

# HANDBOOK

TO THE

## *JEYPORE MUSEUM*

BY

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Art Metal Work, Imperial Institute, 1892 ;

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1891-92, &c., &c.

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*Author of several works on Indian Art.*

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WITH SIXTEEN FULL-PAGE ILLUSTRATIONS, PHOTO-CHROMO-LITHOGRAPHED

BY

W. GRIGGS

FROM WATER-COLOUR DRAWINGS BY INDIAN ARTISTS.

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1895.



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# HANDBOOK TO THE JEYPORE MUSEUM.

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## CHAPTER I.

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### INTRODUCTION.

THE Museum was opened in temporary rooms in the City of Jeypore on August 21st, 1881, by Colonel Walter, Officiating Agent to the Governor-General in Rajputana.

The collections were transferred to their present home at the close of the year 1886, and the new institution was formally inaugurated by Sir Edward Bradford, at that time Agent to the Governor-General, on February 21st, 1887. The Museum was founded and is maintained by H. H. Sir Sawai Madho Singh, Bahadur, G.C.S.I., Maharaja of Jeypore.

It is open, without admission charge, to visitors of all classes, between dawn and dusk on week days, and for a few hours in the morning and afternoon on Sundays. Once a week (at present on Monday) it is lighted with gas for an hour or two after sunset.

The building in which the Museum collections are deposited is styled the Albert Hall, in honour of H. R. H. the Prince of Wales, who laid the foundation-stone on February 6th, 1876.

Shortly before the date of the visit of His Royal Highness to Jeypore, Rao Bahadur Kantee Chunder Mookerjee, C.I.E., was consulted by the Chief as to whether the erection of such a building would fitly commemorate that most important event in the history of the State. This appears to have been the first idea of the project. Before the death of H. H. the Maharaja, Sir Sawai Ram Singh Bahadur, G.C.S.I., in September 1880, the foundations and plinth were well advanced.

The superstructure has been erected during the reign, and at the expense, of H. H. Sir Sawai Madho Singh Bahadur, G.C.S.I., the present head of the State.

Colonel Jacob, C.I.E., Superintending Engineer at Jeypore, is the architect.

The Albert Hall stands in the Ramnewas or Public Gardens of Jeypore, which are conveniently situated between its two principal gates on the south side of the city about two miles east of the railway station.

The building is designed in the Indo-Saracenic style, with the modifications necessary to adapt it for use as a modern public edifice.

It stands on a high plinth, to which access is gained by broad flights of steps. In front is a large open hall or portico with a deep and partially-enclosed verandah all round. This ante-room opens into the main hall, which is used for holding meetings or State dinners and for lecturing purposes.

The hall is separated from the Museum proper by a corridor, and on either side of it there are courts which have fountains in the midst and open colonnades all round them.



The Museum itself is entered by a revolving turnstile at the south-east angle of the eastern court.

The Industrial Art exhibits are arranged in the rooms and corridors on the ground floor, and the Natural History and Educational collections will be found on the upper floor, and may be most conveniently examined by commencing at the west staircase. Jeypore has always been famous throughout North India for the beauty of its carving in stone; but as the architect relied upon this important feature for the chief ornamentation of his building, it has not been thought necessary to make a special collection to illustrate this local art, but rather to direct the visitor's attention to the principal decorative examples in the edifice itself as he passes from one part of it to another.

The building can be lighted at night with gas of very clear and pure quality, which is manufactured from kerosine oil. The collections in the larger rooms are arranged in cases of the South Kensington type. Most of them have been fitted with plate glass.

They were chiefly supplied by Mr. Wimbridge, of Bombay, but the long and small cases in the corridors on the upper floor were made by Messrs. Richardson & Cruddas, of the same city. Most of the wall frames and two large cases in the Central Hall of the Museum were constructed in Jeypore by Mr. A. Tellery and the Museum carpenters, and prove that local workmen are quite capable of doing good joiner's work when under skilled supervision.

