

JAIPUR PORTFOLIO  
OF  
ARCHITECTURAL DETAILS

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PART VII. STRING AND BAND PATTERNS

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JEYPORE PORTFOLIO  
OF  
ARCHITECTURAL DETAILS.

PART VII.  
STRING AND BAND PATTERNS.

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

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



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## P R E F A C E.

“**W**HETHER 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).

“The natives of India long ago found out that it is not temples and palaces alone that are capable of ornamental treatment, but that everything which man makes, may become beautiful, provided the hand of taste be guided by sound judgment, and that the architect never forgets what the object is, and never conceals the constructive exigencies of the building itself. It is simply this inherent taste and love of beauty, which the natives seem always to have possessed, which enables any-one to work successfully in any age and under any conditions.” (Fergusson, p. 487).

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., late 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 Lieut.-Colonel, 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 Baksh, 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.  
1894.

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

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The arrangement of the several Portfolios is as follows:—

PART I.	Copings and Plinths	...	...	52 Plates.
" II.	Pillars—Caps and Bases	...	...	79 "
" III.	Carved Doors	...	...	66 "
" IV.	Brackets	...	...	69 "
" V.	Arches	...	...	58 "
" VI.	Balustrades	...	...	50 "
" VII.	String and Band Patterns	...	...	64 "

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The Portfolios (6 parts) which have been already published contain many beautiful patterns, which might be used or adapted as border or string patterns, and these, therefore, have not been reprinted in this collection. The following Plates, in which such patterns occur, may be referred to:—

PART I.	Plates 7, 16, 20, 31, 35, 49, and 52.
" II.	" 33 and 42.
" III.	" 19.
" IV.	" 1, 3, 56, 57, 59, 68.
" V.	" 3, 5, 16, 26 to 35 inclusive, 43, 48, 50, and 51.
" VI.	" 1, 33, 39, 45, 46, and 47.

# Jeypore Portfolio of Architectural Details.

## PART VII. STRING AND BAND PATTERNS.

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" 6. " Tomb of Muhammad Ghaus, Gwalior.  
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" 4, 5, 6. " Teli ka Mandir at Gwalior Fort.  
Fig. 7. " Jain Temple, Suraj Kund, Gwalior Fort.  
" 8. " Tomb of Muhammad Ghaus, Gwalior.

# Jeypore Portfolio of Architectural Details.

## PART VII. STRING AND BAND PATTERNS.

This Portfolio contains 64 Plates, representing 326 examples of String and Band Patterns, of which 75 are coloured.

### 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 *Archaeology of Delhi*; Burgess's *Architecture and Scenery in Gujarat and Rajputana*; and the volumes of the *Gazetteers of India*, North-Western Provinces, Rajputana, &c.

- Plate 1. Figs. 1, 2. **From the Jaya Mandir, Amber.**  
Amber is situated in the hills five miles north of the present capital of the Jeypore State. From A.D. 1037 to 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. 1690 Mirza Raja Jaysingh added several of the more beautiful halls, such as the Jaya Mandir. 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.
- " Figs. 3, 4. **From the Sukh Mandir at Amber.** See remarks above.
- Plate 2. Figs. 1, 2, 3. **From the Sukh Mandir at Amber.** See remarks above.
- Plate 3. Figs. 1 to 5. **From the Saraogi's Mandir, Jeypore.**  
The Mandir or Temple, from which these patterns are taken, was erected by the Jain community in the early part of the 18th century, when Jeypore became the seat of government, A.D. 1728.
- Plate 4. Figs. 1, 2. **From Sanghaji's Mandir at Sanganer.**  
Sanganer is 7 miles south of the town of Jeypore in Rajputana; formerly it was a walled town of importance, now it is almost deserted. The Jain temple, from which these details are taken, is the only building of any importance remaining.
- " Fig. 3. **From the Saraogi's Mandir, Jeypore.** See remarks above, Plate 3.
- Plate 5. Figs. 1, 2. **From the Qutb, Delhi.**  
The Qutb is the name applied to the collection of ruined buildings round the famous Qutb Minar, about 8 miles south of Delhi, some of which were erected in the 12th and 13th century. The Minar was begun by Qutb-uddin Aibak, and completed by Shams-uddin Altamsh, from A.D. 1200 to about A.D. 1220.
- Plate 6. Fig. 1. **From the Qutb, Delhi.** See remarks above.
- " Fig. 2. **From the Masjid of Firuz Shah, Purana Kila, Delhi.**  
The mosque in the old fort at Delhi, from which these patterns were taken, is supposed to have been built by Nasr-ud-din Tughlaq Shah in the year A.D. 1389. Firuz Shah is buried in the tomb close by.
- Plate 7. Figs. 1 to 6. **From Ala-ud-din's Gateway, at the Qutb, near Delhi.**  
The tomb of Ala-ud-din Khilji is near the Qutb Minar. It was erected about A.D. 1310, and is about a century more modern than the other buildings of the place, and displays the Pathan style, says Fergusson, at its period of greatest perfection.
- Plate 8. Fig. 1. **From the Tomb of Altamsh, near Delhi.**  
Shams-ud-din Altamsh was the most illustrious of the Slave Kings of Delhi. He died A.D. 1235. Fergusson writes: "Though small, it is one of the richest examples of Hindu art applied to Muhammadan purposes that Old Delhi affords." The outer walls of the tomb are faced with sandstone and the inner with red stone; the latter are also ornamented with marble bands and panels. In addition to the beauty of its details, it is interesting as being the oldest tomb known to exist in India.
- " Figs. 2, 3. **From Buildings adjacent.** See remarks above, Plates 7 and 8.
- Plate 9. Figs. 1 to 5. **From the Masjid of Qutb-ud-din, Delhi.**  
Qutb Sahib was the spiritual guide and trusted friend of Altamsh; he died A.D. 1236. There are other buildings and tombs around, some of marble beautifully ornamented, and of later date.
- Plate 10. Fig. 1. **From Buildings at the Qutb, near Delhi.** See remarks to Plates 5 and 6.
- " Fig. 2. **From Sondarwala's Tomb, near Old Delhi.**  
This is taken from one of the numerous old buildings in the vicinity of Humayun's tomb.
- " Figs. 3, 4, 5. **From the Tomb of Jamali, near the Qutb, Delhi.**  
Shaikh Fazl-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 Sikandar 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.
- Plate 11. Figs. 1, 2, 3, 5. **From the Masjid of Firuz Shah, Purana Kila, Delhi.** See remarks above, Plate 6, Fig. 2.
- " Fig. 4. **From the Tomb of Jamali, near the Qutb, Delhi.** See remarks above, Plate 10, Figs. 3, 4, 5.

- Plate 12. Figs. 1, 2, 3, 5, 6. From the Masjid of Firuz Shah, Purana Kila, Delhi. See remarks to Plate 6, Fig. 2.
- " Fig. 4. From the Tomb of Sondarwala, near Old Delhi. See remarks to Plate 10, Fig. 2.
- Plate 13. Figs. 1, 2. From the Masjid of Firuz Shah, Purana Kila, Delhi. See remarks to Plate 6, Fig. 2.
- " Fig. 3. From the Tomb of Jamali, Delhi. See remarks to Plate 10, Figs. 3, 4, 5.
- " Fig. 4. From 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.
- " Figs. 5, 6. From a Building near the Qutb, Delhi.  
There is a collection of ruined buildings near the Qutb Minar, about 8 miles south of Delhi. Some of these were erected about the 16th century; others before this, probably 12th or 13th century. See remarks to Plate 5.
- Plate 14. Figs. 1, 2. From the Tomb of Isa Khan, near Delhi.  
Isa Khan was a nobleman of the court of Sher Shah Sûr. The mosque and tomb were built A.D. 1547.
- " Fig. 3. From the Purana Kila, near Delhi.  
The walls and gates of the Purana Kila, or Old Fort of Delhi, are supposed to have been built by Humâyun in the early part of the 16th century, while the buildings inside the Fort are said to belong to the reign of Sher Shah Sûr, the father of Salim Shah, and are about the most perfect existing specimens of Pathan architecture.
- " Fig. 4. From the Tomb of Jamali, near the Qutb, Delhi. See remarks to Plate 10, Figs. 3, 4, 5.
- Plate 15. Figs. 1 to 5. From the Tomb of Nizam-ud-din, near Delhi.  
Nizam-ud-din lived A.D. 1232—1324. He was a noted Muhammadan saint; his tomb is about 5 miles from modern Delhi, in a small village of this name, in which is a collection of burial places and small mosques. The body of the saint lies in a marble sarcophagus enclosed within a pierced marble screen. The sanctity of the shrine still attracts pilgrims from all parts of India. The work shewn in this plate is probably of later date.
- Plate 16. Figs. 1 to 4. From the Thana near Nizam-ud-din's Tomb, Delhi. See remarks above, Plate 15.
- Plate 17. Figs. 1, 9. From a Tomb, near Nizam-ud-din's Tomb, Delhi. See remarks above, Plate 15.
- " Figs. 2, 3, 7, 10. From the Masjid of Firuz Shah, Purana Kila, near Delhi. See remarks to Plate 6, Fig. 2.
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- " Fig. 2. From Sondarwala's Tomb, near Old Delhi. See remarks to Plate 10, Fig. 2.
- " Figs. 3, 4. From the Sultana's Quarters, Fatehpur Sikri, near Agra.  
Fatehpur Sikri is about 24 miles west of Agra. It was founded by the Emperor Akbar, A.D. 1570—1586, who intended it to be the permanent seat of the Mughal Court. It was enriched by magnificent architectural works in the time of Akbar and Jahangir, but was abandoned within 50 years of its foundation in favour of Delhi, owing, it is believed, to its being found to be unhealthy. Nearly all the buildings here are of red sandstone, which is quarried in the neighbourhood. The building from which these patterns were taken is in the portion of the Palace occupied by the Sultana Ruqiyah, the wife of Akbar, who died A.D. 1626.
- Plates 19 to 22. From the Tomb of Itimad-ud-daulah, Agra.  
Itimad-ud-daulah was the father of the celebrated Nur Jahan Begum, the favourite wife of the Emperor Jahangir. He was a Tartar by birth, and came over from Persia to India in the reign of the Emperor Akbar. He was raised to the rank of Vizier in the time of Jahangir, with the title of Itimad-ud-daulah, and died A.D. 1621. He is buried near Agra, in a garden which he made during his lifetime, where a splendid mausoleum of white marble, inlaid with mosaics, was built A.D. 1628 by his daughter, Nur Jahan, over his remains.
- Plates 23, 24, 25. From Buildings in the Garden of Itimad-ud-daulah, Agra. See remarks above, Plates 19—22.
- Plate 25. Fig. 2. From Tomb at Sikandra, near Agra.  
This is, perhaps, the most characteristic of Akbar's buildings. The lower storey measures 320 feet each way. The total height is a little over 100 feet. There are four terraces; within and above the last is a white marble enclosure, 157 feet each way; the outer wall consists of marble trellis work, inside a colonnade also of marble. In the centre, on a raised platform, is the tombstone of the founder, a beautiful work of arabesque tracery in white marble.
- Plates 26 to 28. From Buildings in the Garden of Itimad-ud-daulah, Agra. See remarks above, Plates 19—22.
- Plate 29. Figs. 1 to 11. From the Taj Mahal at Agra.  
No building in India, probably, is so well known, or has been more frequently described, than the Taj. To attempt here any detailed or adequate description of this magnificent mausoleum would exceed the limits of this work. It may be briefly noted that it is built of white marble, and stands on a platform about 22 feet high and 313 feet square on the bank of the river Jumna. At each corner of this terrace is a minaret 137 feet high, of exquisite proportions. In the centre of this marble platform rises the mausoleum, 186 feet square, with the corners cut off to the extent of 33 feet 9 inches. The central dome is 58 feet in diameter, 80 feet in height, 139½ feet to the springing, from the garden level; under it is an enclosure formed by a screen of trellis work of white marble. The Taj was erected by Shah Jahan over the remains of his favourite wife Nur Jahan, who died in the Dekkan A.D. 1630. It occupied nearly 20 years in construction.

Plate 30.

**From the Zanana Mahal in the Fort at Agra.**

The Zanâna Mahâl, or Queen's Palace, adjoins the Khâs Mahâl or Private Palace. The Fort was built by Akbar about the middle of the 16th century; the Khâs Mahâl by Shah Jahan A.D. 1628—58. "Nowhere," says Fergusson, "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 harem 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 Palace buildings," he adds, "are interesting as a monument of the domestic life of the past, and beautiful as specimens of pure domestic Saracenic art."

Plate 31. Figs. 1, 3, 5, 6. **From the Fort at Agra.** See remarks above, Plate 30.

, Figs. 2, 4. **From the Sultana's Quarters, Fatehpur Sikri.** See remarks to Plate 18. Figs. 3, 4.

Plate 32. Fig. 1. **From the Sultana's Quarters, Fatehpur Sikri.** See remarks to Plate 18, Figs. 3, 4.

, Fig. 2. **From the Zanana Mahal in the Fort at Agra.** See remarks above, Plate 30.

, Fig. 3. **From Raja Birbal's daughter's Quarters, Fatehpur Sikri.**

Birbal was one of Akbar's Hindu courtiers. Originally poor, he was taken into favour on account of his wit and agreeable conversation. He fell while in command of a military expedition against the Yusufzais on the north-west frontier, in a disastrous retreat, in which about 8000 of his men perished. The building from which this pattern is taken is in that part of the Palace supposed to have been the residence of his daughter. Fatehpur Sikri was founded by the Emperor Akbar A.D. 1571—1586. See remarks to Plate 18, Figs. 3, 4.

Plates 33 and 34. **From the Sultana's Quarters, Fatehpur Sikri.** See remarks to Plate 18, Figs. 3, 4.

Plate 34. Figs. 3, 4. **From Raja Birbal's daughter's Quarters, Fatehpur Sikri, and house adjacent.**  
See remarks above, Plate 32.

Plate 35. **From the Sultana's Quarters, Fatehpur Sikri.** See remarks to Plate 18, Figs. 3, 4.

Plates 36 to 46. **From Raja Birbal's daughter's Quarters, Fatehpur Sikri.** See remarks above, Plate 32.

Plate 41. Fig. 3. **From the Fort, Agra.** See remarks above, Plate 30.

Plates 47 to 49. **From the Rai Samand, Udaypur.**

There is a large artificial lake at Rajanagar, near Udaypur. The dam or band by which it is formed was carried out as a famine work in A.D. 1660. It is noted for its marble ghats or steps, upon which are erected three marble pavilions, in which the carvings in the roofs and on the pillars are very beautiful.

Plates 50 to 52. **From the Tomb of Sultan Ahmad, Ahmedabad.**

Ahmedabad was founded in A.D. 1411, in the first year of his reign, by Ahmad Shah, and continued to be the capital of the Muhammadan kingdom for about 160 years till the fall of the dynasty in the time of Akbar. While the Muhammadans despoiled the works of their Hindu predecessors, they employed Hindu workmen to construct and manipulate the details of the buildings they erected, and impressed the style of art with a character and charm peculiarly its own.

Plate 52. Fig. 2. **From the Tomb of Shah Alam, Ahmedabad.**

A group of buildings a mile south of Ahmedabad goes by the name of Shah Alam, from the tomb of a saint of that name, the son of Qutb ul Alam. He held a high place in the confidence of Qutb Shah, and was entrusted with the education of Mahmud Shah Bigarah. Shah Alam died in 1475, and his tomb was erected by Taj Khan Narivali, a nobleman of Mahmud's court. A century later the dome was gilded and the tomb beautifully ornamented by Asaf Khan, the Vazir of Jahangir and brother of the Sultana Nur Jahan. The mosque was built by Muhammad Shah Badakshi; the assembly hall was built by Muzaffar Shah III, but partly destroyed by the British army during the siege of Ahmedabad in 1780. The group is marked architecturally by a gradual transition of style.

Plate 53. **From the Tomb of Sultan Ahmad, Ahmedabad.** See remarks above, Plates 50 to 52.

Plate 54. **From the Mosque of Rani Sipara, Ahmedabad.**

The beautiful mosque and tomb of Rani Sipara was, we learn from an inscription, erected by herself A.D. 1541, in accordance with the usual custom. It is built of cream-coloured sandstone, and is justly considered a gem. She was the mother of Abu Bakr Khan, son of Mahmud Shah Sultan.

Plates 55 and 56. **From Buildings at Bijapur.**

Nearly all the principal buildings were carried out between the years A.D. 1557—1650. Adil Shah was a Turkish slave purchased for the body guard at Bidar, and soon raised himself to such eminence that on the defeat of Dastur Dinar in A.D. 1501, he established himself as the founder of the Adil Shahi dynasty of Bijapur. The real building epoch of the city begins with Ali, A.D. 1557, and all the important buildings are crowded into the 100 years which elapsed between his accession and the wars with Aurangzeb, which ended in the destruction of the dynasty. Some of the buildings are as remarkable as those of any of the Muhammadan capitals of India.

Plate 57. **From Makka-ka Naql, at Bunnur.**

Plate 58.

**From the Chaurasi Gumbaz, Kalpi.**

Kalpi is a town in the N.W. Provinces. On the western outskirt near the river there are many ruins, notably the tomb called the Chaurasi, or Eighty-four Domes. The town is said to have been founded by Basudeo, or Vasudeva, about 330 to 400 A.D. In 1196 it fell to Qutb-ud-din, the Viceroy of Muhammad Ghori. With the exception of an interval of a few years, it was under Muhammadan rulers more or less subordinate to Delhi, until, in 1477, it was absorbed in the provinces immediately subordinate to Delhi, and it was during the period that it was under the Muhammadan rule that these buildings were erected.

Plate 59.

**From the Tomb of Ain-ul-Mulk, Bijapur.**

Ain-ul-Mulk was one of the great officers of Ibrahim I., Adil Shah, but rebelled against his master and was slain in 1556. His tomb stands fully two miles east of the city. It is a massive square building with an elegant dome, and contains some very good stucco ornamental pendentives. See remarks to Plates 55 and 56.

Plate 60. Figs. 1, 2, 3, 5. **From the Fort at Lahore.**

Lahore originally was governed by a family of Chauhan Rajputs, a branch of the house at Ajmir, but it fell successively under the dominion of the Ghazni and Ghori Sultans, who made it the capital of their Indian conquests. Akbar, A.D. 1556, repaired and enlarged the Fort, and specimens of the mixed Hindu and Saracenic style adopted by Akbar survive within the Fort, built into the modern work of Ranjit Singh. With the reign of Aurangzeb, A.D. 1658, the architectural history of Lahore may be said to close.

Fig. 4.

**From Ranjit Singh's Cenotaph, Lahore.**

Ranjit Singh was born A.D. 1780, and rose to power on the ruins of the Mughal Empire, and was the founder of the short-lived Sikh kingdom of Lahore. The ceilings are decorated with traceries in stucco inlaid with convex mirrors. The arches of the interior are of marble. The style of work cannot compare with the older work adopted by the Mughal chiefs.

Fig. 6.

**From Ranjit Singh's Baradari, Lahore.** See remarks to Plate 60.

Plate 61. Figs. 1, 2, 3, 4. **From Sas Bahu ka Mandir in the Fort at Gwalior.**

The Sās Bahu is an old ruined temple in the Fort at Gwalior belonging to the Vaishnav sect, erected by Raja Mahipāla and finished apparently in the year A.D. 1093.

Fig. 5.

**From the Jain Temple, Suraj Kund, Gwalior Fort.**

Also an old ruin, supposed to have been erected by some member of the family of Raja Mahipāla, and belonging to the same period. These are fine specimens of mediæval Hindu work.

Fig. 6.

**From the Tomb of Muhammad Ghaus, Gwalior.**

This building, the tomb of the saint Muhammad Ghaus, is a square of 100 feet, exclusive of the hexagonal towers which are attached at the corners by the angles, instead of, as usual, by the sides. The chamber of the tomb itself is a hall 43 feet square, with the corners cut off by pointed arches, so as to form an octagon, on which the dome rests. Around this square building is a lofty verandah 23 feet wide, enclosed on all sides by screens of pierced stone work, protected from the weather by bold eaves, supported by long beams resting on brackets. The building was erected in the early part of Akbar's reign, A.D. 1556—1605.

Fig. 7.

**From Teli ka Mandir in the Fort at Gwalior.**

Also a ruin; supposed to have been originally erected by a "teli" or oil dealer, dedicated to Vishnu, and afterwards converted to the worship of Siva; probably of the 10th or 11th century.

Plate 62. Figs. 1, 2, 4, 5, 6, 7. **From the Palace of Jahangir in the Fort at Agra.**

Erected immediately after the death of Akbar, probably about 1610 or so.

Fig. 3.

**From the Tomb of Muhammad Ghaus, Gwalior.** See remarks to Plate 61, Fig. 6.

Plate 63. Figs. 1 to 4. **From Teli ka Mandir at Gwalior Fort.** See remarks to Plate 61, Fig. 7.

Plate 64. Figs. 1, 2, 3. **From Sas Bahu ka Mandir, Gwalior Fort.** See remarks to Plate 61.

Fig. 4, 5, 6.

**From Teli ka Mandir at Gwalior Fort.** See remarks to Plate 61, Fig. 7.

Fig. 7.

**From the Jain Temple, Suraj Kund, Gwalior Fort.** See remarks to Plate 61, Fig. 5.

Fig. 8.

**From the Tomb of Muhammad Ghaus, Gwalior.** See remarks to Plate 61, Fig. 6.

N.B.—Plates 55—59 have been taken from the Records of the Archaeological Survey of India, which contain many interesting details besides those for which acknowledgment is here made.

## STRING AND BAND PATTERNS.

FIG. 1. FROM THE JAYA MANDIR, AMBER.

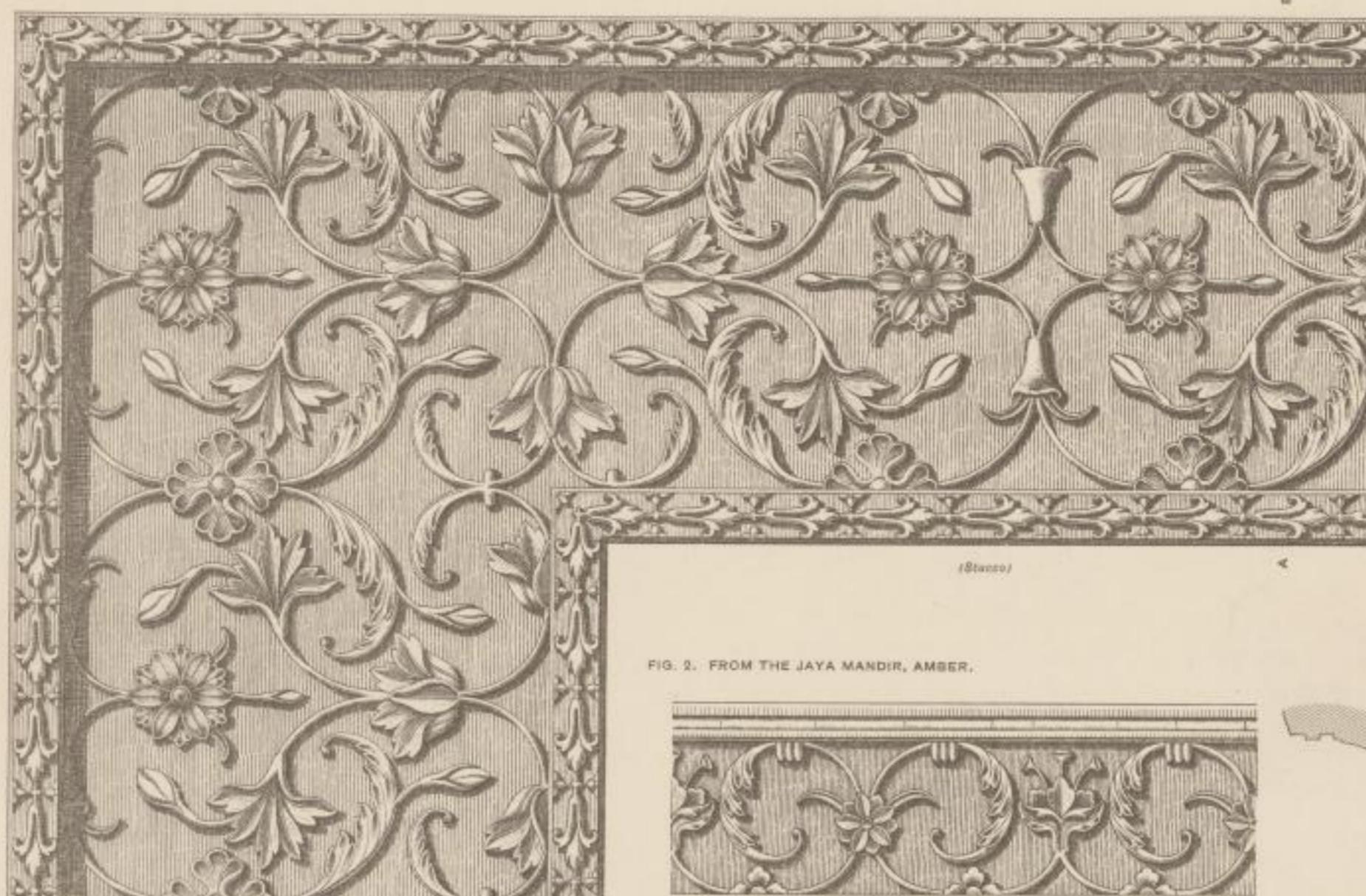


FIG. 2. FROM THE JAYA MANDIR, AMBER.



FIG. 3. FROM THE SUKH MANDIR, AMBER.

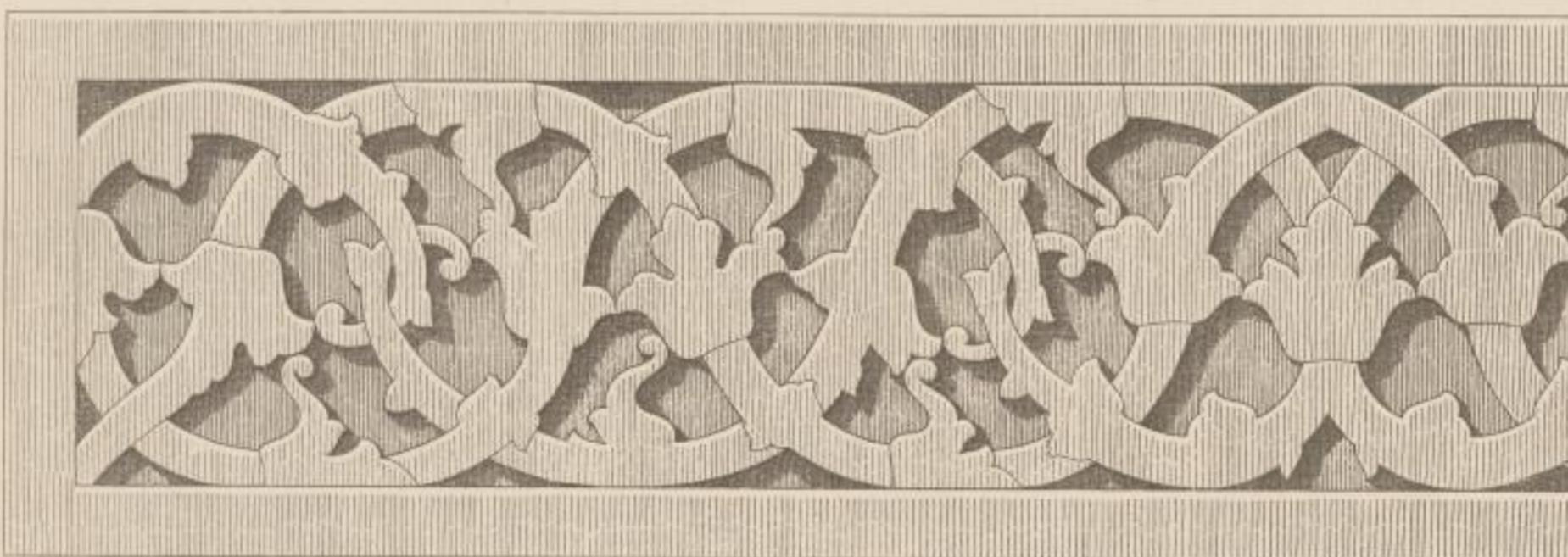


FIG. 4. FROM THE SUKH MANDIR, AMBER.



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

JEYPORE PORTFOLIO OF  
ARCHITECTURAL DETAILS.

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

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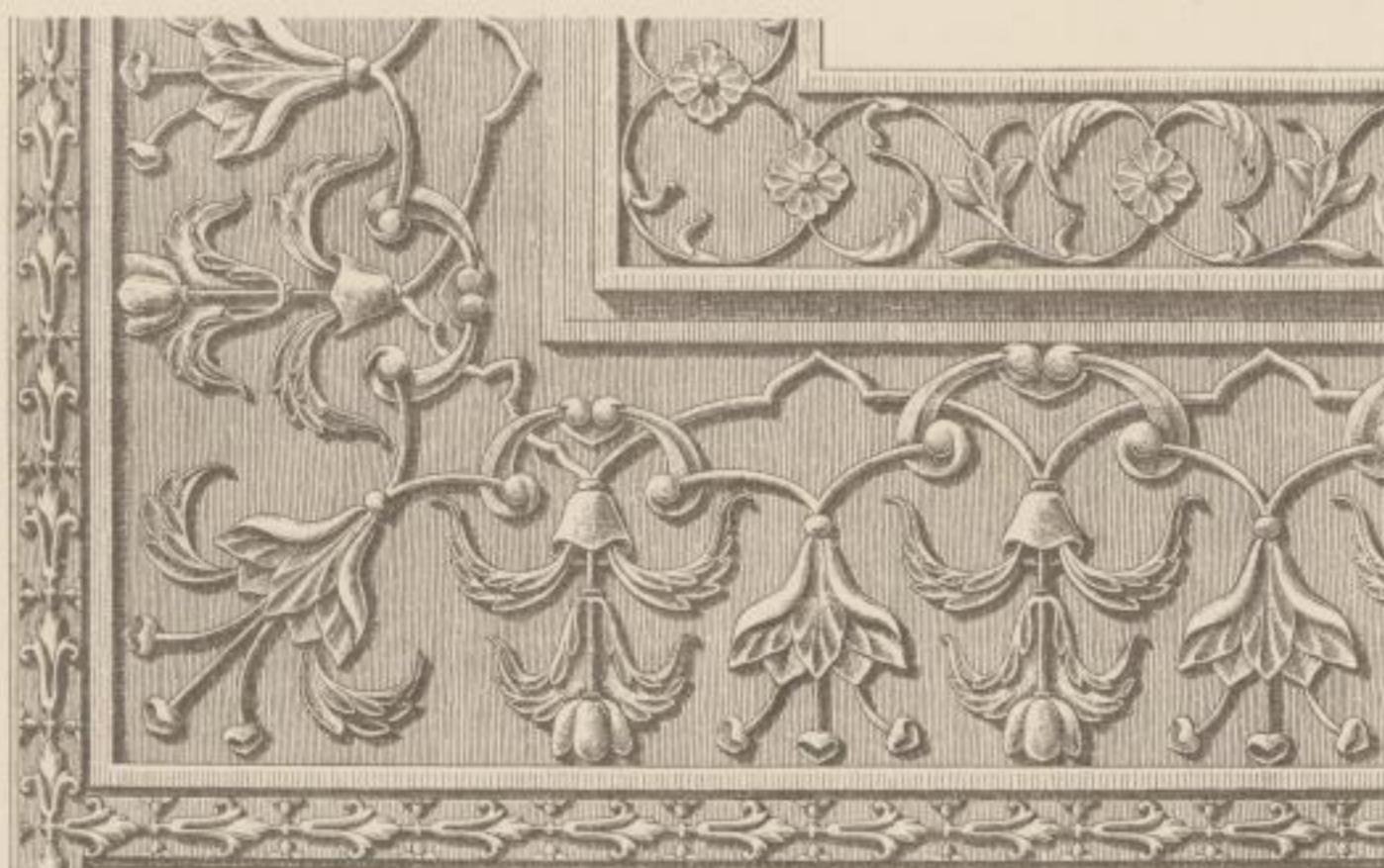
## STRING AND BAND PATTERNS.

