98

کَلِبٖ عَشَق

Gulshan-i-Ishq

"The Rose-Garden of Love," a mathnawi in Dakhani verse, by Nuṣratī, which begins:

صفت اوکنی قدرتی کی اول سرائی
دیدریا جبی یوکلنی عشق ناول

The composer was a Brahman poet of the Deccan, who wrote under the pen name of Nuṣratī. Very little is known about him except that he was a favorite of ʿAli ʿAdī Shāh II, of Bijāpūr, who ascended the throne in 1067 A. H. (1656 A. D.) and died in 1083 A. H. (1672 A. D.). Nuṣratī dedicated the poem to his patron and friend ʿAdī Shāh.1

The poem centers around the romance of Prince Manohar and Madhumālati. A long preface, in which the author eulogizes the sultan, precedes the story. According to a chronogram, the poem was completed in 1068 A. H. (1657 A. D.).2

Folios 204, of which the last two are blank; 11½ inches by 7 inches; 17 lines to a page, each 4½ inches long; written in legible Nastaʿlīq, on native glazed paper, in double gold-ruled columns framed by red, black, and gold borders. The opening pages are painted yellow, including the title which consists of an ornamental ʿuwān in gold and blue. The titles are written in red ink. The codex is decorated with 214

1 The two other well-known works of Nuṣratī are: Gulshan-i-Ishq, or the "Boquet of Love," and ʿAll-nāmah, or the "History of ʿAll ʿAdī Shāh."
2 For other copies see Blumhardt, B. M. Hind, C. No. 45, and Sprenger, Oudh, Cat. 636.

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illustrations, many of them full-page, while 145 vary in size from about a third to nearly full-page, and 29 are small ovals consisting largely of foliage and flower designs. The miniatures, which are in the style of the late Mughal school, are of fair quality and seem to be the work of a single artist. They represent various incidents from the story. A series of eleven miniatures showing the hero of the story in a peculiar boat are remarkable. The manuscript is bound in an exquisite contemporary morocco, the outer covers of which are divided by green triple and double painted fillets into compartments enclosing two sunken borders and an elaborate centerpiece. The outer borders and ornamental centerpiece have a raised floral design in silver. The inner border has been divided into panels, each having a raised floral design of a different pattern. The binding is preserved in an original native cloth sack. The copy was made for the Rāja Kishān Rāj Bahādur by the scribe Muḥammad Gawṭī Suwār. The scribe's name and the date of transcription 1231 A. H. (1815 A. D.) appear in the colophon.

99

A collection of moral stories and anecdotes in prose and verse, incomplete, without a title or the author's name. It begins:

حكايت كهذين هين هندوس دين من اباده معل جاه رثهاها اخ

The story of a qādī (judge) and of a king occupies the greater portion of the work and has been illustrated. The judge is put through a moral test by the king and, as usual, fails to qualify. The paintings, which are in bright colors, depict the love adventures of the qādī and of a beautiful woman, who by the king's orders tries to tempt the judge. According to the colophon the stories were copied for the
entertainment of the Rājā Kālkā Puršād Bahādur by Puršād, the son of Khūb Chand,¹ the scribe, in 1251 A.H. (1835 A.D.).

Folios 42; 9 inches by 7 inches; 9 lines to a page, each 4½ inches long; written in fair Nasta’liq, on native paper of medium weight, and framed by red and blue borders. Most of the leaves are worm-eaten and soiled by damp, and have been repaired by patches and mending tissues. The opening page contains an exquisite unvān in dark blue, red, and gold. There are fourteen miniatures in the late Mughal style.

1 fol. 23a The interiors of two adjacent houses, one being the house of the pious judge in which he is shown praying and reading the Qur’ān. The other house belongs to a beautiful woman. Two musicians are placed in this house by the king’s orders, and they are engaged in singing and playing on an instrument.

2 fol. 23b The qāḍī is shown on the roof of his house.

3 fol. 25a Another scene of the two houses. The beautiful woman is being informed of the king’s scheme by the two musicians in her house. The qāḍī is not home.