The floors were covered with dark maroon-coloured *munj* matting, and the smaller cases are lined with paper of the same tint, because it serves as the best foil for the exhibits.

The fittings of the larger ones are covered with Turkey-red cotton cloth, because the woollen material which was formerly employed was rapidly destroyed by insects.

*Durries* from the Jeypore Jail have been used in some of the galleries, and will shortly be put down in all the rooms instead of matting.

The rooms are well ventilated from skylights, which are regulated by a special arrangement patented by the architect.

On the floor of the ladies' room there is a beautiful old Persian carpet, about 280 years old. It is believed that it was brought from Herat by Maharaja Man Singh, of Jeypore, who was the friend of Akbar, and for some time Governor of Kabul.

#### ANTE-ROOM.

The upper part of the walls has been divided into panels, on which have been painted the coat-of-arms of Jeypore, and a series of full-sized portraits of the principal Rulers of the State since 1503.

The latter were copied from what are presumed to be authentic, and for the most part contemporary, pictures, and are therefore extremely interesting as showing examples of different styles of dress, and the personal peculiarities of men of past generations who were in some instances very distinguished.

The principal Chiefs are Prithi Raj, the 17th Ruler of Jeypore, twelve of whose sons became the ancestors of as many great families of Jeypore (A.D. 1503 to 1528).

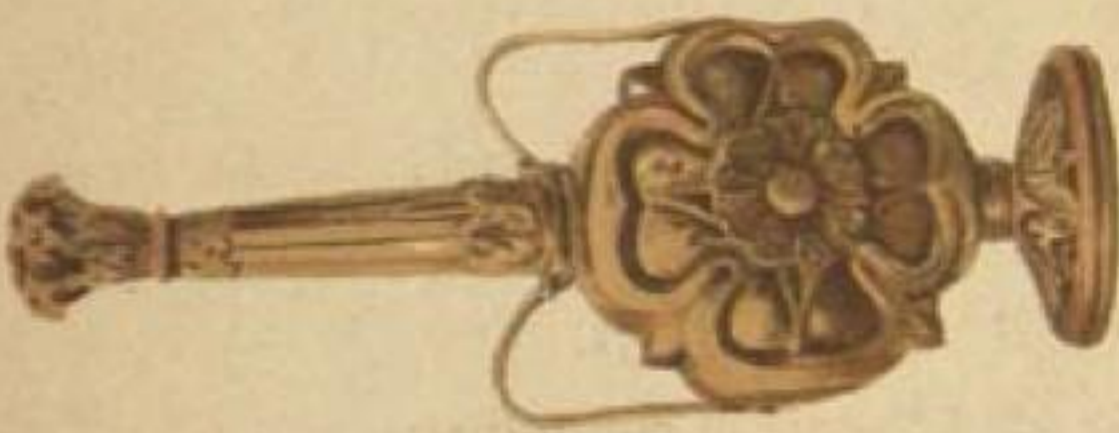
Bhagwant Das, the friend of the Emperor Akbar, whose life he had saved (1574 to 1590).