FIG. 1. FROM THE SUKH MANDIR, AMBER.



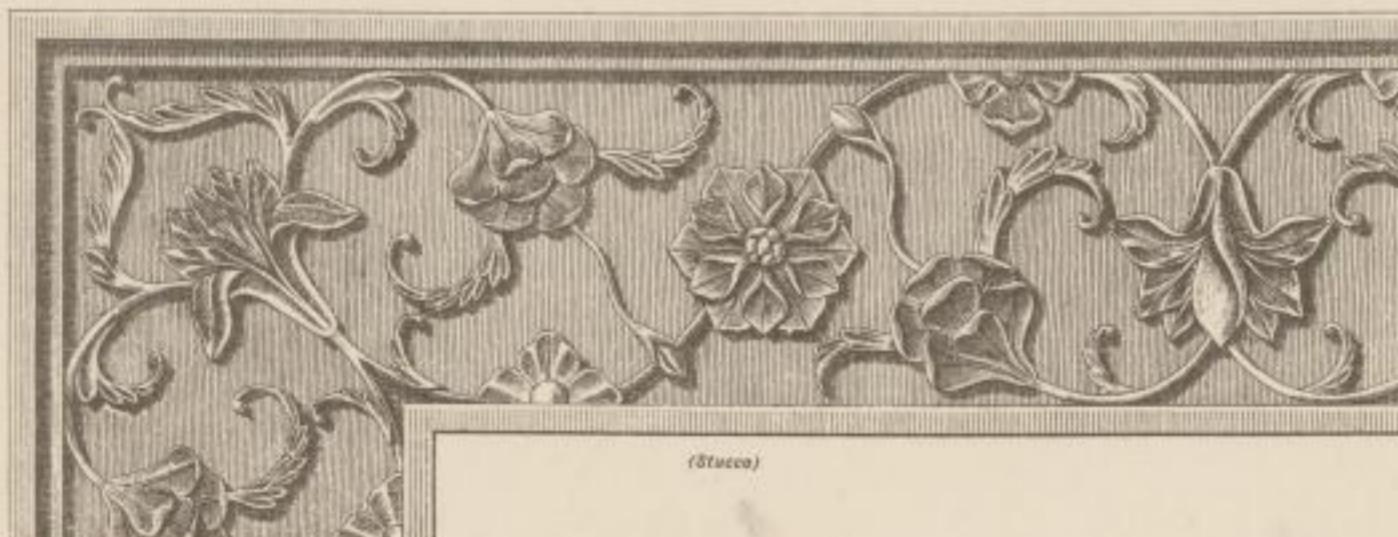
(Stucco)

FIG. 2. FROM THE SUKH MANDIR, AMBER.



(Stucco)

FIG. 3. FROM THE SUKH MANDIR, AMBER.



(Stucco)

Scale 0 1 2 3 4 5 6 7 8 9 10 11 inches

JEYPORE PORTFOLIO OF  
ARCHITECTURAL DETAILS.

PREPARED UNDER THE SUPERVISION OF COLONEL R. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE,  
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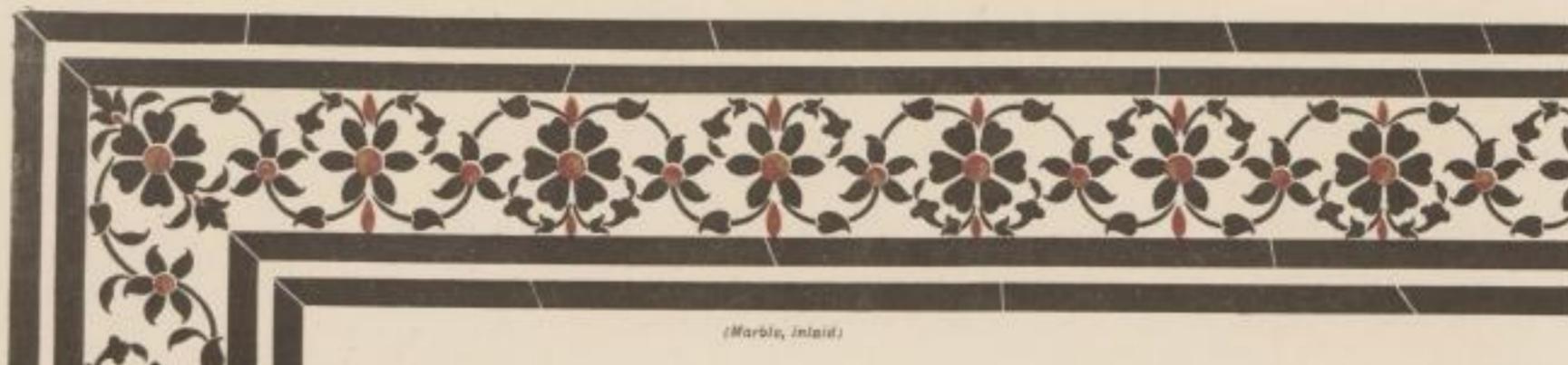
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## STRING AND BAND PATTERNS.

FIG. 1. FROM SARAOGI'S MANDIR, JEYPORE.



(Marble, Inlaid)

FIG. 2. FROM SARAOGI'S MANDIR, JEYPORE.



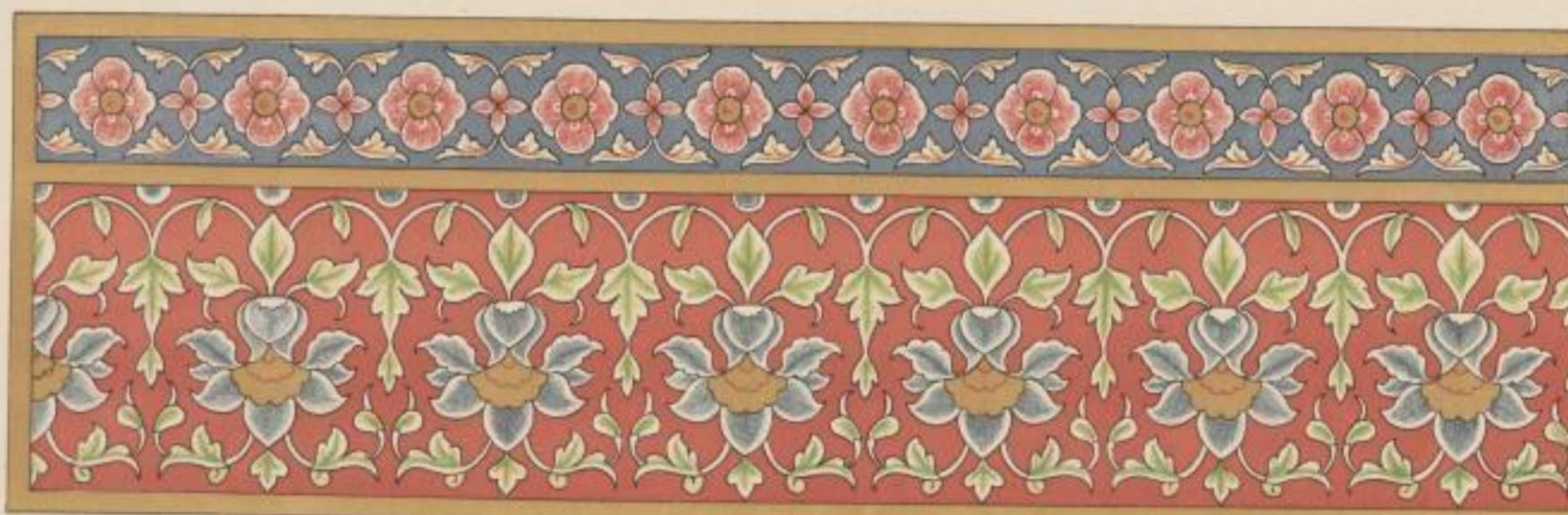
(Marble, Inlaid)

FIG. 3. FROM SARAOGI'S MANDIR, JEYPORE.



(Marble, Inlaid)

FIG. 4. FROM SARAOGI'S MANDIR, JEYPORE.



(Polished Plaster, coloured)

FIG. 5. FROM SARAOGI'S MANDIR, JEYPORE.



(Polished Plaster, coloured)

Scale 1 2 3 4 5 6 7 8 9 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. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

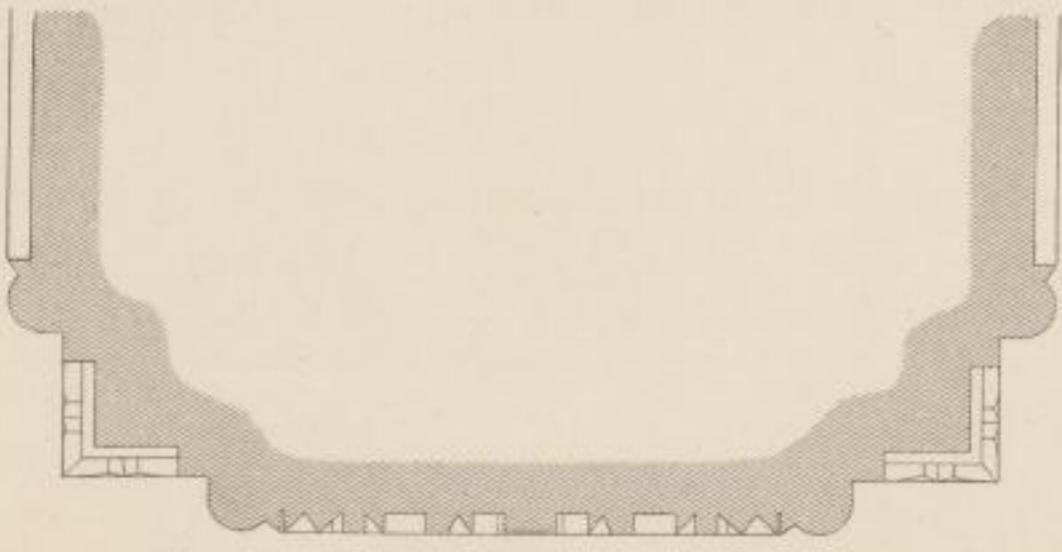
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## STRING AND BAND PATTERNS.

FIG. 1. FROM THE SANGHAI'S MANDIR, SANGANERI.



Scale

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 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 RAJSHI, DRAFTSMAN, JEYPORE,  
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

FIG. 2. FROM THE SANGHAI'S MANDIR, SANGANERI.



(Sandstone)

FIG. 3. FROM THE SARAOGI'S MANDIR, JEYPORE.



(Marble)

Sri Narain, del.

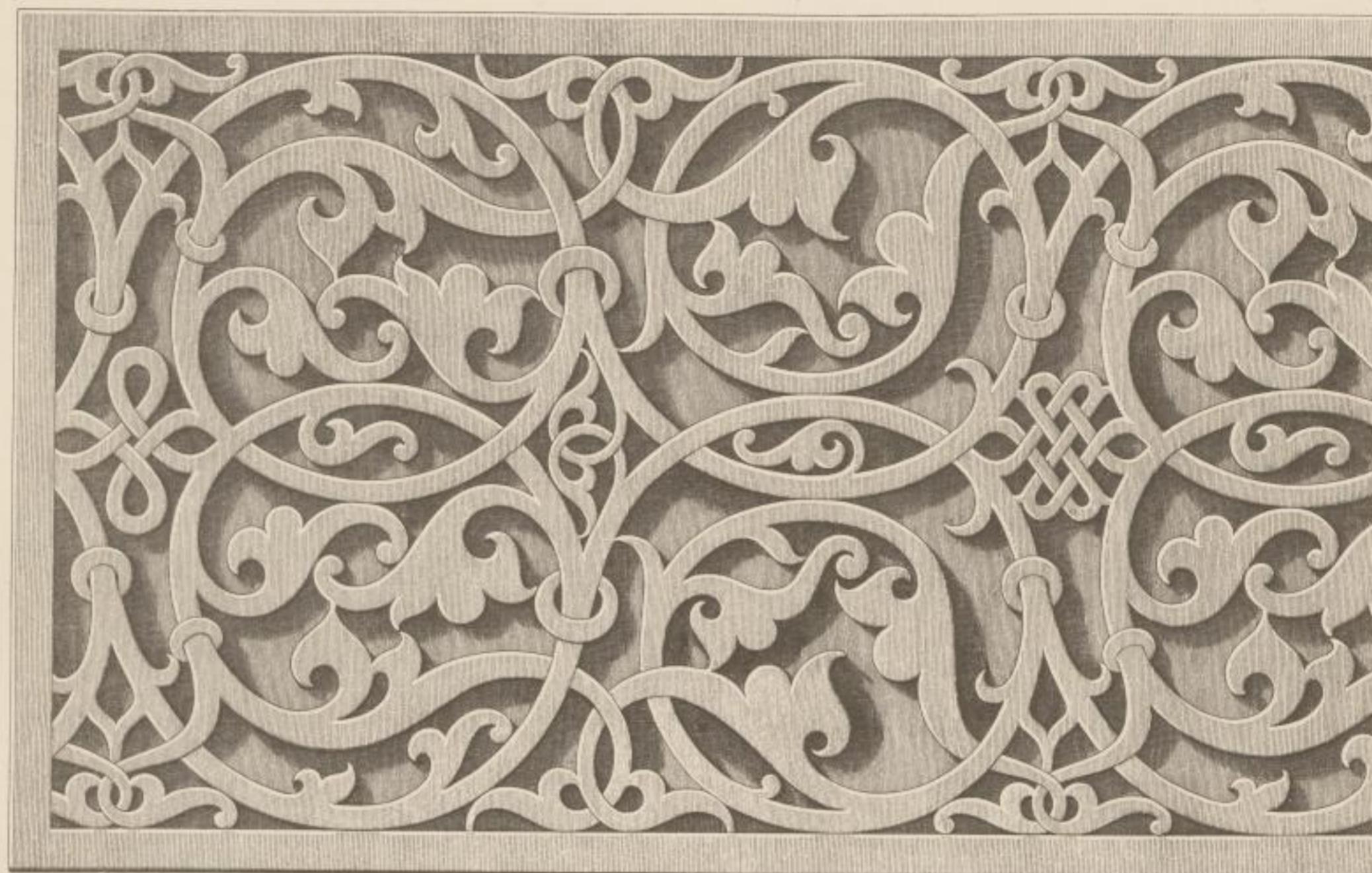
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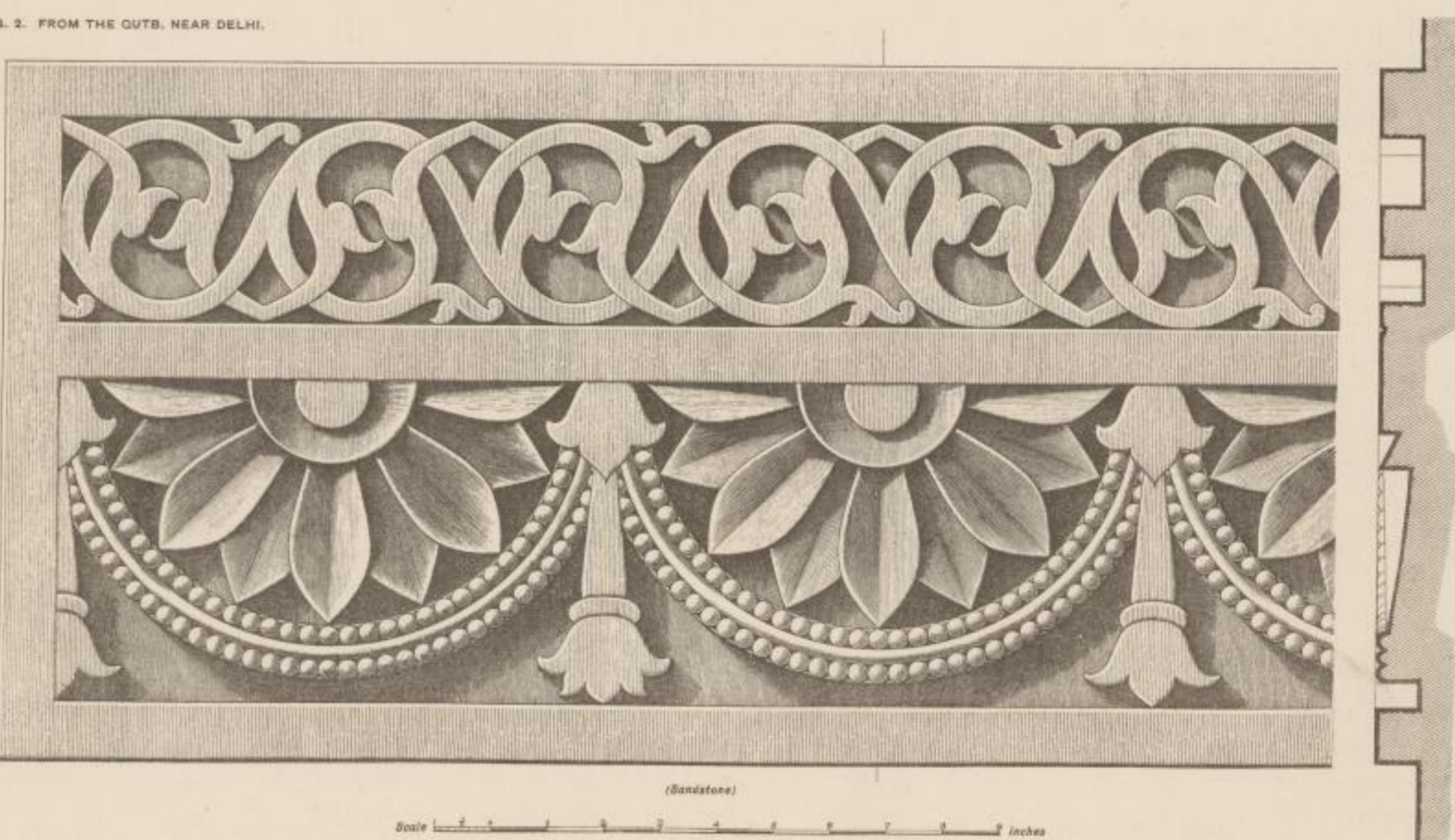
## STRING AND BAND PATTERNS.

FIG. 1. FROM THE QUTB, NEAR DELHI.



(Sandstone)

FIG. 2. FROM THE QUTB, NEAR DELHI.



(Sandstone)

Scale | 1 2 3 4 5 6 7 8 inches

JEYPORE PORTFOLIO OF  
ARCHITECTURAL DETAILS.

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

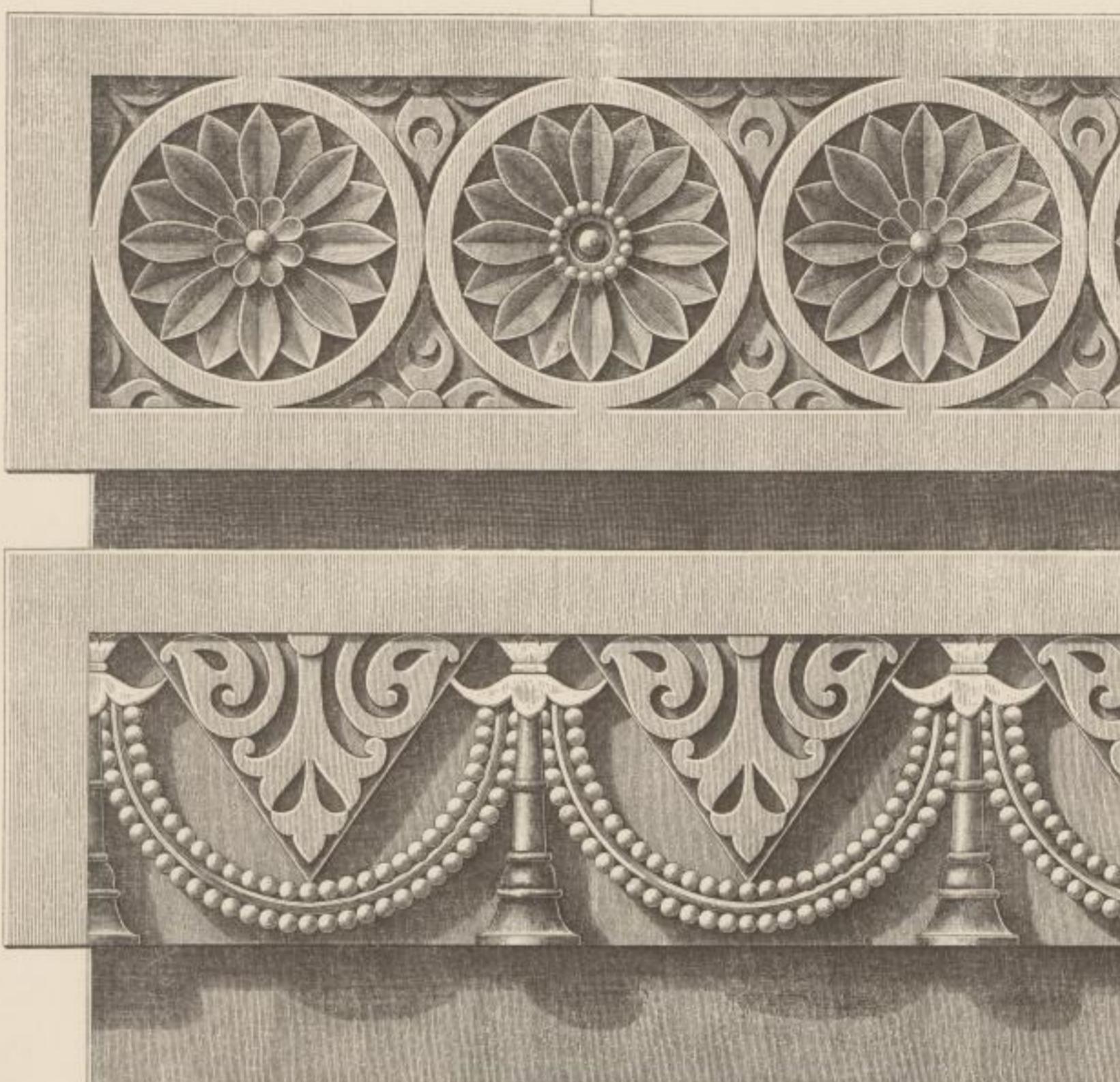
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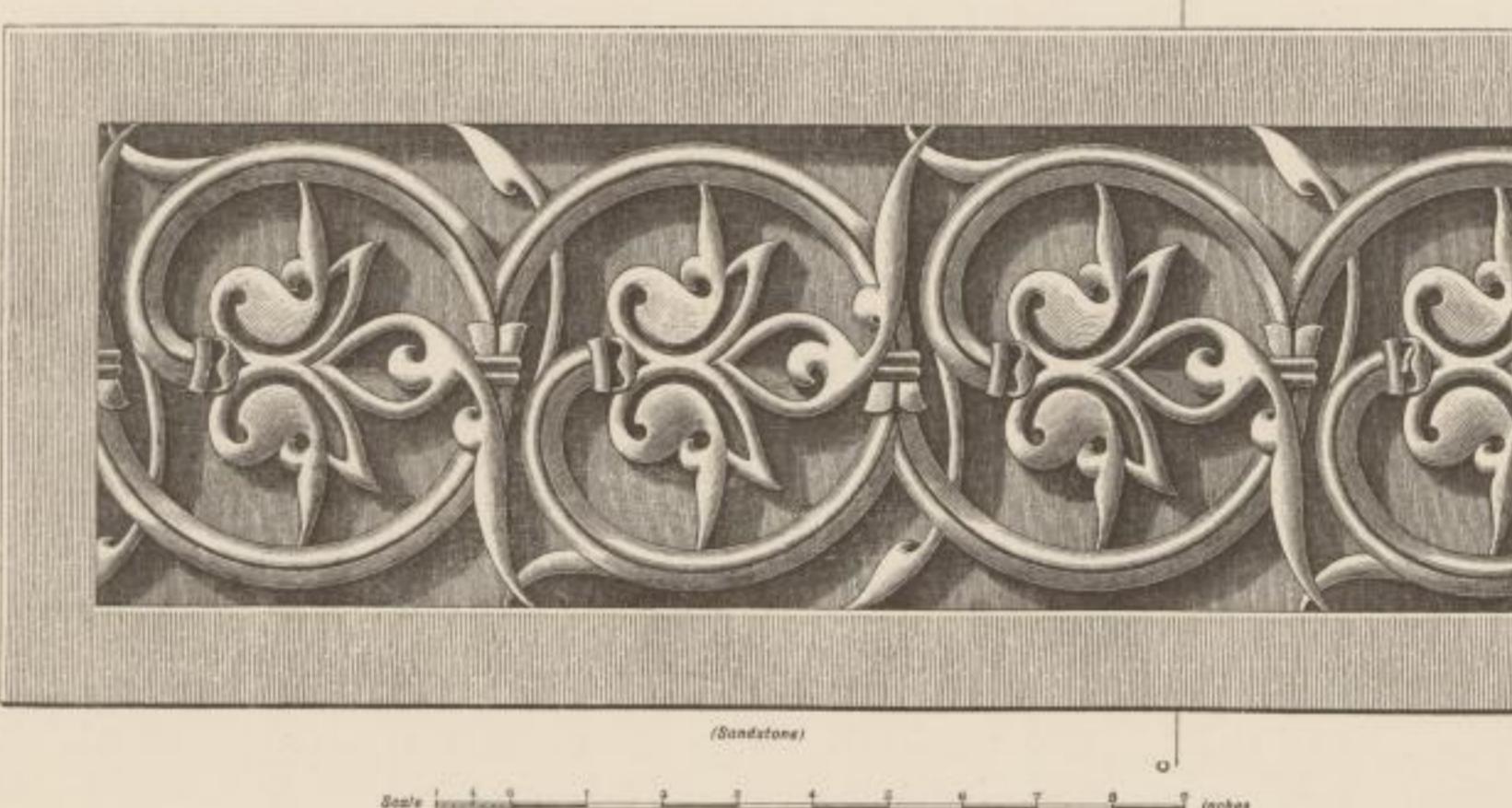
## STRING AND BAND PATTERNS.

FIG. 1. FROM THE QUTB, DELHI.



SECTION ON A.B.

FIG. 2. FROM MASJID FIRUZ SHAH, PURANA KILA, DELHI.



SECTION ON C.D.

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 RAJESH, DRAFTSMAN, JEYPORE,  
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FIG. 1. FROM ALA-UD-DIN'S GATEWAY, THE QUTB, NEAR DELHI.

*(Bandstone)*

FIG. 2. FROM ALA-UD-DIN'S GATEWAY, THE QUTB, NEAR DELHI.

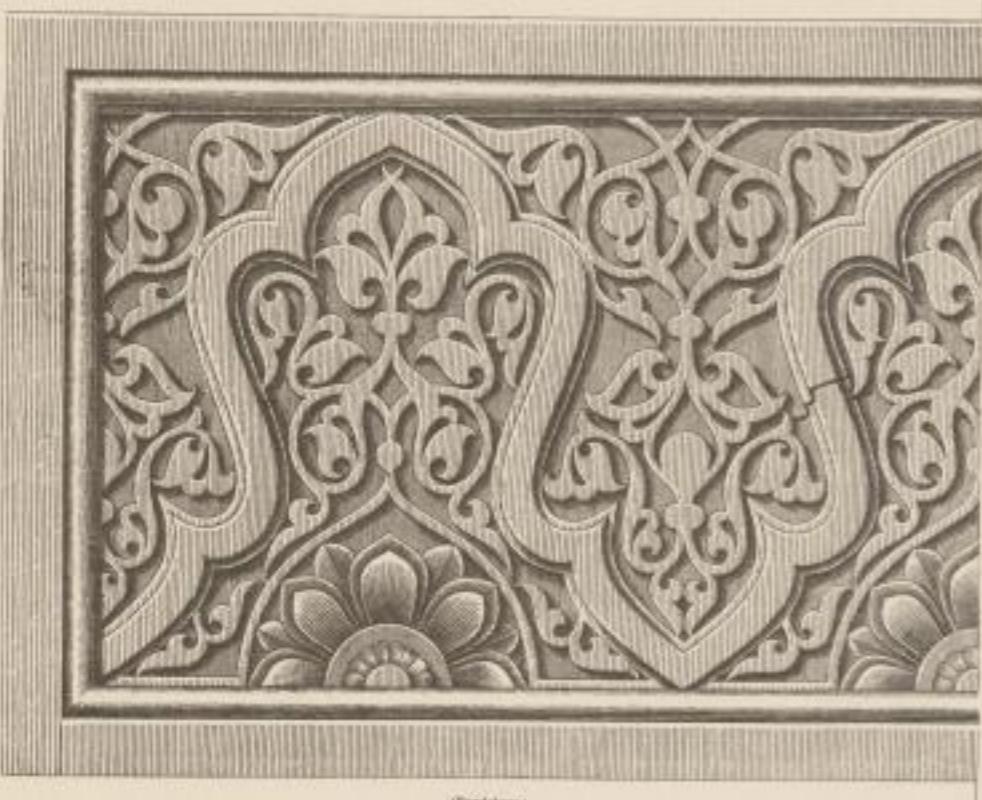
*(Bandstone)*

FIG. 3. FROM ALA-UD-DIN'S GATEWAY, THE QUTB, NEAR DELHI.