4 fol. 27a The beautiful woman is looking out of her window and sees the qāḍī on the roof of his house engaged in prayers and ablution.

5 fol. 29a The beautiful woman is shown out in the yard of her house talking to the judge who is on the roof.

6 fol. 31a The judge is dropping down bags of money from the roof to the beautiful woman who is still in her yard.

¹Lālā Khūb Chand, commonly known as Zadā, was a famous calligrapher who lived in Delhi and died there in 1846 A.D. See García de Tassis, Histoire de la Littérature Hindoue et Hindoustanie, 3:350-51, Paris 1871.

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7 fol. 33a The qādi is shown in the house of the beautiful woman drinking wine with her.
8 fol. 34a The sudden knock on the door by the musicians scares them.
9 fol. 35a The woman hides the judge in a trunk which she carefully locks.
10 fol. 37b More guests arrive in the house and a dancing and singing party is in order.
11 fol. 38a A messenger from the vizier talking to the beautiful woman.
12 fol. 39a The trunk in which the qādi is hidden is taken to the king’s palace in a great procession.
13 fol. 40a The vizier inspects the trunk to make sure that the judge is in it.
14 fol. 41a The trunk is opened in the presence of the king who orders that the judge be punished.

The manuscript has been rebound in brown leather binding which is torn on the edges and is much damaged by worms. The outer covers show a blind-pressed medallion with pendants and corner angles framed by panels in tracery designs. The inner covers are decorated with inlaid gold medallions, pendants, and matching cornerpieces. A portion of the manuscript was lost when it was rebound, but the colophon has been preserved. Folio 1a contains an unfinished memorandum of a former owner which reads: “This book belongs to Āghā Faṣāḥāt-’Ali. If anyone claims it, his claim will be null and void. Purchased for 20 (no mention of the kind of coin is made) from a person whose father was the grand vizier, Nawwāb Naṣīr al-Dawlah Bahādūr, for the father of the Mahārājāh Rājāh. . . .” The flyleaf contains the name of the above-mentioned owner in Latin characters and the word Benares.
Majmū‘ah’i Bhagat Māl

A volume of miscellaneous contents partly in Persian but mostly in Hindustani, which begins:

RAM RAM YAT YAT SHIKHOSA KRIYN GOWHAR DHAIRI ALG

The Bhagat Māl, or “The Garland of Devotees,” is a religious poem written by Nārāyana Dās during the reign of Shāh Jahn (ruled 1628-1659 A.D.). It is mainly in the chappai meter and gives an account of the principle Vaishnava devotees. It holds a very important place in Indian religious history. It has a commentary, which always accompanies it, and without which it would be almost unintelligible. This commentary was written in the kavītta meter by Priyā Dās in 1712. The Bhagat Māl has been translated and adopted in all the vernaculars of India.


The Persian section on folios 24-51 is written in prose and contains an incomplete story of Krishna’s visit to the house of a rāja. Of the Hindustani portion folios 1-24 contain some sections of the poem which has been copied by the scribe Dāmul Dās and dated 1211 A. H. (1796 A.D.). The remaining folios 53-127 contain a collection of sacred hymns to Krishna.

Folios 127, of which 5 are blank; 6 inches by 3½ inches. The prose sections run 13 lines to a page, each 2½ inches long, and the verse sections run 9 lines to a page, each 4 inches long; written in poor Nasta’liq-i shikastah-āmiz in double red-rulings. There are six full-page miniatures in the late Mughal style. These represent Krishna and other religious subjects and are crudely drawn. The codex is bound in half cloth and boards and is slightly damaged by wormholes. The colophon is missing. There is a bookplate of Oliver Henry Perkins on the inside of the front cover.
SANSKRIT MANUSCRIPTS

101

महाभारतम्

Mahābhārata

The Mahābhārata, unlike the Śāh-nāmah, is not an epic composed by a single author nor is it the product of one time. It consists of a collection of old heroic tales, added to an original poem which for many centuries has borne that title. Its various parts show a variety of style, meter, and language.

