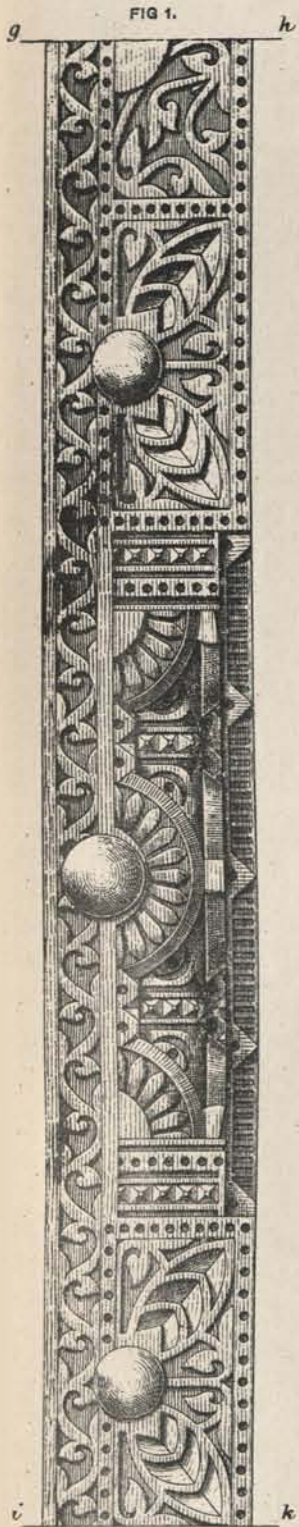


JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

Bhora Mull 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.

CARVED DOOR FROM AMBER PALACE



Scale 0 3 6 9 12 inches

JEYPURE PORTFOLIO OF
ARCHITECTURAL DETAILS.

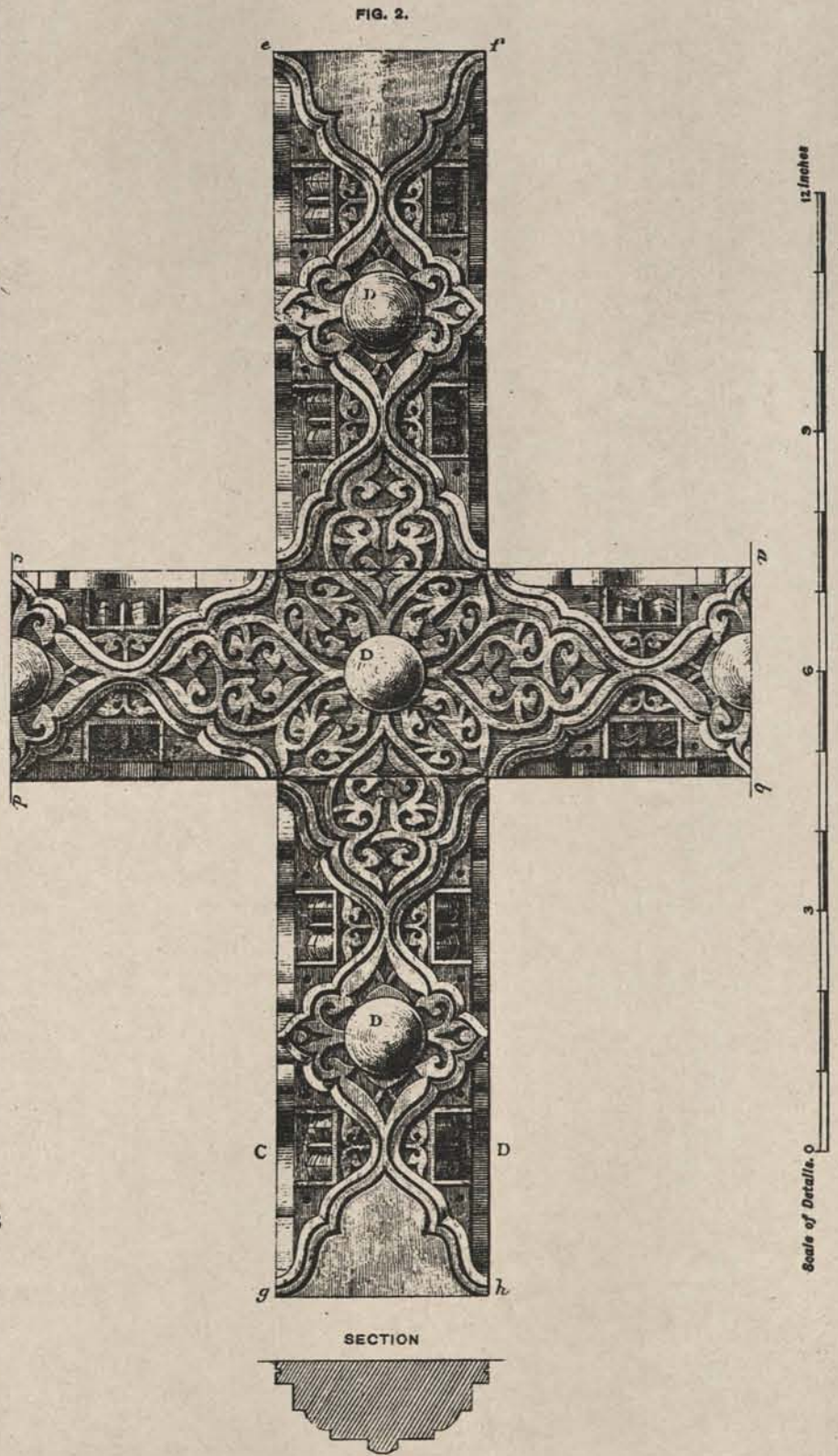
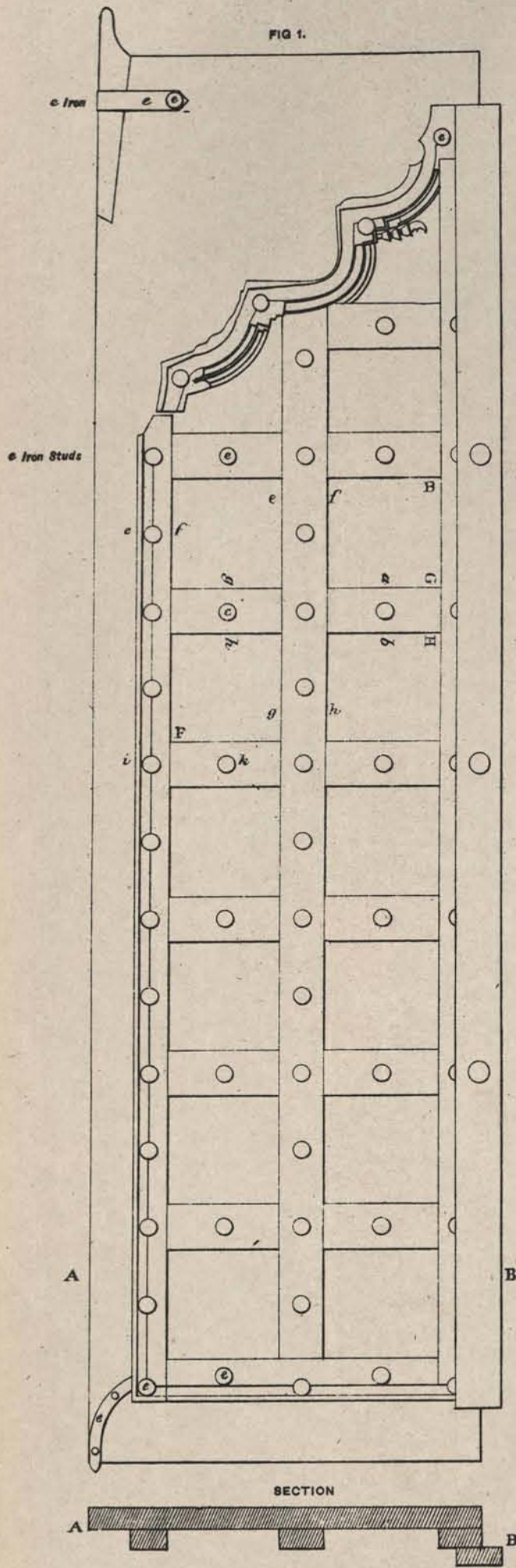
Bhora Mull and Bhairav Baksh, del.

FIG. 1. DETAILS OF MOULDING, DOOR, PLATE 48.

FIG. 2. DETAILS OF UPPER PART OF DOOR,

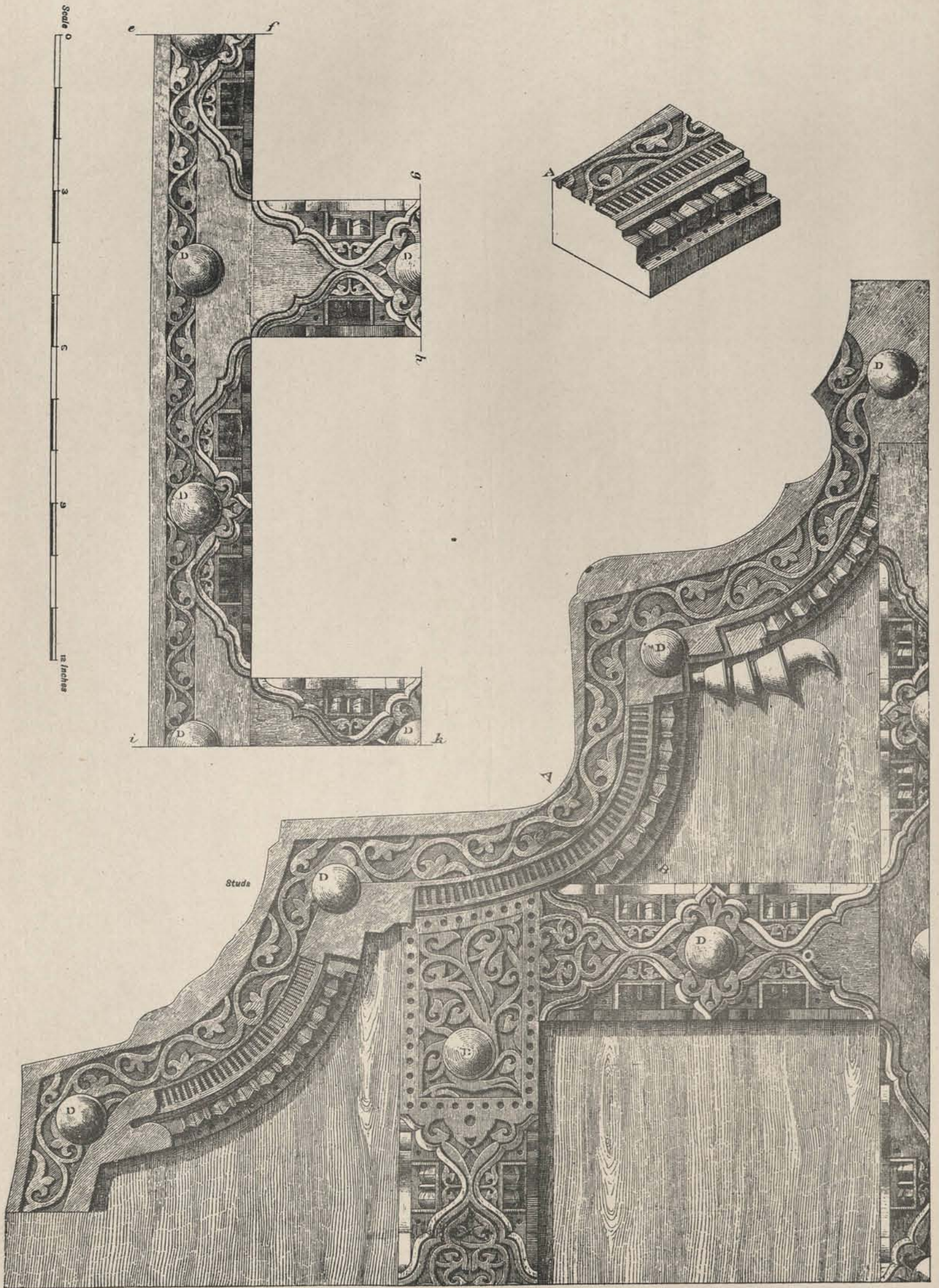
PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPURE STATE,
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

CARVED DOOR FROM AMBER PALACE



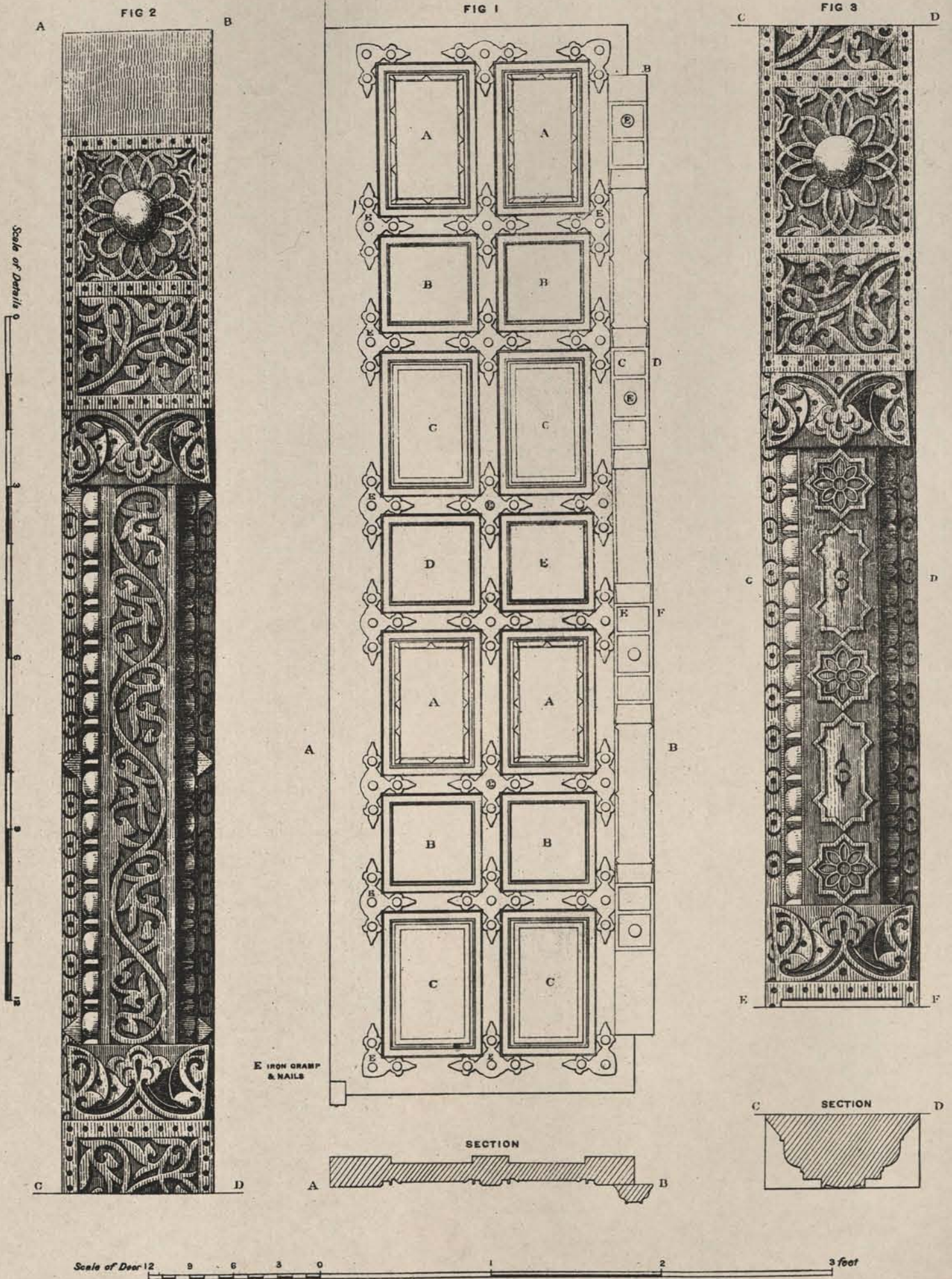
PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE,
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

CARVED DOOR FROM AMBER PALACE



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.

CARVED DOOR FROM AMBER PALACE



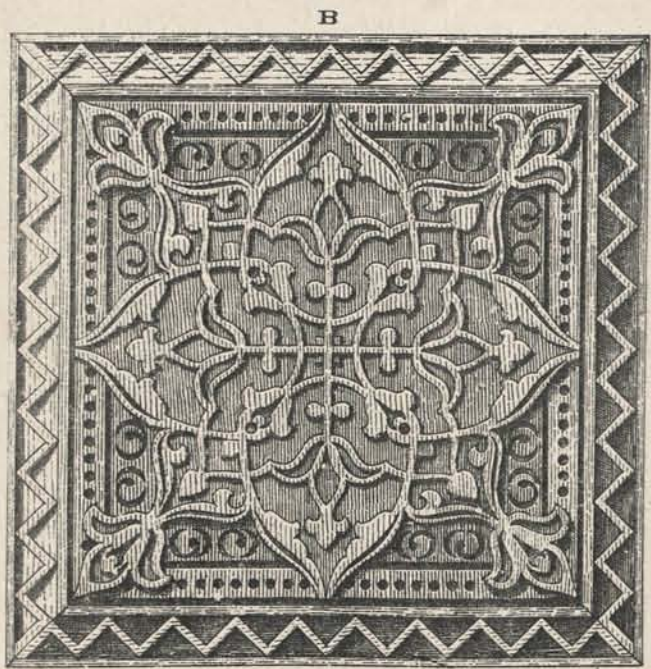
JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS.

Bhora Mull and Bhairav Baksh, del.

FIG. I. LEAF OF DOOR. FIGS 2 & 3 OVERLAP BAR.

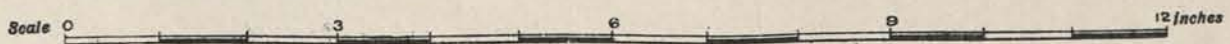
PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE, AND PHOTO-LITHOGRAPHED BY W. GRIGGS, MANOVER STREET, PECKHAM, LONDON.

CARVED DOOR FROM AMBER PALACE



JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS.

Bhora Mull 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.

CARVED DOOR FROM AMBER PALACE



Scale 0 3 6 9 12 Inches

JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

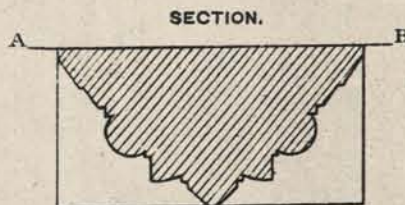
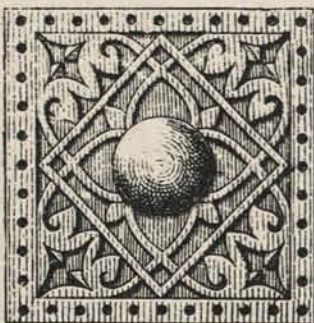
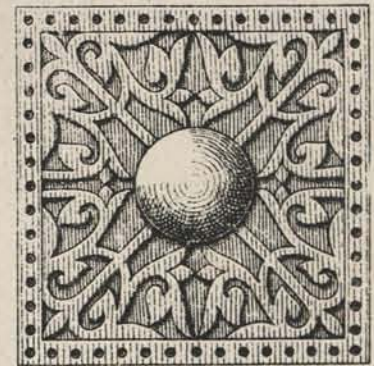
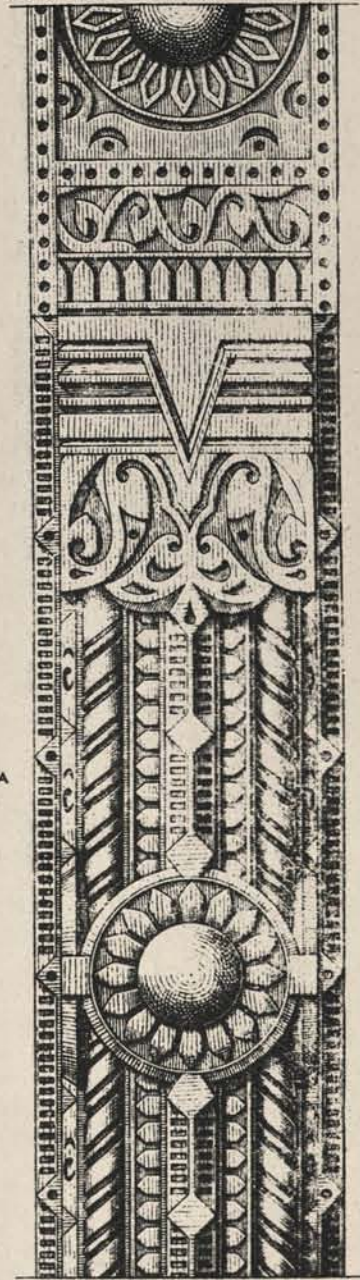
Bhora Mull and Bhairav Baksh, del.

DETAILS OF PANELS, DOOR, PLATE 52.

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

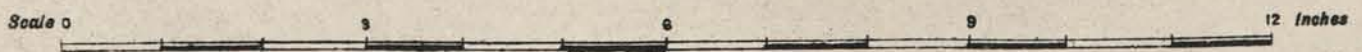
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, MANOVER STREET, PECKHAM, LONDON.

CARVED DOOR FROM AMBER PALACE



JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS.

Bharrav 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.

DETAILS OF AN OVERLAP BAR.

CARVED DOOR FROM AMBER PALACE



IRON STUDS



JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS.

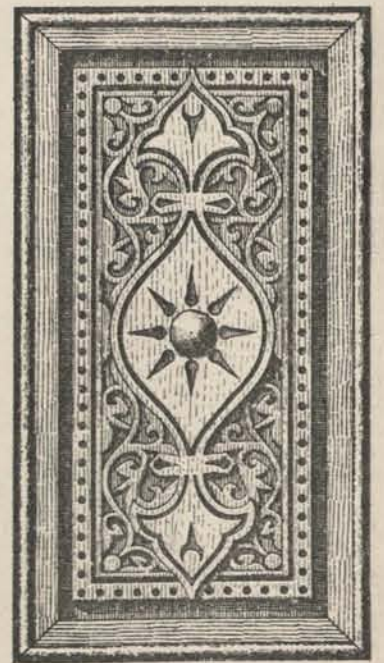
Bhairav Baksh and Sobun Lall, del.



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.

DETAILS FROM AN OVERLAP BAR.

CARVED DOOR FROM AMBER PALACE



Scale 0 3 6 9 12 inches

JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

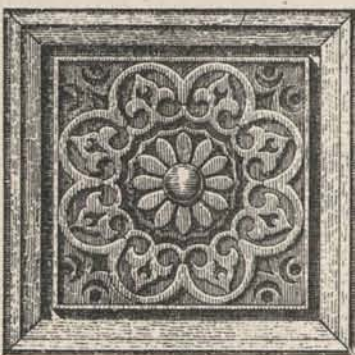
Unkar and Bhairav Baksh, del.

DETAILS OF PANELS FROM AN OLD DOOR,

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.

CARVED DOOR FROM AMBER PALACE



Scale 0 3 6 9 12Inches

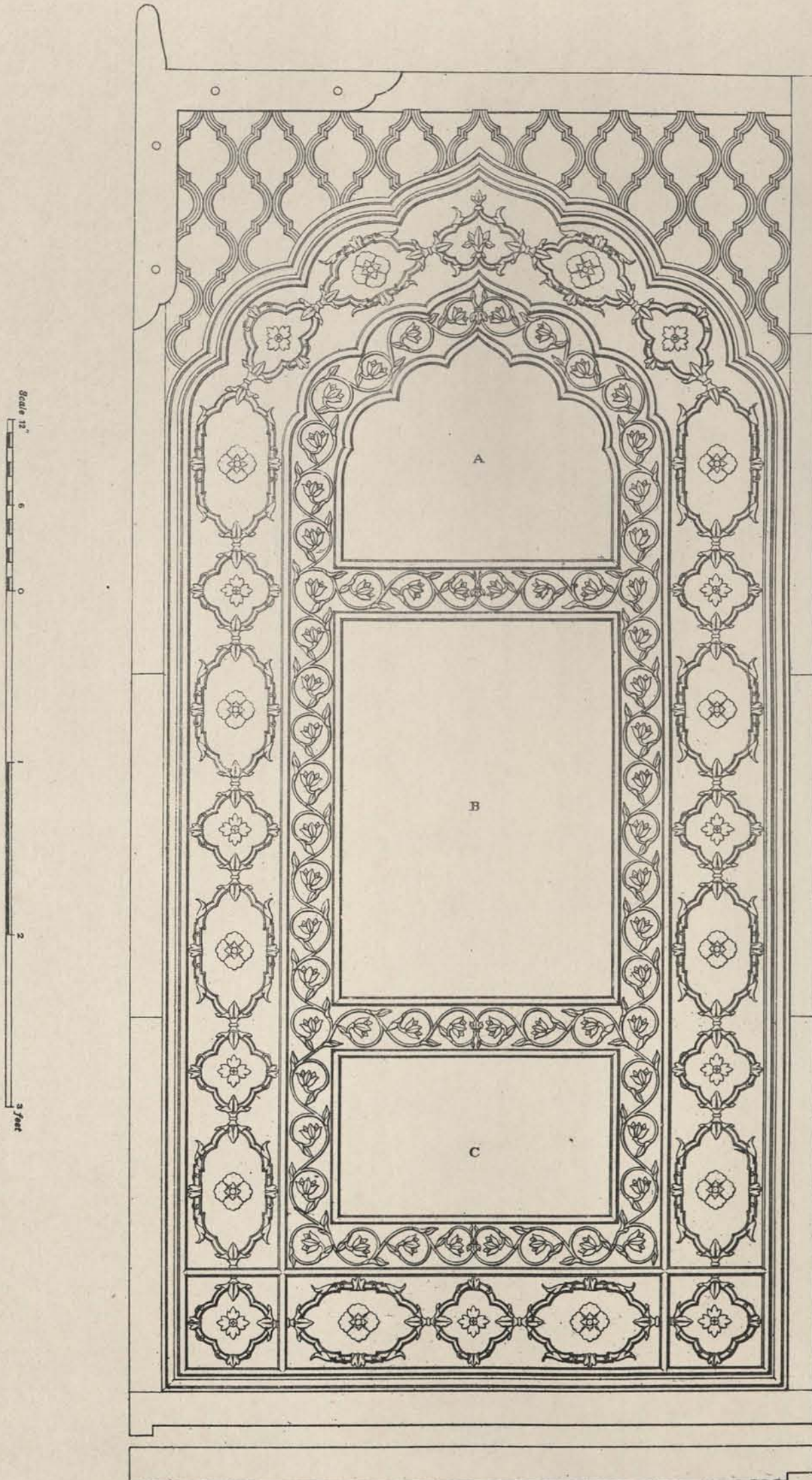
JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

Sohan Lall, del.

DETAILS OF PANELS FROM AN OLD DOOR,

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

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



JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

Sri Narain, 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.

BRASS DOOR FROM MOTI MUSJID,
LAL KILA OR FORT, DELHI

A



JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

Bhairav Baksh and Sri Narain, del.



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

PART III DOORS

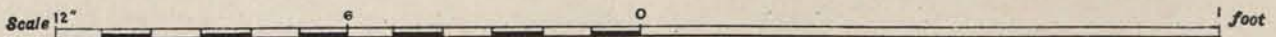
BRASS DOOR FROM MOTI MUSJID,
LAL KILA OR FORT DELHI.

B



JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

Bhairav Baksh and Unkar, del.

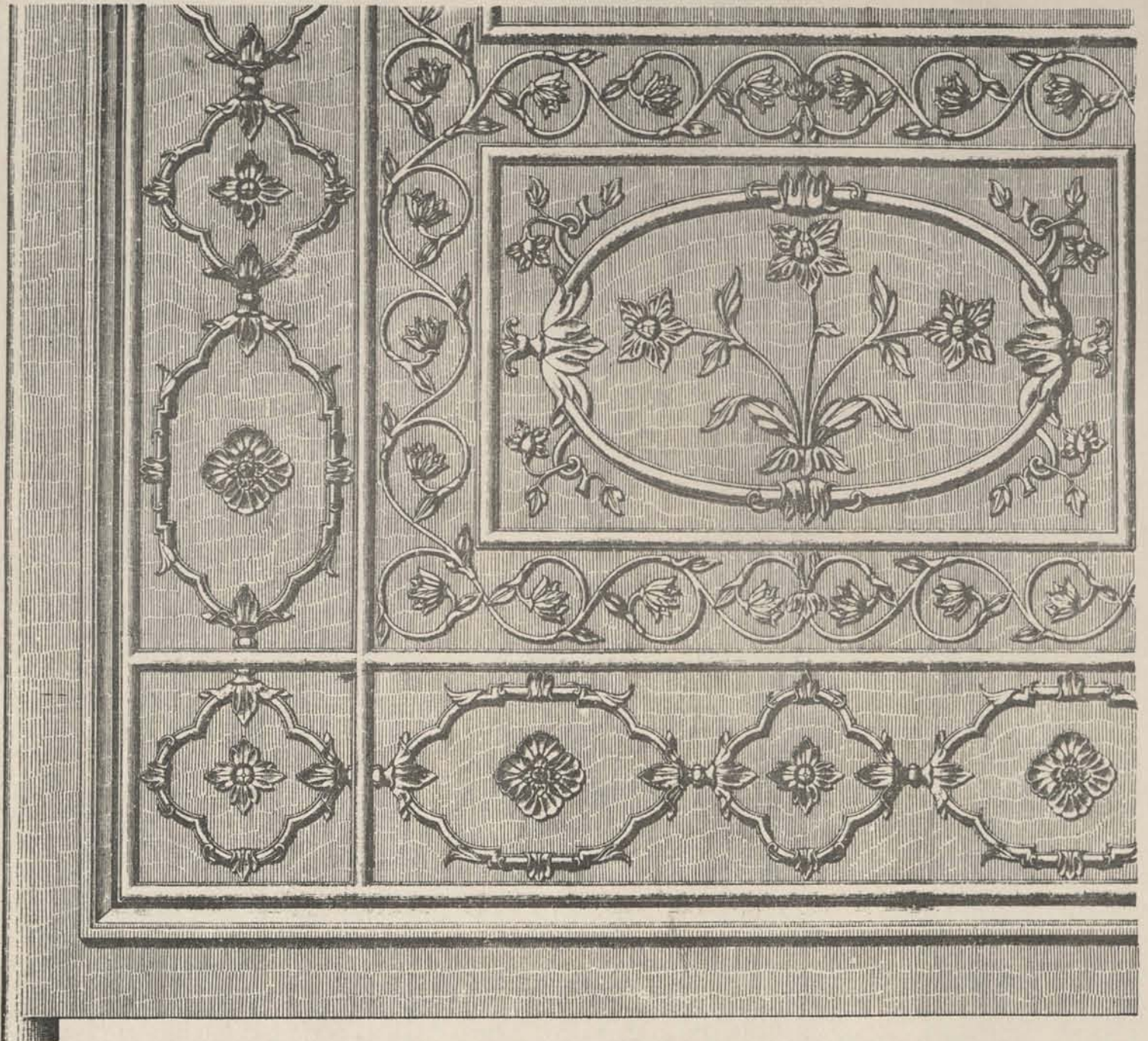


PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE,
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

PANEL B OF BRASS DOOR, PLATE 59.

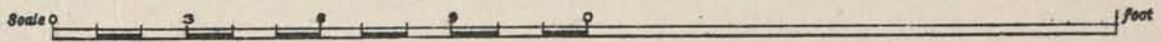
BRASS DOOR FROM MOTI MUSJID
LAL KILA OR FORT DELHI.

C



JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

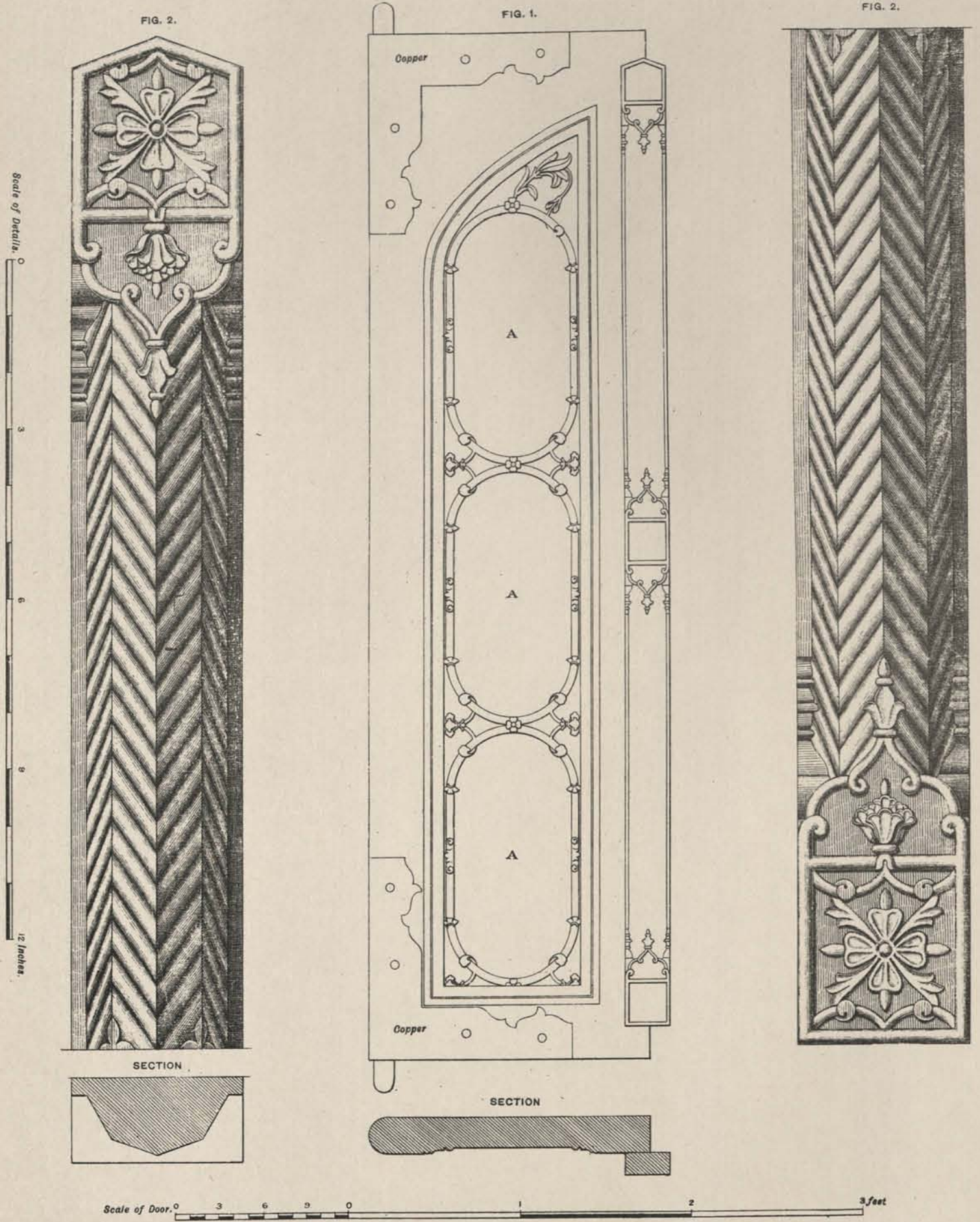
Sri Narain, del.



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.

PANEL C OF BRASS DOOR, PLATE 59.

CARVED MARBLE DOOR FROM NIZAM-U-DIN MAHOMED SHAH'S TOMB, DELHI



JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS

Bhairav Baksh and Bhora Mull, del.

FIG. 1. LEAF OF DOOR. FIG. 2. MARBLE OVERLAP BAR.

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.

CARVED MARBLE DOOR FROM NIZAM-U-DIN
MAHOMED SHAH'S TOMB, DELHI.



Scale 0 3 6 9 12 inches

JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

Ram Pertab and Bhora Mull, del.

PANEL A OF MARBLE DOOR, PLATE 53.

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.

CARVED MARBLE DOOR FROM NIZAM-U-DIN MAHOMED SHAH'S TOMB, DELHI.

FIG. 1.

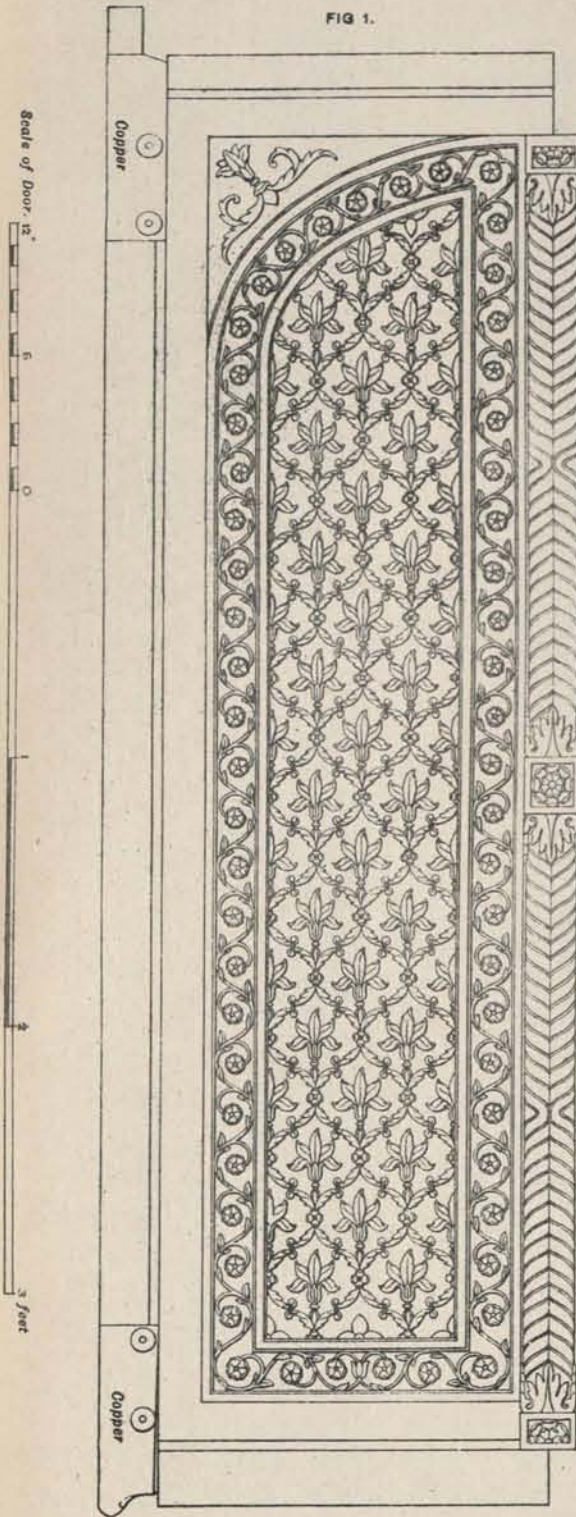
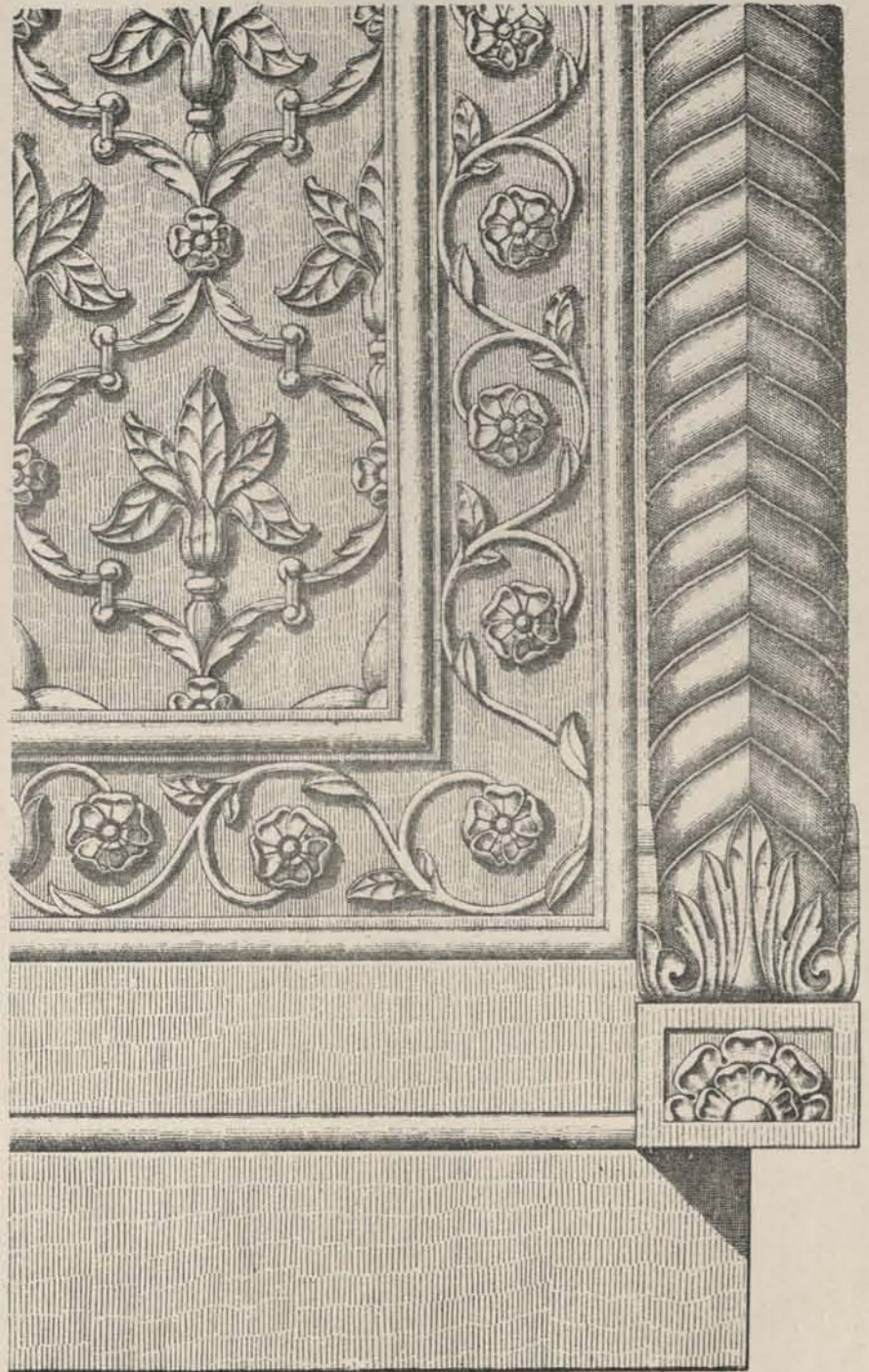
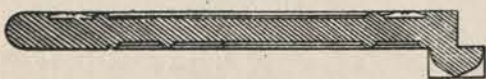


FIG. 2.



SECTION



JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS

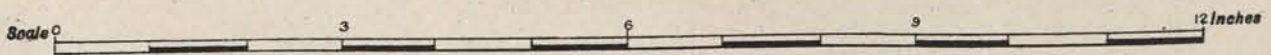
Bhairav Baksh, del.

FIG. 1. LEAF OF DOOR.

FIG. 2. DETAILS OF PANEL AND OVERLAP BAR.

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.

CARVED MARBLE DOOR FROM NIZAM-U-DIN
MAHOMED SHAH'S TOMB, 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.

JEYPORE PORTFOLIO

OF

ARCHITECTURAL DETAILS.

PART IV. BRACKETS.

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.

PHOTO-LITHOGRAPHED BY W. GRIGGS AND SONS, LIMITED,
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 IV. BRACKETS.

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Plates 1 to 3.	From the Jagatsarwanji Mandir at Amber.	Plate 37.	From Jodhbai's Quarters at Fatehpur Sikri.
Plate 4.	" " Diwan Khana or Public Hall "	Plates 38, 39.	" the Tomb of Salim Chishti " "
" 5.	" " Chand Pol or Moon Gate "	Plate 40.	" Jodhbai's Quarters " "
" 6.	" " Ganesh Pol "	" 41.	" the house of Raja Bir Bal's daughter at Fatehpur Sikri.
" 7. Fig. 1.	" " Chand Pol "	Plates 42, 43.	" Jahan Khan's Quarter's at Fatehpur Sikri.
" " 2.	" " Nakar Khana or Drum House "	Plate 44.	" the Panch Mahal " "
" " 3.	" " Jas Mandir "	" 45.	" " Sultana's Quarters " "
" 8. Figs. 1, 2, 4.	" " Chand Pol "	" 46.	" " Khwab-gah " "
" " 3.	" " Ganesh Pol "	" 47.	" Jodhbai's Quarters " "
" 9.	" " Suraj Pol or Sun Gate "	Plates 48, 49.	" the Machhi Bhawan in the Fort at Agra.
" 10.	" " Gaja Pol or Elephant Gate at Jeypore.	" 50, 51.	" " Hathi Pol or Elephant Gate "
" 11.	" " Patodiya Mandir or Temple "	Plate 52.	" " Palace of Jahangir in the Fort "
" 12.	" " Sangakon " " "	" 53.	" " Anguri Bagh " " "
" 13.	" " House of Lalani "	Plates 54, 55.	" " Zanana Mahal " " "
Plates 14, 15.	" Getor, near Jeypore.	Plate 56.	" " Saman Burj " " "
" 16 to 19.	" the House of Harji Mall at Chaksu.	" 57.	" " Tomb of Itimad-ud-daulah near Agra.
Plate 20.	" " Diwan Khas in the Lal Kila or Fort at Delhi.	Plates 58, 59.	" " Palace of Jahangir in the Fort at Agra.
" 21.	" " Rang Mahal " " " "	Plate 60.	" " House of Ramlal Darzi "
Plates 22 to 24.	" " Tomb of Nizam-ud-din, near "	" 61.	" " Taj Ganj " "
" 25 to 28.	" " Tomb of Humayun " " "	" 62. Fig. 1.	" a Building at Fatehpur Sikri.
Plate 28A.	" " Arab Sarai " " "	" " 2.	" the Tomb of Itimad-ud-daulah, near Agra
Plate 29.	" " House of Gosain, in the Purana Kila or Old Fort at Delhi.	Plates 63 to 66.	" " Mandir or Temple of Govindadeva at Bindraban.
" 30.	" " Purana Kila or Old Fort at Delhi.	Plate 67.	" " Hill Fort of Chitor in the Udaypur State.
Plates 31, 32.	" " Mosque of Firuz Shah "	" 68.	" " Mosque of Rani Sipara at Ahmedabad.
" 33 to 36.	" " Tomb of Khan Khanan "		

Jeypore Portfolio of Architectural Details

PART IV BRACKETS.

This Portfolio contains 69 Plates, representing 75 separate examples of Brackets.

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*; the volumes of the *Gazetteers* of India, North-Western Provinces, Rajputana; &c.

Plates 1 to 9.

From Buildings at Amber.

These are all taken from buildings at Amber, which was the former capital of the Jeypore State from A.D. 1037 to 1728. It is situated 5 miles north of the present capital. The Palace was founded by Maharaja Mansingh about A.D. 1592. In A.D. 1633 Mirza Raja Jaysingh built several of the more beautiful halls, as the Jaya Mandir. In A.D. 1728 the capital was moved to the present city by Maharaja Sawai Jaysingh.

Plates 10 to 15.

From Buildings at Jeypore.

These are all taken from buildings in the town or vicinity of Jeypore, which was founded by the famous Maharaja Sawai Jaysingh, A.D. 1728. Getor is situated in a ravine at the foot of the hill close behind the city, and is the place where the Cenotaphs of the Maharajas of Jeypore are erected. The Cenotaph of Maharaja Sawai Jaysingh is of marble, and is a handsome structure.

Plates 16 to 19.

From the House of Harji Mall at Chaksu.

Chaksu is a small town 25 miles south of Jeypore. Originally it was surrounded by a wall and ditch; these are now in ruins, and only a few buildings of any pretensions exist, and these are of modern date.

Plate 20.

From the Diwan Khas in the Lal Kila or Fort at Delhi.

The Diwan Khas in the Lal Kila or Red Fort of Delhi was built of white marble by Shah Jahan, who ruled A.D. 1628-1658, and is one of the most highly ornamented of his buildings.

Plate 21.

From the Rang Mahal in the Lal Kila or Fort at Delhi.

The Rang Mahal, or Coloured Palace, is an oblong building with a flat roof and arched doors in the Fort at Delhi, in the same style and erected at the same time as the Diwan Khas. With the exception of the inner walls of the rooms, which for a few feet from the floor are covered with marble, the building is constructed of red and grey sandstone.

Plates 22 to 24.

From the Tomb of Nizam-ud-din near Delhi.

Nizam-ud-din is the name given to a collection of burial places and mosques about 5 miles from modern Delhi, this being the place where a famous Muhammadan saint named Nizam-ud-din was buried in A.D. 1324. The buildings are of various and much later dates.

Plates 25 to 28.

From the Tomb of Humayun near Delhi.

The Tomb of the Emperor Humayun, who died A.D. 1555, is 3 miles south of Delhi and was erected A.D. 1569 by Haji Begum, the mother of Akbar and devoted wife of Humayun. It is a magnificent building.

Plate 28A.

From Arab Sarai near Delhi.

Arab Sarai is a walled village close to Humayun's Tomb, and was founded by Haji Begum, the widow of Humayun, in A.D. 1560, for 300 Arabs whom she brought with her on her return from a pilgrimage to Mecca, and settled them here.

Plates 29, 30.

From the Purana Kila or Old Fort at Delhi.

The walls and gate of the Purana Kila, or Old Fort, are generally supposed to have been built by Humayun, and the buildings inside the Fort by Sher Shah Sur, and are good specimens of the latest style of Pathan architecture.

Plates 31, 32.

From the Mosque of Firuz Shah at Delhi.

The Mosque and Tomb of Firuz Shah is said to have been built by Nasr-ud-din Tuglaq Shah in the year A.D. 1389.

Plates 33 to 36.

From the Tomb of Khan Khanan at Delhi.

Khan Khanan was the Abd-ur-rahim of the Mughal historians. He had a high reputation for talents, valour, generosity and learning, and died A.D. 1626.

Plate 37.

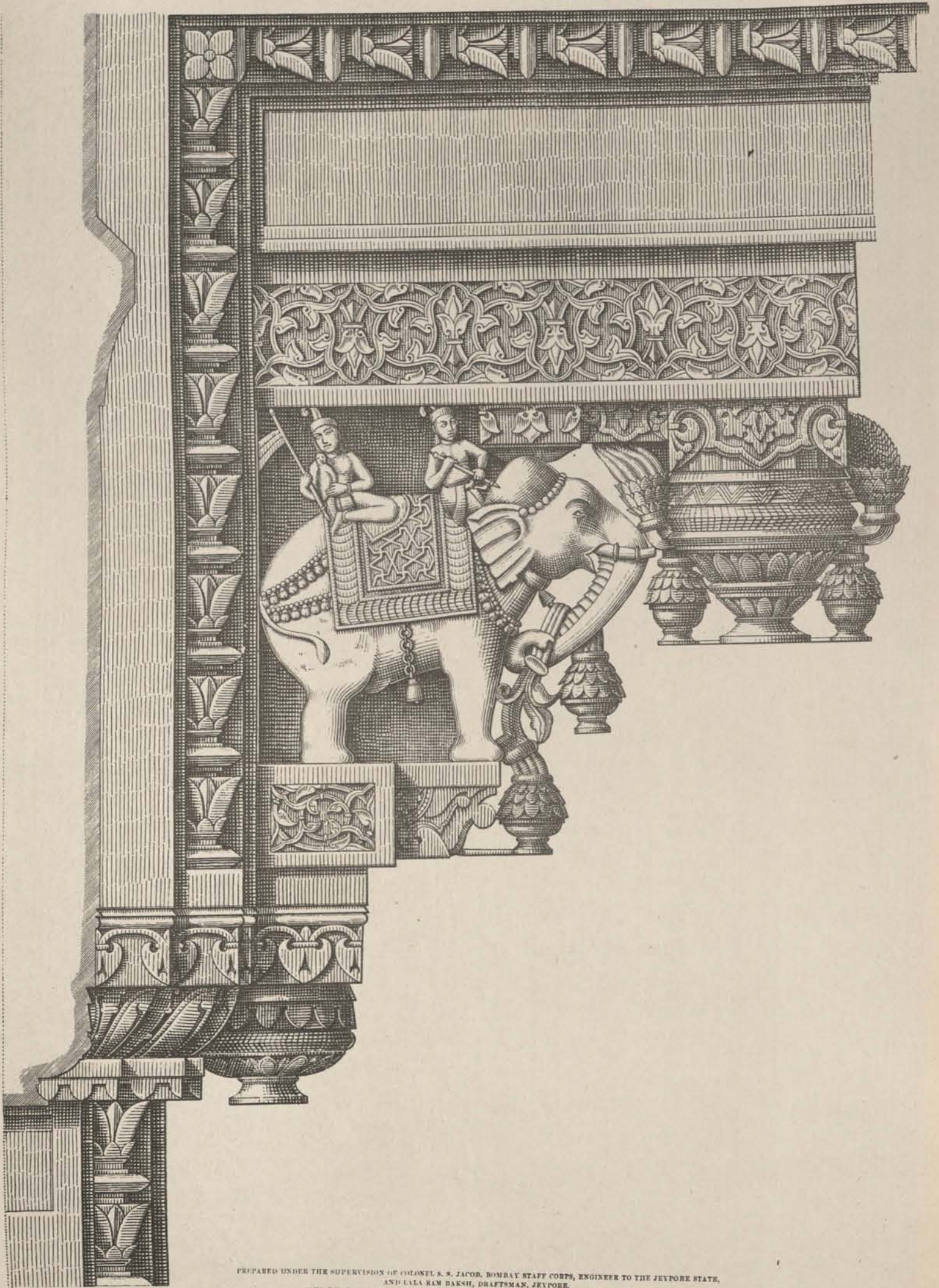
From Jodhbai's Quarters at Fatehpur Sikri.

Fatehpur Sikri is about 24 miles from Agra. It was founded by the Emperor Akbar, A.D. 1571-1586, who intended it to be the permanent seat of the Mughal Court; but it was abandoned within 50 years of its foundation in favour of Delhi, owing, it is believed, to its being found to be unhealthy. It was enriched by magnificent architectural works in the time of Akbar and Jahangir. Nearly all the buildings are of red sandstone. Jodhbai was a Princess of Jodhpur in Rajputana, and wife of Jahangir. She died A.D. 1619. See Plates 40 to 47.

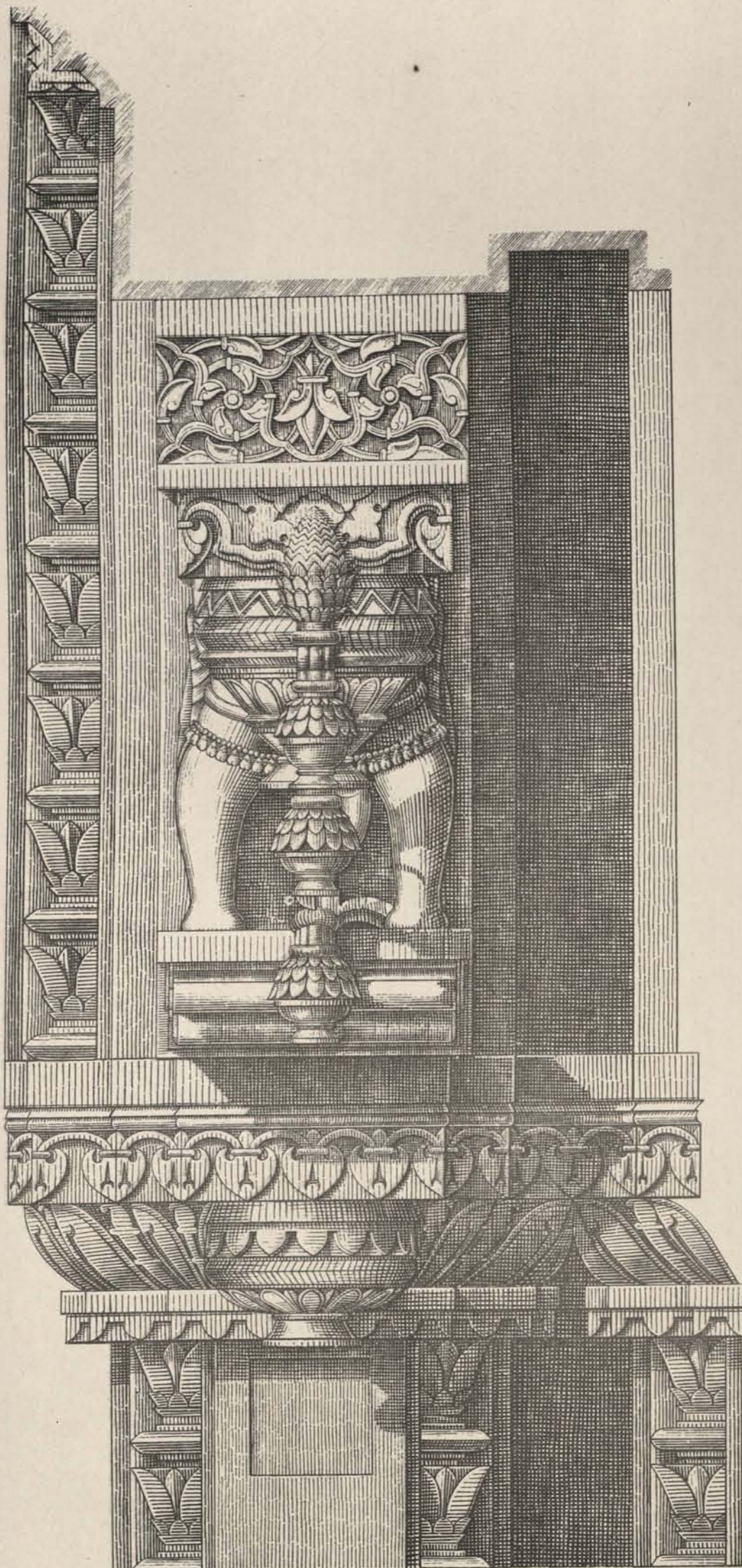
- Plates 38, 39. **From the Tomb of Salim Chishti at Fatehpur Sikri.**
Salim Chishti was a Muhammadan saint who was born at Delhi A.D. 1478, and died A.D. 1572. He was greatly respected by Akbar, and by the liberality of that monarch he built a mosque on the hill of Sikri, which he called Fateh Sikri Masjid. Over his tomb, in the courtyard of the Mosque, is a handsome building of white marble.
- Plate 40. **From Jodhbai's Quarters at Fatehpur Sikri.** See remarks, Plate 37, also Plates 41 to 47.
- Plate 41. **From Bir Bal's Quarters at Fatehpur Sikri.**
Bir Bal, or Bir Bar, was one of Akbar's courtiers. Originally poor, he was taken into favour on account of his wit and agreeable conversation. He fell while in command of an expedition on the North-west frontier, and perished with 8000 of his men. The details shewn in this Plate are taken from a building known as the Quarters of his daughter, in the Zanâna or female part of the Palace.
- Plates 42, 43. **From Jahan Khan's Quarters at Fatehpur Sikri.**
See remarks on Plate 37, also Plates 40, 41, and 44 to 47.
- Plate 44. **From the Panch Mahal at Fatehpur Sikri:**
The Panch Mahal, or "Five Storied Pavilion," is where the Emperor was accustomed to sit in the evenings. From the upper storey there is a good view around, and the terraces afforded shelter at all times from sun or rain.
- Plate 45. **From the Sultana's Quarters at Fatehpur Sikri.** See remarks, Plate 37.
- Plate 46. **From the Khwab-gah at Fatehpur Sikri.**
The Khwab-gah is a building supposed to have been set apart for rest or sleep.
- Plate 47. **From Jodhbai's Quarters at Fatehpur Sikri.** See remarks, Plate 37, also Plates 40 to 46.
- Plates 48, 49. **From the Machhi Bhawan in the Fort at Agra.**
The Fort at Agra was built by Akbar about A.D. 1566, and contains an imposing group of buildings of red sandstone. The Machhi Bhawan is a court between the Diwan-i-Am and the Diwan Khas, and was built by Shah Jahan, A.D. 1640.
- Plates 50, 51. **From the Hathi Pol in the Fort at Agra.**
The details shewn in these Plates are from the Hathi Pol, Hathiya Pol, or Elephant Gate in the Fort at Agra. This is the inner or second gate of the great barbican on the west face of the Fort,—the outer entrance being the Delhi Gate. It is supposed by some that it received its name from two elephants with their riders—"Jayamall and Fatha"—placed here by Akbar and afterwards removed to Delhi.
- Plate 52. **From the Palace of Jahangir in the Fort at Agra.**
The Palace buildings are interesting as a monument of the domestic life of the past, and beautiful as specimens of pure domestic Saracenic art; and in the opinion of Fergusson, "are, perhaps, even more interesting than similar buildings of Delhi, being wholly of the best age." See Plates 58 and 59.
- Plate 53. **From the Anguri Bagh in the Fort at Agra.**
The Anguri Bagh, or Grape Garden, is situated in a court of the Khas Mahal or Private Palace. The buildings around are of red sandstone of Akbar's time, A.D. 1556-1605.
- Plates 54, 55. **From the Zanana Mahal in the Fort at Agra.**
These are from the palace of the queens containing the apartments of the Haram or Zanâna.
- Plate 56. **From the Saman Burj in the Fort at Delhi.**
In the Saman Burj or Jasmine Bastion are beautiful specimens of carved and inlaid marble work.
- Plate 57. **From the Tomb of Itimad-ud-daulah near Agra.**
The Tomb of Itimad-ud-daulah stands in a garden near Agra, which he made during his lifetime. He was the father of the celebrated Nur Jahan Begum, the favourite wife of the Emperor Jahangir. He was a Tartar by birth, and came from Persia. He was raised to the rank of Vazir by Jahangir with the title of Itimad-ud-daulah, and died A.D. 1621. The Tomb is a splendid mausoleum of white marble inlaid with mosaic, and was built by his daughter Nur Jahan, A.D. 1628. See also Plate 62, fig. 2.
- Plates 58, 59. **From the Palace of Jahangir in the Fort at Agra.** See remarks, Plate 52.
- Plate 60. **From the House of Ramlal Darzi at Agra.**
- Plate 61. **From Taj Ganj at Agra.**
Taj Ganj is the village or suburb to the west of Agra which takes its name from the Taj Mahal.
- Plate 62. Fig. 1. **From a Building at Fatehpur Sikri.** See remarks on Plate 37, also Plates 38 to 47.
Fig. 2. **From the Tomb of Itimad-ud-daulah near Agra.** See remarks on Plate 57.
- Plates 63 to 66. **From the Mandir or Temple of Govindadeva at Bindraban.**
The Mandir or Temple of Govindadeva at Bindraban was built in the reign of Akbar by Maharaja Mansingh of Jeypore, A.D. 1592; it is of red sandstone, and was apparently left unfinished at his death in A.D. 1614. In plan it is cruciform, with vaulted roof, and is a magnificent work, the details being very bold and rich. It was desecrated by Aurangzeb, and repaired by the British Government in 1873-76 at a cost of Rs 38,365, including a grant of Rs 5,000 from the Maharaja of Jeypore.
- Plate 67. **From the Hill Fort of Chitor, in Udaypur State.**
Chitor is a hill fort in Rajputana belonging to Udaypur. These Brackets support a projecting window-seat. They are of cream coloured sandstone, and must be of about the 15th century.
- Plate 68. **From the Mosque of Rani Sipara at Ahmedabad.**
The beautiful little Mosque at Ahmedabad in Gujarat, commonly known as the Mosque of Rani Sipara, is justly considered a gem. It is built of cream coloured sandstone and was erected in A.D. 1514 by the mother of Abu Bakr Khan, son of Muhammad Shah Sultan.

BRACKETS

JAGAT SARWAN MUNDIR, AMBAIR.



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JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS

Sohan Lall, del.

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FIG. 1. JAGAT SARWAN MUNDIR, AMBAIR.

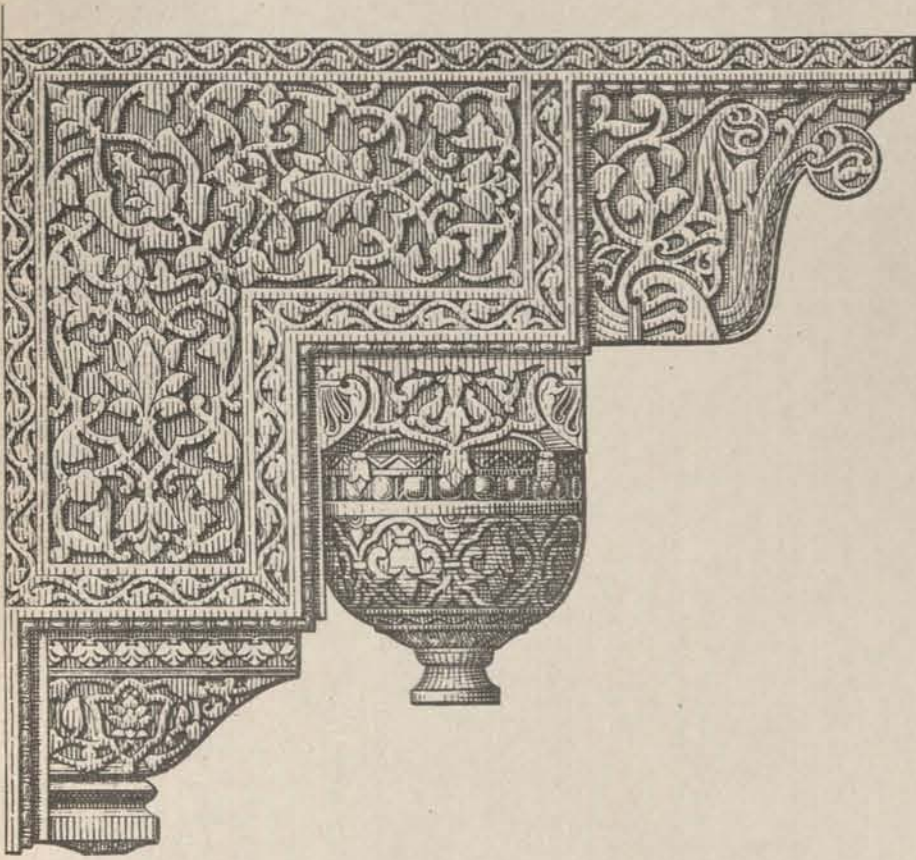
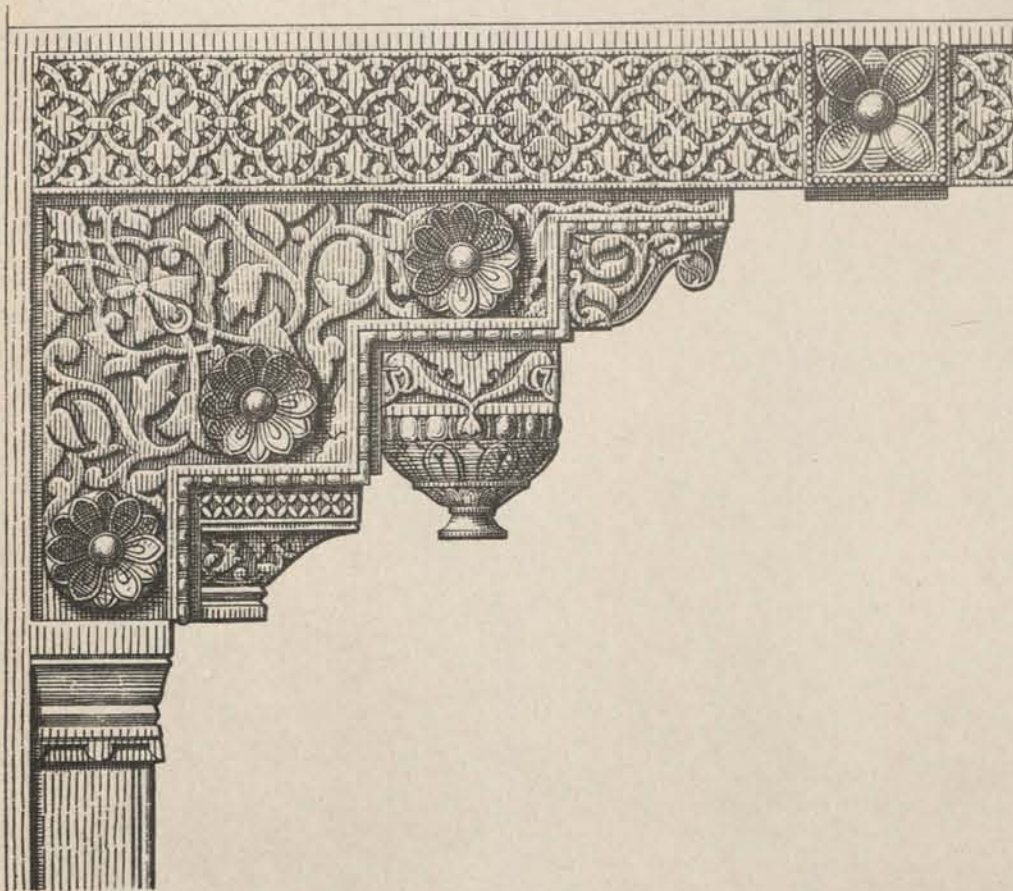


FIG. 2. JAGAT SARWAN MUNDIR, AMBAIR.



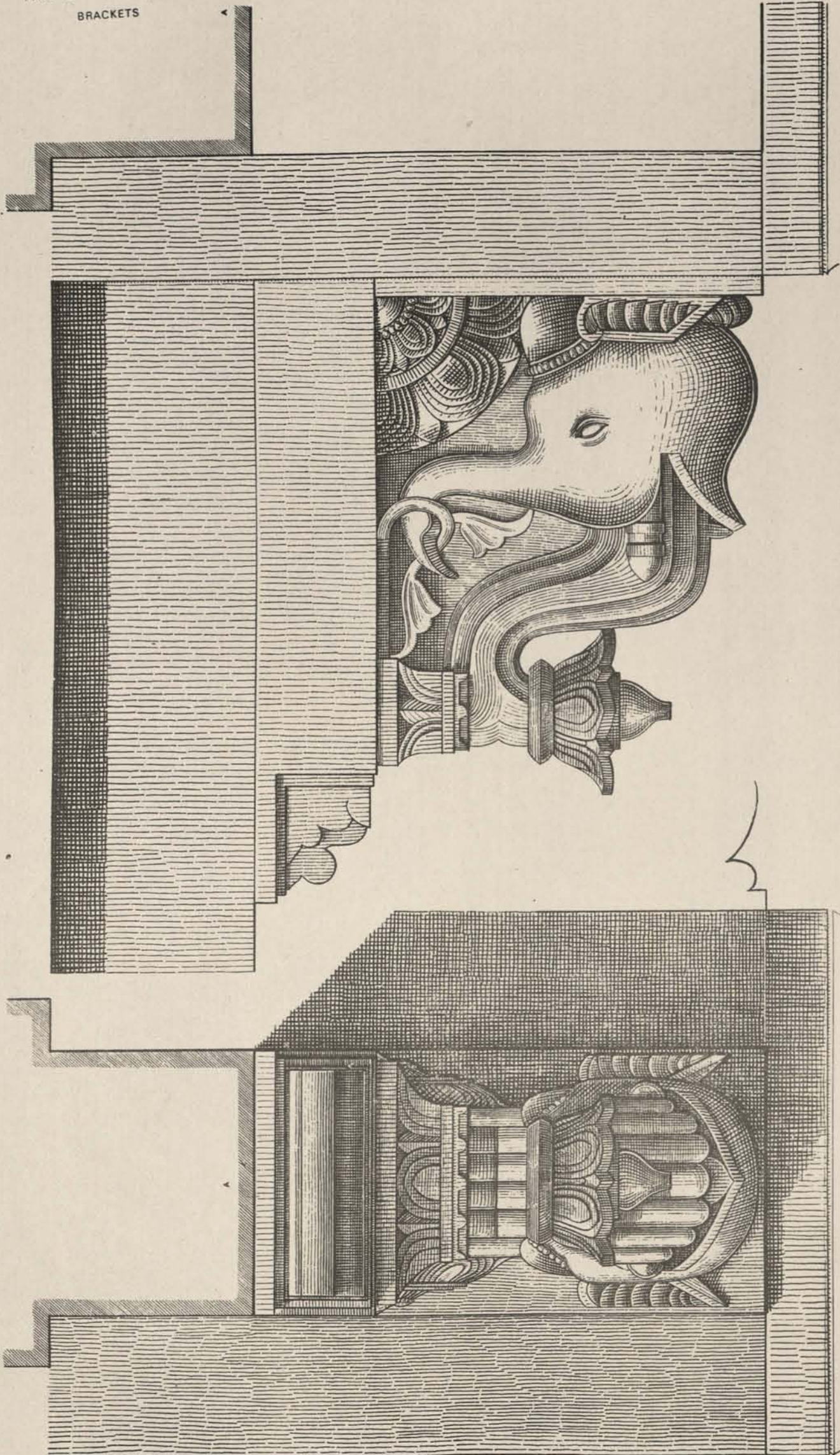
Sandstone.