*(Bandstone)*

FIG. 4. FROM ALA-UD-DIN'S GATEWAY, THE QUTB, NEAR DELHI.

*(Bandstone)*

FIG. 5. FROM ALA-UD-DIN'S GATEWAY, THE QUTB, NEAR DELHI.

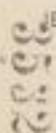
*(Bandstone)*

FIG. 6. FROM ALA-UD-DIN'S GATEWAY, THE QUTB, NEAR DELHI.

*(Bandstone)*

Scale: inches: 1 2 3 4 5 6 7 8 inches

JAYPORE PORTFOLIO OF  
ARCHITECTURAL DETAILS.

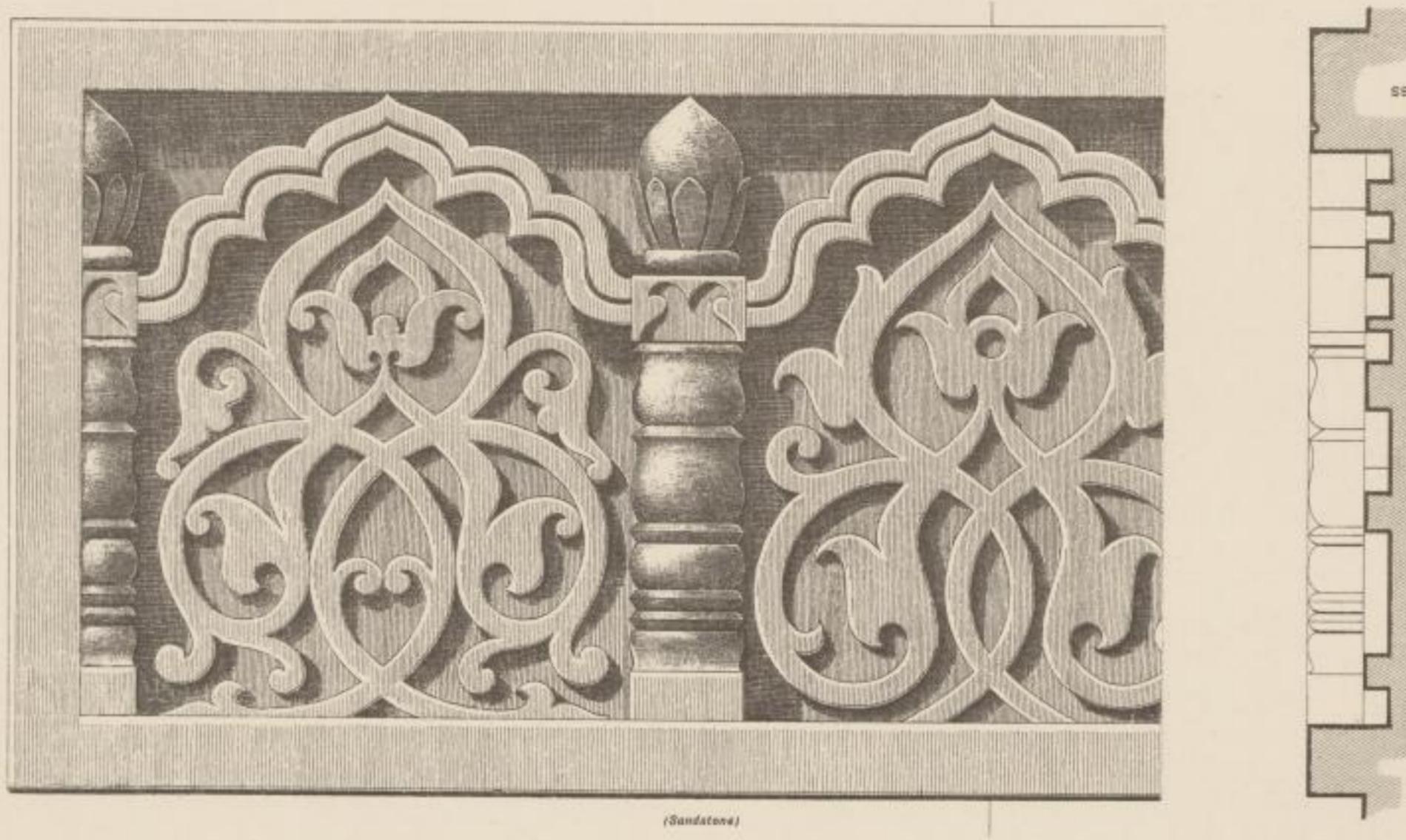


PREPARED UNDER THE SUPERVISION OF COLONEL R. S. JAISWAL, BOMBAY STAFF CORPS, ENGINEER TO THE JAYPORE STATE,  
AND LILA RAM DASGUPTA, DEPARTMENT OF ARCHITECTURE,  
AND PHOTO-LITHOGRAPHED BY W. GRIFFIN, HANOVER STREET, PRINCE ALBERT, LONDON.



## STRING AND BAND PATTERNS.

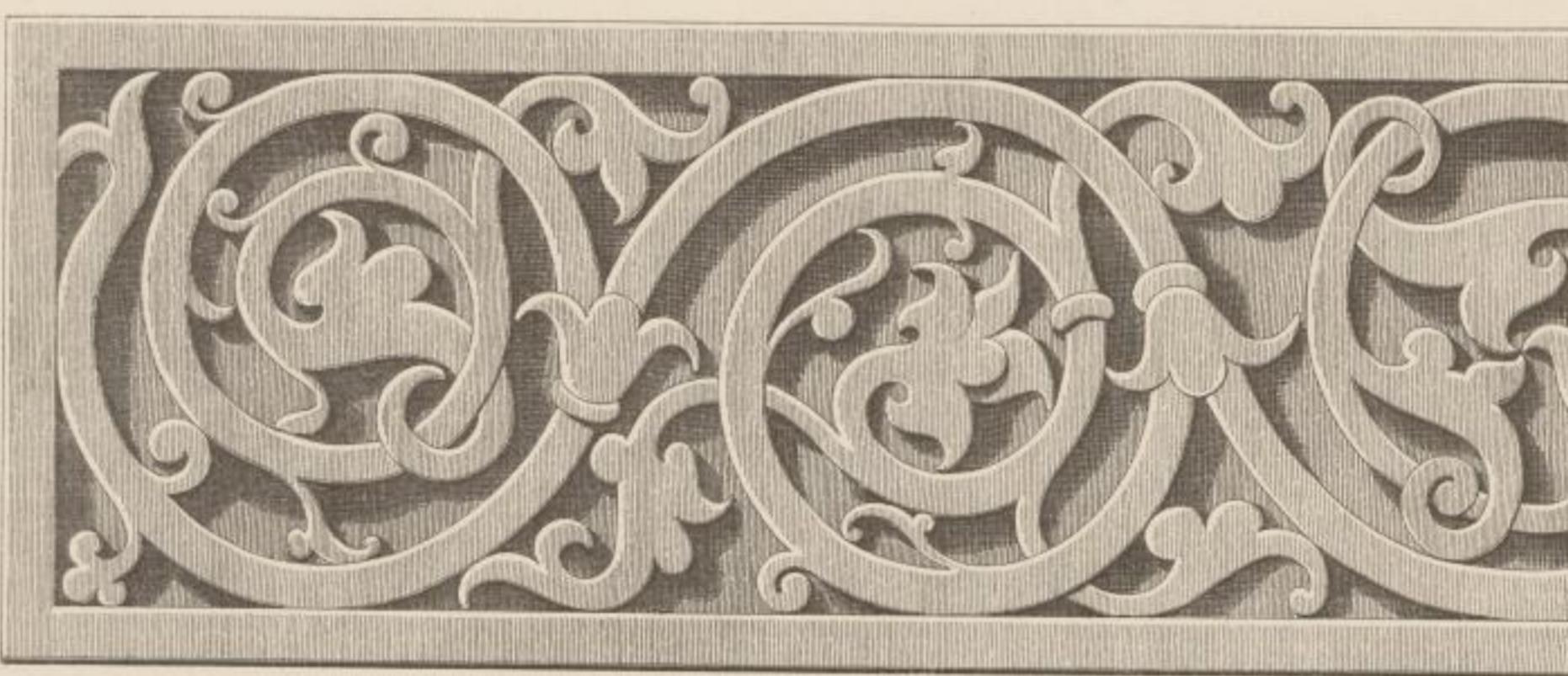
FIG. 1. FROM THE TOMB OF ALTAMSH, QUTB, NEAR DELHI.



(Sandstone)

SECTION ON A B

FIG. 2. FROM BUILDINGS AT THE QUTB, NEAR DELHI.



(Sandstone)

FIG. 3. FROM BUILDINGS AT THE QUTB, NEAR DELHI.



(Sandstone)

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

JEYPORE PORTFOLIO OF  
ARCHITECTURAL DETAILS.PREFARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE,  
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Hochschulbibliothek



STRING AND BAND PATTERNS.

FIG. 1. FROM THE MASJID OF QUTB-UD-DIN, NEAR DELHI.



FIG. 2. FROM THE MASJID OF QUTB-UD-DIN, NEAR DELHI.



FIG. 3. FROM THE MASJID OF QUTB-UD-DIN, NEAR DELHI.



FIG. 4. FROM THE MASJID OF QUTB-UD-DIN, NEAR DELHI.



FIG. 5. FROM THE MASJID OF QUTB-UD-DIN, NEAR DELHI.

JEYPORE PORTFOLIO OF  
ARCHITECTURAL DETAILS.PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE,  
AND LALA RAM RAKSH, DRAFTSMAN, JEYPORE,  
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOTER STREET, TECKHAM, LONDON.

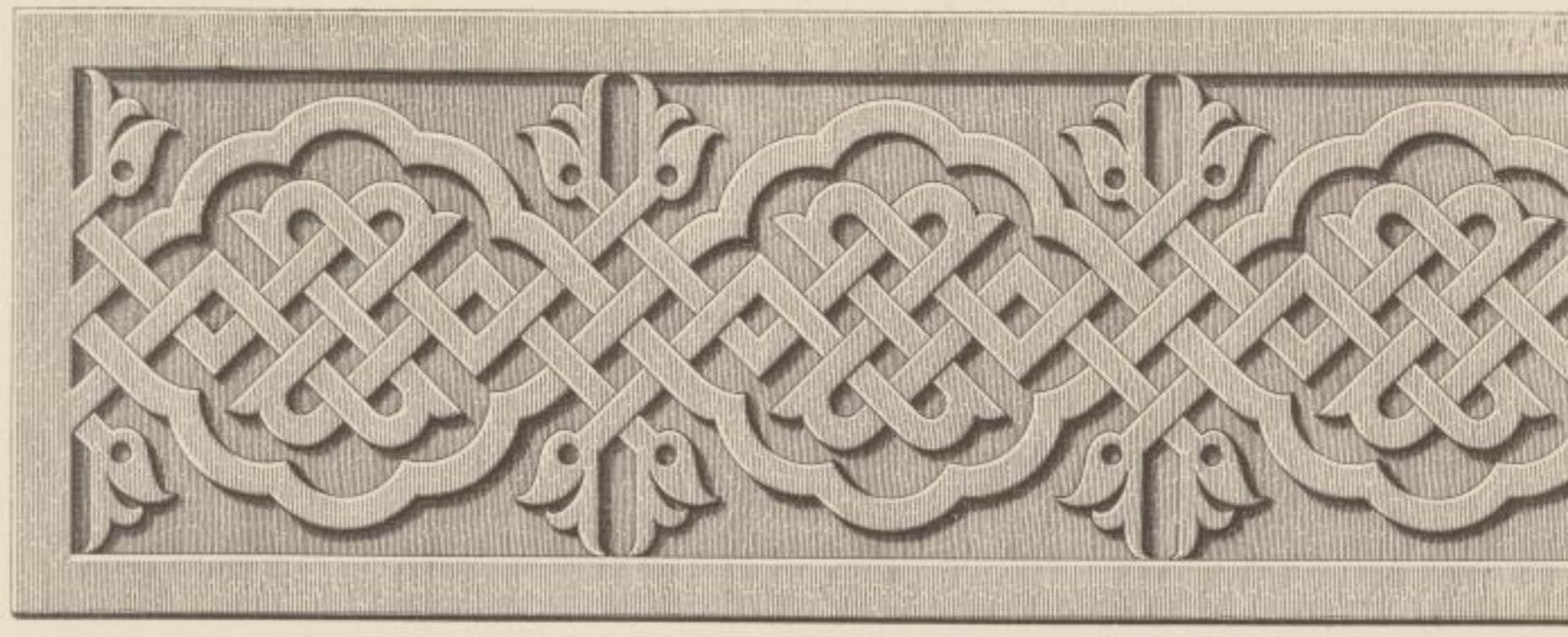
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## STRING AND BAND PATTERNS.

FIG. 1. FROM THE QUTB, NEAR DELHI.



(Sandstone)

FIG. 2. FROM THE CENOTAPH OF SONDARWALA, NEAR OLD DELHI.



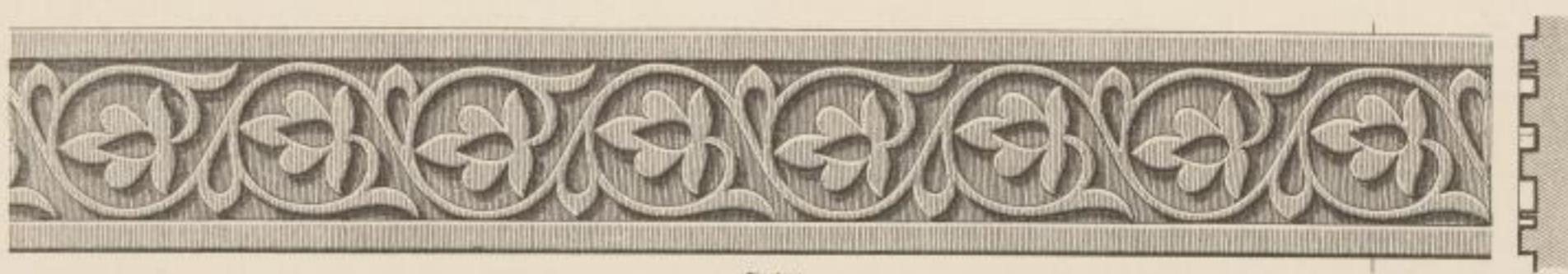
(Plaster)

FIG. 3. FROM THE TOMB OF JAMALI, NEAR THE QUTB, DELHI.



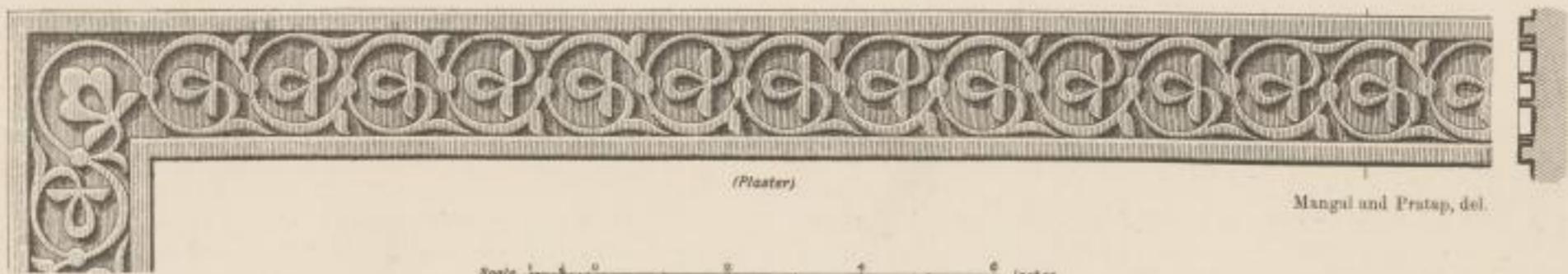
(Chunar Plaster)

FIG. 4. FROM THE TOMB OF JAMALI, NEAR THE QUTB, DELHI.



(Plaster)

FIG. 5. FROM THE TOMB OF JAMALI, NEAR THE QUTB, DELHI.



Mangal and Pratap, del.

Scale 1 2 3 4 5 6 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 BAKSHI, DRAFTSMAN, JEYPORE,  
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## STRING AND BAND PATTERNS.

FIG. 1. FROM THE MASJID OF FIRUZ SHAH, PURANA KILA, DELHI.

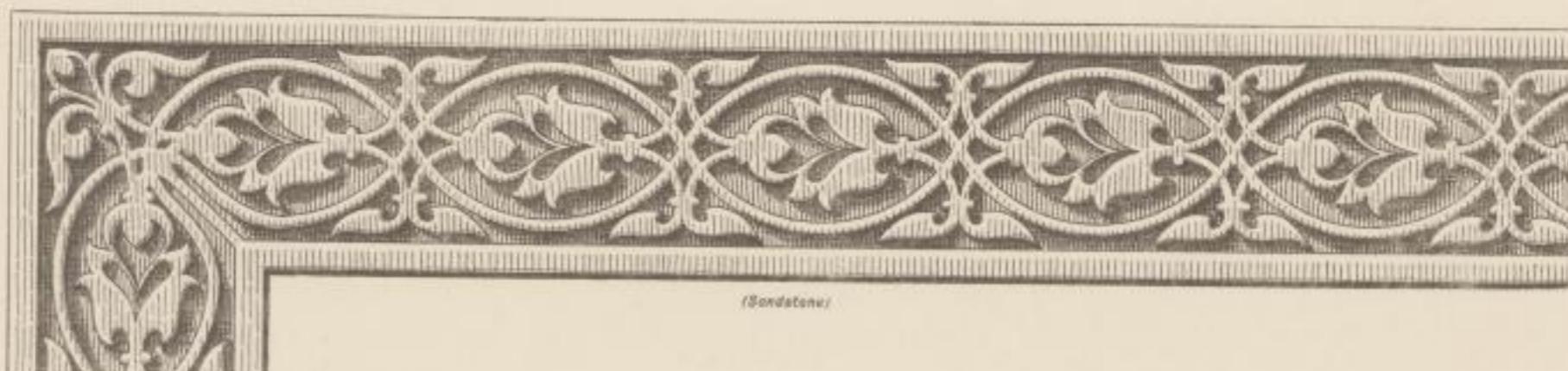


FIG. 2. FROM THE MASJID OF FIRUZ SHAH, PURANA KILA, DELHI.

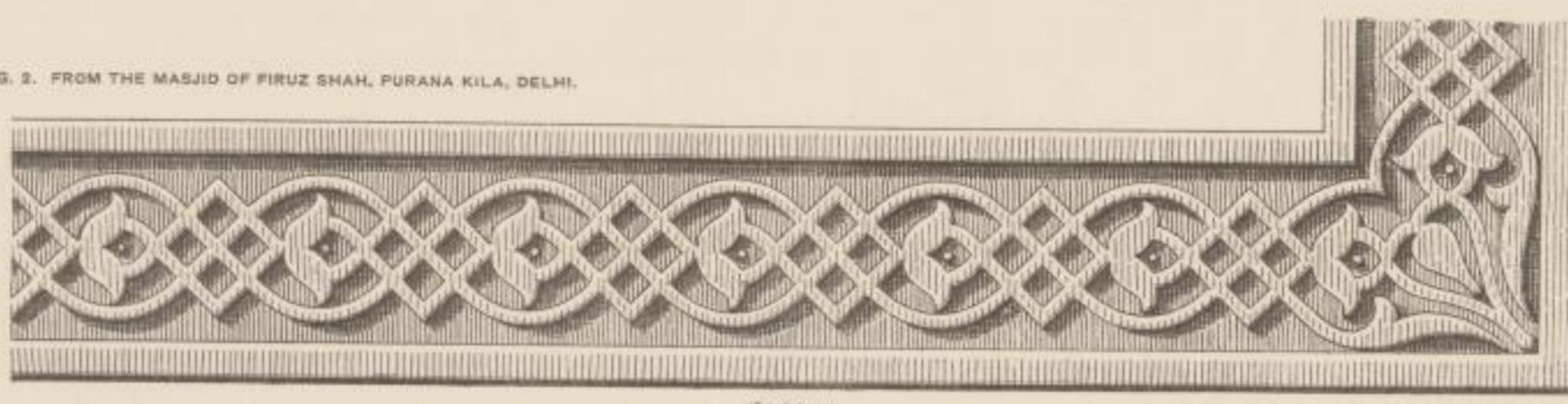


FIG. 3. FROM THE MASJID OF FIRUZ SHAH, PURANA KILA, DELHI.



FIG. 4. FROM THE TOMB OF JAMALI, NEAR THE QUTB, DELHI.

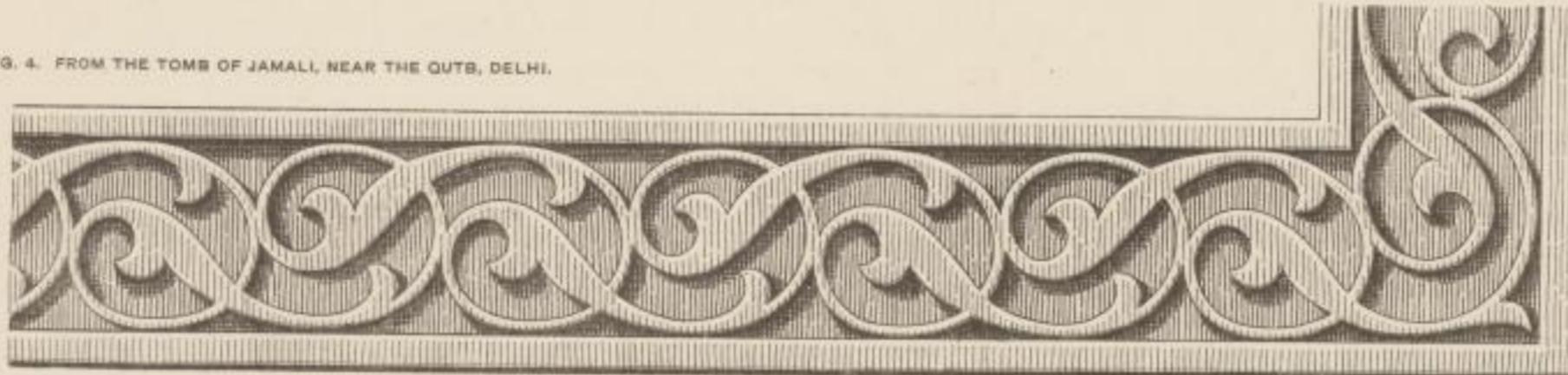
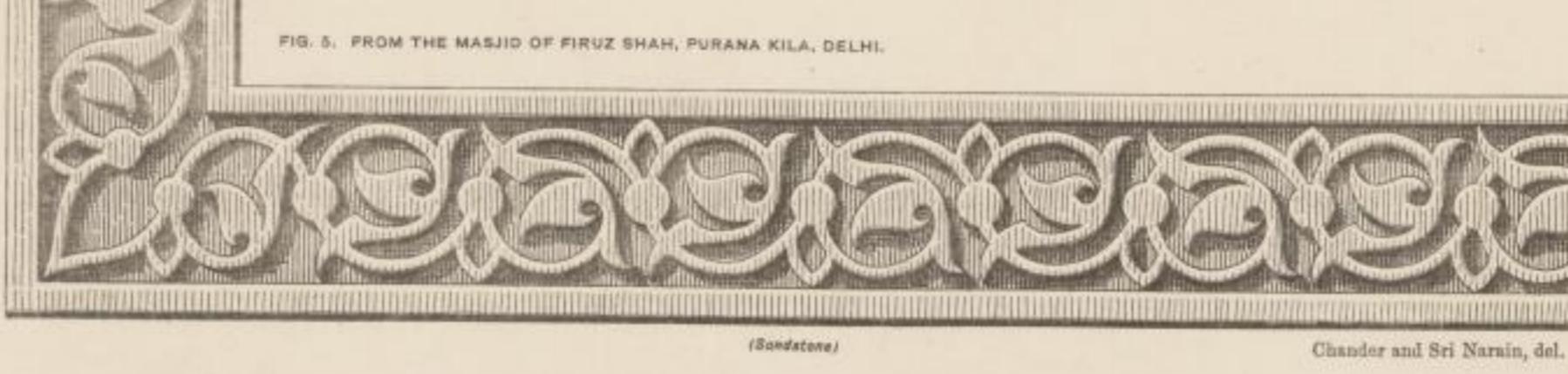


FIG. 5. FROM THE MASJID OF FIRUZ SHAH, PURANA KILA, DELHI.



Chander and Sri Narnin, del.

Scale 1 2 3 4 5 inches

JEYPORE PORTFOLIO OF  
ARCHITECTURAL DETAILS.PREPARED UNDER THE SUPERVISION OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE,  
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## STRING AND BAND PATTERNS.

FIG. 1. FROM MASJID FIRUZ SHAH, PURANA KILA, DELHI.



(Bandstone)

FIG. 2. FROM MASJID FIRUZ SHAH, PURANA KILA, DELHI.



(Sandstone)

FIG. 3. FROM MASJID FIRUZ SHAH, PURANA KILA, DELHI.



(Sandstone)

FIG. 4. FROM THE TOMB OF SONDARWALA, OLD DELHI.



(Plaster)

FIG. 5. FROM MASJID FIRUZ SHAH, PURANA KILA, DELHI.



(Plaster)

FIG. 6. FROM MASJID FIRUZ SHAH, PURANA KILA, DELHI.



(Sandstone)

Pratap and Munjal, del.

Pratap 1 2 3 4 5 inches

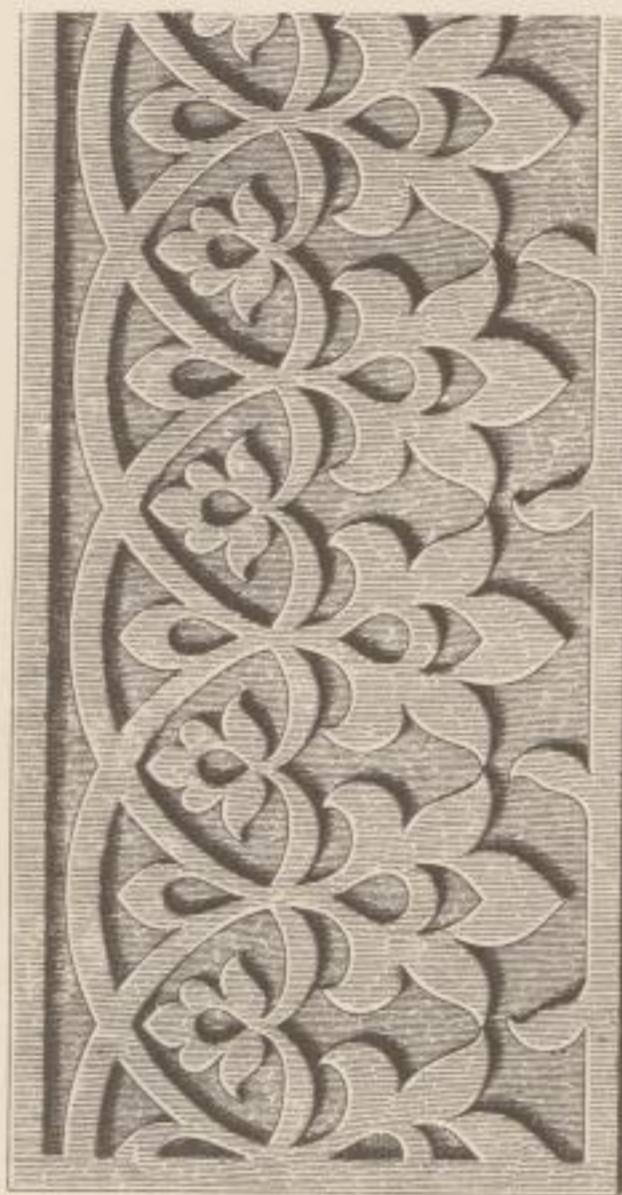
JEYPORE PORTFOLIO OF  
ARCHITECTURAL DETAILS.

PREPARED UNDER THE SUPERVISION OF COLONEL R. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE,  
AND LALA RAM BAKSH, DRAFTSMAN, JEYPORE,  
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## STRING AND BAND PATTERNS.

FIG. 4. FROM THE FORT AT AGRA.



(Plaster)

FIG. 1. FROM MASJID FIRUZ SHAH, PURANA KILA, DELHI.



(Sandstone)

FIG. 2. FROM MASJID FIRUZ SHAH, PURANA KILA, DELHI.



(Sandstone)

FIG. 5. FROM A BUILDING NEAR THE QUTB, DELHI.



(Plaster)

FIG. 6. FROM TOMB OF JAMALI, NEAR THE QUTB, DELHI.



(Plaster)

Scale 1 inch = 4 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 BAKSHI, DRAFTSMAN, JEYPORE,  
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## STRING AND BAND PATTERNS.

FIG. 1. FROM THE TOMB OF ISA KHAN, NEAR DELHI.



(Plaster)

FIG. 2. FROM THE TOMB OF ISA KHAN, NEAR DELHI.



(Plaster)

FIG. 3. FROM THE PURANA KILA, NEAR DELHI.



(Plaster)

FIG. 4. FROM THE TOMB OF JAMALI, NEAR THE QUTB, DELHI.



(Plaster)

Scale 1 2 3 4 5 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 DAKSH, DRAFTSMAN, JEYPORE,  
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, FLECKHAM, LONDON.

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## STRING AND BAND PATTERNS.

FIG. 1.

ALL THESE FIGURES, IN MARBLE, ARE FROM THE TOMB OF NIZAM-UD-DIN, NEAR DELHI.



FIG. 2.



FIG. 3.



FIG. 4.



Scale |-----|-----|-----|-----| 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 SAM BAKSH, DRAFTSMAN, JEYPORE,  
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

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## STRING AND BAND PATTERNS.

FIG. 1.

ALL THESE FIGURES, IN POLISHED PLASTER, ARE FROM THE THANA NEAR NIZAM-UD-DIN'S TOMB, DELHI.



FIG. 2.



FIG. 3.