The word Mahābhārata means “the great narrative of the battle of the Bhāratas.” The Bhāratas were a tribe who lived in a section near the Upper Ganges and the Jumna in India. The original poem centered around a fight, which, in the beginning, was nothing more than a family feud of the Bhāratas, but later developed into a great battle of national concern. It contains, besides a narrative of this battle, many fables, legends, moral stories, and parables. Religion, law, and philosophy have been embodied in it to such an extent that it has become a great and valuable source of Indian thought and literature.

The names of its authors and the exact date of its composition have not been determined. The kernel of it was probably in literary form as early as the fourth century B.C. The contention of the well-known authorities is that the Mahābhārata was of the same scope and character, and in the same state, fifteen hundred years ago as it is today.

For particulars about the contents of the epic see H. Jacob, Mahābhārata, Inhalts-Angabe, Index und Konkordanz der Kalkuttaer und Bombay Ausgaben, Bonn [178]
1903. The whole of the Mahābhārata was translated into English prose by Kisori Mohan Ganguli, and published by Protag Chandra Roy (Calcutta 1884-1896) and Manmatha Nath Dutt (Calcutta 1895-1905). There are other prose and metrical extracts and critical works in English, French and German.

The present volume contains the following sections of the Mahābhārata:

1. Bhagavadgītā: folios 1-31; 34-61; 71-62 (bound in reverse order); and 72-134. (See under 2 for folios 32-33 of this section.)

2. Viṣṇusahasranāma from the Śāntiparvan: folios 135-147; (32-33 of the preceding bound in reverse order and misplaced in this section); and 148-179.


4. Anusmṛti: folios 204-216.

5. Gajendramokṣaṇa from the Śāntiparvan: folios 217-248.

Folios 251, of which two are blank; 5½ inches by 3½ inches; 5 lines to a page, each 3½ inches long; written lengthwise across the page on thick native paper in fair Devanāgarī script. Each page is decorated with floral borders in green on a yellow background. There are nineteen full-page miniatures in bright colors, the reverse sides of which have been left blank. The paintings are in the style of the 19th century Kashmir successors to the Mughal school and are all the work of a single artist. In addition some pages contain very small miniatures, almost thumbnail in size, which picture the different characters. These are eighty-five in number, are from the brush of the same artist, and are heightened with gold like the large miniatures.

The binding is of modern English morocco, with gilt
edges. A table of contents of the manuscript is given in Devanāgarī script on the front flyleaf. The back flyleaf contains the same list in Nasta'īq characters. The copy was made at Benares by a Kashmiri pandit named Ghāsīrāna in Saṃvat 1870 (1813 A.D.).

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A copy of the Mahābhārata containing the following sections:

5. Gajendramokṣaṇa from the Śāntiparvan: folios 298-344.

Folios 344; 7 inches by 41 inches; 5 lines to a page, each 5 inches long; written lengthwise across the page, on thick native paper of a dull finish, in Devanāgarī script, within orange borders. Section-headings are inscribed in red ink, and the opening pages of each one of the five sections are illuminated in gold and colors. There are five miniatures, one for each section, which are painted in colors against a bright-orange background. These illustrations are all the work of the same artist and are executed in the style of the late Kashmiri school, sometime included under "Kāṅgārā." The manuscript has been bound in a native red textile binding of floral design with flap. Neither the name of the scribe nor the date is given. The copy was made in Kashmir probably during the nineteenth century.

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64 feet long and 3½ inches wide, in minute but legible Devanāgarī script, within gold borders with double red-rulings. The section-headings are inscribed in red ink and the ślokas are divided by circular marks in gold. There are twelve miniatures in bright colors in the style of the late Mughal school, which are inserted at the beginning of the poem. In addition eleven other miniatures, each inserted at the beginning of a skandha, adorn the manuscript. These are similar in style to the preceding ones and are the work of a single artist. They illustrate the text. The roll has been set up on metal rollers which are attached to a box shaped in imitation of a modern English binding. Neither the date nor the name of the scribe is given, but the copy was made probably in India during the second half of the eighteenth century.