9773



10322



1000



1020

1023 VASE WITH GROOVED BOWL.  
1022 ROSEWATER SPRINKLER.  
2350 VASE.

2250



23003



2247

2247 ROSEWATER SPRINKLER.  
906 RUSSIAN CENSER.  
073 CHUSKI, VESSEL FOR DRINKING SPIRIT.



908

1020 ROSE WATER SPRINKLER.  
1000 VASE.  
2303 CHUSKI, OR DRINKING VESSEL.

X. BRASS WARE FROM JEYPORE.



1033



2417



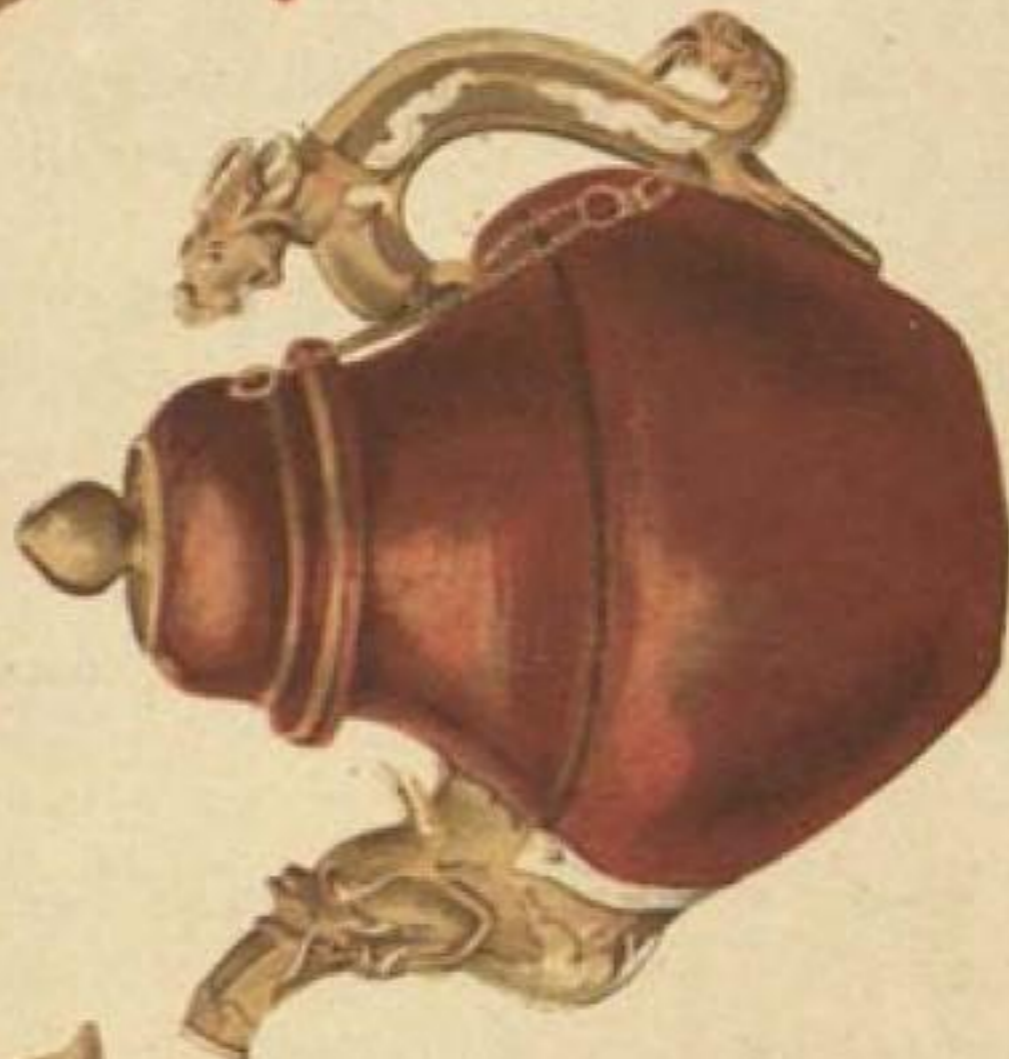
4311



2401



TEA POT. NEPAL



2058 PRAYING LAMP WITH SPOON. NEPAL  
2300 CHUSKI, OR DRINKING VESSEL  
TEA POT. NEPAL

2401 VASE WITH GROOVED BOWL  
4313 PARSII LOTAH. SCHOOL OF ART, BOMBAY  
4311 LOTAH. MADRAS SCHOOL OF ART

XI. BRASS WARE FROM JEYPORE, &c.

2419



2300



2058



4313



2419 COFFEE POT  
1033 COFFEE POT  
2417 SPANISH VASE