JEYPORE PORTFOLIO OF
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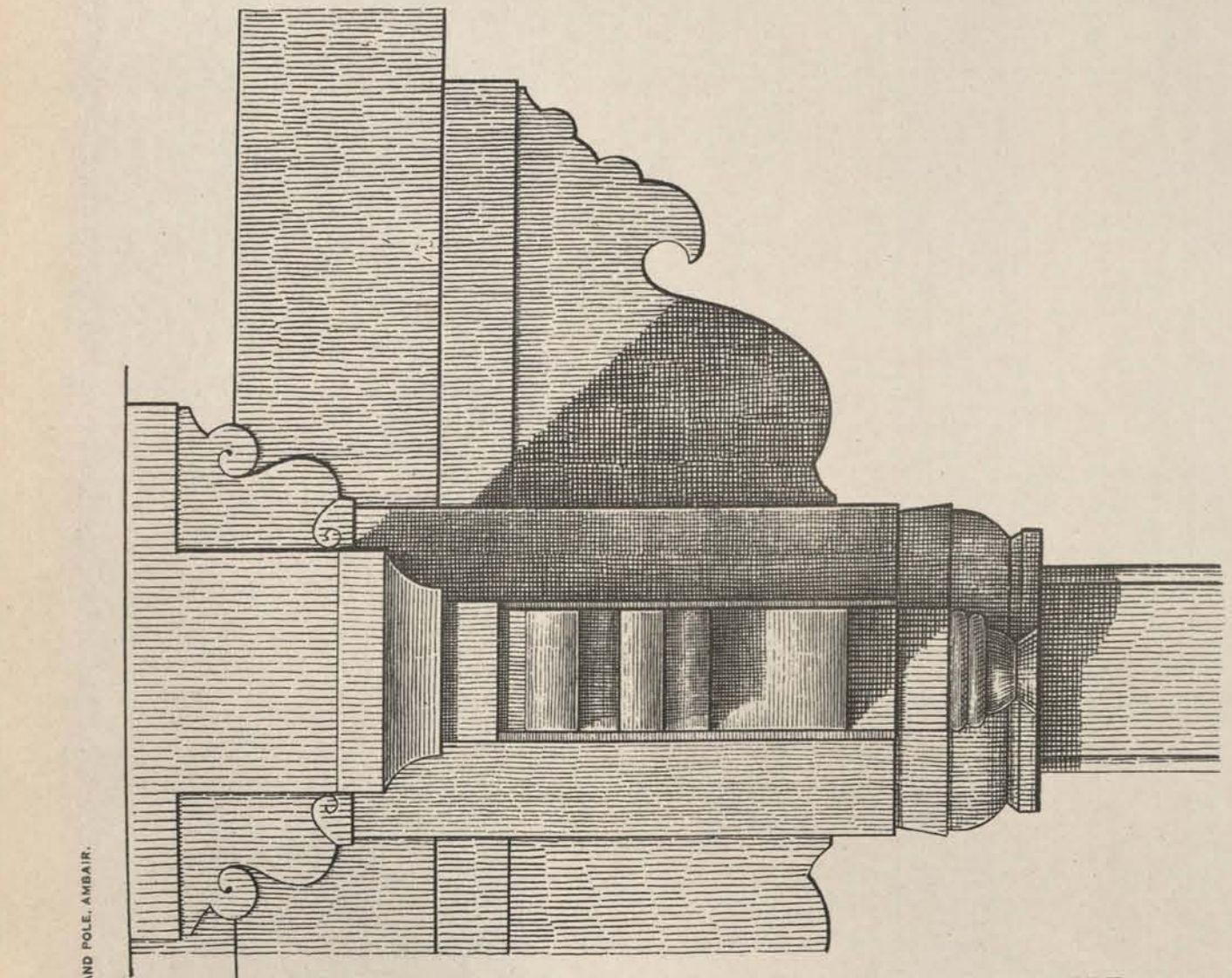
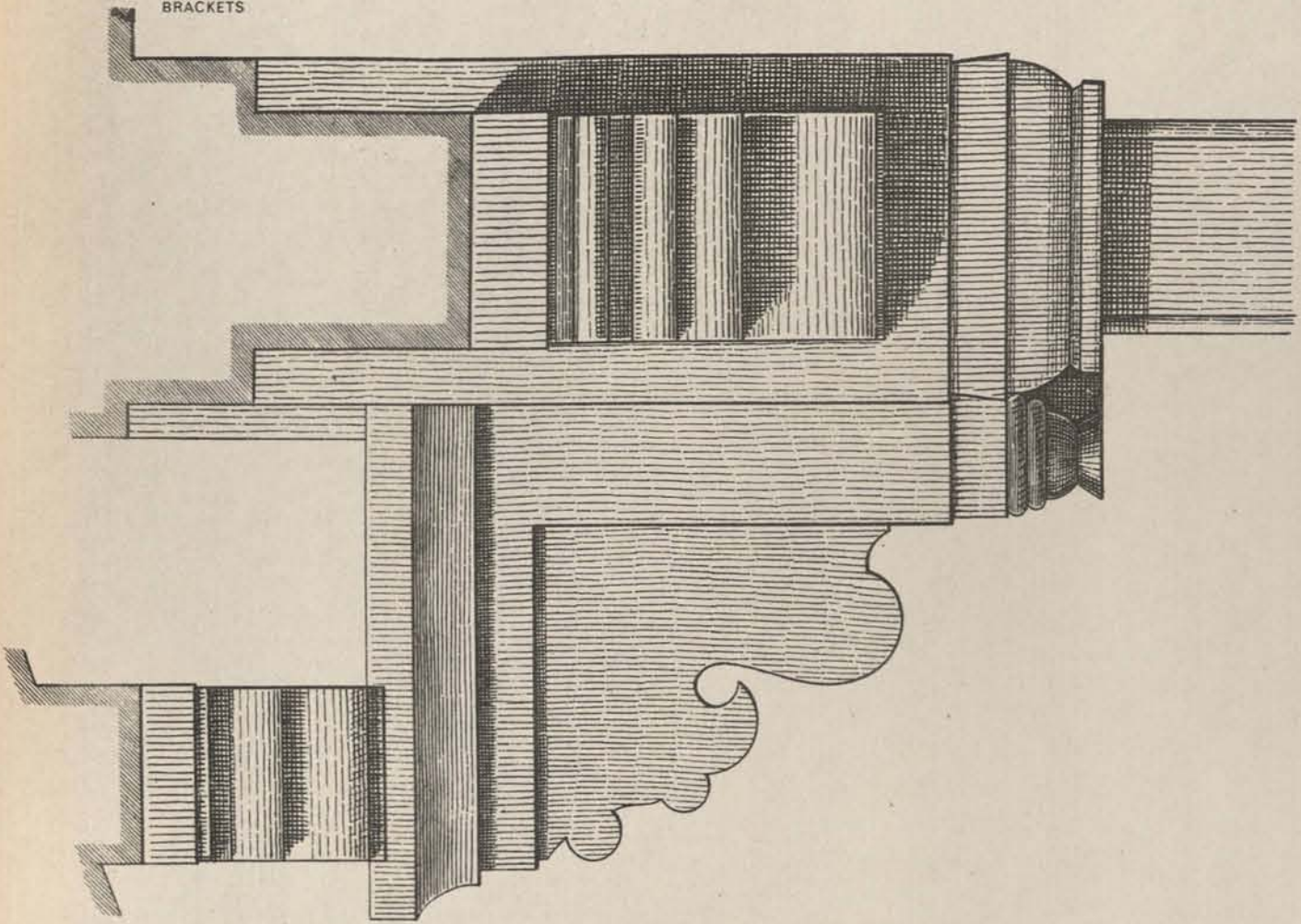
Bhora Mull and Bhairav Baksh, del.





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CHAND POLE, AMBAIR.

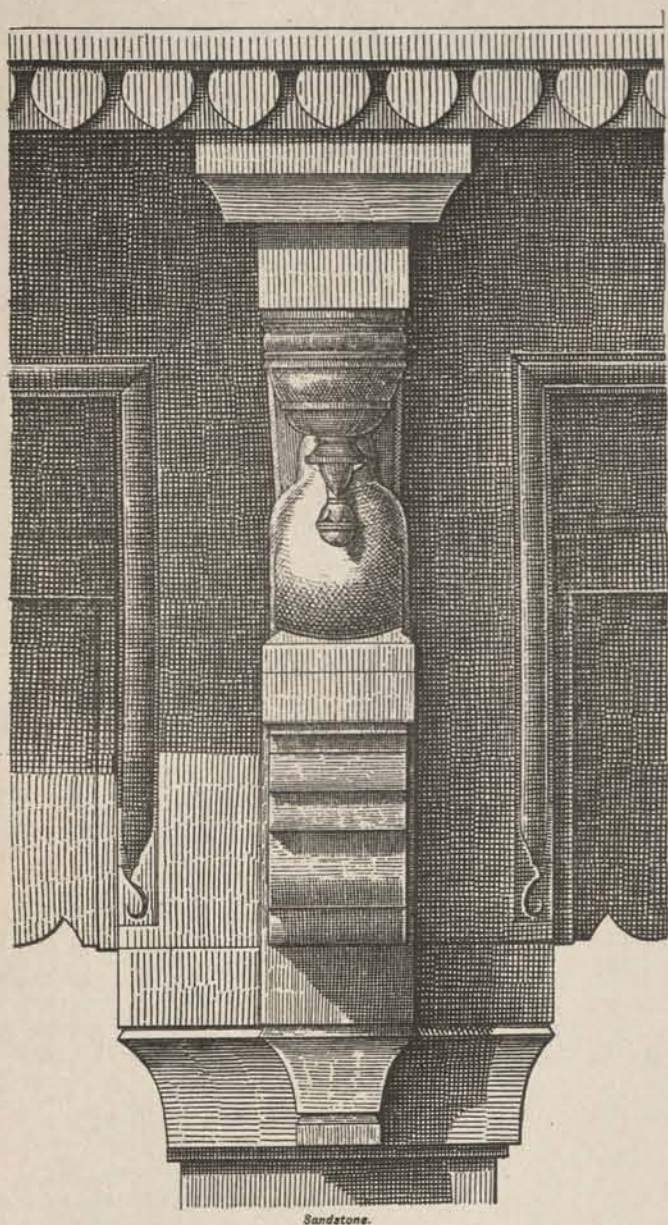
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Bhora Mull and Sohan Lall, del

PART IV
BRACKETS

FIG. 1. GANESH GATEWAY, AMBAIR.



Sandstone.

FIG. 2. GANESH POLE, AMBAIR.

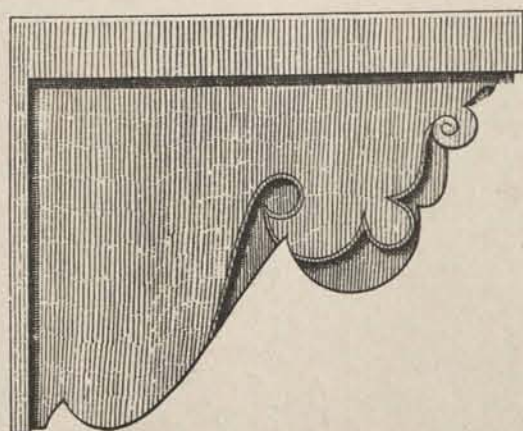
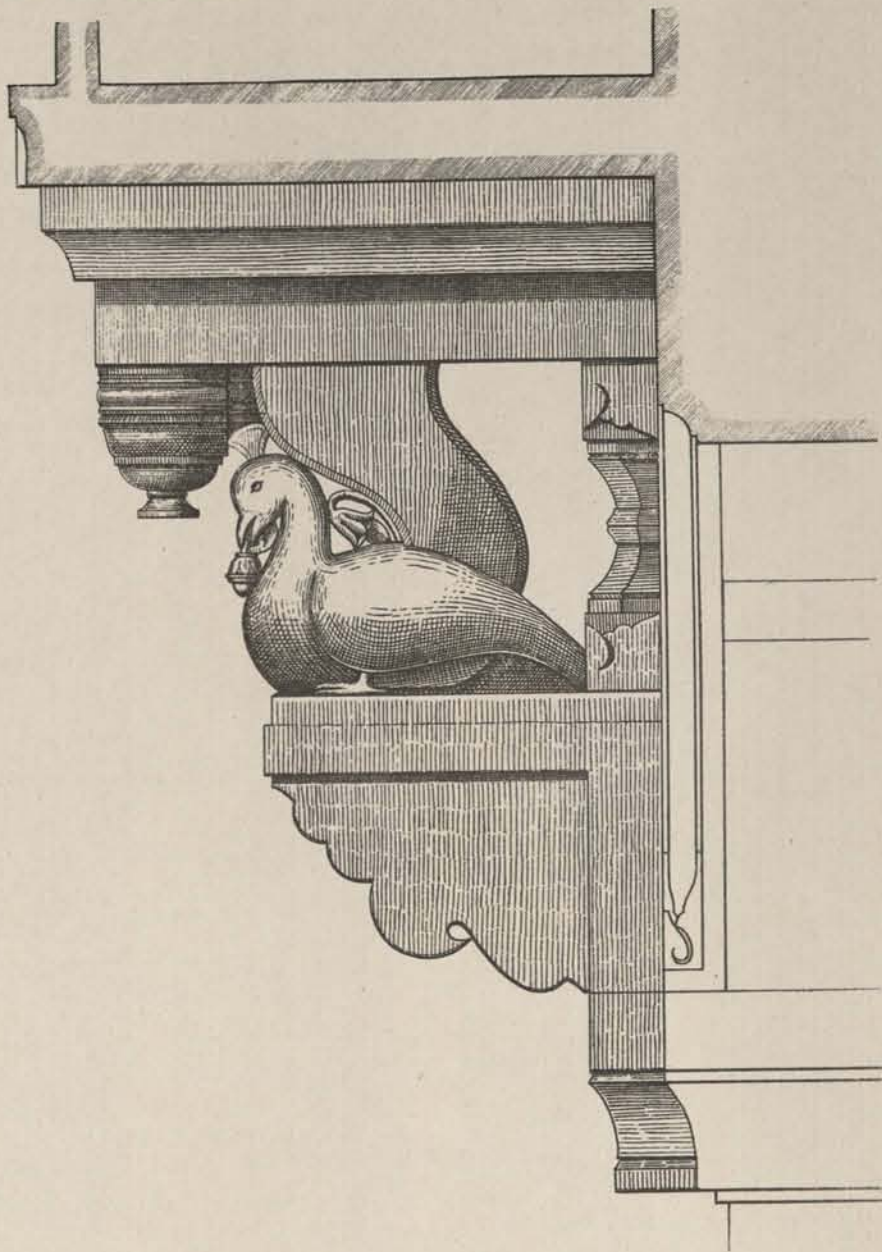


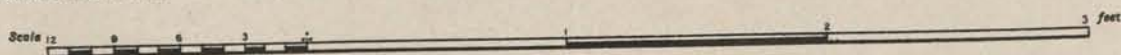
FIG. 1. GANESH POLE, AMBAIR.



Sandstone.

JEYPURE PORTFOLIO OF
ARCHITECTURAL DETAILS.

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PART IV
BRACKETS

FIG. 1. CHANDPOLE, AMBAIR.

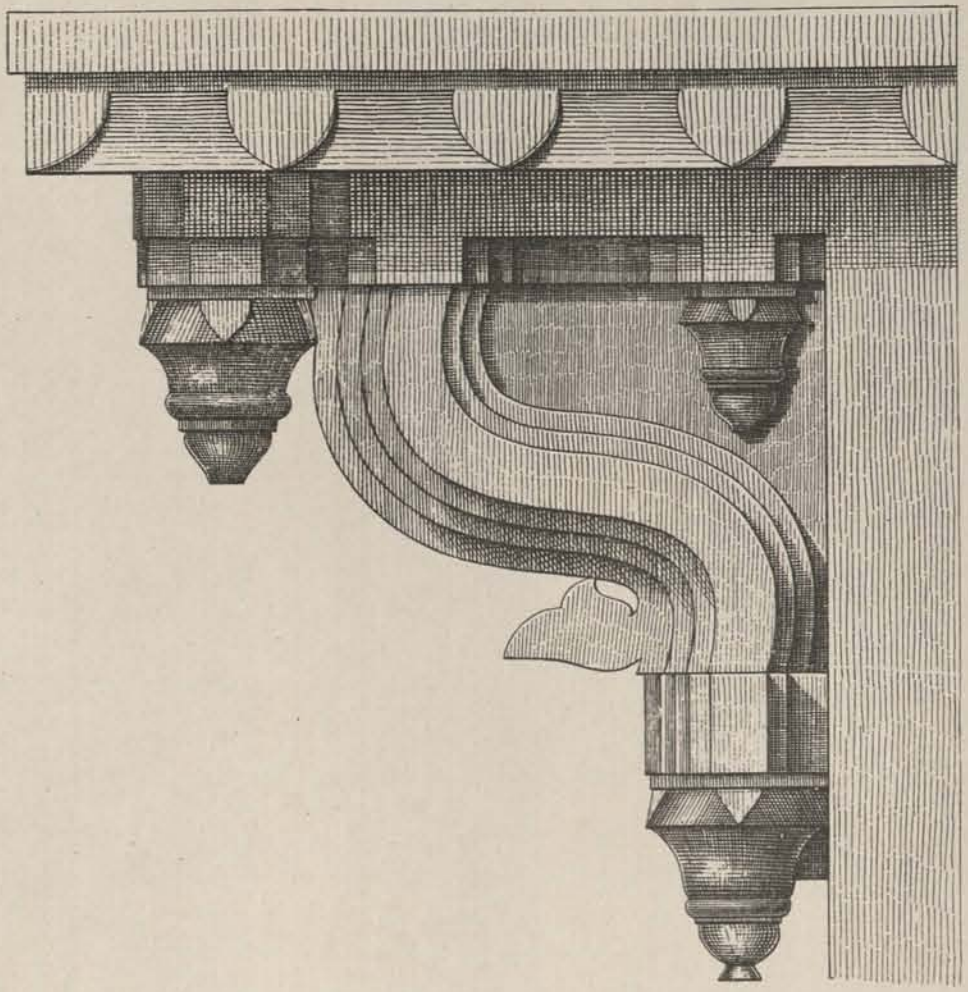
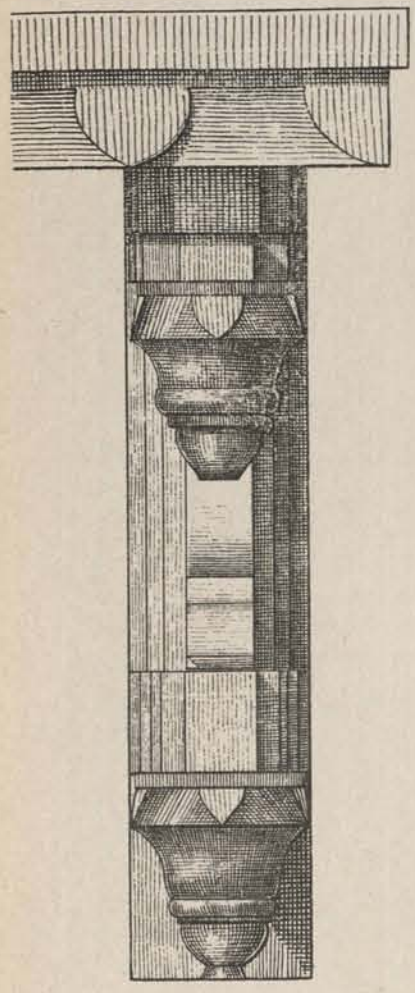


FIG. 2. NAKAR KHANA, AMBAIR.

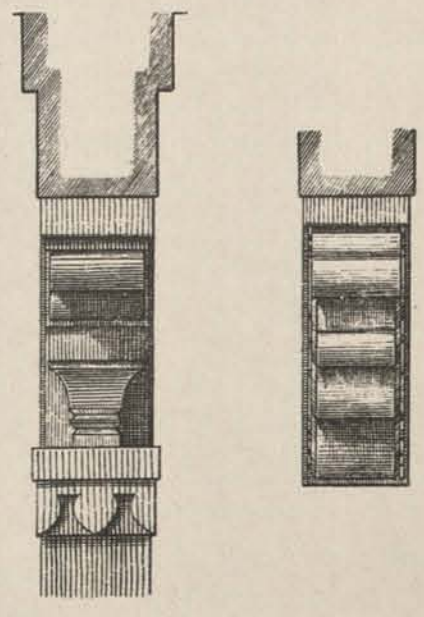
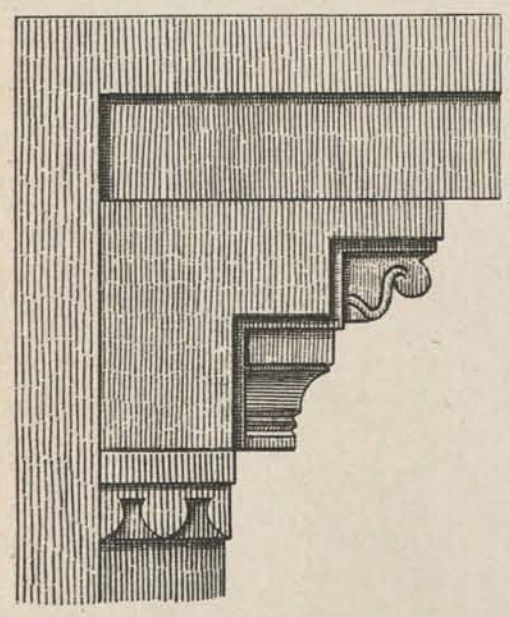
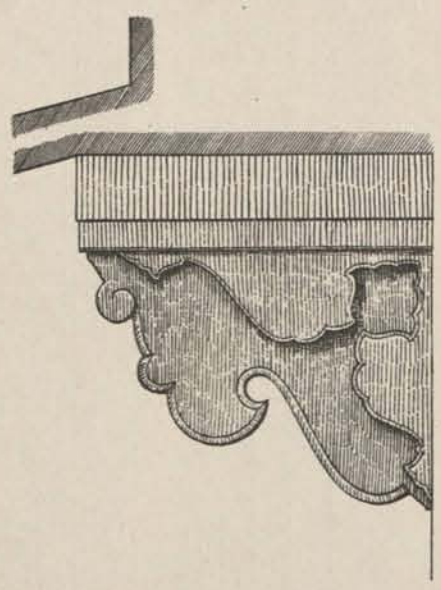


FIG. 3. JUS MUNDIR.



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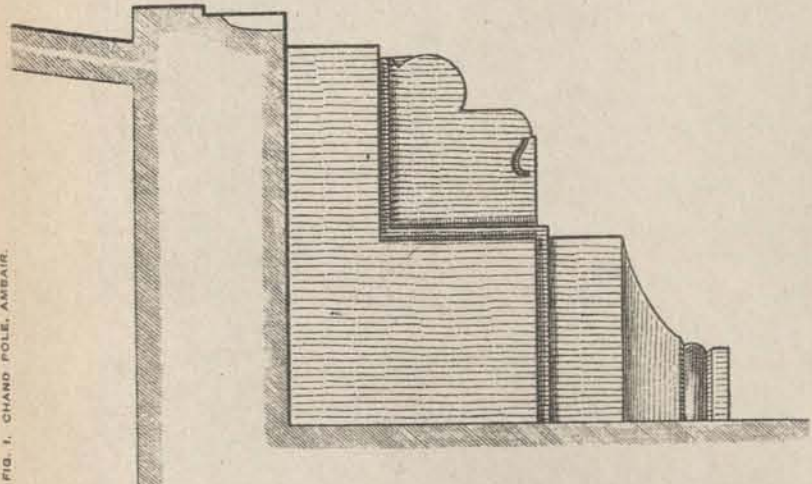


FIG. 1. CHAND POLE, AMBAIR.

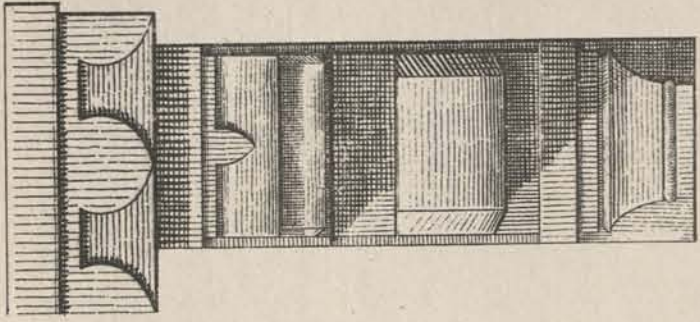
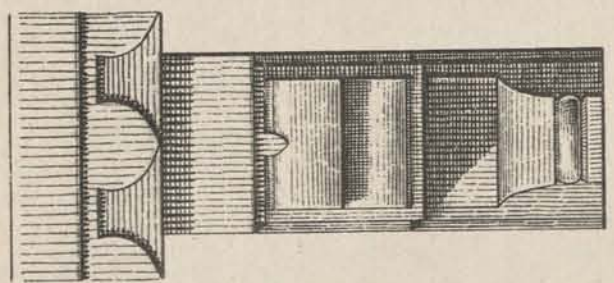


FIG. 2. CHAND POLE, AMBAIR.

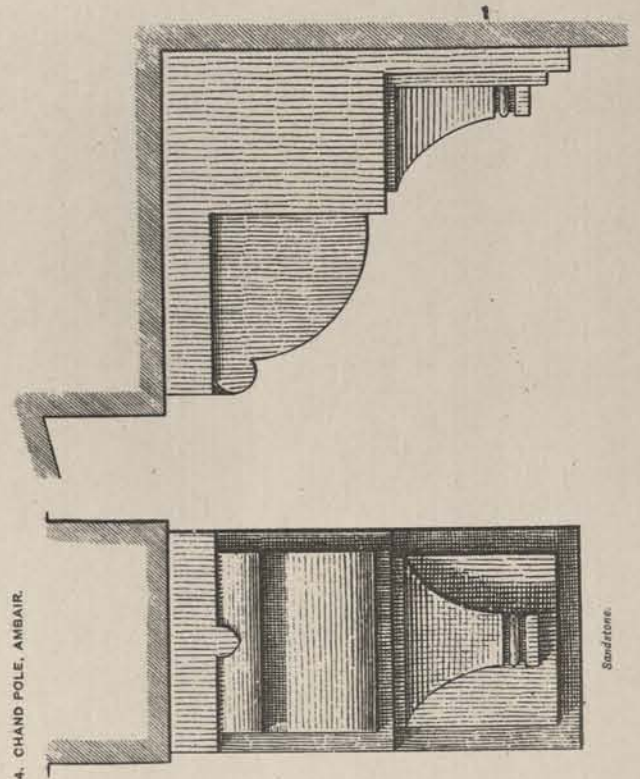
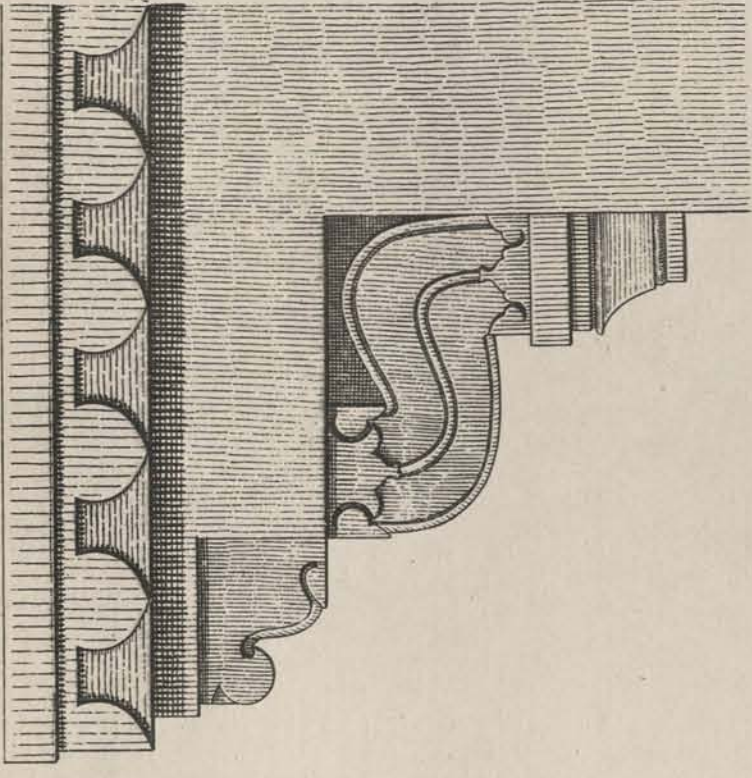


FIG. 4. CHAND POLE, AMBAIR.

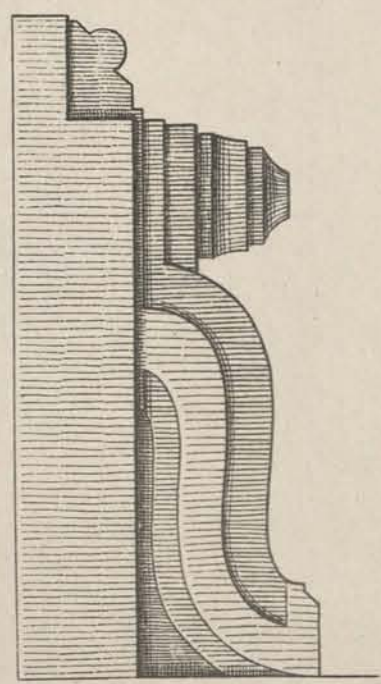
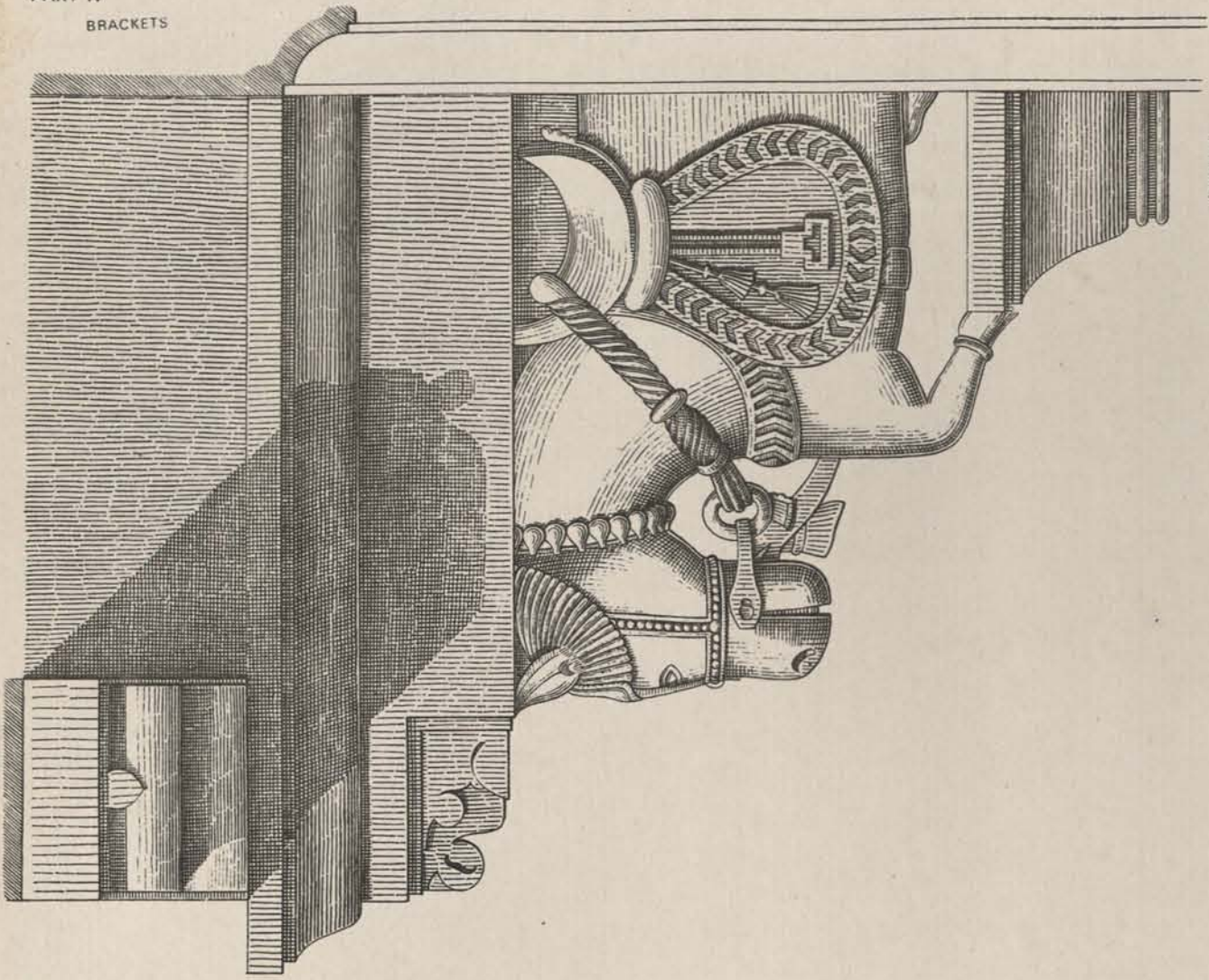


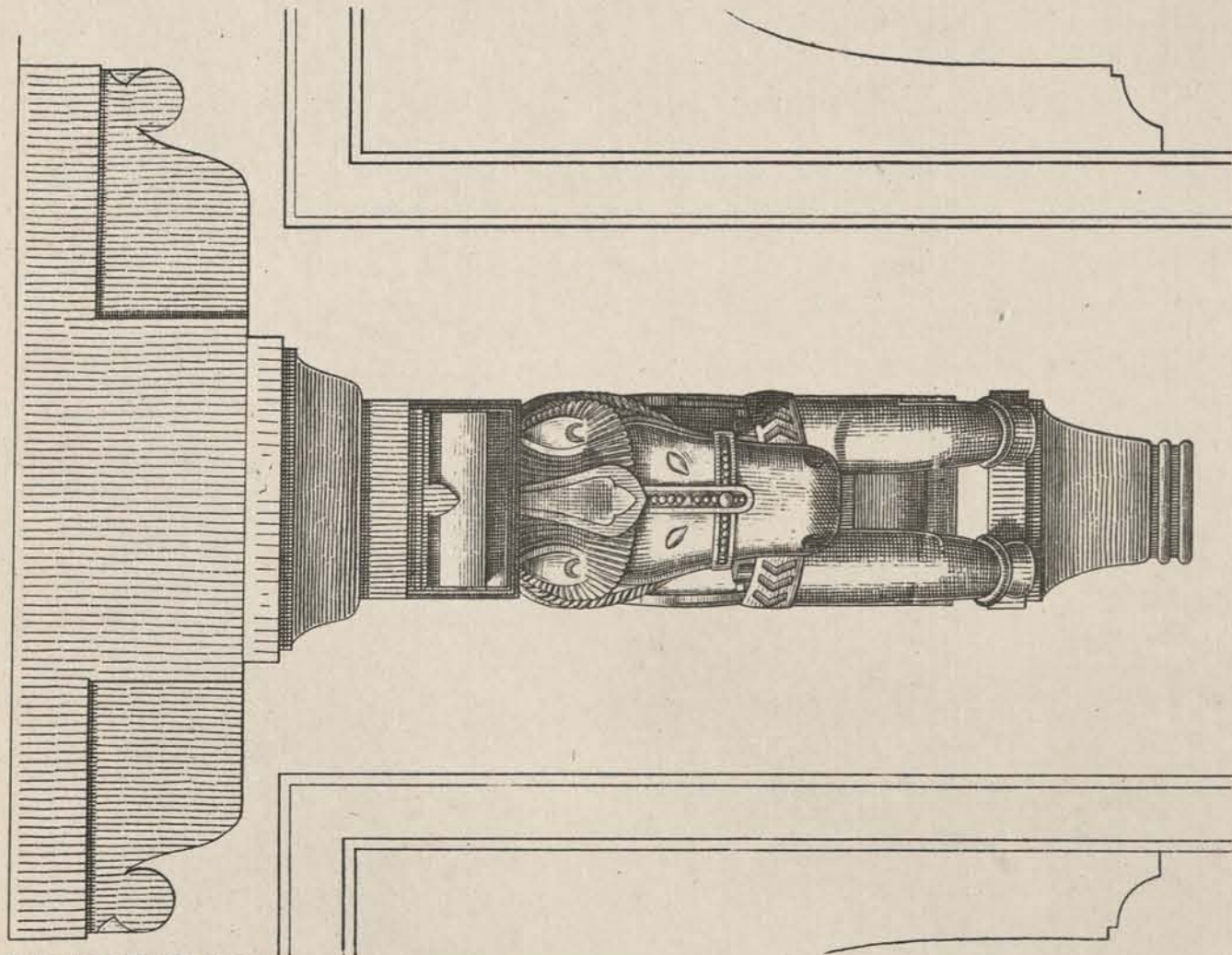
FIG. 3. GANESH POLE, AMBAIR.



PART IV
BRACKETS



(Sandstone).



Scale 1/2 feet

SURAJ POLE, AMBAIR.

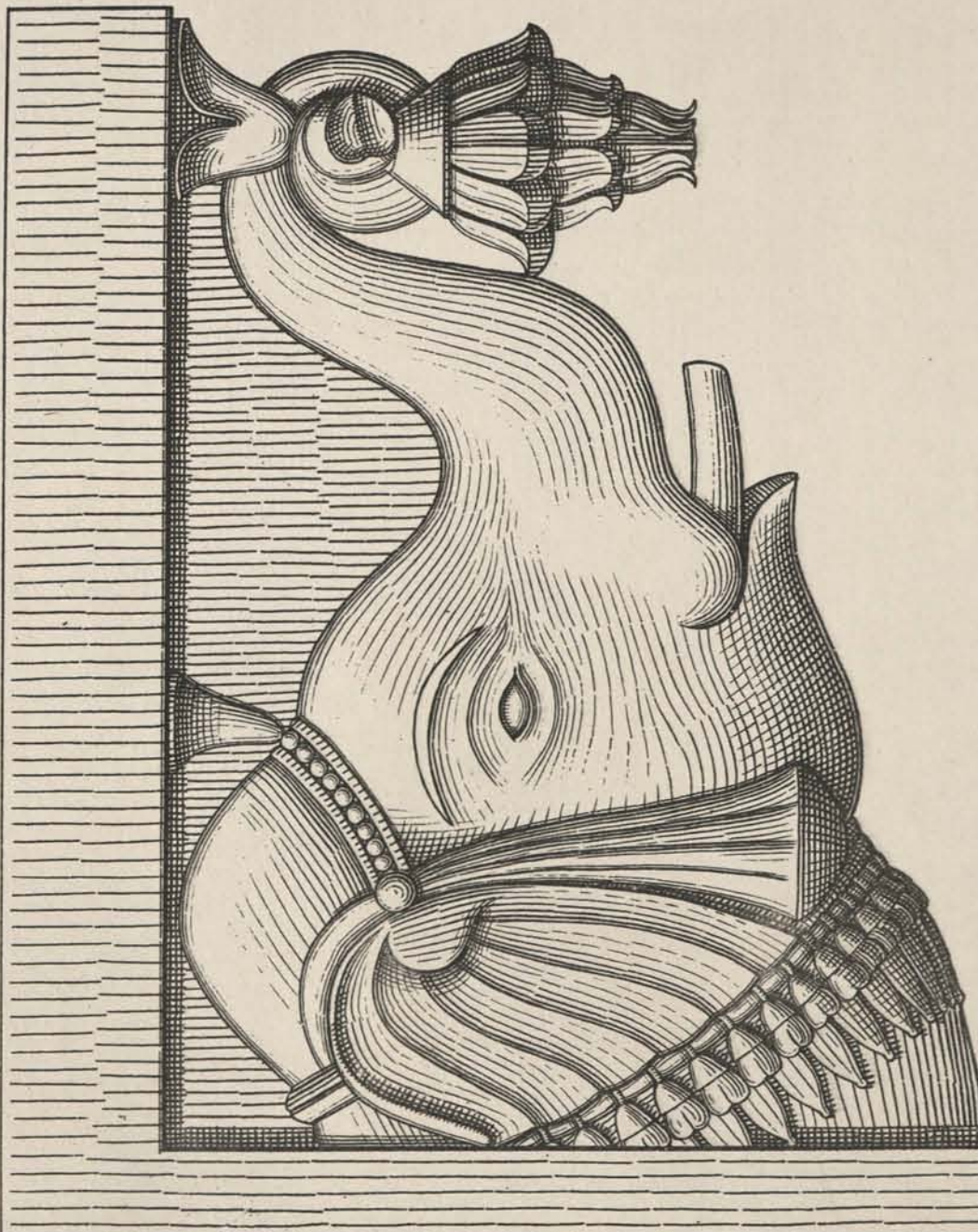
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Sohan Lall, del.

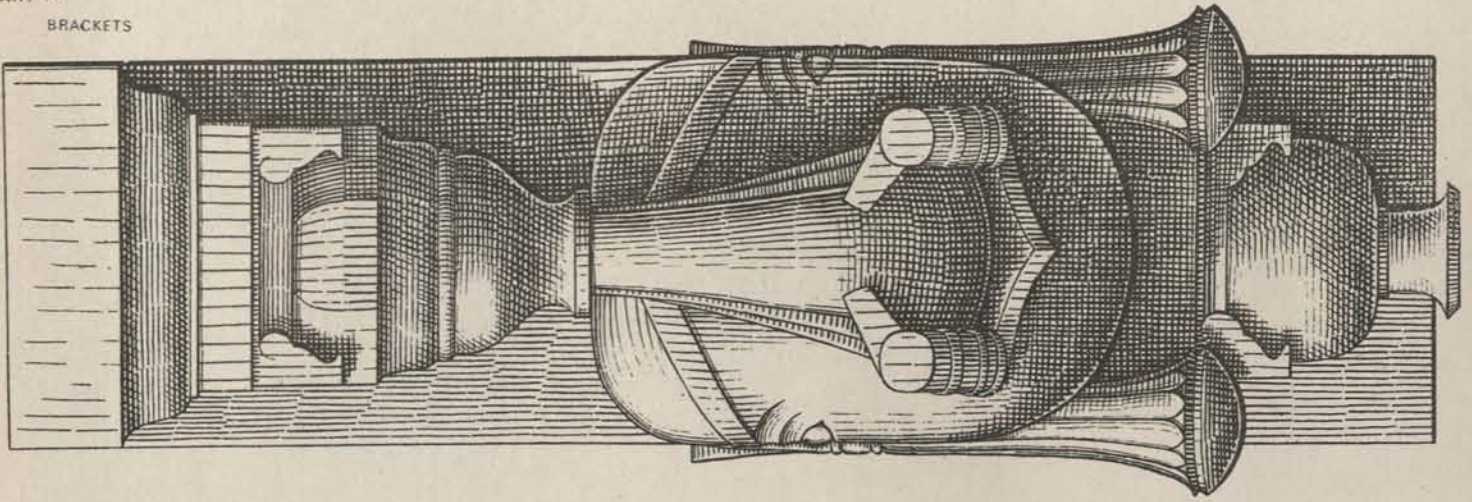


Senirators.



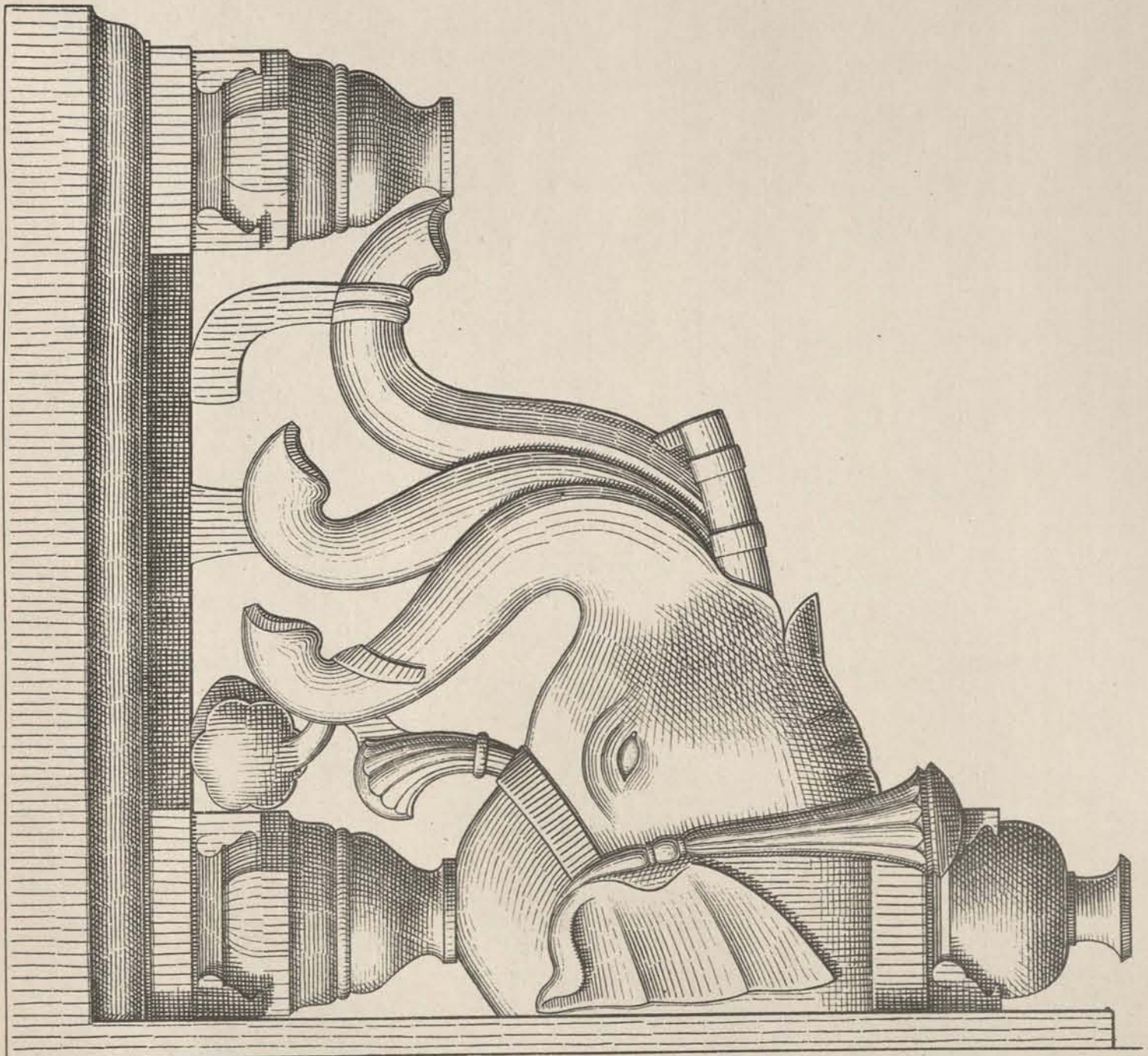
GUJ POLE, JEYPORE.





Marble

3 Feet



Scale 1/2

PATODIAN MUNDIR, JEYPORE.

PART IV
BRACKETS
SANGAKON MUNDIR, JEYPORE.



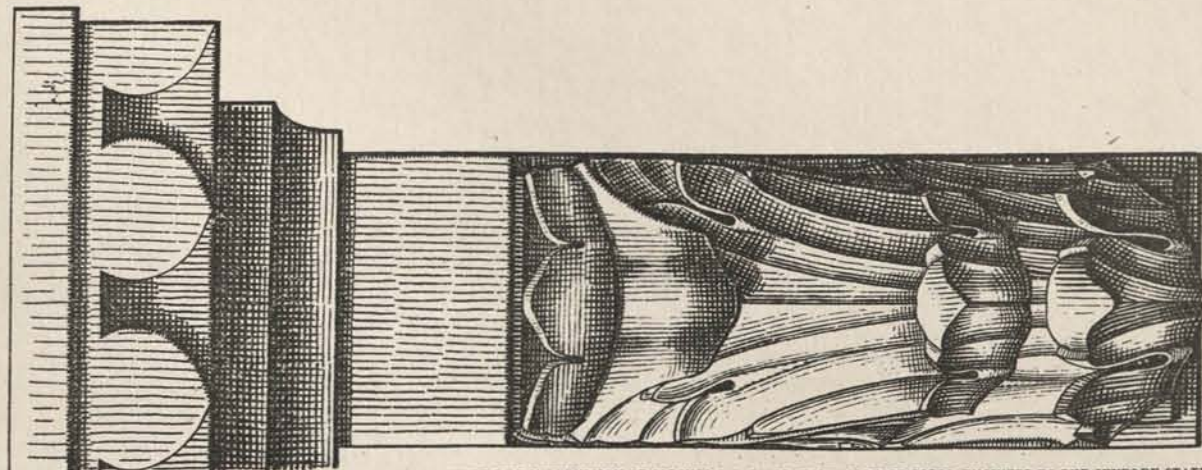
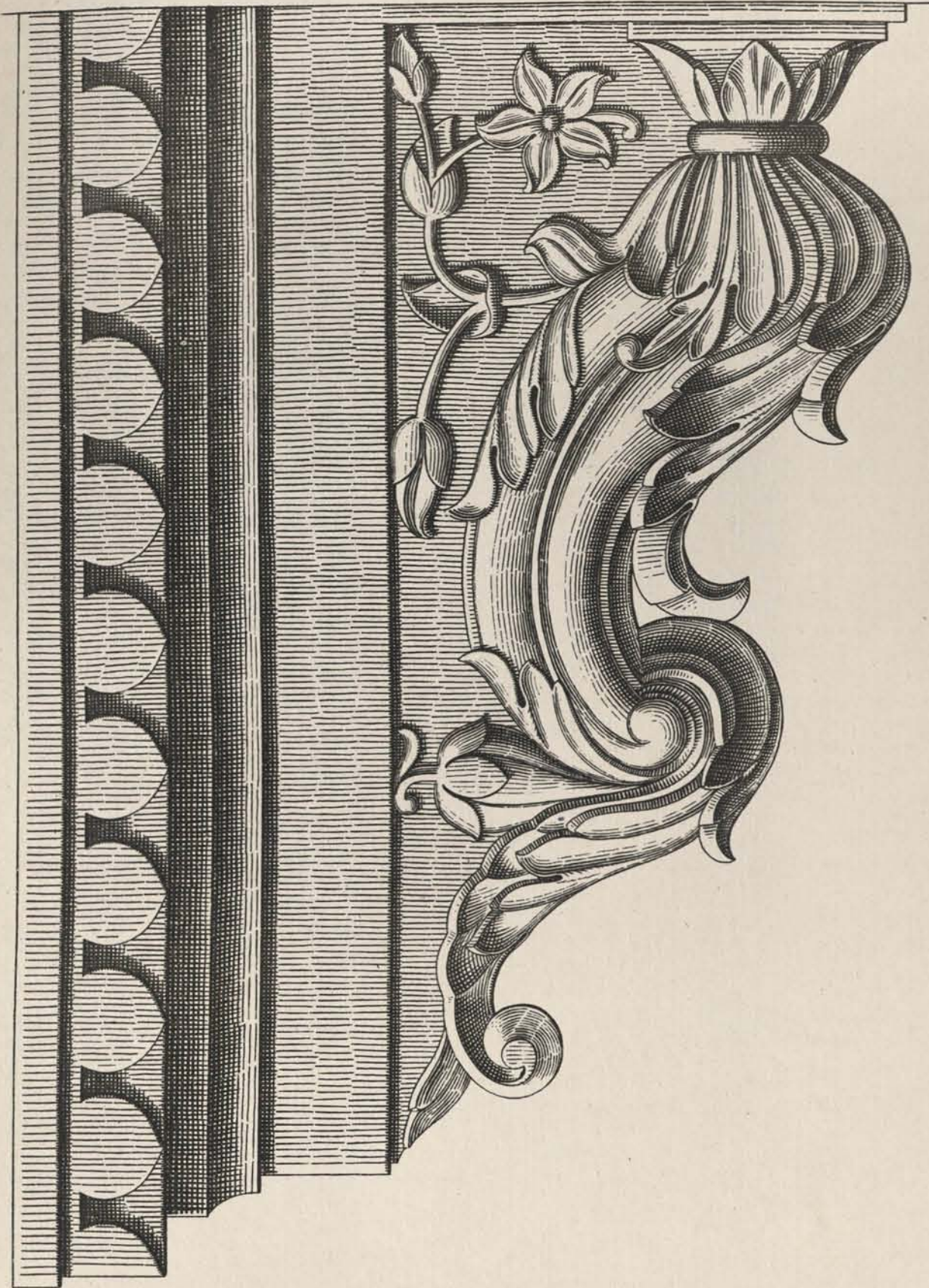
Marble



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FROM HOUSE OF LALANI, JEYPORE.

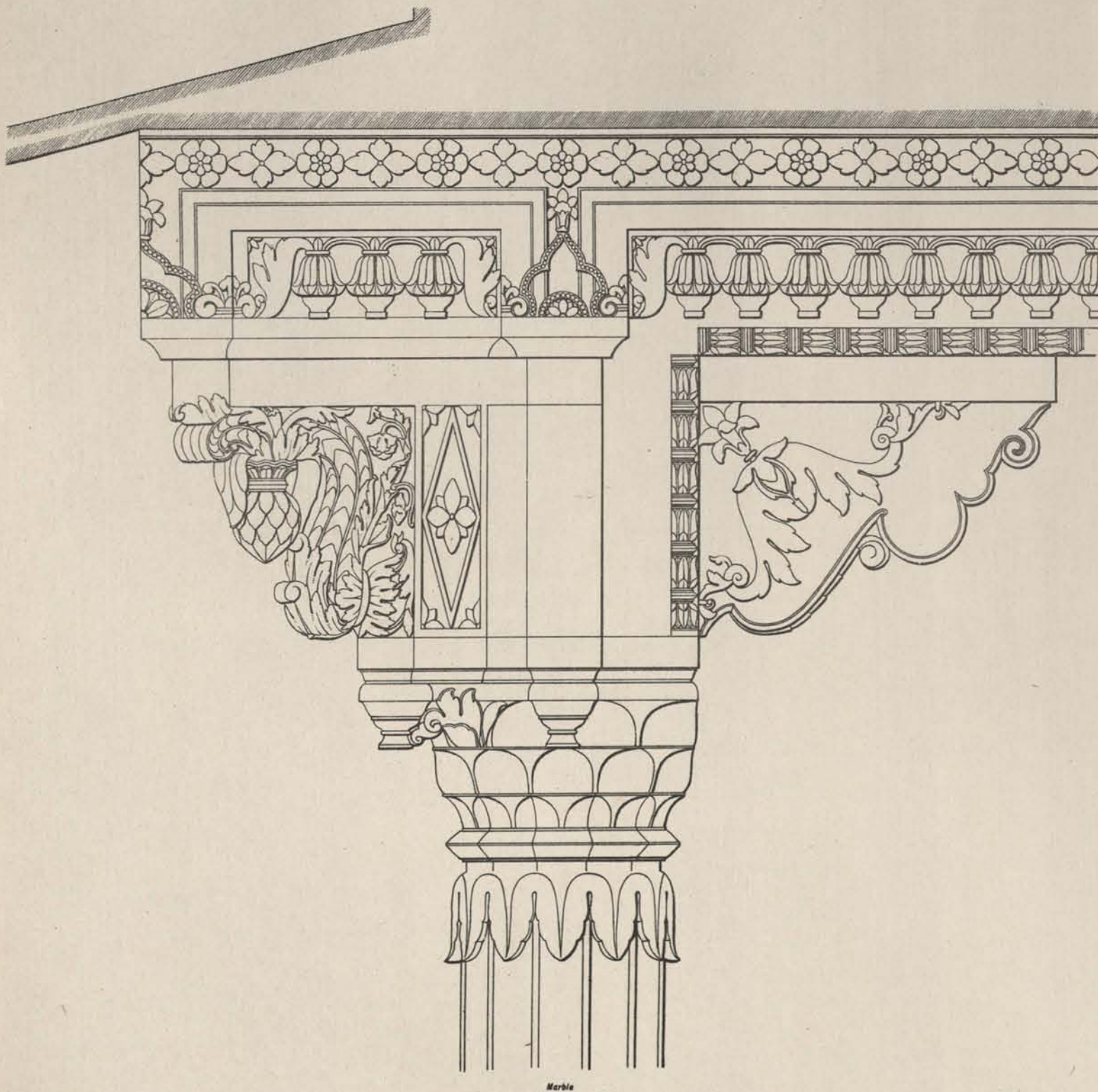
(Red Sandstone).

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Sri Narain and Bhairav Baksh, dal.

PART IV
BRACKETS
FROM GATORE, JEYPORE.



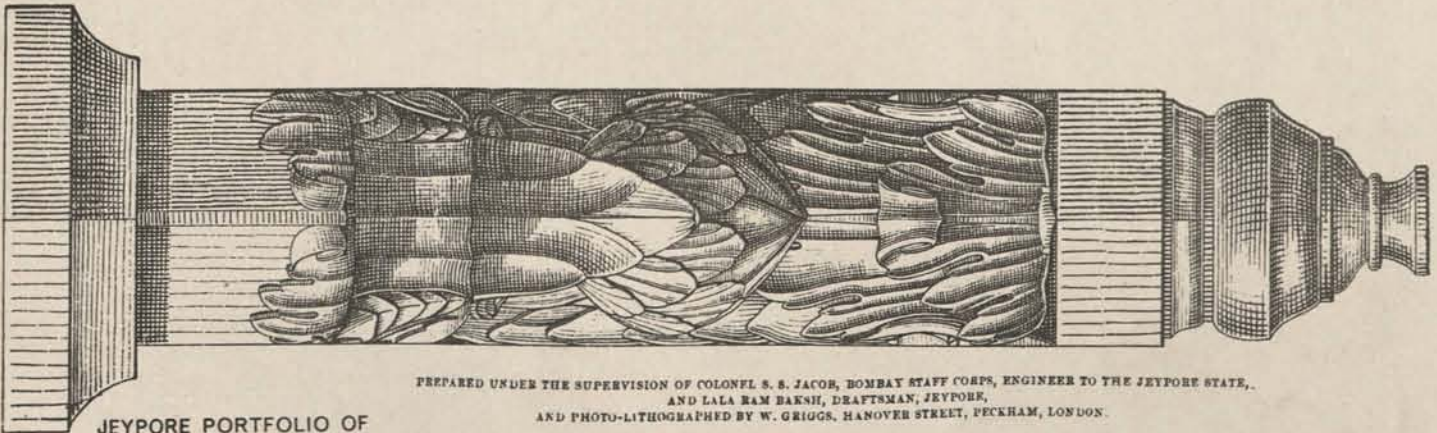
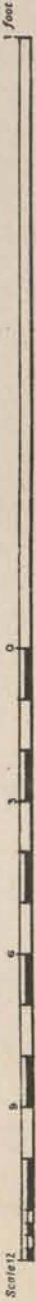
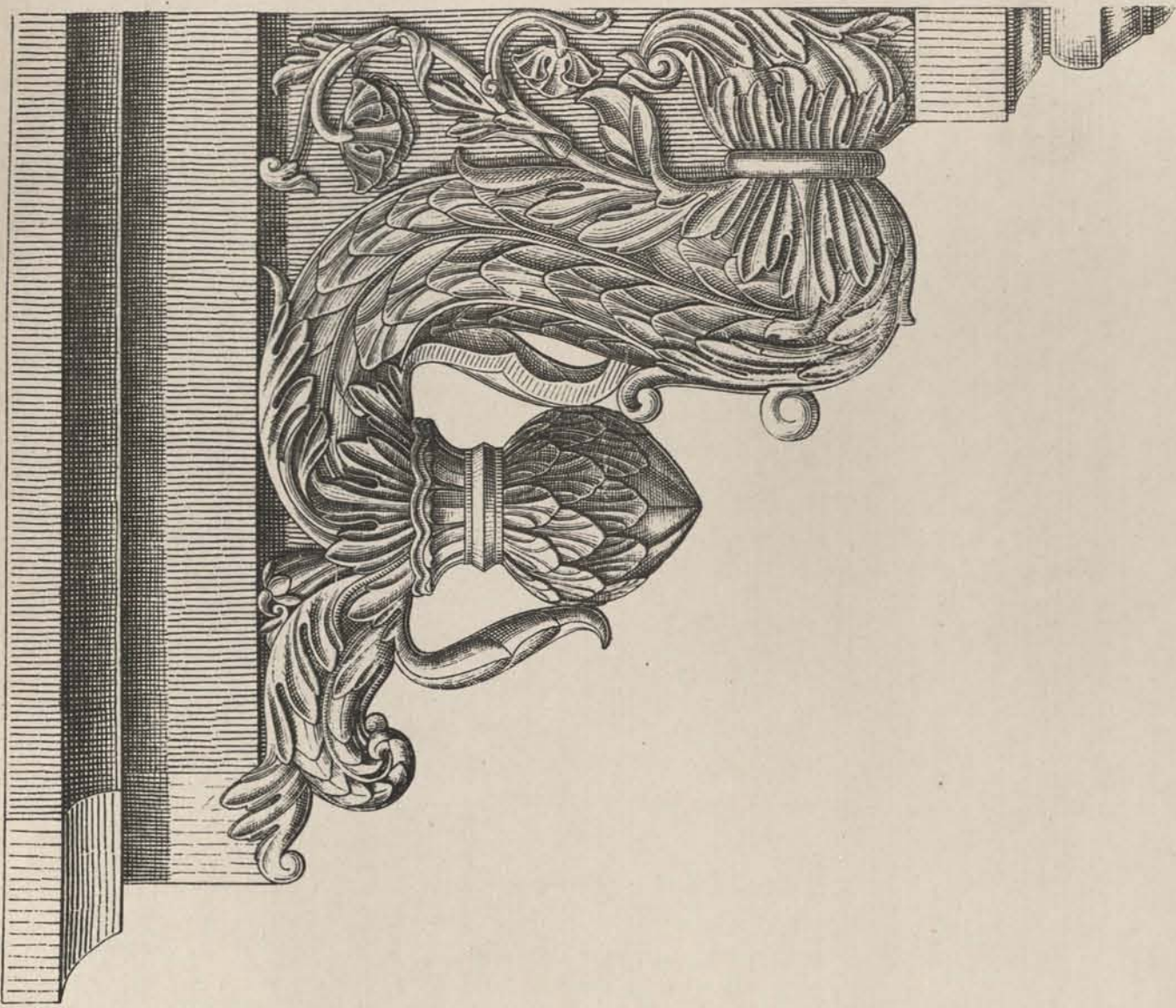
JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

Bhora Mull, del.

Scale 12 3 feet

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PART IV
BRACKETS



Marble

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

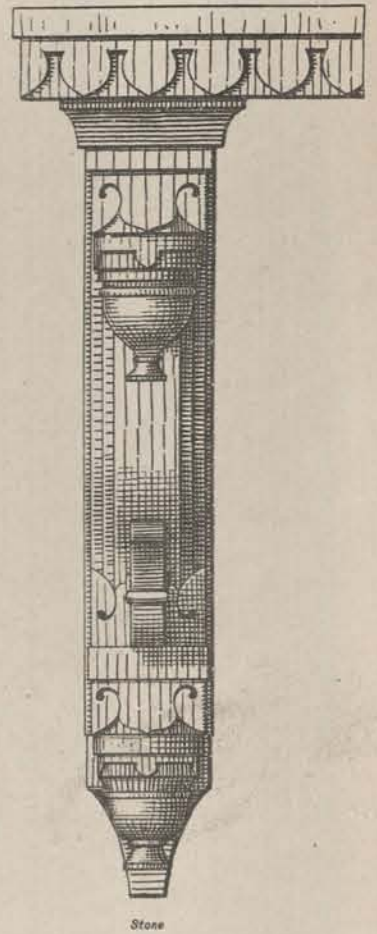
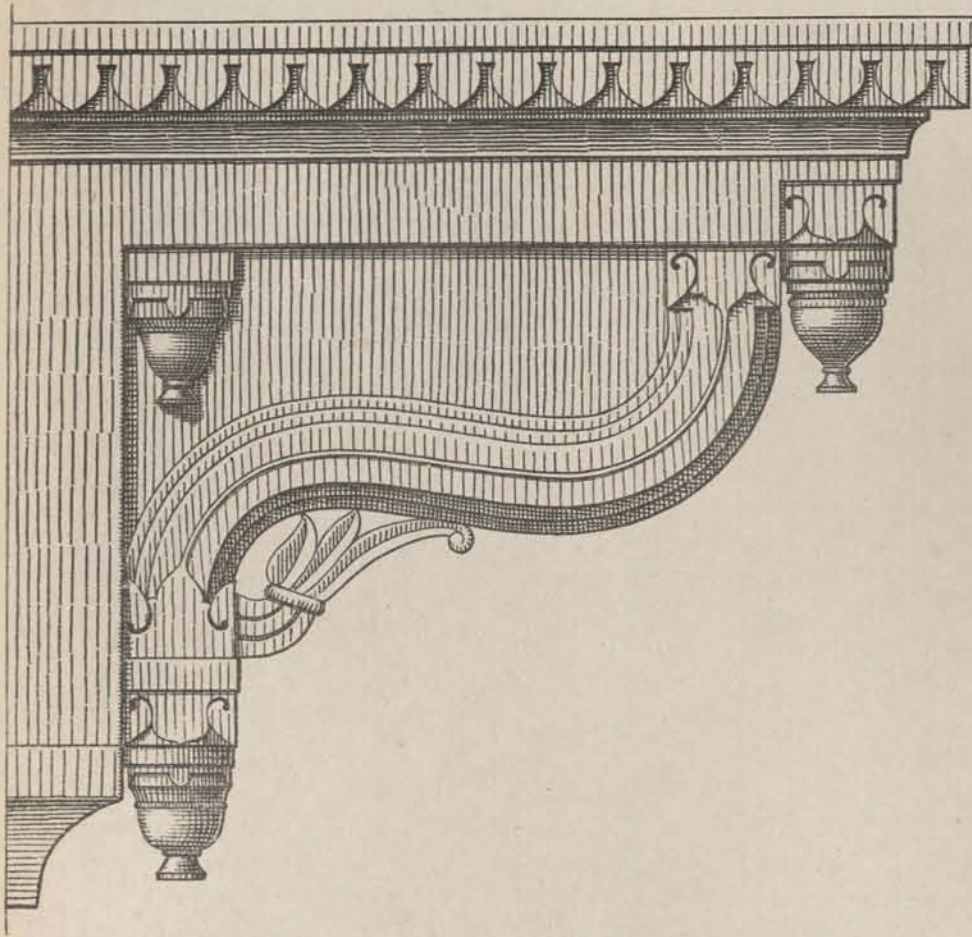
JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

Bhora Mull and Sohan Lall, del.

FROM GATORE, JEYPORE.

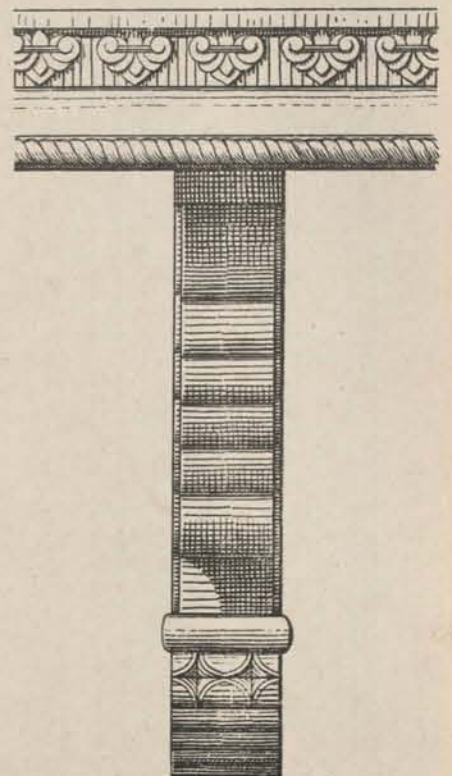
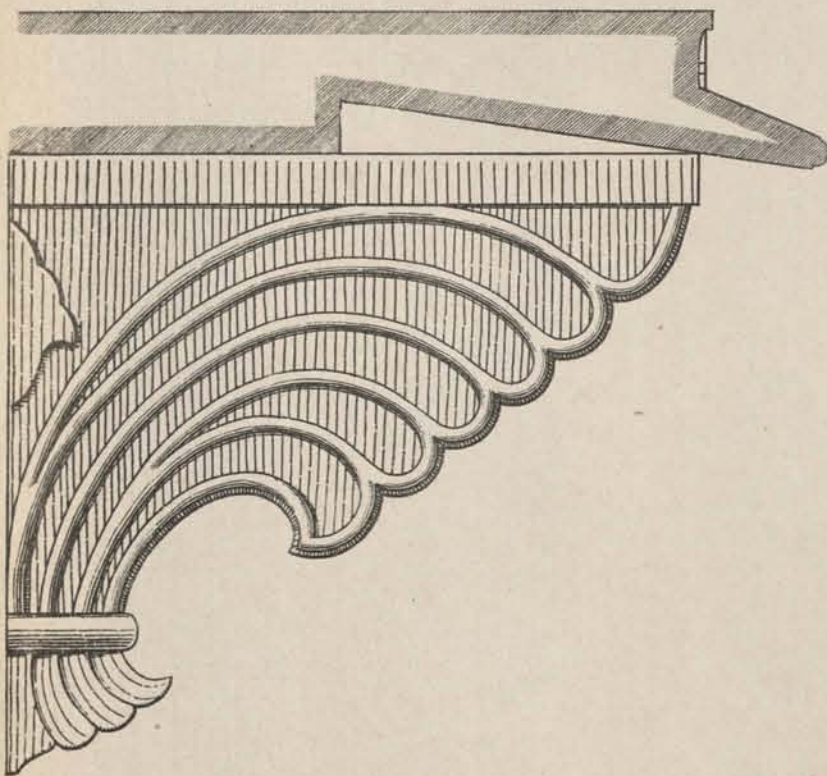
BRACKETS

FIG. 1. HOUSE OF HURJI MAL, CHAKSU.