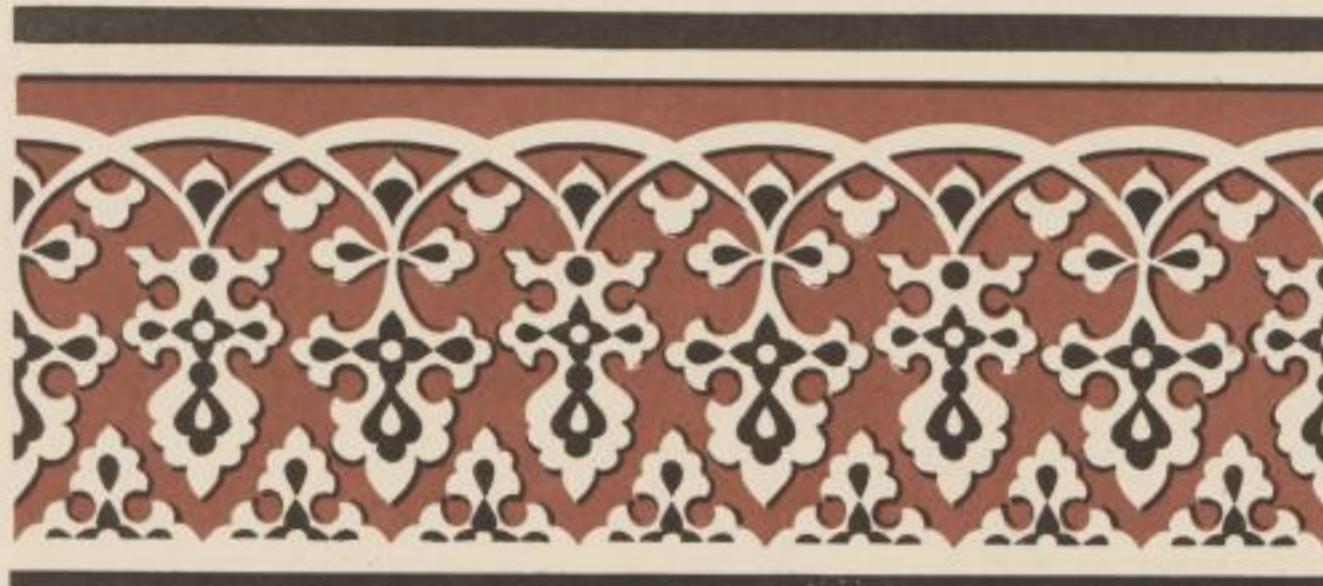


FIG. 4.



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

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

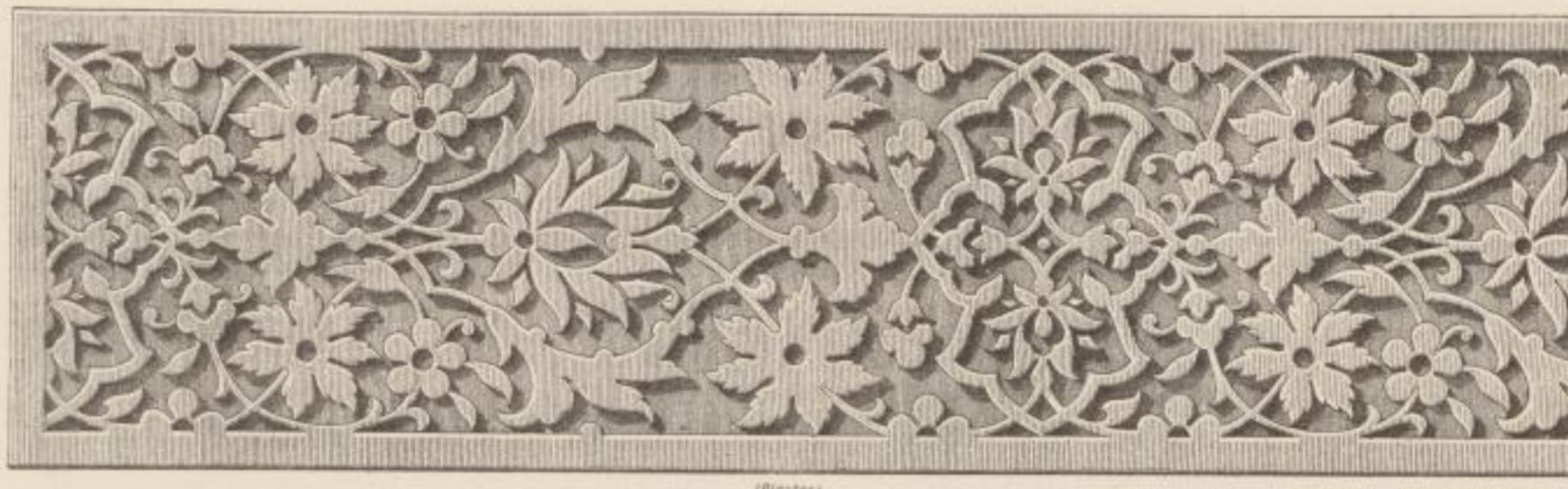
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STRING AND BAND PATTERNS.

FIG. 1. FROM A TOMB, NEAR NIZAM-UD-DIN'S TOMB, DELHI.



(Plaster)

FIG. 2. FROM MASJID OF FIRUZ SHAH, PURANA KILA, DELHI.



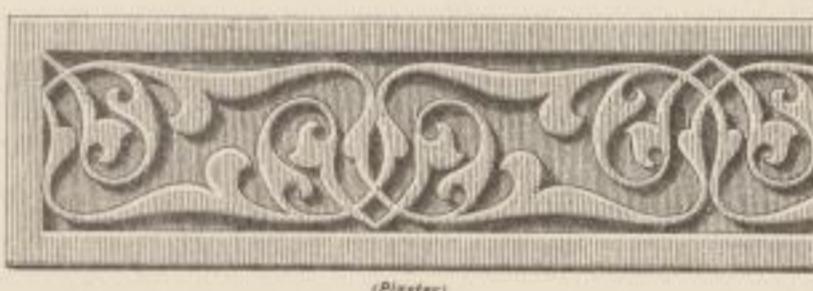
(Sandstone)

FIG. 3. FROM MASJID OF FIRUZ SHAH, PURANA KILA, DELHI.



(Sandstone)

FIG. 4. FROM THE TOMB OF JAMALI, NEAR THE QUTB, DELHI.



(Plaster)

FIG. 5. FROM THE TOMB OF JAMALI, NEAR THE QUTB, DELHI.



(Plaster)

FIG. 6. FROM THE TOMB OF JAMALI, NEAR THE QUTB, DELHI.



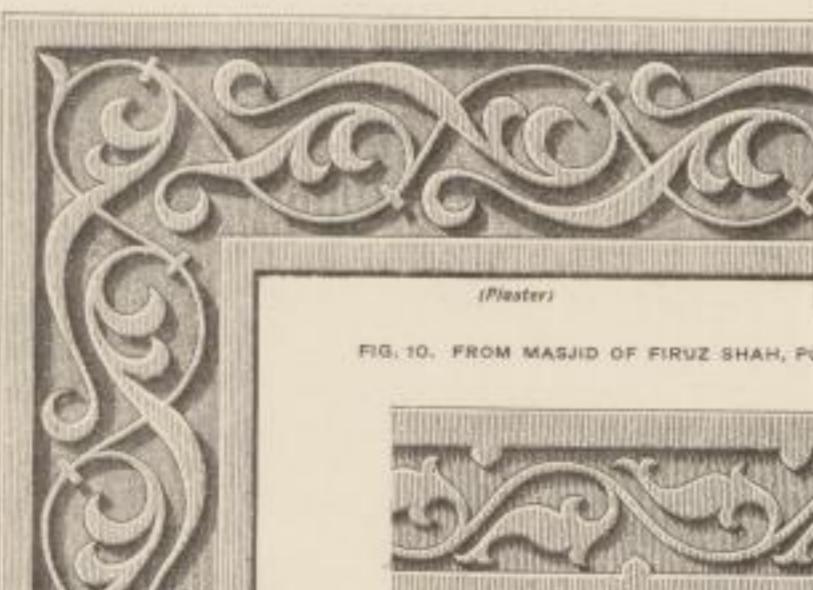
(Plaster)

FIG. 7. FROM MASJID OF FIRUZ SHAH, PURANA KILA, DELHI.



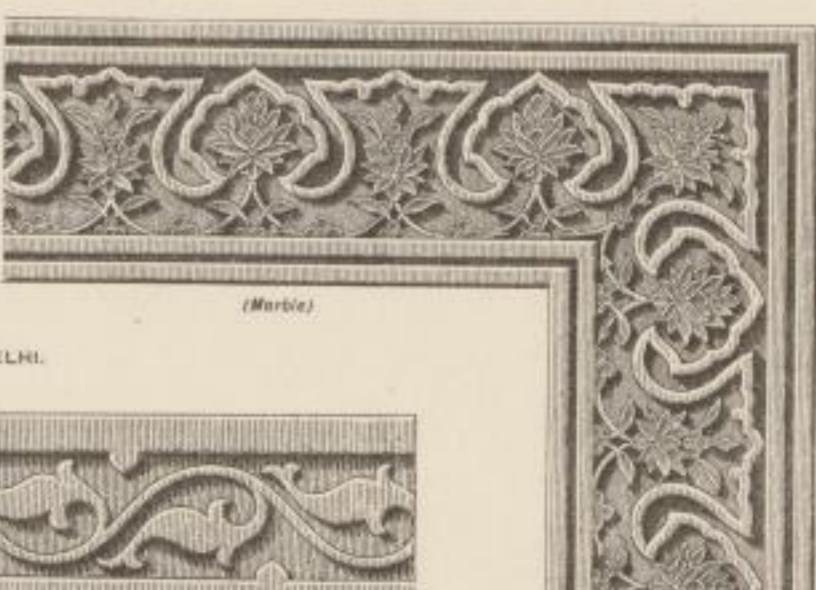
(Sandstone)

FIG. 8. FROM THE TOMB OF JAMALI, NEAR THE QUTB, DELHI.



(Plaster)

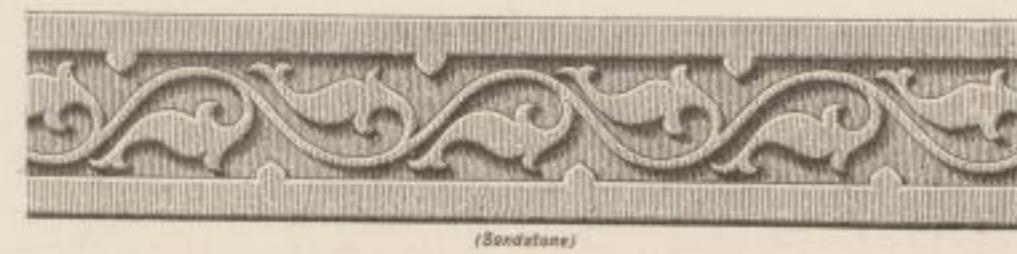
FIG. 9. FROM A TOMB, NEAR NIZAM-UD-DIN'S TOMB, DELHI.



(Marble)

Shankar and Mangal, del.

Scale 1 2 3 4 5 6 inches



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

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## STRING AND BAND PATTERNS.

FIG. 1. FROM THE TOMB OF JAMALI, NEAR THE QUTB, DELHI.



(Plaster)

FIG. 2. FROM SONDARWALA'S TOMB, NEAR HUMAYUN'S TOMB, DELHI.



(Plaster)

FIG. 3. FROM THE SULTANA'S QUARTERS, FATEHPUR SIKRI.



(Sandstone)

FIG. 4. FROM THE SULTANA'S QUARTERS, FATEHPUR SIKRI.



(Sandstone)

Shankar and Mungai, del.

Scale 1 2 3 4 5 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. GREGGS, HANOVER STREET, PECKHAM, LONDON.

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## STRING AND BAND PATTERNS.

FIG. 1. FROM THE TOMB OF ITIMAD-UD-DAULAH AT AGRA.



Patterns in raised Plaster; all gilded; ground colored dark blue.

FIG. 2. FROM THE TOMB OF ITIMAD-UD-DAULAH AT AGRA.



Patterns in raised Plaster; all gilded; ground colored dark blue.

Scale

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.

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## STRING AND BAND PATTERNS.

FIG. 1. FROM THE TOMB OF ITIMAD-UD-DAULAH, AGRA.



(Marble, Inlaid)

FIG. 2. FROM THE TOMB OF ITIMAD-UD-DAULAH, AGRA.



(Marble, Inlaid)

Scale 1 2 3 4 5 6 7 8 9 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 RAKSH, DRAFTSMAN, JEYPORE,  
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

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## STRING AND BAND PATTERNS.

FIG. 1.

ALL THESE FIGURES, IN MARBLE INLAID, ARE FROM THE TOMB OF ITIMAD-UD-DAULAH, AGRA.



FIG. 2.

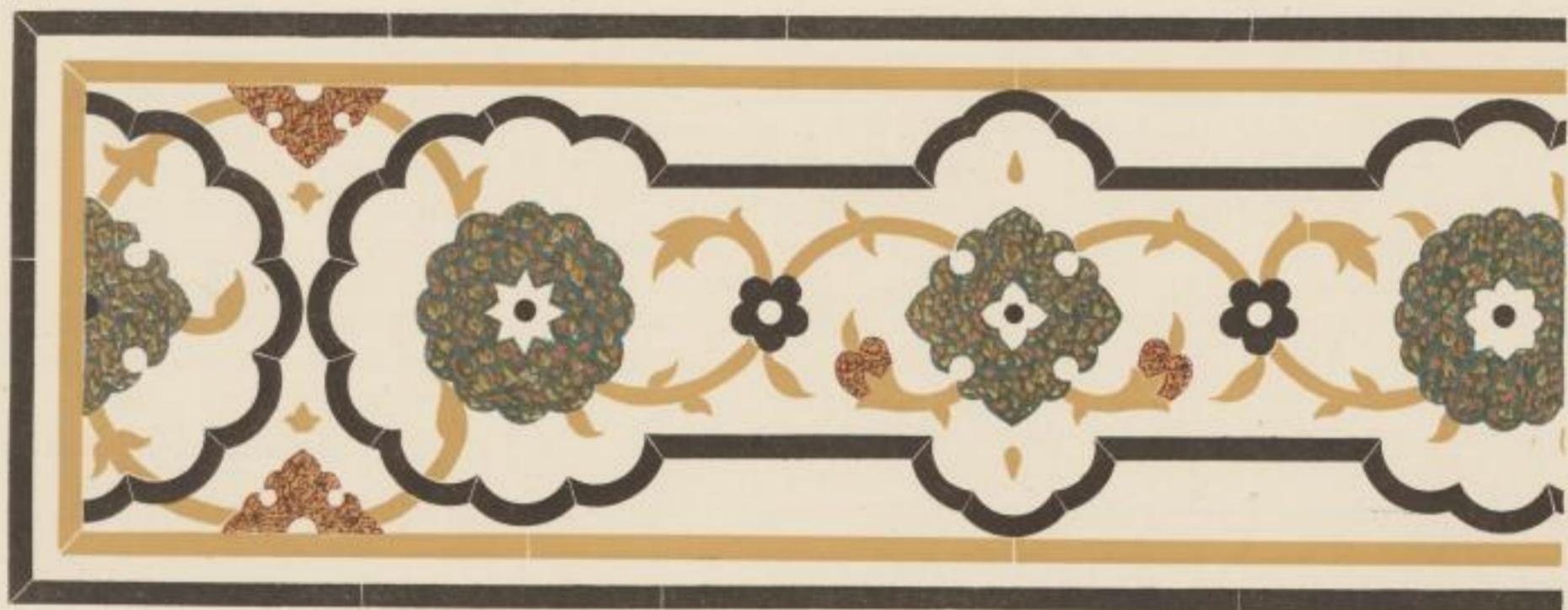


FIG. 3.



Scale 1 2 3 4 5 6 7 8 9 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 RAOSA, DRAFTSMAN, JEYPORE,  
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, FENCHAM, LONDON.

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## STRING AND BAND PATTERNS.

ALL THESE FIGURES, IN MARBLE INLAID, ARE FROM THE TOMB OF ITIMAD-UD-DAULAH, AGRA.

FIG. 1.



FIG. 2.



FIG. 3.



FIG. 4.



FIG. 5.



Scale 1 2 3 4 5 6 7 8 9 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 DASCHI, DRAFTSMAN, JEYPORE,  
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.3532  
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## STRING AND BAND PATTERNS.

FIG. 1.

ALL THESE FIGURES, IN POLISHED PLASTER FRESCO, ARE TAKEN FROM BUILDINGS IN THE GARDEN OF ITIMAD-UD-DAULAH AT AGRA.



FIG. 2.



FIG. 3.



FIG. 4.



Scale 1 2 3 4 5 6 7 8 9 10 11 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. GEIGOR, HANOVER STREET, PECKHAM, LONDON.

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## STRING AND BAND PATTERNS.

FIG. 1.

ALL THESE FIGURES, IN POLISHED PLASTER FRESCO, ARE TAKEN FROM BUILDINGS IN THE GARDEN OF ITIMAD-UD-DAULAH AT AGRA.



FIG. 2.



FIG. 3.



FIG. 4.



FIG. 5.



Scale 1 2 3 4 5 6 7 8 9 10 11 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. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

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## STRING AND BAND PATTERNS.

FIG. 1.

FIGS. 1, 3, 4, 5, ARE FROM THE TOMB OF ITIMAD-UD-DAULAH, AGRA.



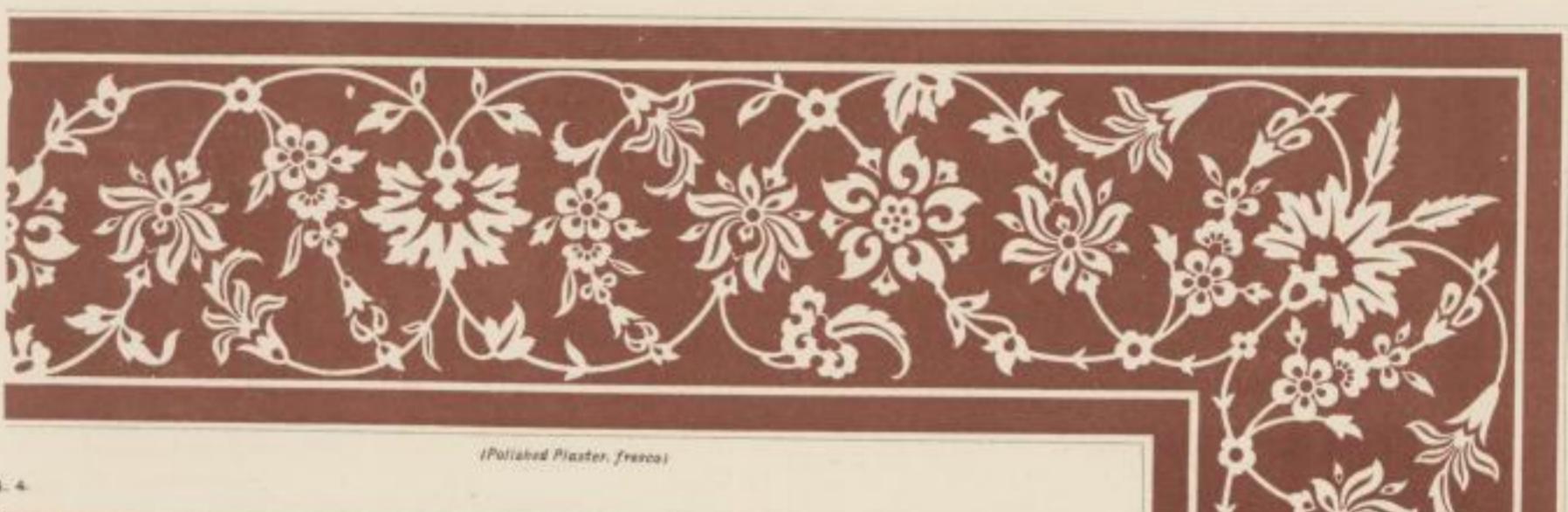
(Polished Plaster, fresco).

FIG. 2. FROM BIKANDRA, NEAR AGRA.



(Polished Plaster, coloured).

FIG. 3.



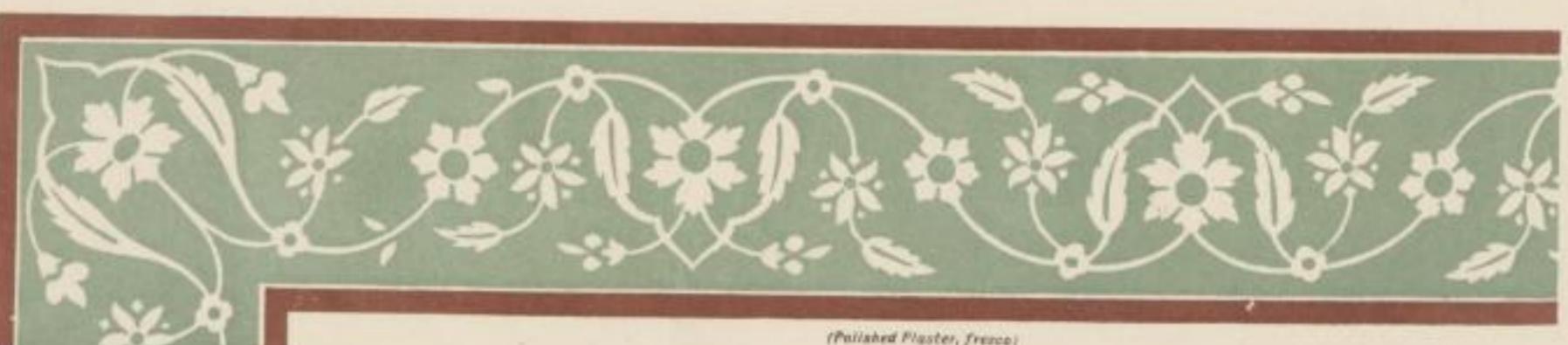
(Polished Plaster, fresco).

FIG. 4.



(Polished Plaster, fresco).

FIG. 5.



(Polished Plaster, fresco).

Scale 1 2 3 4 5 6 7 8 9 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. GRIFFIN, HANOVER STREET, PECKHAM, LONDON.

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## STRING AND BAND PATTERNS.

FIG. 1.

ALL THESE FIGURES ARE FROM THE TOMB OF ITIMAD-UD-DAULAH AT AGRA.



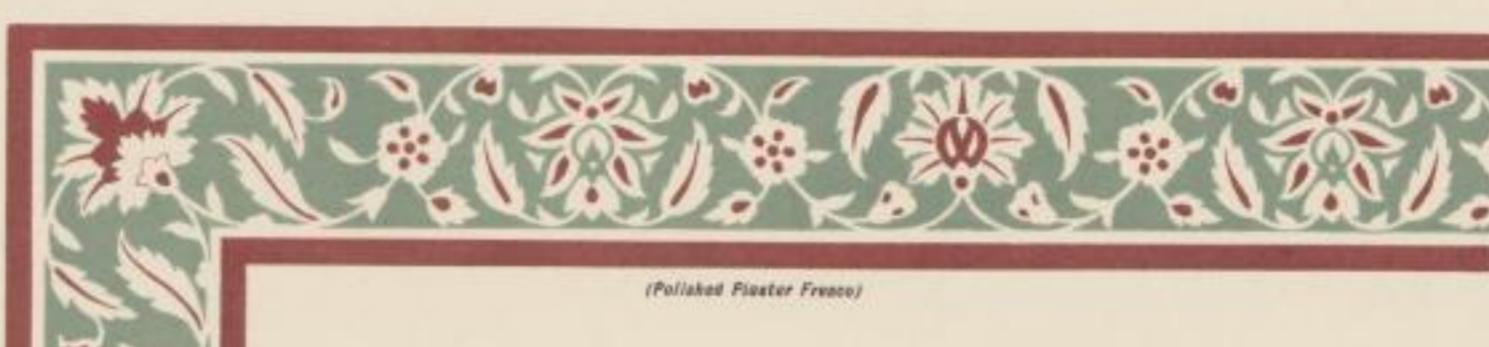
(Polished Plaster Fresco).

FIG. 2.



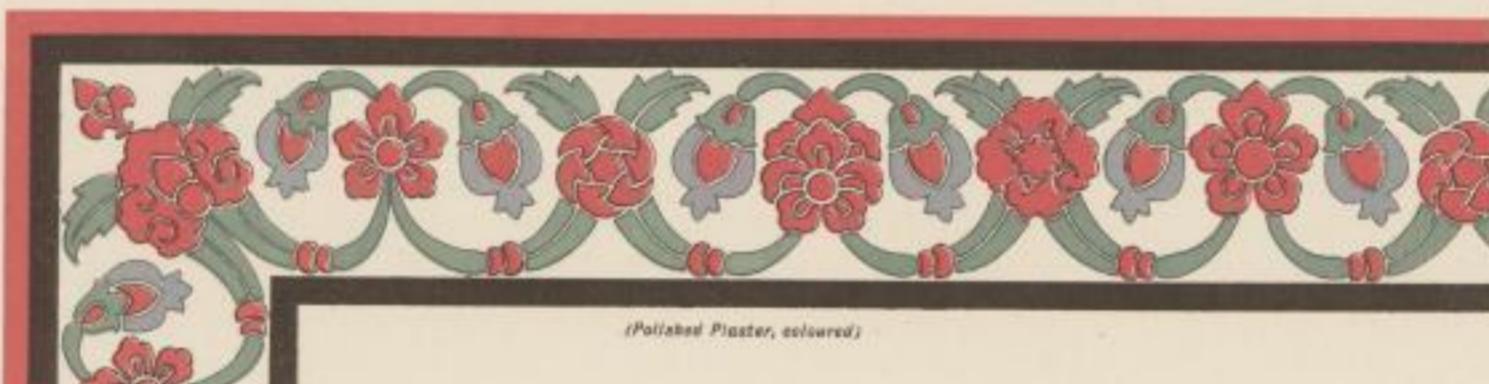
(Polished Plaster Fresco).

FIG. 3.



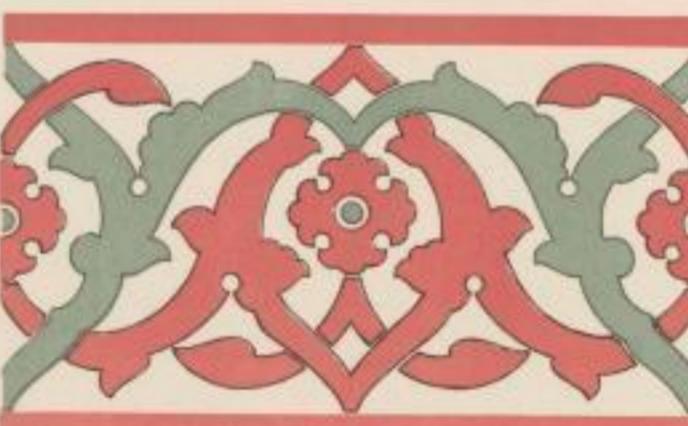
(Polished Plaster Fresco).

FIG. 4.



(Polished Plaster, coloured).

FIG. 5.



(Polished Plaster, coloured).

FIG. 6.



(Polished Plaster, coloured).

FIG. 7.



(Polished Plaster Fresco).

Scale 1 2 3 4 5 6 7 8 9 10 11 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. GHIGGS, HANOVER STREET, PECKHAM, LONDON.

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Hochschulbibliothek



## STRING AND BAND PATTERNS.

FIG. 1.

ALL THESE FIGURES ARE IN POLISHED PLASTER FRESCO; FROM THE TOMB OF ITIMAD-UD-DAULAH AT AGRA.



FIG. 2.



FIG. 3.



FIG. 4.



FIG. 5.



FIG. 6.



FIG. 7.



FIG. 8.



FIG. 9.



FIG. 10.



Scale 1 2 3 4 5 6 7 8 9 10 11 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. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

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## STRING AND BAND PATTERNS.

ALL THESE FIGURES, IN POLISHED PLASTER FRESCO, ARE FROM BUILDING IN GARDEN OF ITIMAD-UD-DAULAH, AGRA.

FIG. 1.



FIG. 2.



FIG. 3.



FIG. 4.

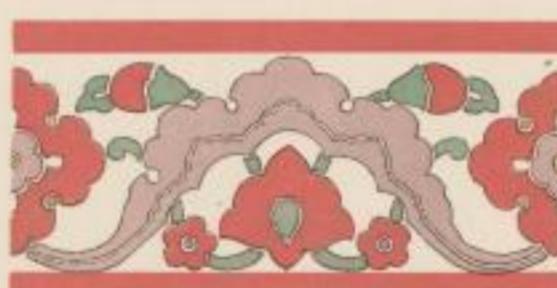


FIG. 5.



FIG. 6.



FIG. 7.



FIG. 8.



Scale    0    1    2    3    4    5    6    7    8    9    10    11    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 RAJESH, DRAFTSMAN, JEYPORE,  
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, FENCHAM, LONDON.

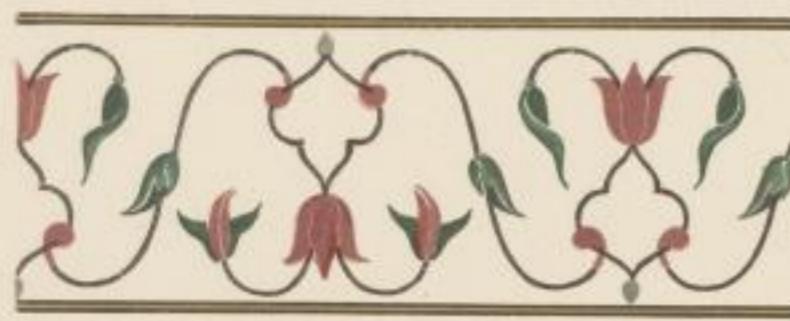
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## STRING AND BAND PATTERNS.

FIG. 1.



ALL THESE FIGURES, IN MARBLE INLAID, ARE FROM THE TAJ MAHAL AT AGRA.

FIG. 2.

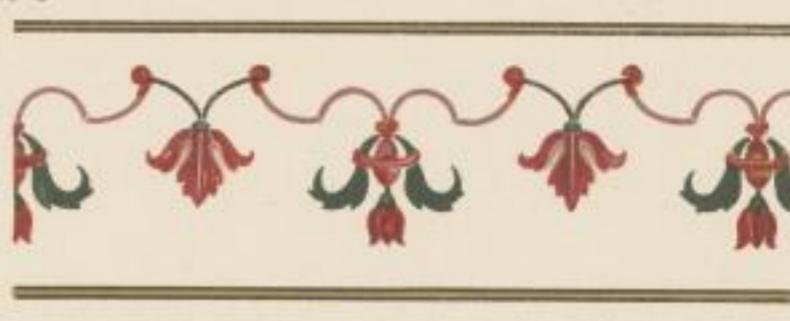


FIG. 3.