105

Janmapatrīkā

Janmapatrīkā, or horoscope, of Rājā Jadunātha Sinha, one of the Tipoo Sahib’s officers at Lucknow in Oudh.

The horoscope is written on a long roll of native glazed paper slightly over 120 feet in length and 10½ inches broad, in fair Devanāgarī script within heavy silver borders ruled out in red ink. It contains twenty-eight miniatures, each measuring 6 inches by 7-18 inches, which represent Viṣṇu, Śiva, and other Hindu gods in their various incarnations. In addition there are twelve colored paintings representing the signs of the Zodiac which are enclosed within floral borders and followed by circles containing figures and geometrical diagrams. There are also two diagrams of the Lunar and
Solar Cycles, ninety-five astrological tables, twenty-three nativities and horoscopes, etc. A decorative illumination in dark colors adorns the roll.

The following memorandum has been written in English on top of the above-mentioned illumination: “The Jumnaam Pattree (Horoscope) of Rajah Juddnath Sing one of the Oudh rebels which was found together with other property in his camp which was captured on 28th Dec. 1858.” Neither the name of the scribe nor the date is given. The horoscope was probably prepared during the early part of the nineteenth century.

106

The horoscope of Indracandra.

Folios 168; 13½ inches by 8½ inches; 20 lines to a page, each 5 inches long; written on thick native paper of dull finish in fair Devanagāri script, within highly decorated borders in floral designs. All titles and a great portion of the contents of the diagrams and astrological tables have been inscribed in red ink. The manuscript contains thirty-two miniatures in colors heightened with gold, in the style of the late Northern India. All of these have been executed by a single artist and are examples of the period. They represent Ganeśa, Kṛṣṇa, Rāma, and other divinities, and the signs of the Zodiac. In addition there are a number of tables and diagrams which have been very skilfully drawn.

The binding is of plain native red velvet with flap. The inside of the flap has been lined by a green brocade of palmette design. The name of the scribe and the date of copying are not given, but the manuscript was written probably during the nineteenth century. The back cover contains the bookplate of Oliver Henry Perkins.

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107

Jayasūtra

Nyāyasūtra

A short and incomplete treatise on the Nyāya philosophy. Nyāya philosophy was founded by Gotama who lived in the fifth or the fourth century before Christ.

Palm leaves 68; 14¼ inches by 2 inches; written in Bengali script with corrections in Devanāgarī. Sixty-seven leaves are numbered (3-69), two are without number, and the first two are missing. Several leaves towards the end are badly mutilated and most leaves are worm-eaten. The leaves are fastened by a cord through the center and the outside cover is of a heavier leaf. Neither the name of the scribe nor the date is given. The copy was made probably during the eighteenth century.

108

A treatise on astronomy without a title.

Palm leaves 23; 12½ inches by 1½ inches; 4 lines on each side of the leaf, written in Tamil script. The covers are of thicker leaves and have been polished. A few of the leaves have been trimmed at the ends, and all the leaves have been fastened by a cord which passes through a hole in the center, and which has a small shell button (cowrie) attached to one end of it. Neither the name of the scribe nor a date is given. The copy was made probably during the nineteenth century.

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A well-known Buddhist manual containing the Ordination Service, the Service for the investment of a priest with the three robes, and various other services. The first chapter contains the Ordination Service, which was published by Spiegel (Bonn 1841) under the name of Kammavākyam. The second and third chapters give the form for investing a priest with tīcivara, or the three robes of the Buddhist monk, and for settling the boundaries of a site for holding Uposathas, or the Buddhist Sabbath or fast day. Most manuscripts consist of these three chapters, but the present work contains nine.