Stone

FIG. 2. HOUSE OF HURJI MAL, CHAKSU.



Stone

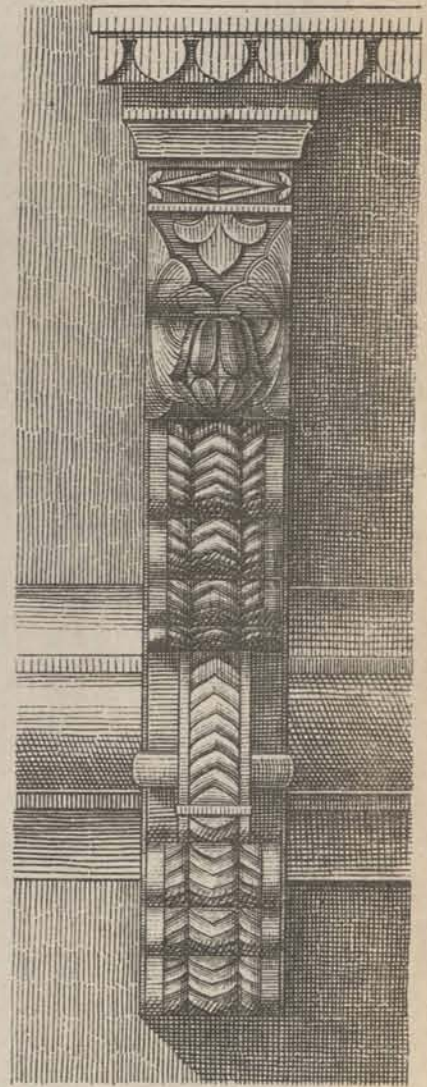
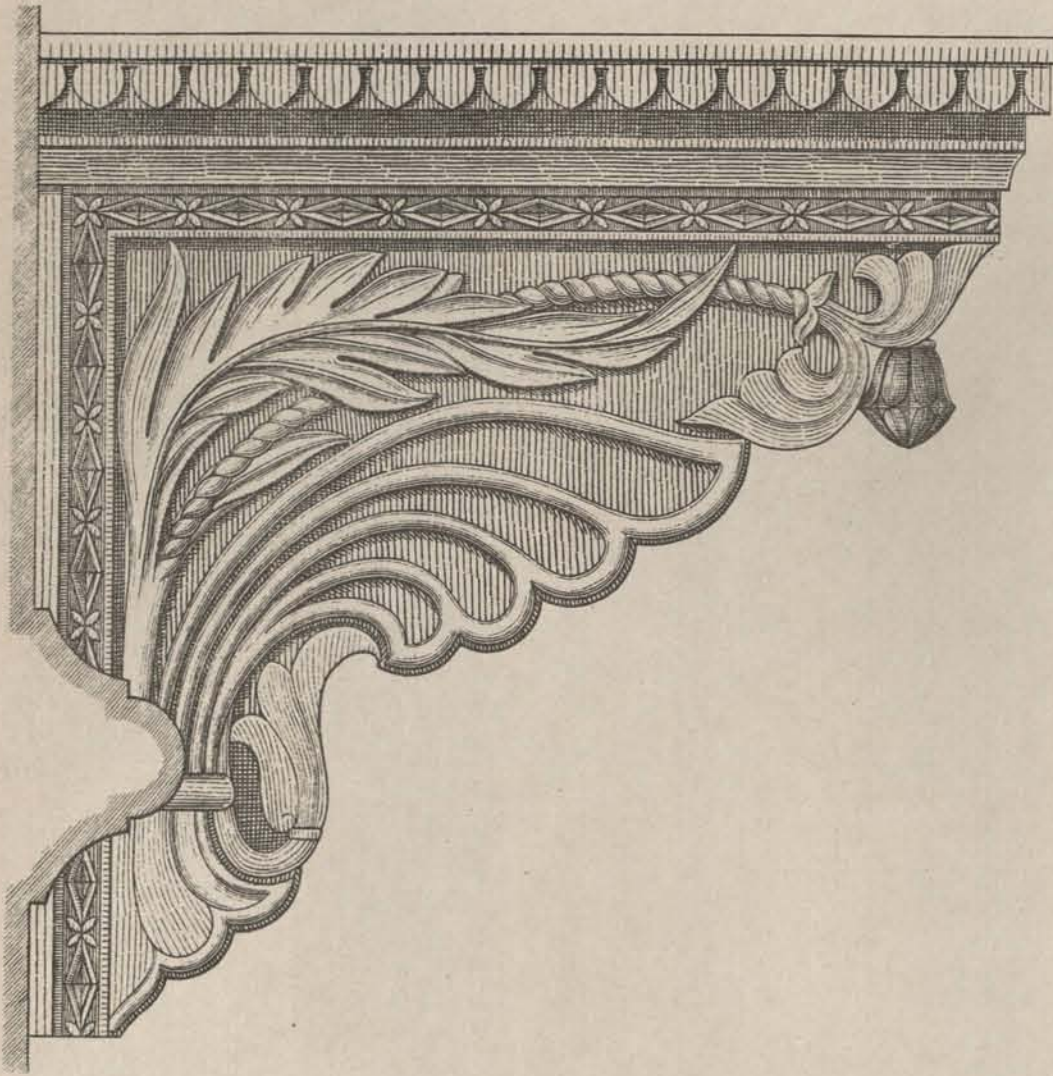
JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS.

Sri Narain and Bharav Baksh del.

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

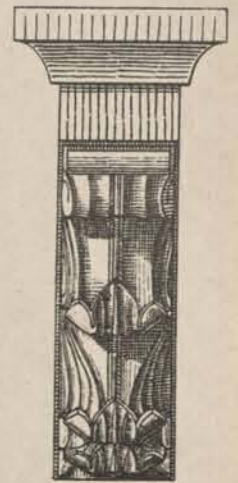
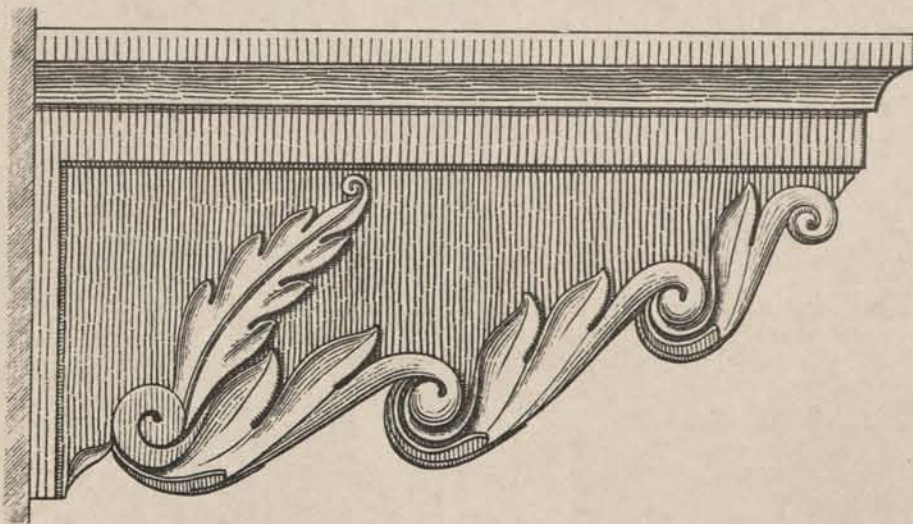


FIG. 1. HOUSE OF HURJI MAL, CHAKSU.



Stone

FIG. 2. HOUSE OF HURJI MAL, CHAKSU.



Stone

JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS.

Sri Narain and Sohan 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.



FIG. 1. HOUSE OF HURJI MAL, CHAKSU.

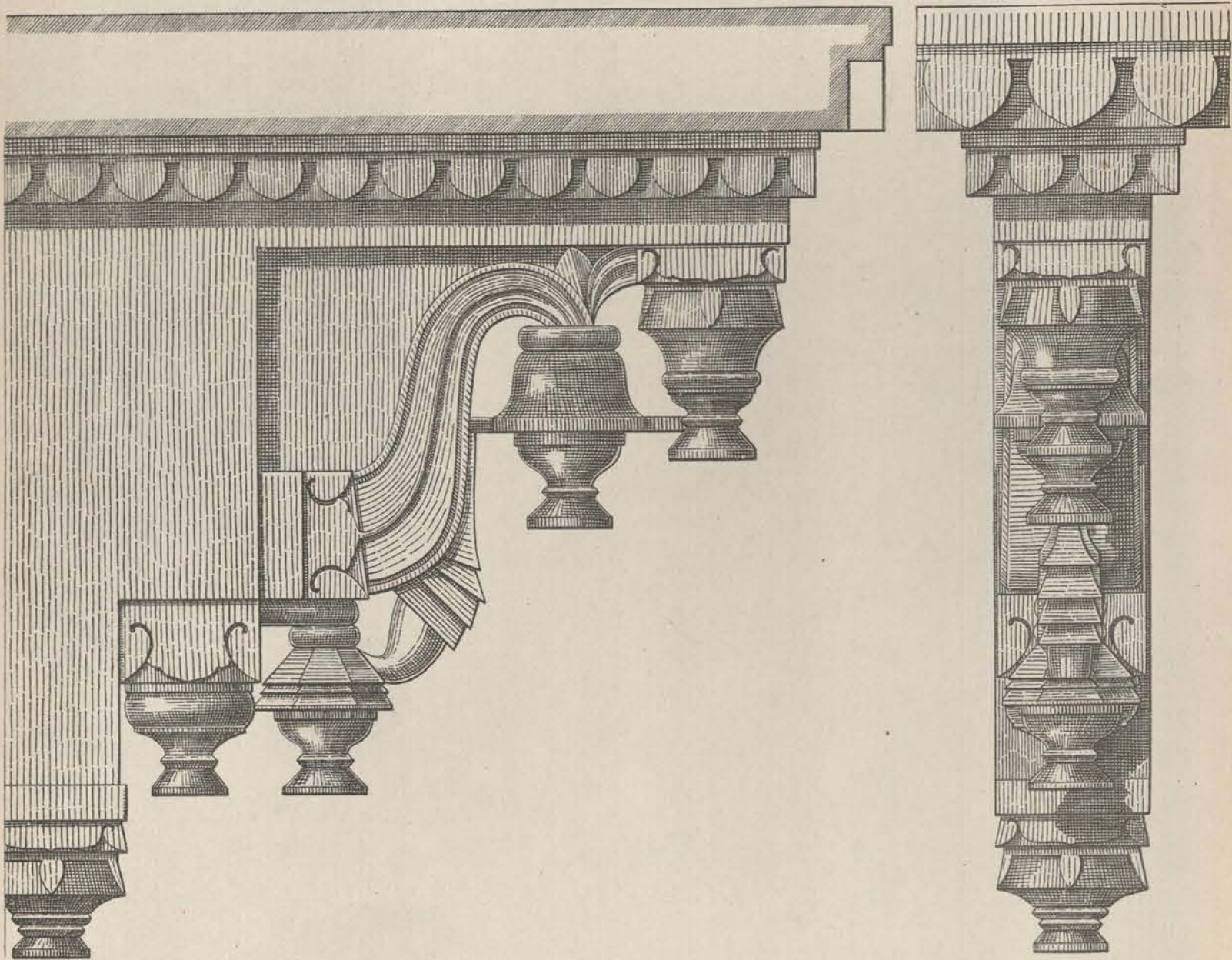
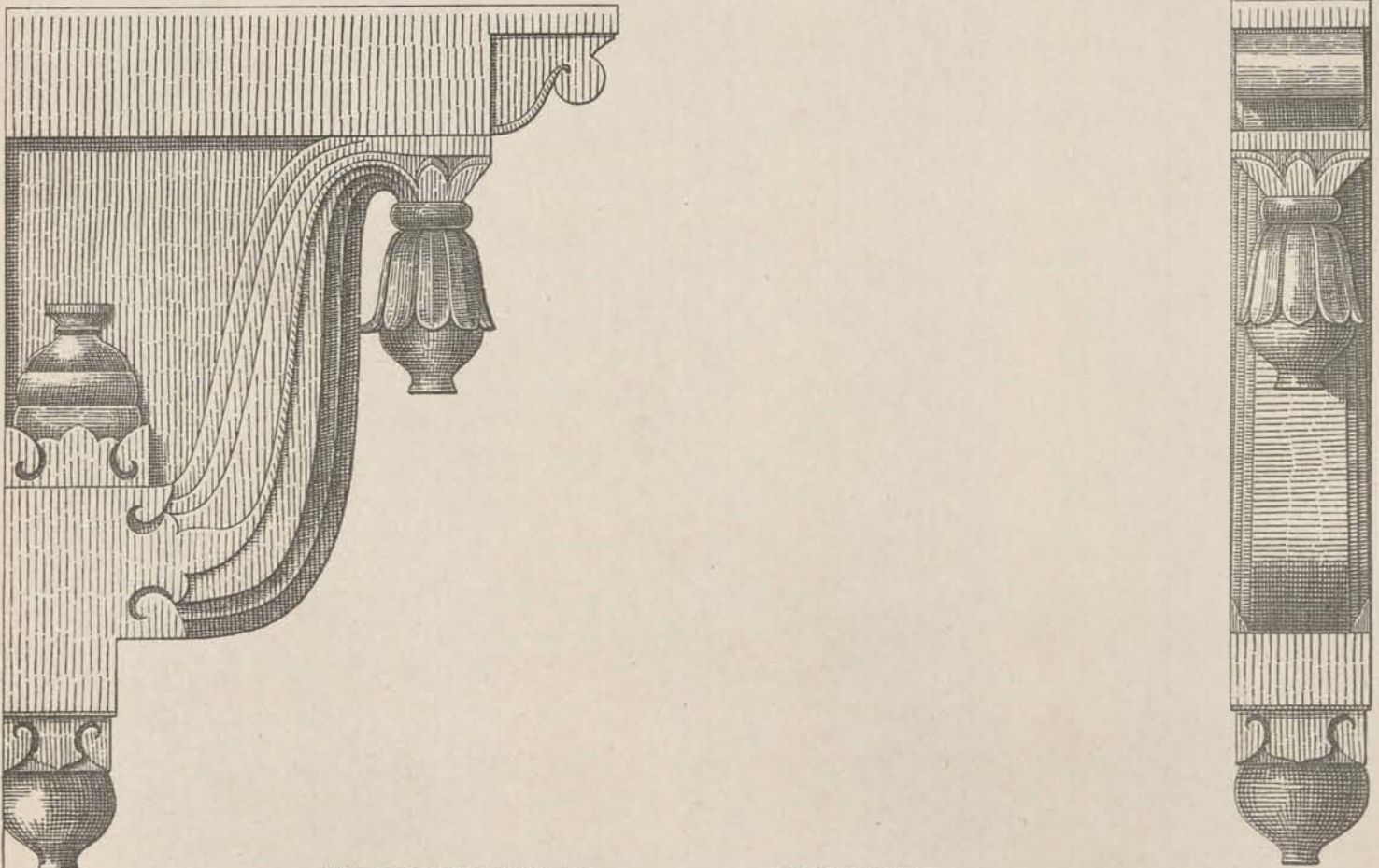


FIG. 2. HOUSE OF HURJI MAL, CHAKSU.



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. HOUSE OF HURJI MAL, CHAKSU.

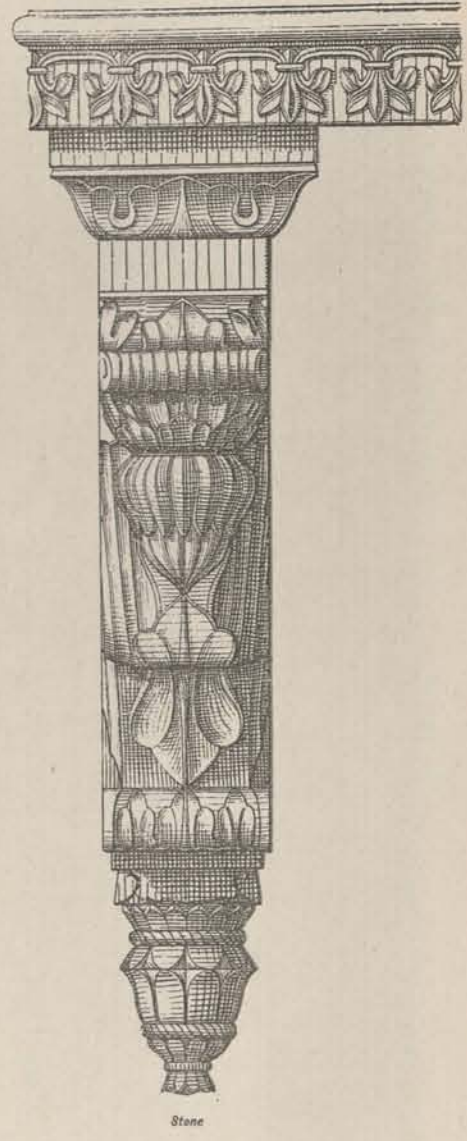
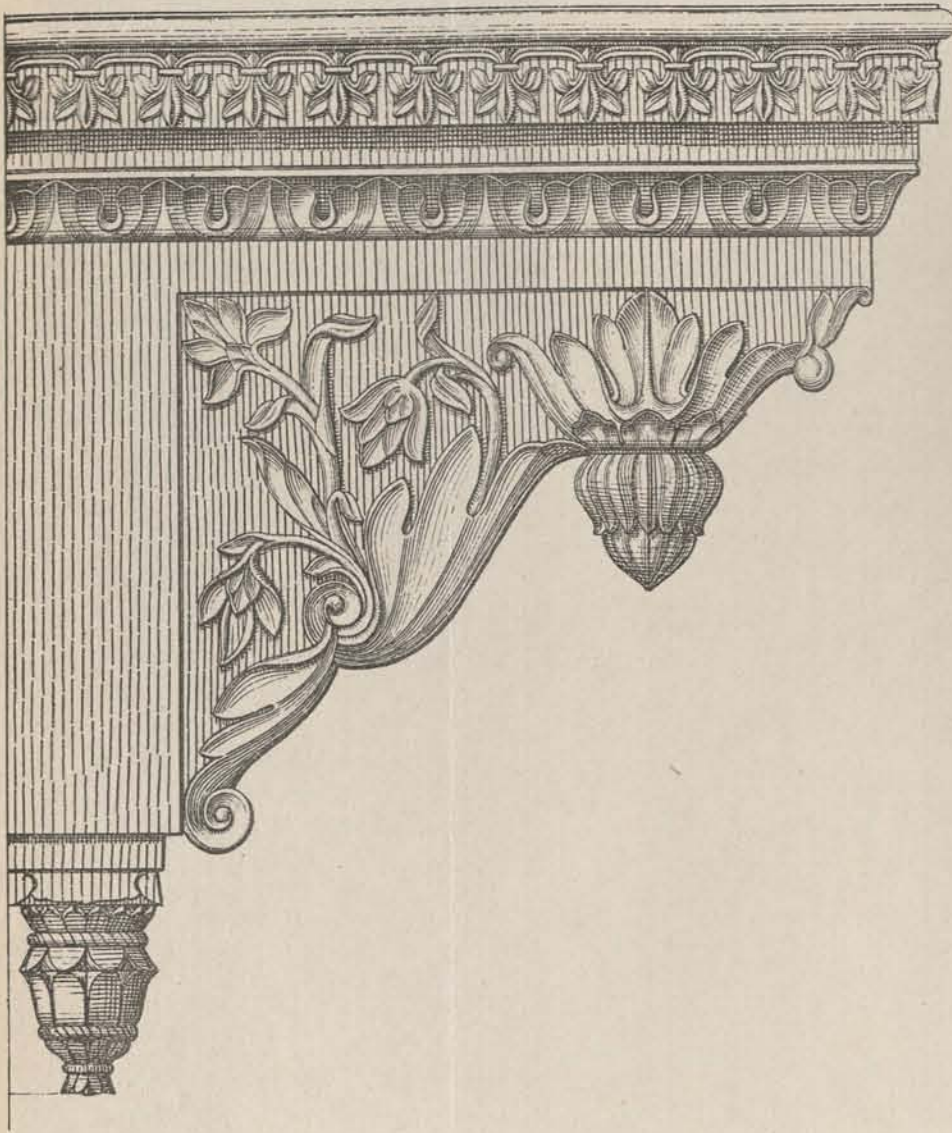
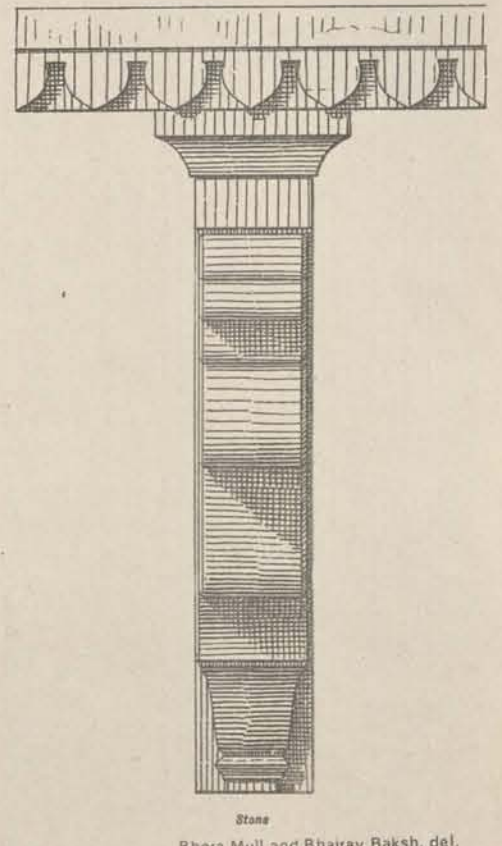
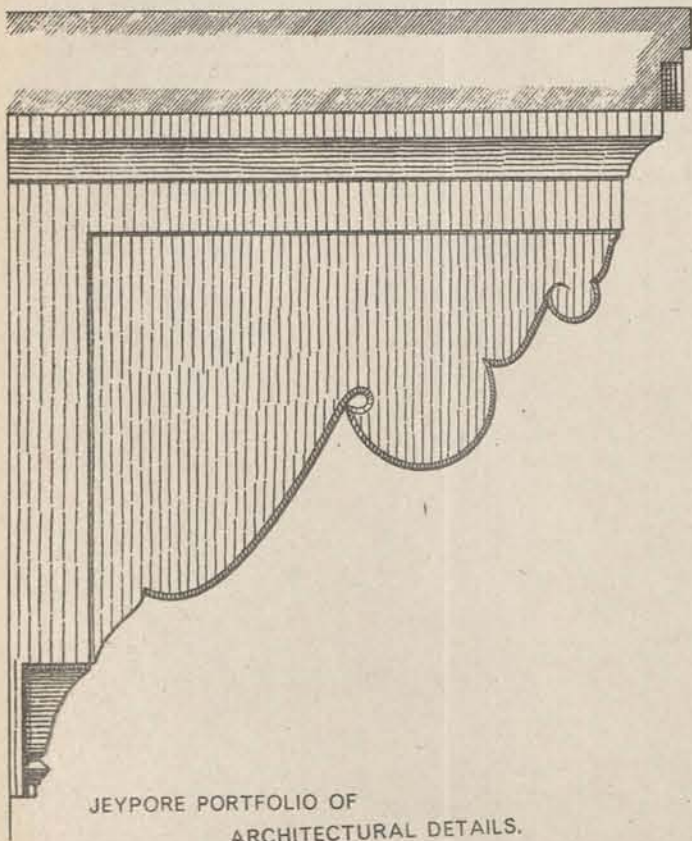


FIG. 2. HOUSE OF HURJI MAL, CHAKSU.



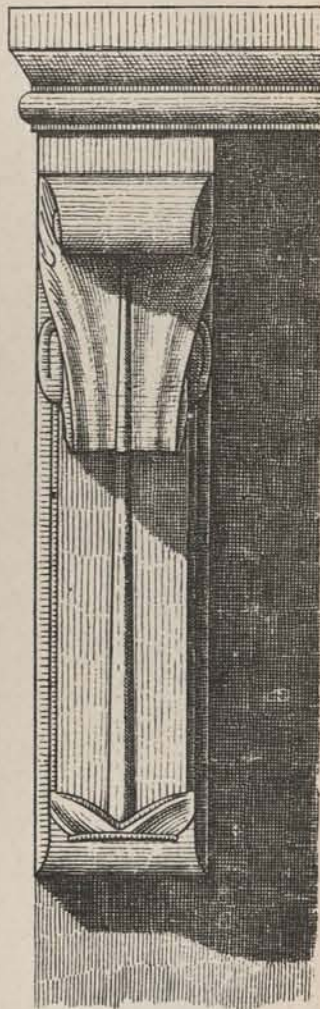
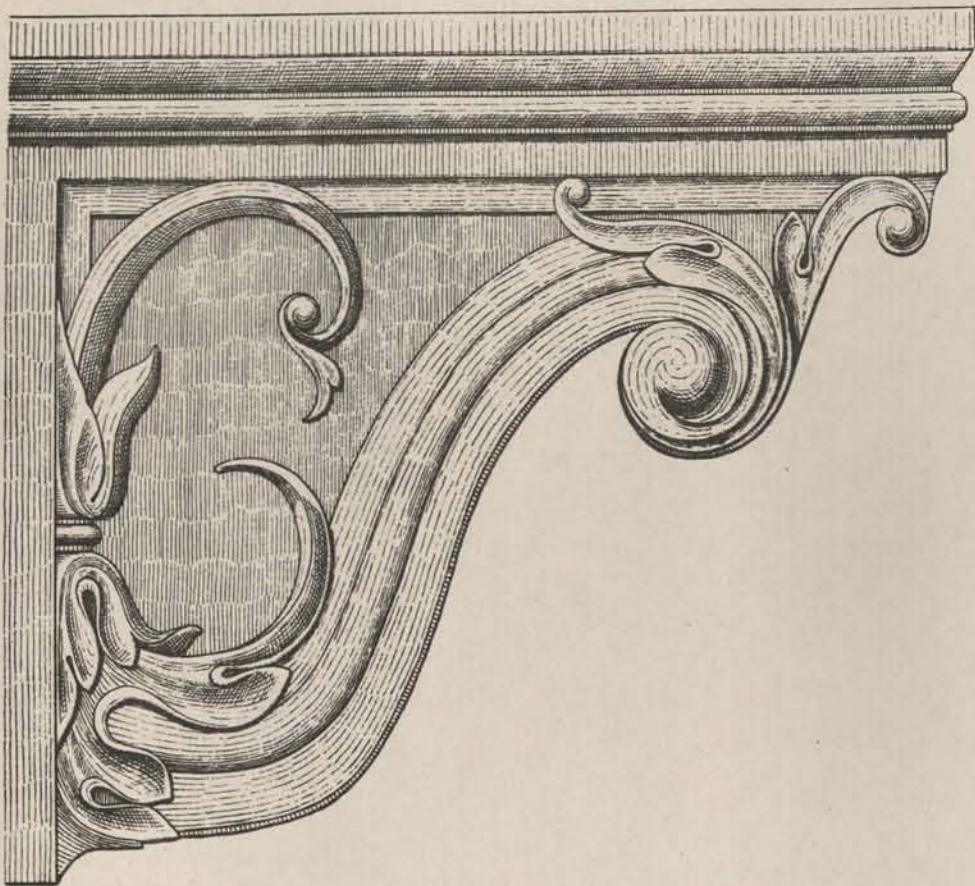
JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS.

Stone
Bhora Mull and Bhairav Baksh, 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, LEAMINGTON, ENGLAND

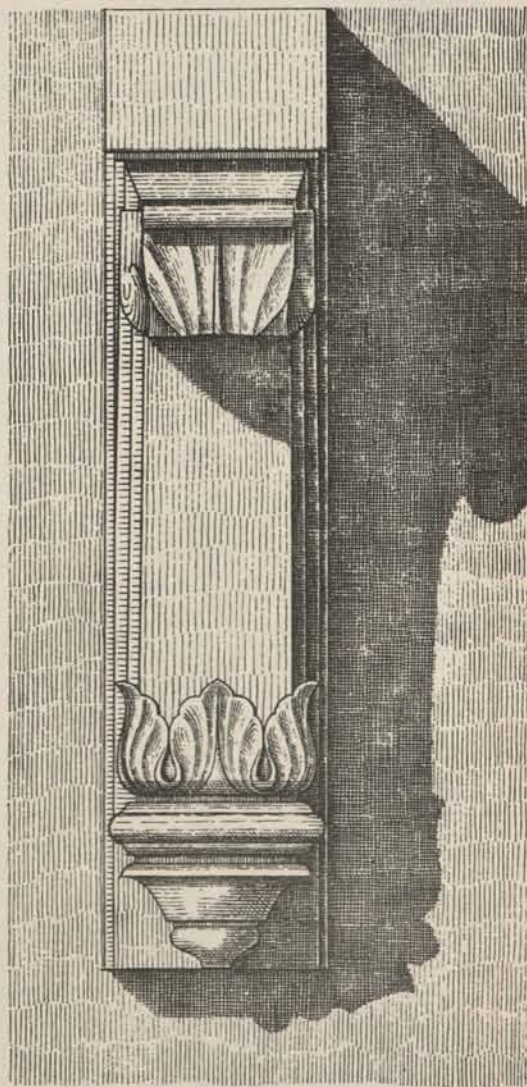
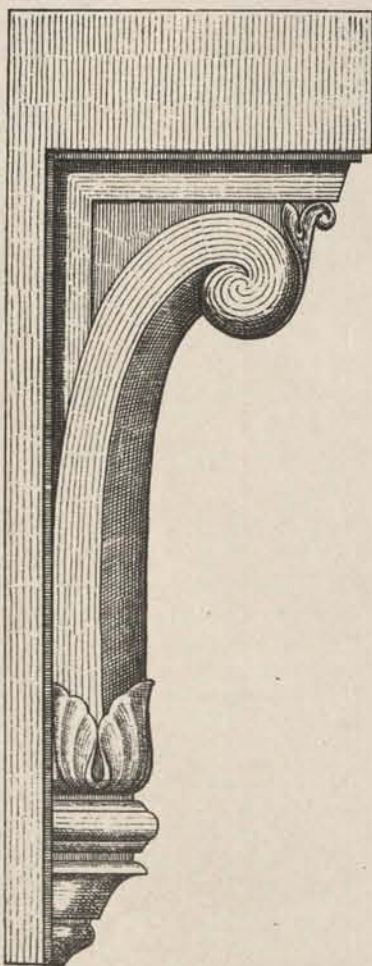


FIG. 1. DIWAN KHAS, LAL KILA, DELHI.



Sandstone.

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



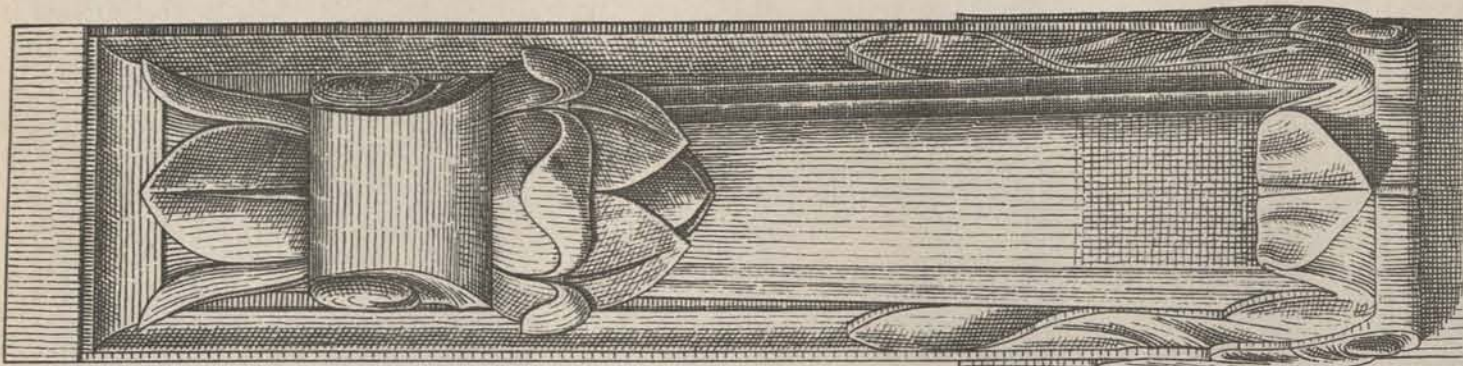
Marble

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 BAKSHI, DRAFTSMAN, JEYPORE, AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PICTHAM, LONDON

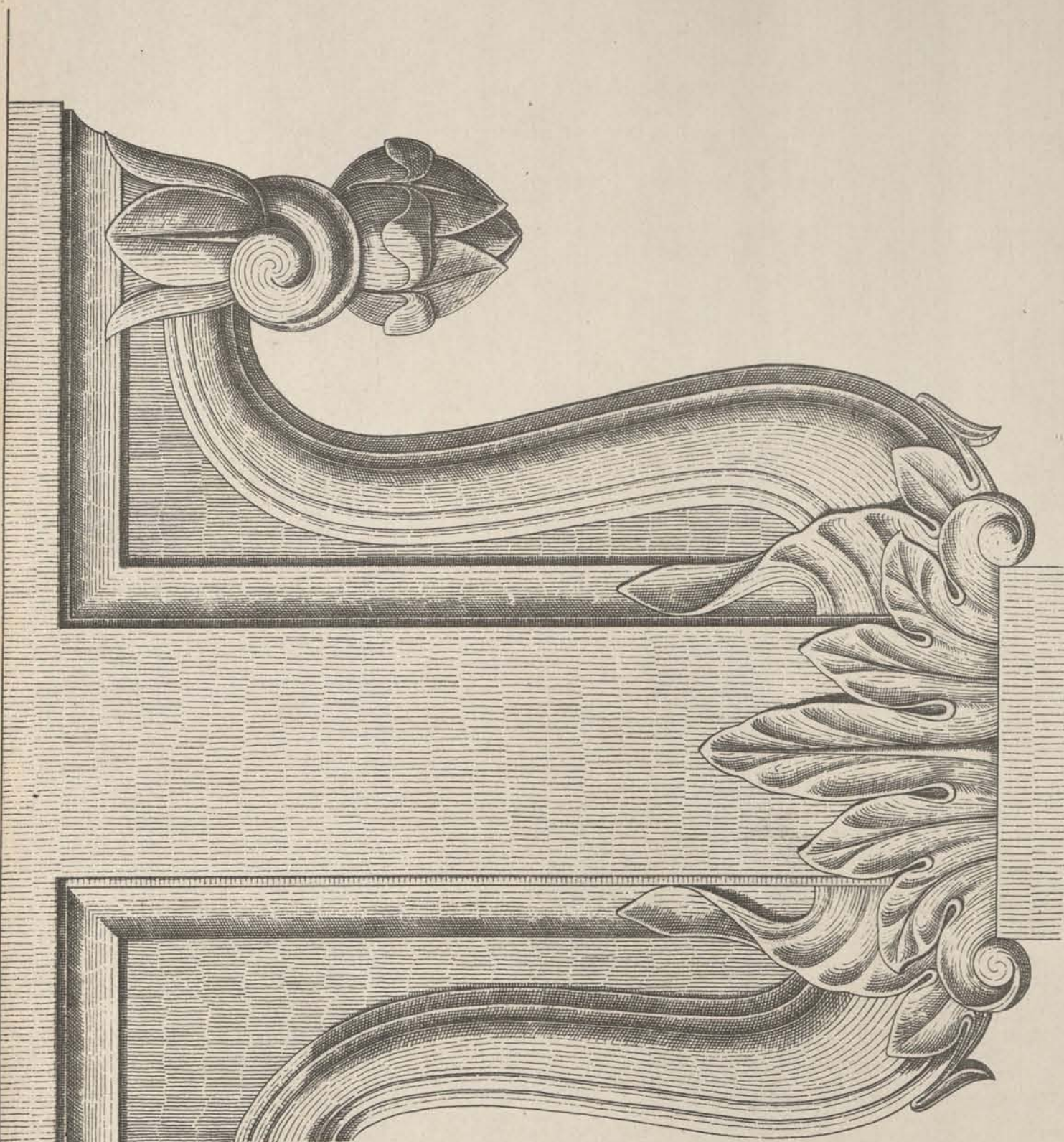
Sri Narain and Ram Pertab, del.





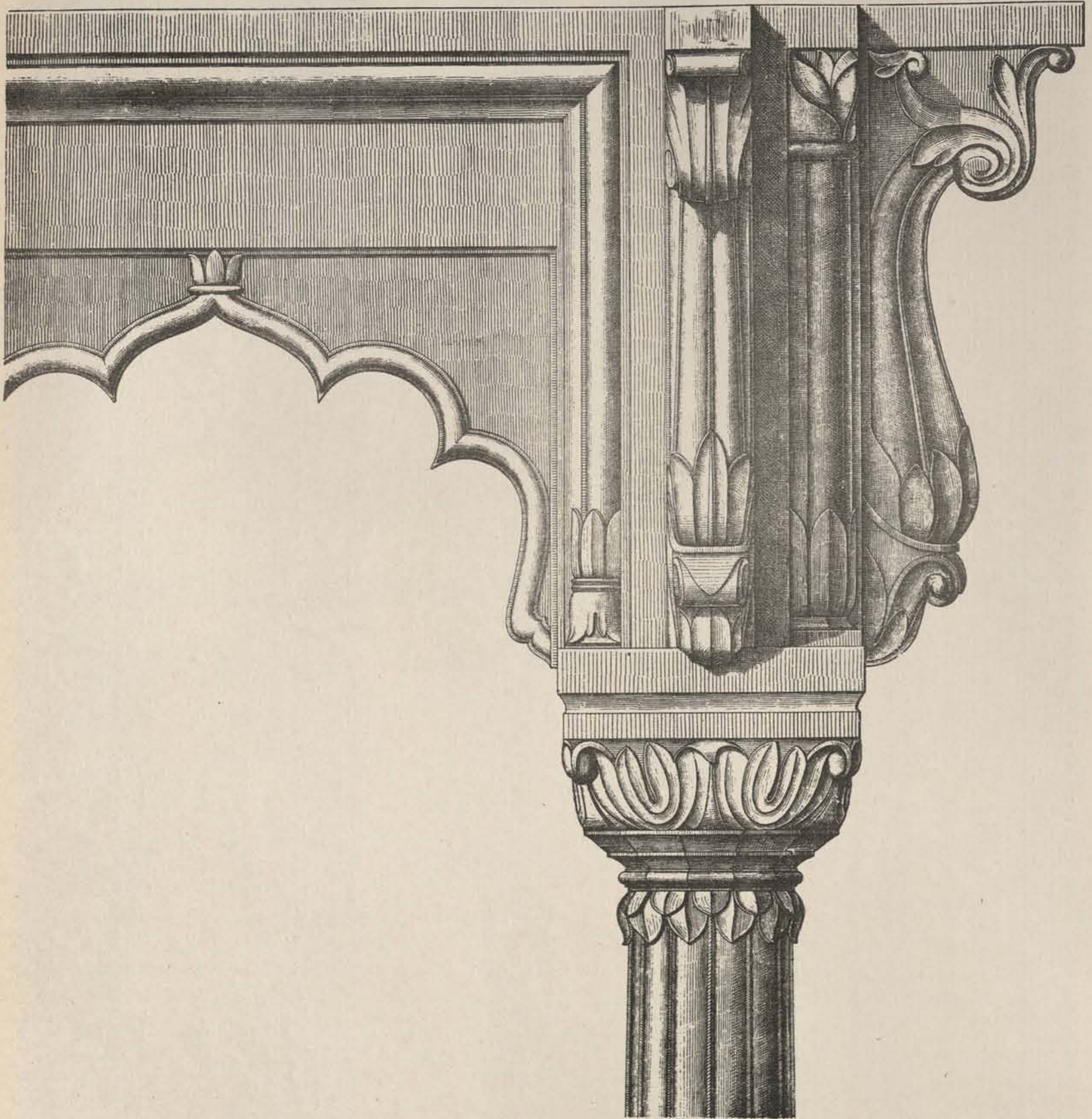
Marble

foot



KUMB MAHAL, LAL KILA, DELHI

TOMB OF NIZAM-U-DIN, DELHI.



Marble

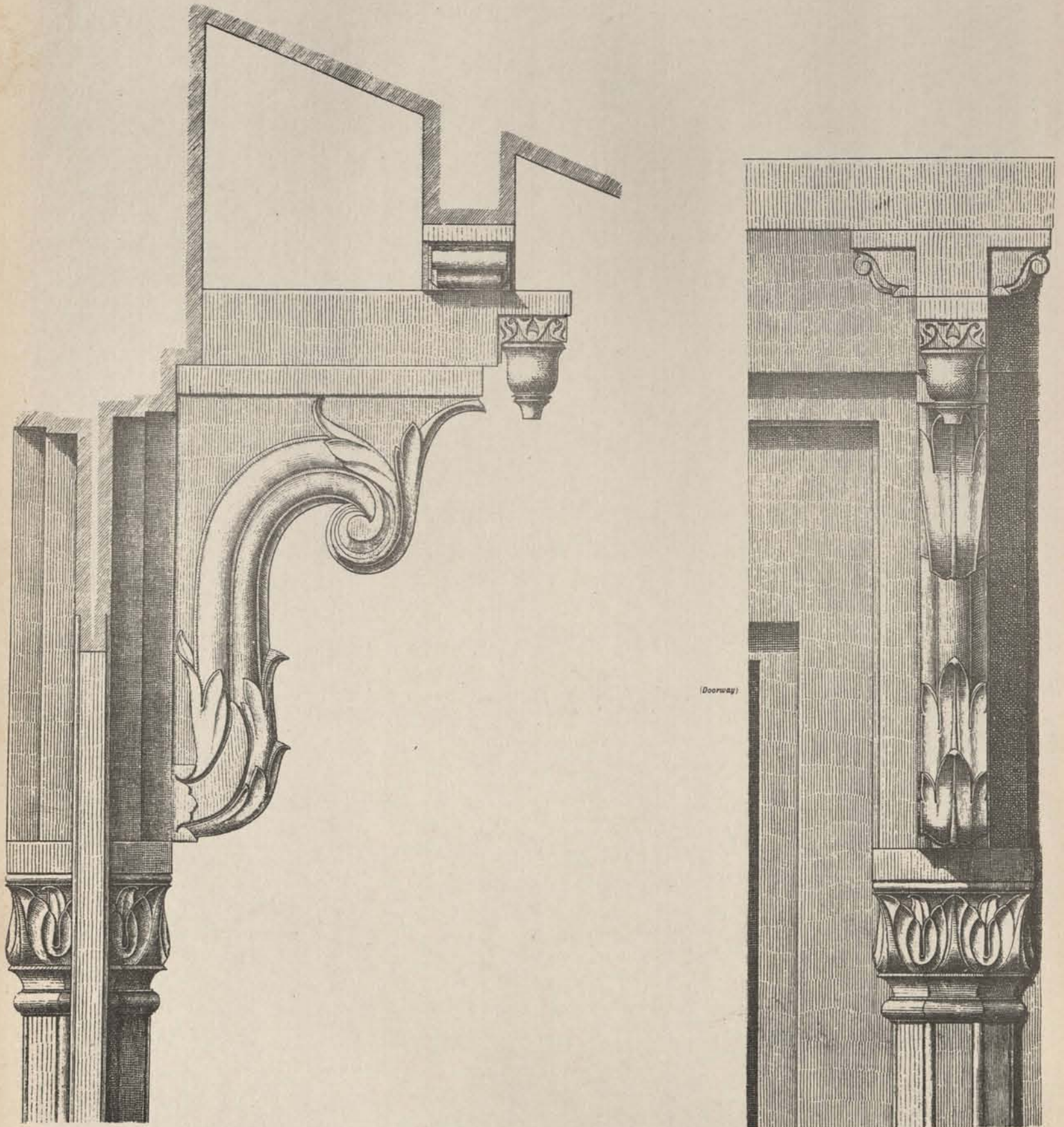
JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

Bhora Mull and Bhairav Baksh, 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.

TOMB OF NIZAM-U-DIN, DELHI.



(Doorway)

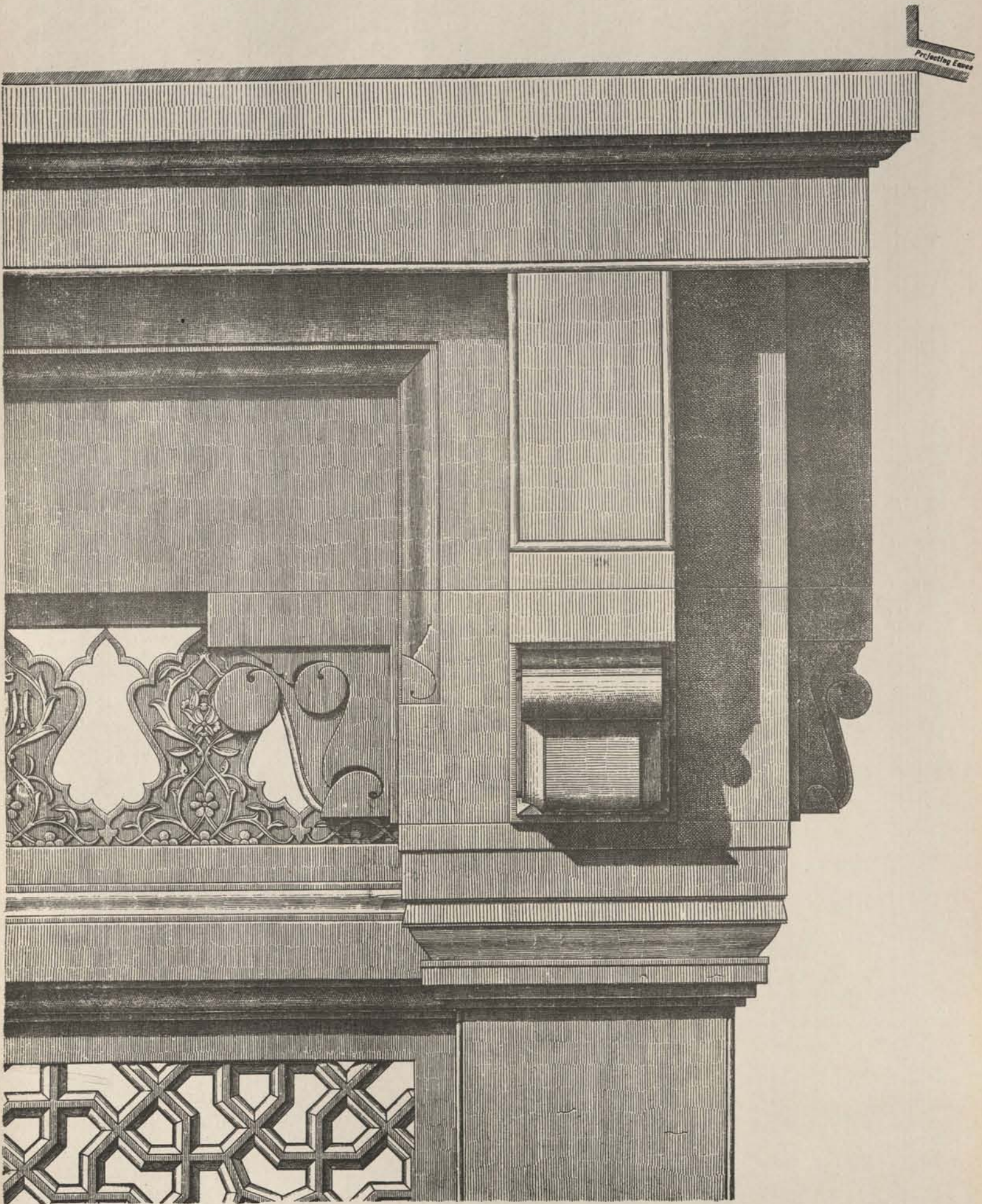
Marble



JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS

Unkar and Bhaiyav Baksh, del

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



JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

Linkar and Bhairav Baksh. del.



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

TOMB OF HUKAYUN, DELHI.

FIG. 2.

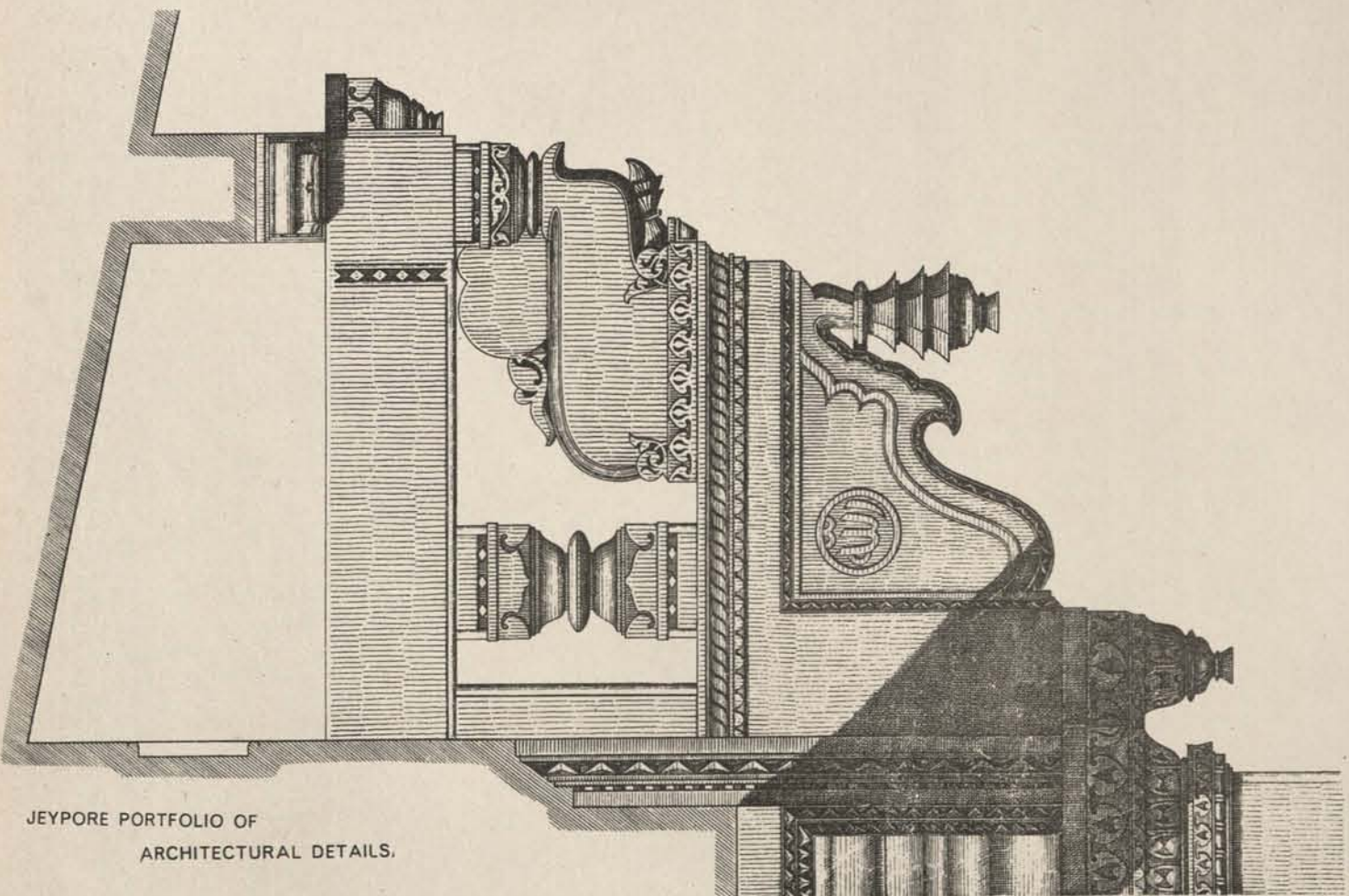
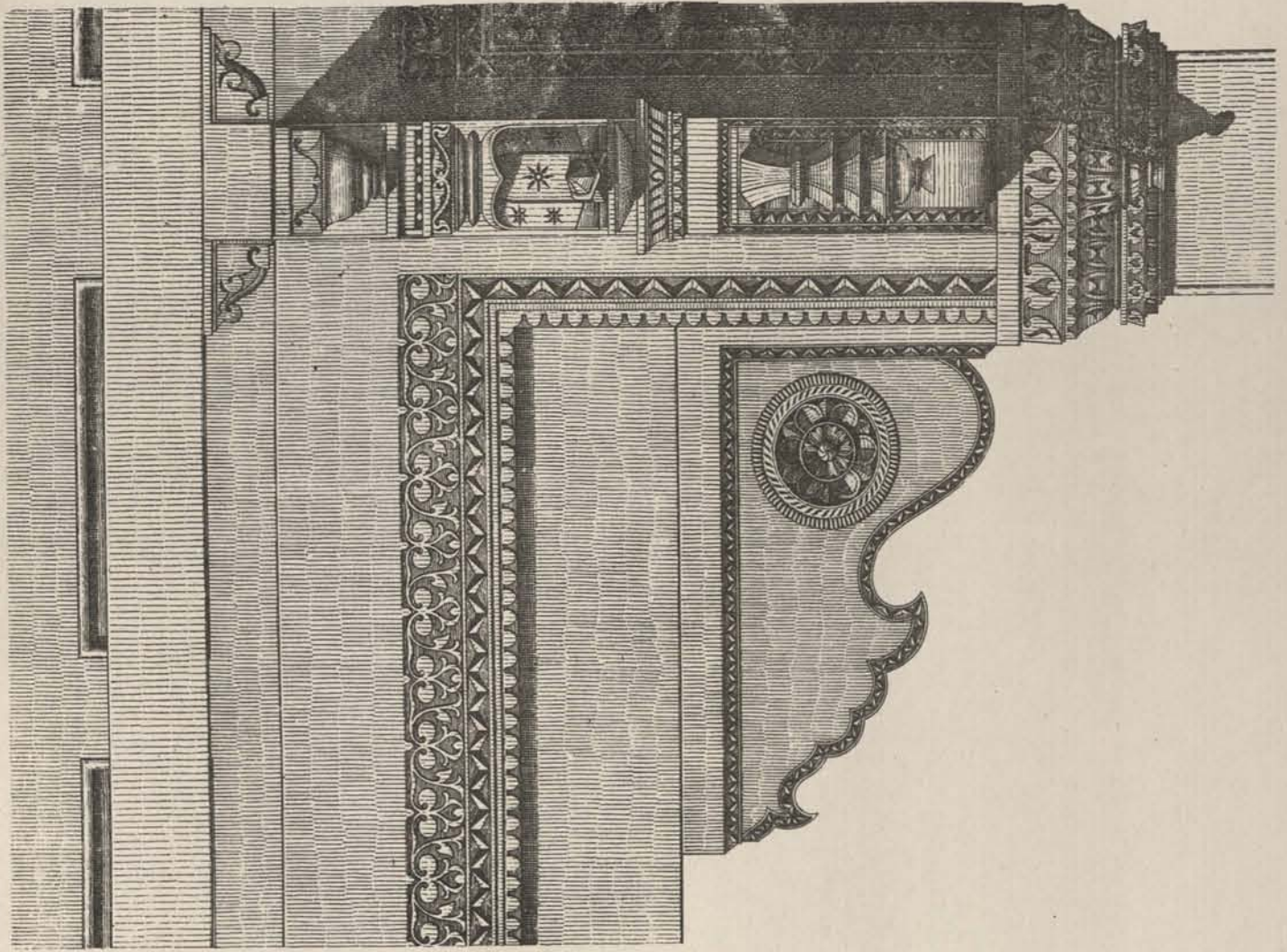


FIG. 1.

JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS.



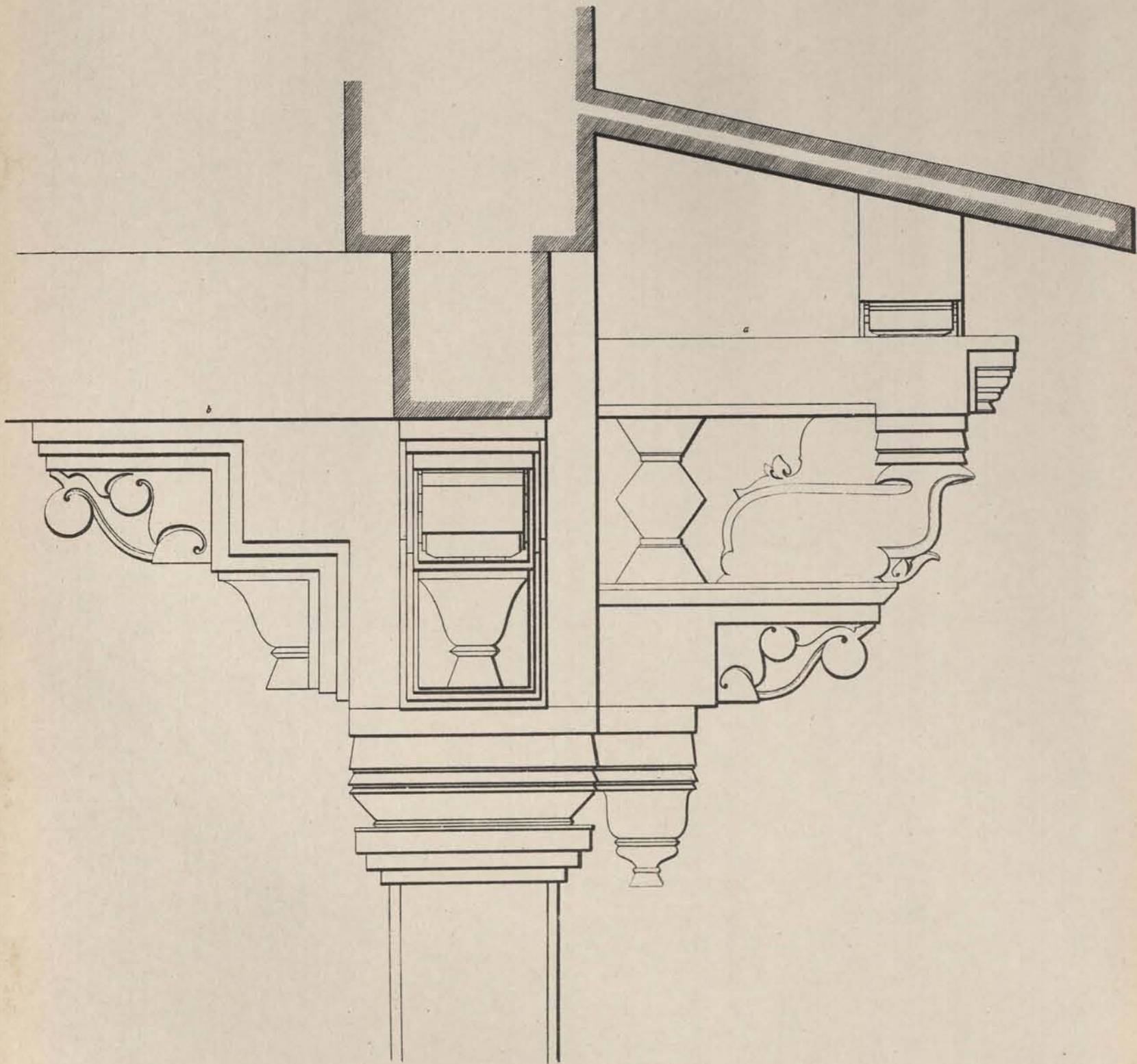
PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE,
AND LALA RAM BAKSH, DRAFTSMAN, JEYPORE,
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

Unkar and Ram Parthab, del.

Sanstone.

BRRCKETS

TOMB OF HUMAYUN, DELHI.



The details of this Plate are shown on Plate 27.

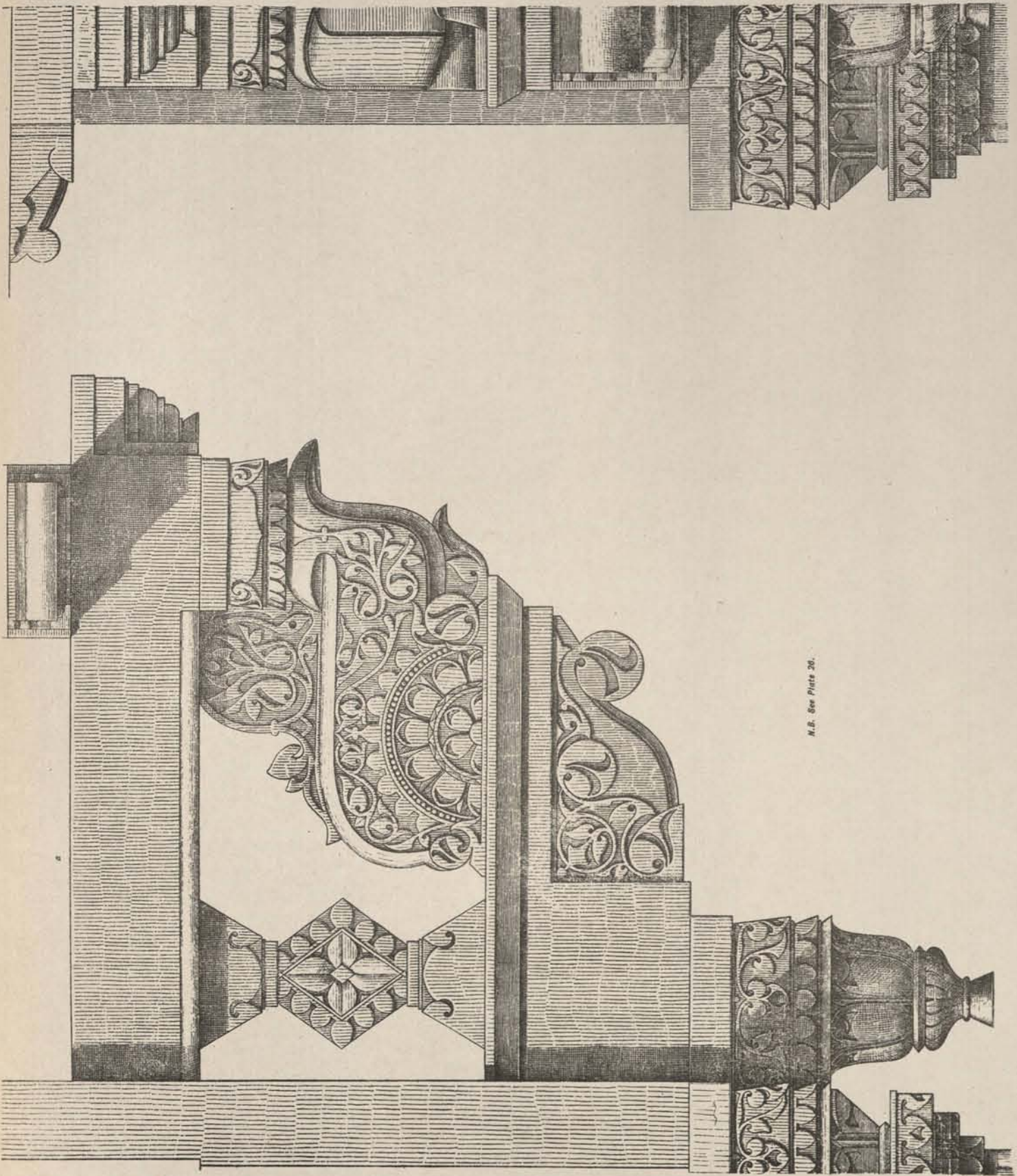
JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS.

Bhairav Baksh and Unkar, 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. GRAYSON, HANOVER STREET, PECKHAM, LONDON.

PART IV
BRACKETS



Scale in feet

N.B. See Plate 26.

Sandstone.

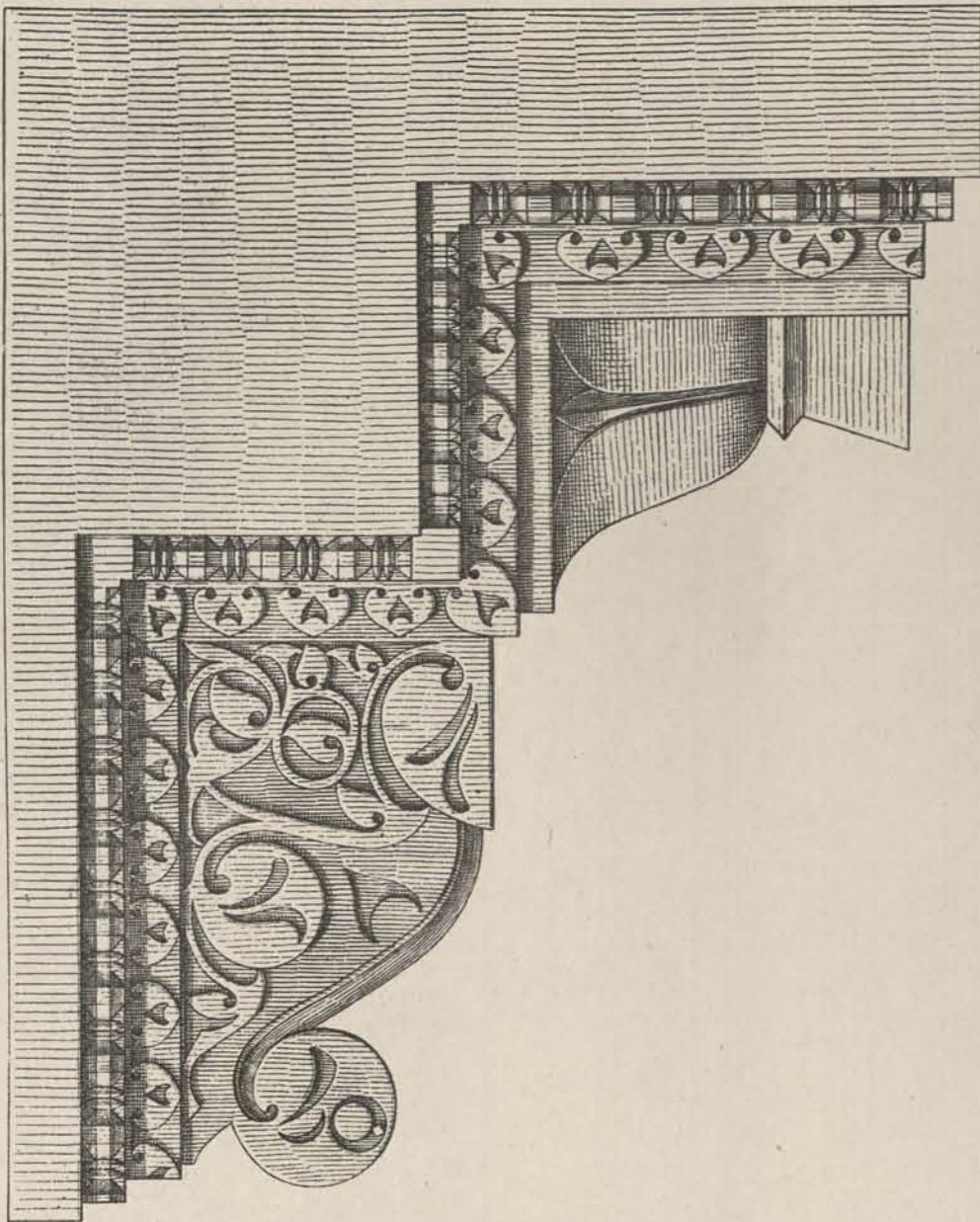
JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

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.

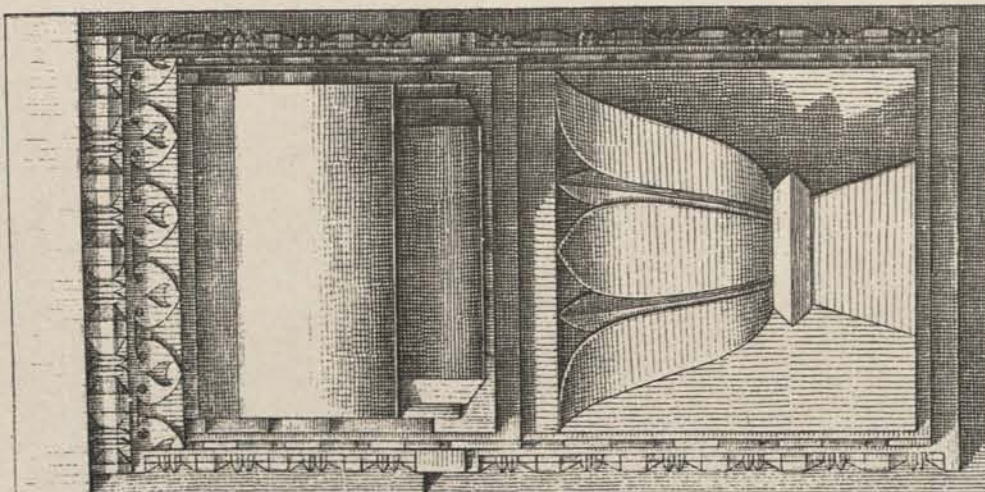
Unkar and Bharrav Baksh, del

TOMB OF HUMAYUN, DELHI.

TOMB OF HUMAYUN DELHI



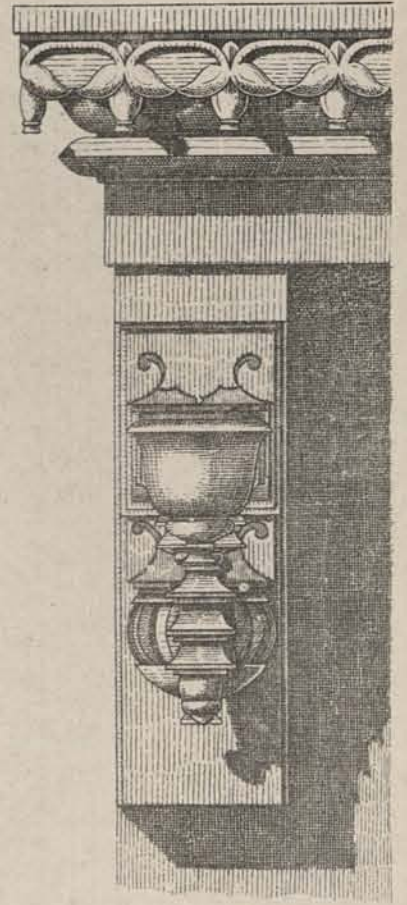
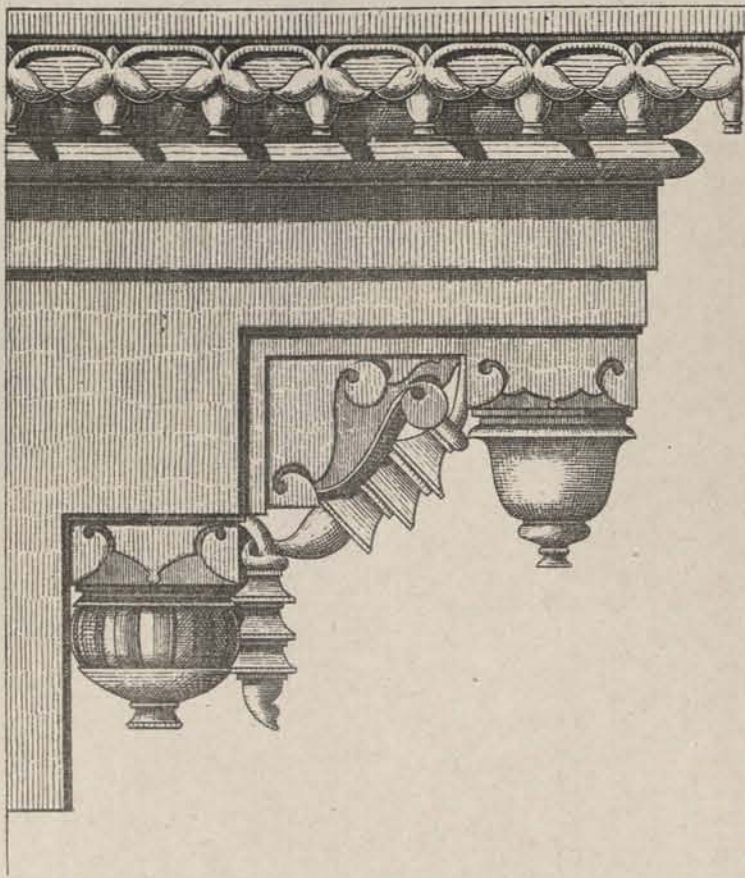
N.B. See Plate 26.