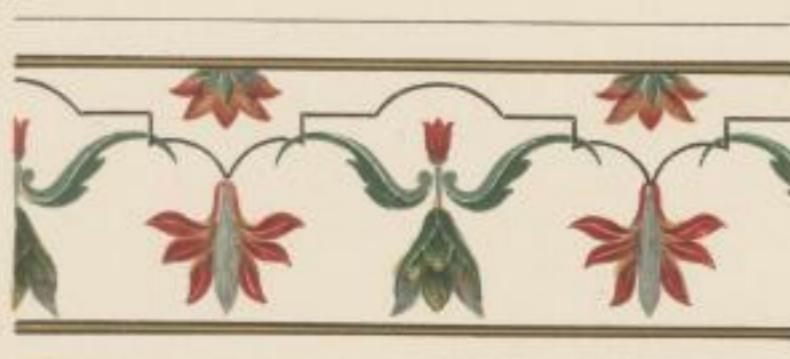


FIG. 4.



FIG. 5.



FIG. 6.



FIG. 7.



FIG. 8.



FIG. 9.

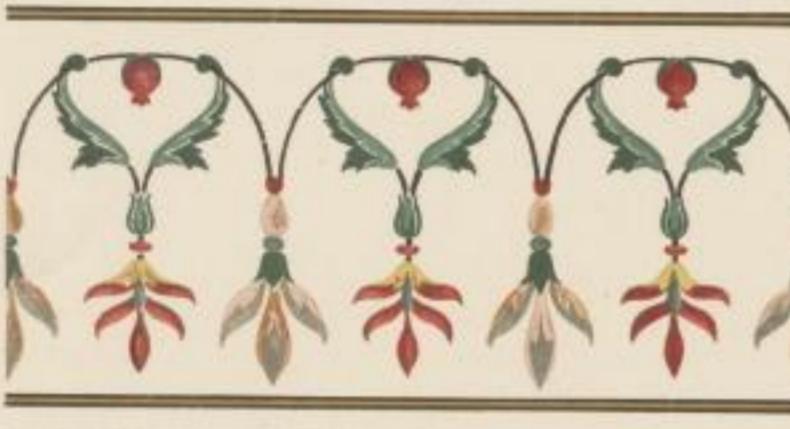


FIG. 10.



FIG. 11.



Sri Narain, del.

Scale 1 2 3 4 5 6 7 8 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 BAKSHI, DRAFTSMAN, JEYPORE,  
AND PHOTO-LITHOGRAPHED BY W. ORIGOS, HANOVER STREET, FICKHAM, LONDON.3532  
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## STRING AND BAND PATTERNS.

FIG. 1.

ALL THESE FIGURES, IN PLASTER, ARE FROM THE ZENANA MAHAL IN THE FORT AT AGRA.

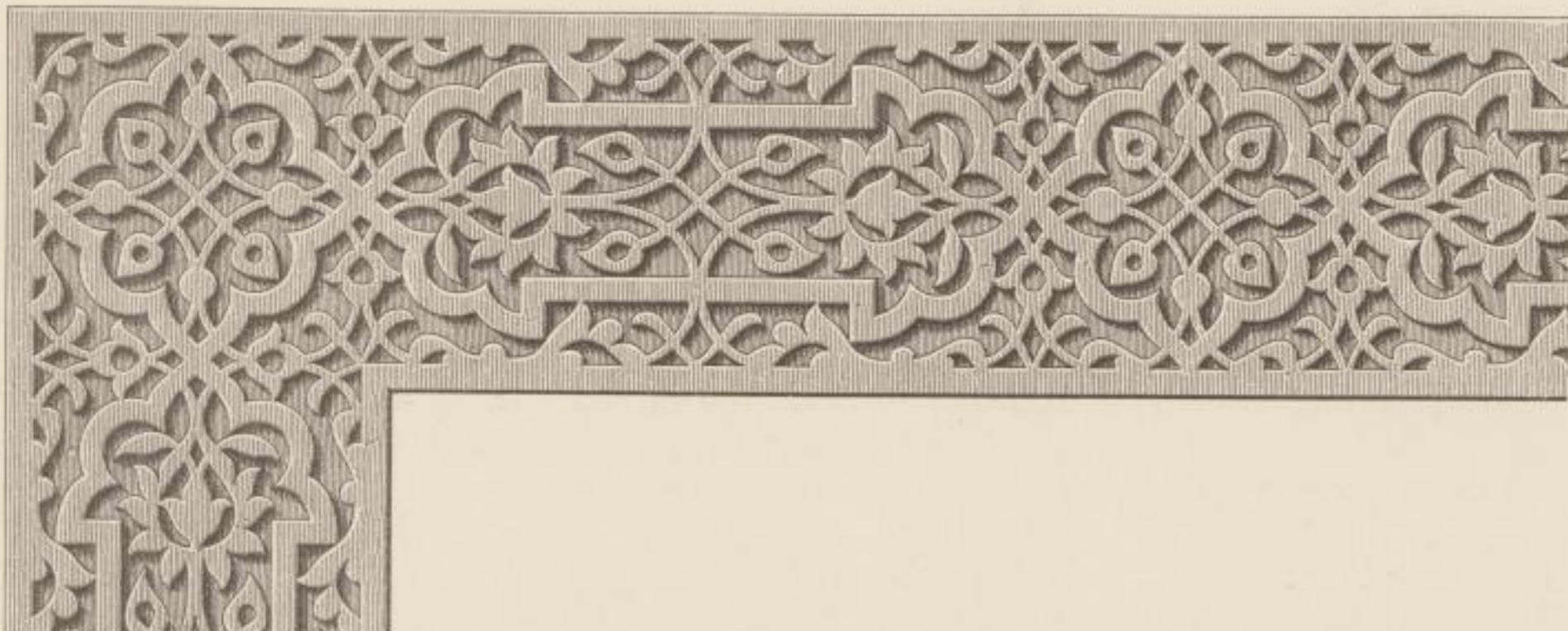


FIG. 2.



FIG. 3.

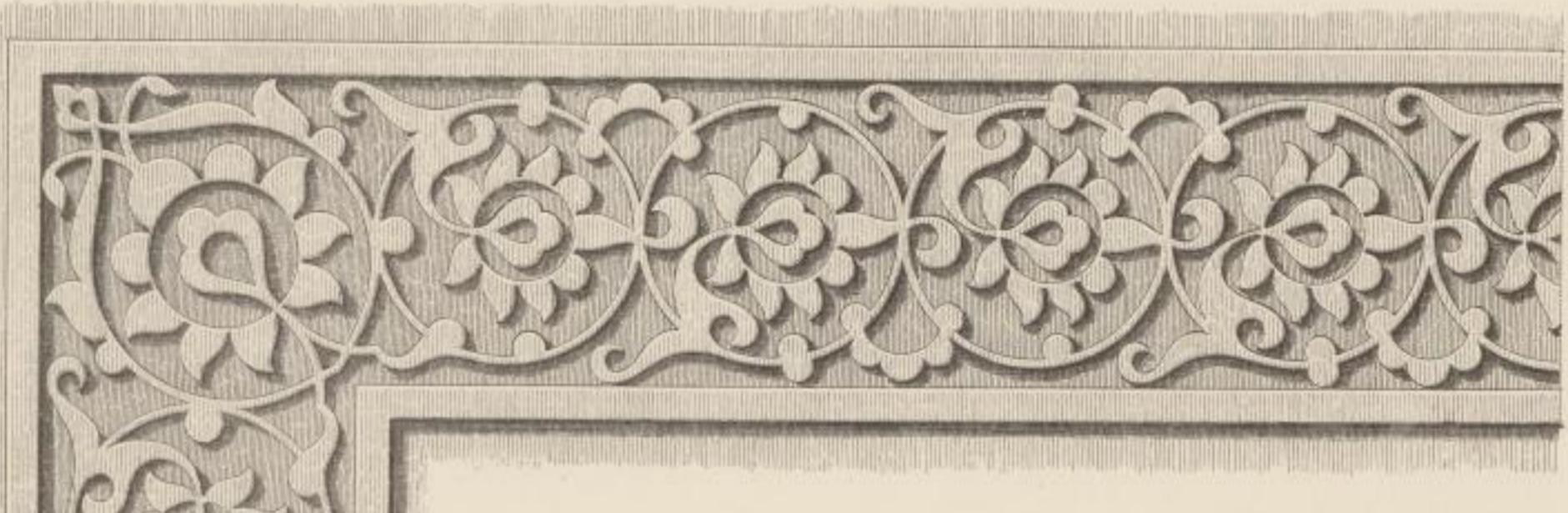
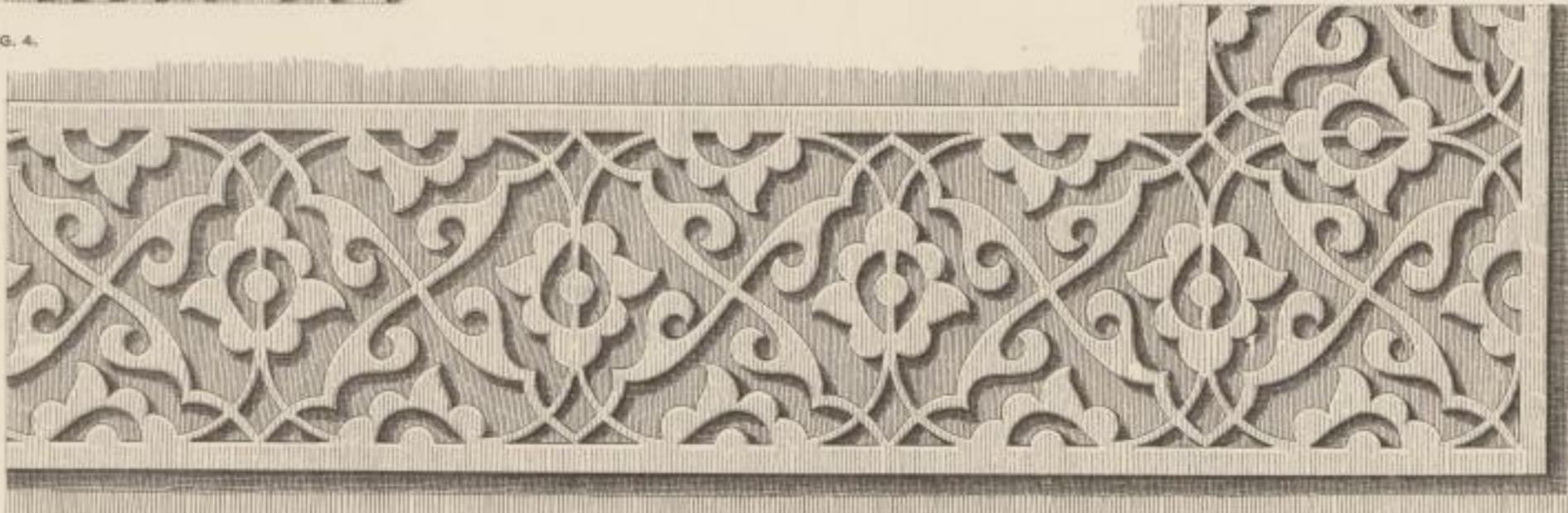


FIG. 4.



Chander and Lall Chand, del.

Scale 1 1 1 1 1 1 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-LITHOGRAPHS BY W. CRIGGS, HANOVER STREET, PECKHAM, LONDON.

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## STRING AND BAND PATTERNS.

FIG. 1. FROM THE FORT, AGRA.  
FIG. 2. FROM THE SULTANAS QUARTERS, FATEHPUR SIKRI.

FIG. 3. FROM THE FORT, AGRA.

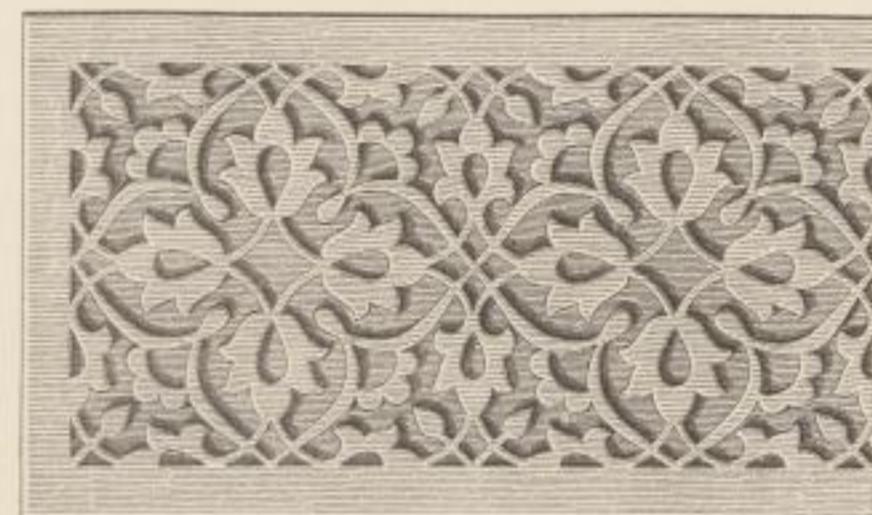


FIG. 4. FROM THE SULTANAS QUARTERS, FATEHPUR SIKRI.

(Plaster)

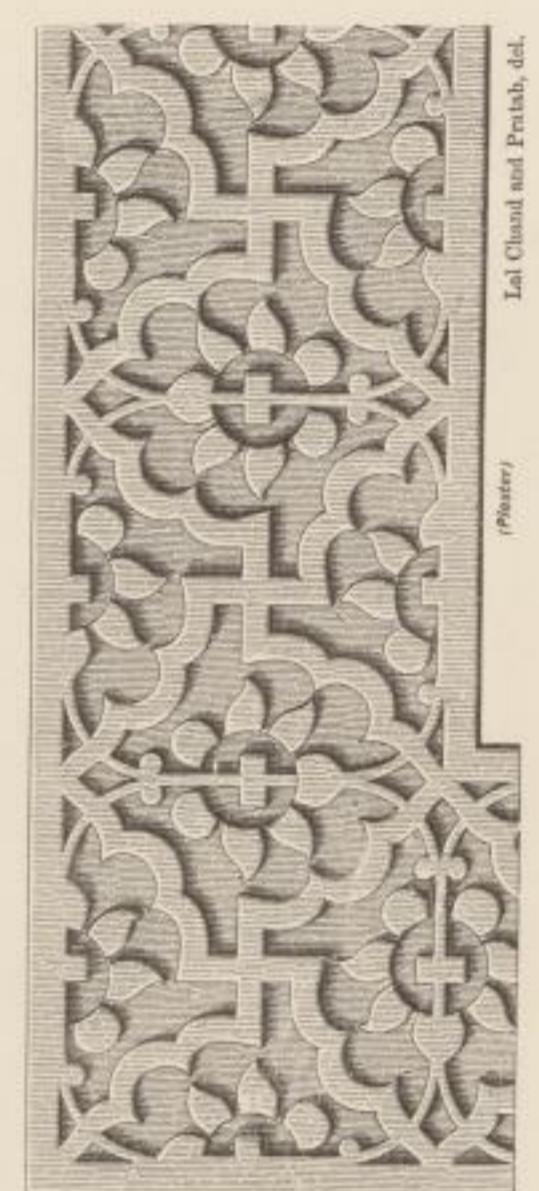
(Bandstone)

(Plaster)



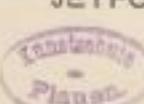
FIG. 5. FROM THE FORT, AGRA.

(Plaster)



Lat Chaudhuri and Pratibha, del.

Scale 1 inch

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.

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## STRING AND BAND PATTERNS.

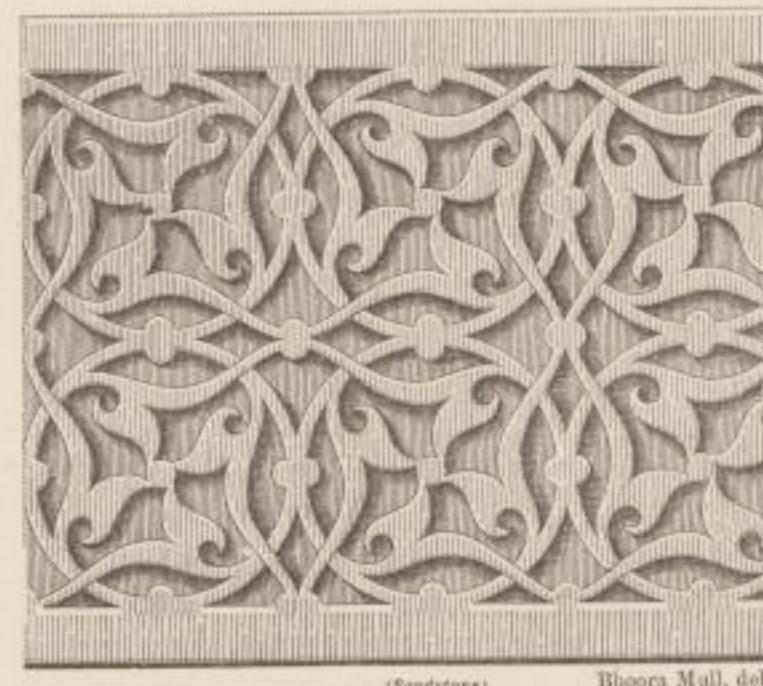
FIG. 1. FROM THE SULTANA'S QUARTERS, FATEHPUR SIKRI.



FIG. 2. FROM THE ZANANA MAHAL IN THE FORT AT AGRA.



FIG. 3. FROM RAJA BIRBAL'S DAUGHTER'S QUARTERS, FATEHPUR SIKRI.



Bhoora Mall, del.

Scale 1 2 3 4 5 inches

JEYPORE PORTFOLIO OF  
ARCHITECTURAL DETAILS.

PREPARED UNDER THE SUPERVISION OF COLONEL H. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE,  
AND LALA RAM BAKSH, DRAFTSMAN, JEYPORE,  
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, 11 ANNOVIER STREET, PECKHAM, LONDON.

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## STRING AND BAND PATTERNS.

THESE FIGURES ARE FROM THE SULTANA'S QUARTERS AT FATEHPUR SIKRI.

FIG. 1.



(Sandstone)

FIG. 2.



(Sandstone)

Lall Chand, del

Scale: 1 2 3 4 5 6 7 8 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 DAKSH, DRAFTSMAN, JEYPORE,  
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

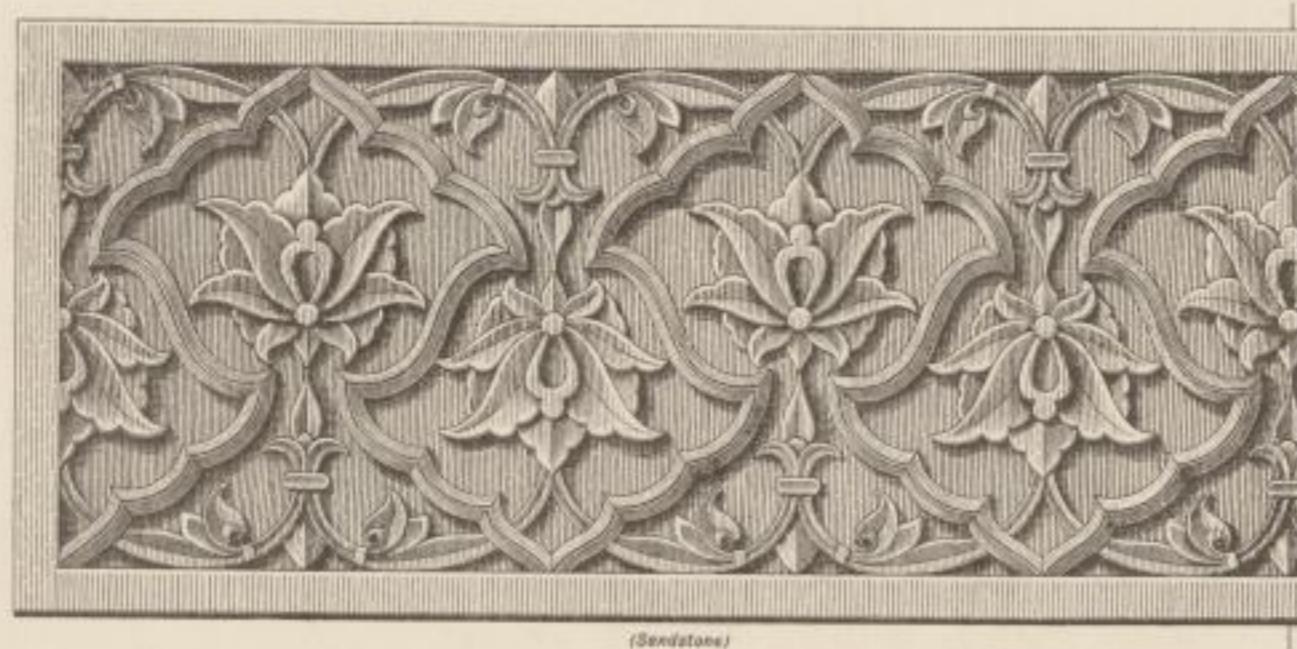
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## STRING AND BAND PATTERNS.

FIG. 1. FROM THE SULTANA'S QUARTERS, FATEHPUR SIKRI.



(Sandstone)

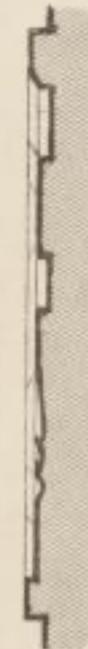
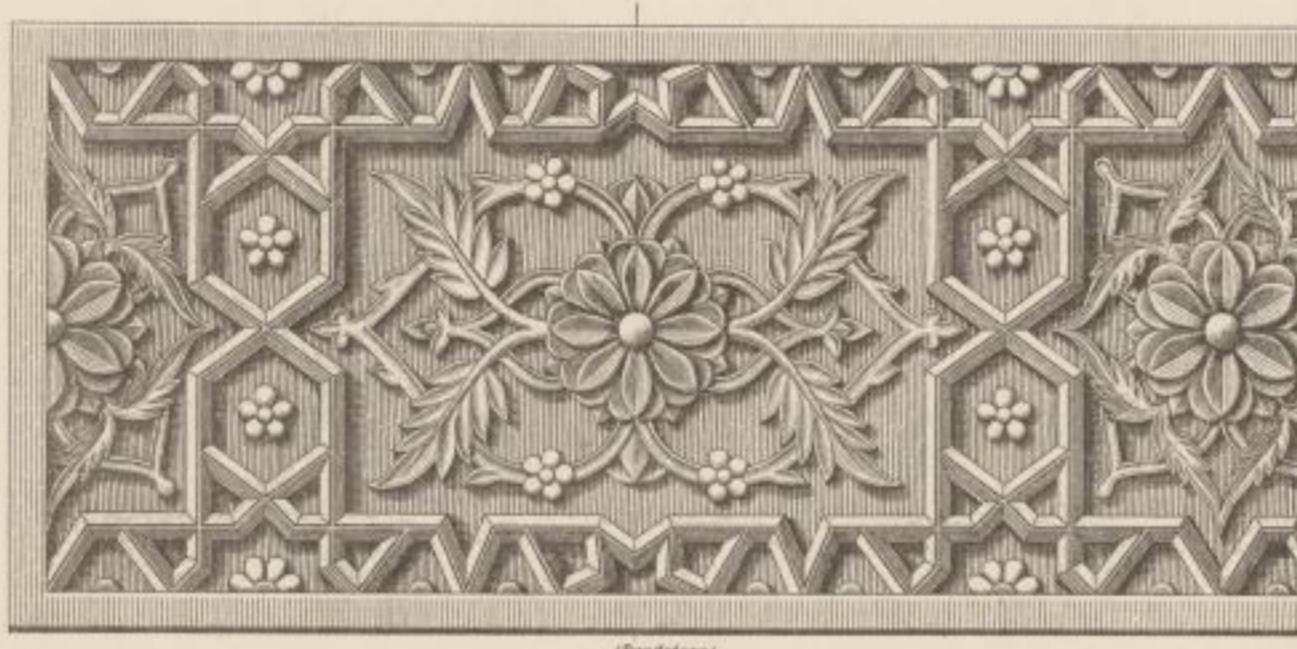


FIG. 2. FROM THE SULTANA'S QUARTERS, FATEHPUR SIKRI.



(Sandstone)



FIG. 3. FROM RAJA BIRBAL'S DAUGHTER'S QUARTERS, FATEHPUR SIKRI.



(Sandstone)

FIG. 4. FROM HOUSE ADJACENT, FATEHPUR SIKRI.



(Sandstone)

Goolab and Pratap, del.

Scale 1 2 3 4 5 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. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

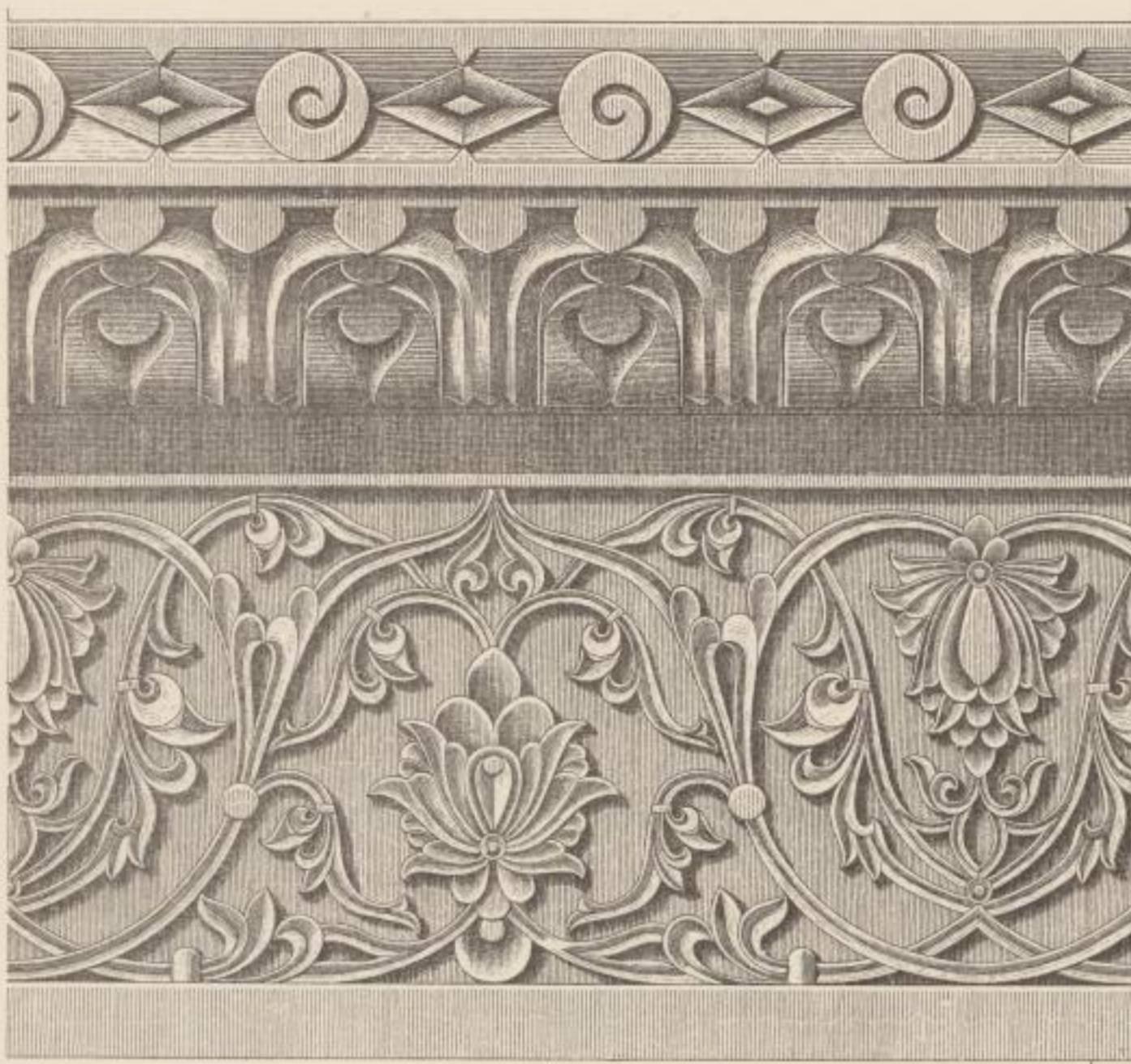
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## STRING AND BAND PATTERNS.

FIG. 1. FROM SULTANA'S QUARTERS, FATEHPUR SIKRI.



(Sandstone)

FIG. 2. FROM SULTANA'S QUARTERS, FATEHPUR SIKRI.



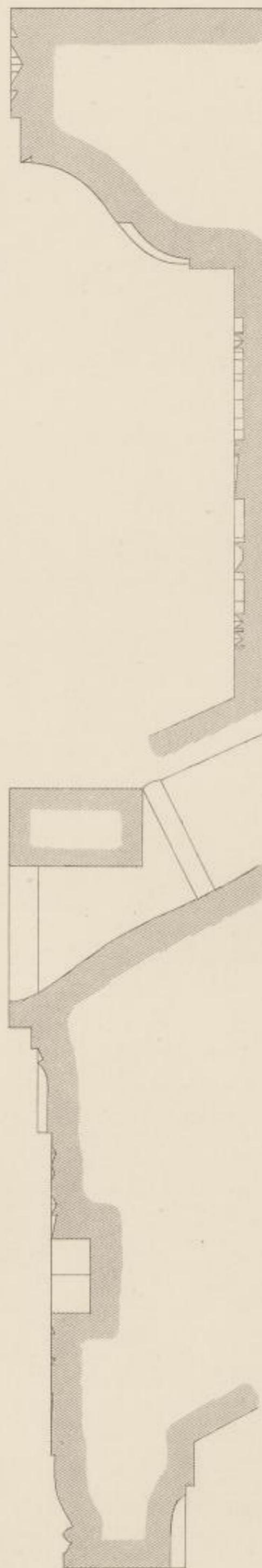
(Sandstone)

Scale 1 2 3 4 5 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 RAKSHI, DRAFTSMAN, JEYPORE,  
AND PHOTO-LITHOGRAPHED BY W. GEIGOR, HANOVER STREET, PECKHAM, LONDON.