Copper sheets 16; 21½ inches by 5 inches; 6 lines on each side of a sheet, painted in relief on yellow lacquered surface in square Burmese characters in black. Sheets 1a and 16b have no writing on them, but are each decorated with seven panels containing a human figure and framed by borders of rope design. There are two extra borders on the sides which are wider and are decorated in floral designs. The remaining sheets contain two panels each, one on each side of the text, which are in similar design. The covers are of heavy wood and are decorated on the outside like sheets 1a and 16b, which have already been described. The inside of the covers has been painted in red.

A description of the contents of the manuscript is given
in a letter dated July 29, 1887, and addressed to a former owner, F. H. Crozier, Esq., by R. Hoering of the British Museum as follows:

“The following is a short description of your Pali Manuscript, which I return at the same time.

“Kammavāca—A Buddhist ritual containing the Ordination Service, the Service for the investment of a Priest with the three robes, and various other services. This ritual forms part of the Vinayapitakam, or Casket of Discipline—the first division of the Buddhist scriptures. It usually consists of three chapters, but the present copy numbers nine chapters. The MS. is written on sixteen metal leaves, signed kha, khā, khi, khī, khu, khū, khe, kho, khau, kham, khāh, ga, gā, gi, gi. The character is square Burmese.”

Neither the date nor the name of the scribe is given. The sheets were probably painted during the nineteenth century.

111

A copy of the first portion of the preceding manuscript.

13 tree-branch leaves; 21 inches by 3½ inches; 5 lines on each side of the leaf measuring 19½ inches; painted on tree-branch leaves lacquered in Burmese style, in square Burmese characters with interlinear floral designs. The first and the last leaves have no writing on them but they are ornamented with a background in floral design, and each leaf contains five octagonal figures which enclose a circle bearing a conventionalized bird design. The borders are elaborately decorated. Leaves 1b, 11b, and 12a are decorated in a similar fashion but contain only two octagonal figures, one on each side of the text. The leaves are bound in modern morocco on which the title appears in English in gold letters.
Neither the date nor the name of the scribe is given. The copy was made probably during the nineteenth century.

112

Vedanakkhandha

A treatise on Buddhist psychology.

Folding leaves, 38, forming one piece; 17 inches by 6½ inches; 12 lines on each side of the leaf, written in round Burmese characters on blackened cardboards in white ink. The covers, which are of thicker boards, are geometrically designed and bear the title. The name of the author appears as Thetpaw Hassadaw. Neither the date nor the name of the copyist is given. The manuscript was written probably during the nineteenth century.

113

An unidentified manuscript without a title or a colophon.

Palm leaves 50; 14 inches by 1½ inches; 9-11 lines on each side of the leaf, written in Malayalam script. The leaves are fastened to two wooden boards by a string passing through two holes. The codex is in excellent condition and the text is well-preserved. Neither the date nor the name of the scribe is given. The copy was made probably during the nineteenth century.

SIAMESE MANUSCRIPT

114

Pra Lakshanawongs

The prose literature of Siam, which is to a large extent of Indian origin, consists of mythological and historical fables. These legends are generally presented to the public in the form of stage plays.

The above-listed work is the story of a national-hero king, whose wonderful sayings and doings appeal to the imagination of the Siamese youth.

Folding leaves 56, which form one piece; 14 inches by 4½ inches; 4 lines on each side of the leaf, written on blackened cardboards in Siamese characters in yellow ink. The covers are of thicker boards and have blind-pressed borders. Neither the name of the scribe nor any date is given, but judging from the style of its writing, the copy was made probably during the latter half of the nineteenth century.
ARMENIAN MANUSCRIPTS

115

ԱԽՍՈՒՐՈՒ

Avedaran

A manuscript containing the Four Gospels.

Folios 285-289a of this codex contain a lengthy and an interesting colophon which reveals facts of historical importance. A former owner, Meldon son of Khachatour, grandson of an Armenian priest, dedicates the work to his grandfather Khuthugh, and his grandmother Tamsik, who were murdered during an invasion of their territory by some fighting tribes. The date of transcription is 953 of the Armenian calendar (1504 A.D.). The copy was made at a monastery near Echmiadzin called Sanahin, and was deposited there.