Sandstone.

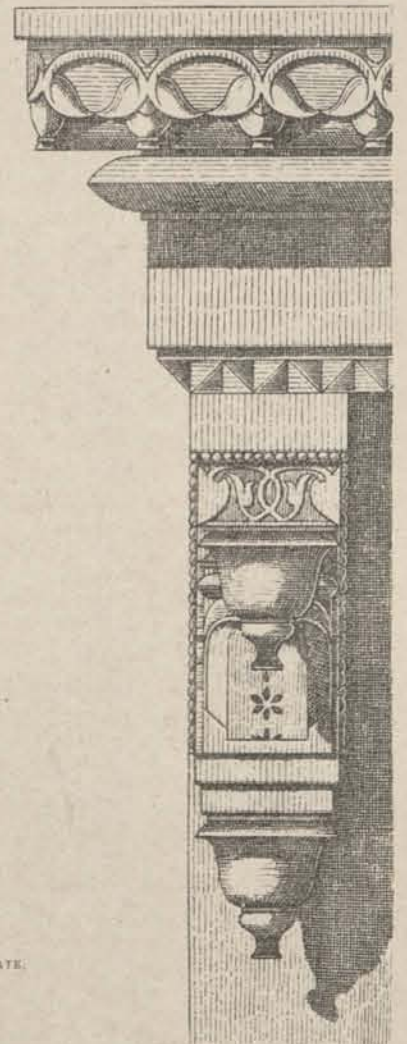
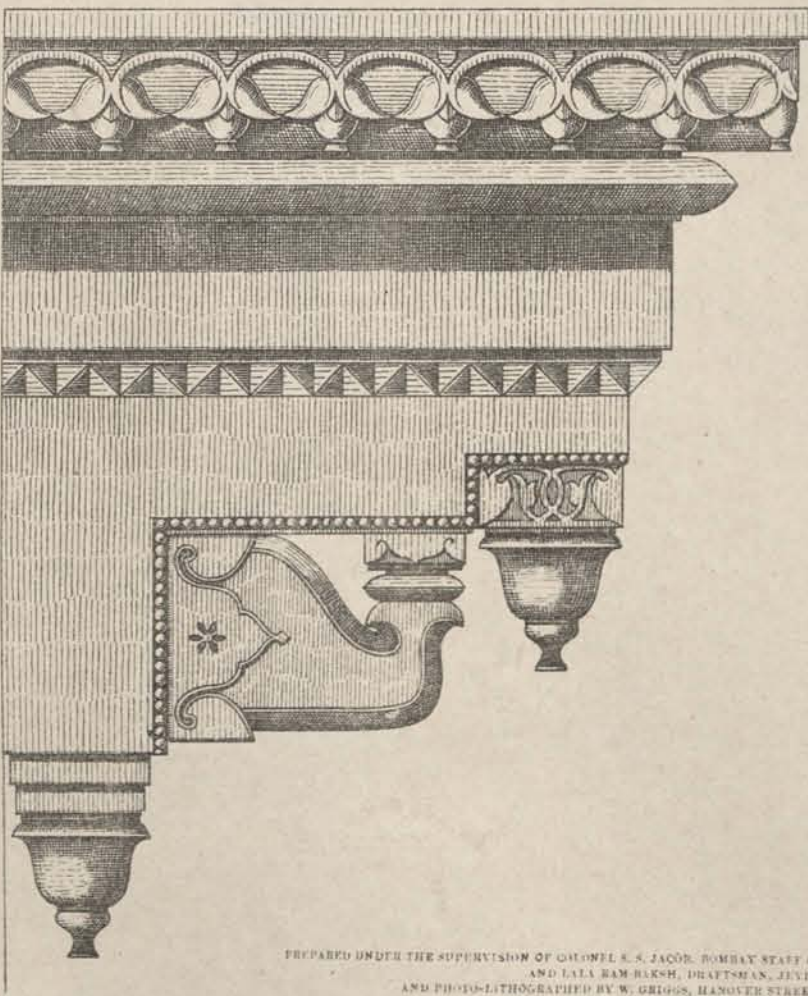


FIG. 1. ARAB SERAI, DELHI.



Sandstone.

FIG. 2. ARAB SERAI, DELHI.



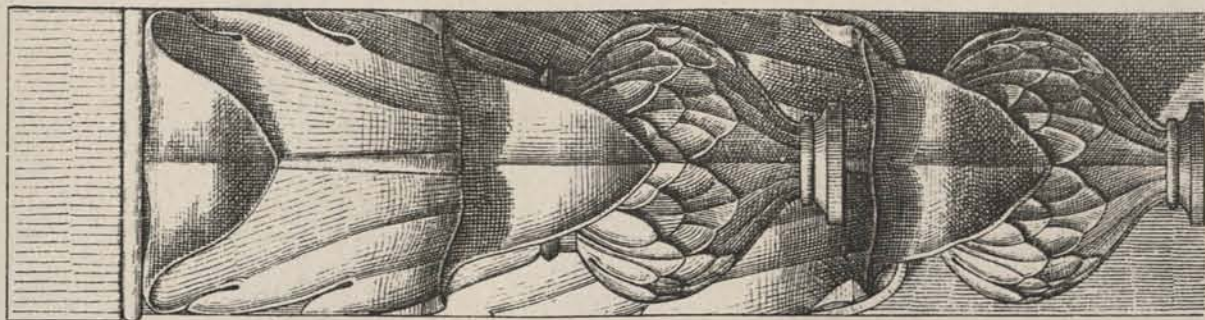
Sandstone.

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

JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS

Sri Narain and Ram Pershad, del.



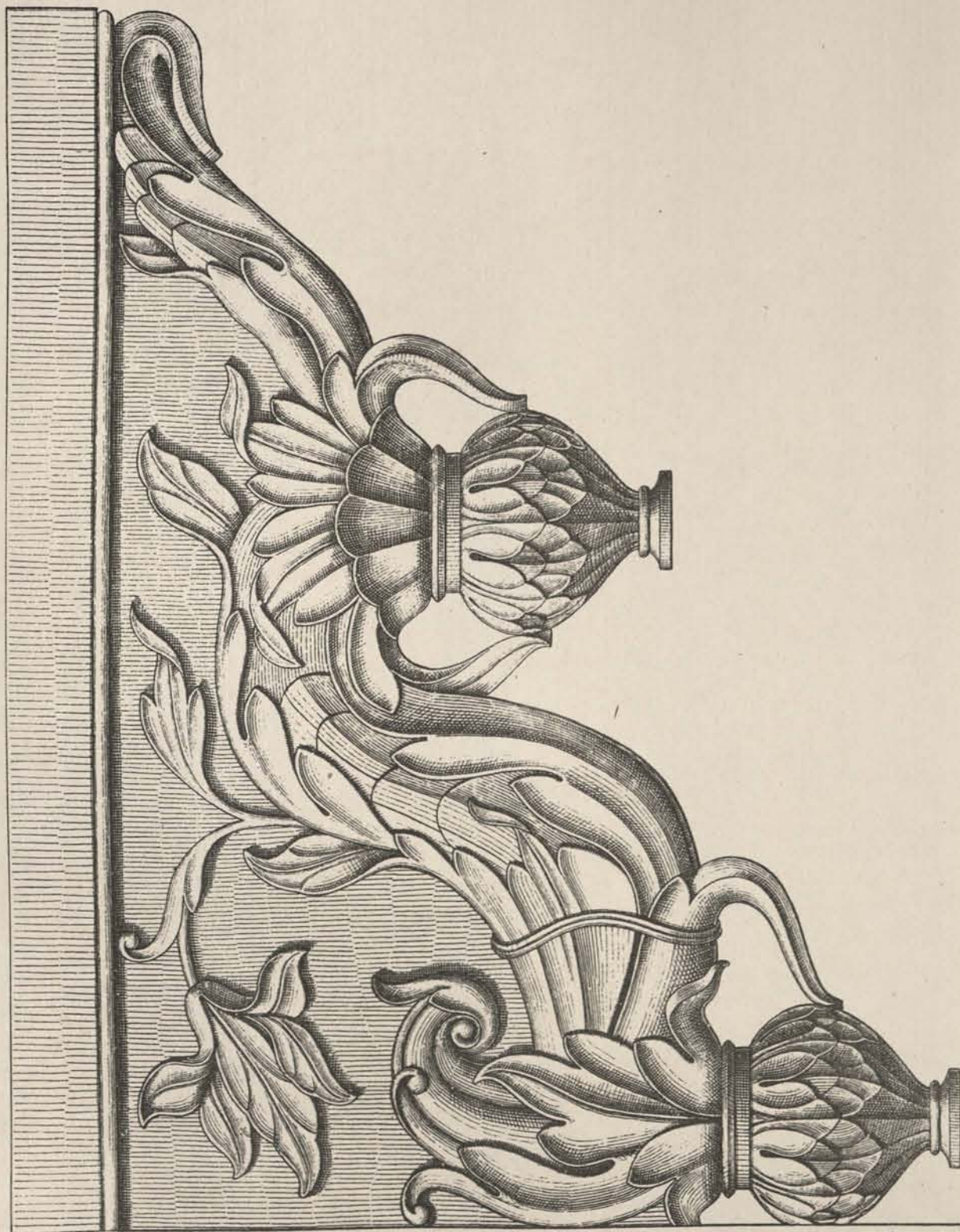


Marble

1 foot



Scale 1/2

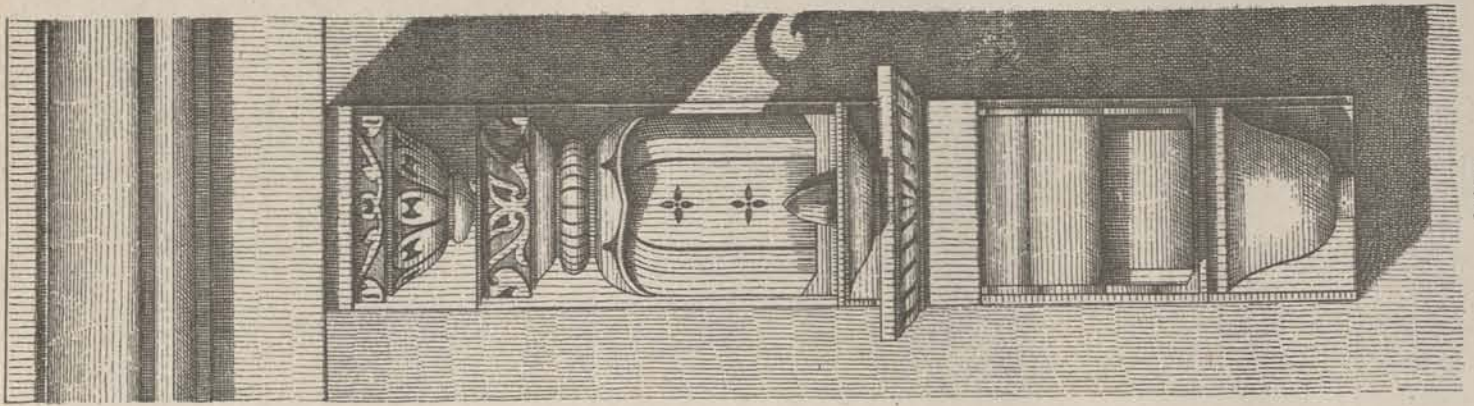


HOUSE OF GOSAIN, PIRANA KILA, DELHI.

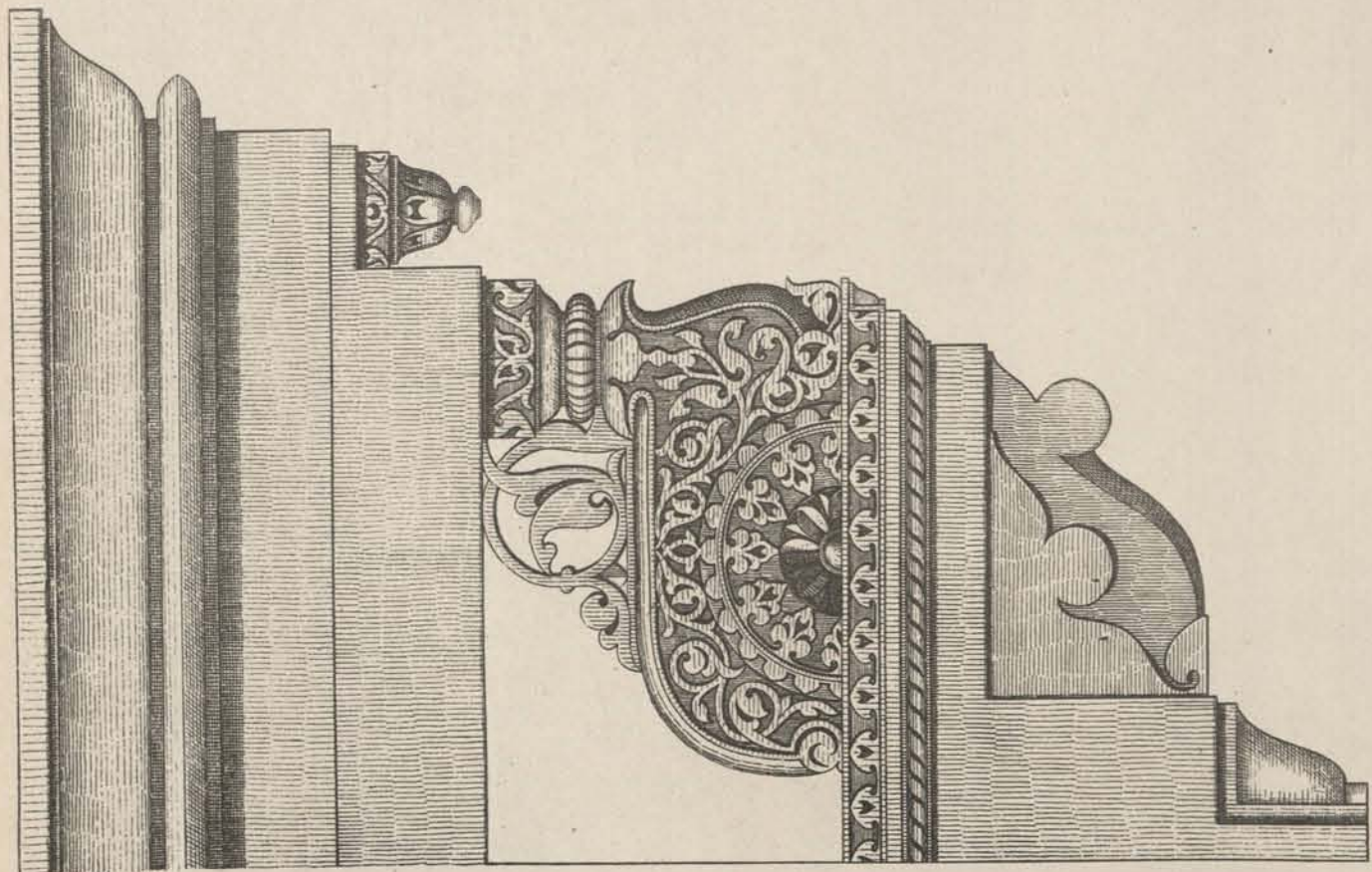
JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

Bhora Mull and Bhairav Baksh, del.

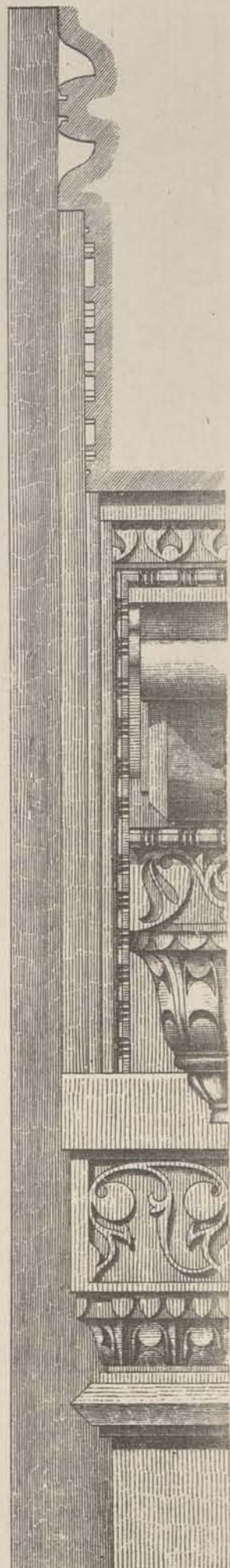
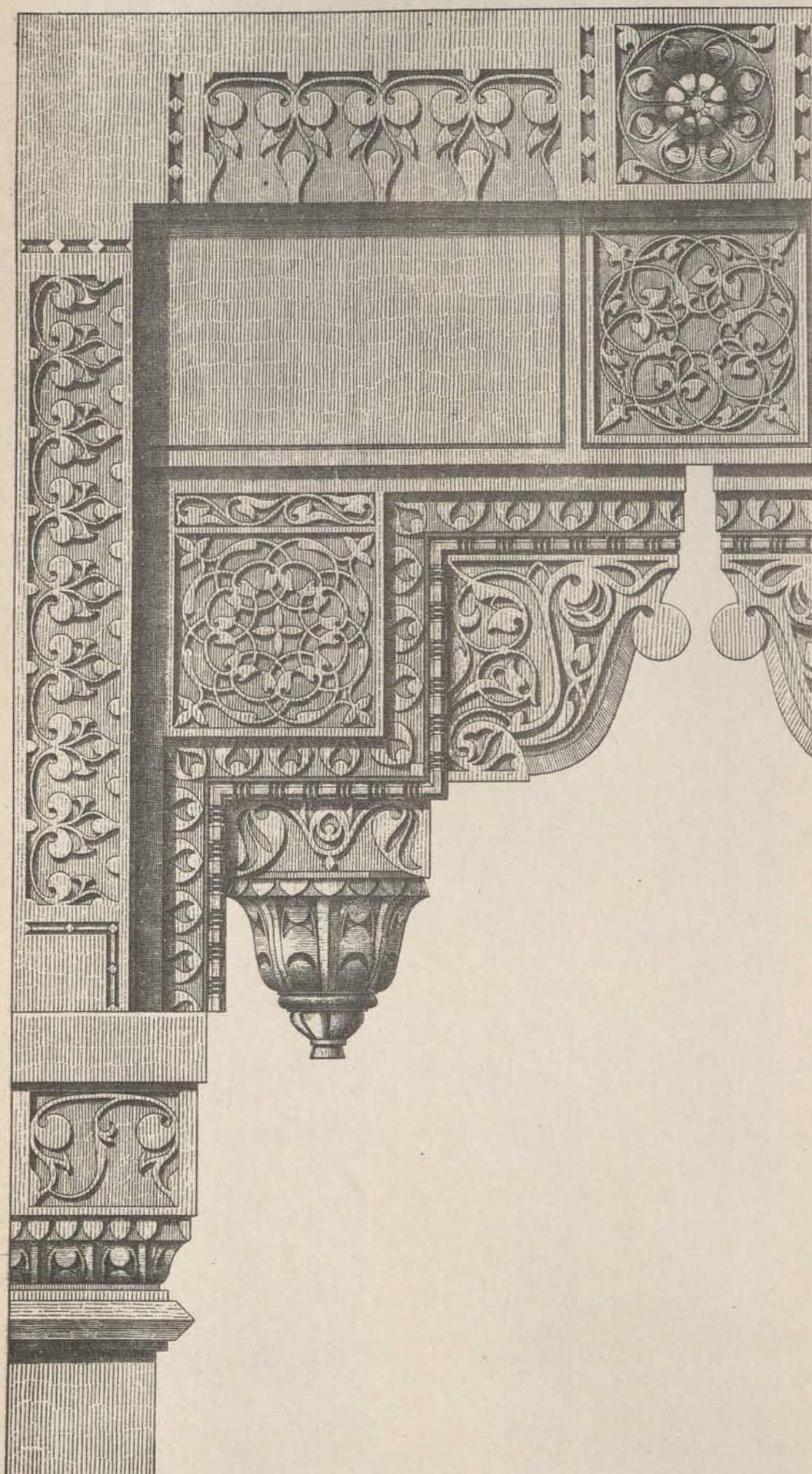
PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE,
AND LALA RAM BAKSH, DRAFTSMAN, JEYPORE,
AND PHOTO-LITHOGRAPHED BY W. DRIGGS, HANOVER STREET, PECKHAM, LONDON.



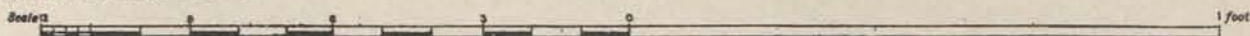
Sandstone.



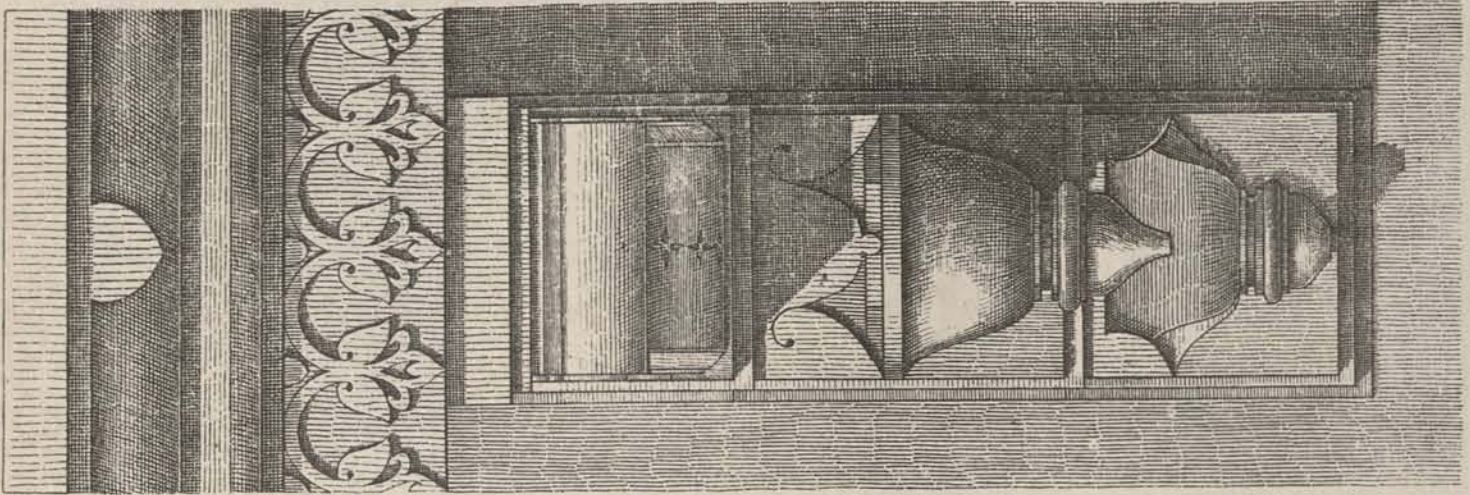
PURANA KILA, DELHI.



Sandstone.

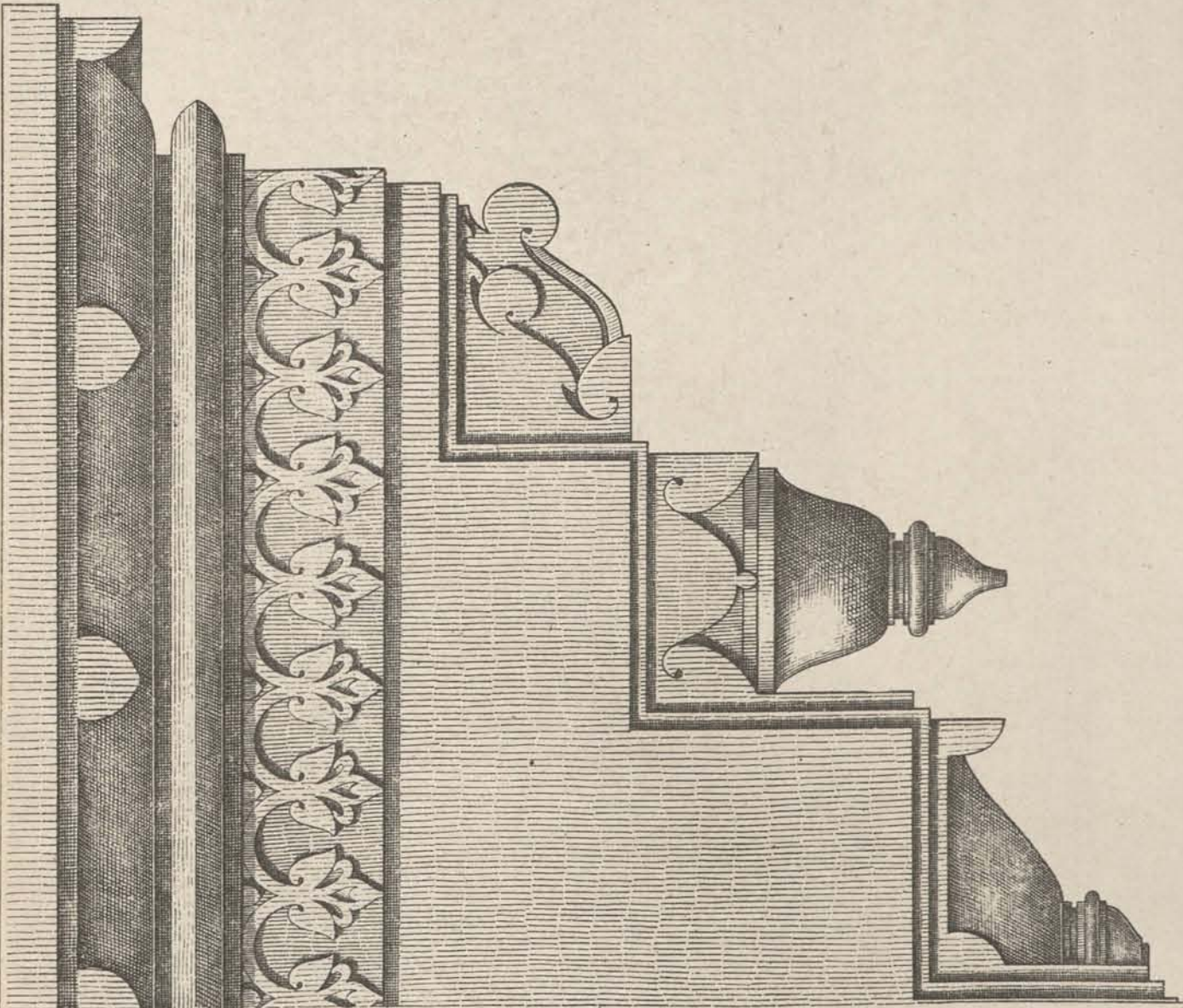


BRACKETS



Sandstone.

3 feet



Scale 1/2

MOSQUE OF FIROZ SHAH, DELHI.

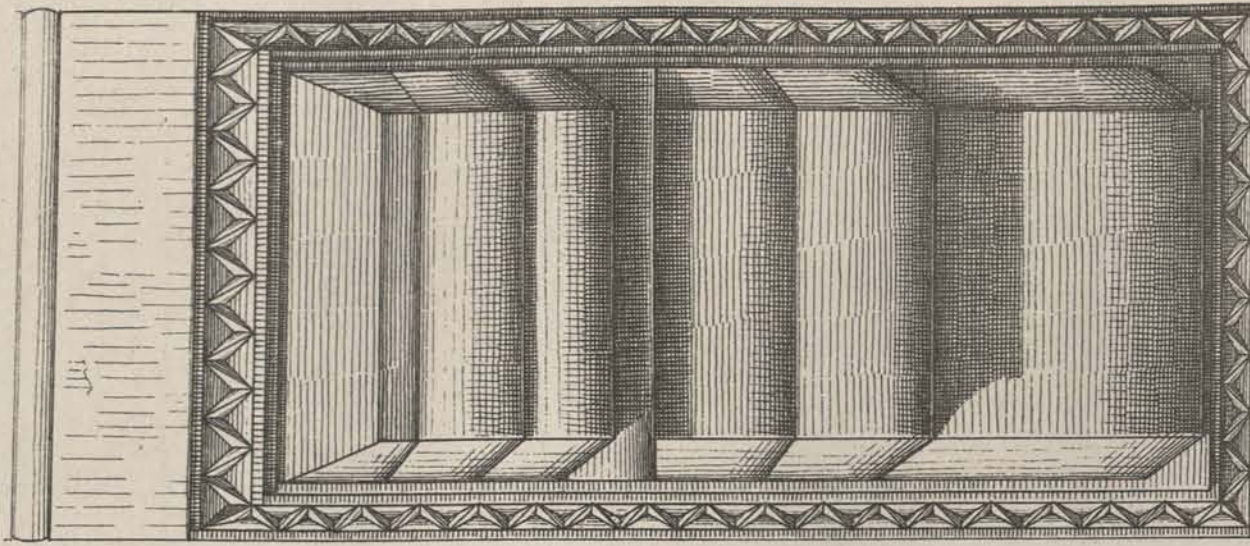
JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS.

Unkar, and Sohan 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.

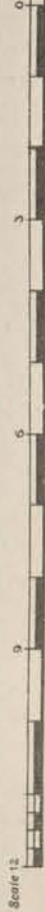
PART IV

BRACKETS



Sandstone.

1 foot



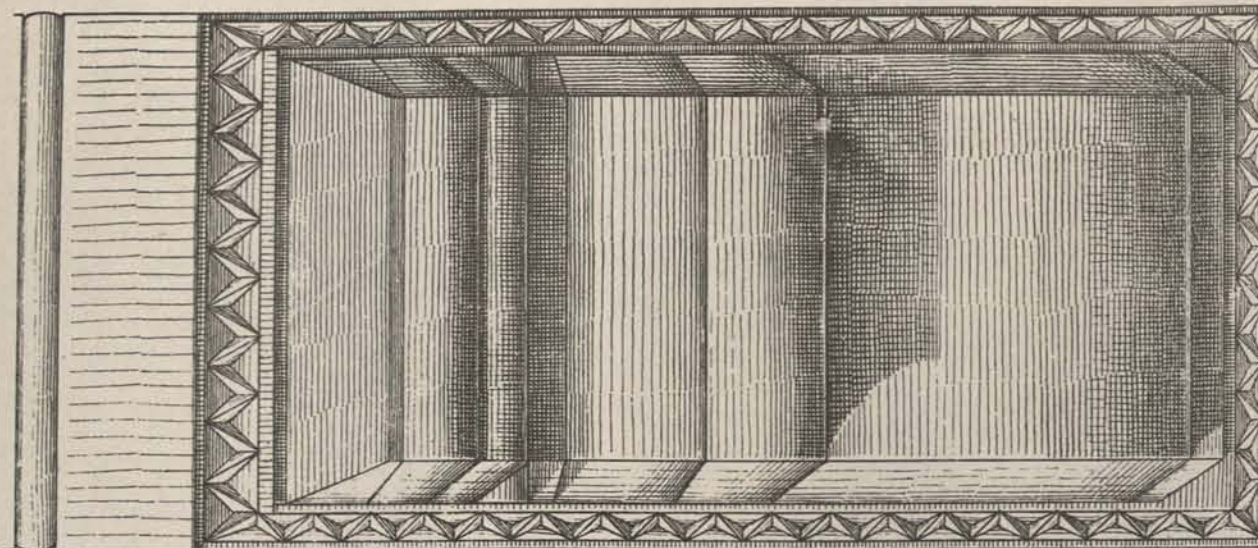
TOMB OF KHAN KHANA, DELHI.

JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS

Sri Narain and Bhairav Baksh, del.

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

BRACKETS



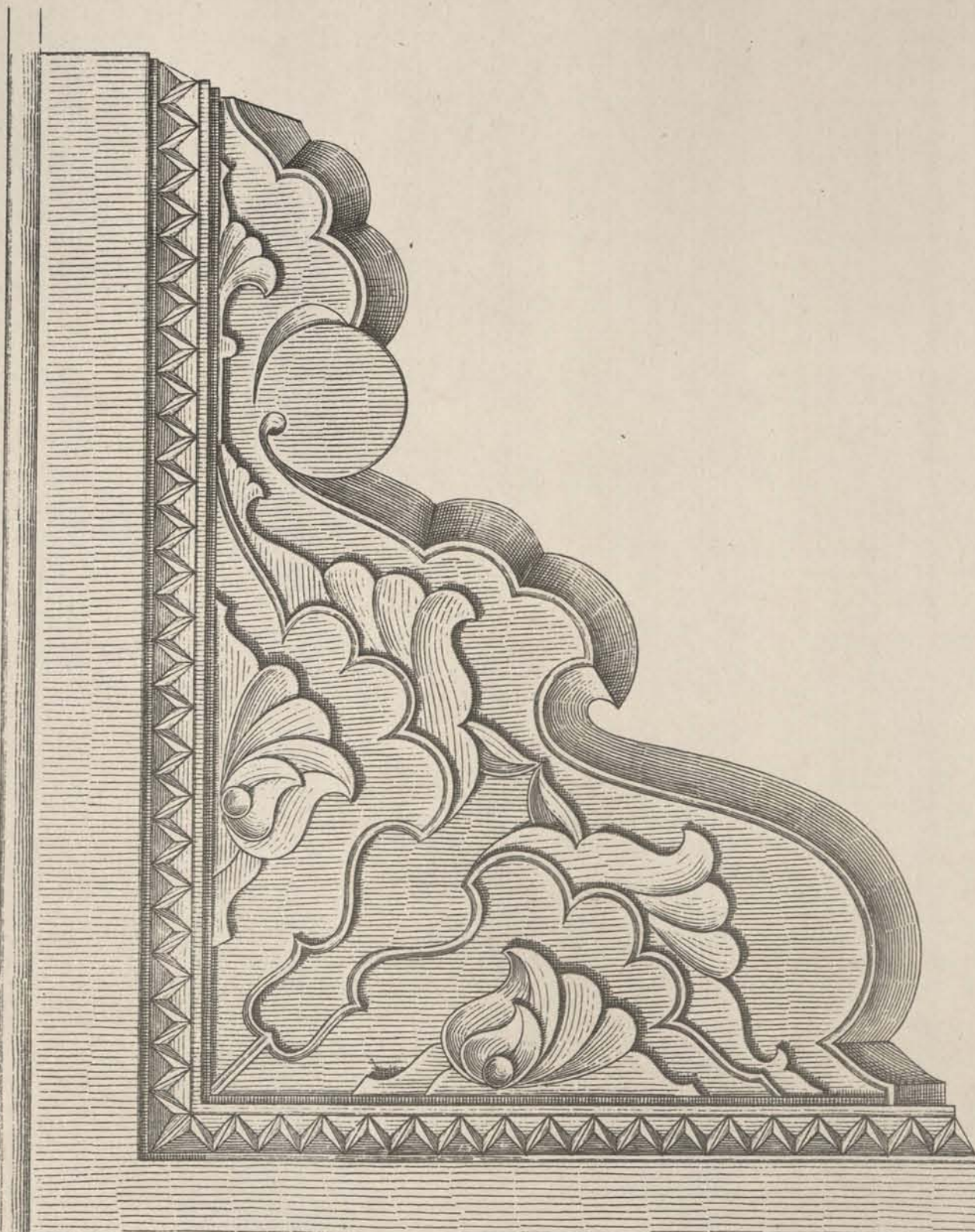
Sandstone.

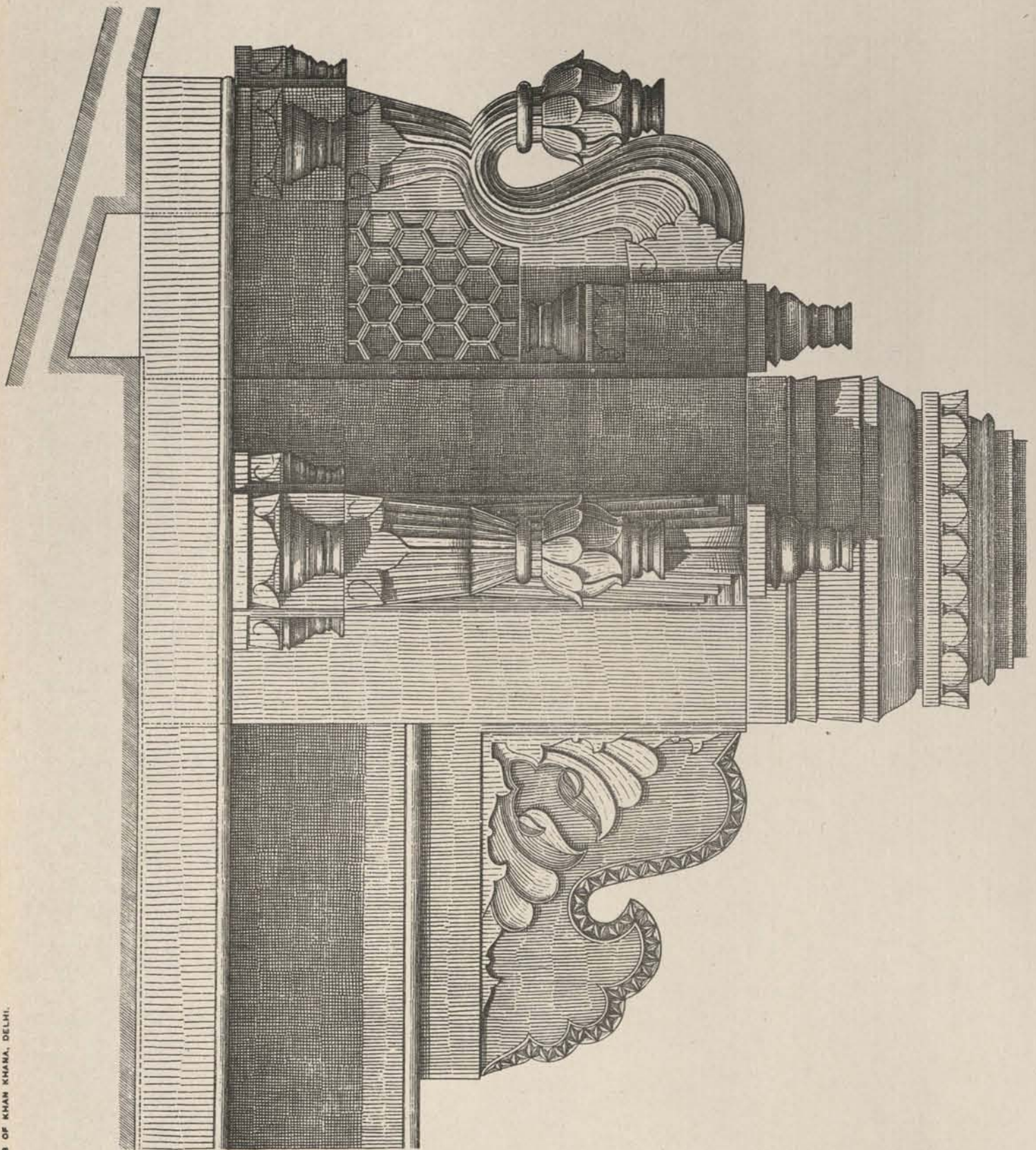
1 foot



Scale 12

TOMB OF KHAN KHANA, DELHI.



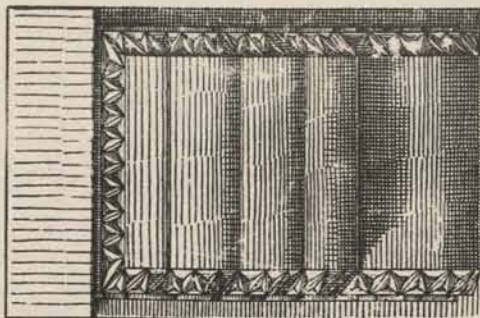


TOMB OF KHAN KHANA, DELHI.

Sanitation.



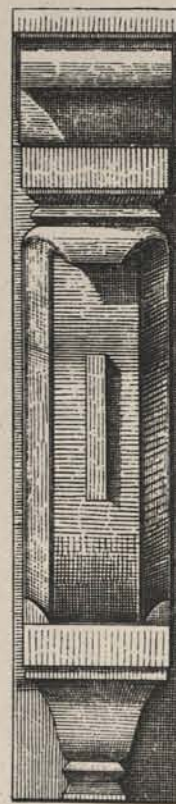
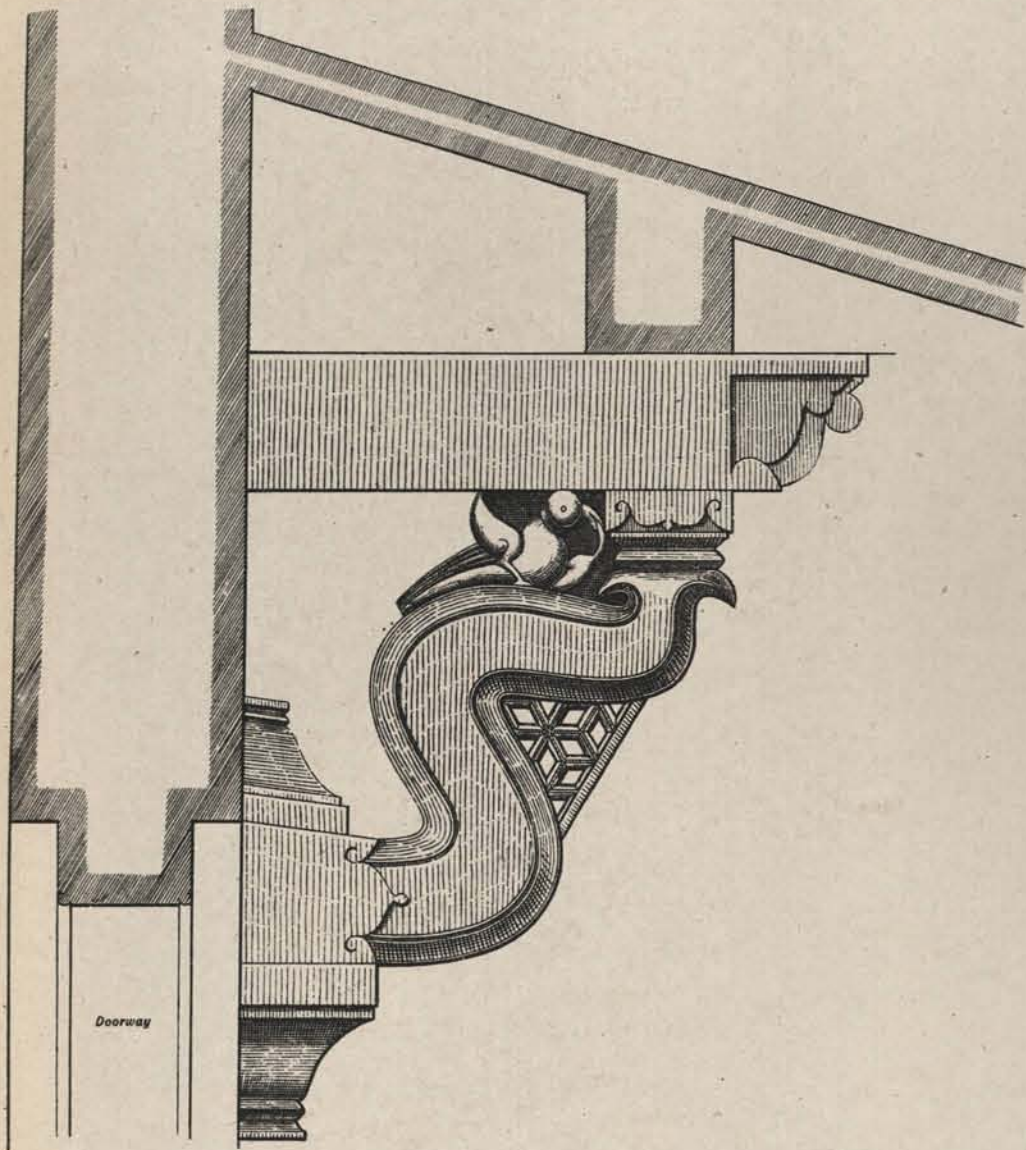
JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.



Unkar and Bhairav Baksh, del.

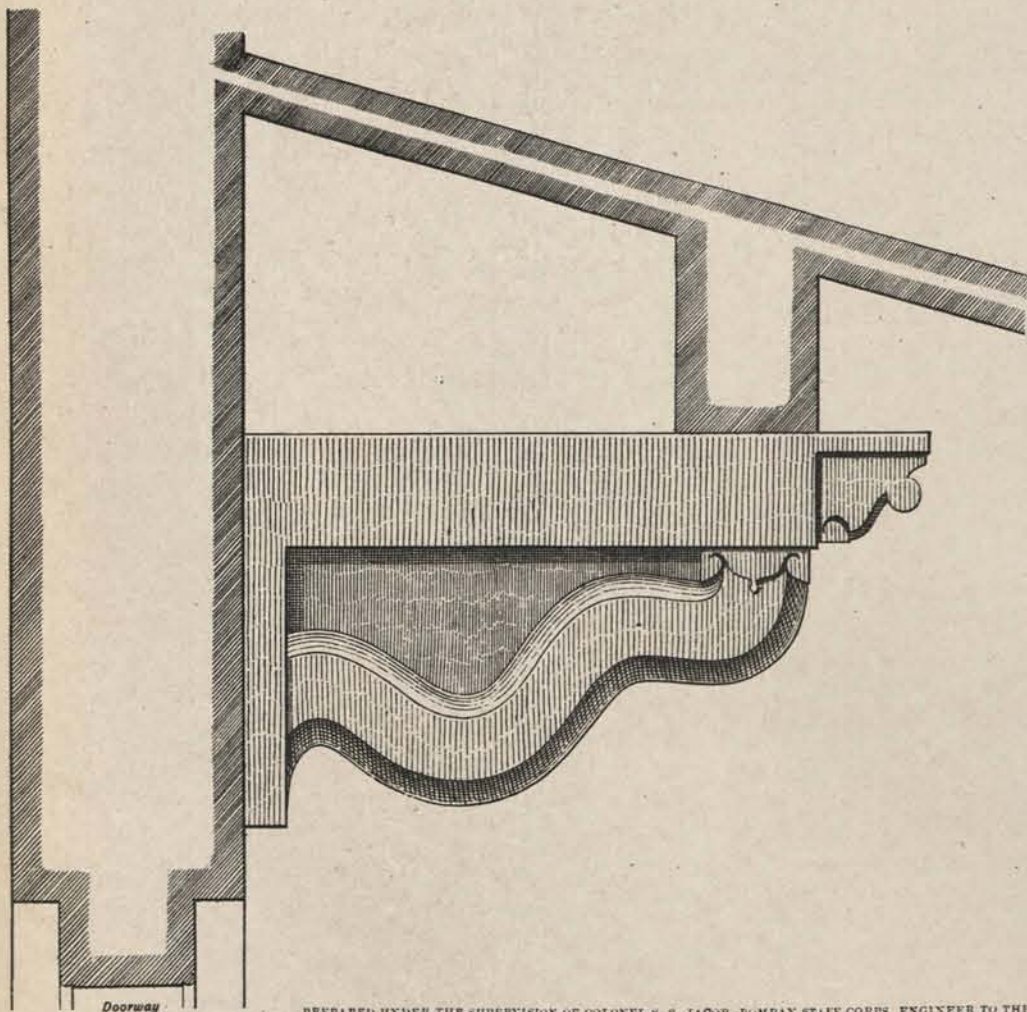
PART IV
BRACKETS

FIG. 1. JODHA BHAÏ'S QUARTERS, FATEHPUR SIKRI.



Marble

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



Marble

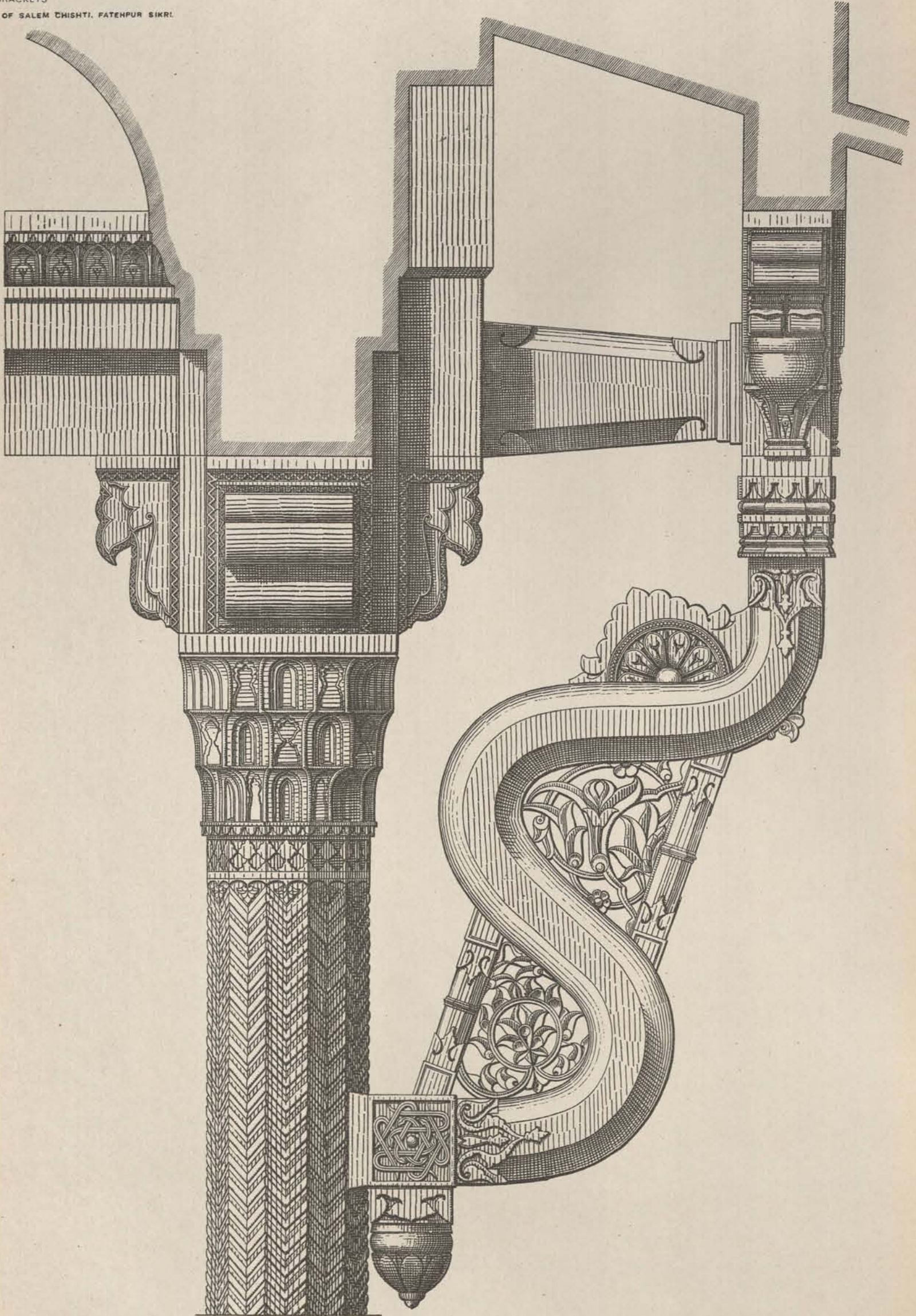
PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE,
AND LALA RAM BAKSHI, DRAFTSMAN, JEYPORE,
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HASOVER STREET, PECKHAM, LONDON.

JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

Sri Narain, and Sohan Lall, del.

Scale 12 9 6 3 0 1 2 3 feet

PART IV
BRACKETS
TOMB OF SALEM CHISHTI, FATEHPUR SIKRI.



Marble

JEYPORE PORTFOLIO OF

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, HASOVER STREET, PECKHAM, LONDON.

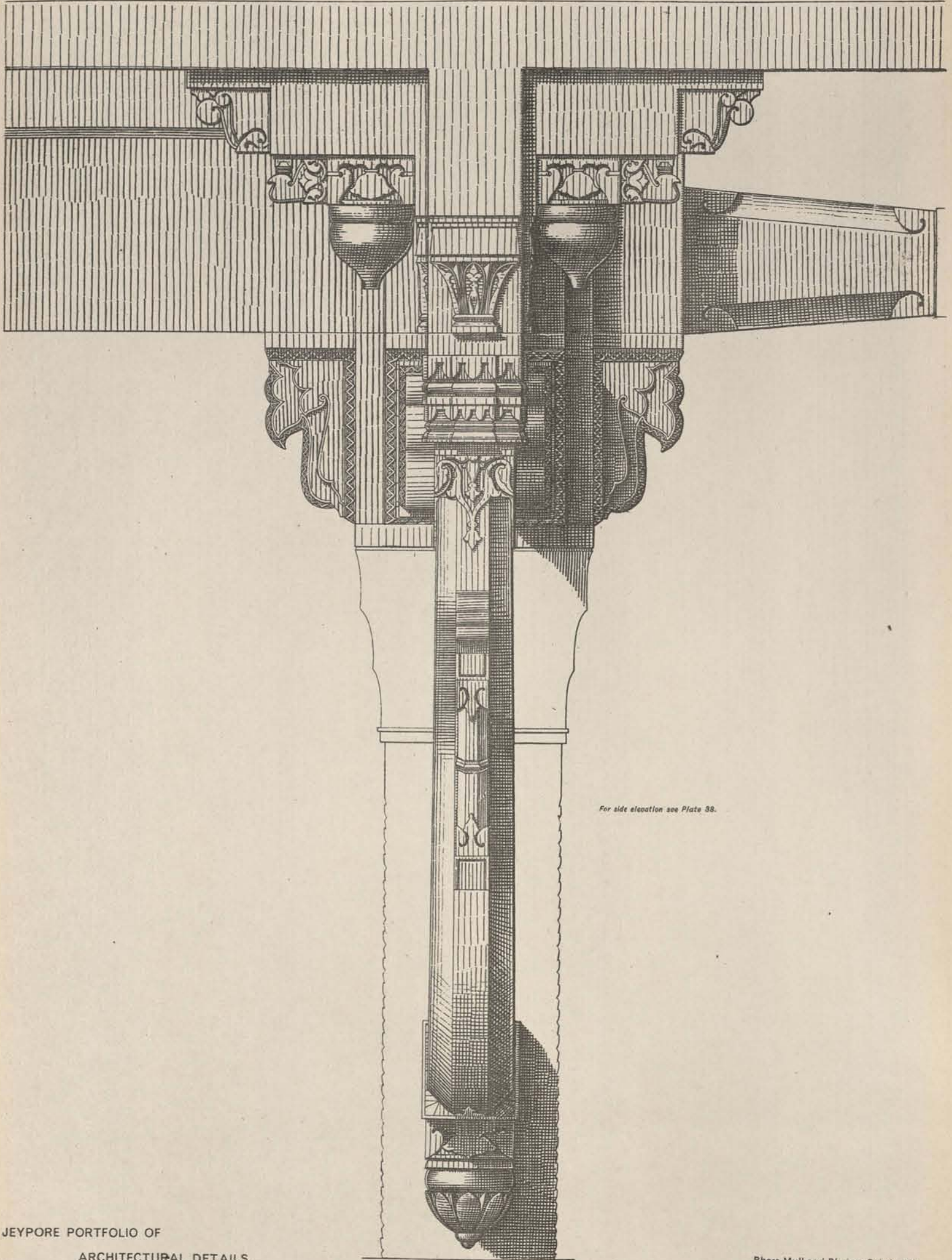
ARCHITECTURAL DETAILS.

Bhora Mull and Bhairav Baksh, del.



BRACKETS

TOMB OF SHEIK SALEM CHISHTI, FATEHPUR SIKRI.



For side elevation see Plate 38.

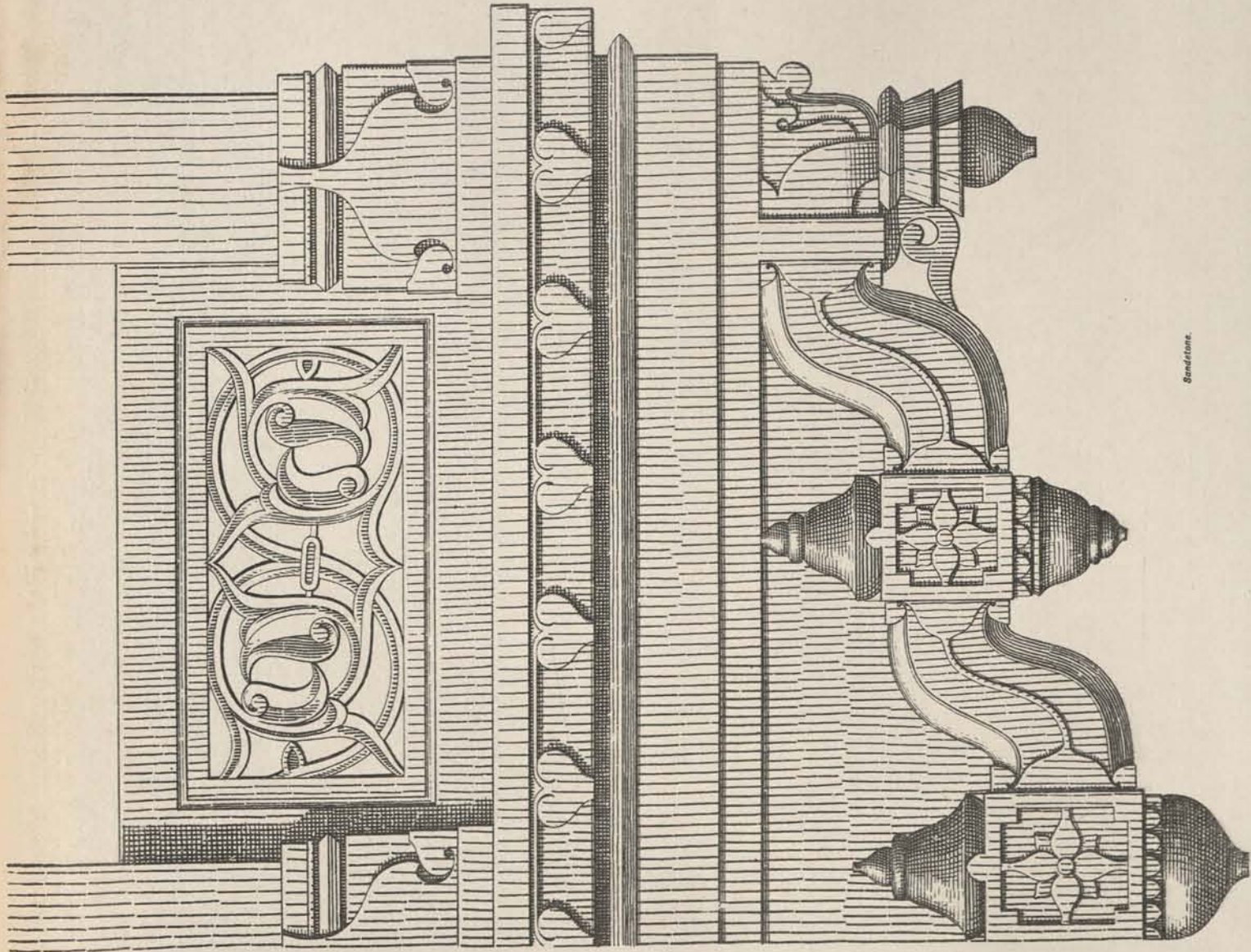
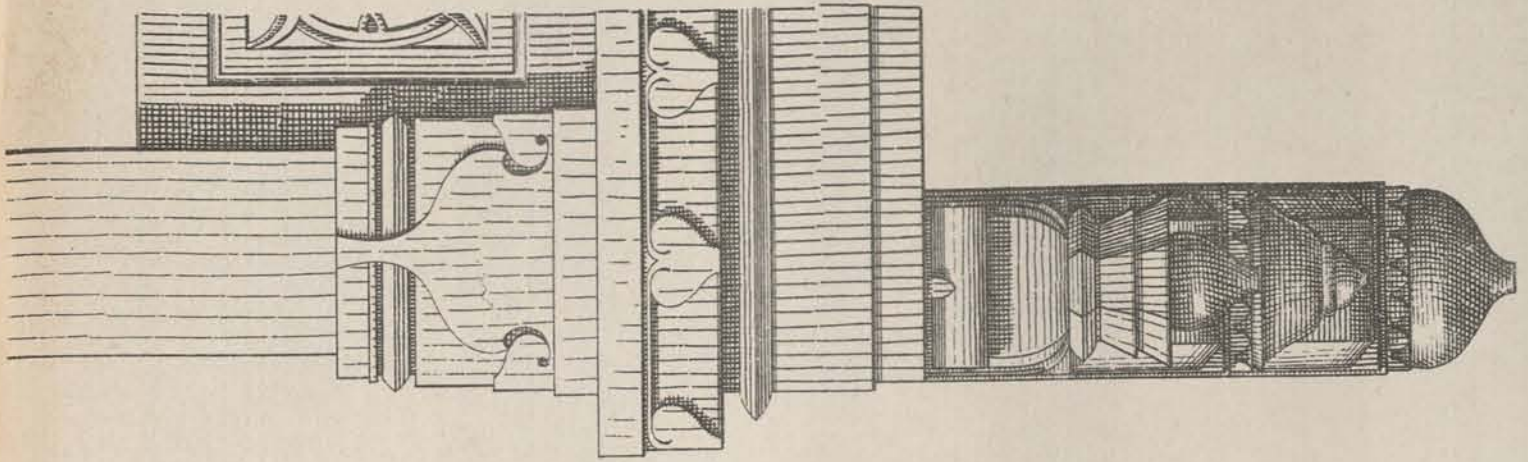
JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS.

Bhora Mull and Bhairav Baksh, del.

Marble.

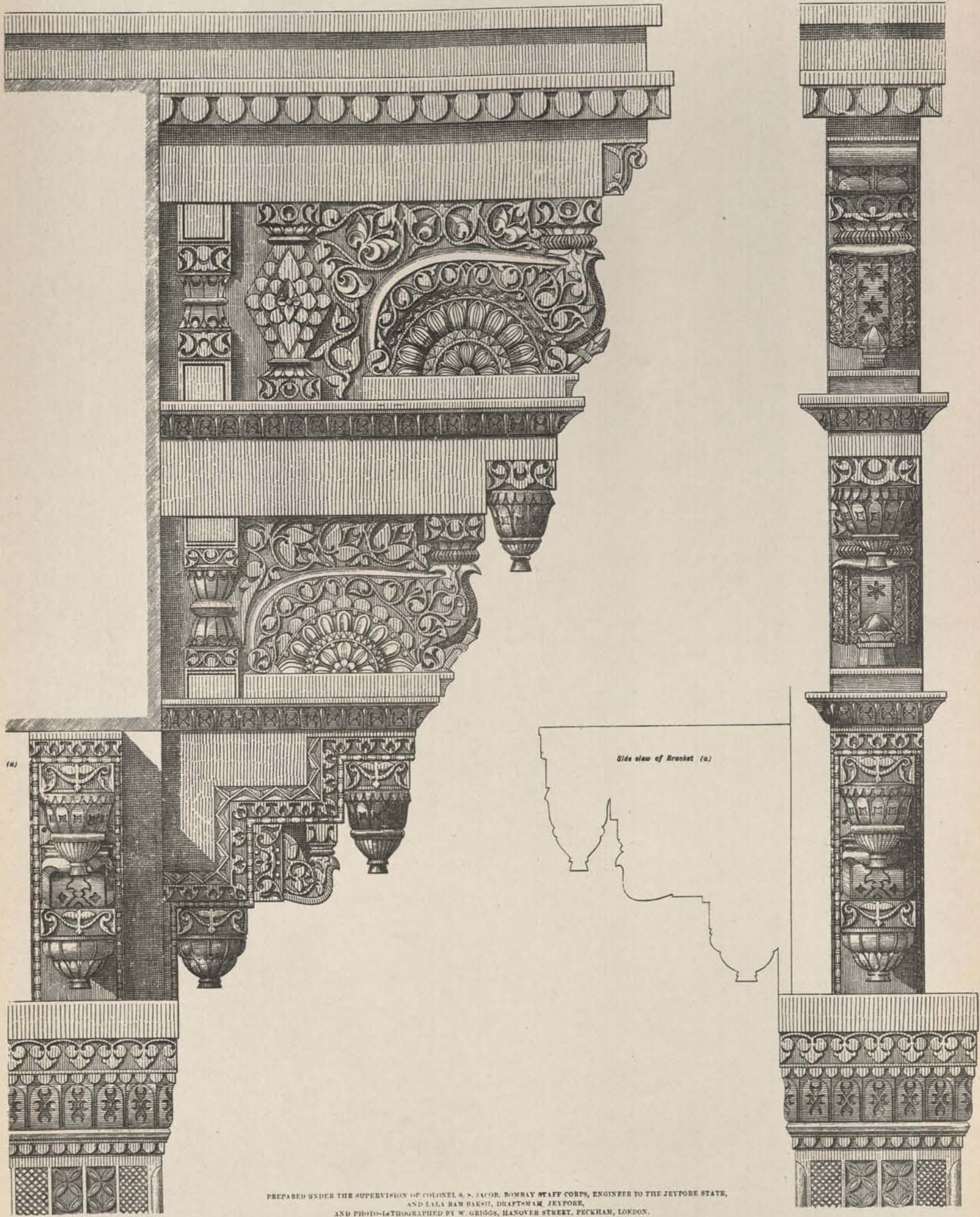
PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE, AND LALA RAM BAKSH, DRAFTSMAN, JEYPORE, AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.





Sandstone.





Side view of Bracket (a.)

Sandstone.

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

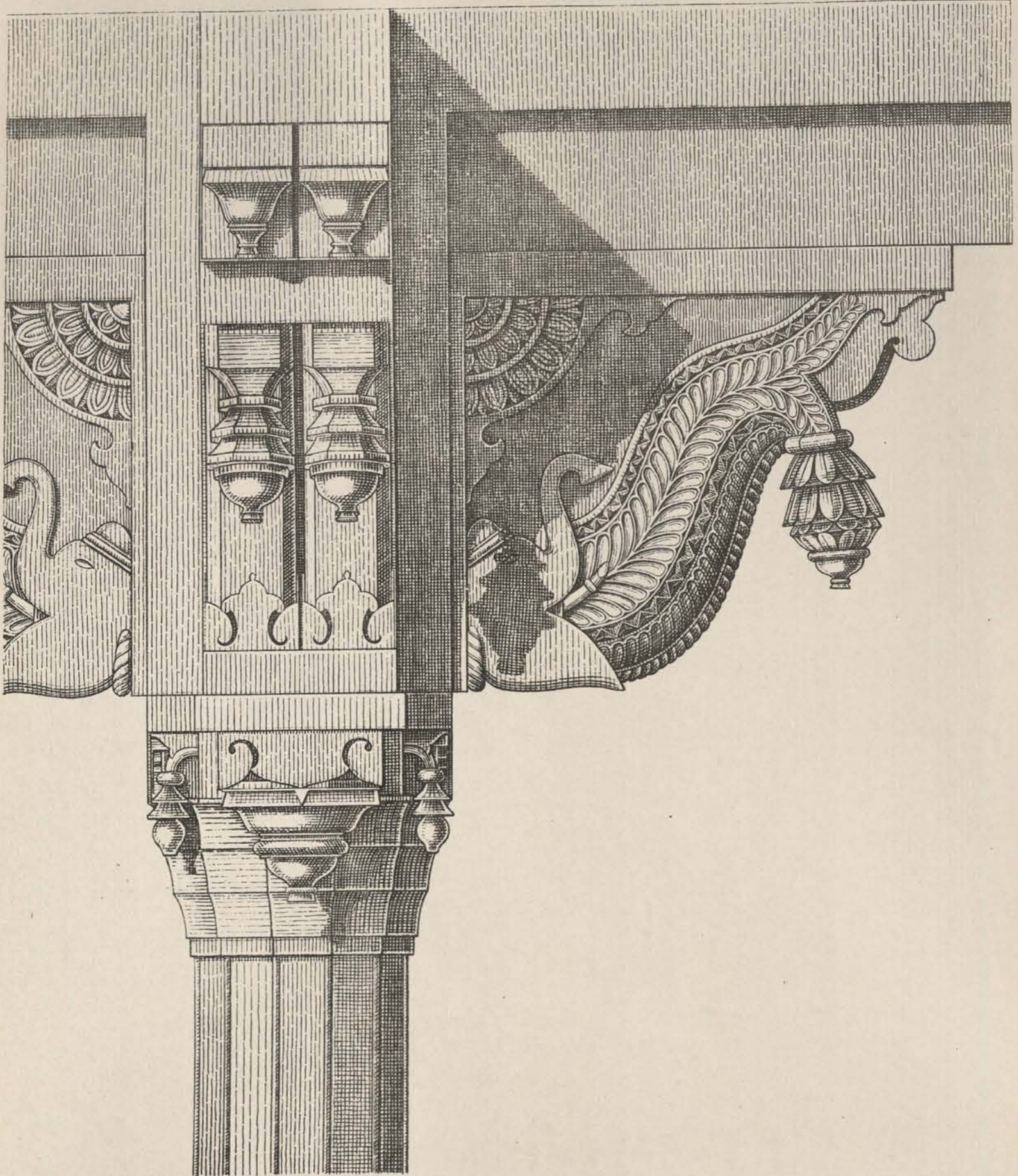
JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS.

Sri Narain and Sohan Lall, del.



BRACKETS

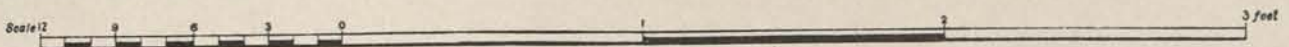
JAHAN KHAN'S QUARTERS, FATEHPUR SIKRI.



Sandstone.

JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS.