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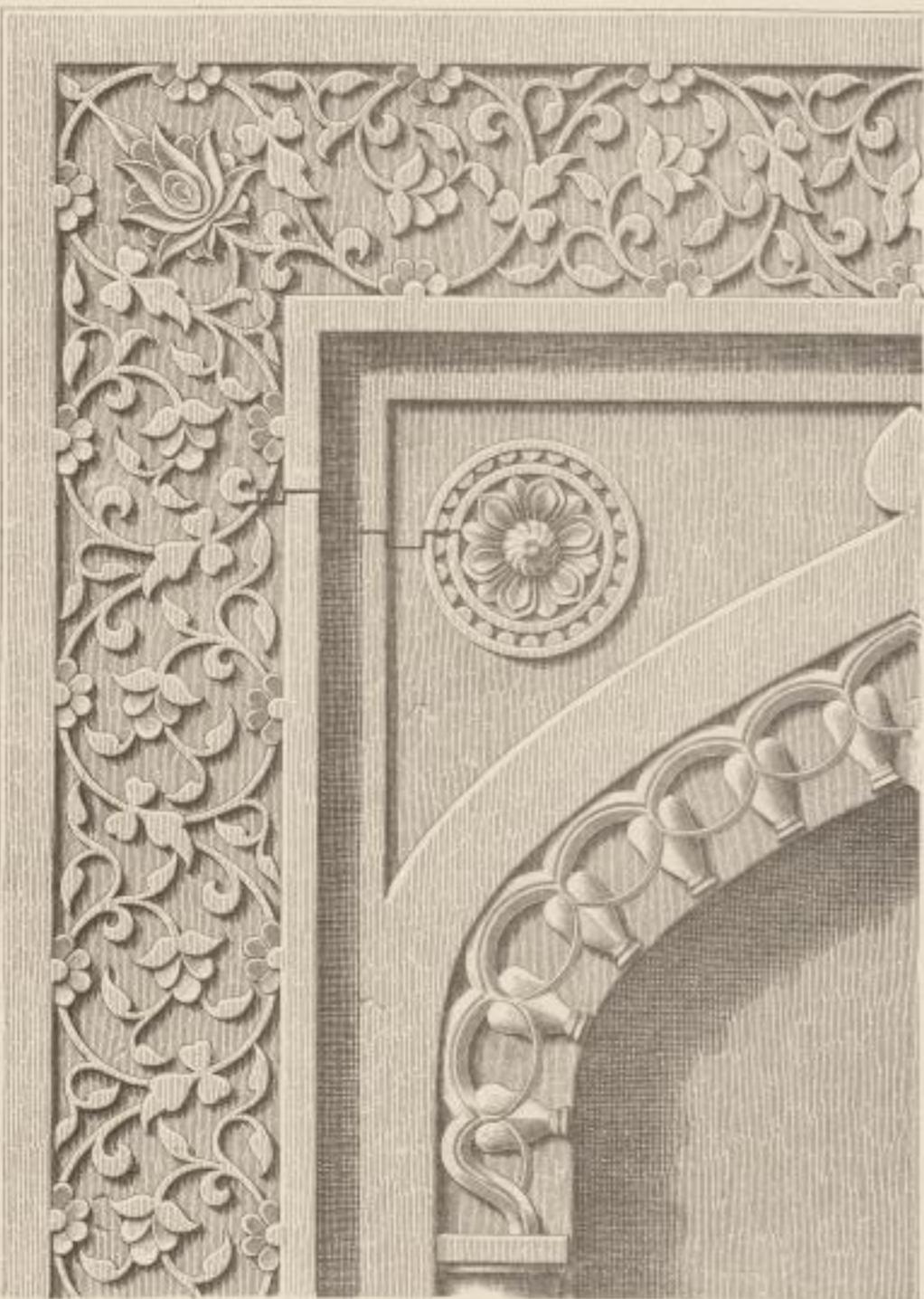
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THREE FIGURES, IN SANDSTONE, ARE FROM MAJAH BIRBAL'S DAUGHTER'S QUARTERS AT PATEHUN LAKI.

FIG. 1.



TALL CHIMB AND MANGAL, 40.



Scale 1 1/2 2 3 4 5 6 inches

JEYPORE PORTFOLIO OF  
ARCHITECTURAL DETAILS.

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AND LILIA SAM HAGHI, DRAFTERESS, PATEHUN.  
AND PHOTO-LITHOGRAPHEd BY W. ORRISON, HARROD'S STREET, PICCADILLY, LONDON.



FIG. 1.

ALL THESE FIGURES, IN SANDSTONE, ARE FROM RAJA BIRBAL'S DAUGHTER'S QUARTERS AT FATEHPUR SIKRI.

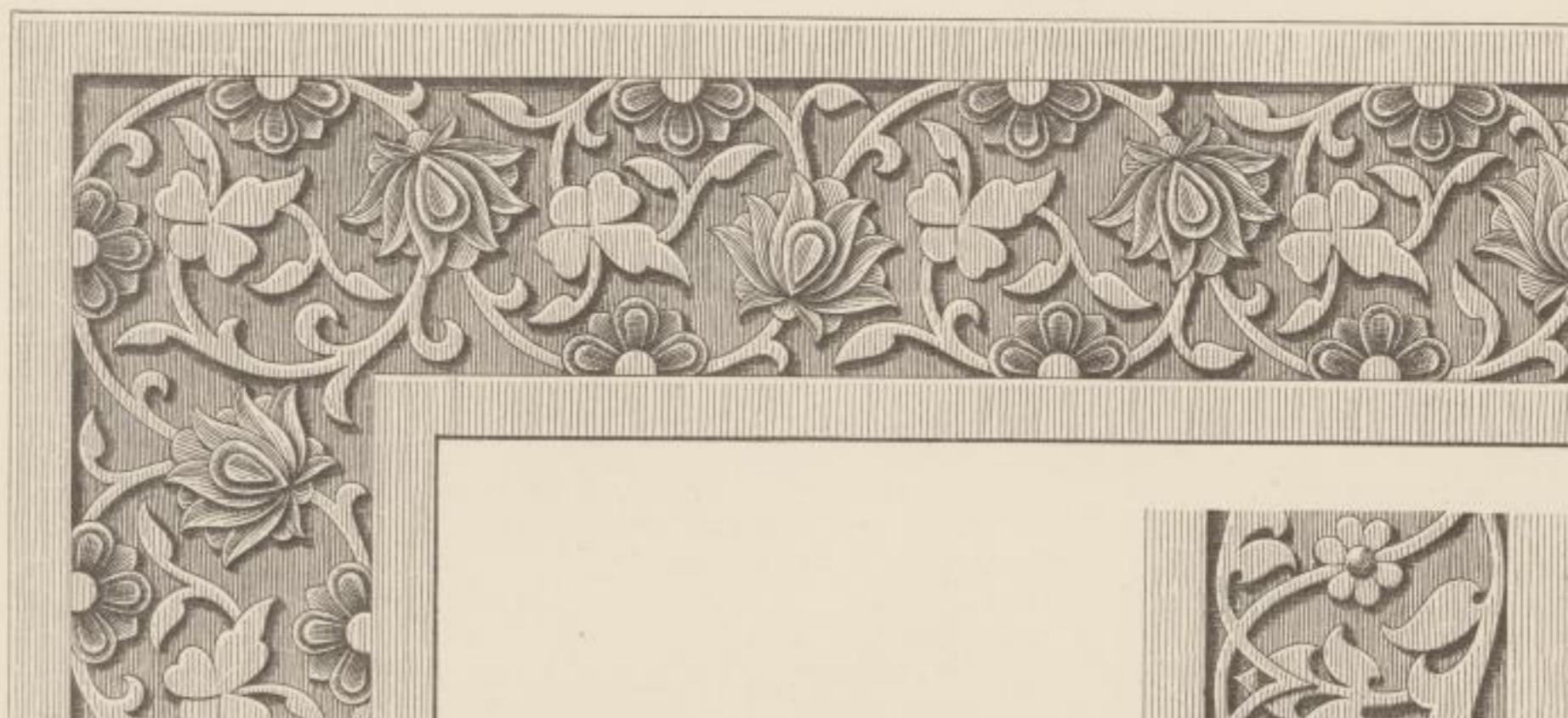


FIG. 2.

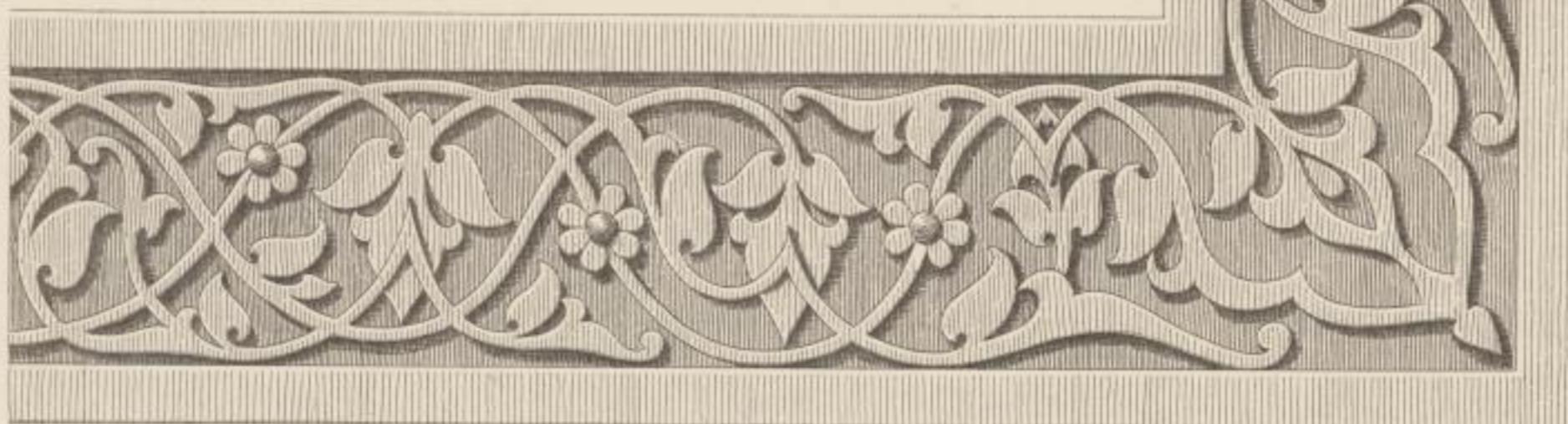


FIG. 3.

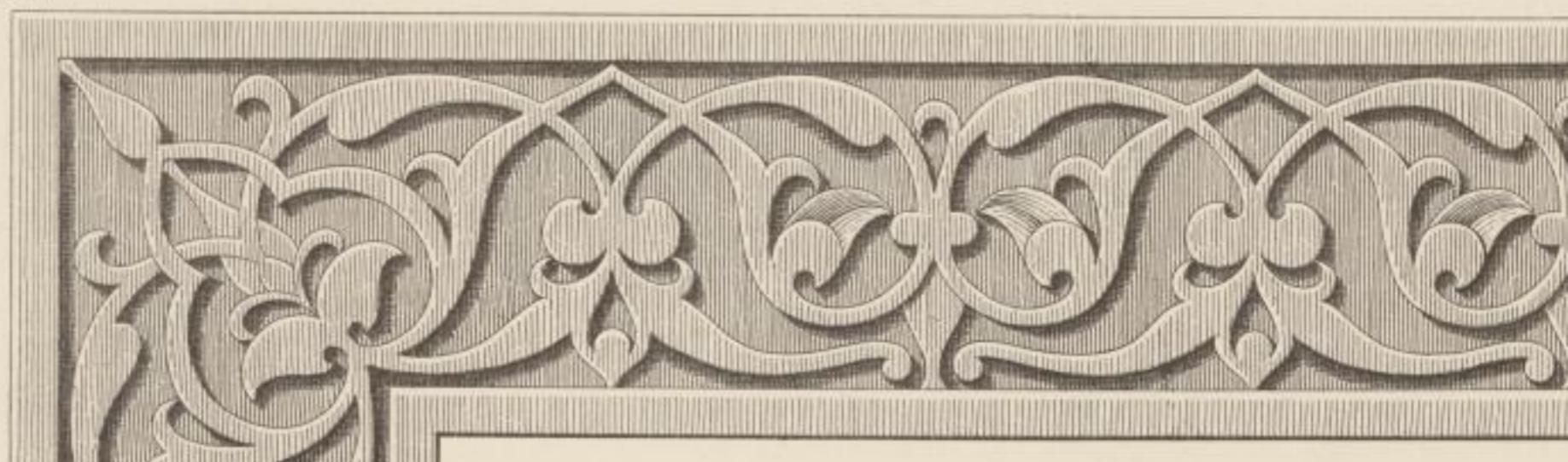
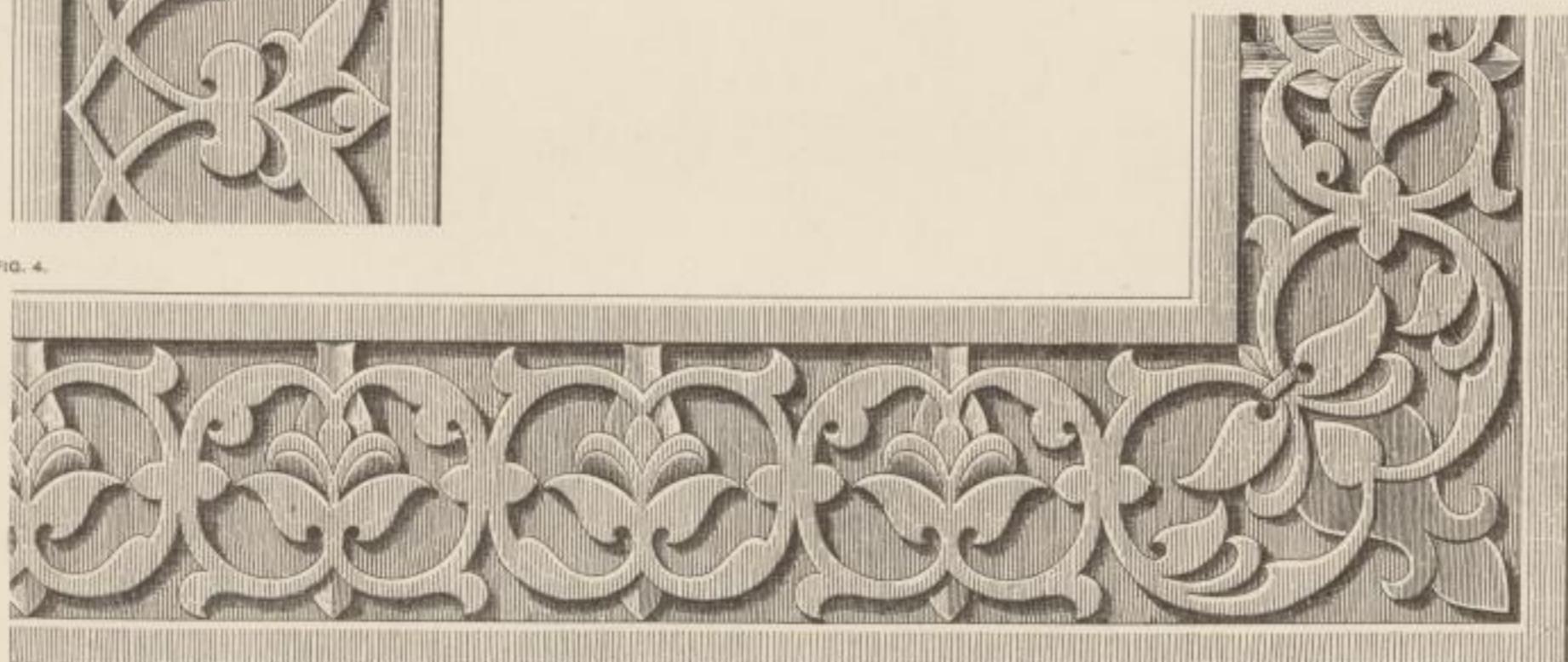


FIG. 4.



Sri Narain, del.

Scale 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. GUIGGS, HANOVER STREET, PECKHAM, LONDON.

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FIG. 1.

ALL THESE FIGURES, IN SANDSTONE, ARE FROM RAJA BIRBAL'S DAUGHTER'S QUARTERS AT FATEHPUR SIKRI.



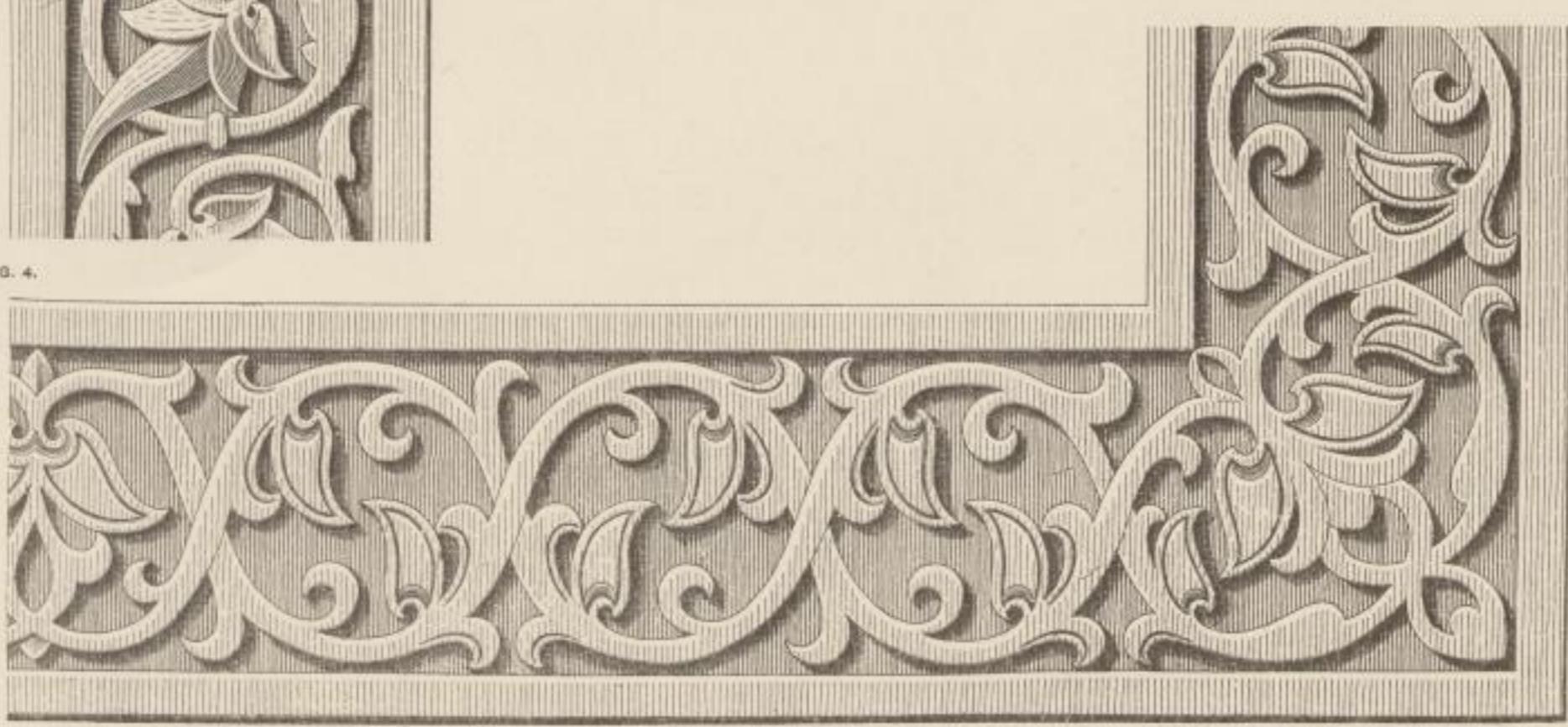
FIG. 2.



FIG. 3.



FIG. 4.



Chander and Lal Chaud, del.

Scale 1 2 3 4 5 6 7 8 9 10 11 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 RAKSHI, DRAFTSMAN, JEYPORE,  
AND PHOTO-LITHOGRAPHED BY W. GRIFFS, HANOVER STREET, PECKHAM, LONDON.

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STRING AND BAND PATTERNS.

FIG. 1.  
ALL THESE FIGURES, IN SANDSTONE, ARE FROM RAJA BIEBAL'S DAUGHTER'S QUARTERS, FATEHPUR SIKRI.



FIG. 2.



FIG. 3.



FIG. 4.



FIG. 5.



FIG. 6.

Shankar and Manges, del.

Scale 1 inch

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.

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## STRING AND BAND PATTERNS.

ALL THESE FIGURES, IN SANDSTONE, ARE FROM RAJA BIRBAL'S DAUGHTER'S QUARTERS, FATEHPUR SIKRI.

FIG. 1.



FIG. 2.



FIG. 3.



Shankar and Lal Chand, del.

Scale 1 2 3 4 5 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. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

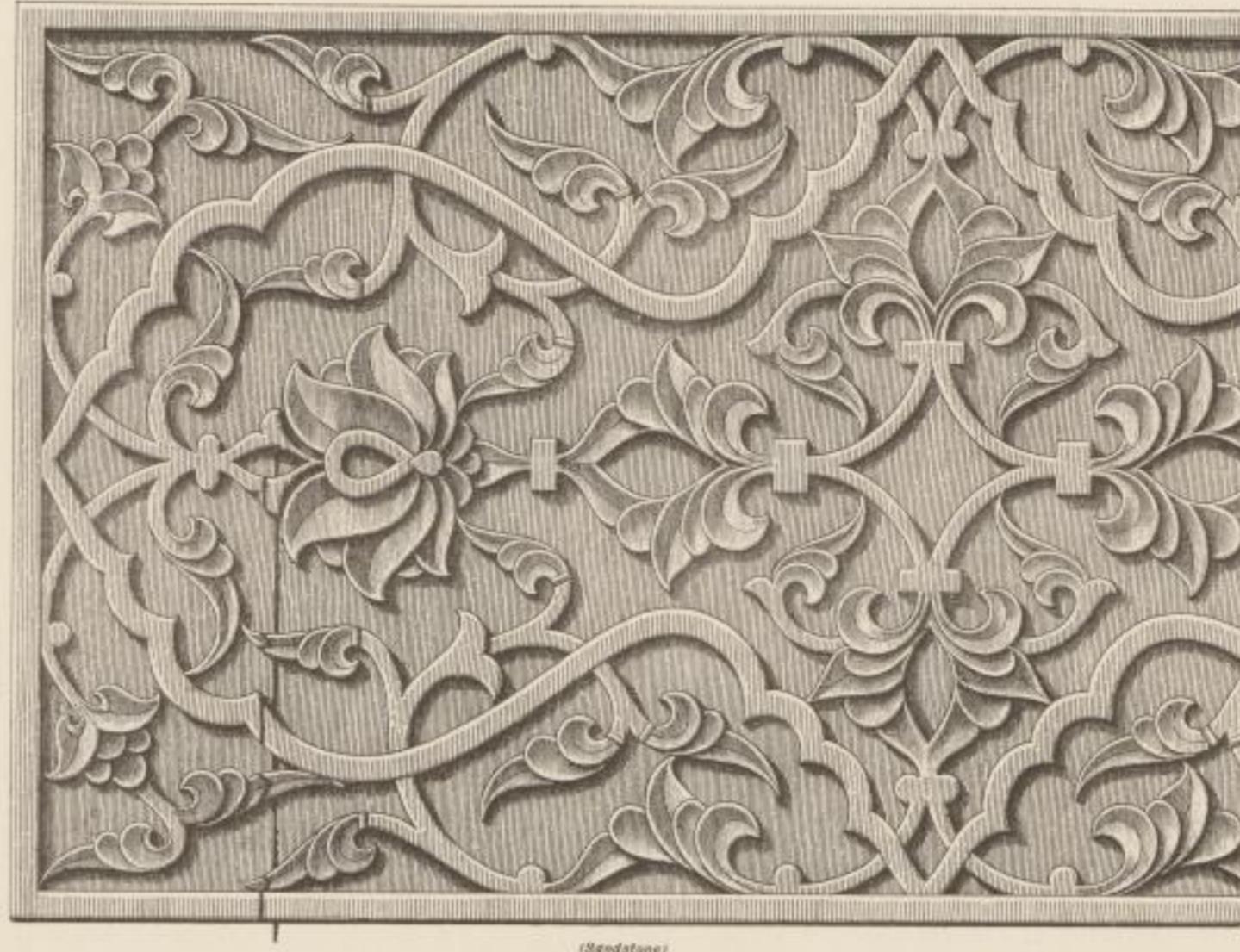
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## STRING AND BAND PATTERNS.

FIG. 1. FROM RAJA BIRBAL'S DAUGHTER'S QUARTERS, FATEHPUR SIKRI.



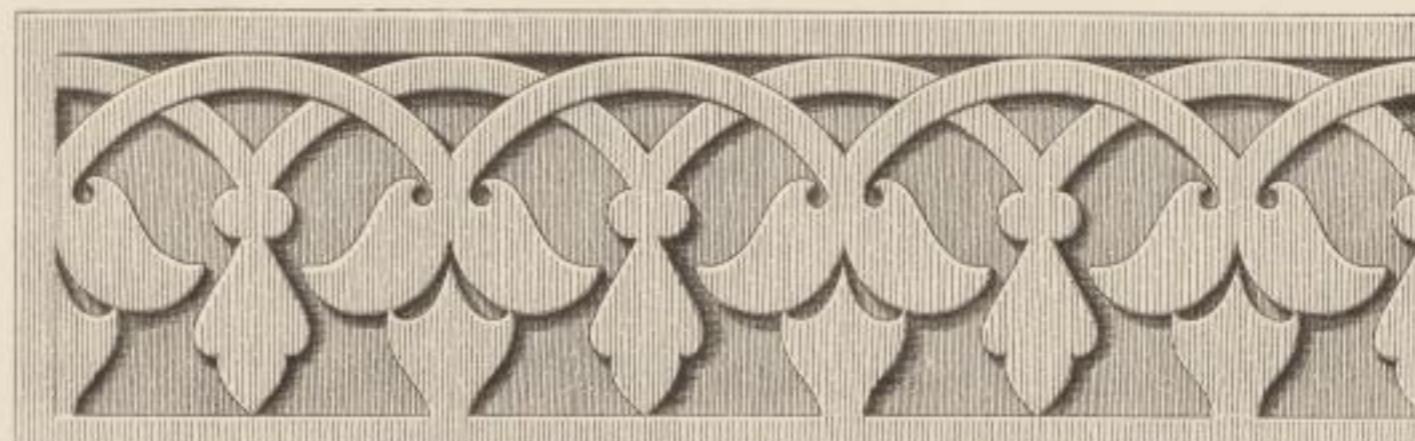
(Sandstone)

FIG. 2. FROM RAJA BIRBAL'S DAUGHTER'S QUARTERS, FATEHPUR SIKRI.



(Sandstone)

FIG. 3. FROM DIWAN-I-AM, THE FORT, AGRA.



(Sandstone)

Shankar and Mangal, del.

Scale 1 2 3 4 5 inches

JEYPORE PORTFOLIO OF  
ARCHITECTURAL DETAILS.PREPARED UNDER THE SUPERVISION OF COLONEL H. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE,  
AND LALA HAM BARSH, DRAFTSMAN, JEYPORE,  
AND PHOTO-LITHOGRAPHEd BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

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## STRING AND BAND PATTERNS.

ALL THESE FIGURES, IN SANDSTONE, ARE FROM RAJA BIRBAL'S DAUGHTER'S QUARTERS, FATEHPUR SIKRI.  
FIG. 1.



FIG. 1.



FIG. 2.

FIG. 3.



FIG. 4.



FIG. 5.



FIG. 6.

Shankar and Mangal, del.

Scale  
inches

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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 BAIKH, DRAFTSMAN, JEYPORE,  
AND PHOTO-LITHOGRAPHED BY W. GRIFFES, HANOVER STREET, PECKHAM, LONDON.



## STRING AND BAND PATTERNS.

ALL THESE FIGURES, IN SANDSTONE, ARE FROM RAJA BIRBAL'S DAUGHTER'S QUARTERS, FATEHPUR SIKRI.

FIG. 1.



FIG. 2.



FIG. 3.



FIG. 4.



Shankar and Mangal, del.

Scale 1 2 3 4 5 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 DASHE, DRAFTSMAN, JEYPORE,  
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

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STRING AND BAND PATTERNS.

ALL THESE FIGURES, IN SANDSTONE, ARE FROM RAJA BIRBAL'S DAUGHTER'S QUARTERS AT FATEHPUR SIKRI.

FIG. 2.



FIG. 1.



FIG. 2.

FIG. 3.



FIG. 4.



Scale 1 1/2 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 BAKSHI, DRAFTSMAN, JEYPORE,  
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

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## STRING AND BAND PATTERNS.

ALL THESE FIGURES, IN SANDSTONE, ARE FROM RAJA BIRBAL'S DAUGHTER'S QUARTERS, FATEHPUR SIKRI.

FIG. 1.



FIG. 2.



FIG. 3.



FIG. 4.



FIG. 5.



FIG. 6.



Slichter and Lal Chund, del.

Scale      1      2      3      4      5      6      7      8      9      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-LITHOGRAPHS BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

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## STRING AND BAND PATTERNS.

ALL THESE FIGURES, IN SANDSTONE, ARE FROM RAJA BIRBAL'S DAUGHTER'S QUARTERS AT FATEHFUR SIKRI.  
FIG. 1.



FIG. 1.

FIG. 2.



FIG. 2.

FIG. 3.

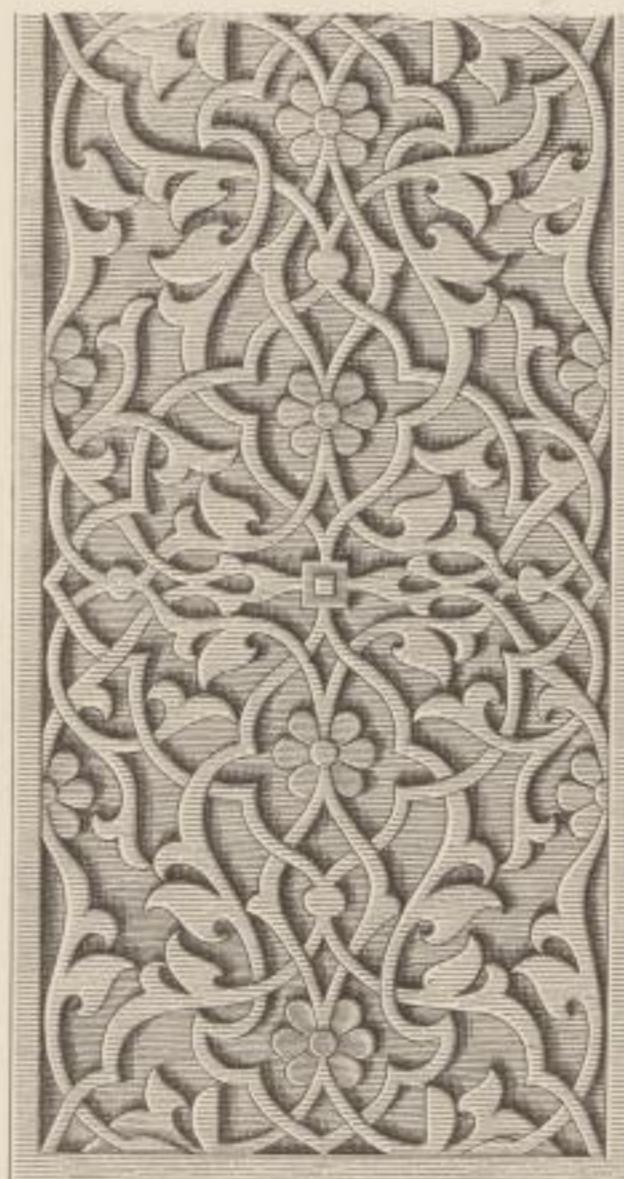


FIG. 3.