In the last folios of the manuscript the scribe paints a vivid picture of the conditions in his locality after the above-mentioned invasion. He speaks of the occupation of Georgia, and of the provinces near the Caspian Sea, by the armies of the Grand Şüfi. He describes the tragedies which took place and the famine and human misery which followed these invasions. The Grand Şüfi referred to is evidently Şâh Ismâ‘îl Şâfavi who captured Tabriz in 1499 from the Turkish tribe of the “White Sheep,” and proclaimed himself a king. It is possible that the invasions to which the scribe refers were caused by the wars between Şâh Ismâ‘îl and the Turks.

Another short memorandum on the last folio, also written in Armenian, in a poor hand, reads as follows: “A daughter,
Kanpher, was born to Andereas, the brother of the Monk Der Haritun, on this 30th day of September 1243 of the Armenian Calendar (1794 A.D.), on the Sabbath Day of St. George.”

There are three main classes of early Armenian Gospel manuscripts:

1. Those that omit both the Mark Appendix and the Adultress in John.

2. Those that omit the Mark Appendix, but include the Adultress at the end of John, after the red colophon, with its own title, also in red: “Things about an Adultress.”

3. Those that indicate, in various ways, their disapproval of one or both of these sections: e.g., by small letters, by obelisks, by separate titles, or double colophons.

The present manuscript falls within the second group in this classification.

Folios 290 (exclusive of four vellum sheets bound in at beginning and end); 9½ inches by 6⅛ inches; 21 lines to a page, each 4 inches long; written in two columns, on Oriental thick paper somewhat yellowed and soiled. The writing, which is in two different hands, is in large clear Bokhari, or a form in which the letters slope to the left with their tops and bottoms rounded. Stress accents for reading aloud are added and a double point (in form of a colon) marks the punctuation. The vellum sheets are written in an older type of the same script. Many folios have been repaired at the corners, and the upper margins are stained by damp.

Each section begins with ornamented letters of interlacing red lines marked by geometrical arabesques and bosses in blue outline sometimes filled in with red pigment. Each Gospel begins with a large ornamental initial and a line or two of colored Dzaghgagir, or festooned letters. The
illuminations on top of each Gospel is an arch of interlacing white tracery against a background of red, green, and blue. A full-page miniature precedes each Gospel. In addition there are seven full-page miniatures which follow the two vellum folios bound in at the beginning, and one which precedes the two bound in at the end. These miniatures, which are partly mutilated, depict Jesus teaching in the Temple, His entry into Jerusalem, the Resurrection, His Baptism, etc. They are of special interest as examples of the sixteenth century Armenian art.

The binding is of stamped brown leather on wooden boards. Perforations on the front cover indicate that a metal ornament, most probably a cross, was attached to it. The codex was transcribed near Echmiadzin by the scribe Mgrdich in 1504 A.D.

116

A copy of the Four Gospels, in old Armenian and Armenian-Turkish.

Folios 414, including 10 for the Calendar, 20 for miniatures and 3 completely blank; 8½ inches by 6½ inches; 26 lines to a page, written on bombycine paper in small neat Nodrygir script within parallel columns in double red-rulings. The manuscript is richly decorated and illuminated throughout with five miniatures, grotesque initials, gold letters, rubrications and floral and arabesque ornaments. There are twenty full-page miniatures on a ground of burnished gold, sixteen of which precede the text. These are followed by ten folios of Calendar in splendidly illuminated borders. In addition there is a beautiful title-piece on the first page of each Gospel, and two hundred and eight paintings on the margins. Of these seventy-six are minia-
tures, and the remainder decorative pieces in arabesque and floral designs.