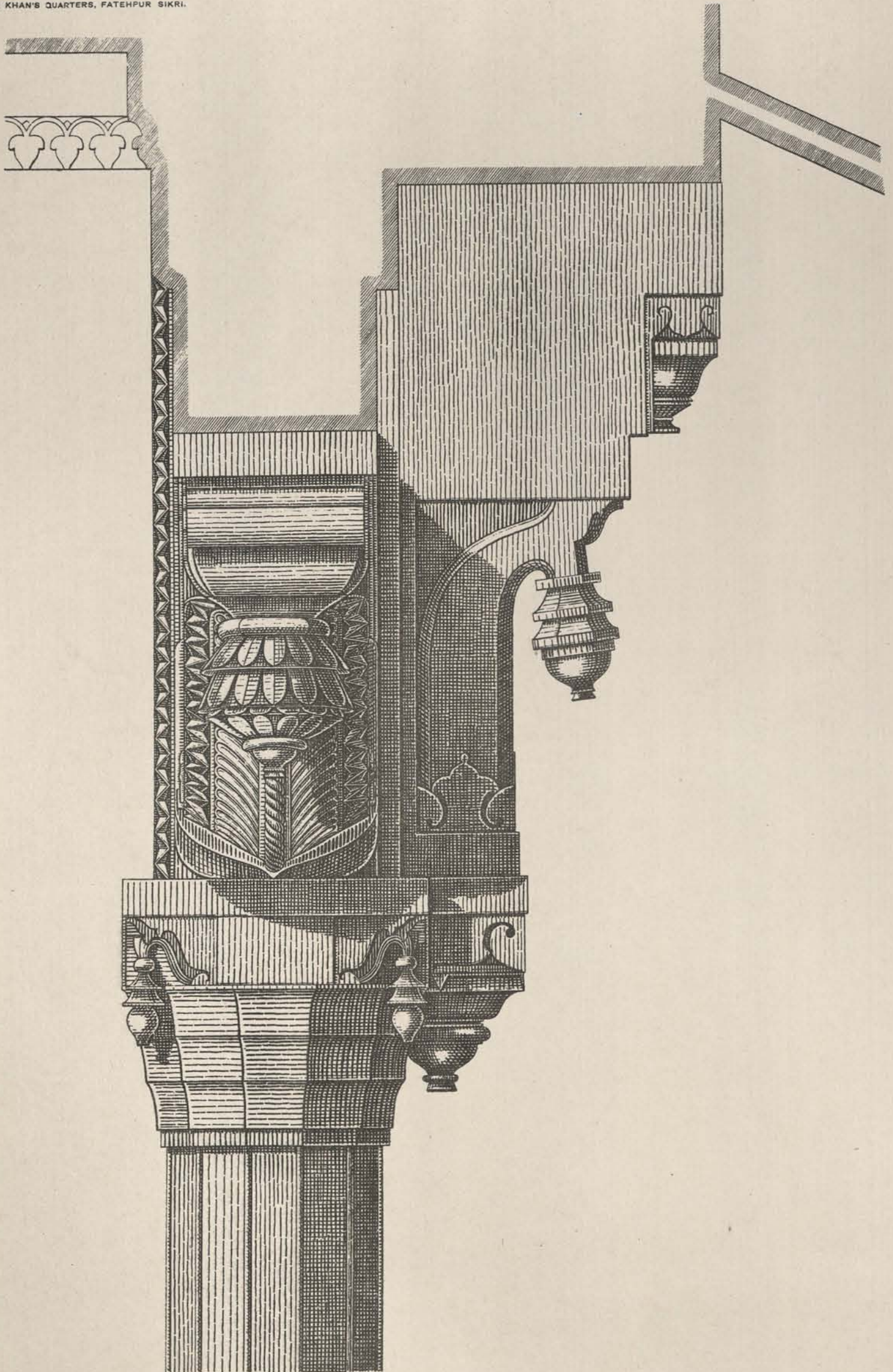
Bhora Mull and Ram Puri del.



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

BRACKETS

JAHAN KHAN'S QUARTERS, FATEHPUR SIKRI.

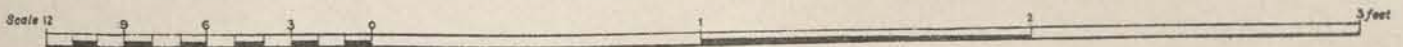


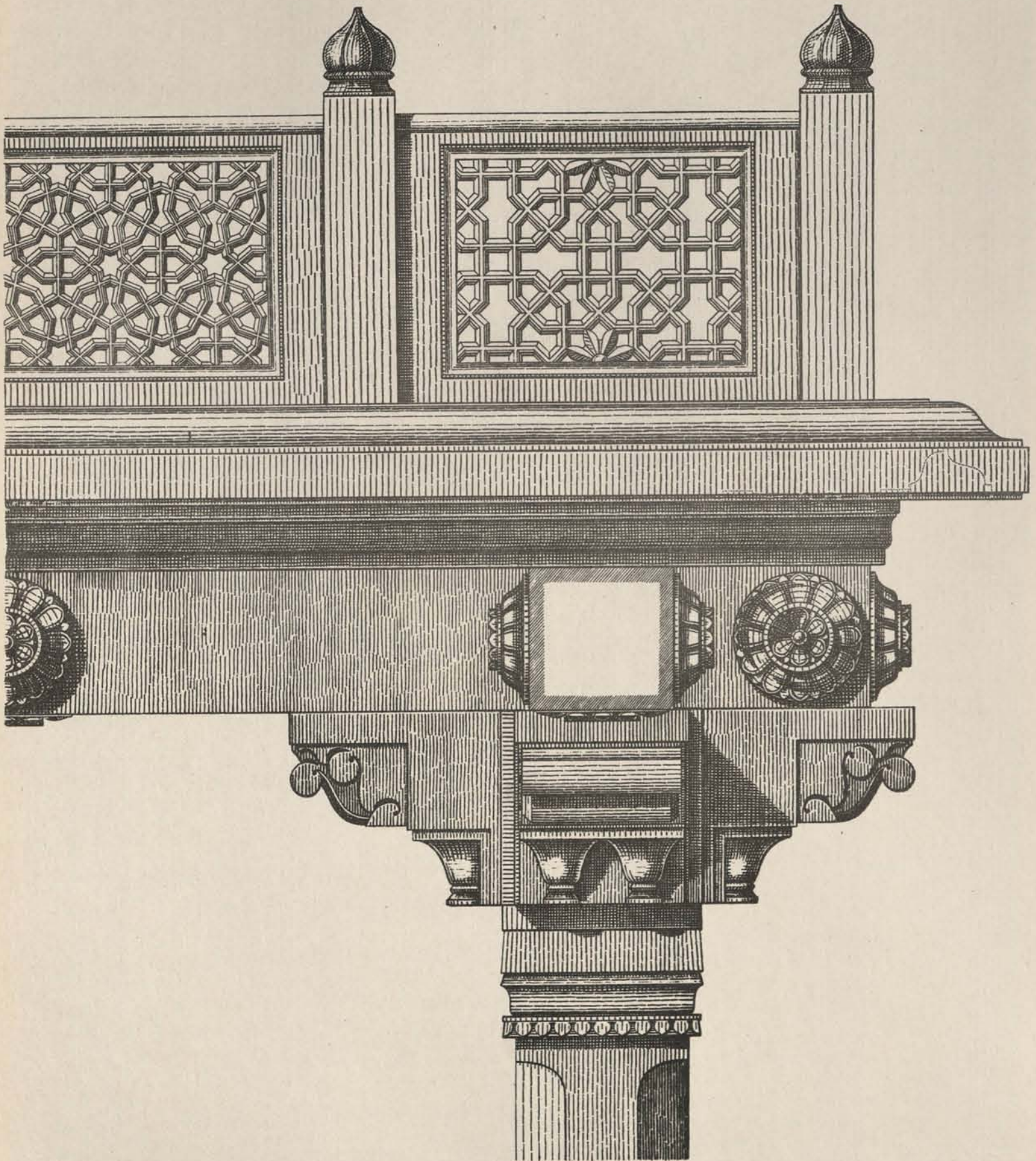
Sandstone.

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.

Unkar and Ram Pertab, del.

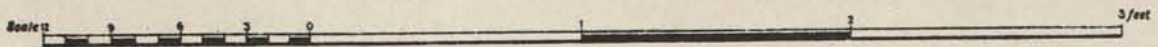




Sandstone.

JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS.

Sri Narain and Ram Periab, del.

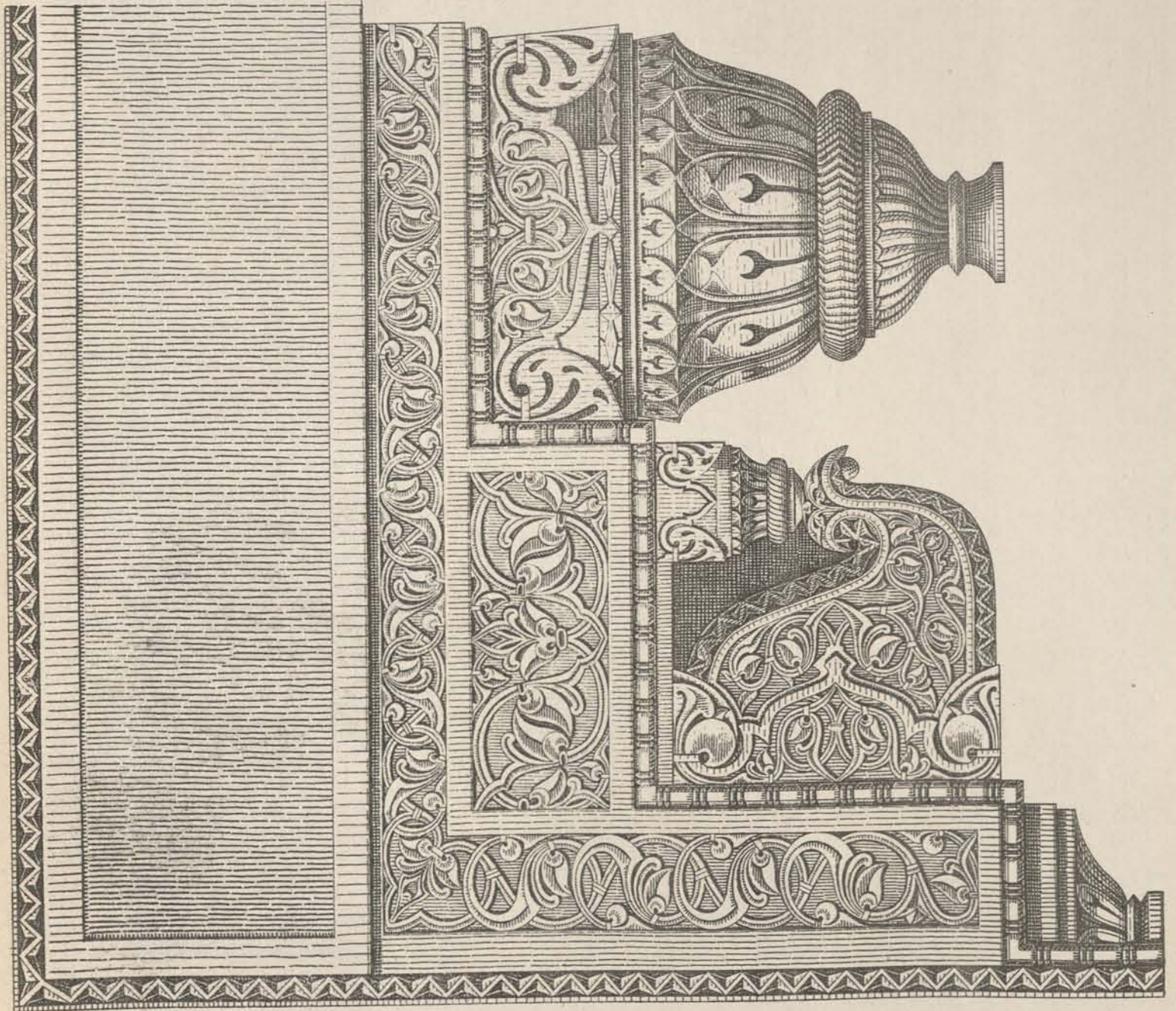


PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE,
 AND LALA RAM BAKSHI, DRAFTSMAN, JEYPORE,
 AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.



Sandstone.

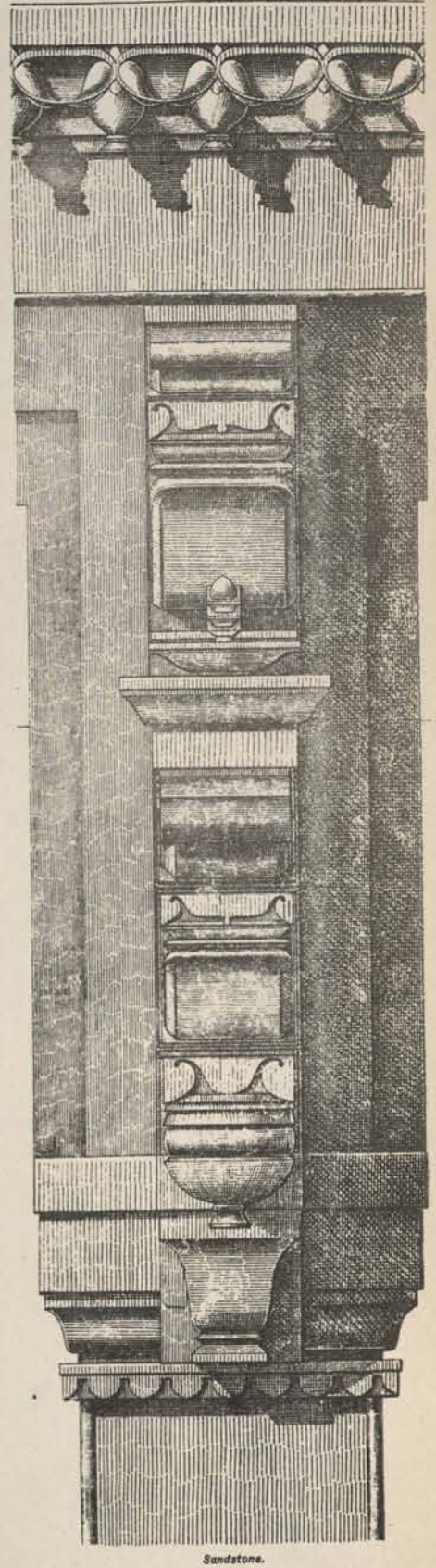
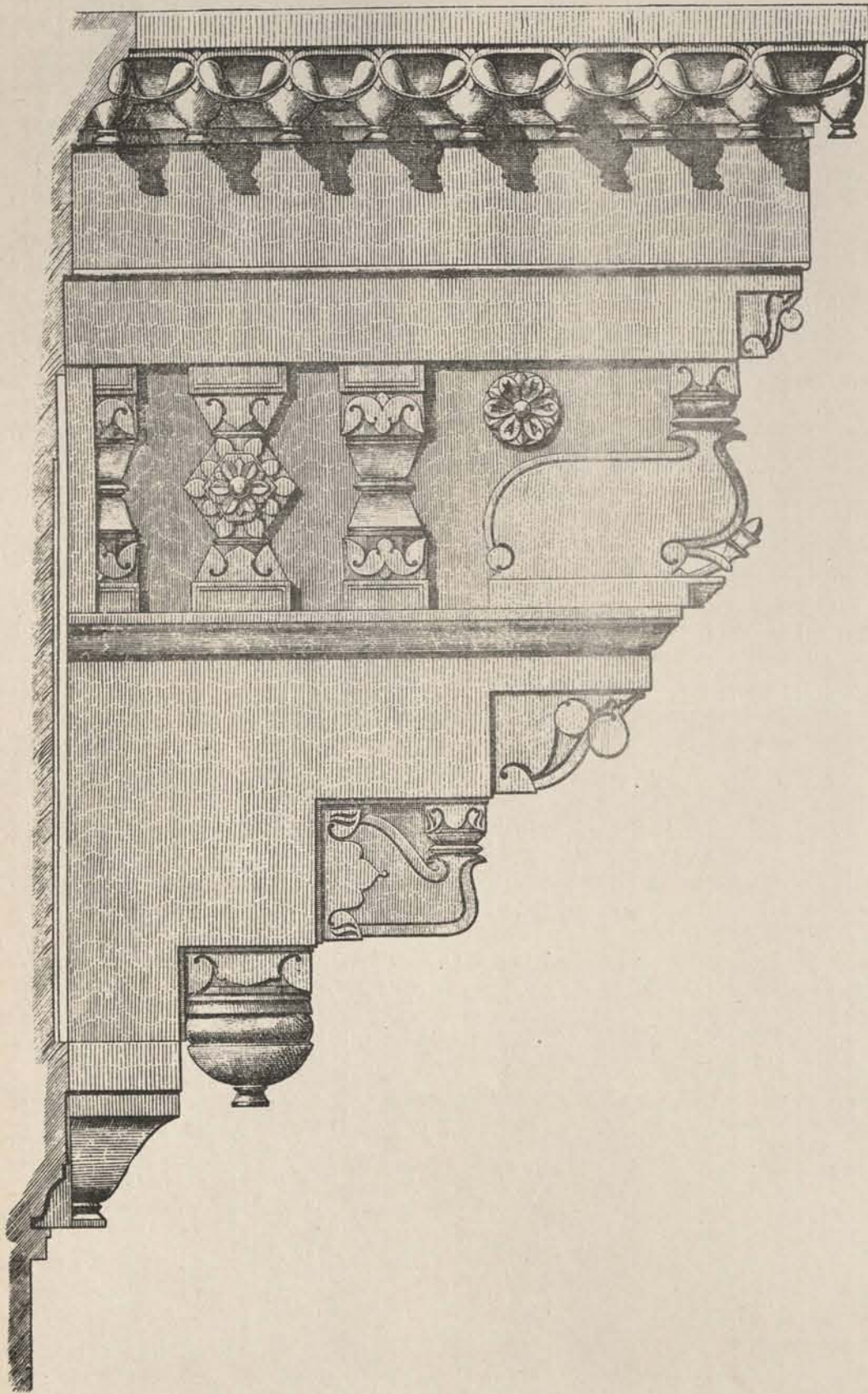
feet



Scale 1/2

SULIAN'S QUARTERS, FATEHPUR, BIKRI.

KHWAB GAH, FATEHPUR SIKRI.

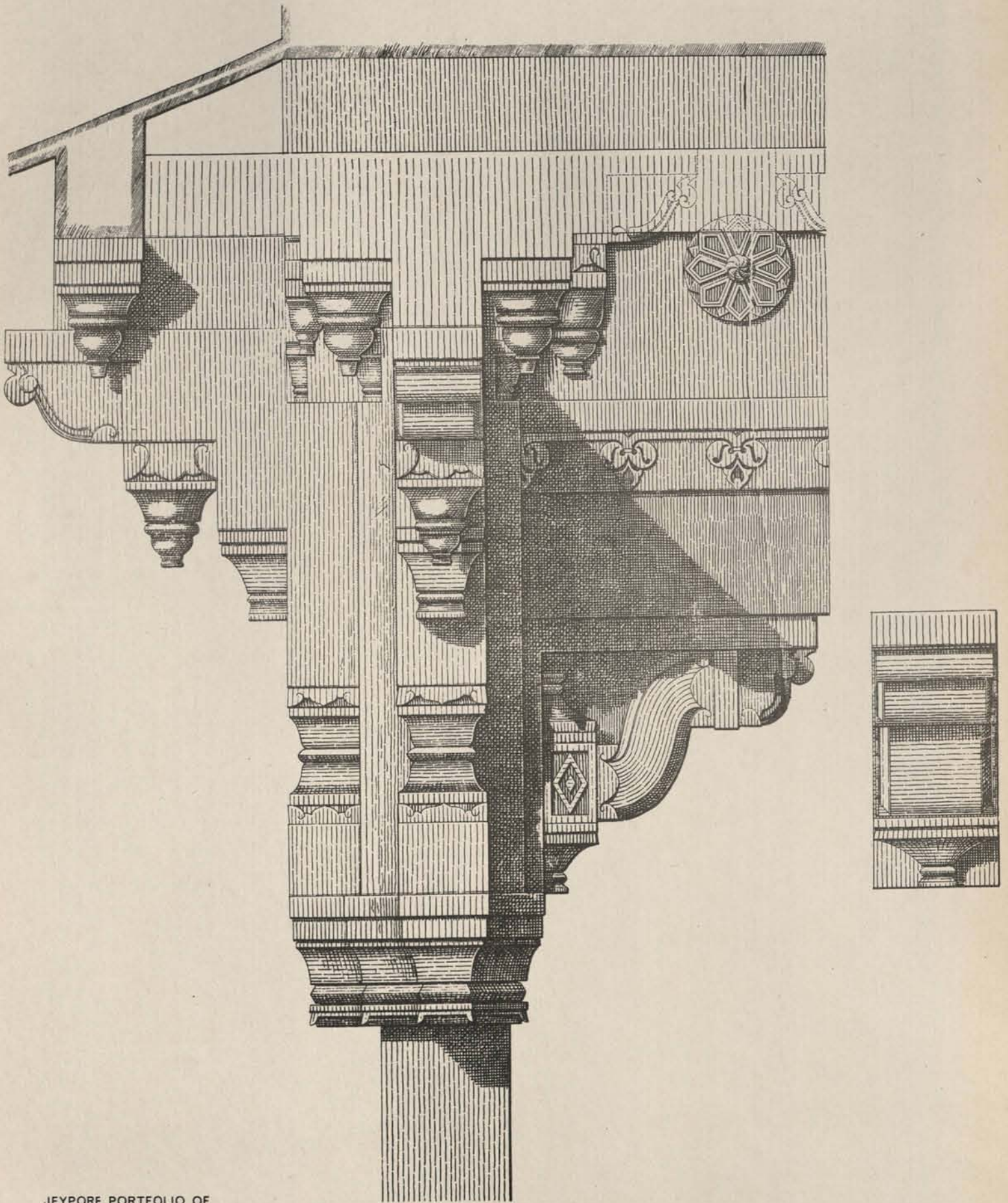


PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE,
AND LALA RAM BAKSHI, DRAFTSMAN, JEYPORE,
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HASOVER STREET, PECKHAM, LONDON.

PART IV

BRACKETS

JODHA BHAJI'S QUARTERS, FATEHPUR SIKRI.



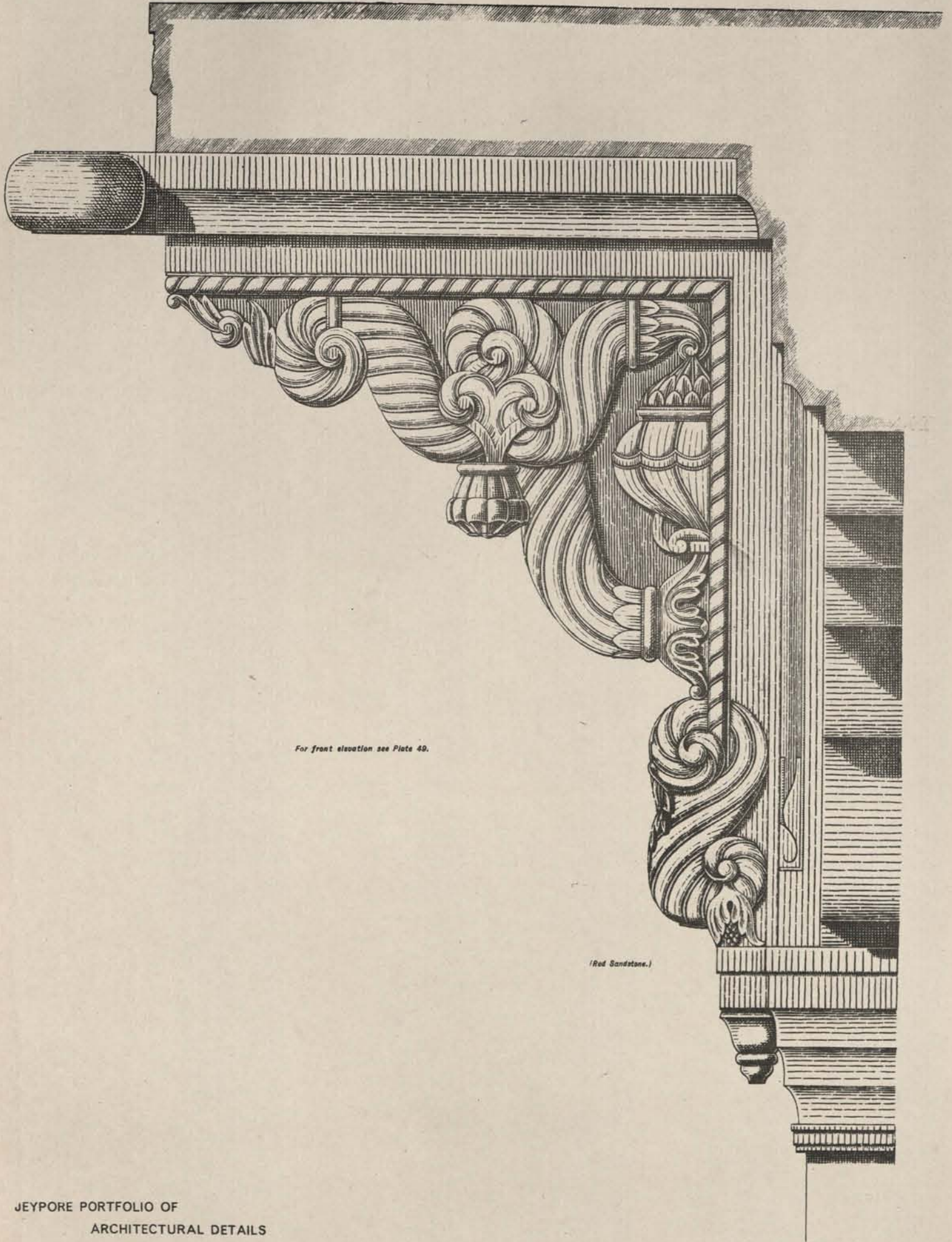
JEYPURE PORTFOLIO OF ARCHITECTURAL DETAILS.

Sandstone.

Sri Narain and Ram Parthab, 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.





For front elevation see Plate 49.

(Red Sandstone.)

JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS

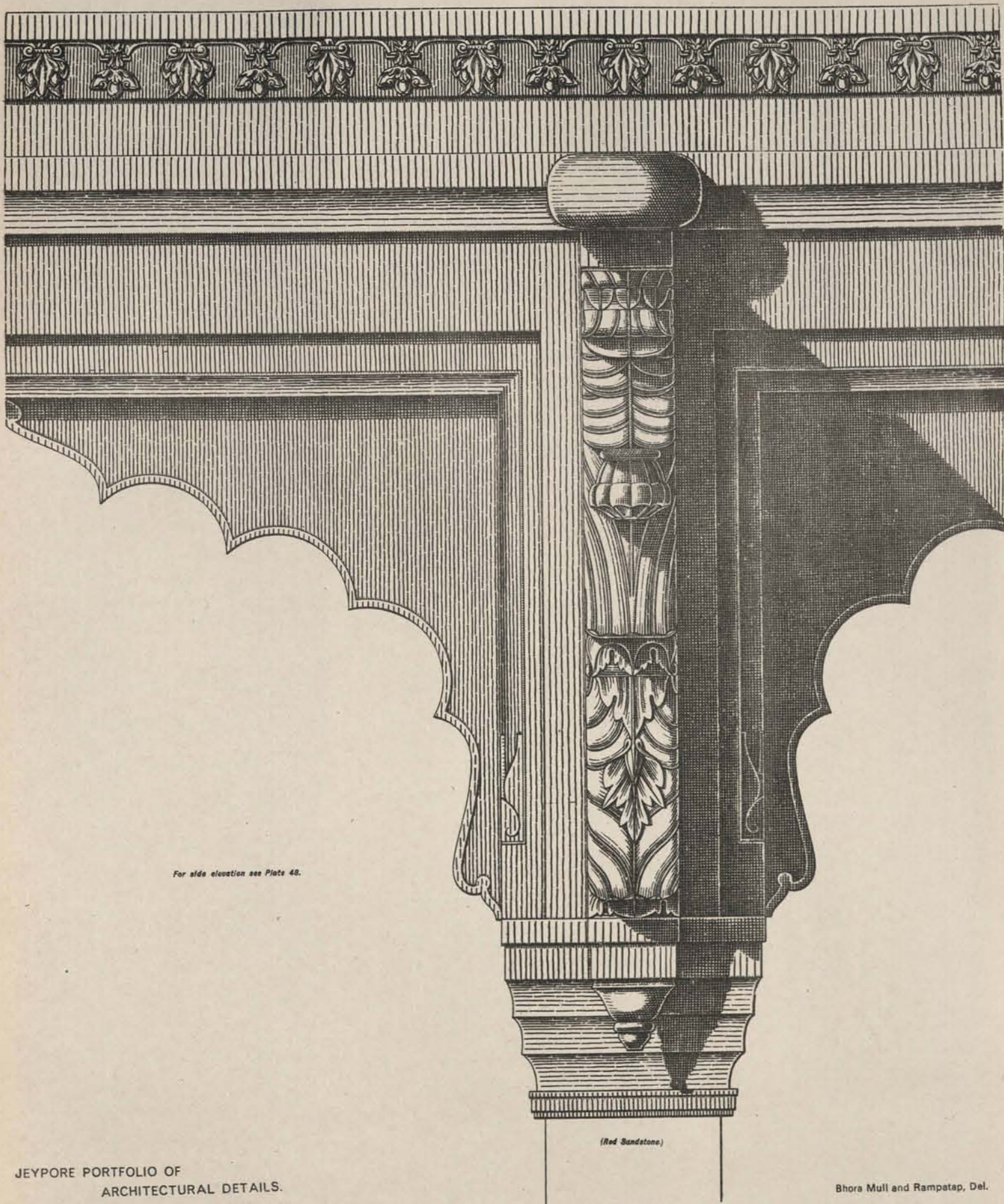
PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE,
AND LALA RAM BAKSHI, DRAFTSMAN, JEYPORE,
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

Bhora Mull and Ram Pertab, del.

Scale 12 3 6 9 0 1 foot

BRACKETS

FROM MACHHI BHAWAN, FORT, AGRA.

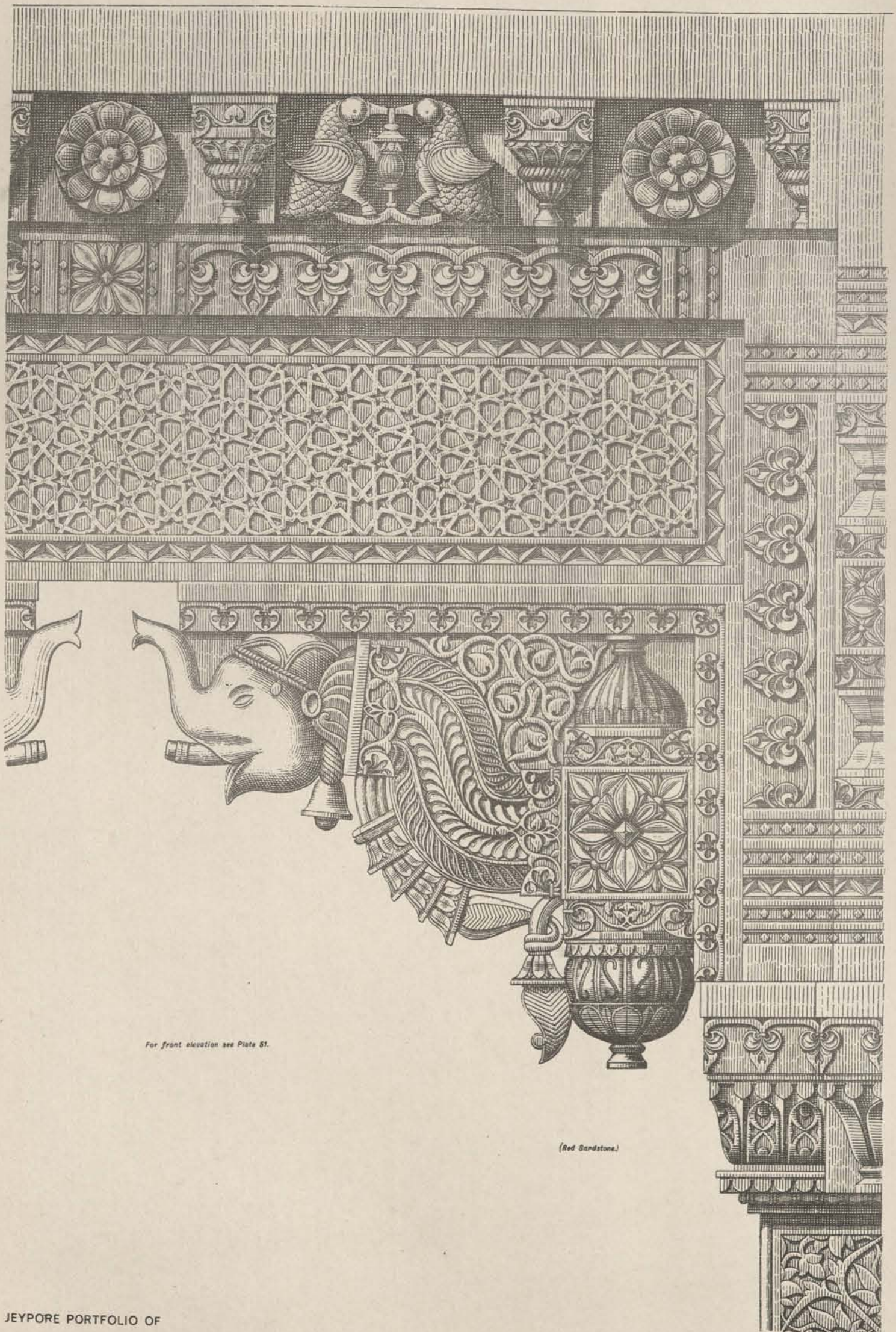


JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS.

Bhora Mull and Rampatap, 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, MANOVER STREET, PECKHAM LONDON.





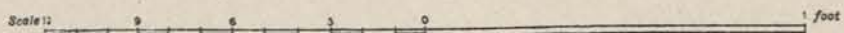
For front elevation see Plate 51.

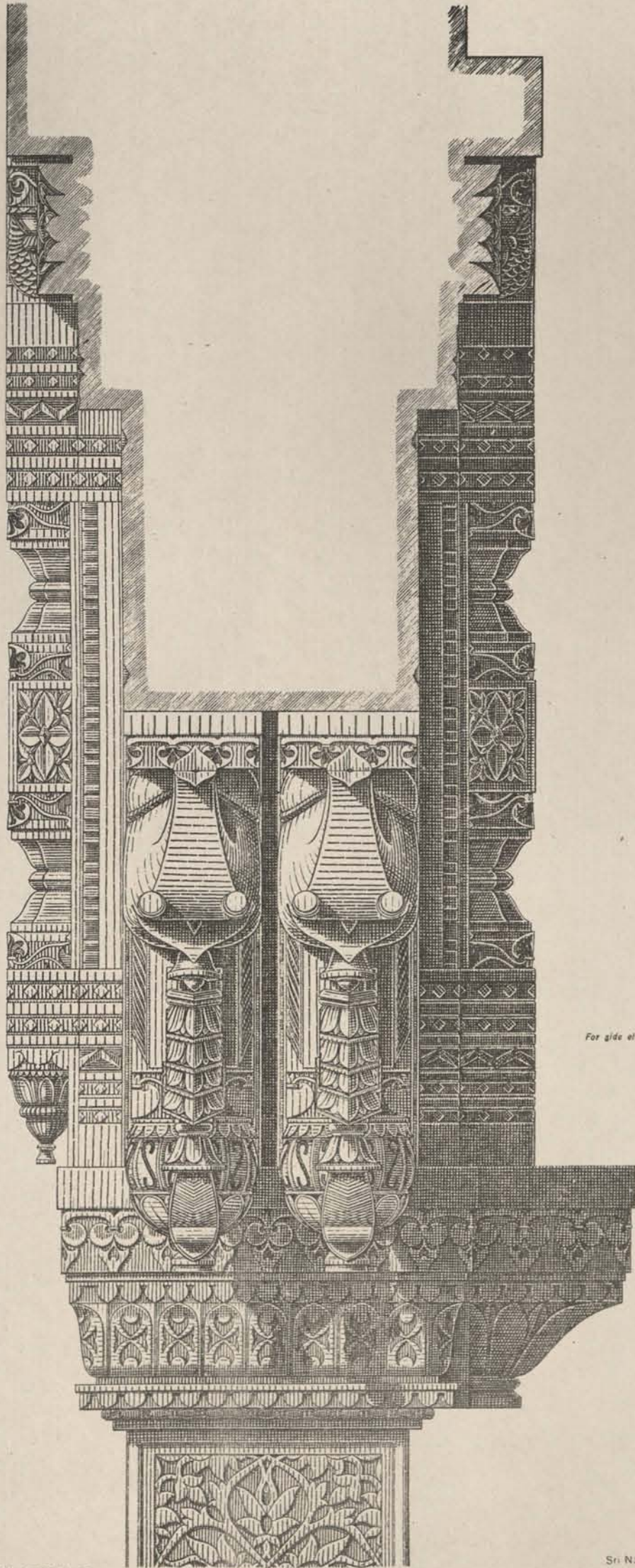
(Red Sandstone.)

JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

Sri Narain and Bharav Baksh. 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.





For side elevation see Plate 50.

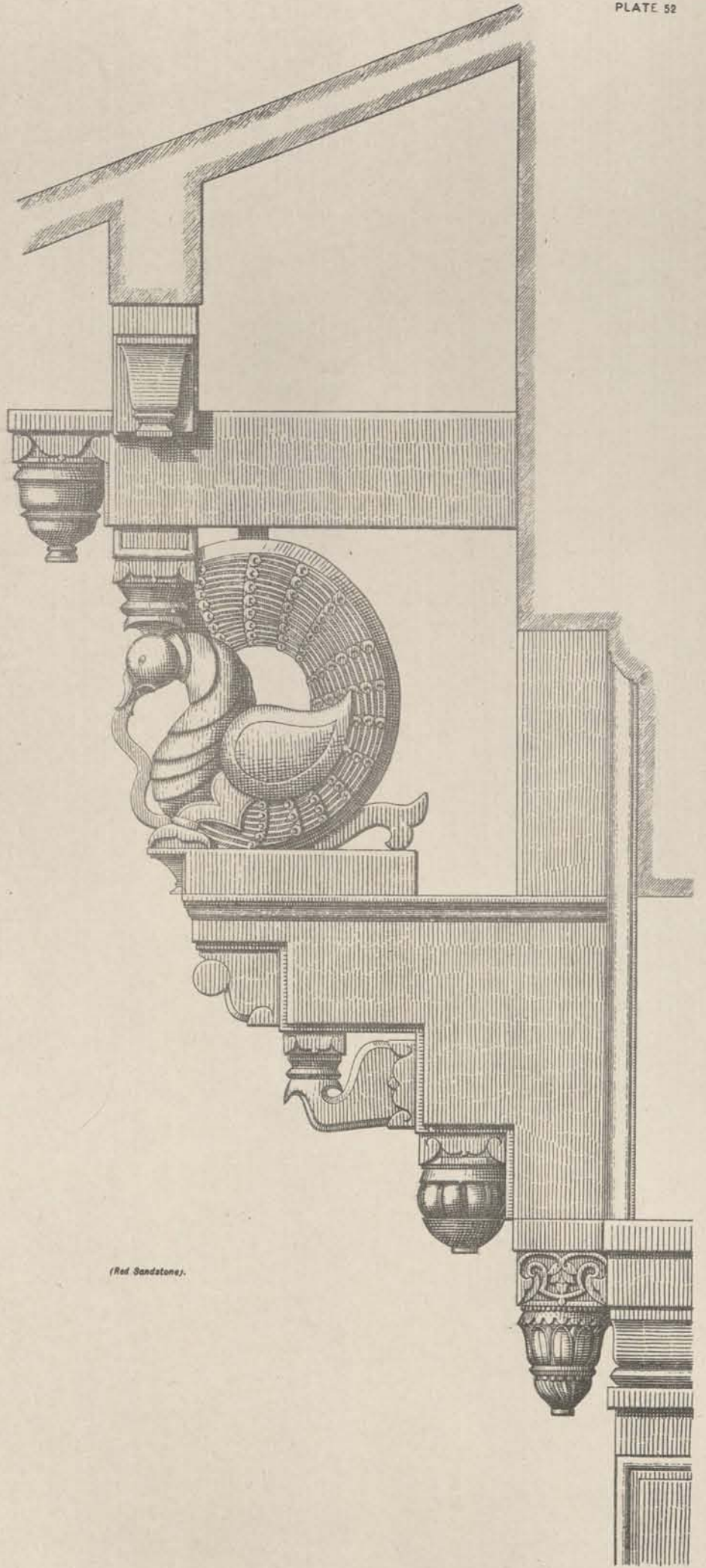
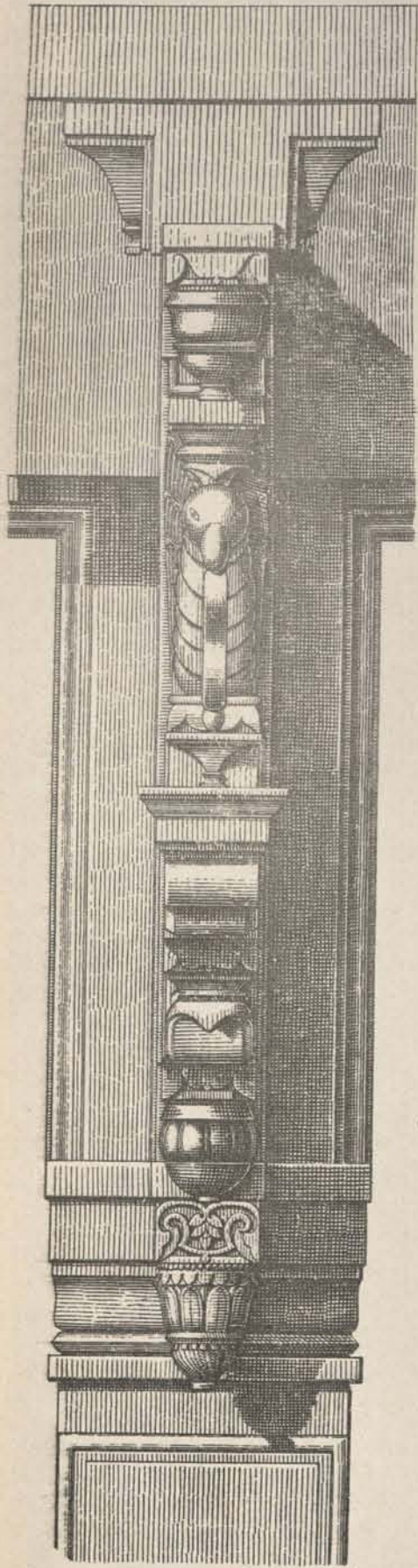
JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS.

Sri Narain and Rampartap, Del.

(Red Sandstone).

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.

Scale 1/2" = 1 foot

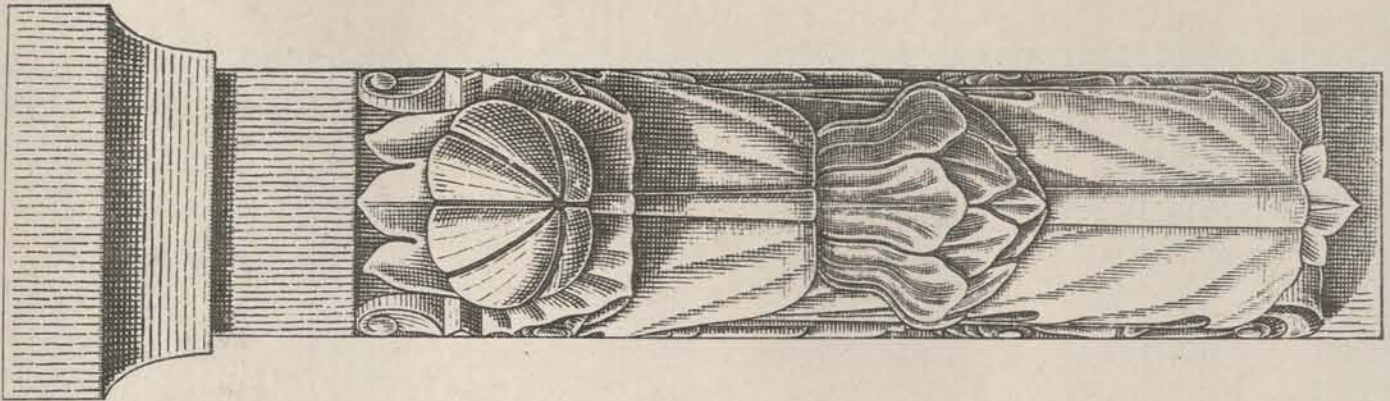


JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS

Sri Narain, and Bhairav Baksh, del.

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

Scale 12 9 6 3 0 foot



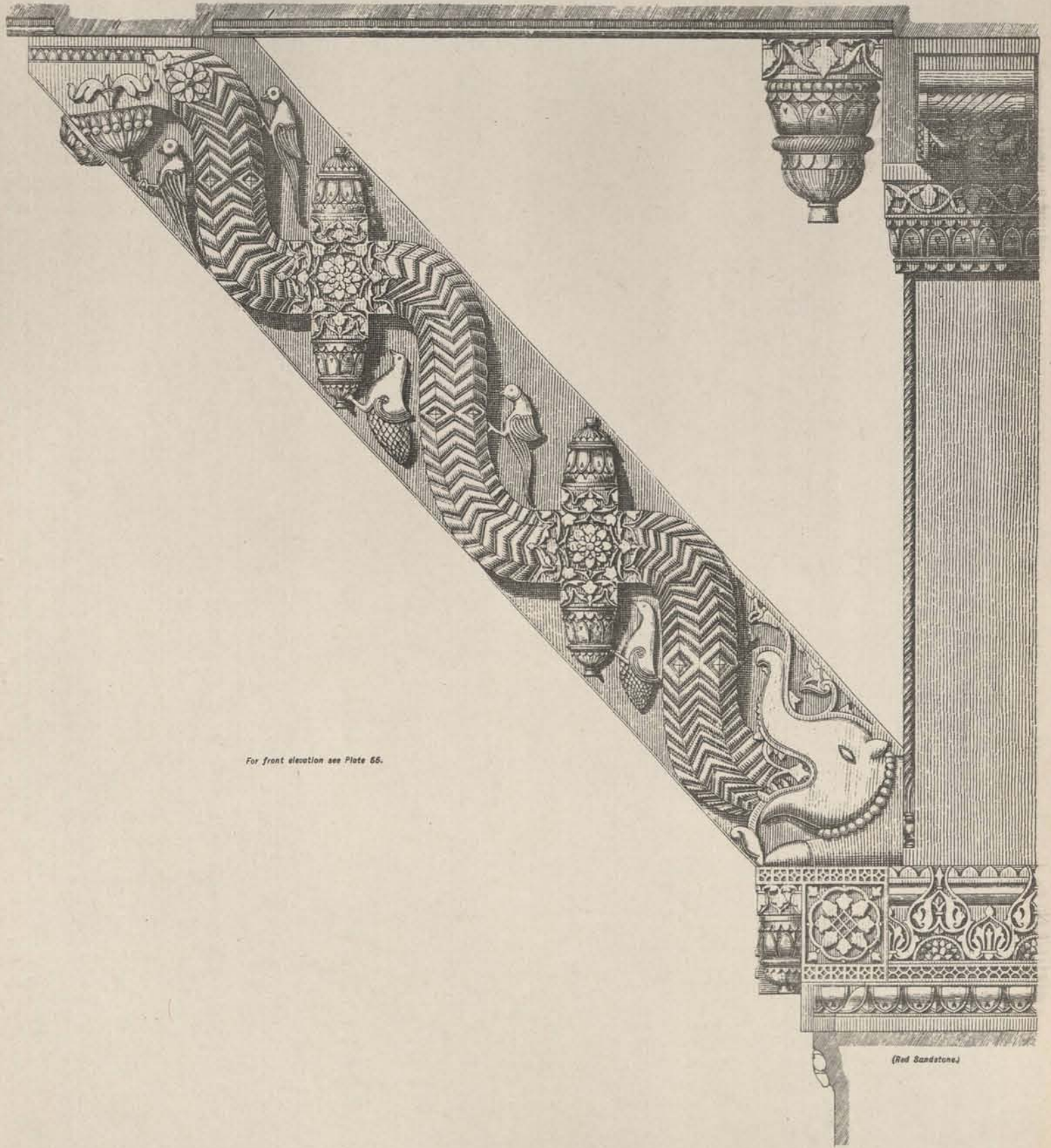
(Prof. Sandars.)



FROM ANGURI BAGH, FORT, AGRA.



FROM THE ZENANA MAHAL, FORT, AGRA.

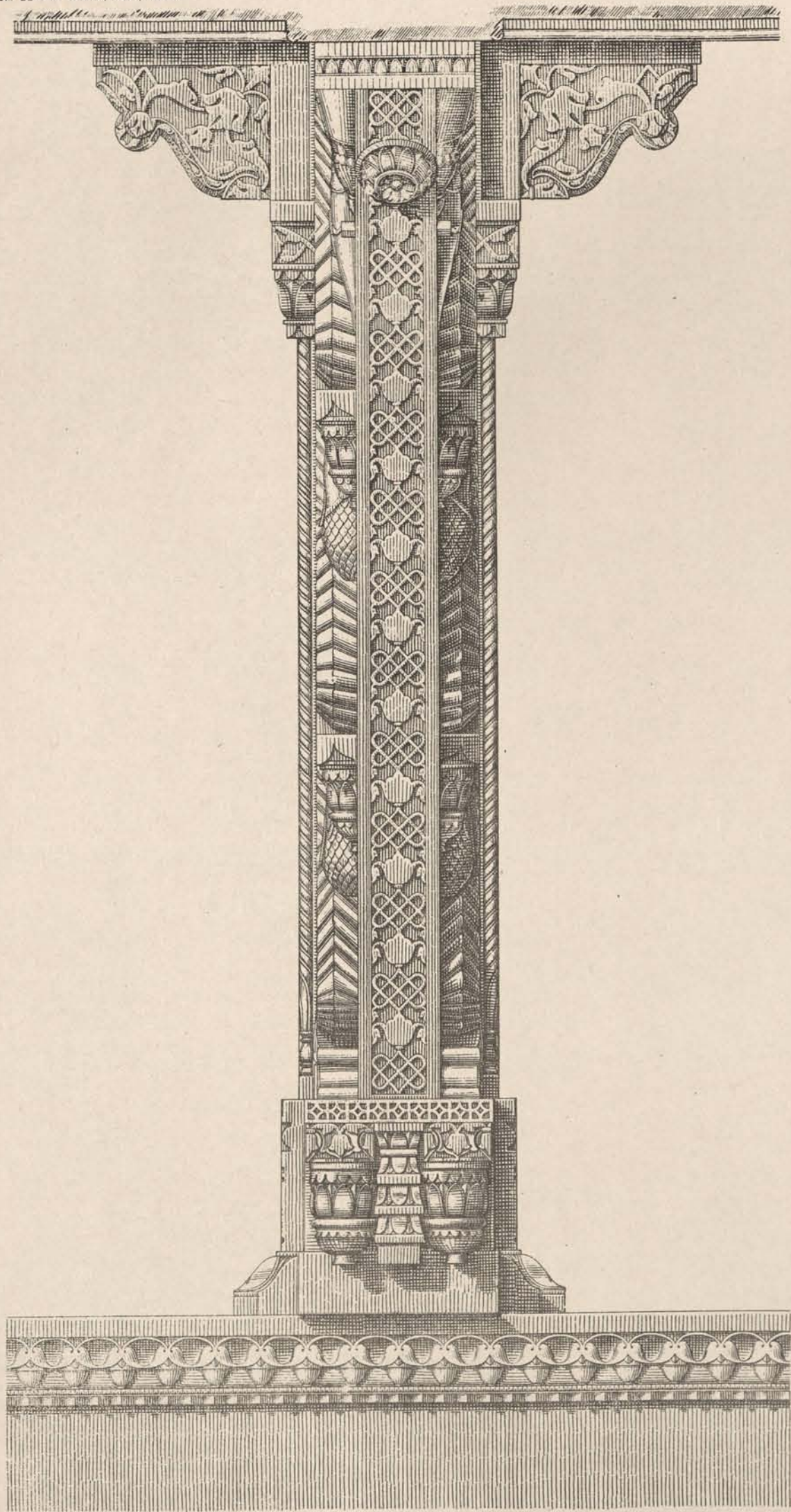


For front elevation see Plate 55.

(Red Sandstone.)

BRACKETS

FROM ZENANA MAHAL, FORT, AGRA.



Red Sandstone.

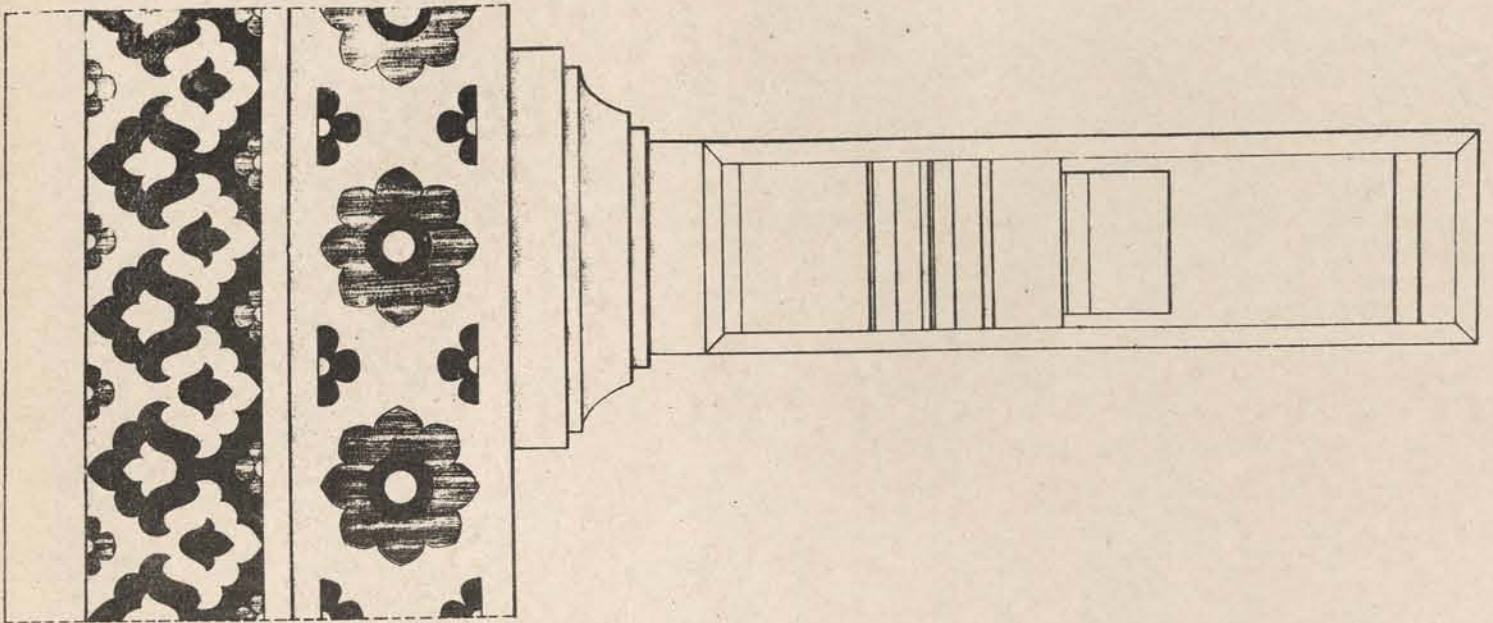
JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS.

For side elevation see Plate 54.

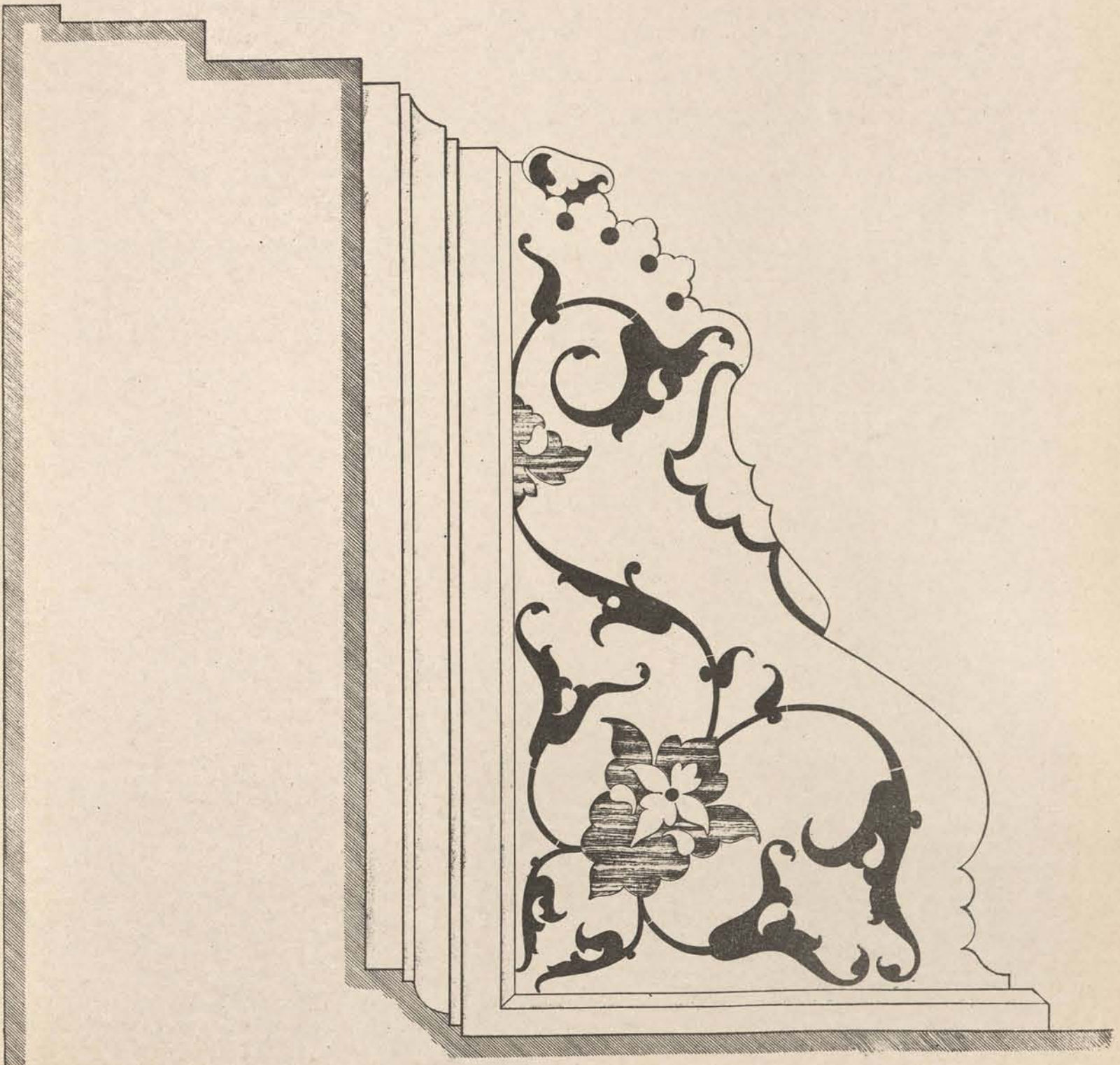
Unkar and Bharrav Baksh, del.



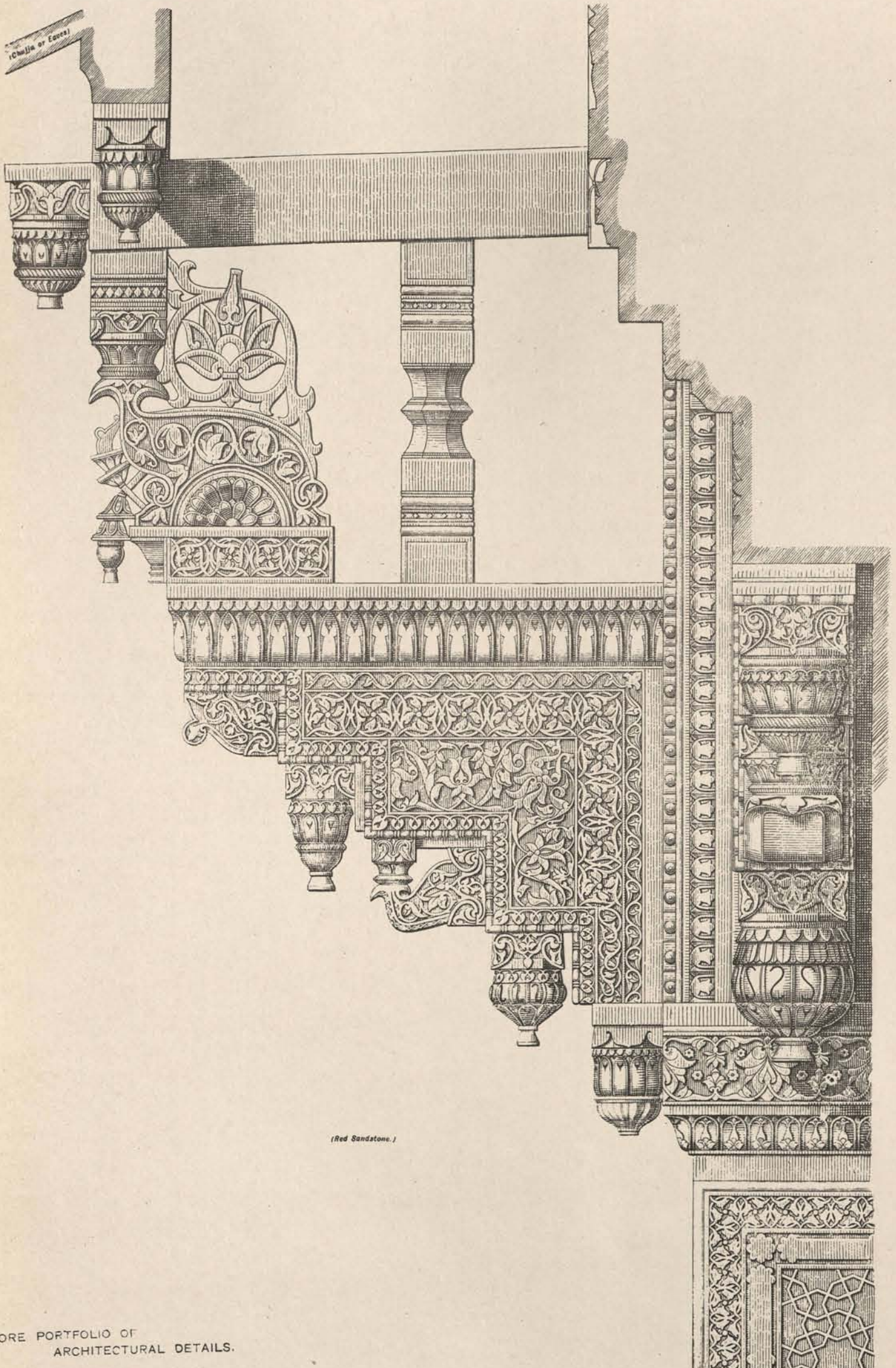
PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE,
 AND LALA RAM BAKSH, DRAFTSMAN, JEYPORE,
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(Marble)



FROM ITMAD-UD-DOWLAH'S TOMB, AGRA



(Red Sandstone.)

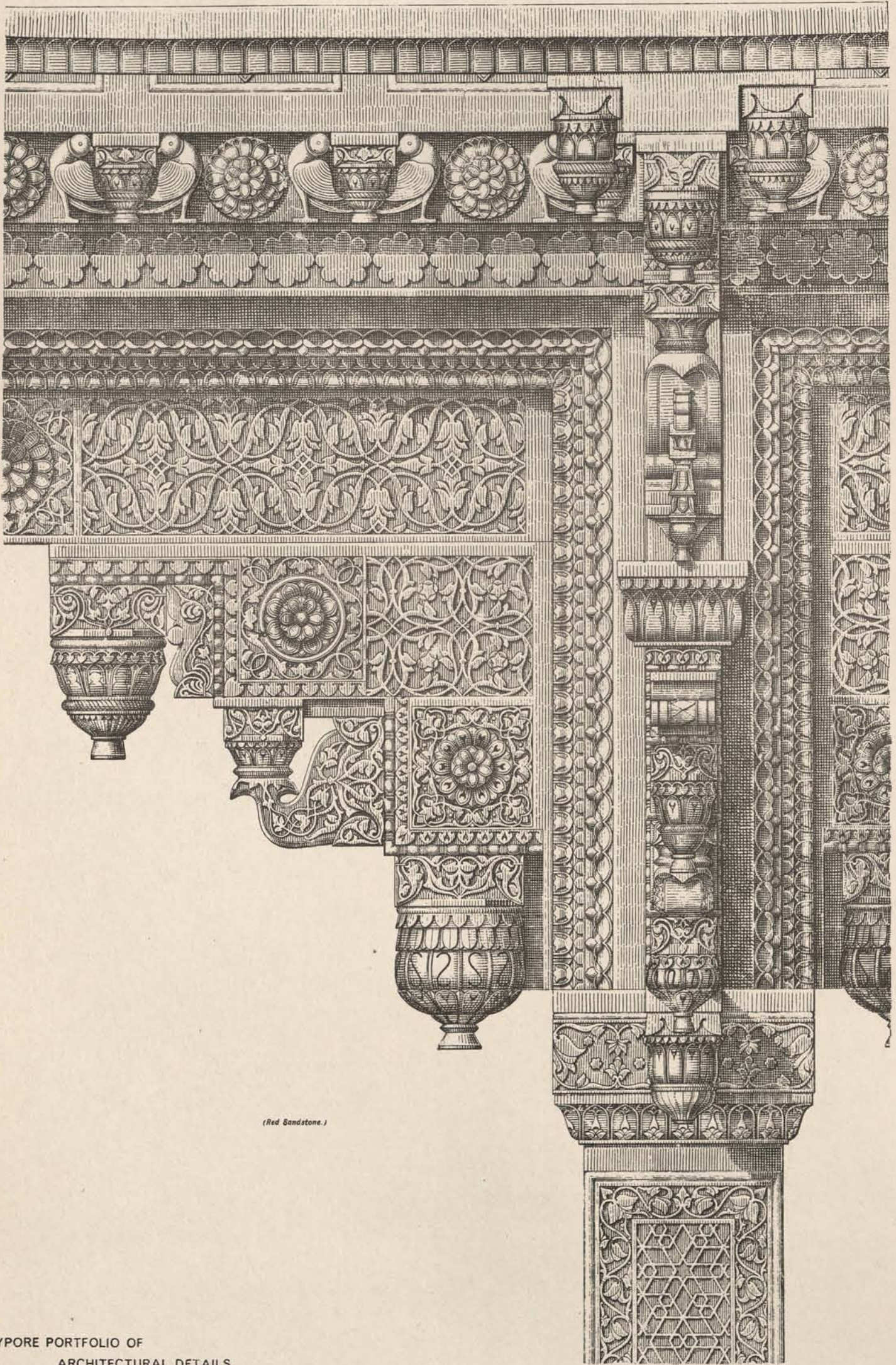
JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

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.

Bhera Mall and Bhairav Baksh. del.
Lala Ram Baksh. Head Draftsman.

Scale 1/2 inch = 1 foot

BRACKETS
FROM JEHANGIR'S MAHAL, FORT, AGRA.



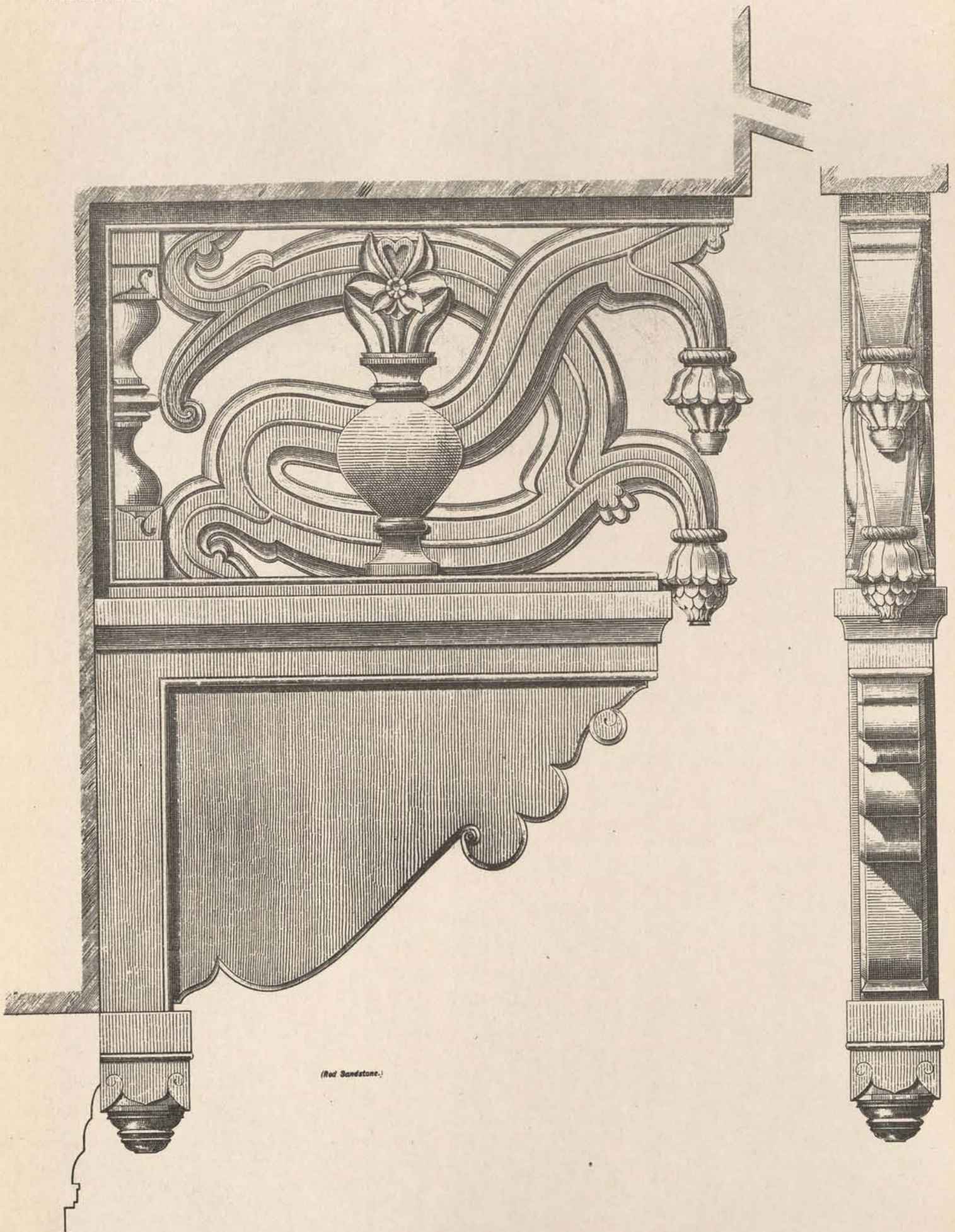
(Red Sandstone.)

JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

Bhora Mull and Bhairav Baksh, del.
Lala Ram Baksh, Head Draftsman.

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 2 feet



(Red Sandstone.)

JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

Sohan Lall, del.