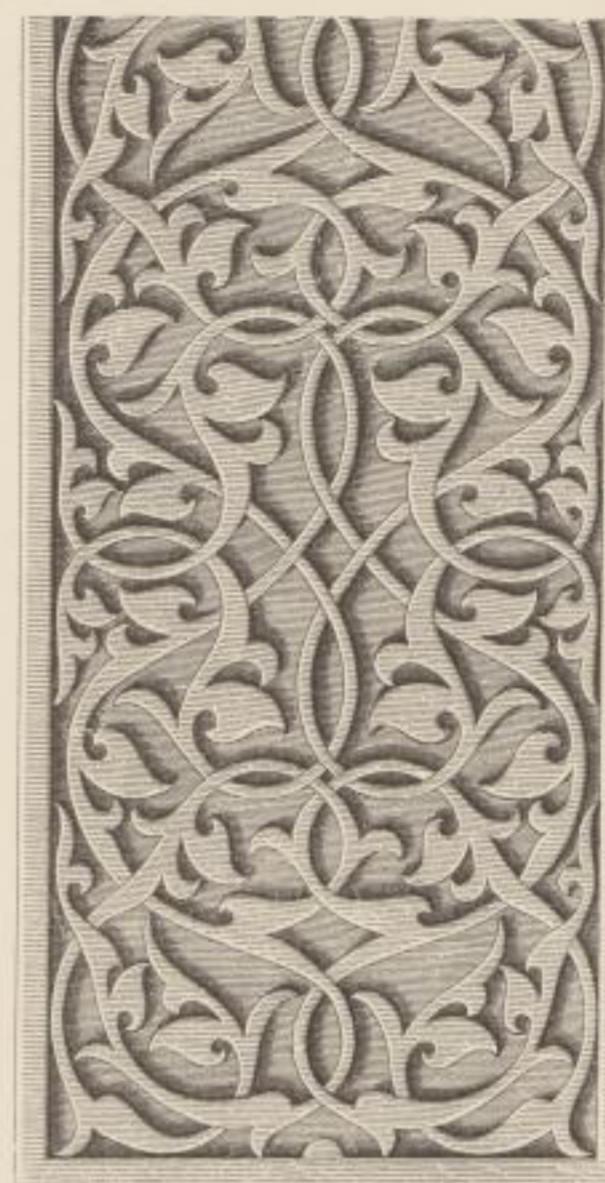


FIG. 4.

Shankar and Mangal, del.

Scale 1:2  
InchesJEYPORE 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.

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## STRING AND BAND PATTERNS.

FIG. 1.

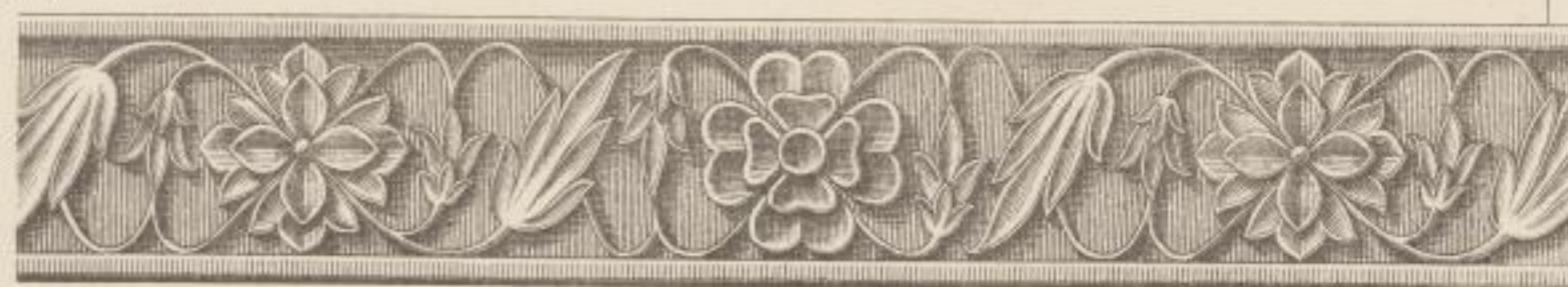


FIG. 2.



FIG. 3.



FIG. 4.



FIG. 5.



FIG. 6.



Scale 1 2 3 4 5 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 BAKSHI, DRAFTSMAN, JEYPORE,  
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

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Hochschulbibliothek



## STRING AND BAND PATTERNS.

ALL THESE FIGURES, IN MARBLE, ARE FROM THE RAI SAMAND, UDAYPUR.

FIG. 1.



FIG. 2.



FIG. 3.



FIG. 4.



FIG. 5.



Scale | 1 2 3 4 5 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 BAKSHI, DRAFTSMAN, JEYPORE,  
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

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## STRING AND BAND PATTERNS.

ALL THESE FIGURES, IN MARBLE, ARE FROM THE RAI SAMAND, UDAYPUR.

FIG. 1.



FIG. 2.



FIG. 3.



FIG. 4.

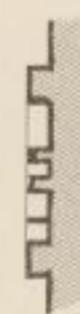


FIG. 5.

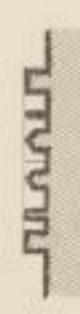
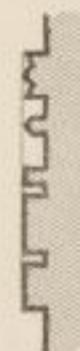


FIG. 6.



Scale 1 inch = 1 foot 0 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. GRIGGS, HANOVER STREET, PECKHAM, LONDON.3532  
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## STRING AND BAND PATTERNS.

FIG. 1.

ALL THESE FIGURES, IN SANDSTONE, ARE FROM THE TOMB OF SULTAN AHMED, AHMEDABAD.

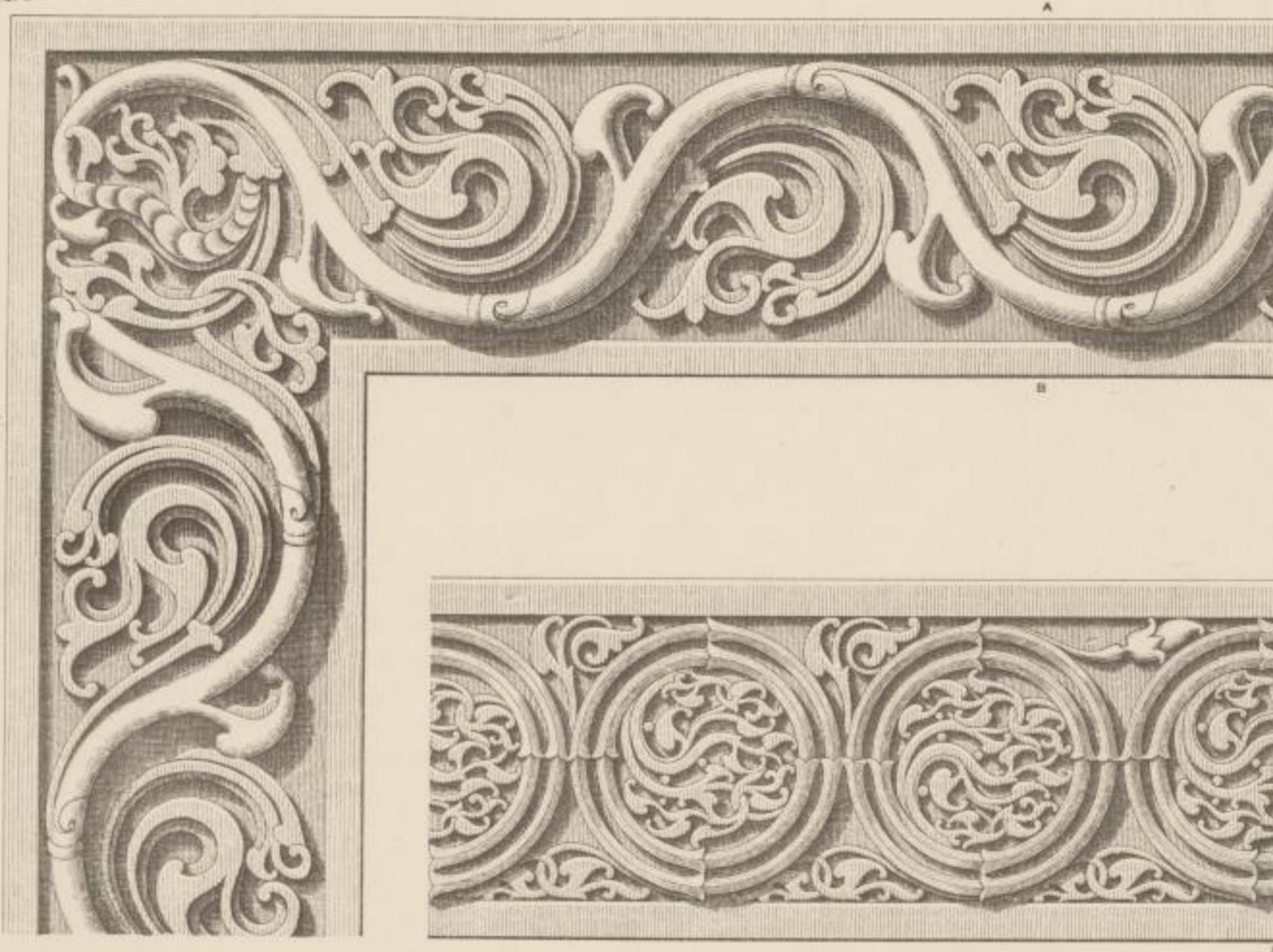


FIG. 2.



FIG. 3.



Scale 1 2 3 4 5 6 7 8 9 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. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

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## STRING AND BAND PATTERNS.

ALL THESE FIGURES, IN SANDSTONE, ARE FROM THE TOMB OF SULTAN AHMED, AHMEDABAD.

FIG. 1.



FIG. 2.



FIG. 3.



FIG. 4.

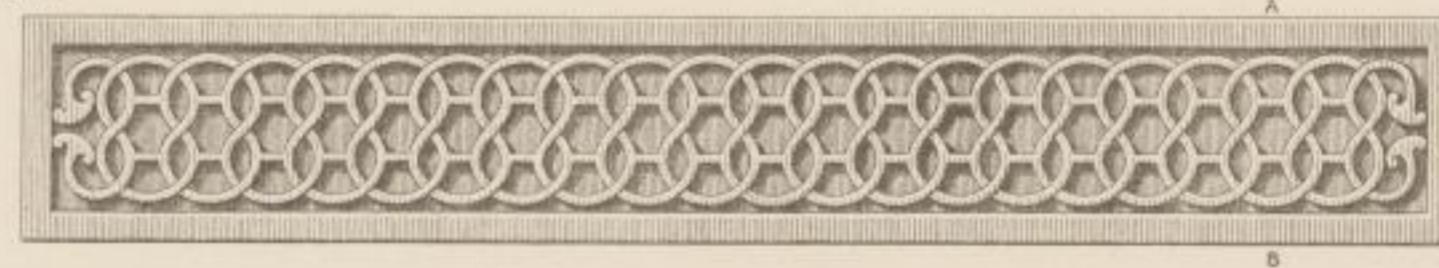


FIG. 5.



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

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

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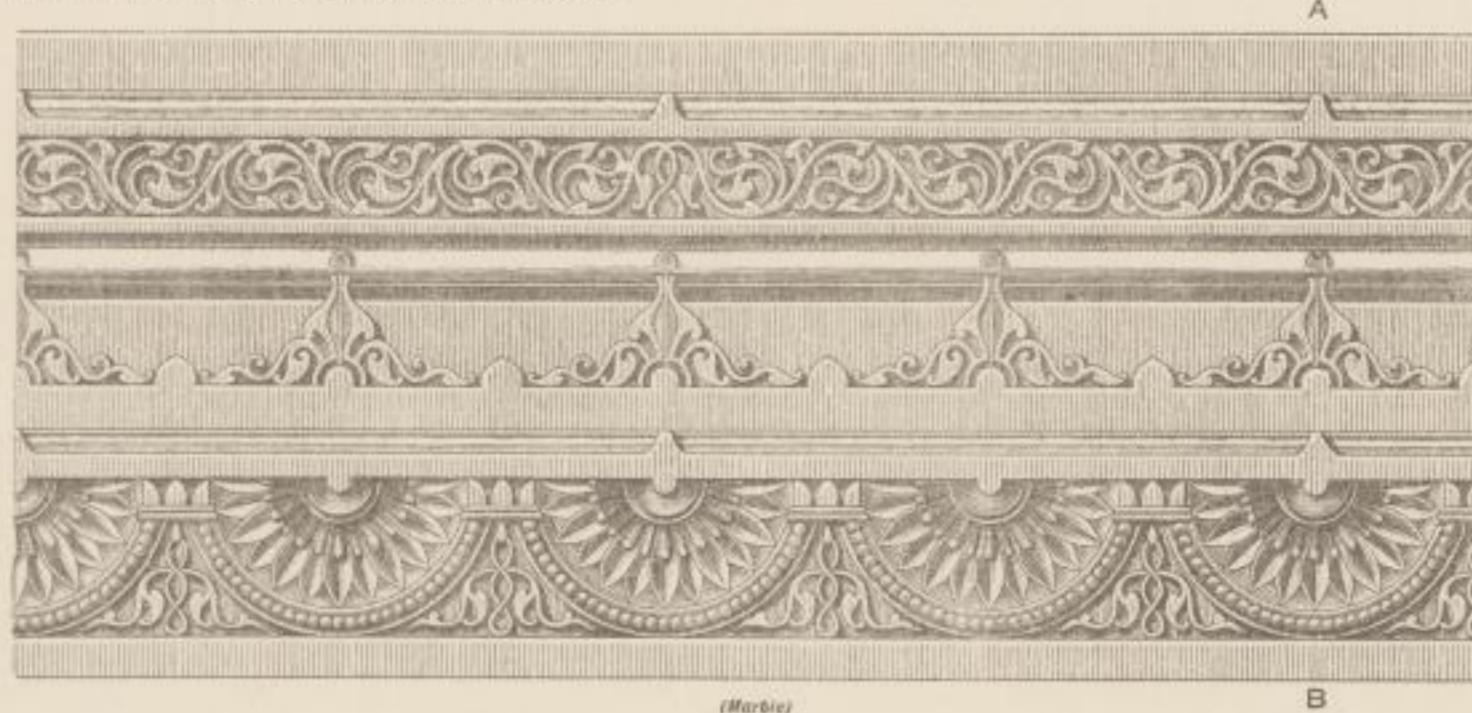
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Hochschulbibliothek



## STRING AND BAND PATTERNS.

FIG. 1. FROM THE TOMB OF SULTAN AHMED, AHMEDABAD.



A

B



FIG. 2. FROM THE TOMB OF SHAH ALAM, AHMEDABAD.

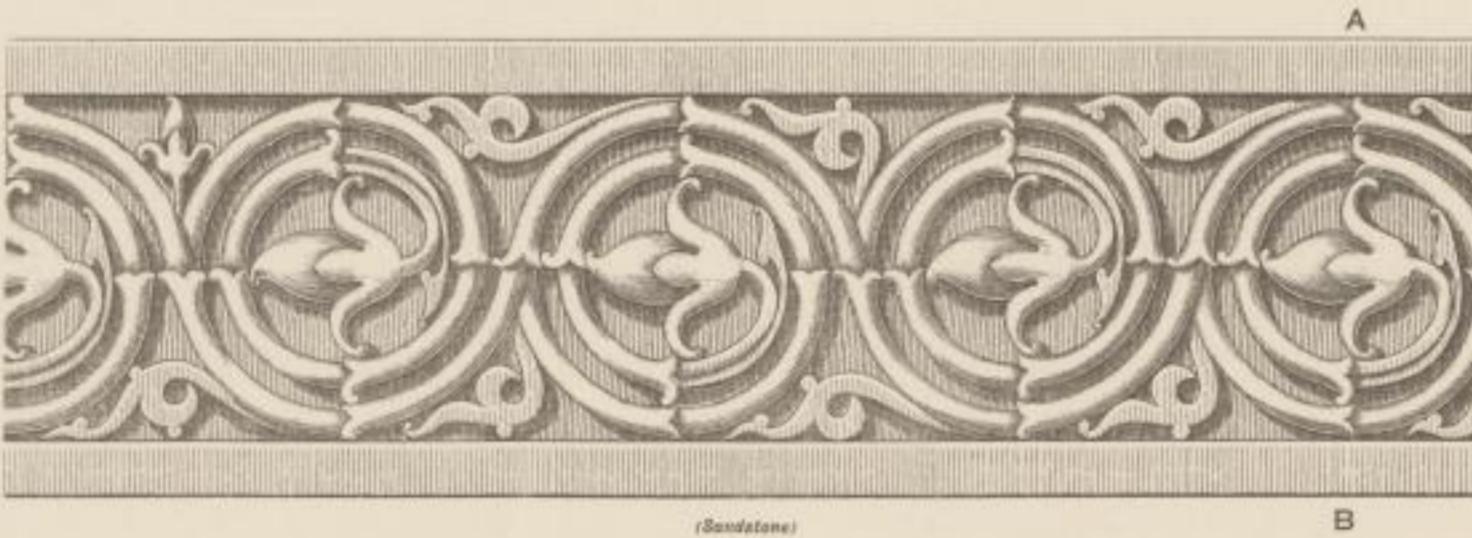


A

B



FIG. 3. FROM THE TOMB OF SULTAN AHMED, AHMEDABAD.



A

B



FIG. 4. FROM THE TOMB OF SULTAN AHMED, AHMEDABAD.



A

B



Scale 1 2 3 4 5 6 7 8 9 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 BAKSHI, DRAFTSMAN, JEYPORE,  
AND PHOTO-LITHOGRAPHED BY W. GHIGGS, HANOVER STREET, PECKHAM, LONDON.

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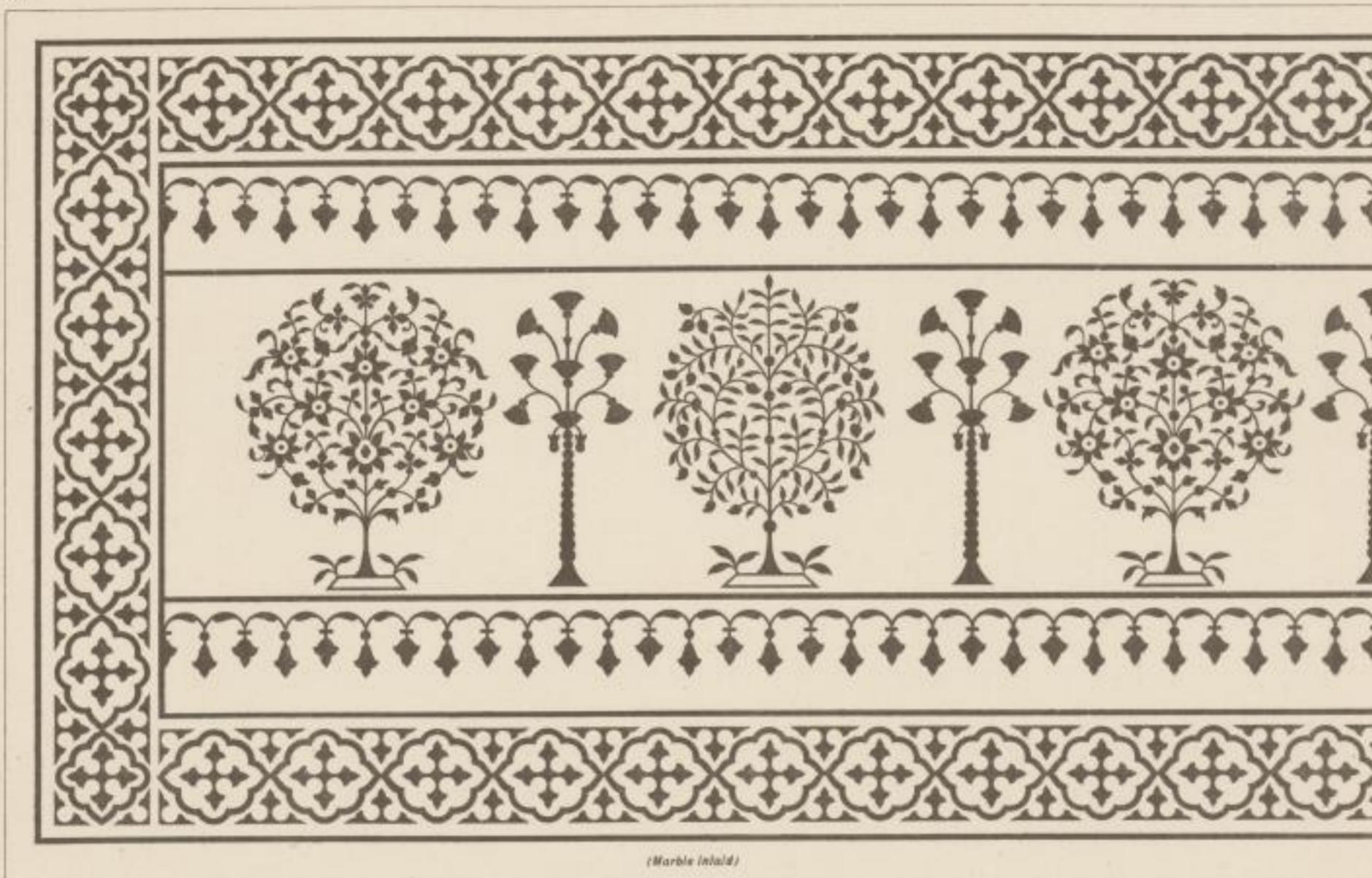
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## STRING AND BAND PATTERNS.

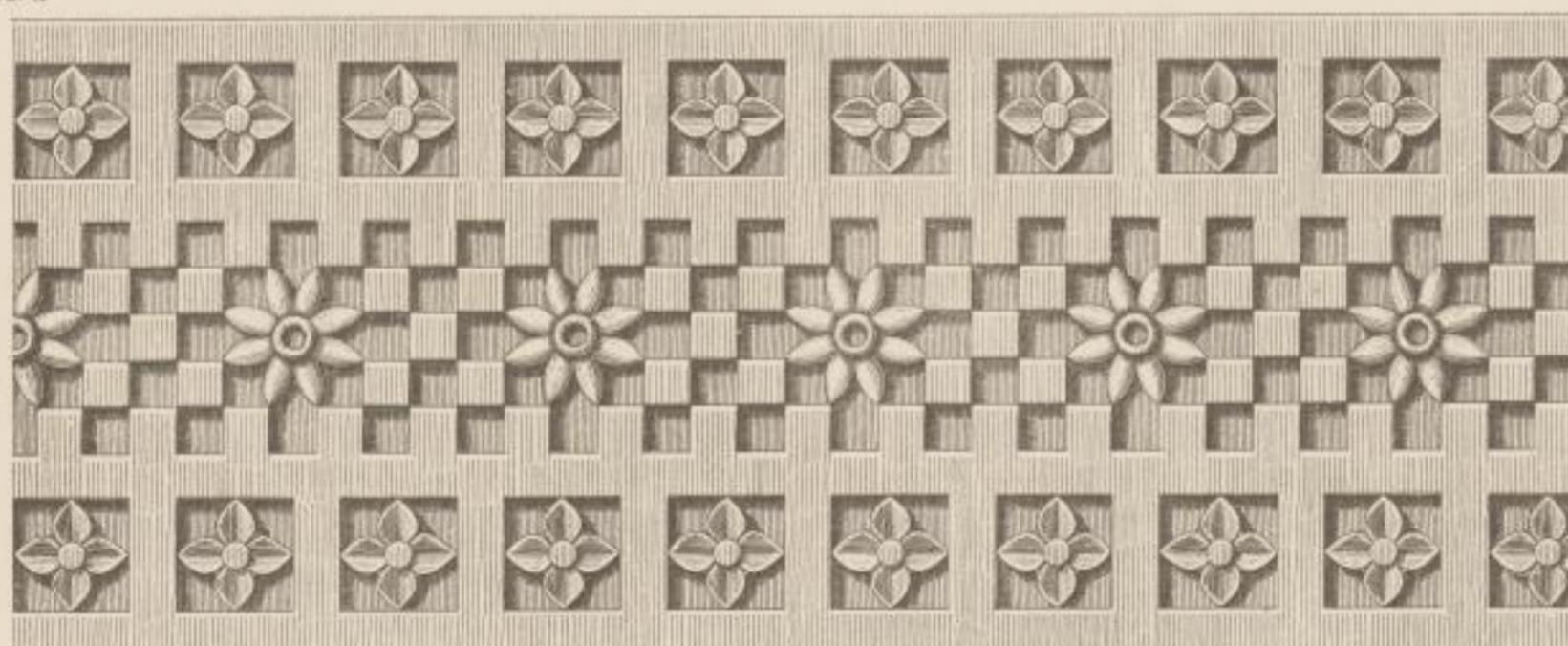
ALL THESE FIGURES ARE FROM THE TOMB OF SULTAN AHMED, AHMEDABAD.

FIG. 1.



(Marble Inlaid)

FIG. 2.



(Sandstone)

FIG. 3.



(Sandstone)

Scale 1 2 3 4 5 6 7 8 9 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 RAJSHI, DRAFTSMAN, JEYPORE,  
AND PHOTO-LITHOGRAPHED BY W. GRIFFIS, HANOVER STREET, PECKHAM, LONDON.

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## STRING AND BAND PATTERNS.

ALL THESE FIGURES, IN SANDSTONE, ARE FROM THE MOSQUE OF RANI SIPARA, AHMEDABAD.

FIG. 1.



FIG. 2.



FIG. 3.



FIG. 4.



FIG. 5.



FIG. 6.



FIG. 7.



FIG. 8.



FIG. 9.



FIG. 10.



Chander and Mungal, del.

Scale inches

JEYPORE PORTFOLIO OF  
ARCHITECTURAL DETAILS.PREPARED UNDER THE SUPERVISION OF COLONEL R. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE,  
AND LALA RAM BARSHE, DRAFTSMAN, JEYPORE,  
AND PHOTO-LITHOGRAPHED BY W. ORRIGGS, HANOVER STREET, PECKHAM, LONDON.

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FIG. 1.



ALL THESE FIGURES, IN STUCCO, ARE FROM SMALL MINARS OF THE GOL GUMBAZ, BIDAR.

FIG. 2.



FIG. 3.



FIG. 4.



FIG. 5.



FIG. 6.



FIG. 7.



FIG. 8.



FIG. 9.



FIG. 10.



FIG. 11.



FIG. 12.



FIG. 13.



FIG. 14.

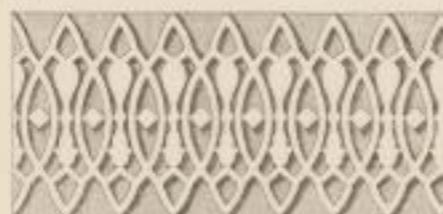


FIG. 15.



FIG. 16.



Scale 1 foot

PREPARED UNDER THE SUPERVISION OF DR. S. S. JAGGAR, DIRECTOR OF ARCHAEOLOGY, GOVT. OF INDIA,  
AND S. R. RAJAGOPAL, DEPARTMENT OF ARCHAEOLOGY,  
AND PHOTO-LITHOGRAPHED BY W. H. GRIFFITHS, HANOVER STREET, PICCADILLY, LONDON.

STATE LIBRARY OF SAXONY-ANHALT  
ARCHITECTURAL DETAILS.





FIG. 1.

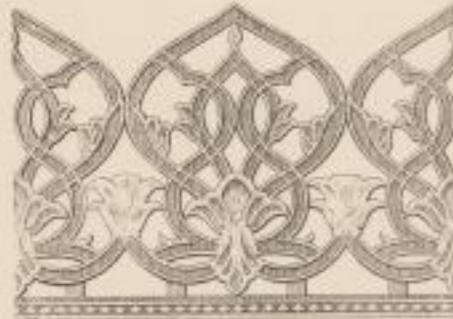


FIG. 2.



ALL THESE FIGURES, IN STUCCO, ARE FROM BUILDINGS AT OR NEAR BIAPUR.

FIG. 3.



FIG. 4.



FIG. 5.



FIG. 6.



FIG. 7.



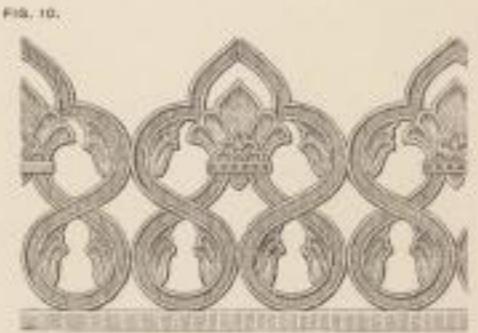
FIG. 8.



FIG. 9.



Scale 1' 2' 3' 4' feet

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JEYPORE PORTFOLIO OF  
ARCHITECTURAL DETAILS.PREPARED UNDER THE SUPERVISION OF COLONEL A. S. FAWCETT, ROYAL ENGINEER STAFF CORPS, ENGINEER TO THE JEYPORE STATE,  
AND LALA RAM RAJESH, DEPARTMENTAL ENGINEER, JEYPORE,  
AND PHOTO-LITHOGRAPHED BY W. GRIFFIN, HANOVER STREET, PICCADILLY, LONDON.



## STRING AND BAND PATTERNS.

ALL THESE FIGURES, IN STUCCO, ARE FROM MAKKA-KA NAOL. BUNNUR.

FIG. 1.