The miniatures are good examples of art combining the features of old Byzantine miniature-painting, with the gayer chromatic brilliancy of Persian decoration. The subjects of the large miniatures are:

1 fol. 1b The Annunciation.
2 fol. 2a The Adoration of the Magi.
3 fol. 3b The Presentation in the Temple.
4 fol. 4a The Baptism of Christ by John the Baptist.
5 fol. 5b Christ surrounded by Adoring Saints.
6 fol. 6a The Raising of Lazarus.
7 fol. 7b Christ’s triumphal entry into Jerusalem.
8 fol. 8a The Last Supper.
9 fol. 9b Christ washing the Disciples’ feet.
10 fol. 10a The Betrayal.
11 fol. 11b Christ bearing the Cross.
12 fol. 12a The Crucifixion.
13 fol. 13b The Resurrection.
14 fol. 14a Christ blessing the Virgin.
15 fol. 15b The Descent of the Holy Spirit.
16 fol. 16a The Last Judgment.
17 fol. 30b St. Matthew.
18 fol. 136b St. Mark.
20 fol. 324b St. John.

Among the subjects of the small marginal miniatures are:

fol. 31a The Virgin and the Twelve Apostles.
fol. 67a, 139a, 225b Christ casting out a devil.
fol. 126a Judas hanging himself.
fol. 209b The Annunciation.
fol. 214b The Announcement to the Shepherds.
fol. 327b St. John the Baptist.

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The binding is of wooden boards covered with stamped leather and with ties. Neither the name of the scribe nor the date of transcription is given. The front cover contains a memorandum in Armenian which reads: "We, the two brothers, Azarya and Gaspar, natives of Ekin (a town in Asia Minor) and sons of Ohanjian, bought this manuscript in Balat, in Istanbul, from a woman in the year 1655, for 322 piasters. It is written in Armenian, and in Turkish in Armenian characters." The manuscript was written probably during the early part of the seventeenth century. The front cover also bears a bookplate of Robert Hoe.

A copy of the Four Gospels in Armenian.

Folios 298, including 13 for the Calendar and 4 for miniatures; 4½ inches by 3½ inches; 23 lines to a page, written on vellum in minute but legible Bologirt, or round hand. The first ten folios, which form the Calendar, contain elaborate borders of foliage, scrolls, animals, birds, and figures, in brilliant colors heightened with burnished gold. The three following folios contain an index to the Gospels. The four full-page miniatures on folios 14b, 98b, 152b, and 239b represent the four Evangelists and are inserted at the beginning of each Gospel. The last one, of St. John, is a curious representation of that disciple on the Island of Patmos. These miniatures are painted upon a gold ground in bright colors in the style of old Byzantine paintings. Each Gospel is illuminated with an elegant title-piece in gold and colors. Nearly every page contains illuminated initials and ornaments in the margins.

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The binding is of original blind-tooled calf, doubled with yellow and rose silk, and three silver clasps. The name of the scribe or the date of transcription does not appear, but the codex judging from the style of its illuminations, miniatures, and writing, belongs probably to the latter half of the seventeenth century. The front cover contains a bookplate of Robert Hoe.

118

A copy of the Four Gospels.

Folios 302, including 10 for the Calendar, 4 for the miniatures, and 3 blank; 6½ inches by 4½ inches; 20 lines to a page, written on vellum in beautiful Bolorgir script within double columns. The first three folios comprise the index and folios 4b-13a contain the Calendar. The folios containing the Calendar are framed within illuminated borders which support headpieces of blue scrollwork with pictures of birds above and of trees on the outer margins. The miniatures on folios 14b, 103b, 157b, and 243b, which precede each Gospel, represent the Evangelists and are very skilfully drawn in red and blue. Illuminated title-pieces in arabesque designs adorn the opening page of each section. Both the miniatures and the illuminations are the work of a single artist and reveal the features of the old Byzantine art.

Stress accents for reading aloud are given in the lateral and lower margins of the text. The comma and superimposed double point are used for punctuation. Each section begins with a red capital, and the margins are decorated by geometrical arabesques, generally in red outline, but sometimes filled in with red pigment. The binding is of brown leather on wooden boards and is stamped in arabesque and geometrical design. The front cover contains a medallion