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

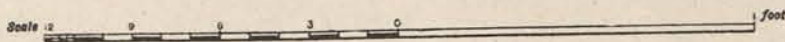
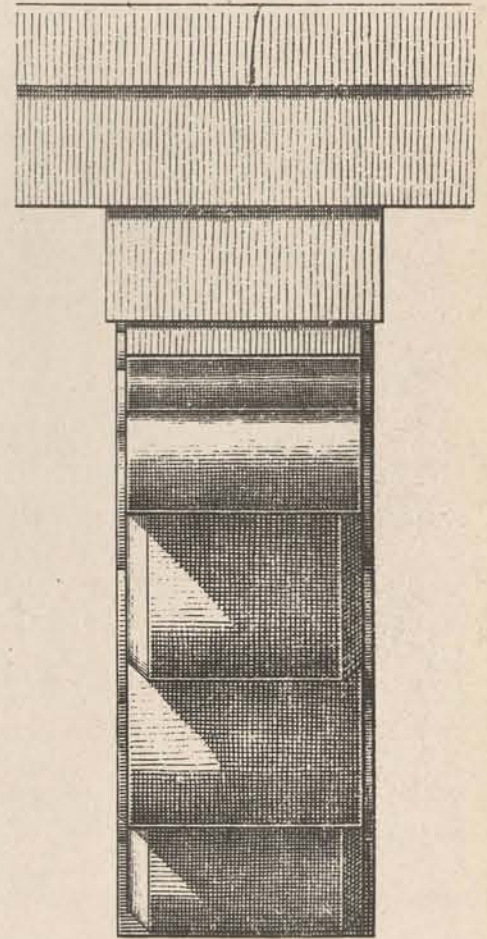
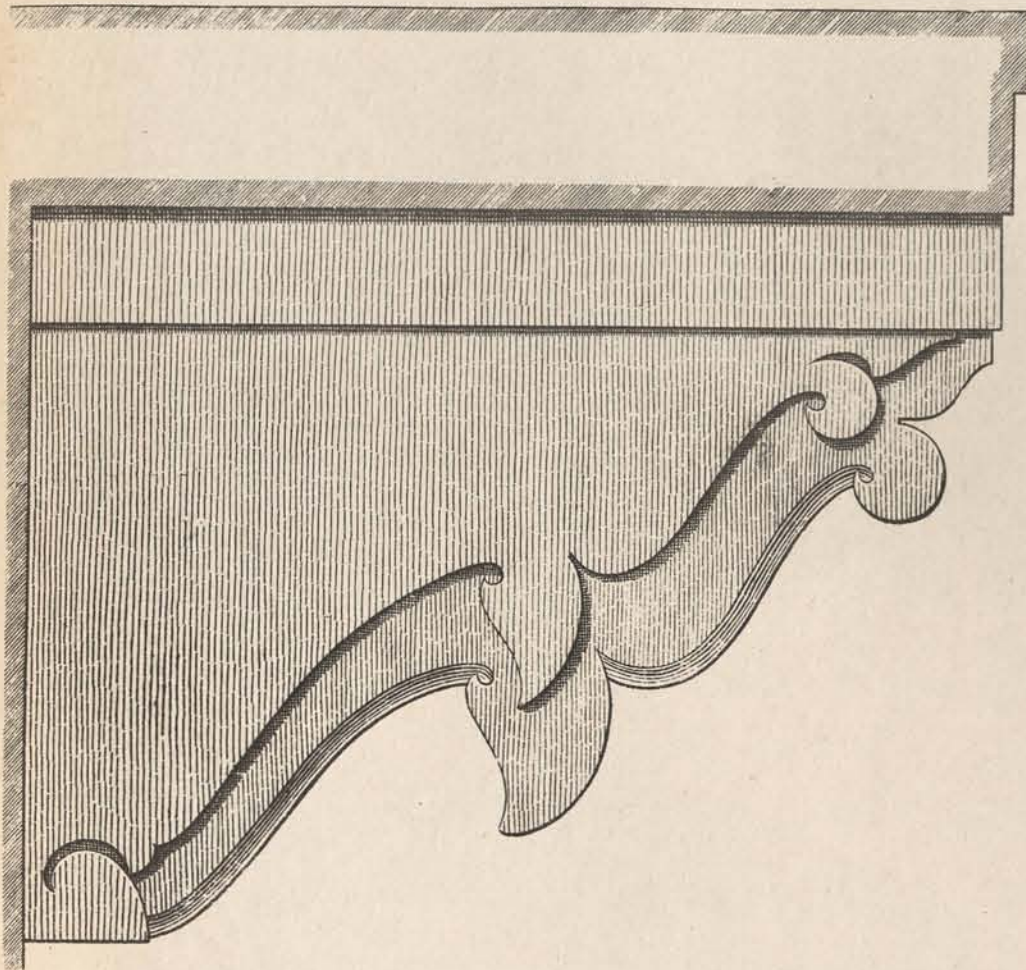
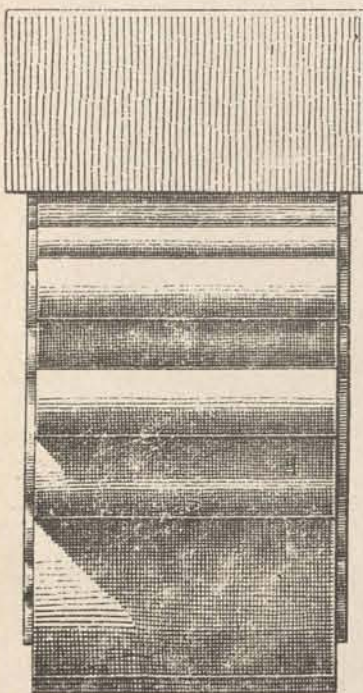


FIG 1. FROM A BUILDING BEHIND THE MADRASA, FATEHPUR SIKRI.

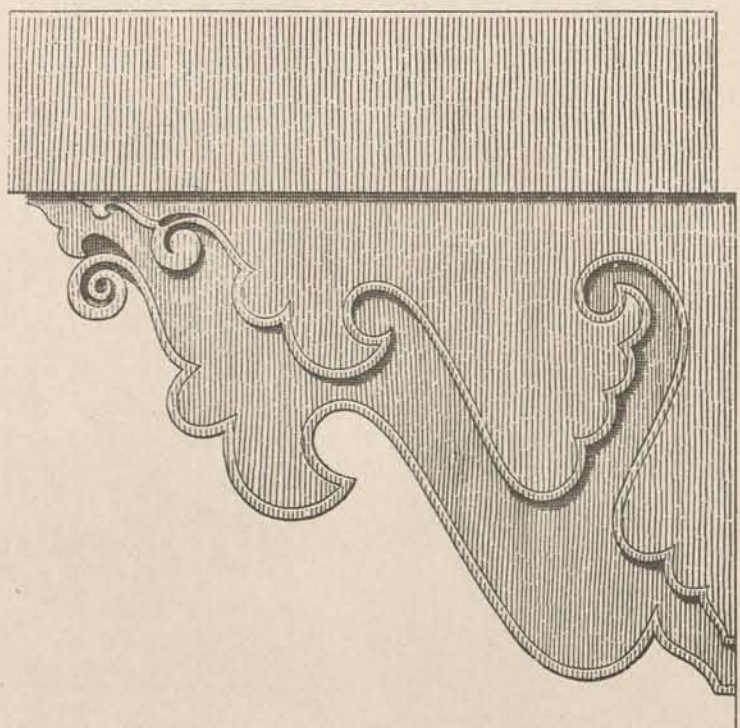


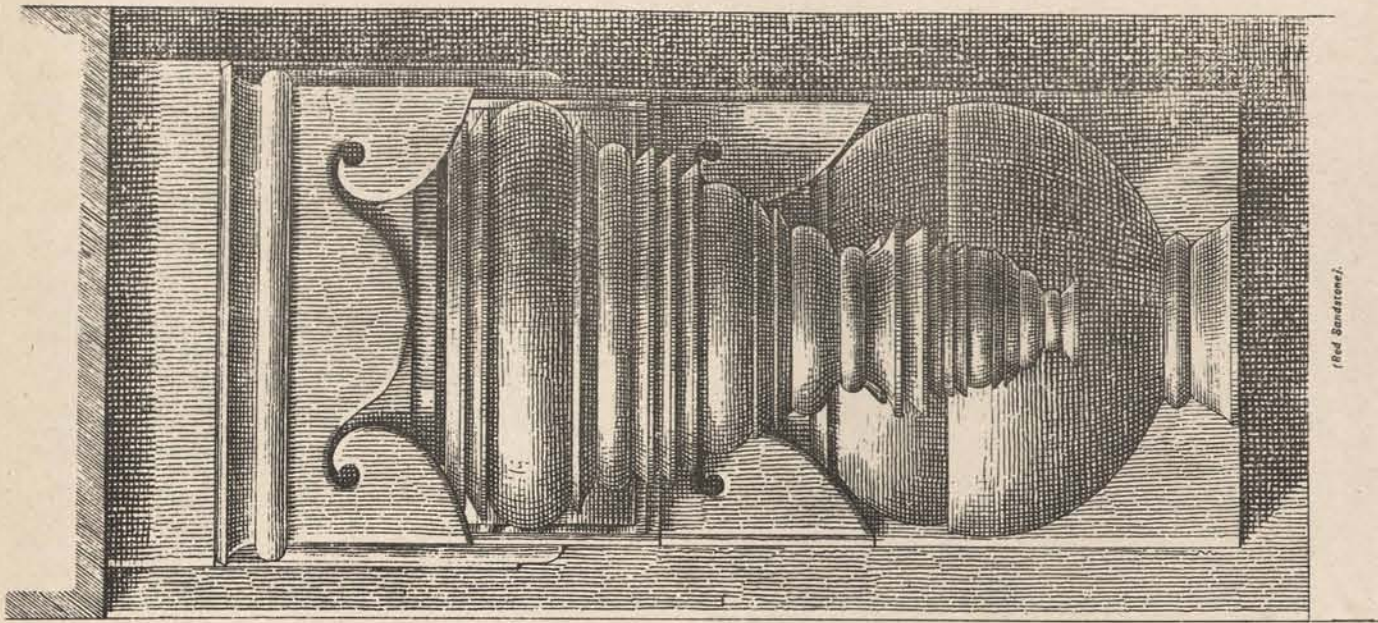
(Red Sandstone).

FIG. 2. FROM ITMAD-UD-DOWLAH'S GARDEN, AGRA.

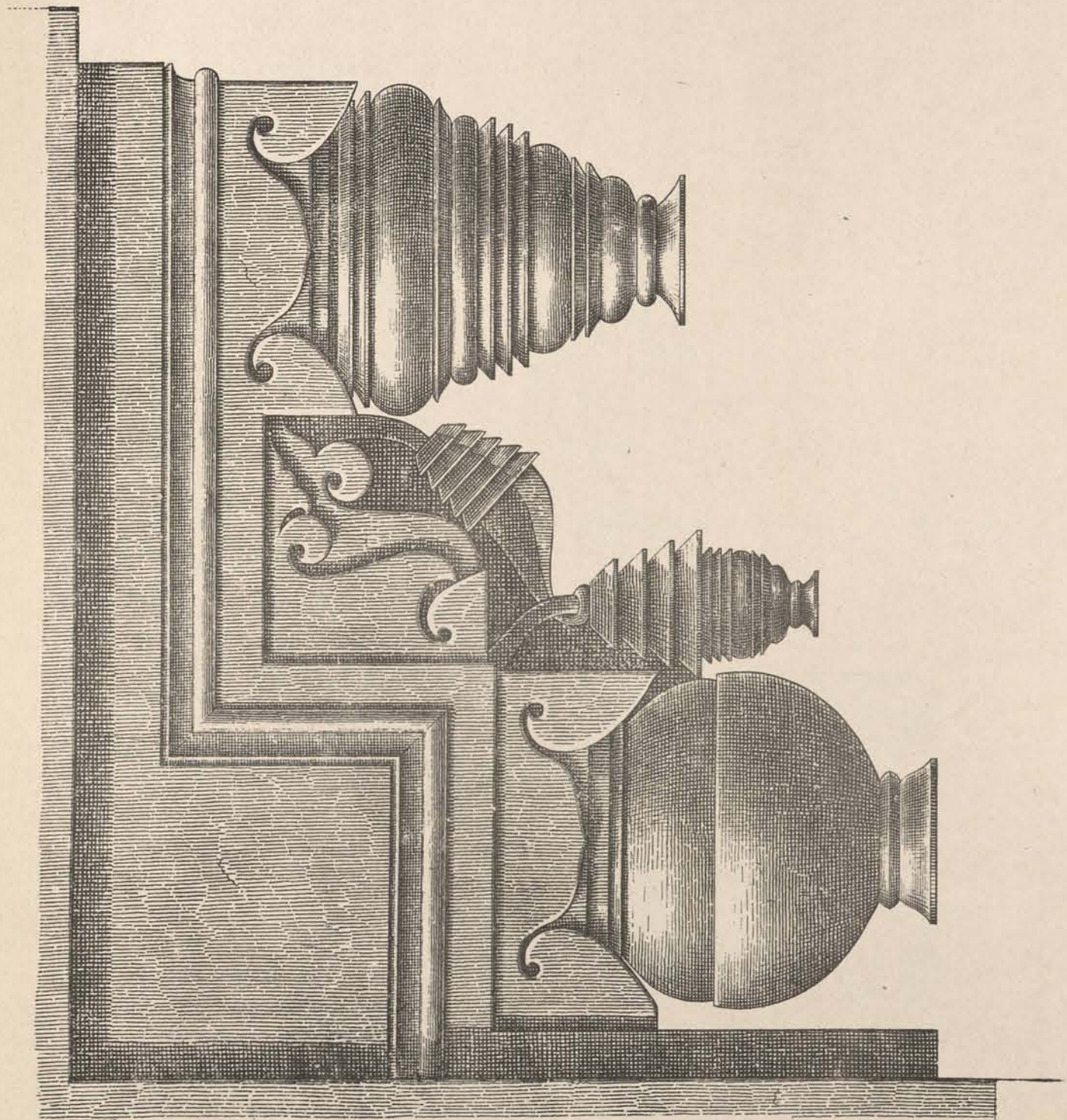


(Red Sandstone).



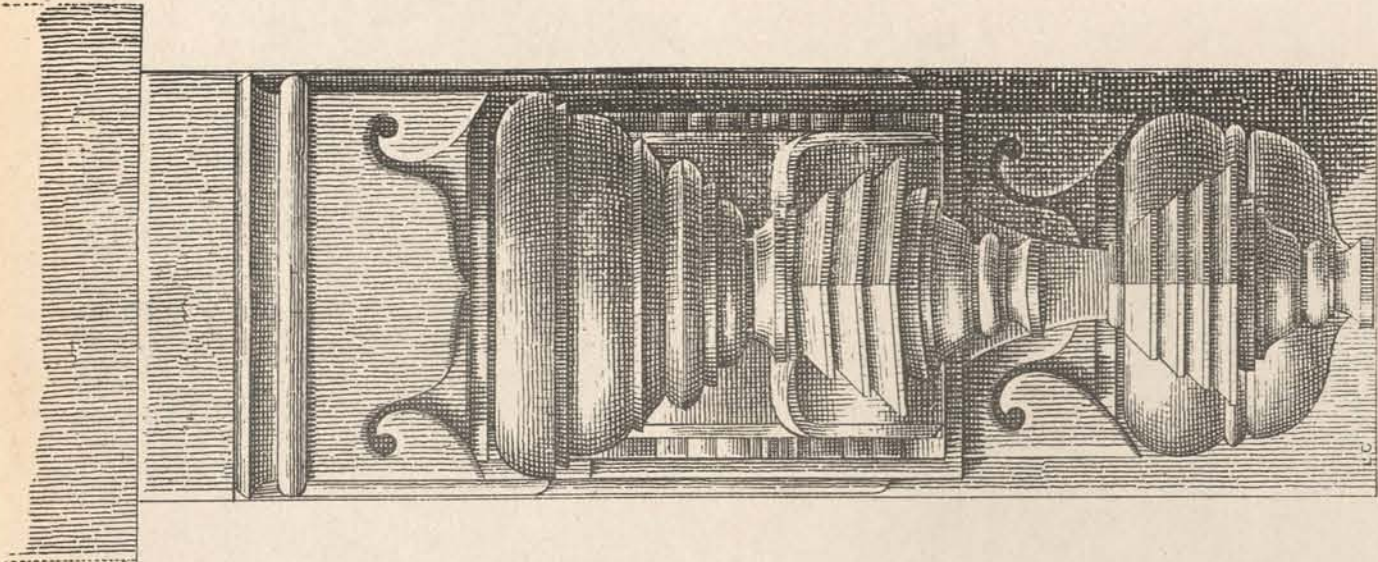


(Red Sandstone.)

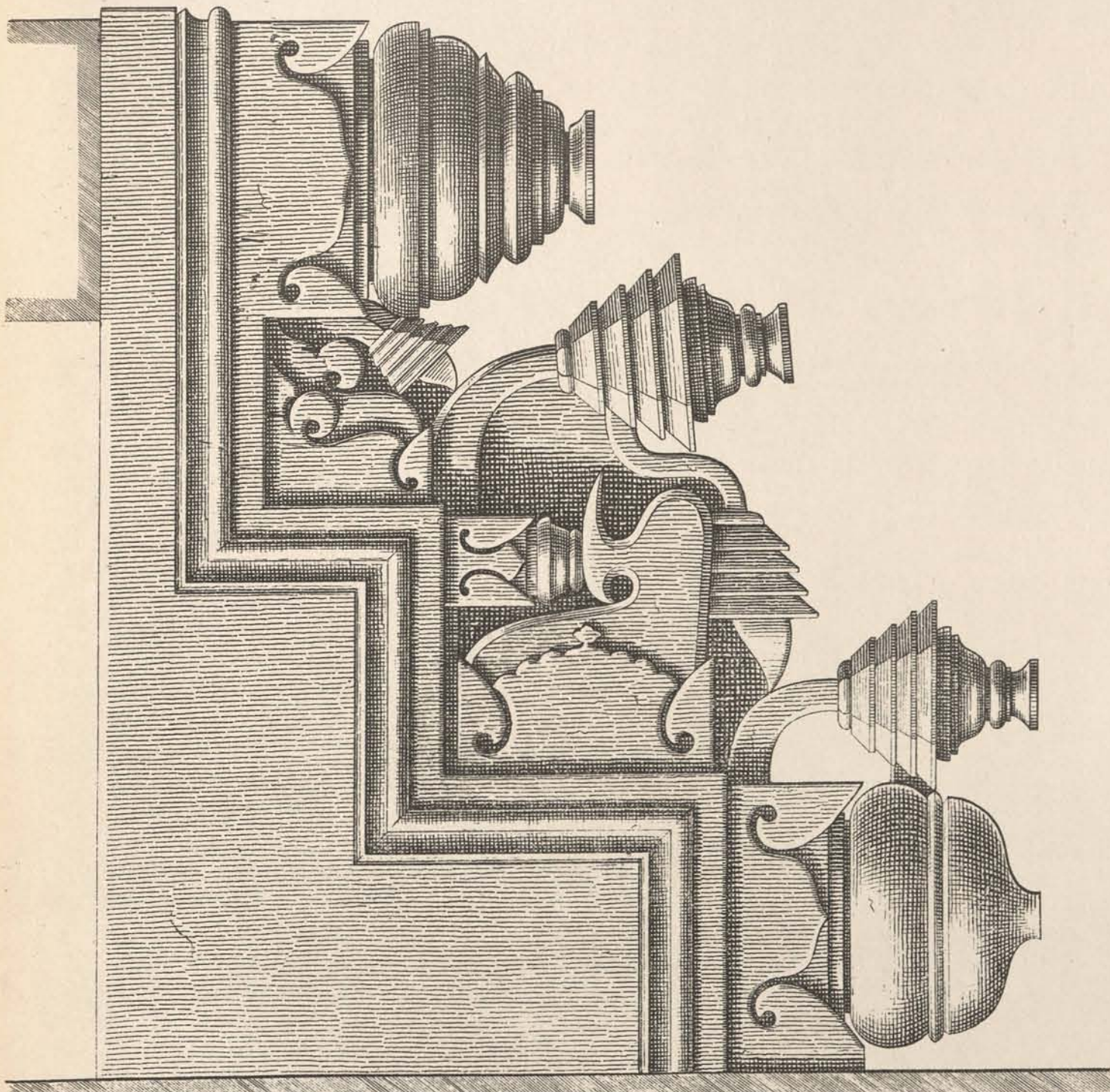


Scale 1 12 inches

FROM MUNDER GOBIND DEOJI, BINDRABUND.



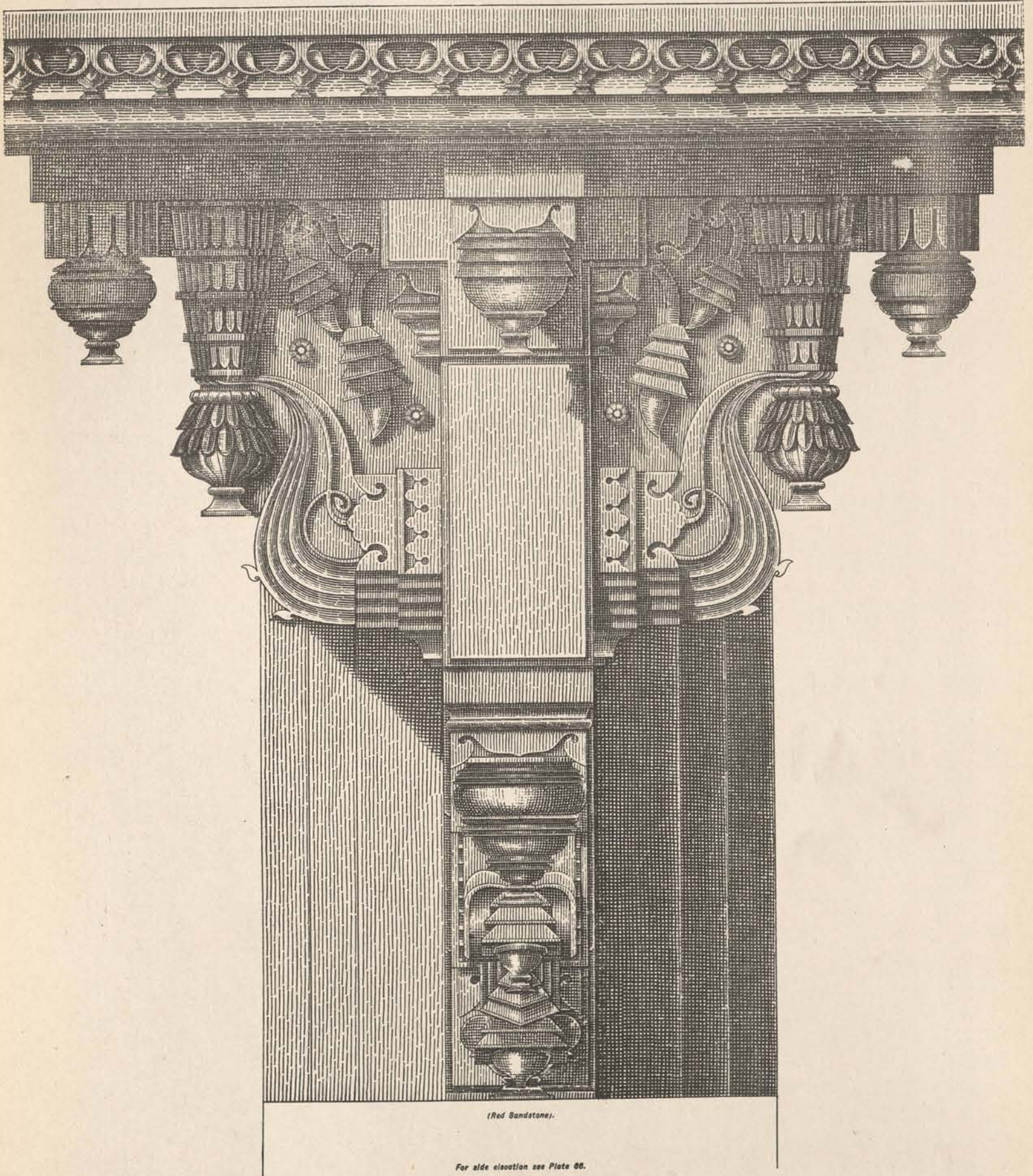
(Ref. Sandstone).



FROM MUNDER GOBIND DEOJI, BINDRABUND.

BRACKETS

FROM MUNDER GOBIND DEOJI, BINDRABUND.

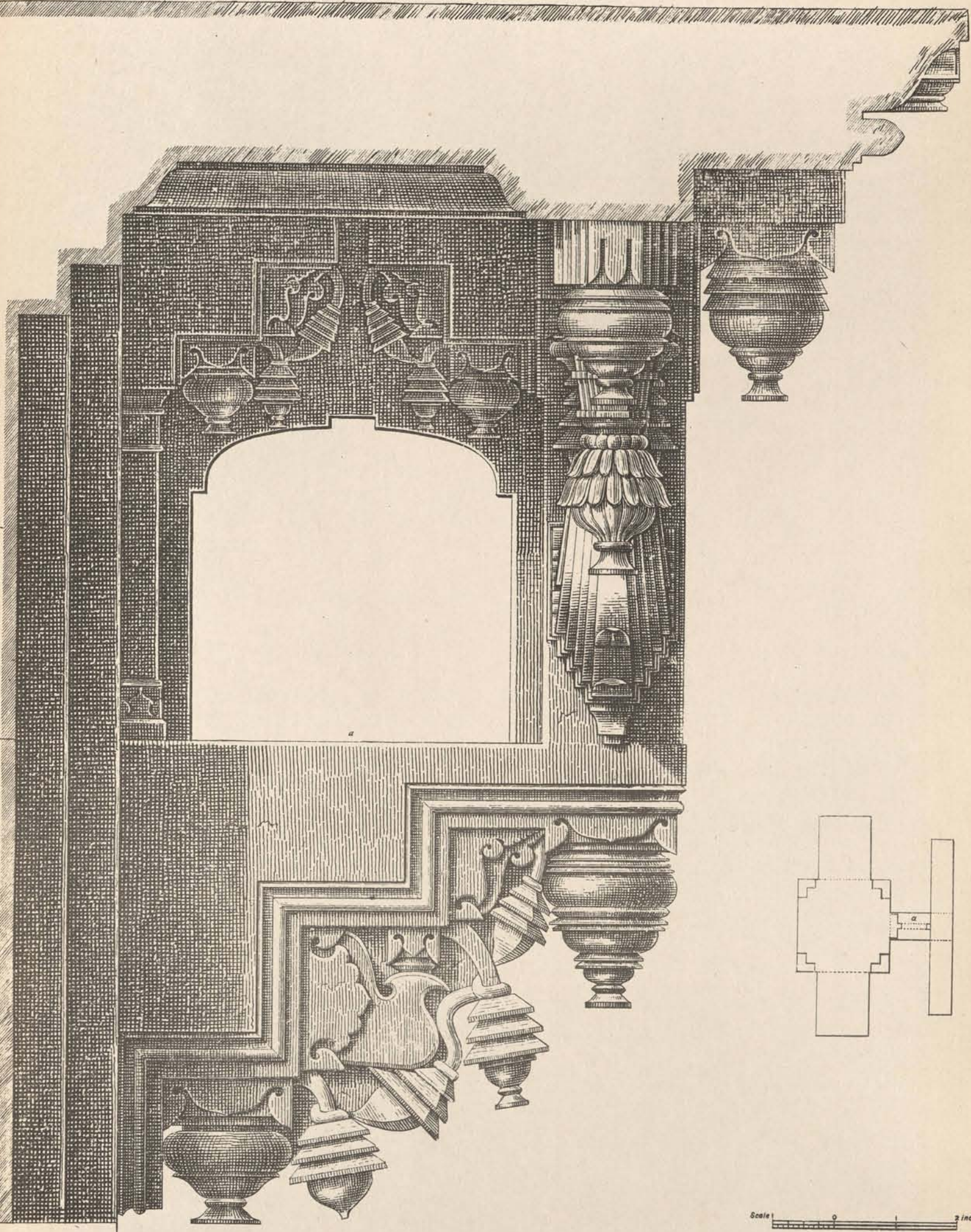


JEYPORE PORTFOLIO OF ARCHITECTURAL DETAILS.

Shankar 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.

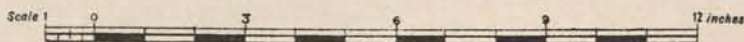


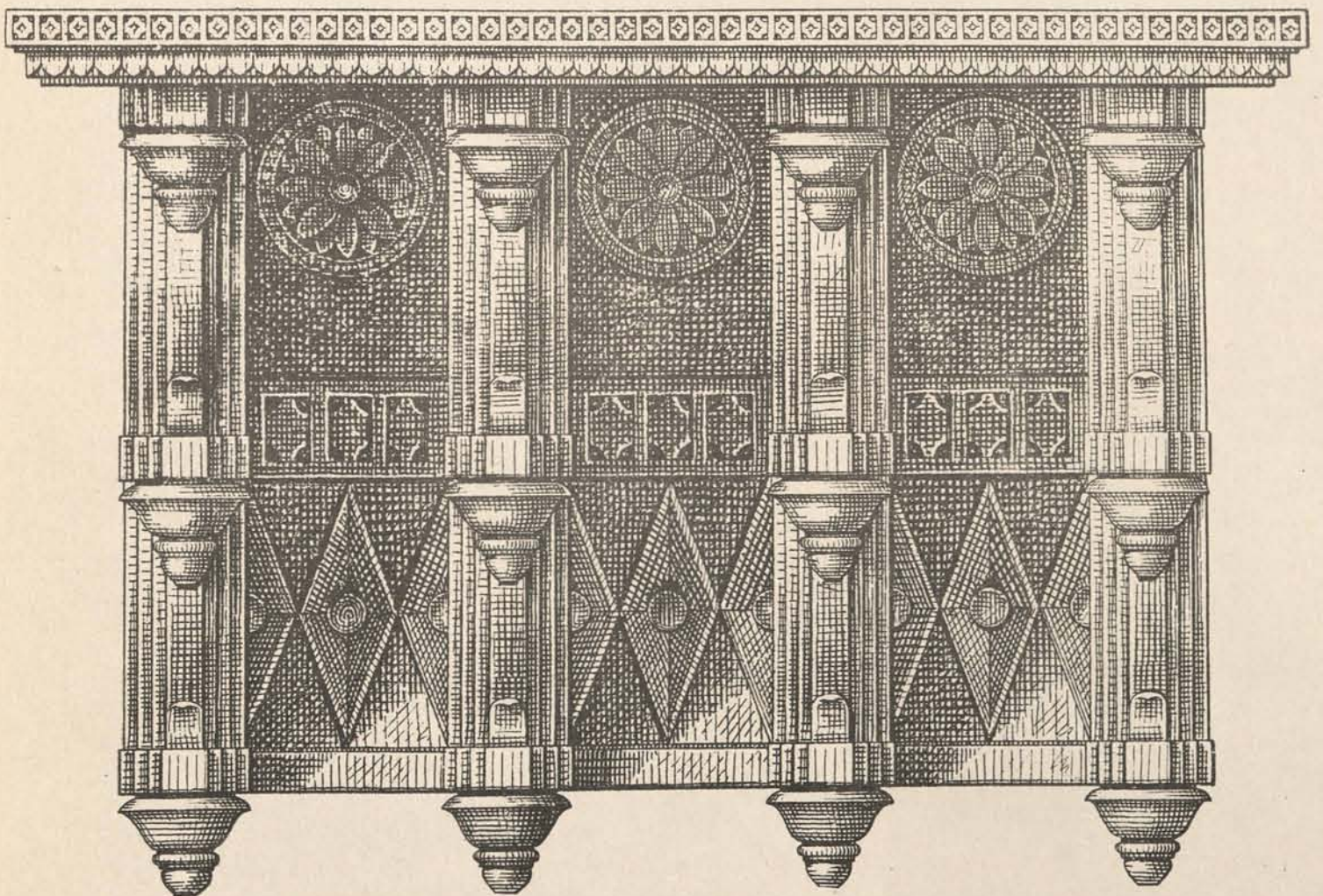
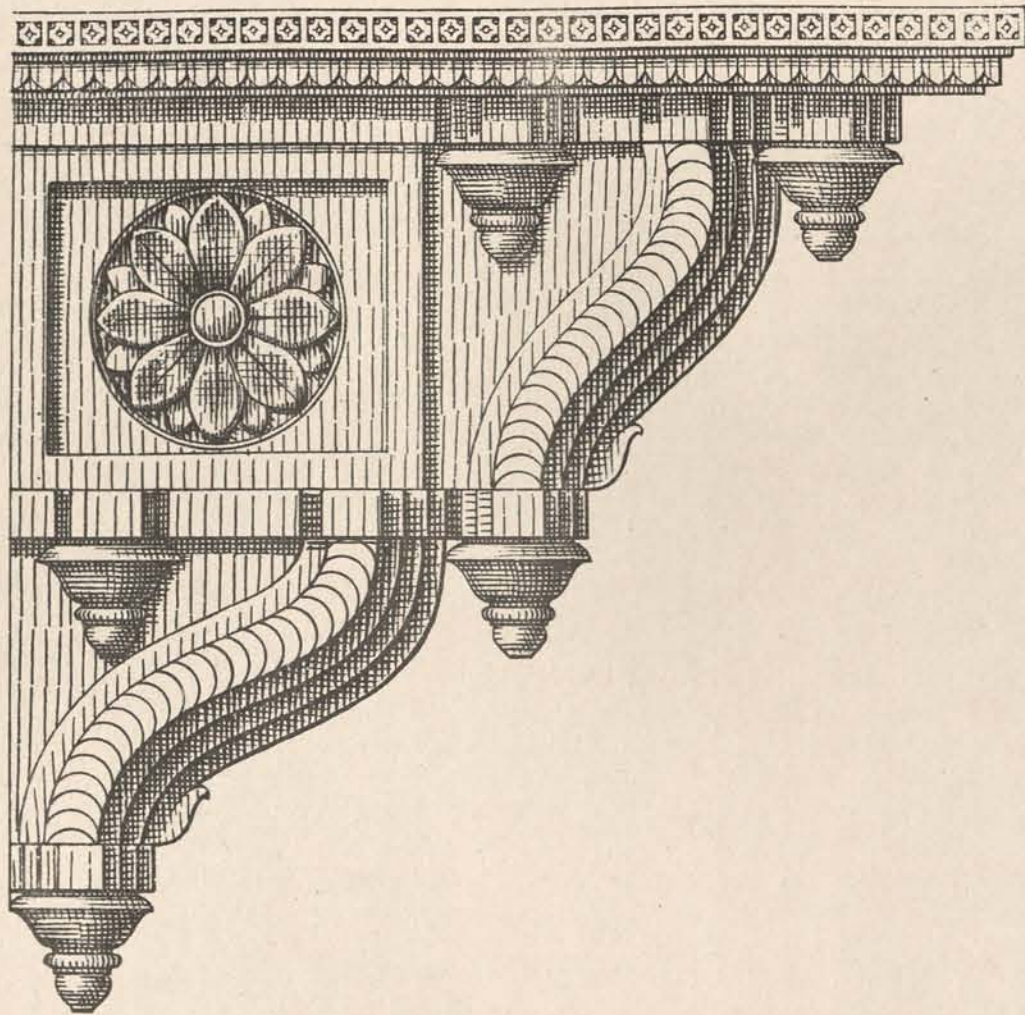
For front elevation see Plate 65.

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

JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

Shankar and Lal Chand del.

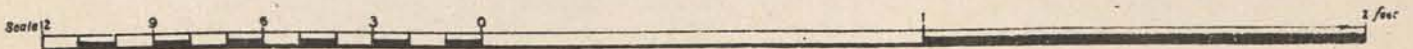


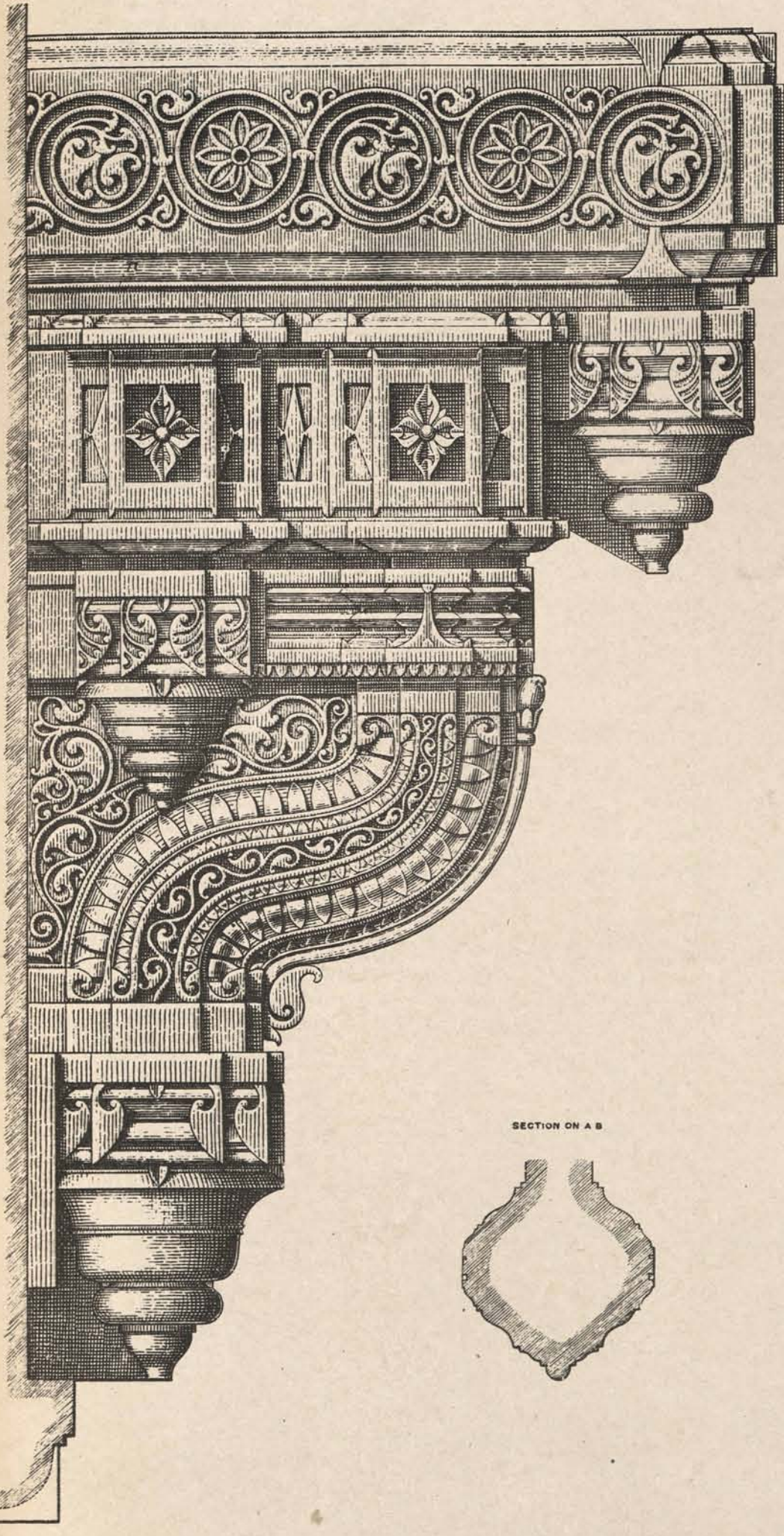


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AND LALA RAM BAKSH, DRAFTSMAN, JEYPORE,
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

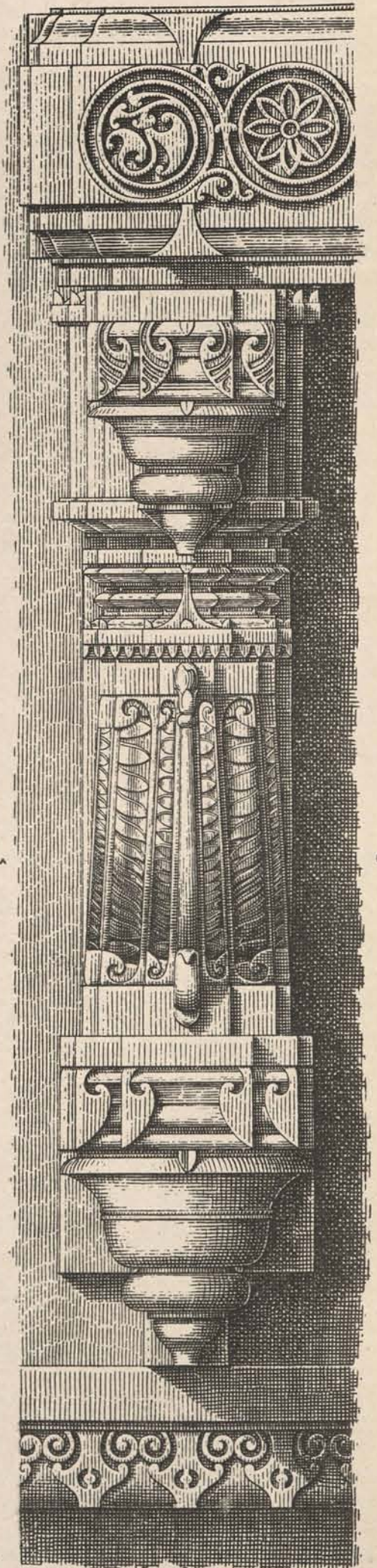
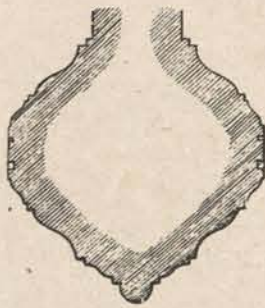
JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS.

Bhairav Baksh. del.





SECTION ON A B



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

JEYPORE PORTFOLIO
OF
ARCHITECTURAL DETAILS.

PART IV. BRACKETS.

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.



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(INDIA)

Printed in India

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872, Tokriwala, Jama Masjid, Delhi-6
Phone : 27 86 73

JEYPORE PORTFOLIO
OF
ARCHITECTURAL DETAILS.

PART V. ARCHES.

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.

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Phone : 27 86 73

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 V. ARCHES.

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„ 17.	„ „	Temple of Govindadeva at Jeypore.	
„ 18.	„ „	Gaj Pol in the Palace „ „	
„ 19.	„ „	Godha Temple „ „	
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Plates 42 to 44.	„ „	Palace of Raja Bir Bal's daughter „ „	
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Jeypore Portfolio of Architectural Details.

PART V. ARCHES.

This Portfolio contains 58 Plates, representing 57 examples, of which 12 are represented in colour.

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 Raibutana*; the volumes of the *Gazetteers* of India, North-Western Provinces, Rajputana; &c.

Plates 1 to 8

From the Sukh Mandir at Amber.

Amber is situated in the hills 5 miles north of the present capital of the Jeypore State. From A.D. 1037 to A.D. 1728 it was the capital. There were no buildings of any pretension until A.D. 1592, when Maharaja Mansingh began to build. In A.D. 1630 Mirza Raja Jaysingh added several of the more beautiful halls, such as the Jaya Mandir. 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 picturesque 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." In A.D. 1728 Maharaja Sawai Jaysingh founded the modern capital, and removed the seat of government to it. Since that time Amber has been more or less deserted. The Sukh Mandir, Sohag Mandir, Jaya Mandir, and Jagatsarwanji buildings date from the 17th century. See also Plates 9 to 16.

Plates 9, 10.

From the Sohag Mandir at Amber. See remarks above.

Plates 11 to 15.

From the Jaya Mandir at Amber. See remarks above, Plates 1 to 8.

Plate 16.

From the Jagatsarwanji at Amber. See remarks above, Plates 1 to 8.

Plate 17.

From the Temple of Govindadeva at Jeypore.

The Temple of Govindadeva and the Gaja Pol or Elephant Gateway are in the precincts of the Palace in Jeypore, and date from about the beginning of the 18th century. Plates 18 to 24 are also from Jeypore.

Plate 18.

From the Gaja Pol in the Palace at Jeypore. See remarks, Plate 17.

Plate 19.

From the Godha Temple at Jeypore.

Probably of the same period as the foregoing,—early part of the 18th century,—and belonging to a Hindu religious sect.

Plate 20.

From the Mandir of the Bispanthis at Jeypore. See remarks, Plate 19.

Plate 21.

From the Mandir of the Patodiyas at Jeypore. See remarks, Plate 19.

Plates 22 to 24.

From the Tholia Mandir at Jeypore. See remarks, Plate 19.

Plate 25.

From the Saman Burj at Delhi.

The Saman Burj, or Jasmine Bastion, in the Fort at Delhi was erected. Fergusson supposes, probably in the reign of Jahangir.

Plates 26 to 35.

From the Tomb of Jamali at Qutb Sahib near Delhi (coloured).

Shaikh Fazi-ullah, alias Jalal Khan, but better known by the name of Maulana Shaikh Jamali, was a great traveller, author, and poet. He was the favourite of four successive rulers of Delhi, he was in the height of his fame in the reign of Sikander Lodi, and died in that of Humayun, A.D. 1535. In the year A.D. 1528 he built a Mosque and a room in the old village of Qutb Sahib, near Delhi. He died in Gujarat, and his body was brought to Delhi and interred in the room mentioned above, which he had occupied during his lifetime. The room is about 25 feet square and 16 feet high. The grave of Jamali is in the centre, and on its right is another grave, supposed to be that of his brother Kamali. There are arched recesses in the walls, and the patterns round them and in the spandrels are very beautiful. These and the ceiling are rather profusely coloured, but the decorative patterns in plaster relief are admirable. Plate 26 has been given purposely without colour to shew the general effect.

Plate 36.

From a Tomb at Maharauli at Delhi.

The village of Maharauli is close to the Qutb Minar, about 8 miles south of Delhi.

Plate 37

From the Raju Mosque at Delhi.

This mosque is beside a masonry well to the south of the tomb of Adham Khan, and a quarter of a mile south-west of the Qutb Minar: it was built by Daulat Khan, a noble at the court of Sikandar Lodi, A.D. 1516.

Plates 38, 39.

From Arab Sarai at Delhi.

Arab Sarai, 3 miles south from Delhi and adjoining the tomb of the Emperor Humayun, was built by Haji Begum, the widow of Humayun and mother of Akbar, in the year A.D. 1560. She brought with her 300 Arabs on her return from Mecca, and settled them here.

Plate 40.

From Nizam-ud-din, near Delhi.

Nizam-ud-din is the name given to a collection of mosques and burial places about 5 miles from Delhi, where a Muhammadan saint of the name of Nizam-ud-din, who died in A.D. 1324, is buried. The graves of Jahanara Begum, Muhammad Shah, Mirza Jahangir, and many other persons of note are close at hand. Pilgrimages are made to his tomb from all parts of India, and additions to the tomb of the saint have been made by devotees from time to time.

Plate 41.

From the Tomb of Salim Chishti at Fatehpur Sikri.

Shaikh Salim Chishti was a Muhammadan saint, who during his life was greatly revered by the Emperor Akbar. He was born A.D. 1478 at Delhi, was a disciple of Khwaja Ibrahim Chishti, and resided on a hill close to the village of Sikri, near Agra. By the liberality of the Emperor he built a splendid mosque on the hill, called the Masjid of Fateh Sikri, which was completed in A.D. 1571 at a cost of about 5 lakhs of rupees. He died in A.D. 1572, and was buried in the courtyard of the mosque. Over his tomb a handsome building in white marble has been erected, from which this Arch has been taken.

Plates 42 to 44.

From the Palace of Raja Bir Bal's Daughter at Fatehpur Sikri.

Bir Bal or Bir Bar was a Brahman. On account of his wit and lively conversation he became one of the personal favourites of the Emperor Akbar. He perished in a campaign on the North-west Frontier in A.D. 1586. The beautiful designs shewn in these Plates are taken from a building of red sandstone, beautifully carved, in the female part of the Palace at Fatehpur Sikri known as his daughter's Quarters, erected about A.D. 1570-80.

Plates 45 to 51.

From the Hathi Pol in the Fort at Agra.

The Hathi Pol, Hathiya Pol, or Elephant Gate is the inner or second gate of the great barbican on the west face of the Fort of Agra,—the outer entrance being the well-known Delhi Gate.

Plates 52, 53.

From the Khas Mahal in the Fort at Agra.

The Khas Mahal, or Hall of Special Audience, in the Fort at Agra was built by Shah Jahan A.D. 1628-1658. It is in the best style of his reign, and is built of white marble inlaid with coloured stones.

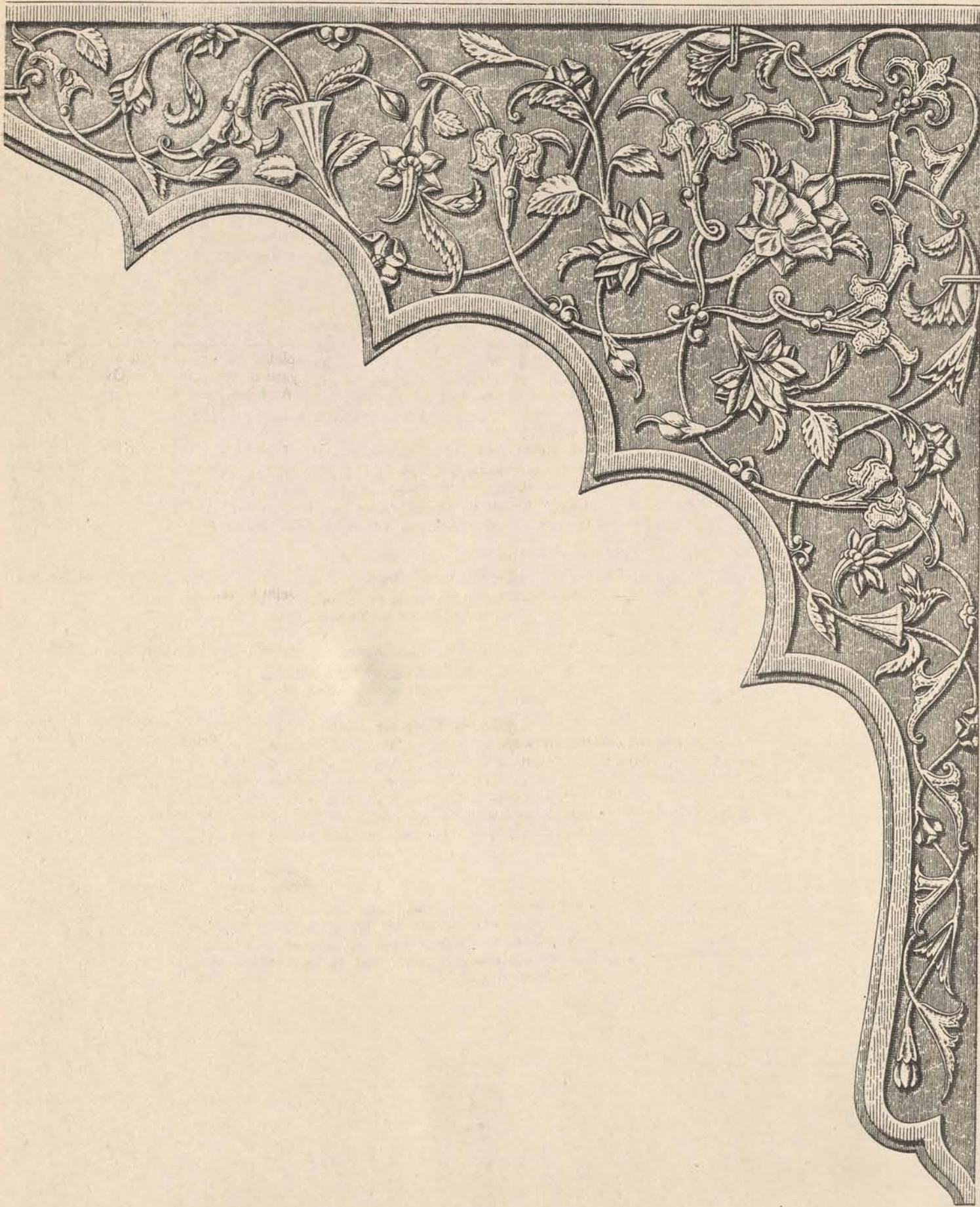
Plates 54 to 58.

From the Zanana Mahal in the Fort at Agra.

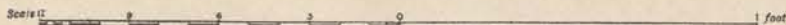
The Zanana Mahal, or Queen's Palace, adjoins the Khas Mahal and was built about the same time. Fergusson says:—"Nowhere is the contrast between the style of Akbar and that of Shah Jahan more marked than in the Palace at Agra,—from the red stone Palace of Akbar, with its rich sculptures and square Hindu construction, a door opens into the white marble court of the haram of Shah Jahan with all its feeble prettiness, but at the same time marked with that peculiar elegance which is found only in the East." The carvings of flowers in relief on the marble dadoes are very fine, and the inlaid work of great elegance.

It will be observed that the outlines of nearly all these Arches differ from one another, and the examples given will also shew how the spandrils are treated, and the endless variety of design in filling in these spaces. Some of those from the Tomb of Jamali have been adapted in wall decoration in the Albert Hall at Jeypore, just completed, the raised pattern coloured white on a light green ground. The effect is exceedingly good, and is an instance of the way in which these beautiful designs can be utilised for decoration in modern buildings.

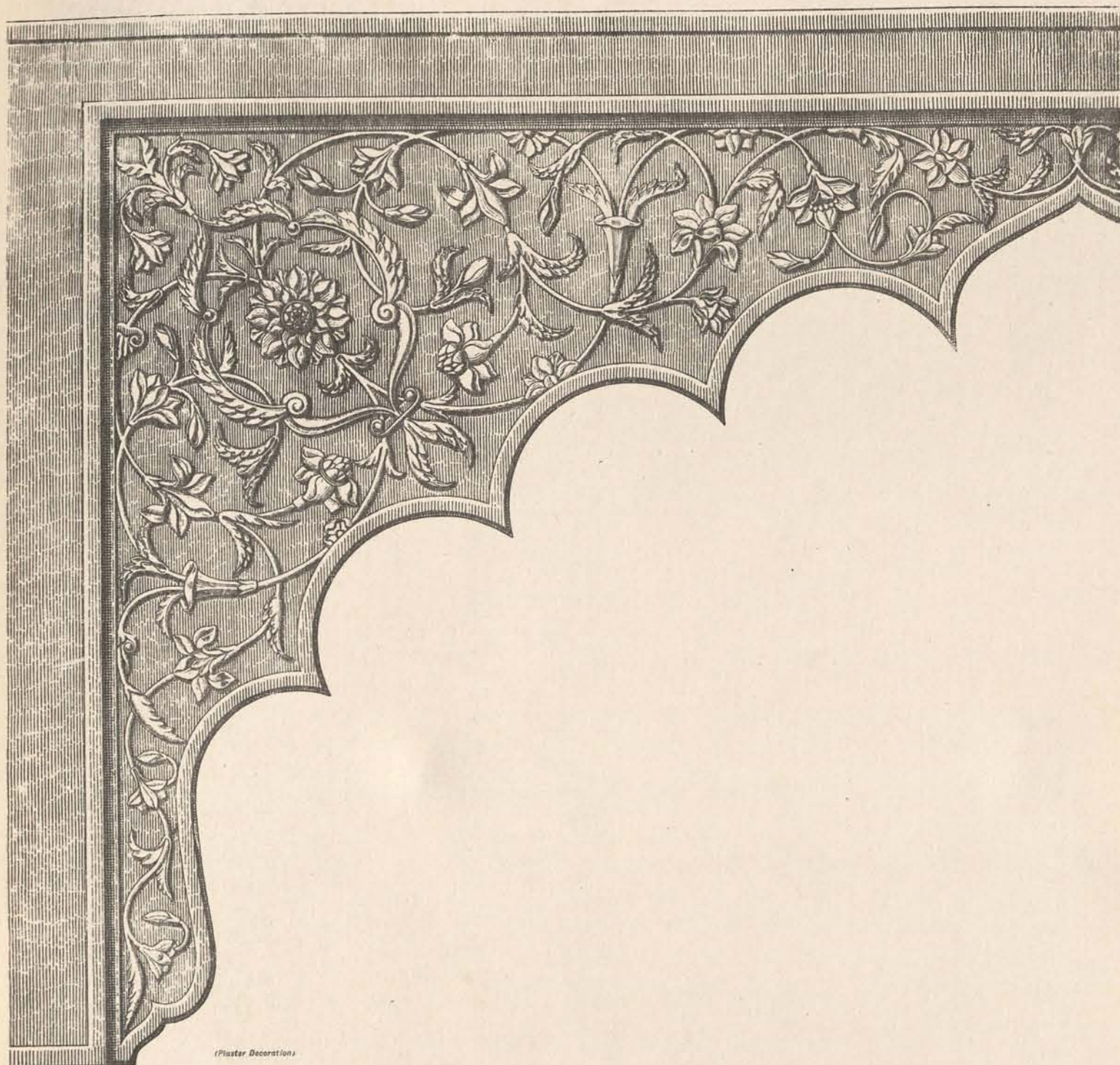
FROM THE SUKH MANDIR, AMBER.



(Plaster Decoration)

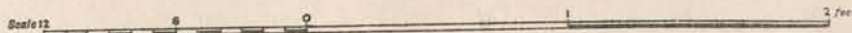


FROM THE SUKH MANDIR AT AMBER



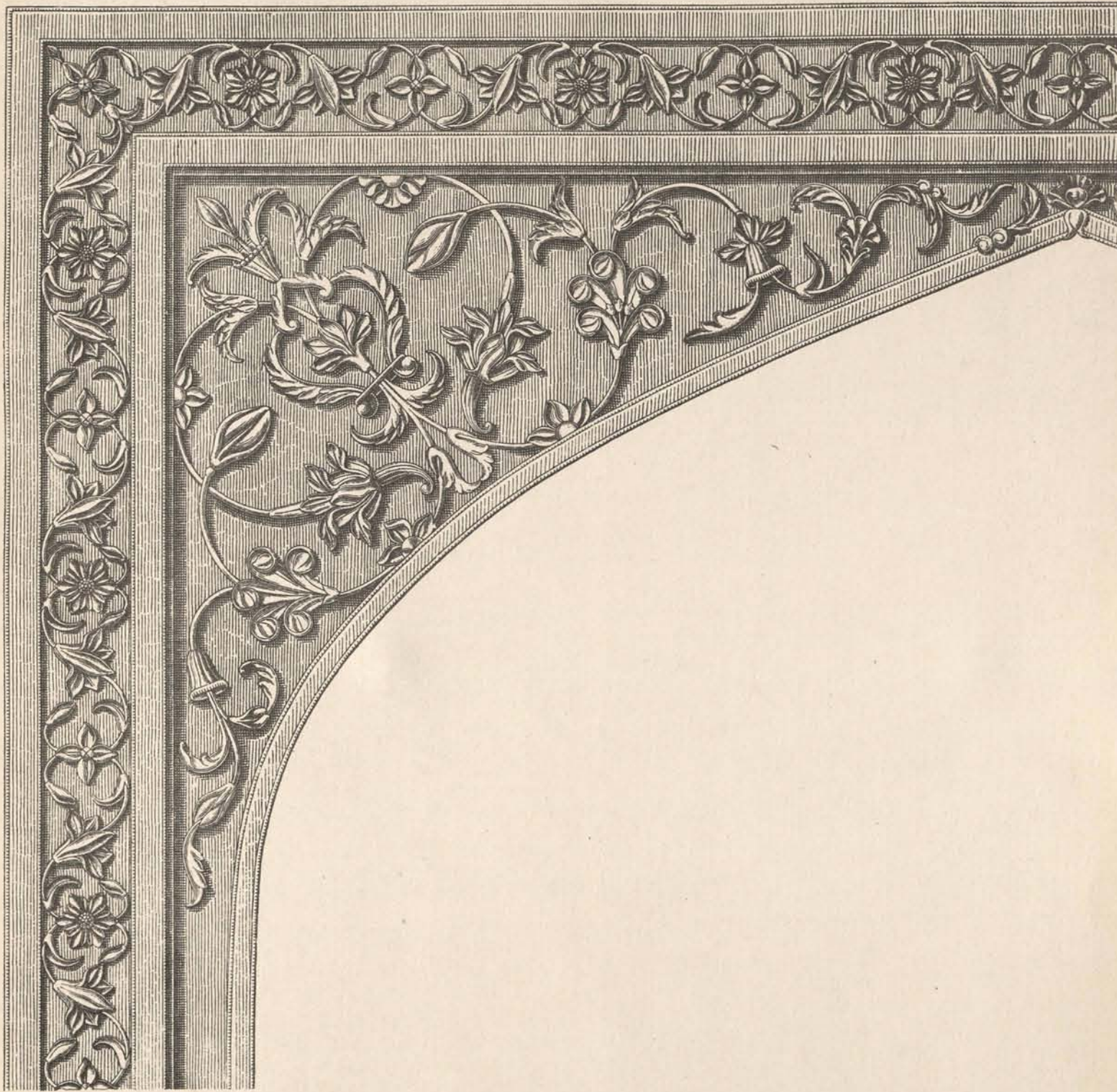
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Cap of Pillar



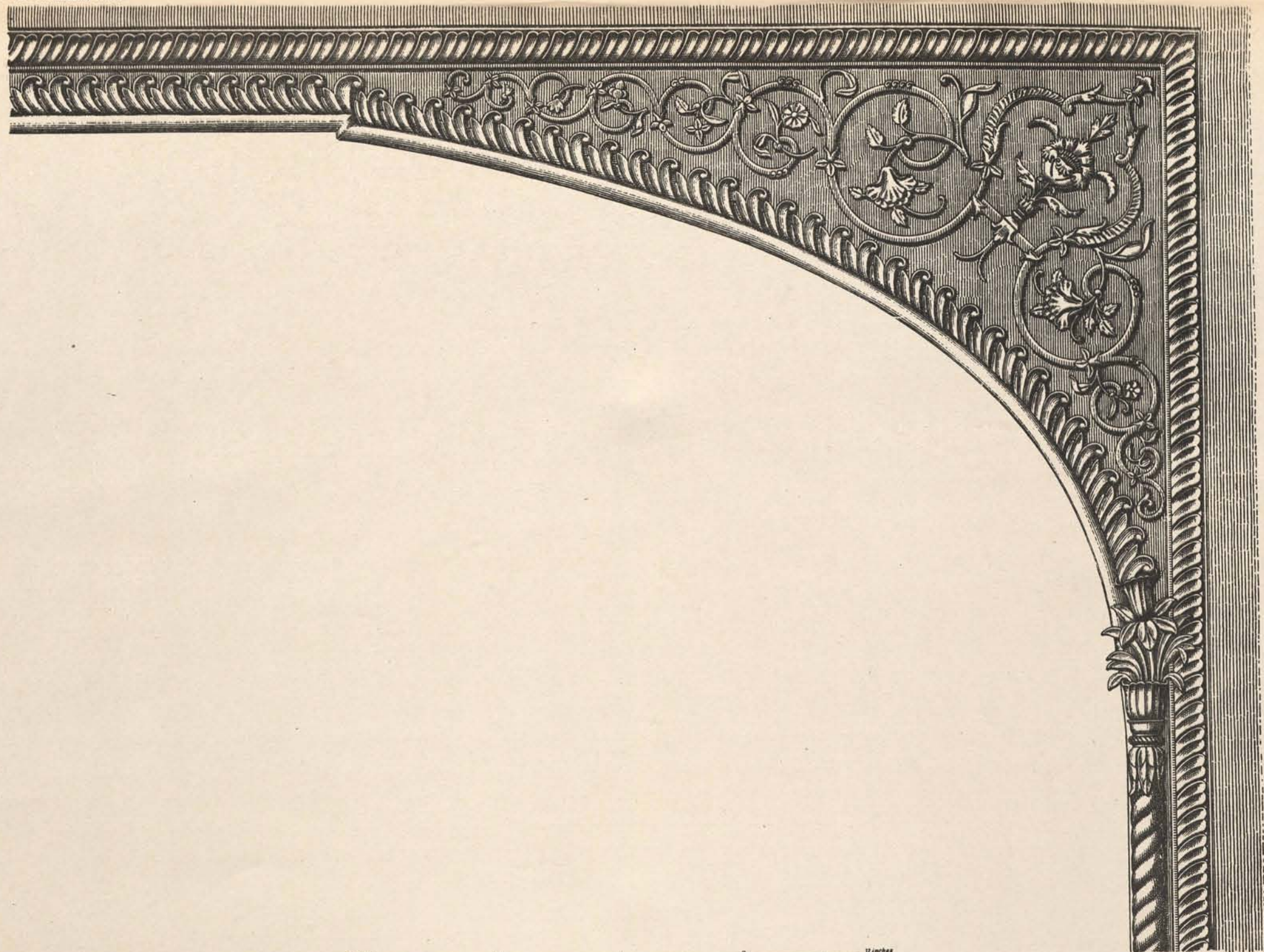
ARCHES

FROM THE SUKH MANDIR AT AMBER.