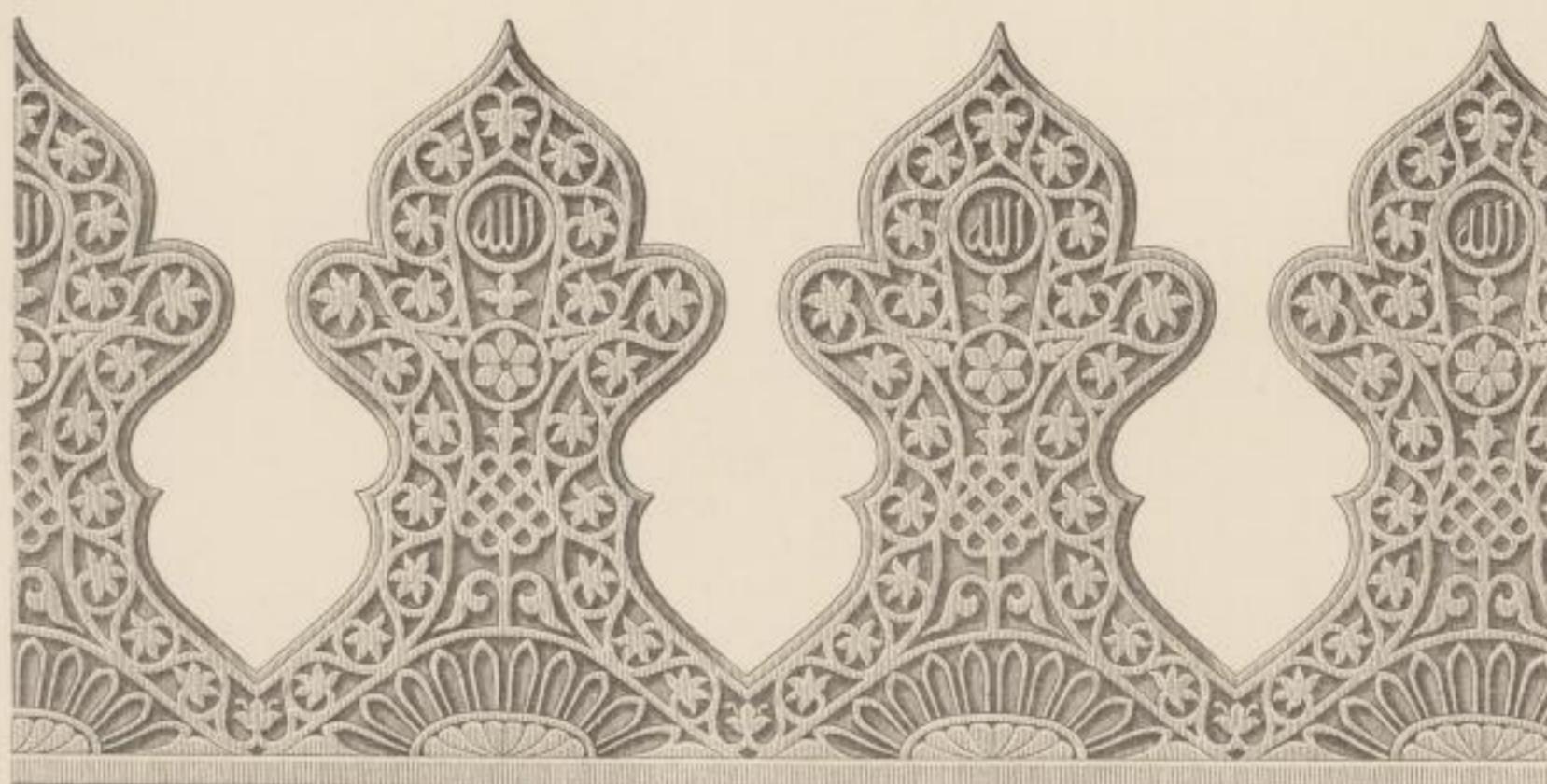


FIG. 2.



FIG. 3.



Scale 12 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 BAKSH, DRAFTSMAN, JEYPORE,  
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

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## STRING AND BAND PATTERNS.

THESE FIGURES, IN STUCCO, ARE FROM CHAURASI GUMBAZ, KALPI.

FIG. 1.

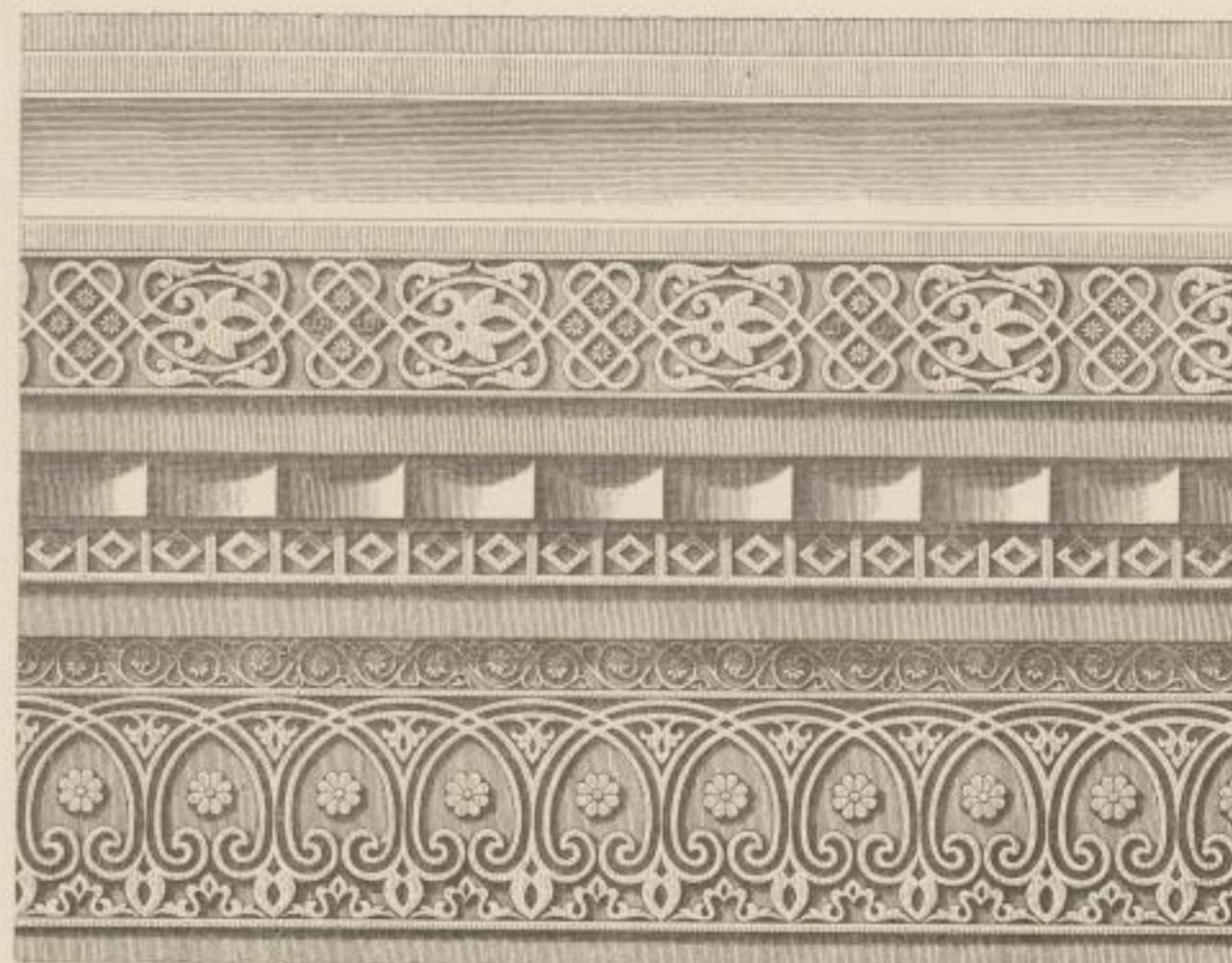
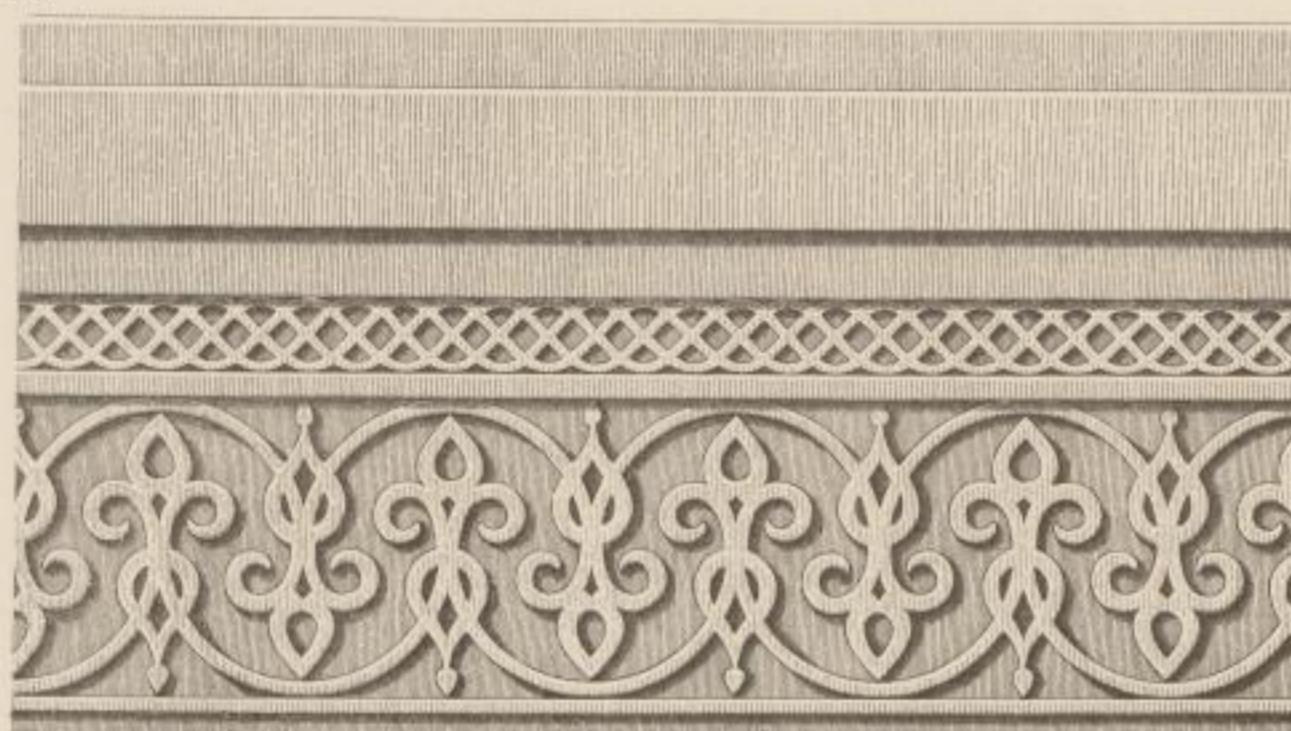


FIG. 2.



Scale 12 feet

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.3532  
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## STRING AND BAND PATTERNS.

ALL THESE FIGURES, IN STUCCO, ARE FROM THE TOMB OF AIN-UL-MULK, BIJAPUR.

FIG. 1.



FIG. 2.

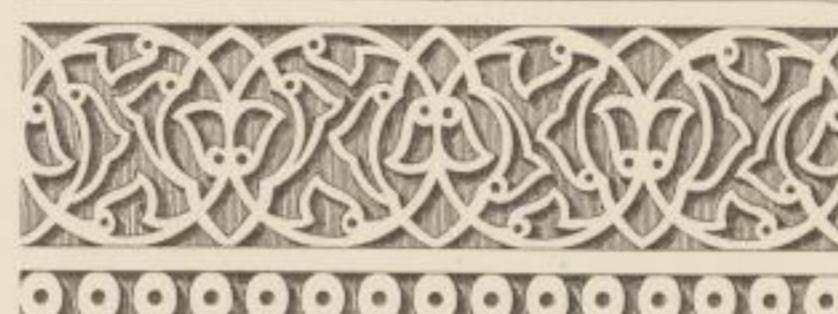


FIG. 3.

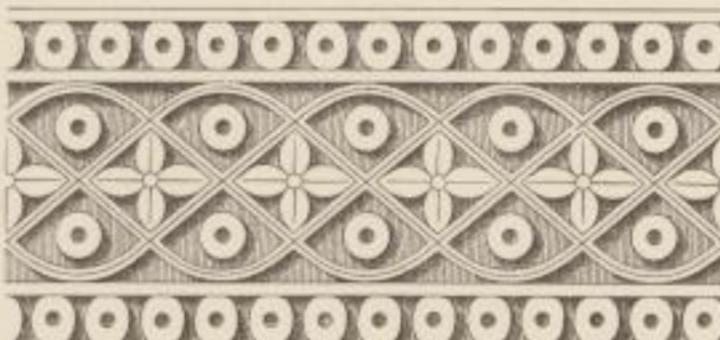


FIG. 4.

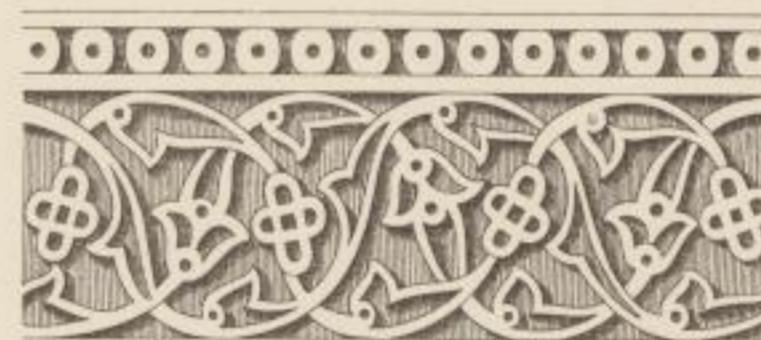


FIG. 5.

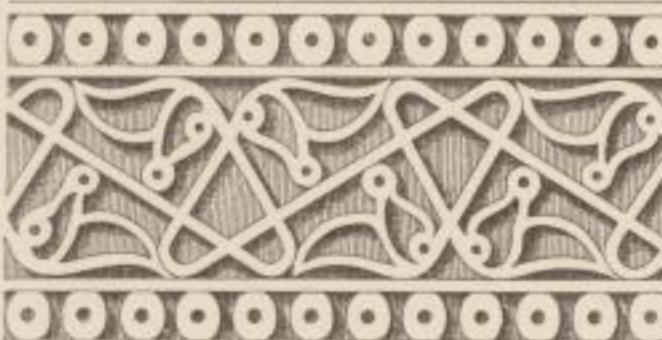


FIG. 6.



FIG. 7.

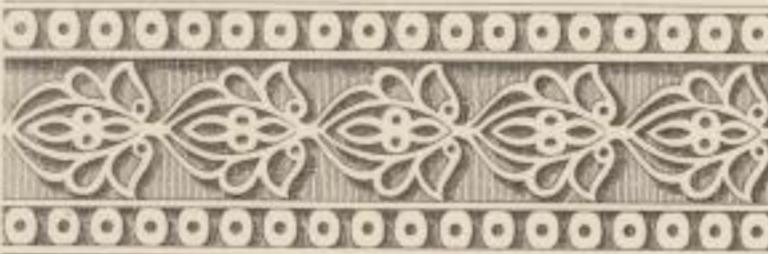


FIG. 8.



Scale  $\frac{1}{12}$  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 BAKSH, DRAFTSMAN, JEYPORE,  
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

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## STRING AND BAND PATTERNS.

FIG. 1. BORDER OF DADO IN THE FORT, LAHORE.



FIG. 2. FLOOR, DIWAN-I-AM IN THE FORT, LAHORE.

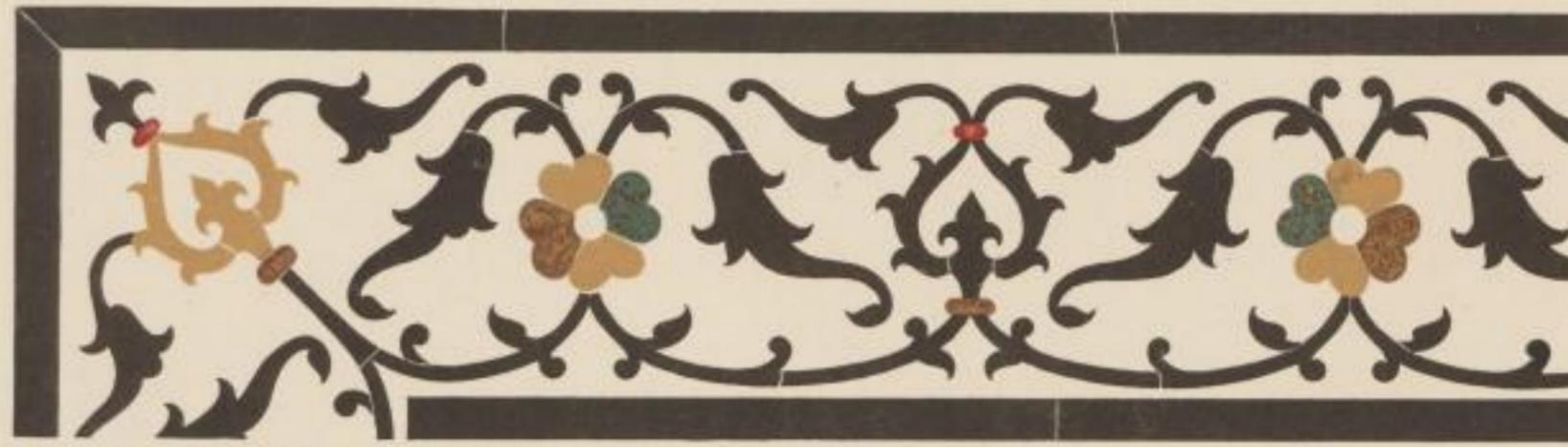


FIG. 3. BORDER OF DADO, DIWAN-I-AM IN THE FORT, LAHORE.

(Marble inlaid)



FIG. 4. DOOR, MAHARAJA RANJIT SINGH'S CENOTAPH, LAHORE.

(Marble inlaid)

FIG. 5. BIS-MAHAL COURT IN THE FORT, LAHORE.

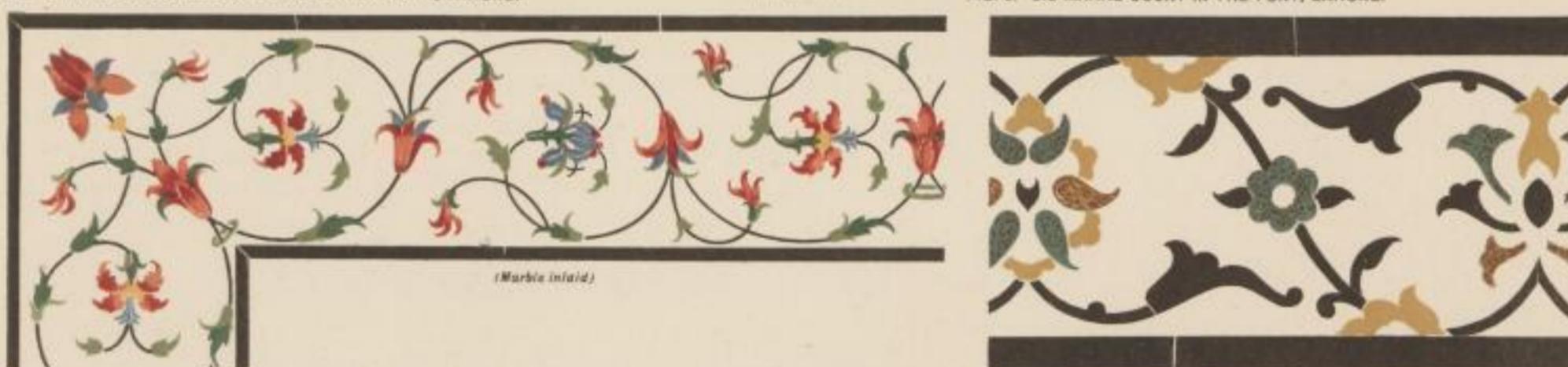
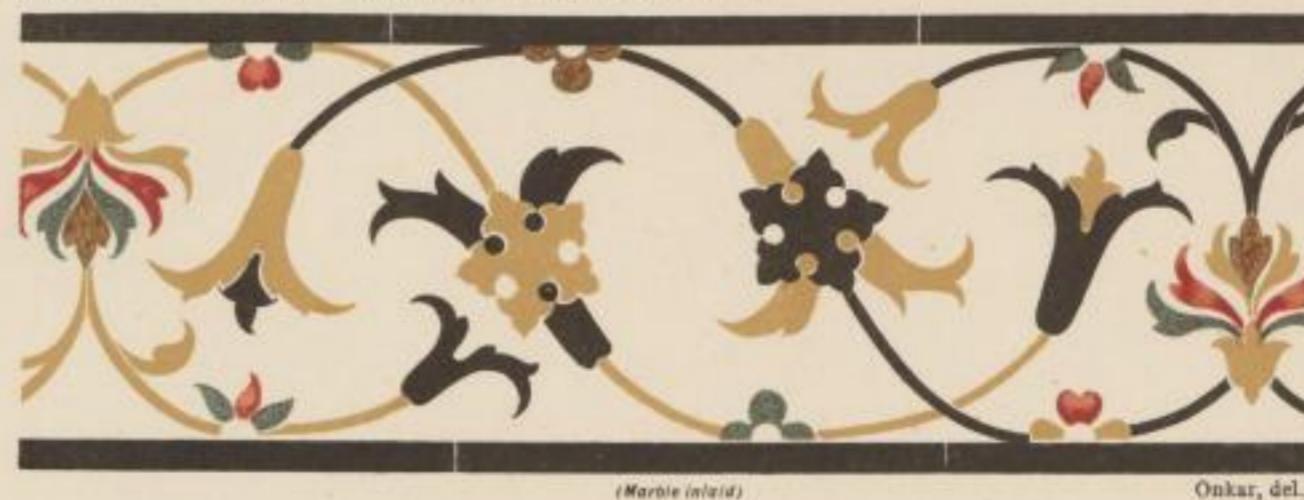


FIG. 6. FLOOR PATTERN, MAHARAJA RANJIT SINGH'S BARADARI, LAHORE.

(Marble inlaid)



(Marble inlaid)

Onkar, del.

Scale 1 2 3 4 5 6 7 8 9 10 11 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 RAJESH, DRAFTSMAN, JEYPORE,  
AND PHOTO-LITHOGRAPHED BY W. GREGGS, HANOVER STREET, PECKHAM, LONDON.

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## STRING AND BAND PATTERNS.

FIGS. 1,2,3,4, ARE FROM SAS BAHU KA MANDIR IN THE FORT AT GWALIOR.

FIG. 1.



FIG. 2.



FIG. 3.



FIG. 4.



FIG. 5. FROM JAIN TEMPLE, SURAJ KUND, AT GWALIOR FORT.



FIG. 6. FROM THE TOMB OF MUHAMMAD GHASB, GWALIOR.



FIG. 7. FROM TELI KA MANDIR IN THE FORT AT GWALIOR.



Bhura Mal, del.

(All in Sandstone)

Scale 0 2 4 6 8 10 12 inches

JEYPORE PORTFOLIO OF  
ARCHITECTURAL DETAILS.PREPARED UNDER THE SUPERINTENDENCE OF COLONEL S. S. JACOB, BOMBAY STAFF CORPS, ENGINEER TO THE JEYPORE STATE,  
AND LALA RAM RAJESH, DRAFTSMAN, JEYPORE,  
AND PHOTO-LITHOGRAPHED BY W. GRIFFIN, HANOVER STREET, PECKHAM, LONDON.

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## STRING AND BAND PATTERNS.

FIG. 1.

FIGS. 1, 2, 4, 5, 6, 7, ARE FROM THE PALACE OF JAHANGIR IN THE FORT AT AGRA.

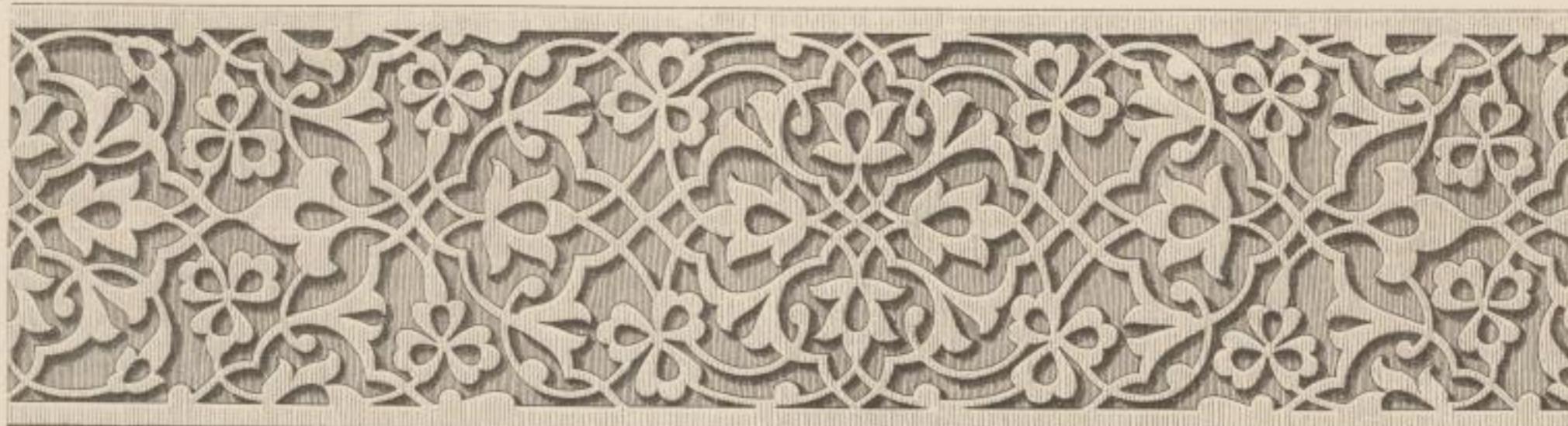


FIG. 2.

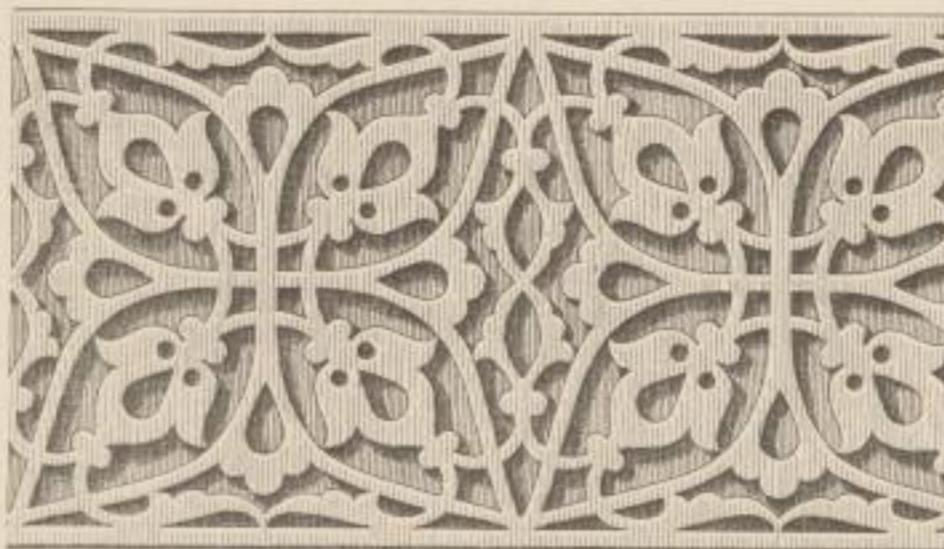


FIG. 3. FROM THE TOMB OF MUHAMMAD GHAS, GWALIOR.



FIG. 4.



FIG. 5.

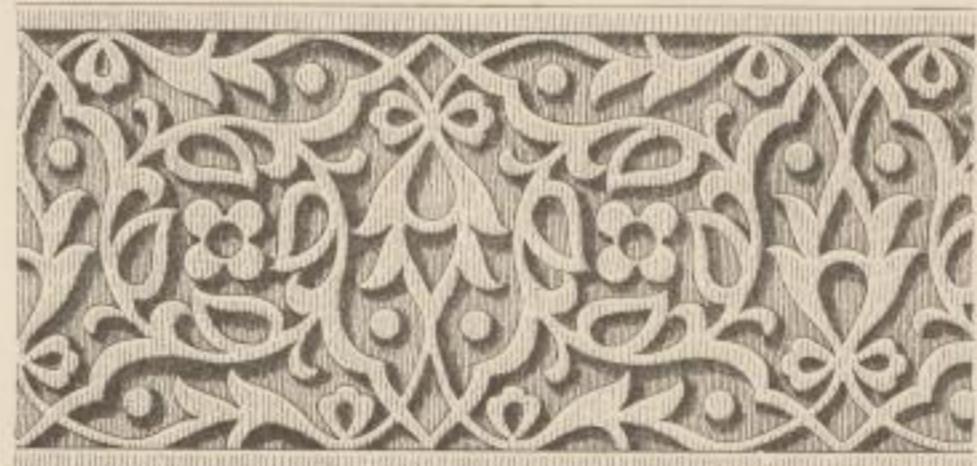


FIG. 6.



FIG. 7.



Unkar, del.

*All in Sandstone.*

Scale 0 3 6 9 12 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. GRIFFIN, HANOVER STREET, PECKHAM, LONDON.

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## STRING AND BAND PATTERNS.

ALL THESE FIGURES, IN SANDSTONE, ARE FROM TELI KA MANDIR AT GWALIOR FORT.

FIG. 1.



FIG. 2.



FIG. 3.



FIG. 4.



(All in Sandstone.)

Unkar and Ram Pratap, del.

Scale 0 1 2 3 4 5 6 7 8 9 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, DHAYTSARAN, JEYPORE,  
AND PHOTO-LITHOGRAPHED BY W. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

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## STRING AND BAND PATTERNS.

FIG. 1. FROM SAS BAHU KA MANDIR, OR JAIN TEMPLE, GWALIOR FORT.



FIG. 2. FROM SAS BAHU KA MANDIR, OR JAIN TEMPLE, GWALIOR FORT.



FIG. 3. FROM SAS BAHU KA MANDIR, OR JAIN TEMPLE, GWALIOR FORT.



FIG. 4. FROM TELI KA MANDIR AT GWALIOR FORT.



FIG. 5. FROM TELI KA MANDIR AT GWALIOR FORT.



FIG. 6. FROM TELI KA MANDIR AT GWALIOR FORT.



FIG. 7. FROM JAIN TEMPLE, SURAJ KUND, AT GWALIOR FORT.



FIG. 8. FROM THE TOMB OF MUHAMMAD GHAS, GWALIOR.



Sri Narain, del.

(All in Sandstone)

Scale 0 2 4 6 8 10 12 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. GRIGGS, HANOVER STREET, PECKHAM, LONDON.

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