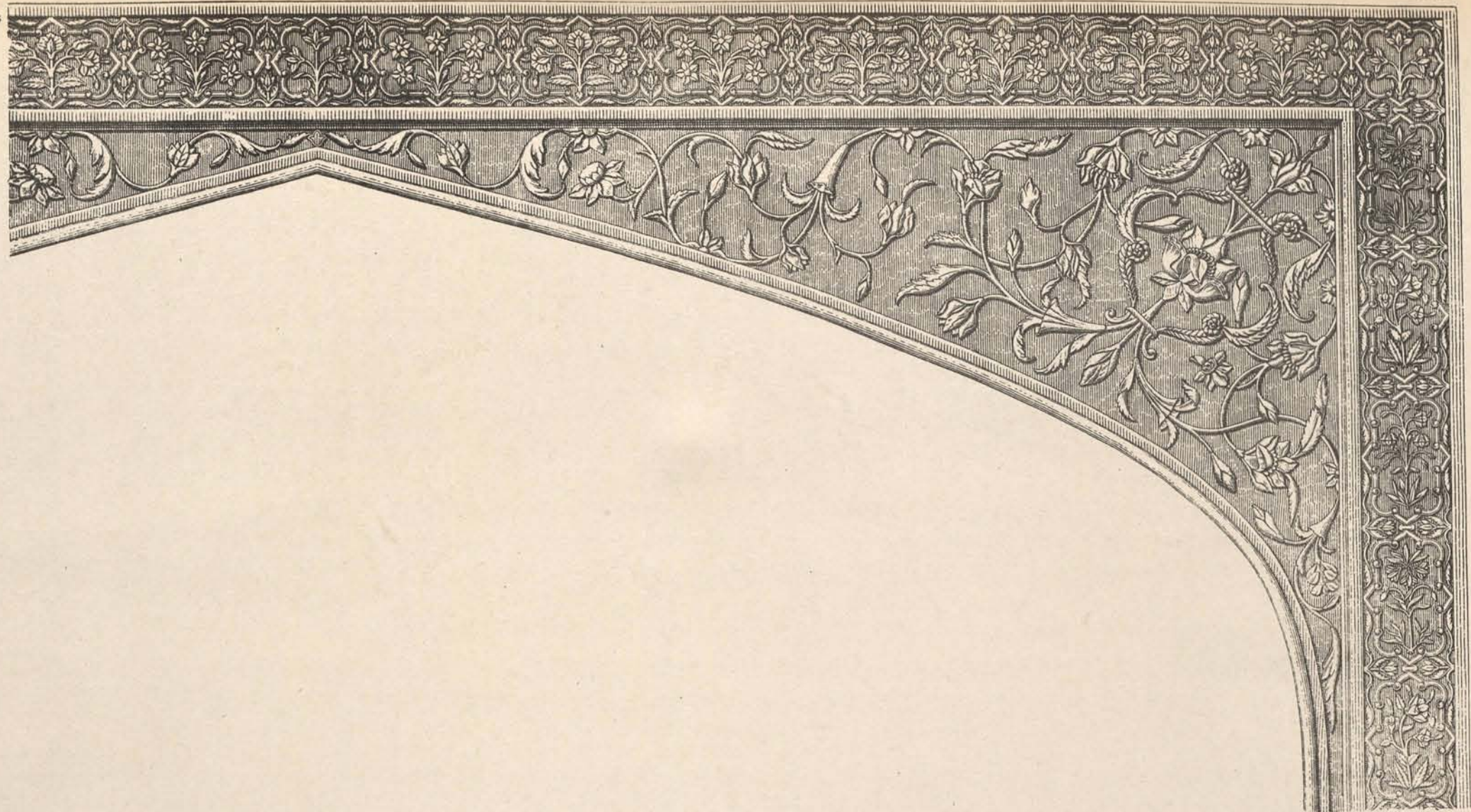
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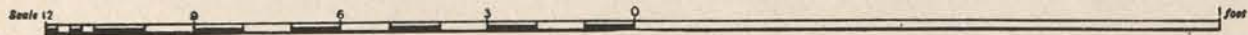


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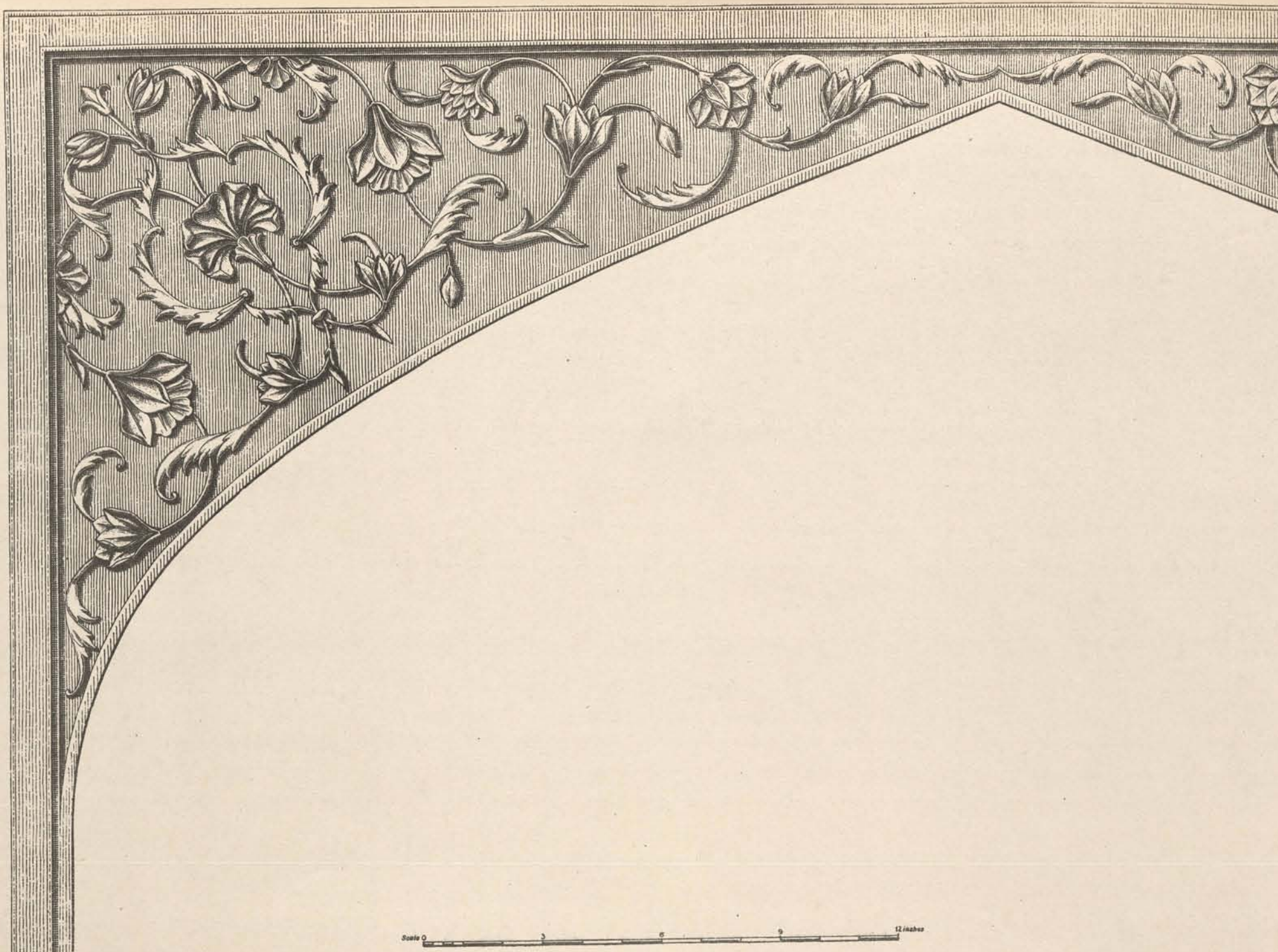
PART V
ARCHES



FROM SUKH MANDIR, AMBER



ARCHES

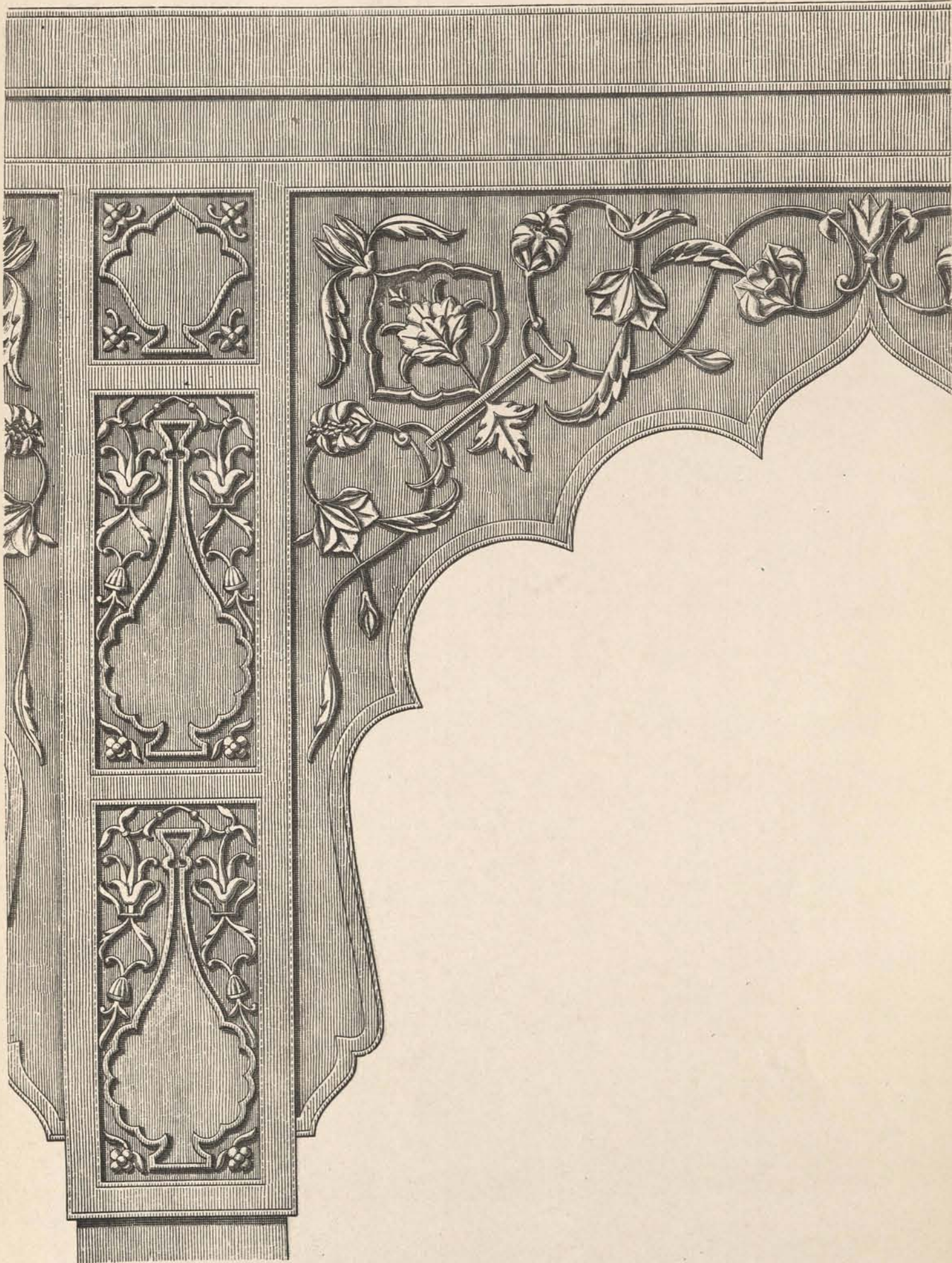


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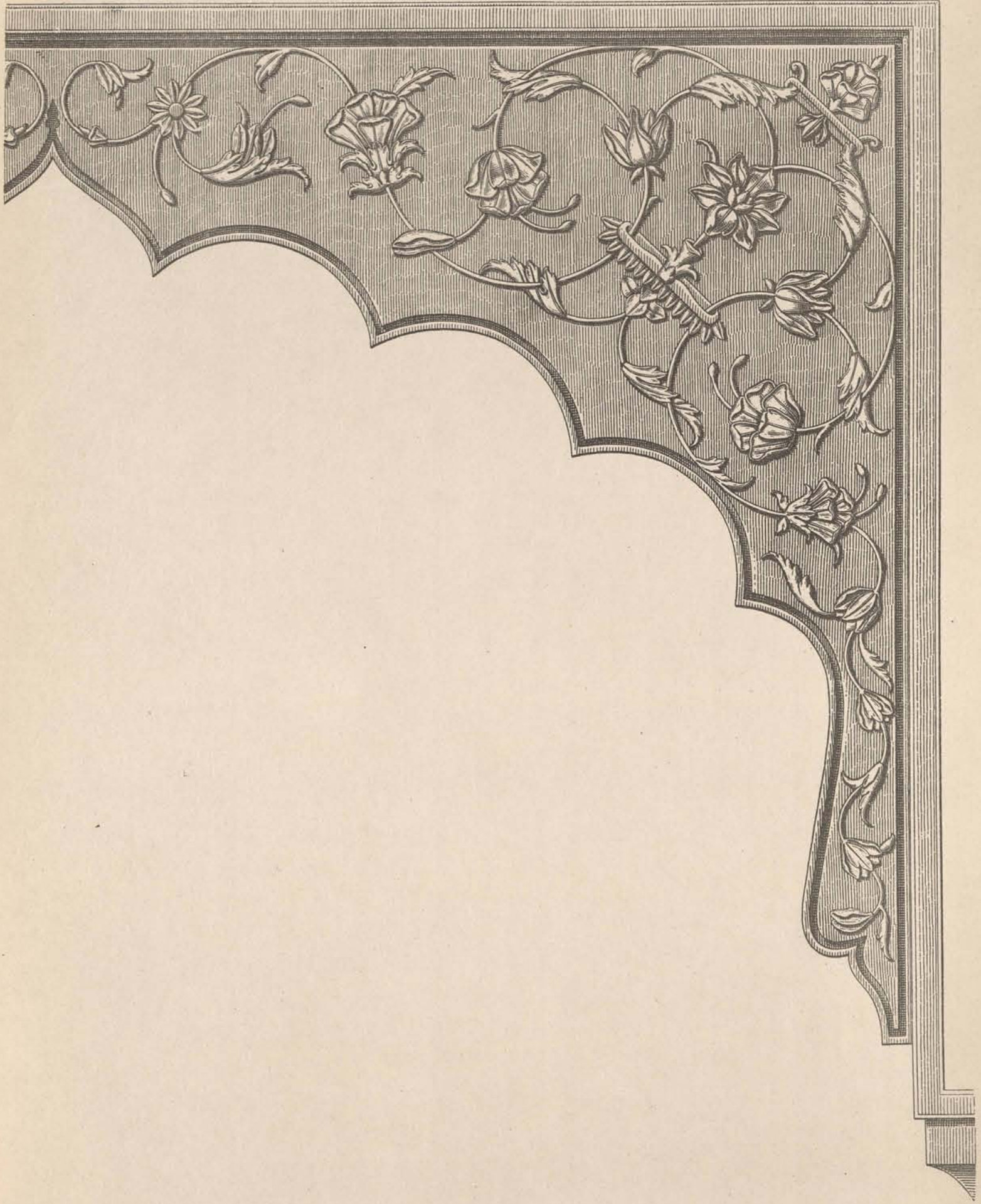
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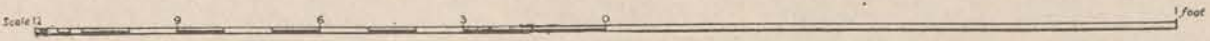
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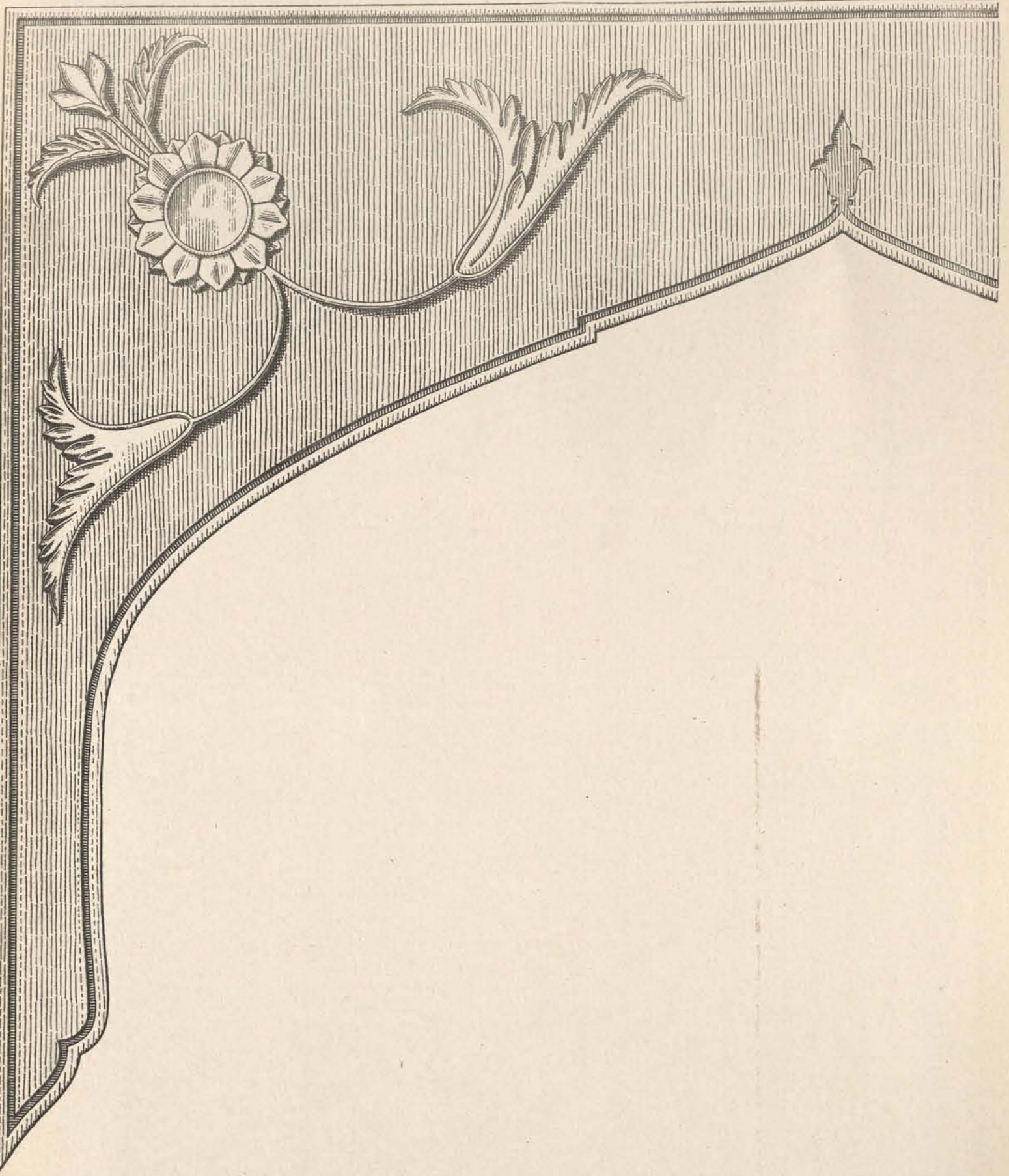
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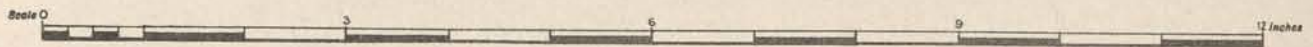
Unkar and Bhairav Baksh, del.

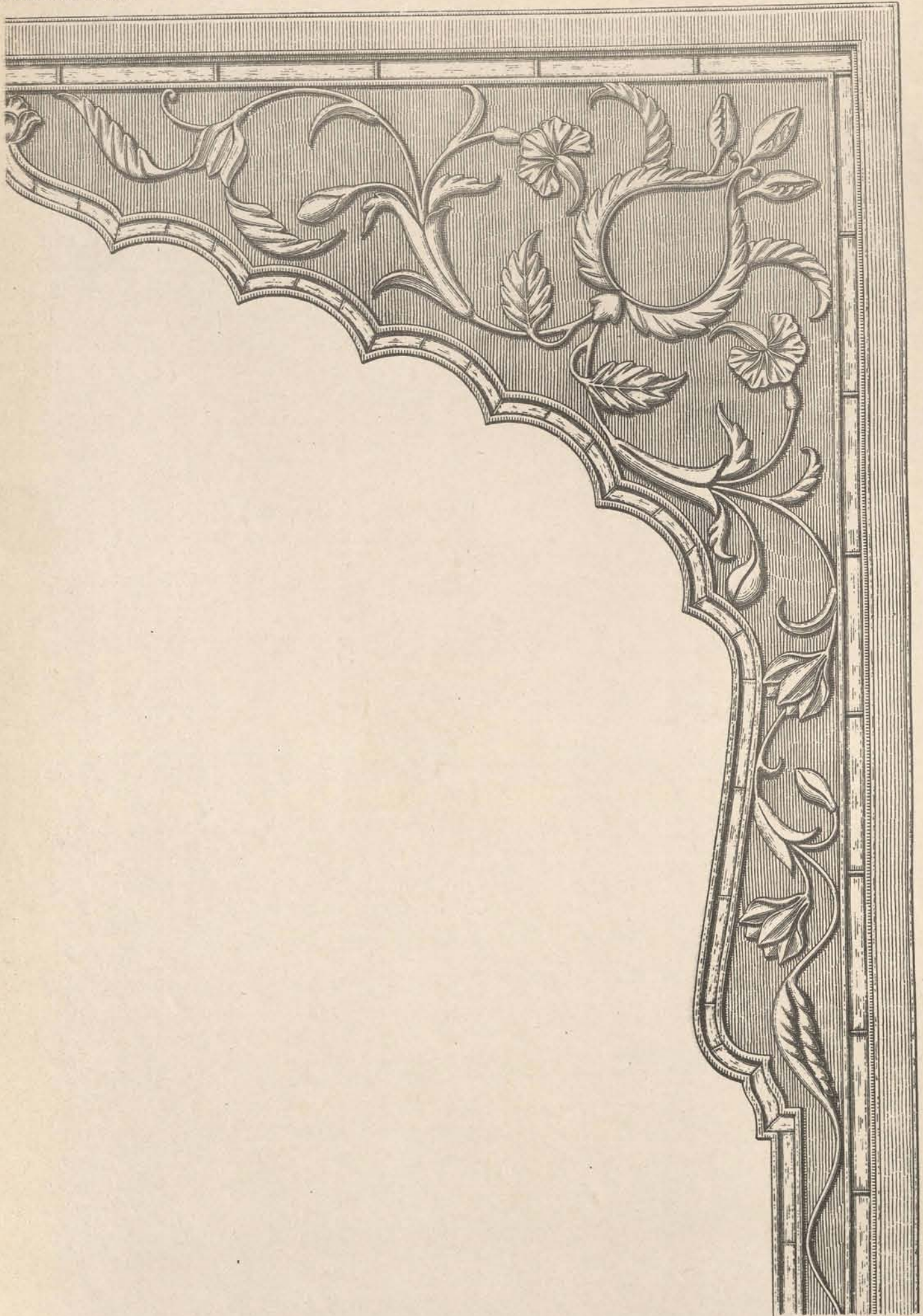


FROM JAYA MANDIR, AMBER.



(Plaster and Glass Decoration)



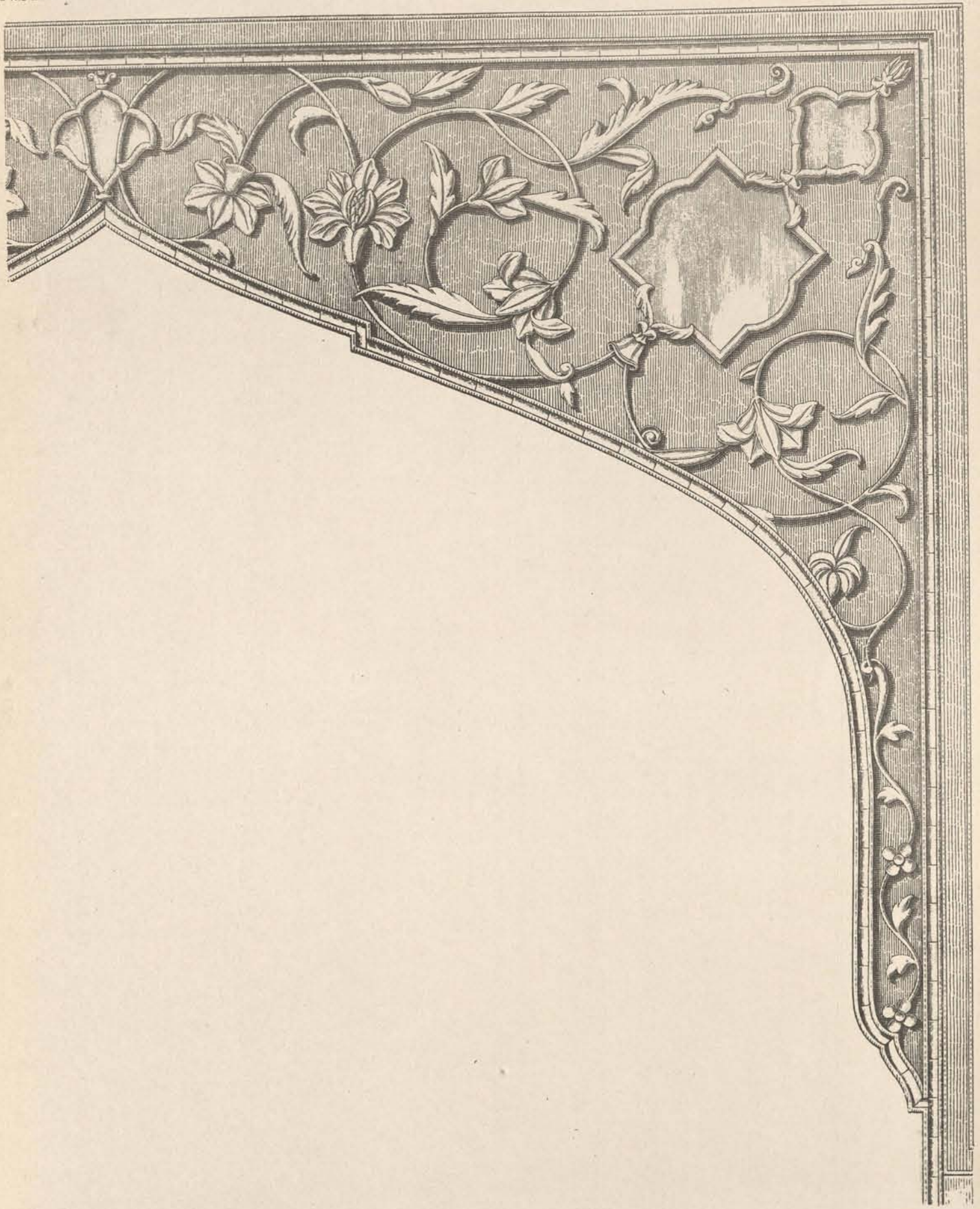


(Plaster and Glass decoration.)

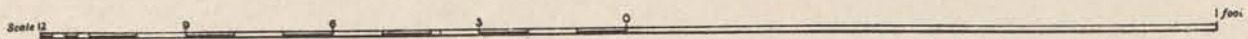


PART V
ARCHES

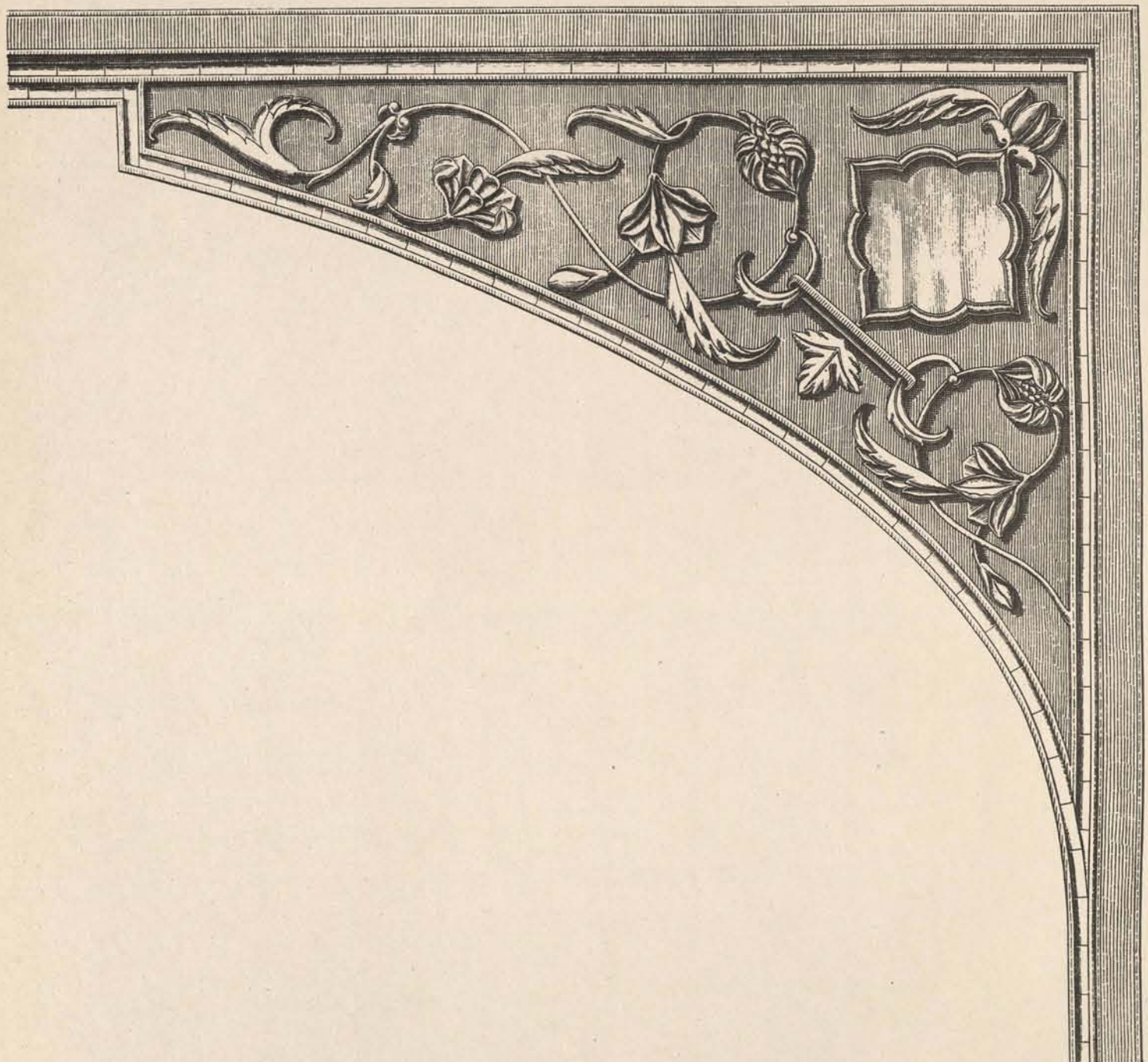
FROM THE JAYA MANDIR AT AMBER.



(Plaster and Glass Decoration)



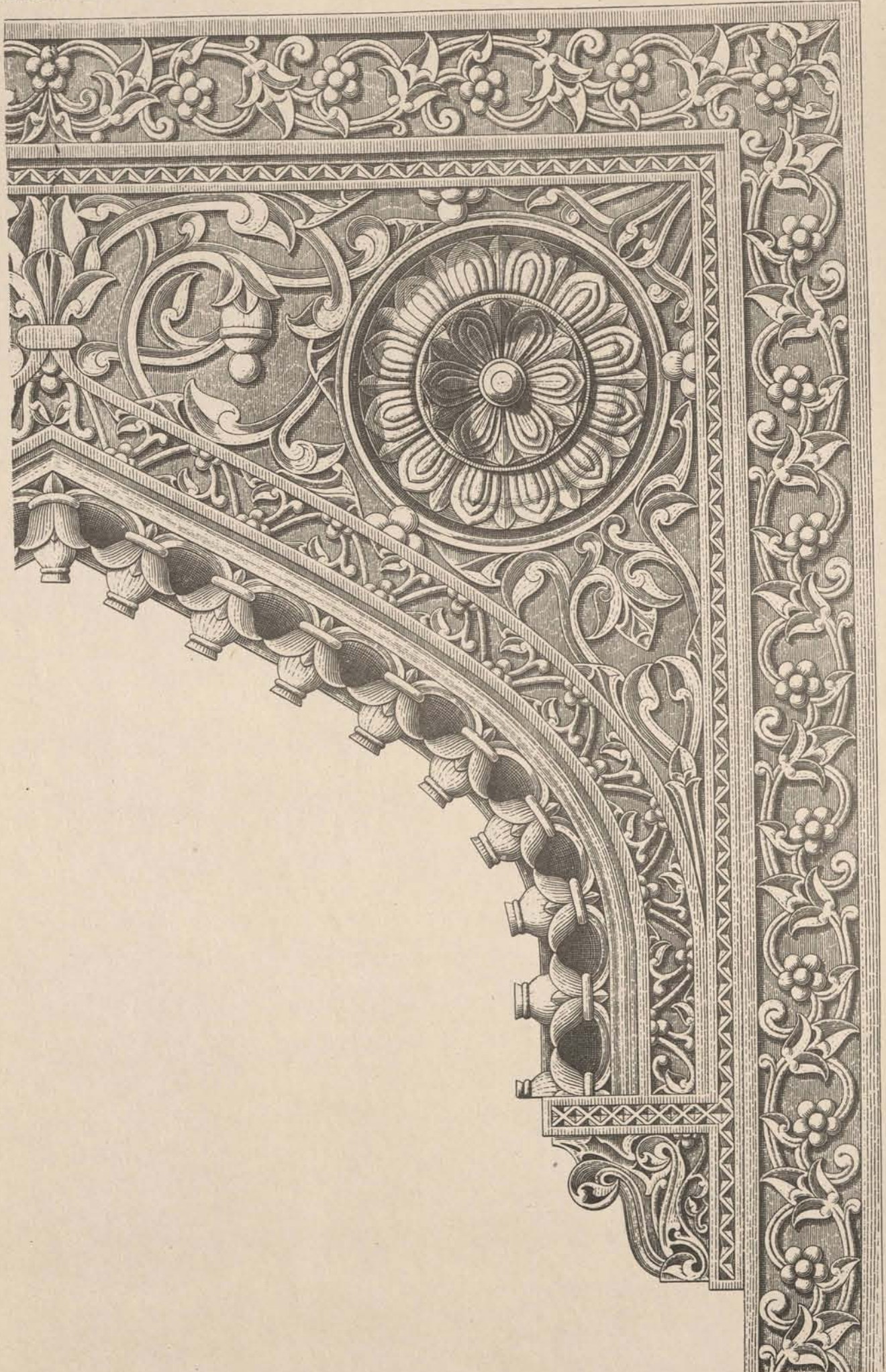
FROM THE JAYA MANDIR AT AMBER.



(Plaster and Glass decoration.)



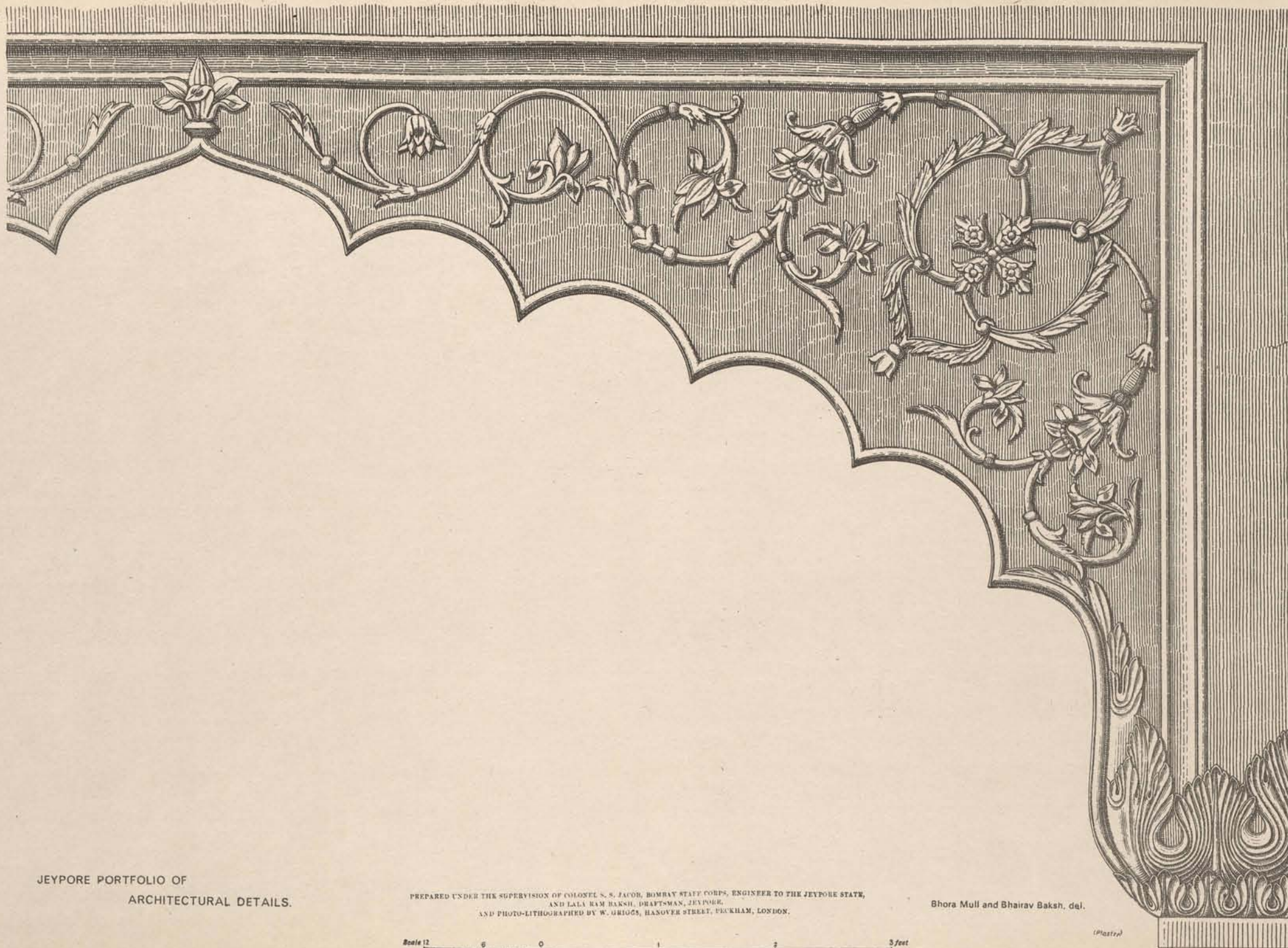
FROM THE JAGATBARWANJI TEMPLE AT AMBER.



Scale 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 BAKSHI, DRAFTSMAN, JEYPORE,
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PICTHAM, LONDON.

ARCHES



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, HANOVER STREET, PECKHAM, LONDON.

Bhora Mull and Bhairav Baksh, del.

Scale 12 6 0 1 2 3 feet

(Plaster)

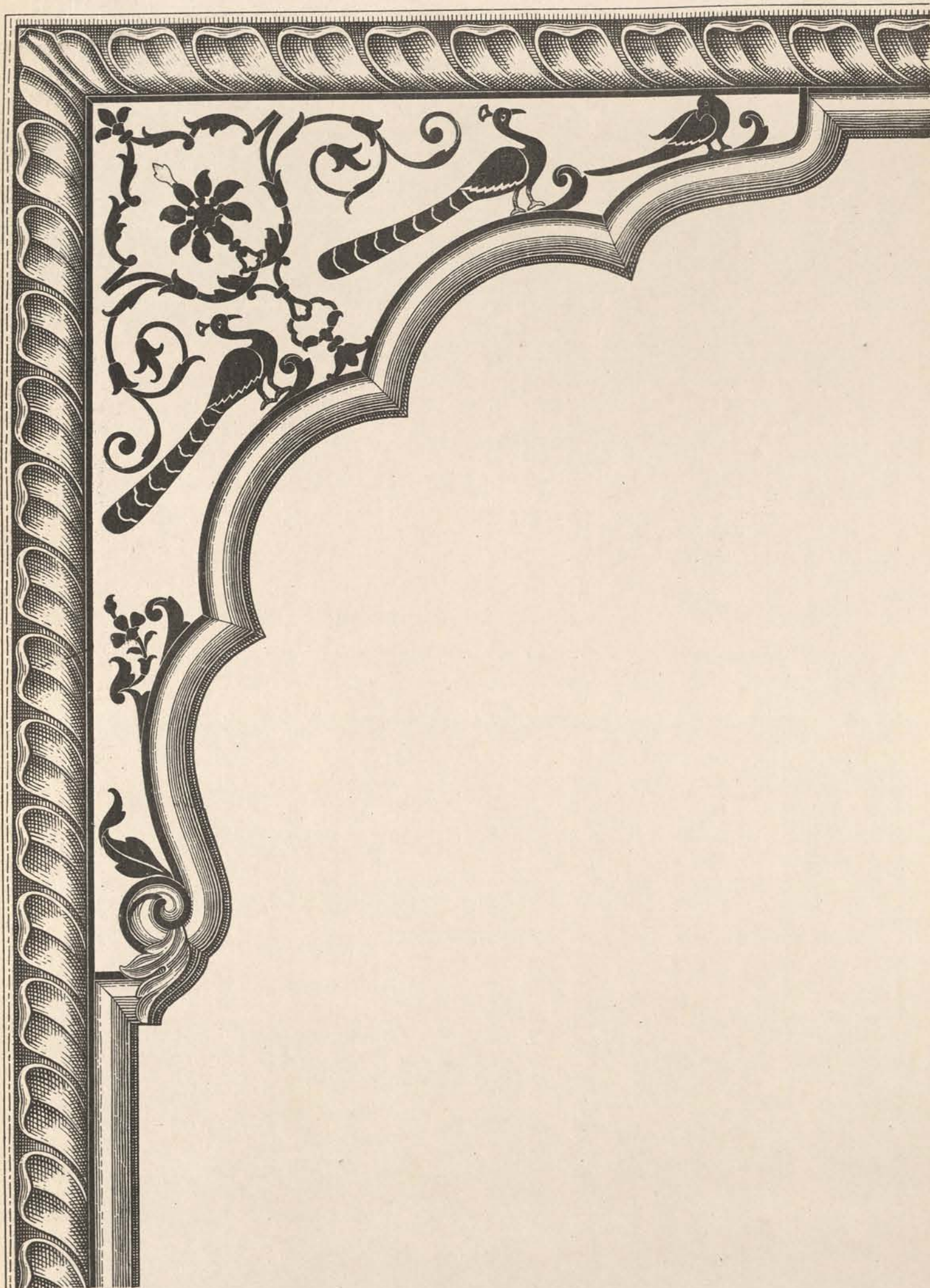


(Red Sandstone)



ARCHES.

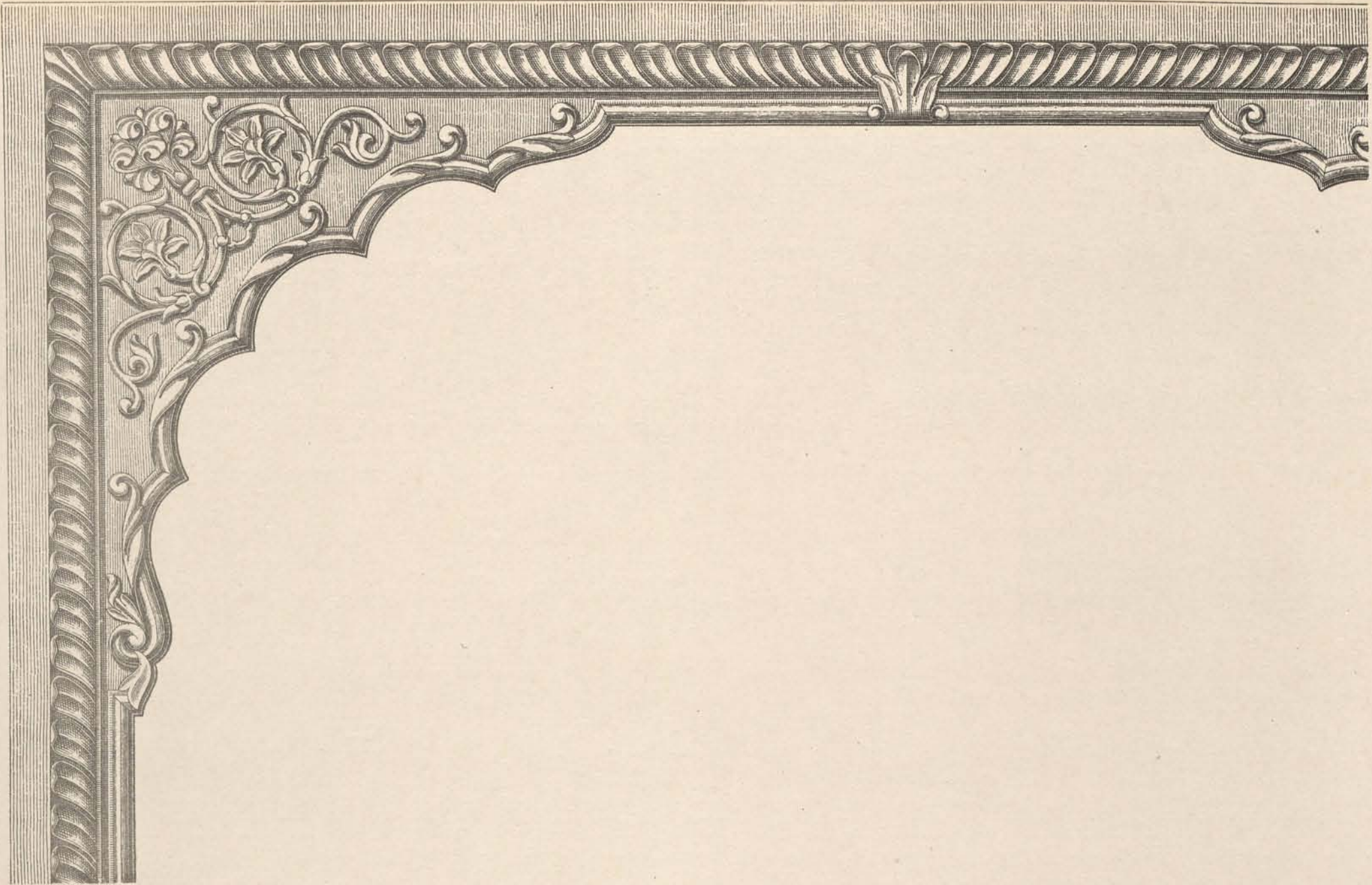
FROM THE GODHA TEMPLE AT JEYPORE.



(Marble Inlay)



PART V
ARCHES



Marble





(Marble)

Scale 0 3 6 9 12 inches

ARCHES.

FROM THE THOLIA MANDIR, JEYPORE.



(Marble)

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

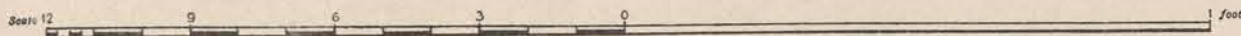


ARCHES.

FROM THE THOLIA MANDIR, JEYPURE.

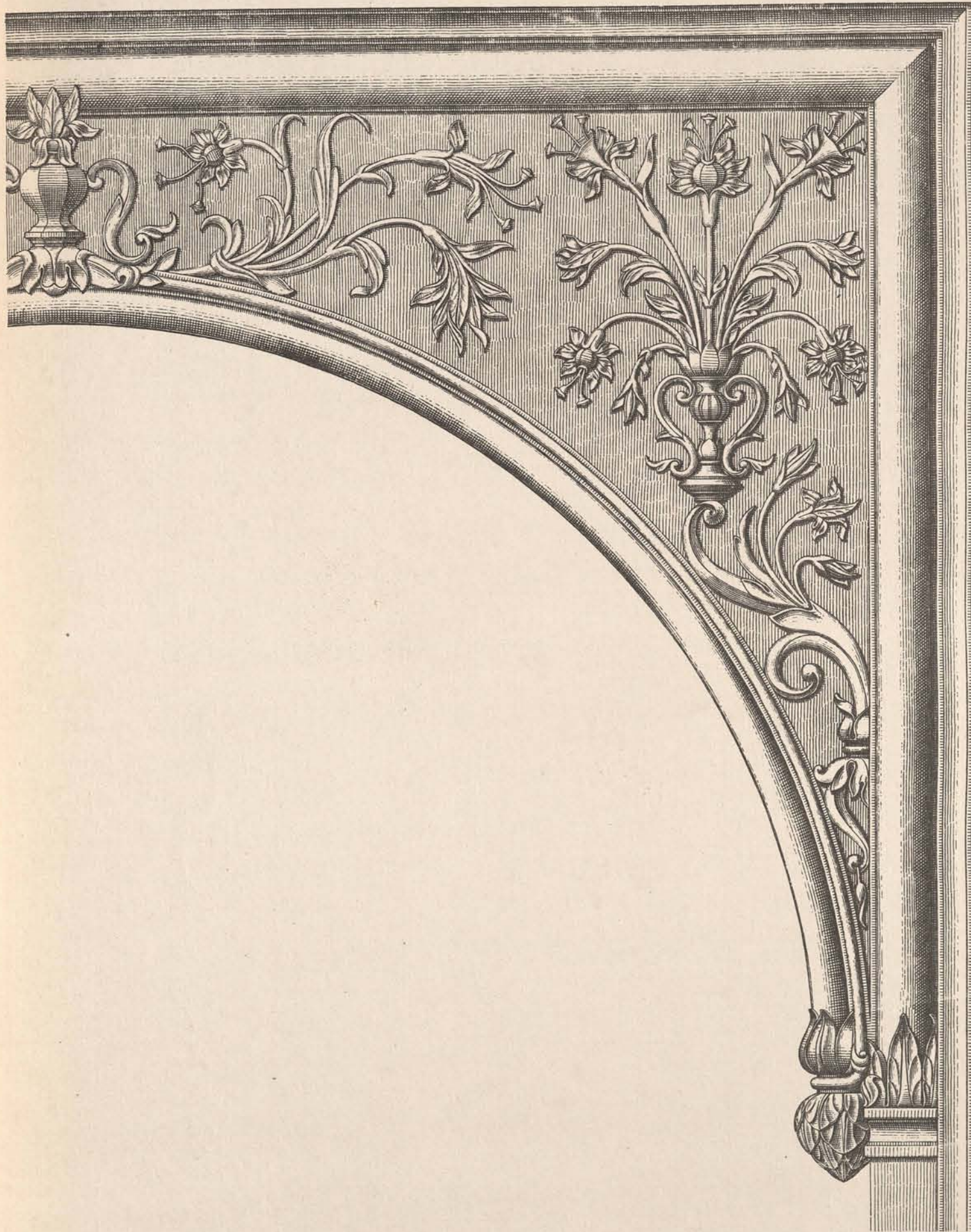


(Marble)



ARCHES.

FROM THE SAMAN BURJ IN THE FORT AT DELHI.

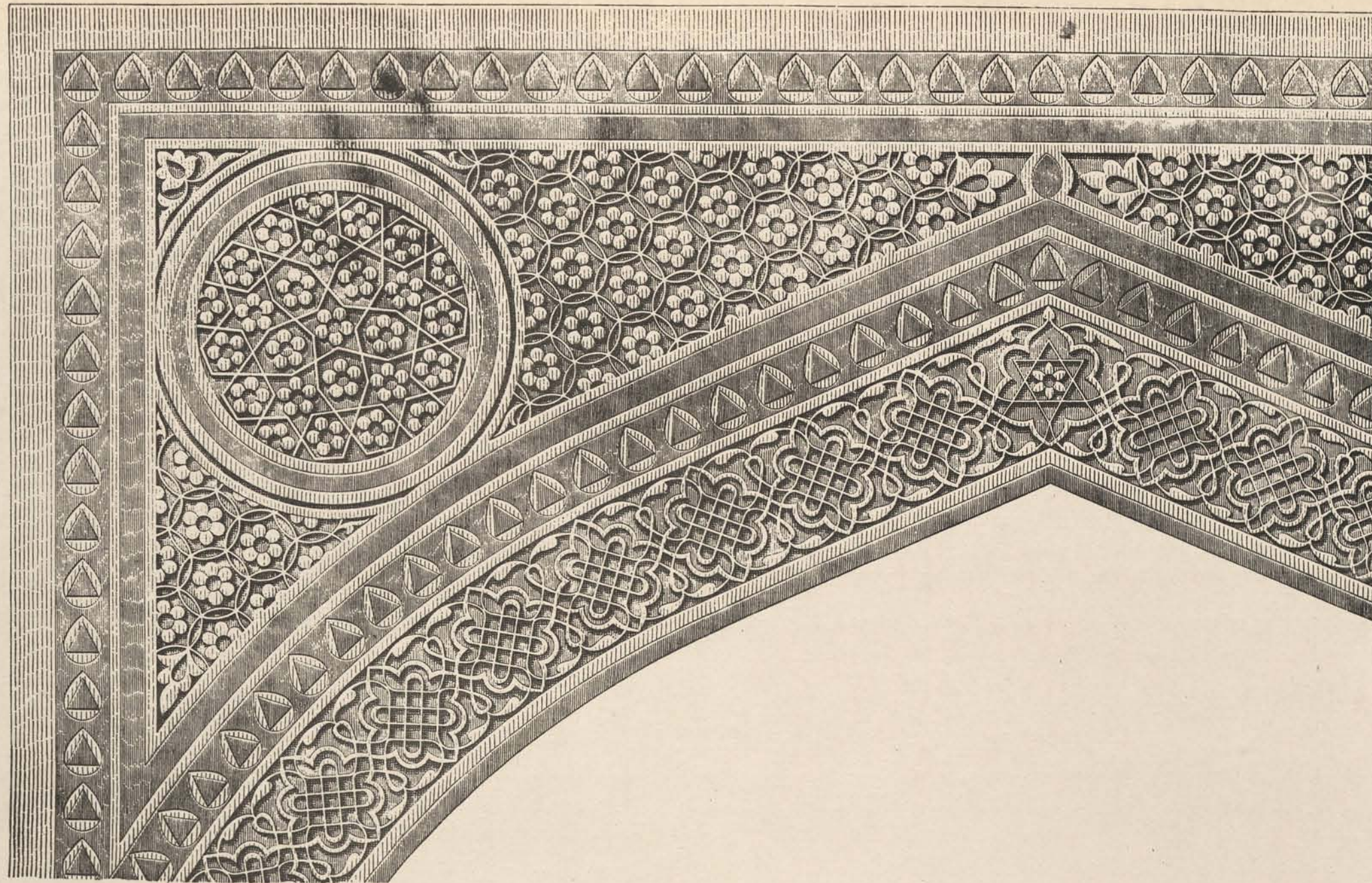


(Marble)

Scale 12 6 9 1 2 feet

ARCHES.

FROM THE TOMB OF JAMALI, NEAR THE OUTS AT DELHI.



Scale 0 2 4 6 8 10 inches

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. BRIGGS, HANOVER STREET, PECKHAM, LONDON.

Ram Prasad, del.

ARCHES.



(Partly fitted in with glazed tile work, and partly with colour on plaster.)

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

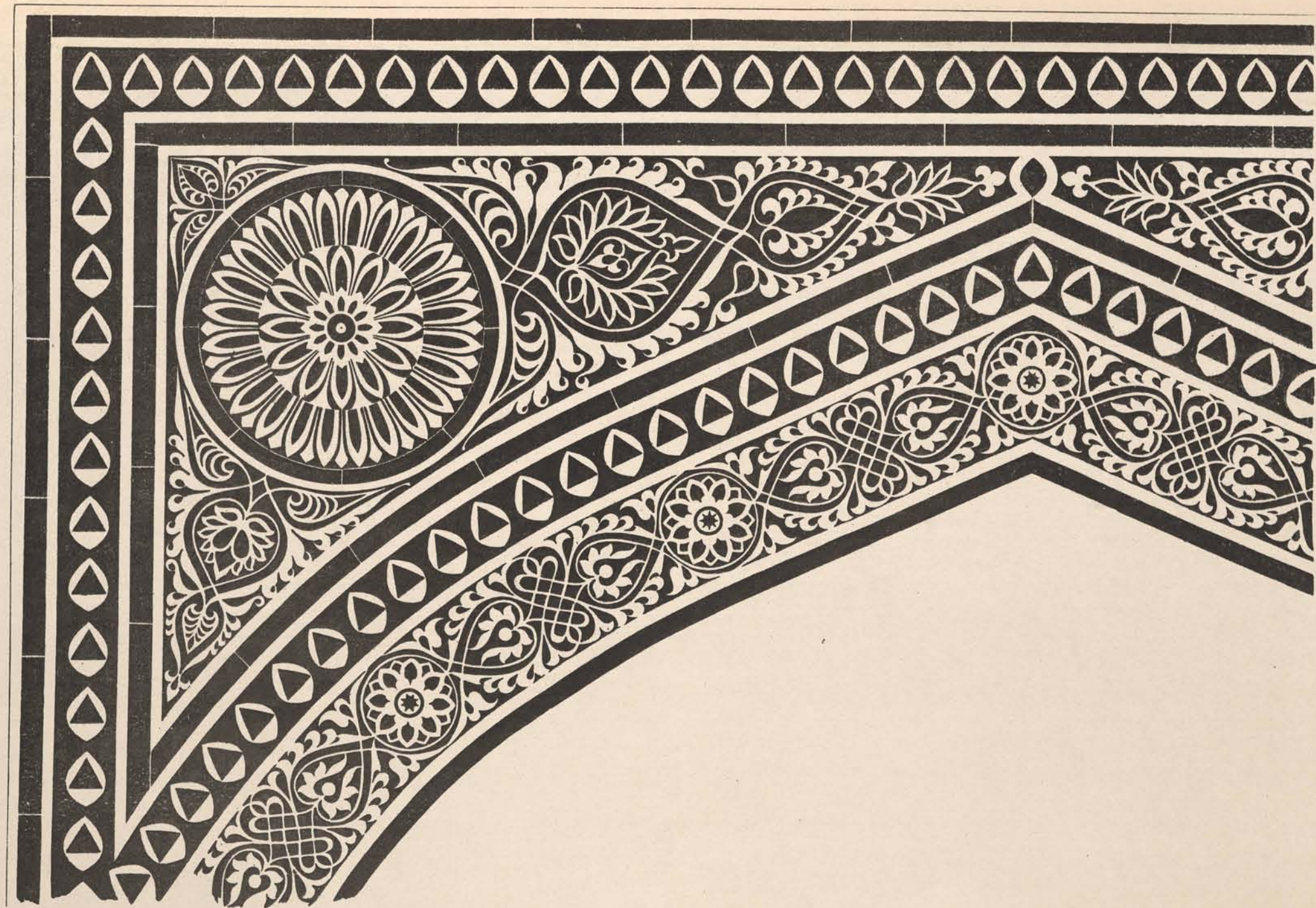
Scale 0 3 6 9 12 inches

ARCHES.



(Partly filled in with glazed tile work, and partly with colour on plaster.)

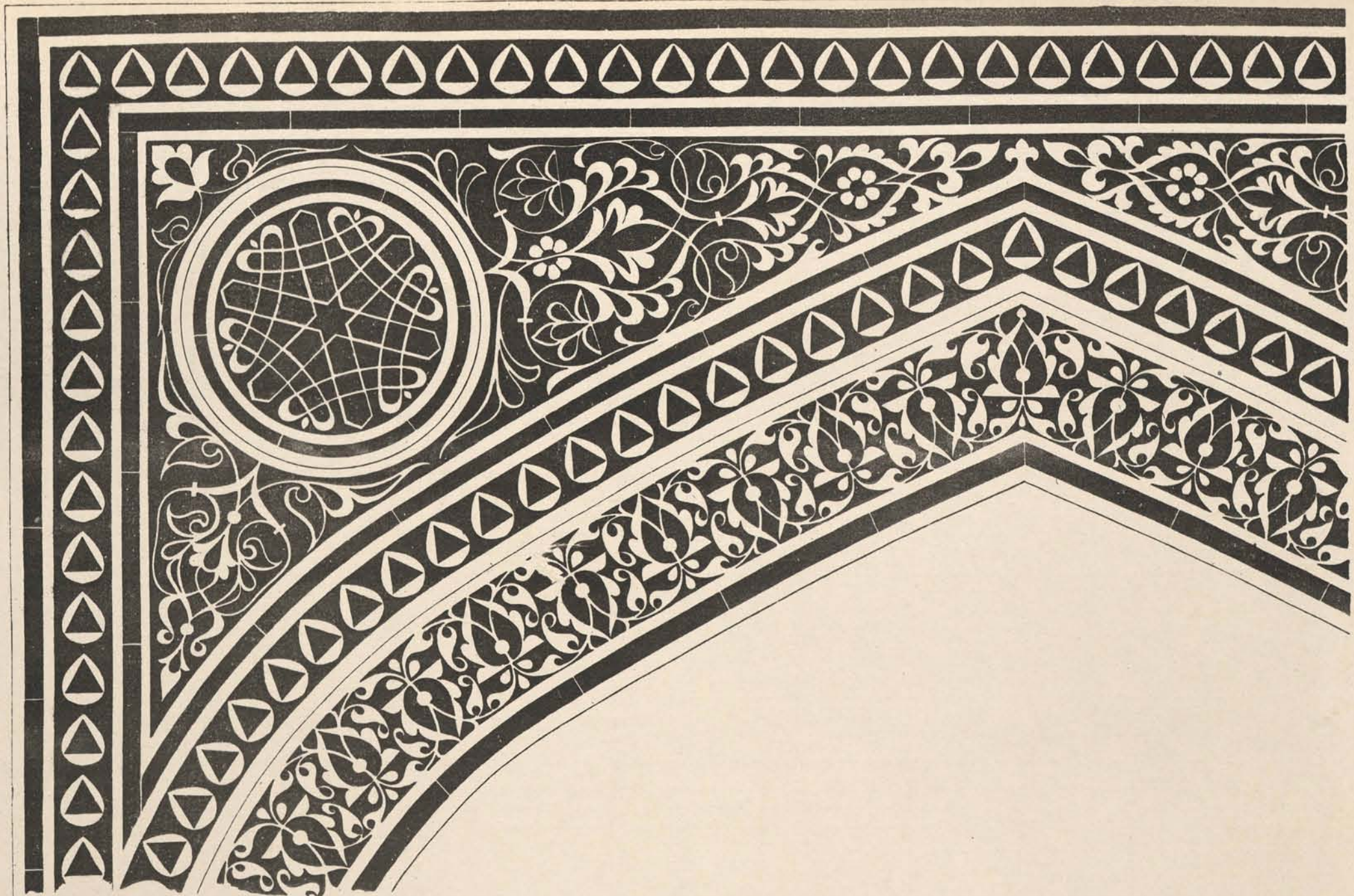




(Partly filled in with glazed tile work, and partly with colour on plaster.)

Scale 0 3 6 9 12 inches

ARCHES



(Partly filled in with glazed tile work, and partly with colour on plaster.)



FROM THE TOMB OF JAMALI, NEAR THE QUTB AT DELHI.

ARCHES



(Partly filled in with glazed tile work, and partly with colour on plaster)

Scale 0 3 6 9 12 inches



(Partly filled in with glazed tile work, and partly with colour on plaster.)

Scale 0 3 6 9 12 inches

PART V.

ARCHES.



(Partly filled in with glazed tile work, and partly with colour on plaster)



JEYPORE PORTFOLIO OF
ARCHITECTURAL DETAILS

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

Ram Pratap, del.

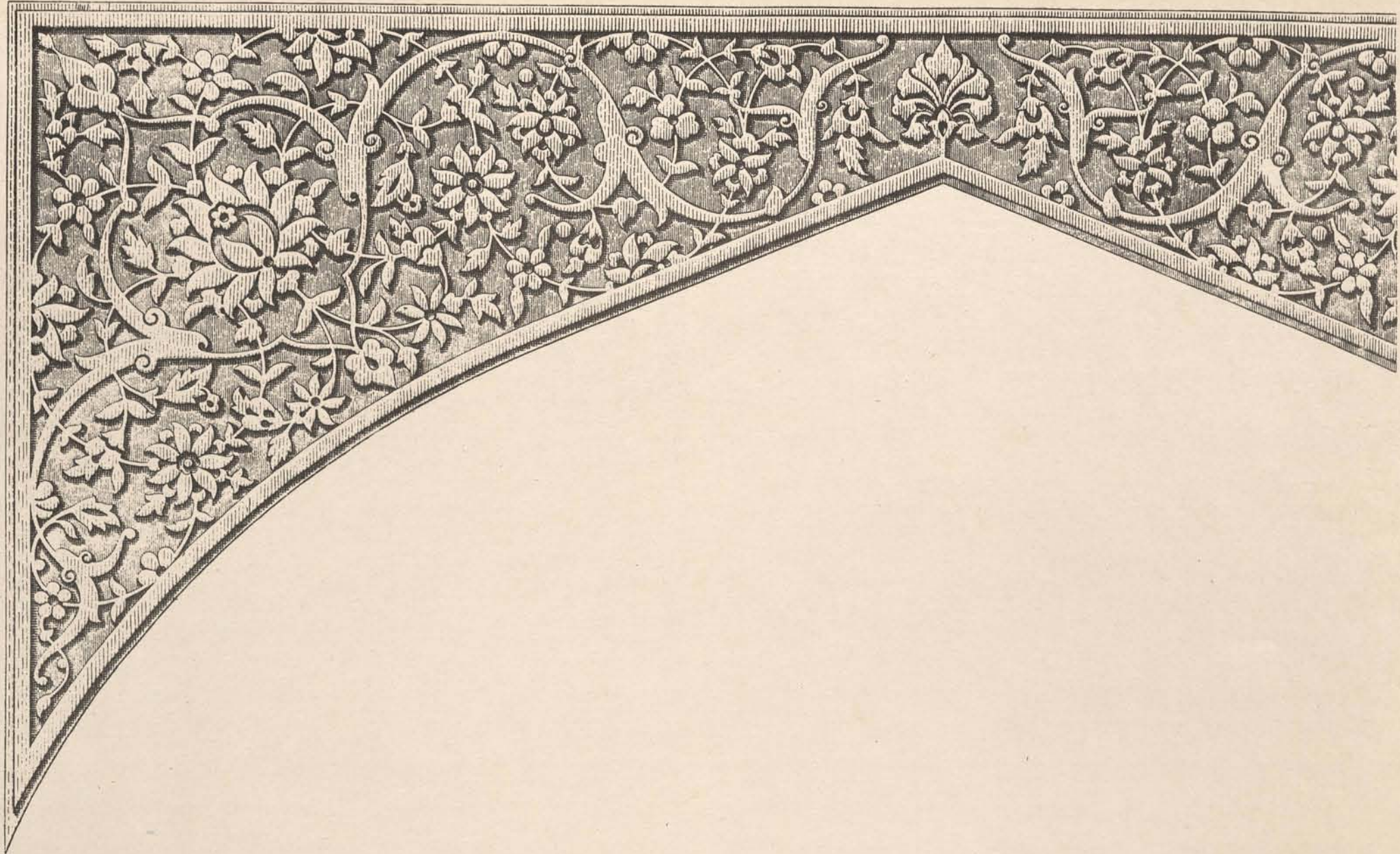


(Partly filled in with glazed tile work, and partly with colour on plaster.)

Scale 0 3 6 9 12 inches

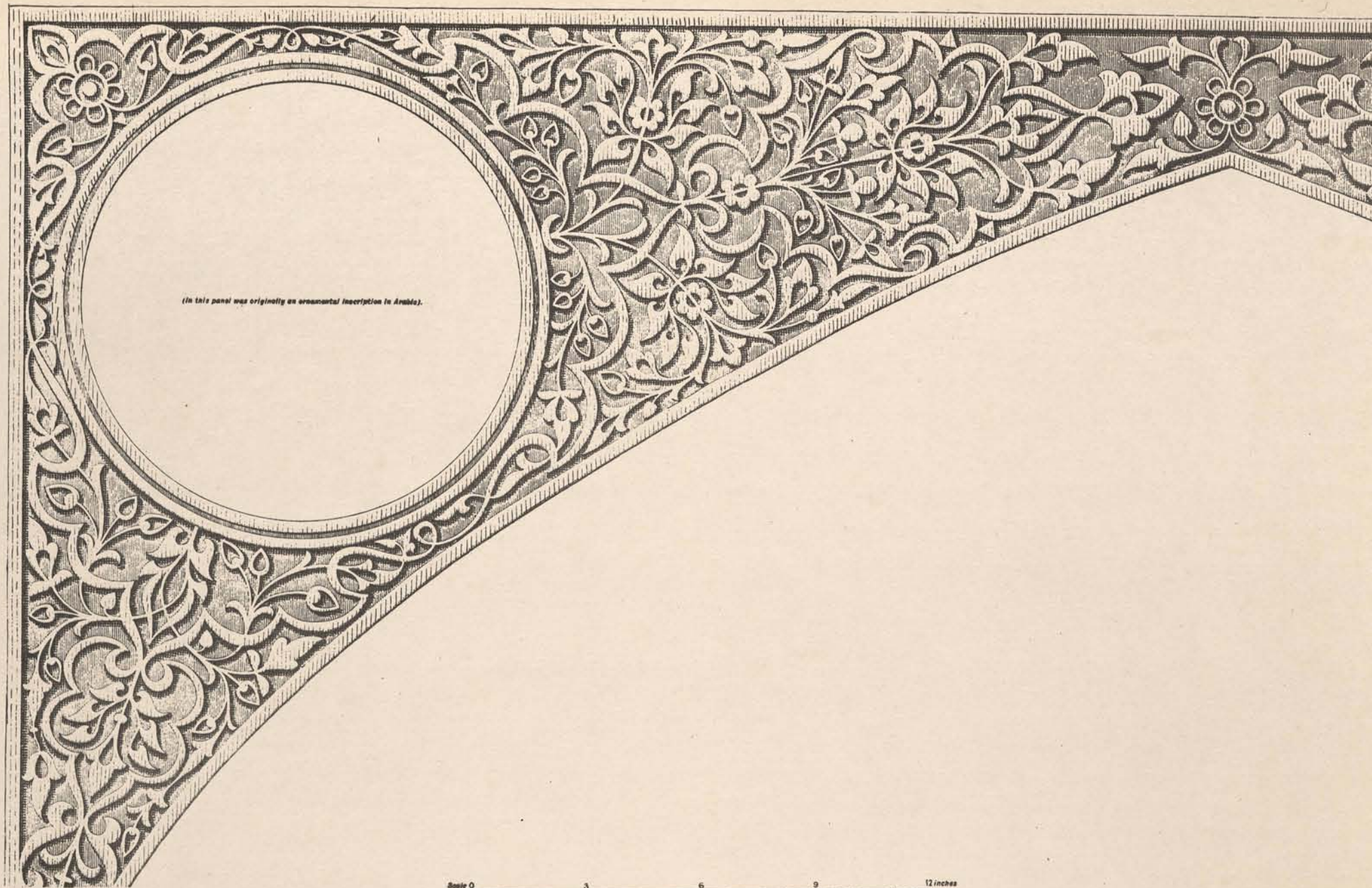
ARCHES.

FROM A TOMB AT MARAULI, NEAR THE GUTS AT DELHI.



Scale 0 2 4 6 8 inches

FROM THE RAJU MOSQUE AT MAHROLI, NEAR THE QUTB, DELHI.

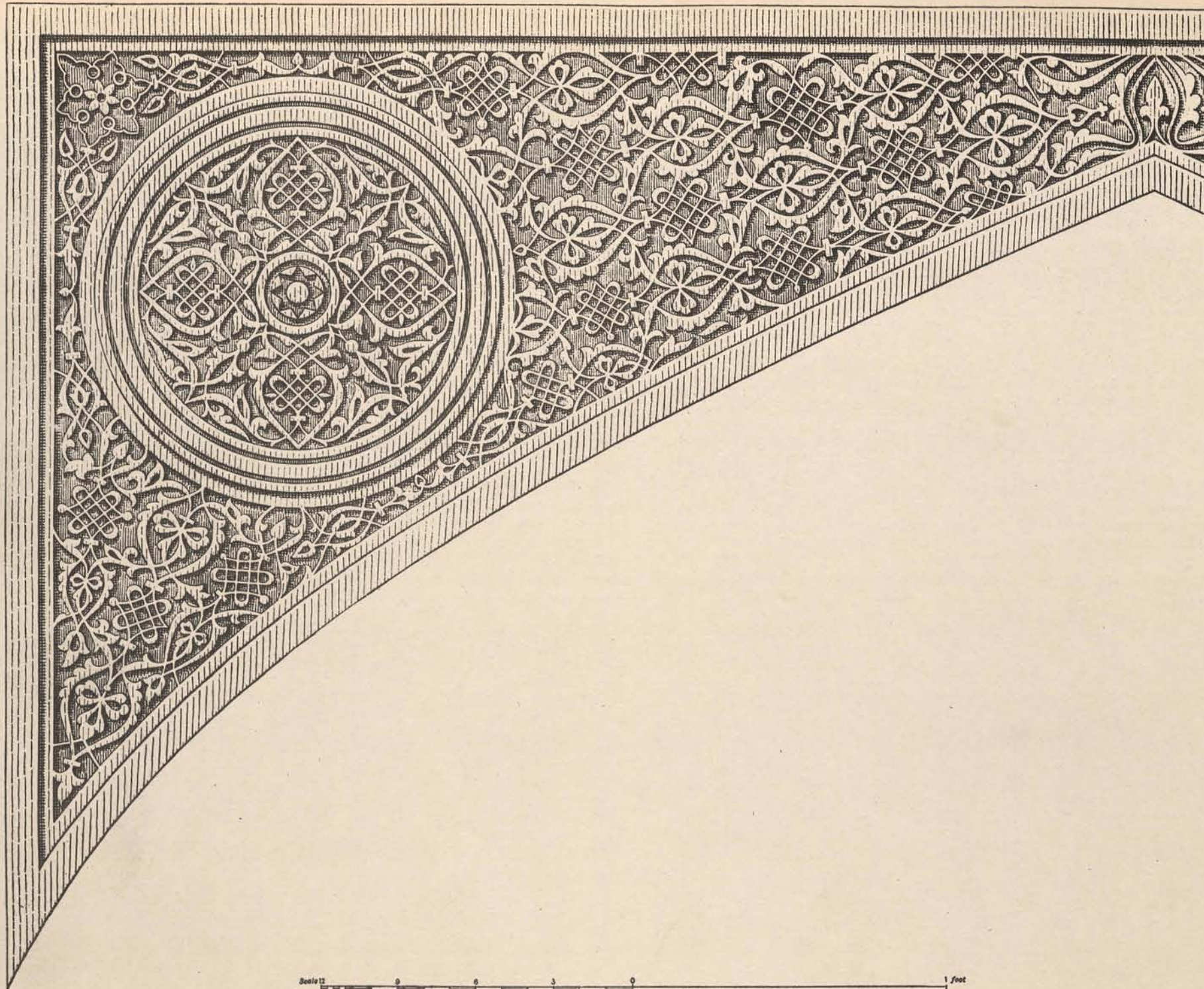


(In this panel was originally an ornamental inscription in Arabic).

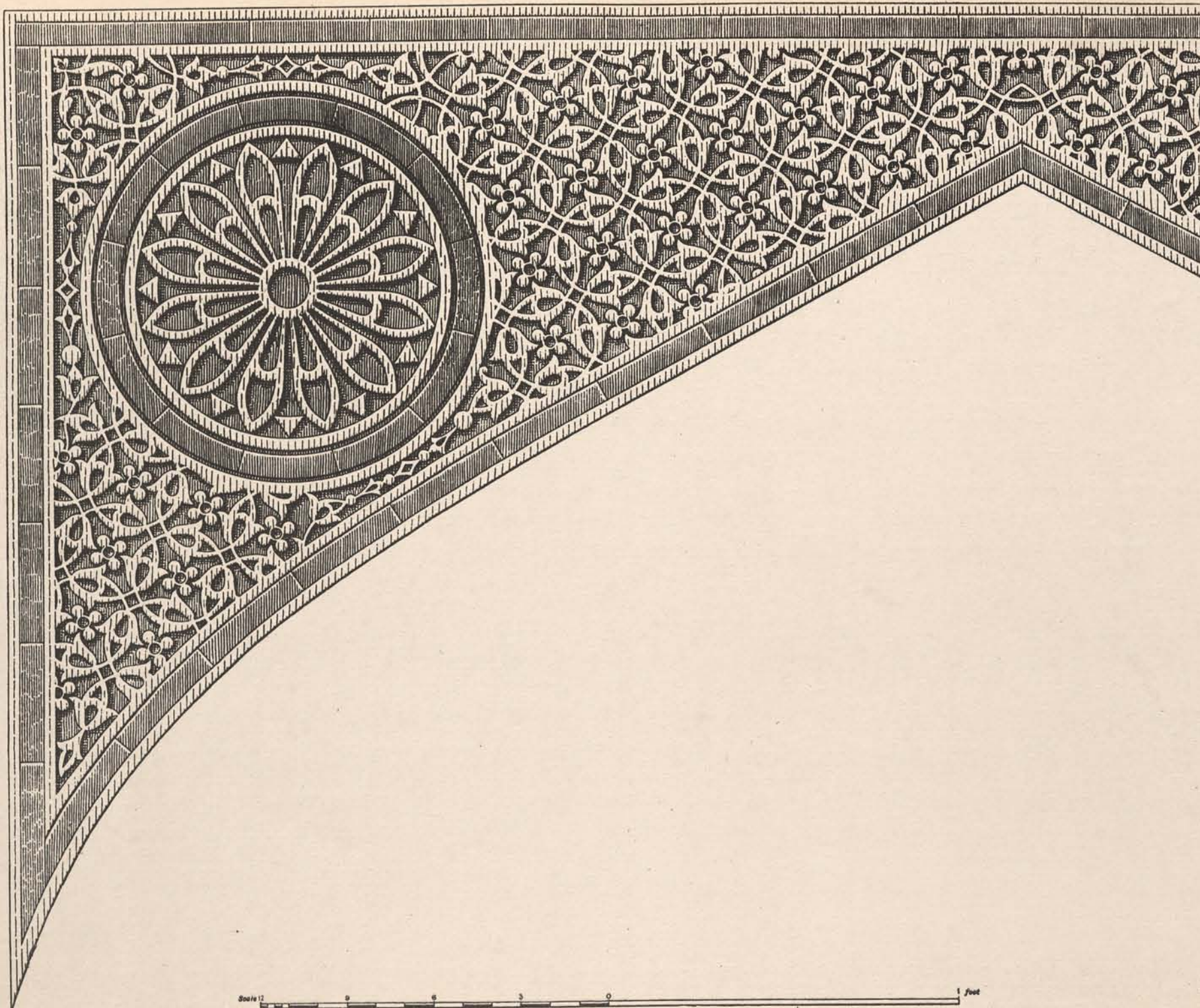
(Plaster)

Scale 0 3 6 9 12 inches

ARCHES.



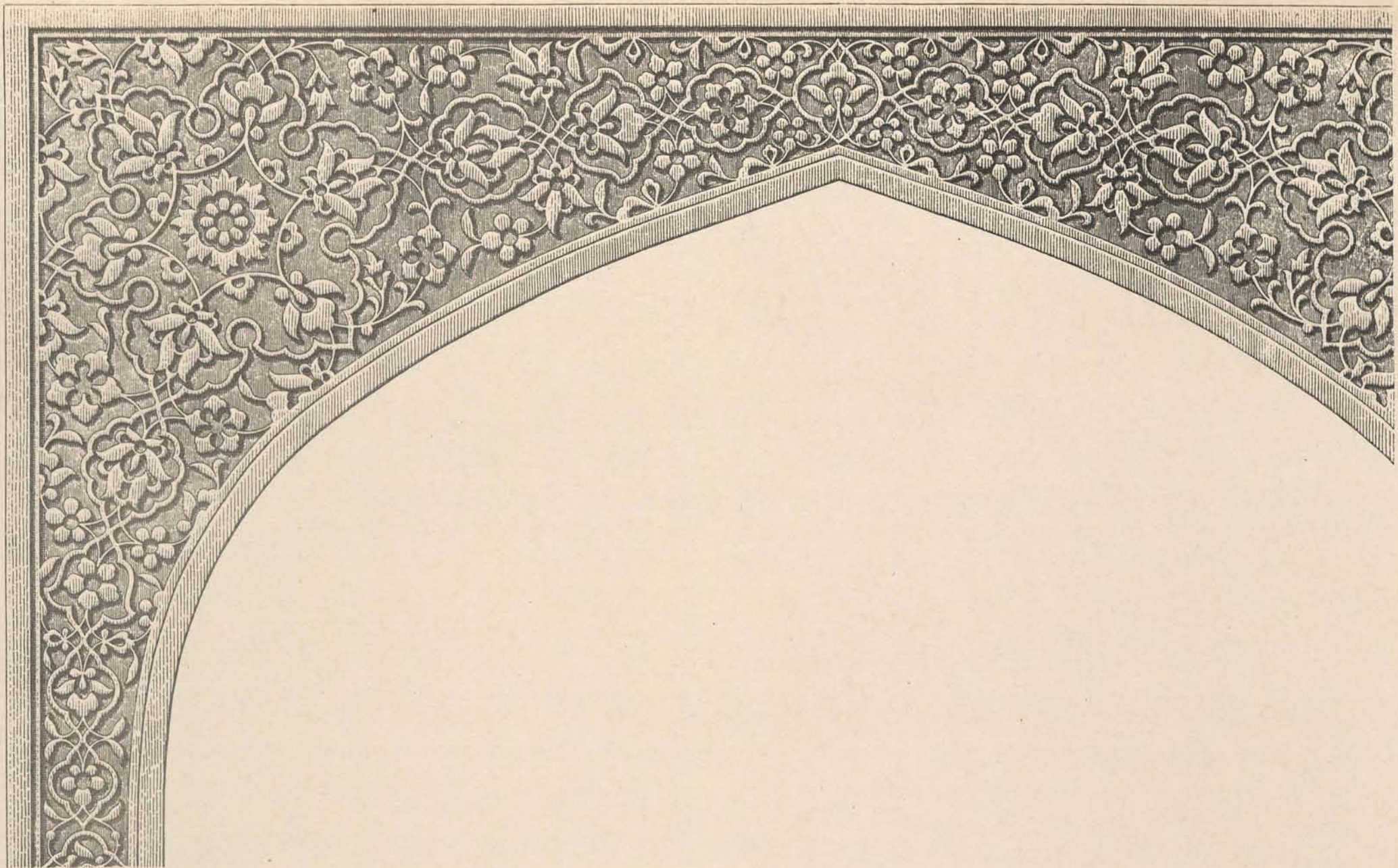
Scale 12 9 6 3 0 1 foot



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

Unkar and Ram Prasad, del.

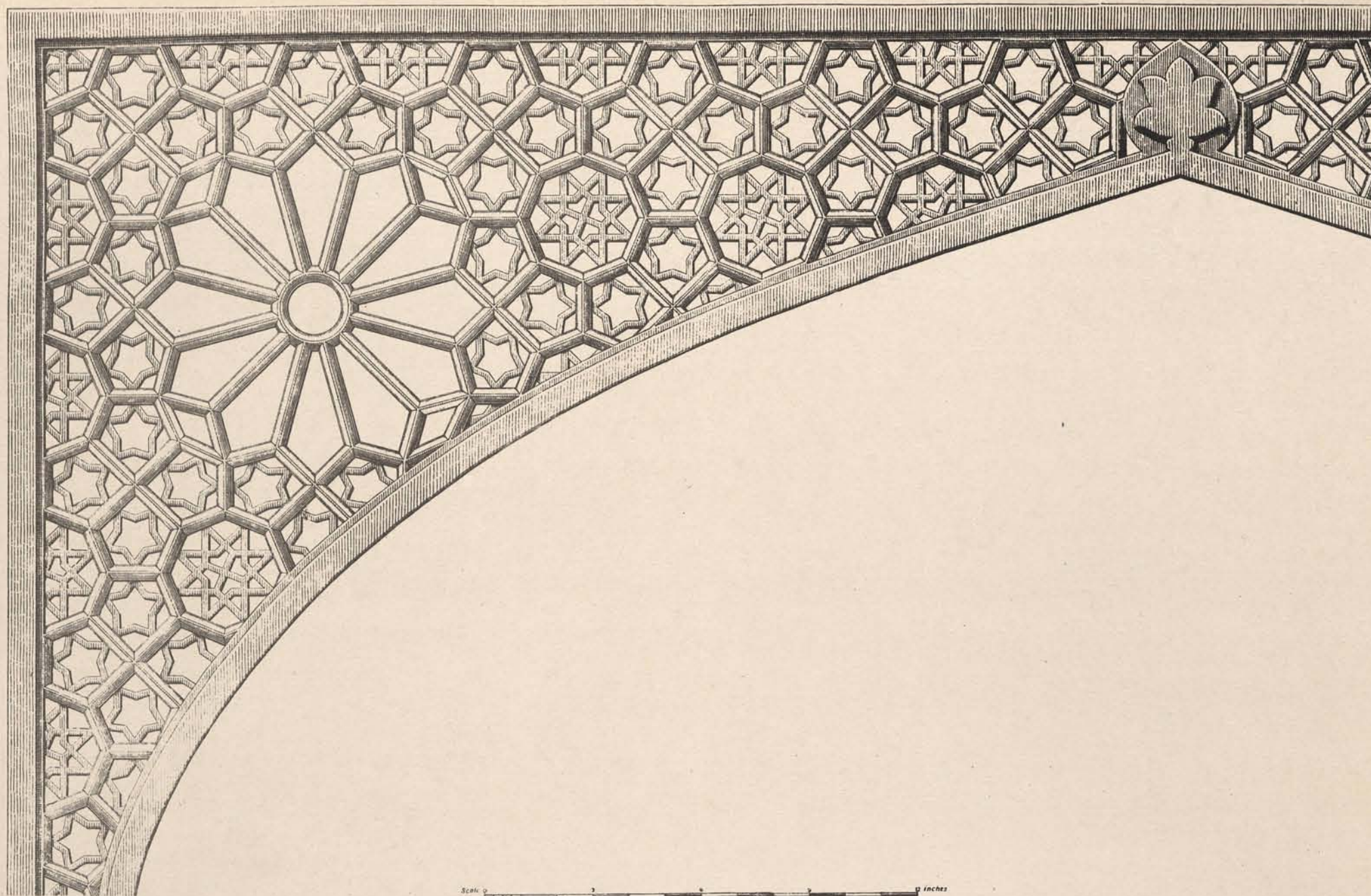


(Plaster)

Scale 0 3 6 9 12 inches

ARCHES.

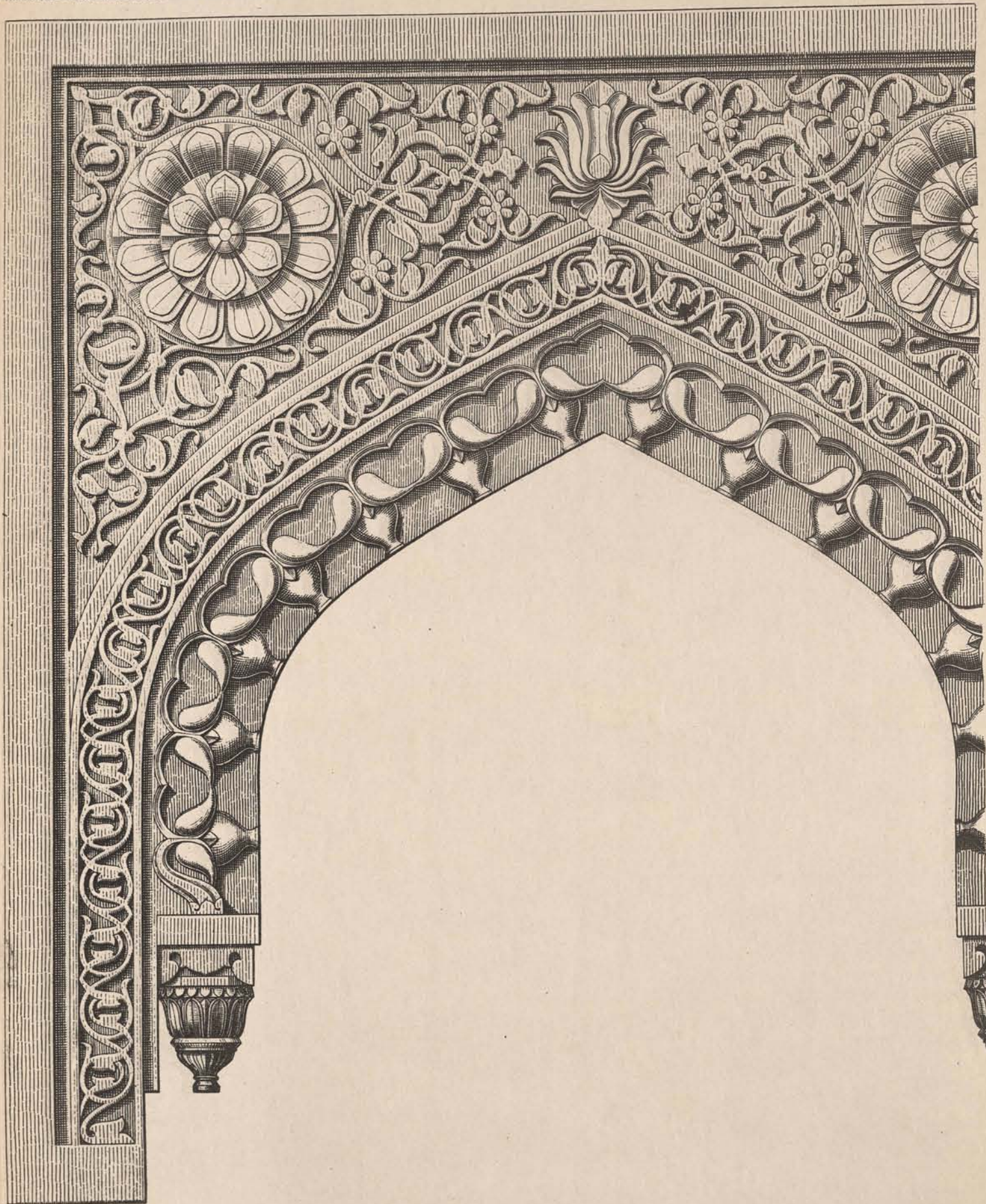
FROM THE TOMB OF SALIM CHISHTI AT FATEHPUR SIKRI.



(White Marble.)

Scale 0 1 2 3 4 5 inches

FROM THE PALACE OF RAJA BIR BAL'S DAUGHTER AT FATEHPUR SIKRI.



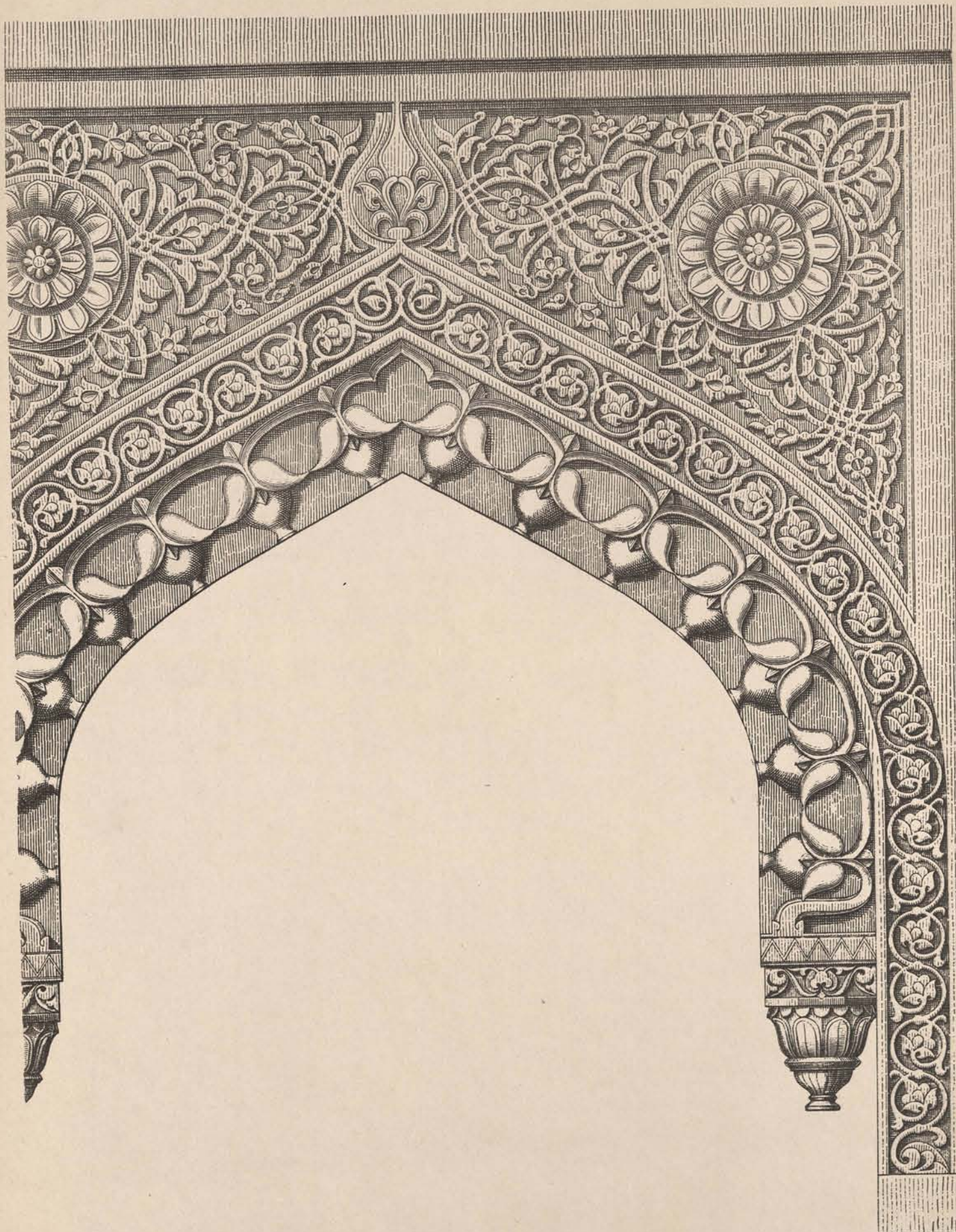
(Red Sandstone)

Scale 12 9 6 3 0 1 foot

PART V.

ARCHES.

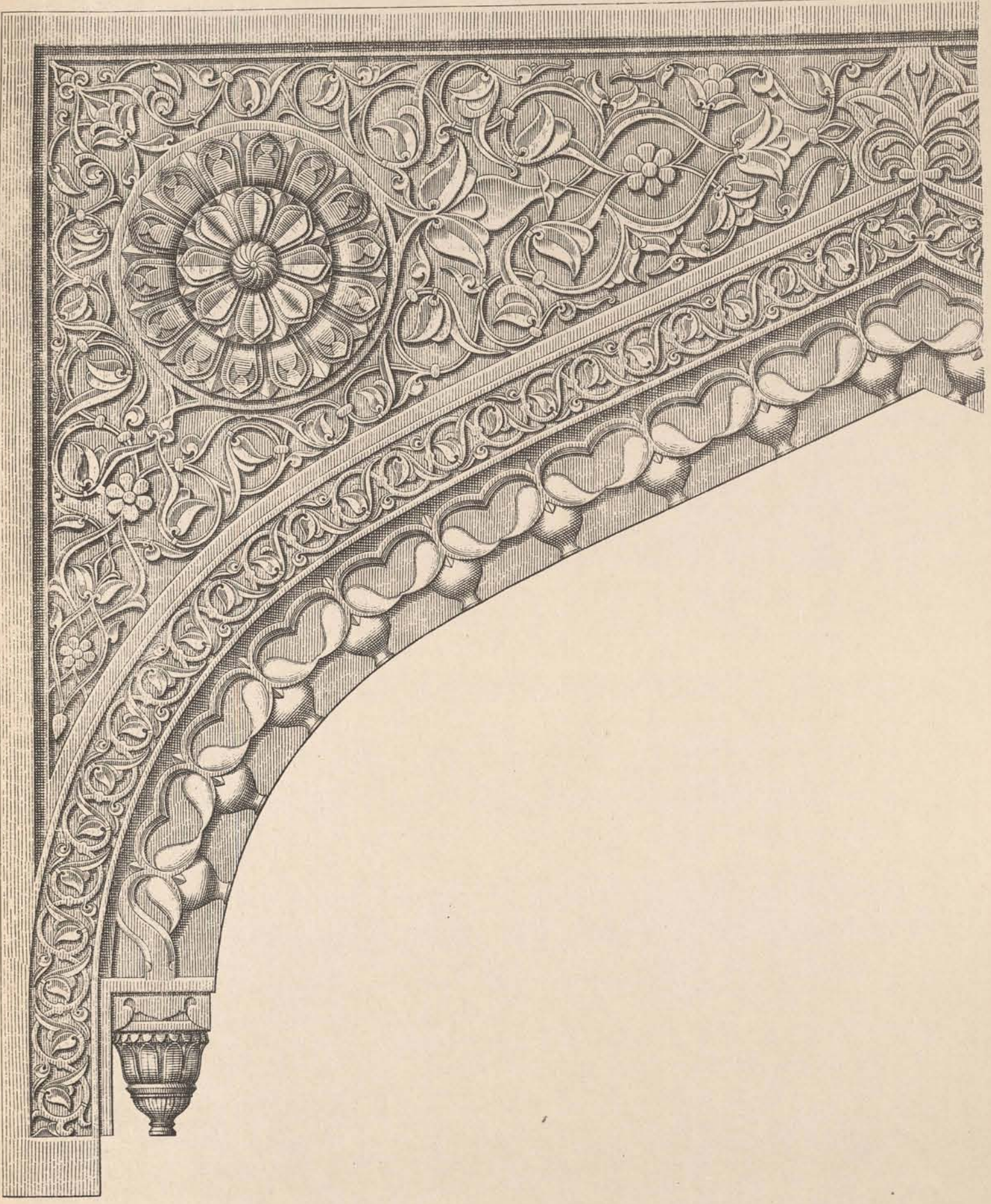
FROM THE PALACE OF RAJA BIR BAL'S DAUGHTER AT FATEHUR-SIKRI.



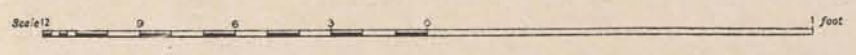
(Red Sandstone)

Scale 12 0 6 3 0 1/500

FROM THE PALACE OF RAJA BIR BAL'S DAUGHTER AT FATEHPUR SIKRI.

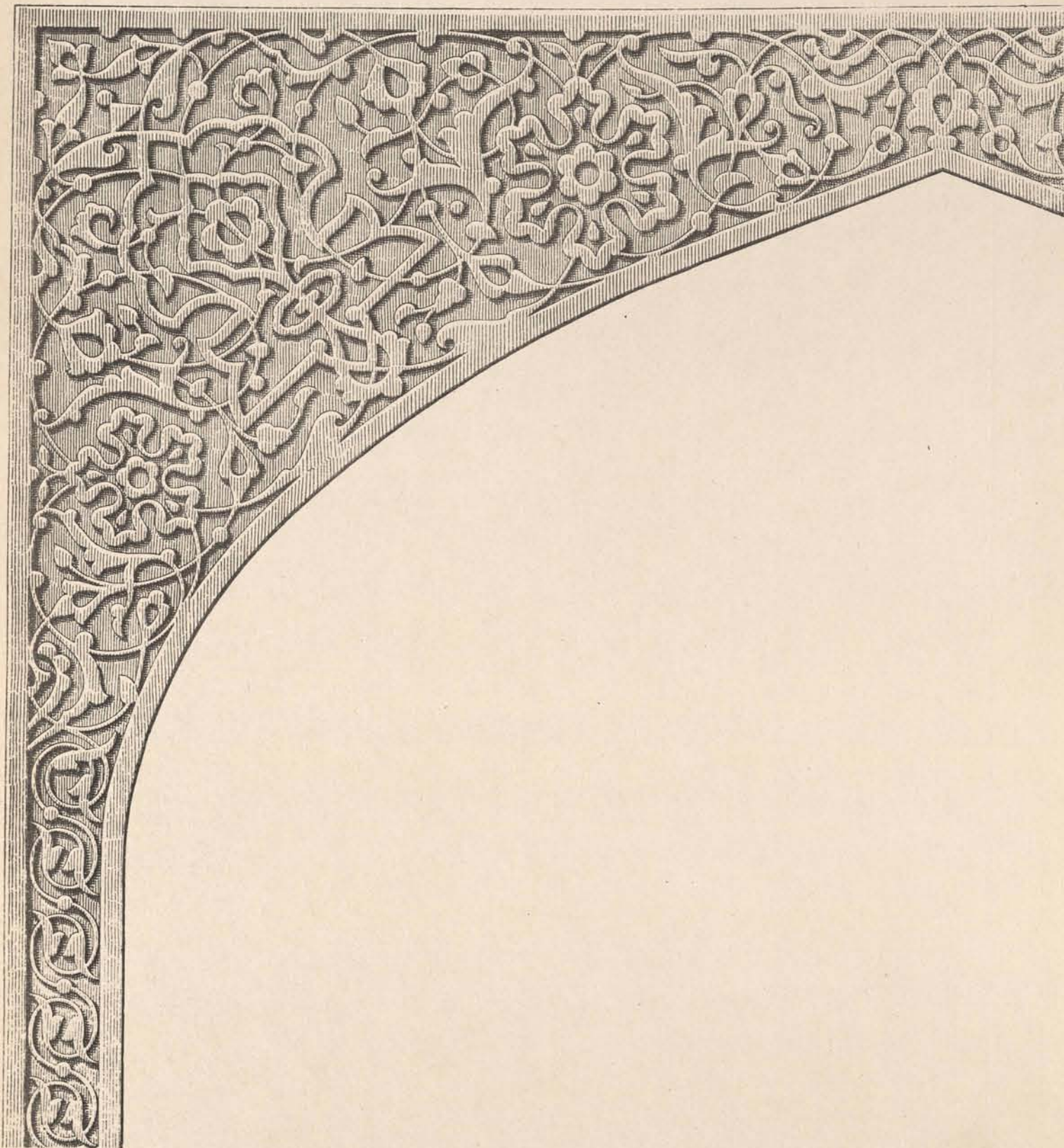


(Red Sandstone)



ARCHES.

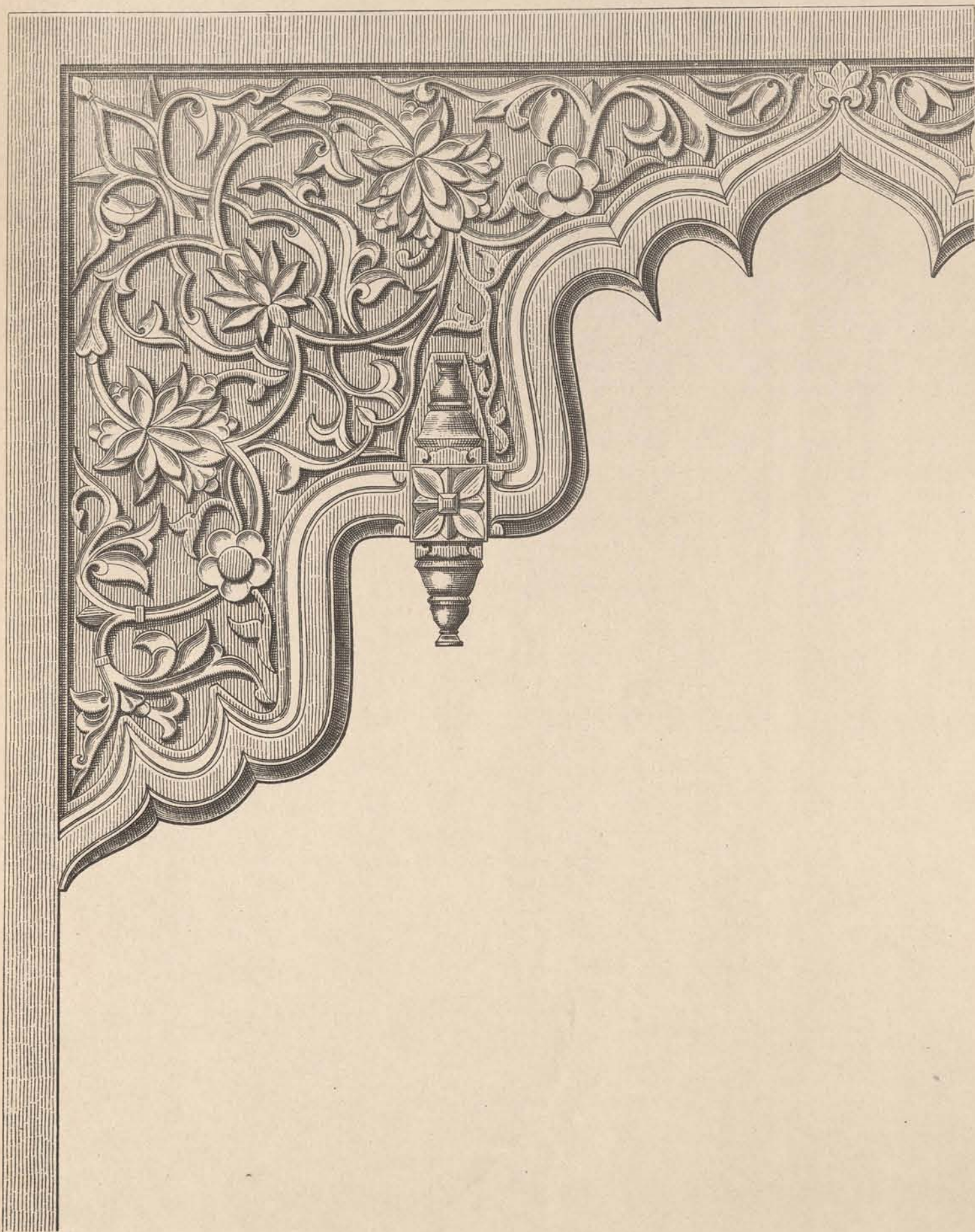
FROM THE MATHI POL IN THE FORT AT AGRA.



Scale 0 3 6 9 12 inches

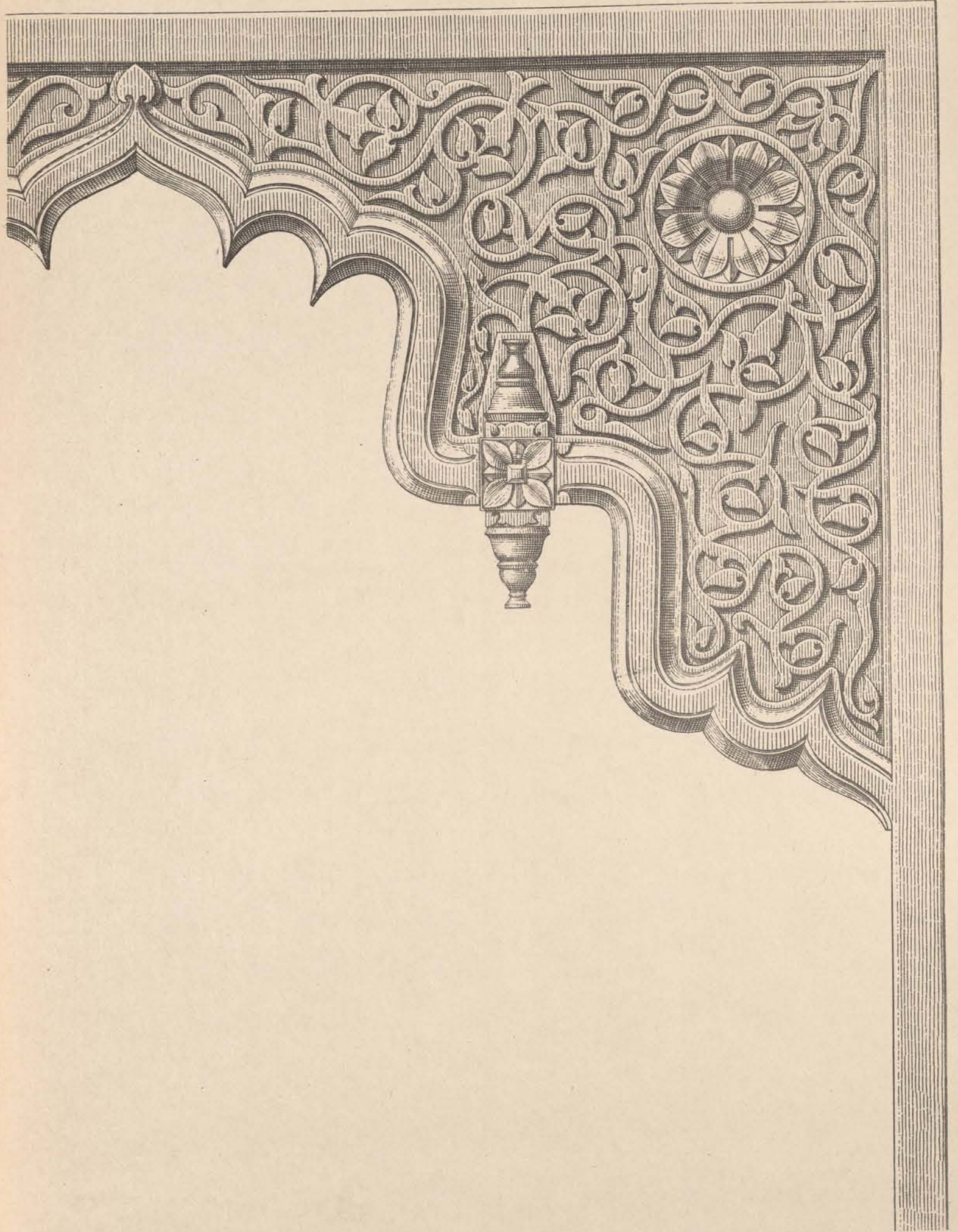
ARCHES.

FROM THE MATHI POL IN THE FORT AT AGRA.

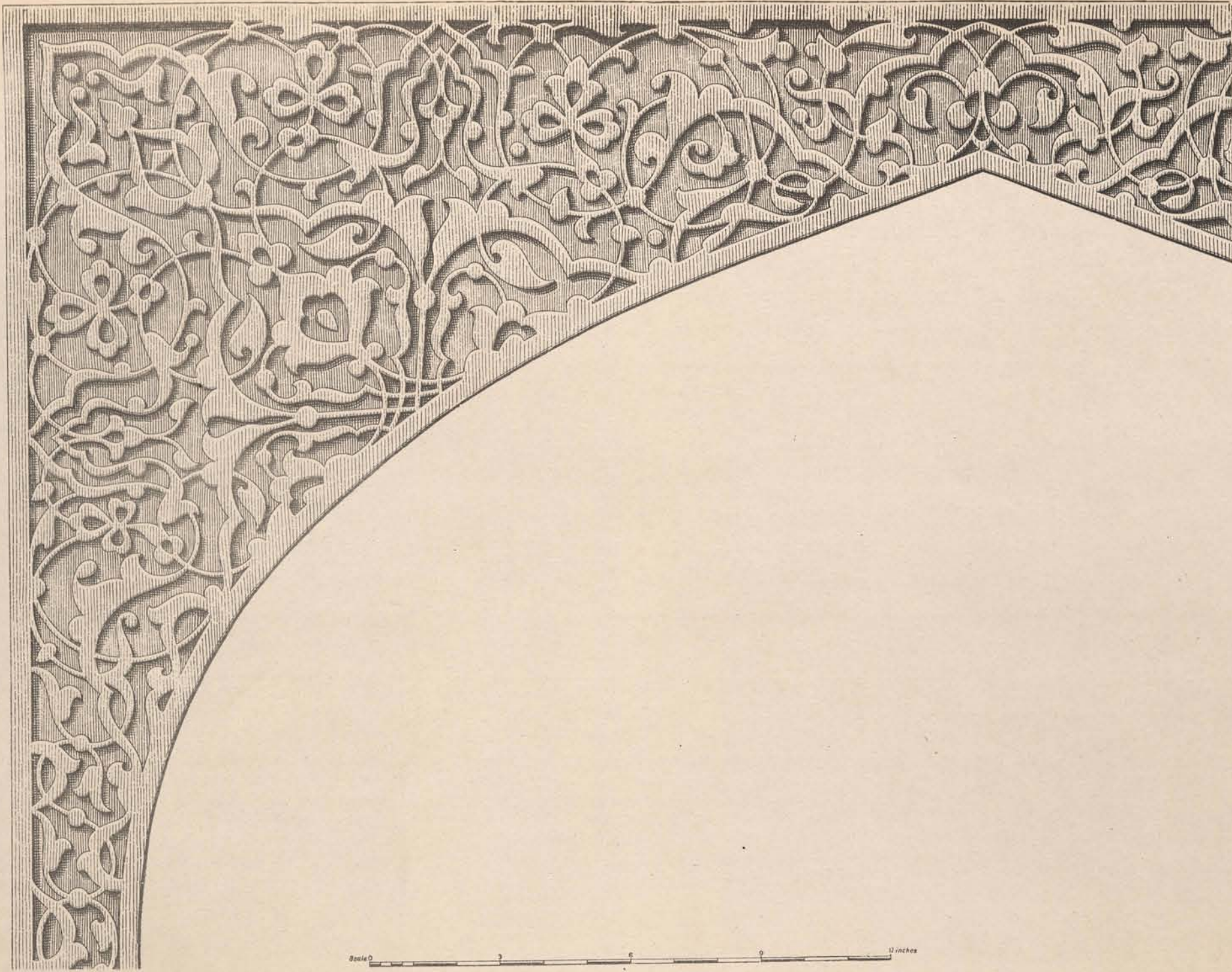


Scale 0 3 6 9 12 inches

FROM THE MATHI POL IN THE FORT AT AGRA.



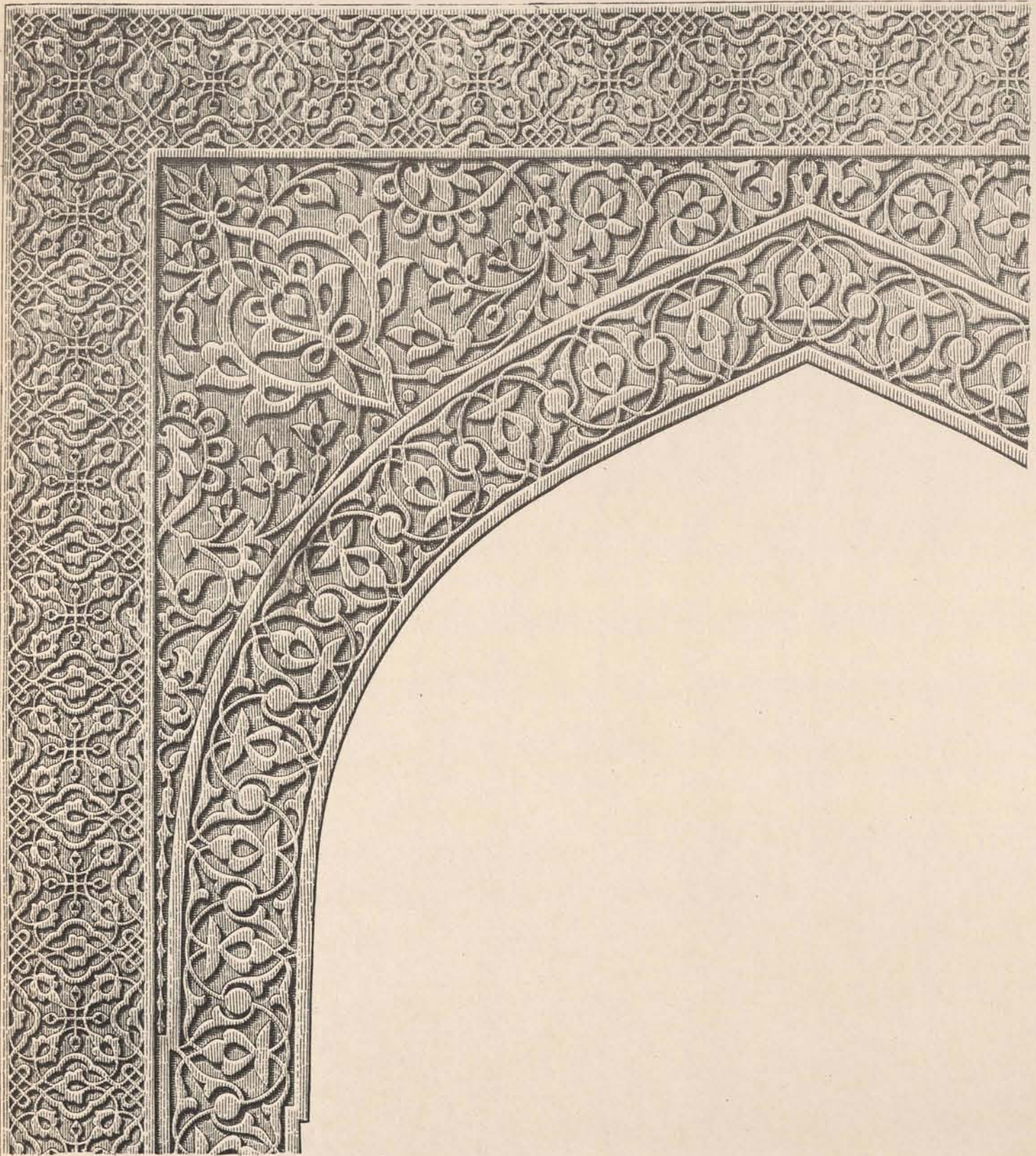
ARCHES.



(Plaster)



FROM THE HATHI POL IN THE FORT AT AGRA.

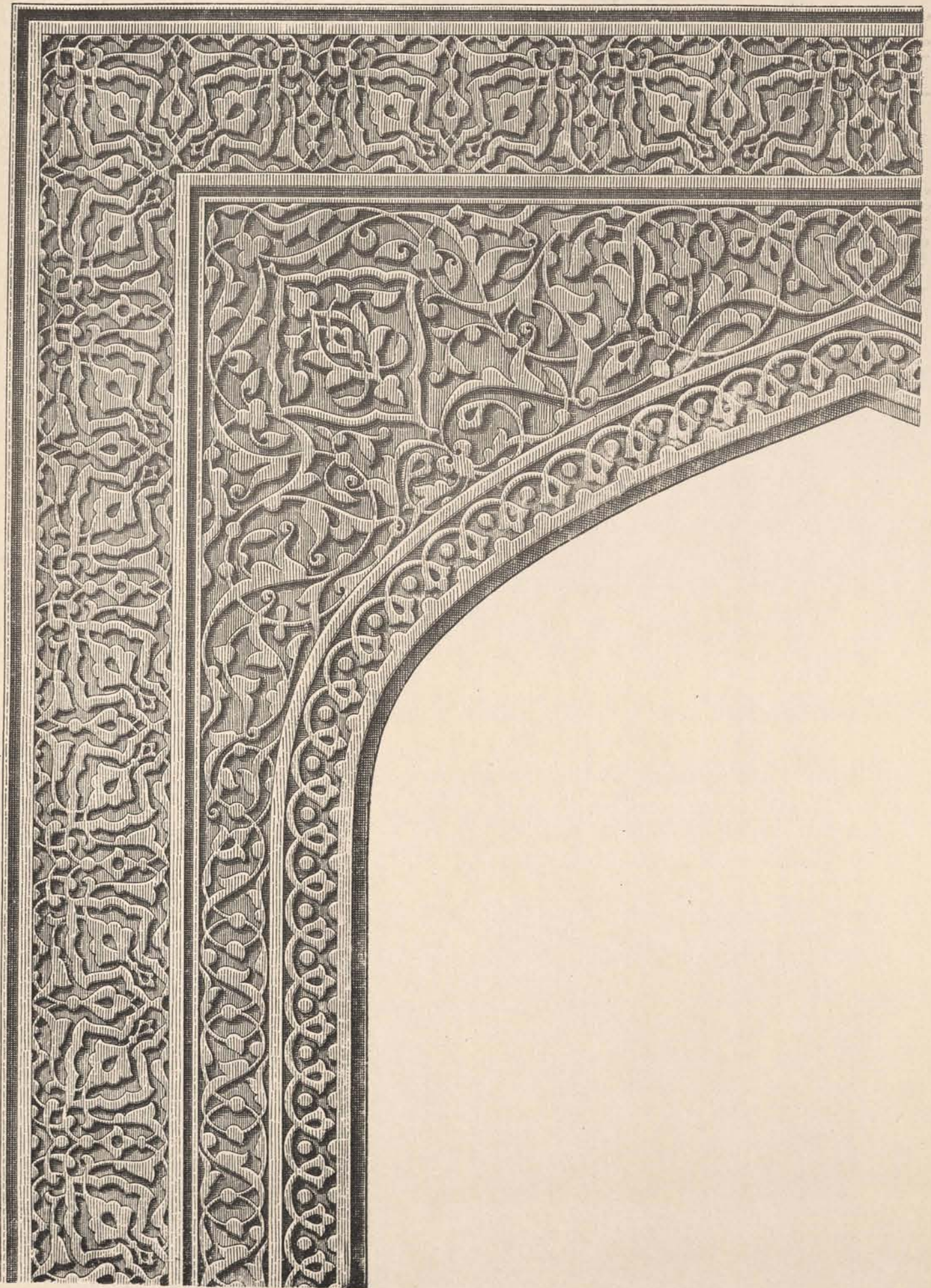


(Plaster)



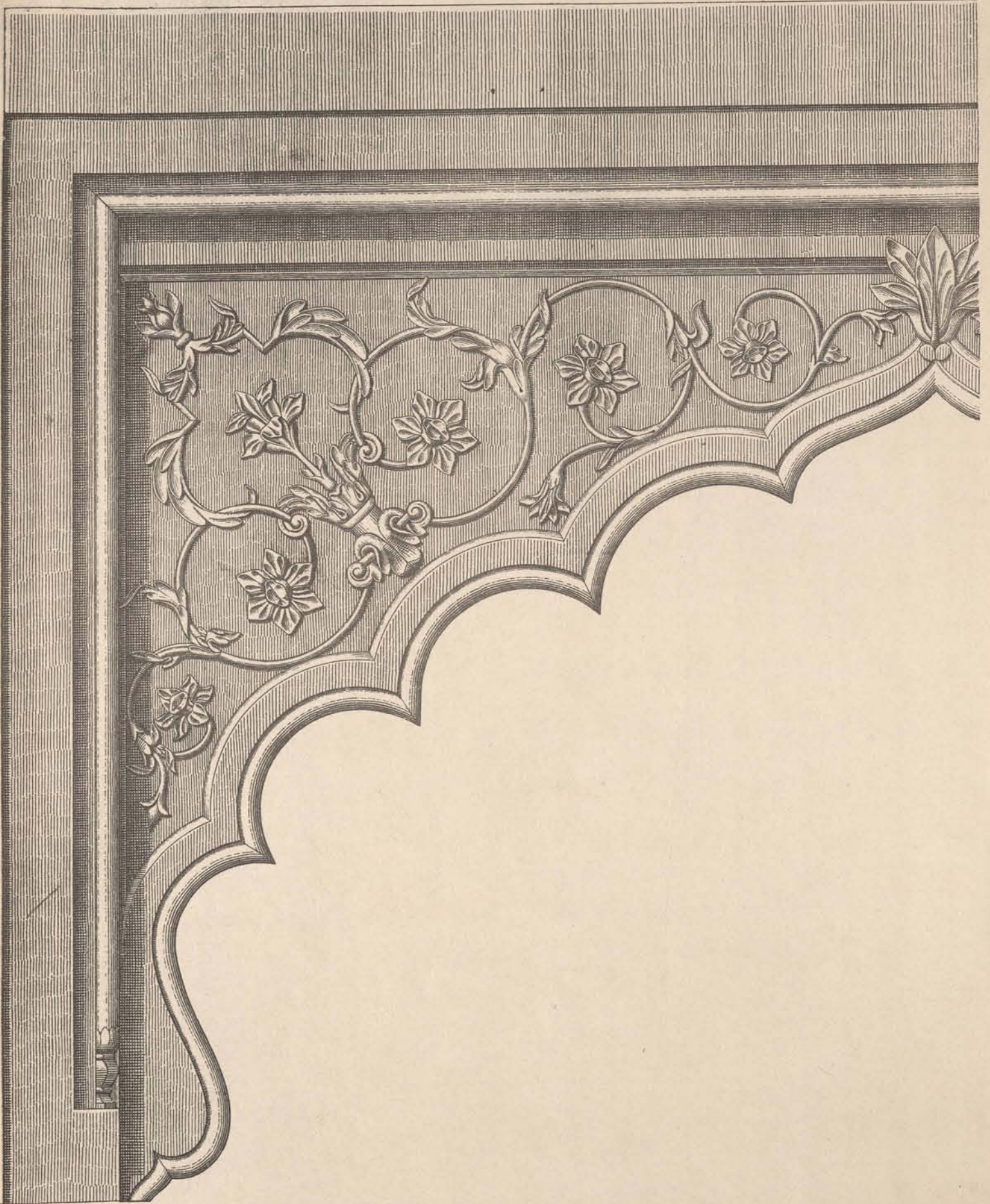
ARCHES

FROM THE HATHI POL IN THE FORT AT AGRA.



Scale 1/2" = 1 foot

FROM THE KHAS MAHAL IN THE FORT AT AGRA.

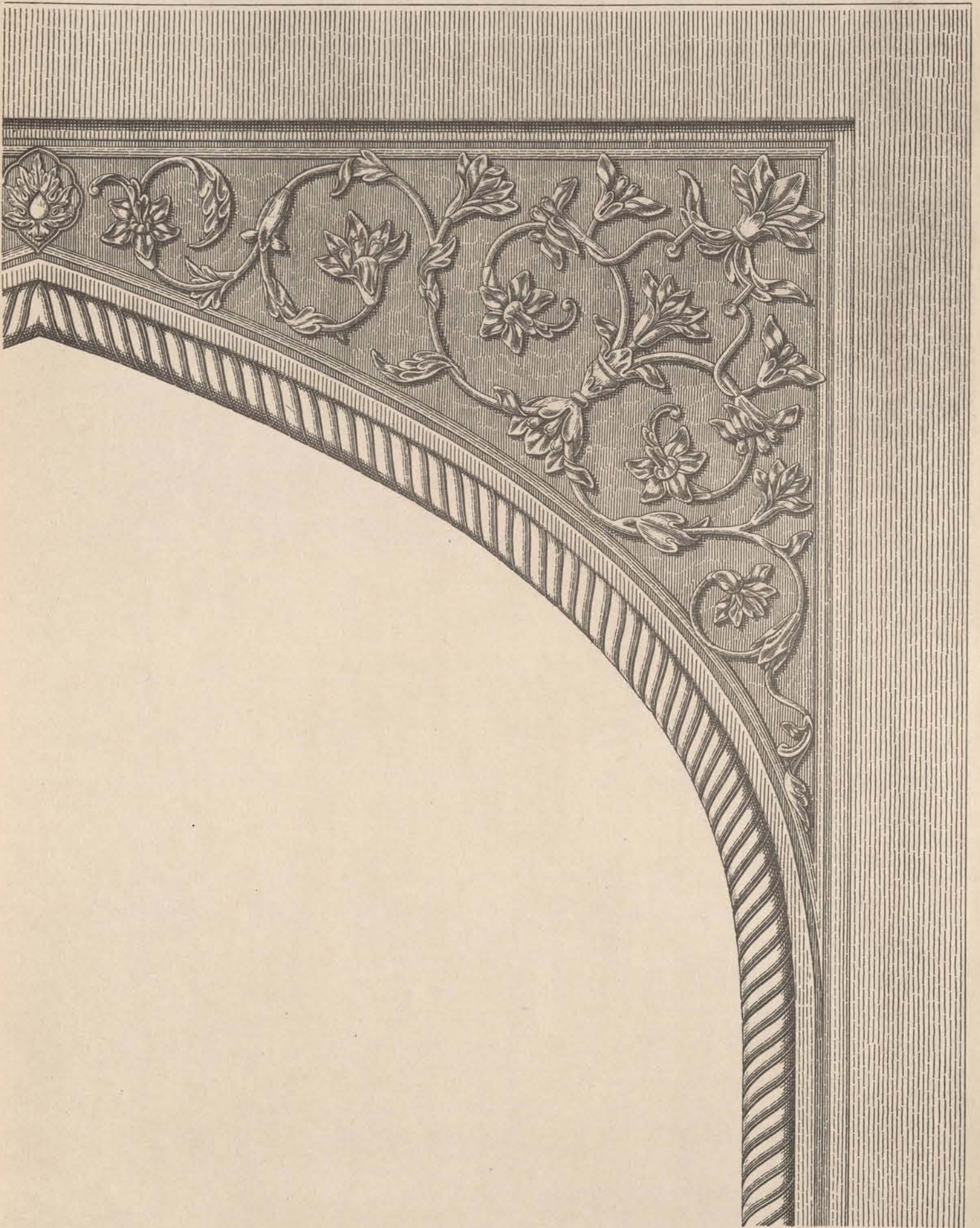


(Marble)



ARCHES.

FROM THE KHAS MAHAL IN THE FORT AT AGRA.

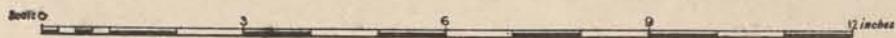
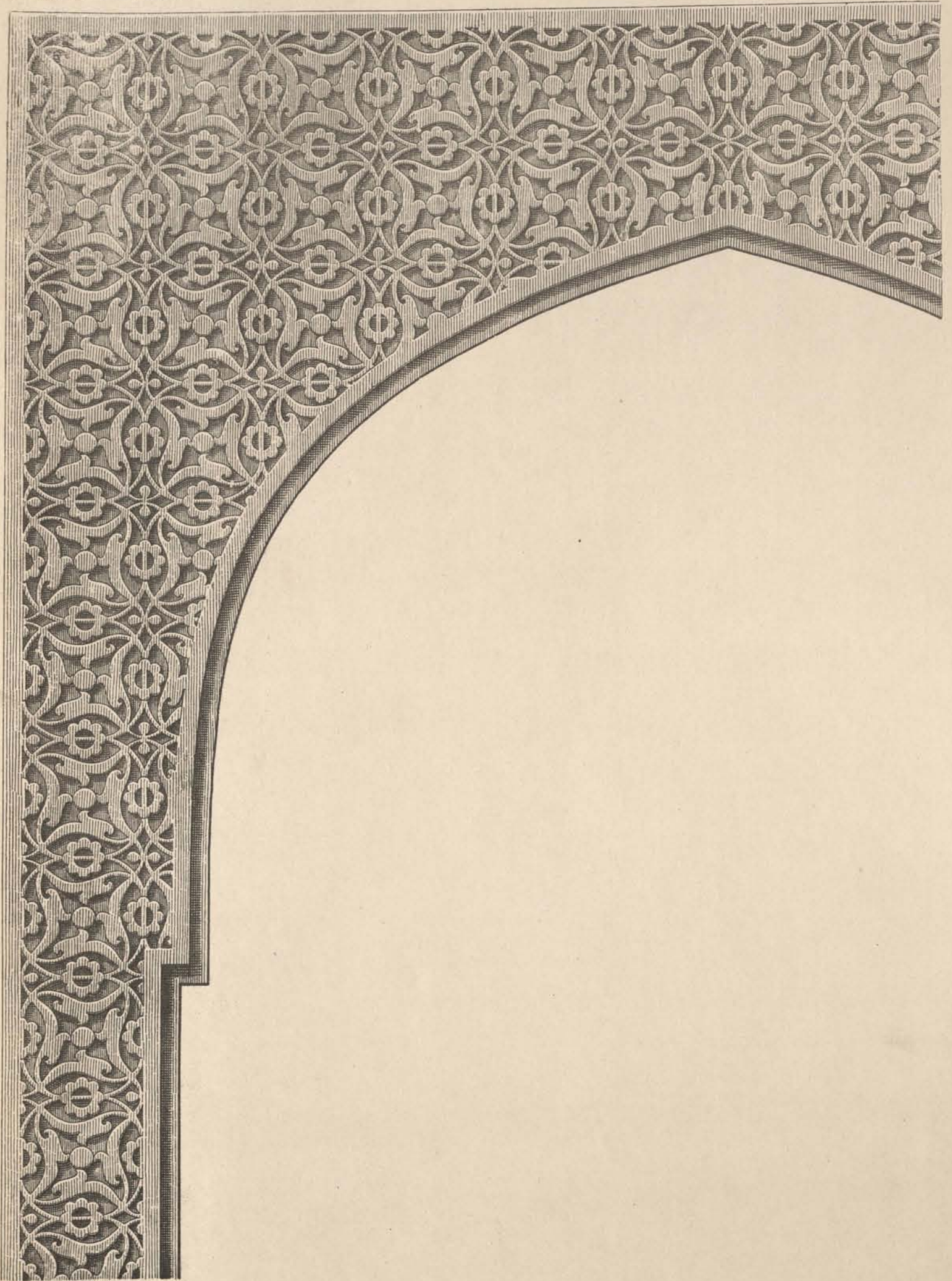


(Marble)

Scale 1/2
 0 1 2 feet

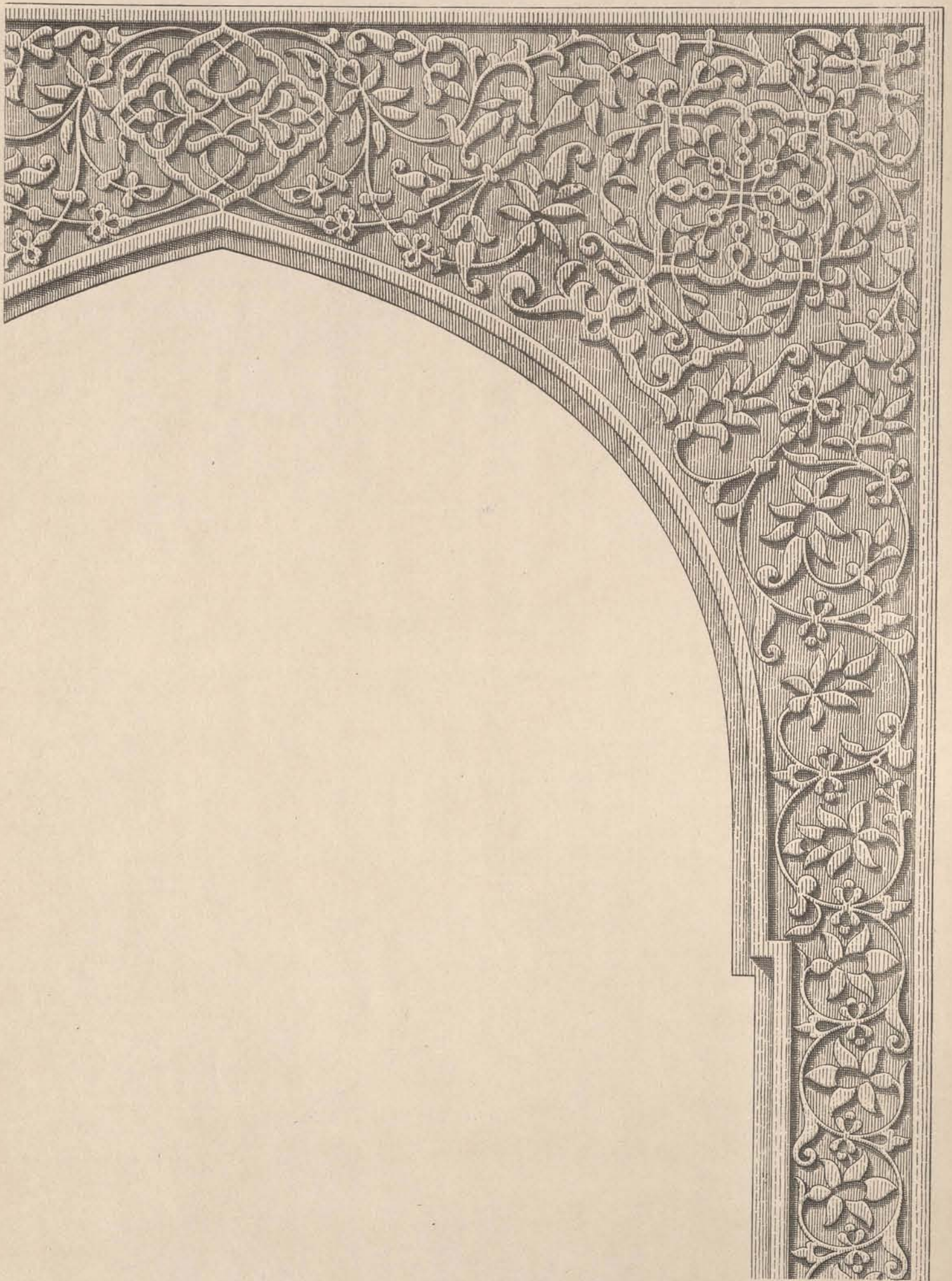
ARCHES.

FROM THE ZANANA MAHAL IN THE FORT AT AGRA.



ARCHES.

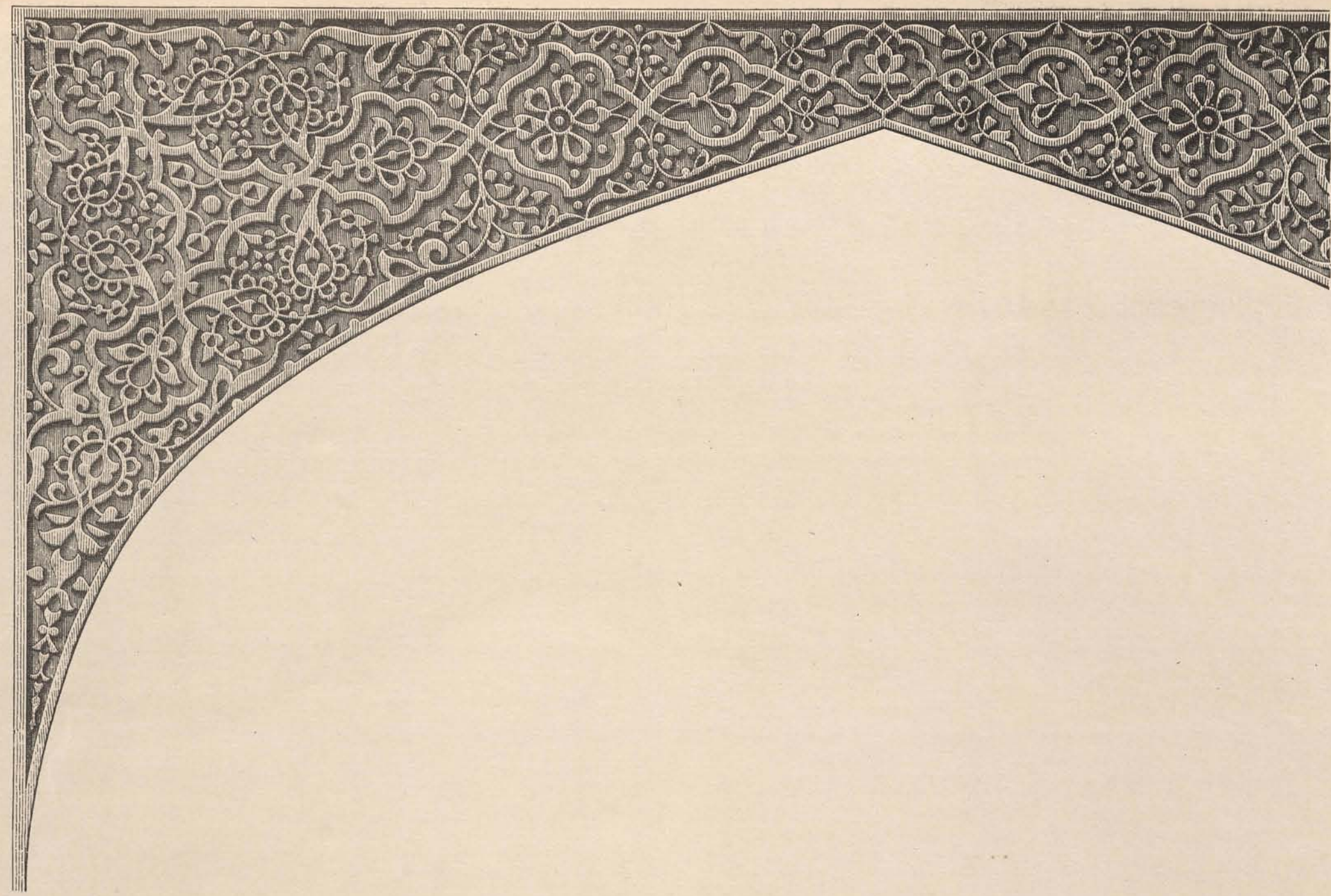
FROM THE ZAHANA MAHAL IN THE FORT AT AGRA.



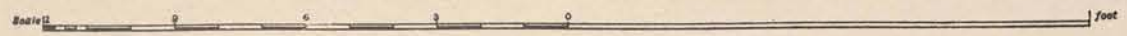
Plaster



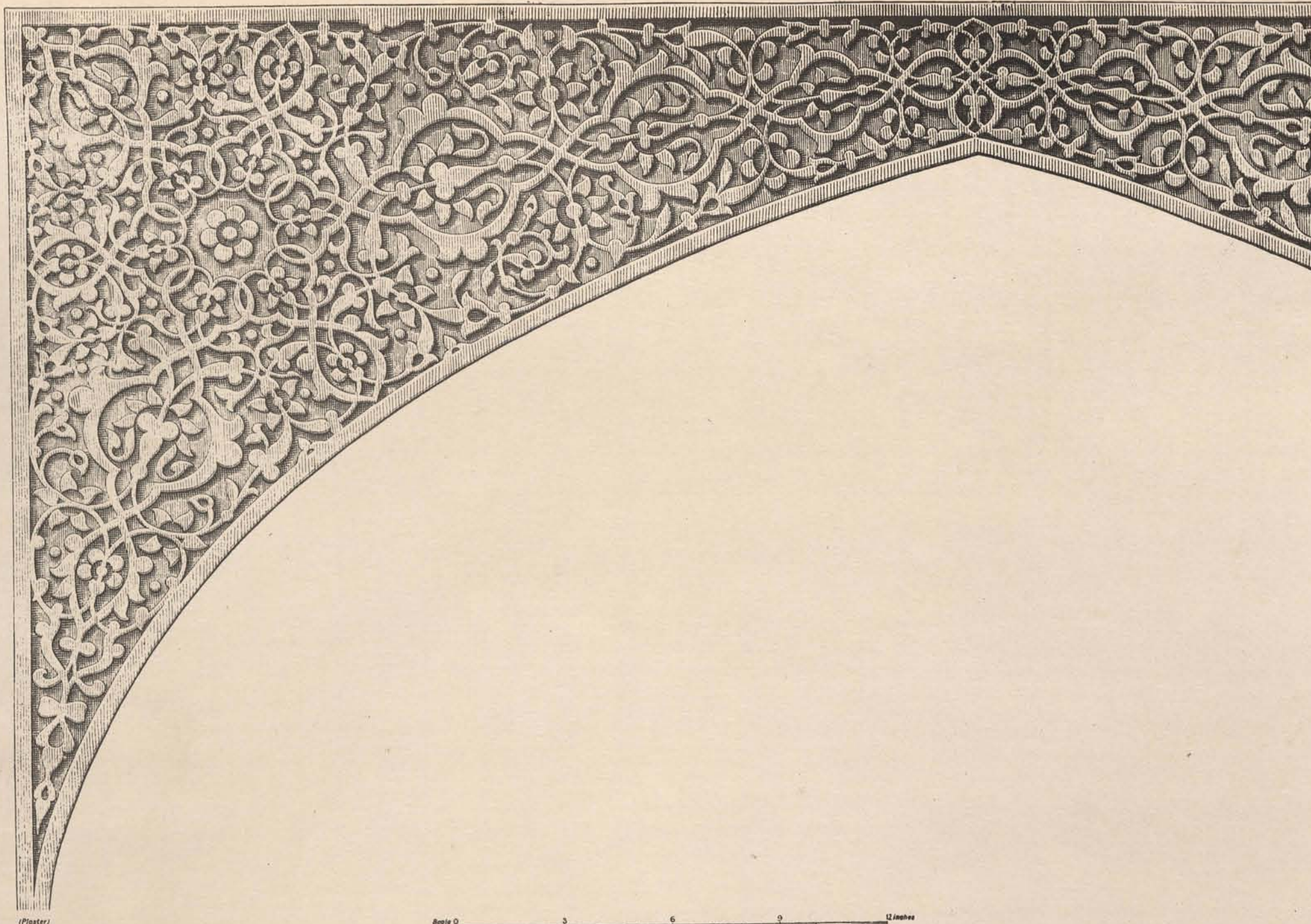
ARCHES.



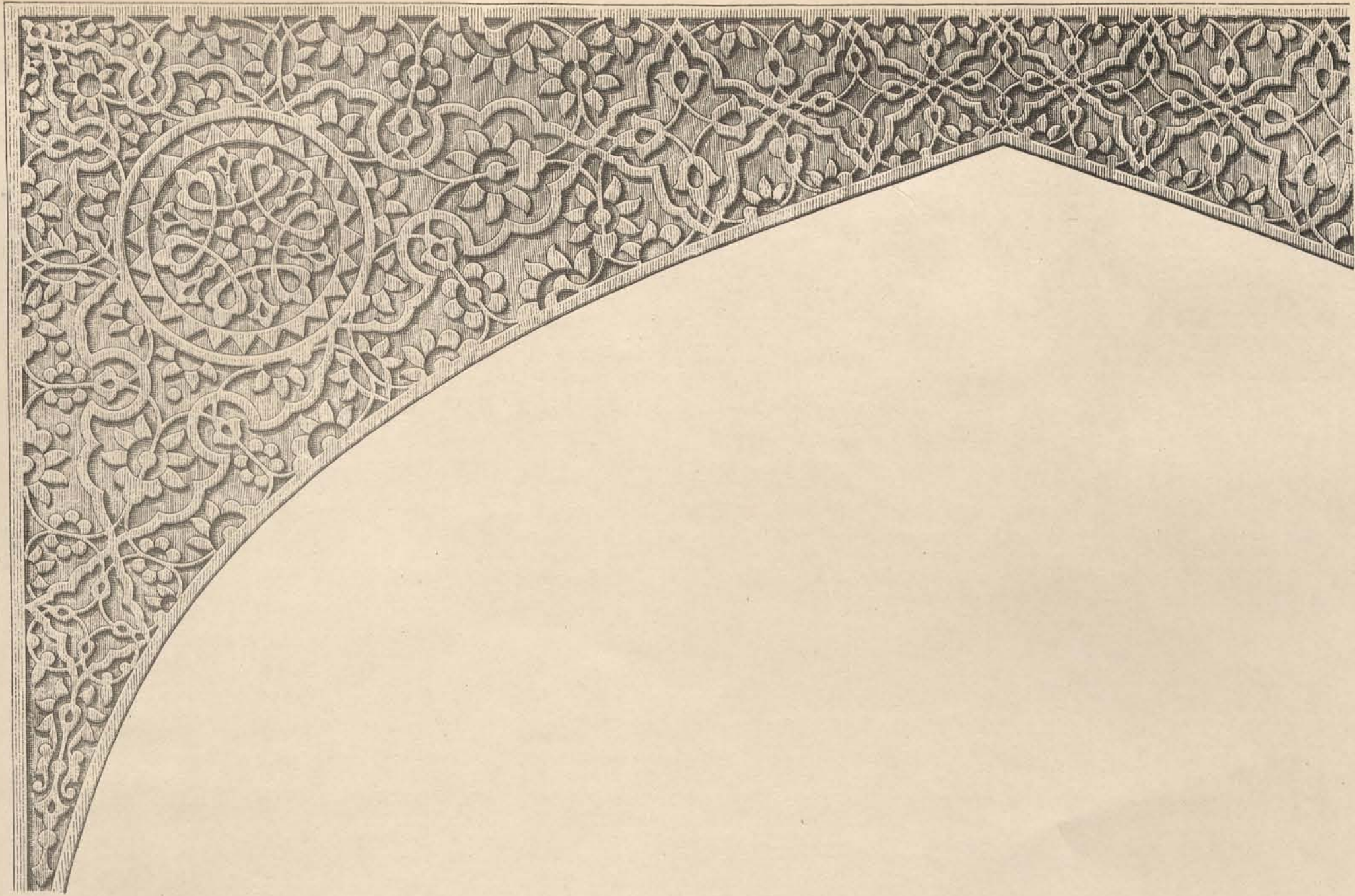
(Plaster)



ARCHES.



Scale 0 3 6 9 12 inches



(Plaster)

