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**DESCRIPTION OF FOUR UNITS OF MATENADARAN'S
FOREIGN LANGUAGE FUND**

Key words: Matenadaran, Foreign language collection, Japanese, Chinese, Sanskrit, Malayalam, Hokusai, *Mahabharata*, horoscope, manuscript.

Alongside its Armenian manuscripts, the Matenadaran houses manuscripts in various languages, including Greek, Arabic, Persian, Ottoman Turkish, Syriac, Latin, Georgian, and Hebrew. The foreign language collection of the Matenadaran comprises 383 manuscripts and 156 fragments.¹ Persian, Arabic, and Ottoman manuscripts are not part of the foreign language fund; they are included in the Arabic script fund.² Over time, catalogues have been meticulously compiled for the Latin, Greek, Hebrew,

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¹ See the last updated information on the collection of Matenadaran: **Գ. Տեր-Վարդանեան**, «Մաշտոցեան Մատենադարանի ձեռագրական հաաֆածութեան», *ՔՄ* № 35, 2023, էջ 5-31 (the information on the foreign language fund is on p. 27); the new quantity of manuscripts has been updated on November 12, 2023.

² Four catalogues of the manuscripts from this fund have been published: **Վ. Տեր-Ղևոնդյան**, **Ք. Սահակյան**, **Վ. Մակարյան**, **Մ. Խեչո**, **Մ. Մինասյան**, *Յուզակ Մատենադարանի ձեռագիր Ղուրանների*, Երևան, 2016, **Ք. Կոստիկյան**, *Յուզակ Մատենադարանի պարսկերեն ձեռագրերի*, Երևան, 2017, **Հ. Կիրակոսյան**, *Յուզակ Մատենադարանի պարսկերեն ձեռագիր պատառիկների*, Երևան, 2017, **Մ. Խեչո և Է. Պետրոսյան**, *Յուզակ Մաշտոցի անվան Մատենադարանի արաբերեն քրիստոնեական ձեռագրերի*, Երևան, 2021. The Pahlavi and Avestan (foreign language fund, ms. №№ 125, 129, 130) are described in the following article: **Ք. Կոստիկյան**, **Մ. Բաղի**, «Իրանի նախախալստական շրջանի գրականության նմուշները բովանդակող ձեռագրերը Մատենադարանում», *ՔՄ* № 23, 2017, էջ 245-259:

Church Slavonic and Russian manuscripts.³ Currently, there are ongoing efforts to create catalogues for Syriac, Ethiopic, and Georgian manuscripts.

The Matenadaran has received numerous valuable donations from various benefactors, many of which are housed within the foreign language fund and are primarily known by their titles. In this article, we present certain notable donations, two unique Japanese and Chinese printed books, a Sanskrit manuscript containing passages from the *Mahabharata*, and a Malayalam horoscope inscribed on palm leaves.⁴

1. Hokusai Manga

Japanese № 208 (Main registration book of foreign language manuscripts in Matenadaran), manga, printed book, volumes: 14⁵, total sheets: 429, time: 1819⁶ (second edition), place. Japan, Paper, size: 15.8 x 22.8. (received as a gift from Goino Tatasi, Tokyo, Japan in 12.7.1994).

Katsushika Hokusai (1760–1849) was a renowned Japanese artist. He was born in Edo (modern-day Tokyo) into a family of small-time craftsmen, initially bearing the name Kawamura Tokitaro 川村時太郎. Hokusai's artistic journey involved learning the techniques of ink and colour painting that had their roots in the methods of the great masters of the 15th and 16th centuries. Additionally, he studied Chinese artistic techniques, which came to influence his own work.⁷ He is best-known for his woodblock prints⁸, most notably the

³ Л. Киселева, *Каталог рукописей и фрагментов латинского алфавита, хранящиеся в Матенадаране*, Ереван, 1980; R.V. Chetanian, *Catalogue des fragments et manuscrits grecs du Matenadaran d'Erevan*, Brepols, 2008, Ռ. Պողոսեան, *Յուզակ Մատենադարանի երբայերեն ձեռագրաց, երևան, 2017, Օ. Վարդապարյան, Յուզակ Մաշտոցի անվան Մատենադարանի էլեկտրոնային տվյալներն և ուսերեն ձեռագրերի, երևան, 2022.*

⁴ We are grateful to Alina Khlghatyan (PhD Hindi, The English and Foreign Languages University (EFLU) Hayderabad, Telangana, India), Astghik Hovhannisyan (senior lecturer of Japanese studies, Russian-Armenian University) and Jing Baoying (Master in Linguistics, Brusov State University) for their contributions to the translation of certain passages of the manuscripts.

⁵ The collection of Matenadaran contains the first 14 volumes. The 15th volume is absent.

⁶ We know about the year of the publication of the *manga* kept in Matenadaran from the data on the separate title page of the 9th volume.

⁷ Evgeny Steiner, “Endlessly Variegated Pictures: a Pictorial Encyclopaedia of Old Japanese Life (An Introduction to Hokusai Manga’s Full Edition with Commentaries)”, *National Research University Higher School of Economics*, Series: Humanities WP BRP 49/HUM/2014, p. 6.

⁸ This traditional Japanese art form involves carving a relief image onto a woodblock, applying ink or paint to the block's surface, and transferring the image onto paper. Multicolored prints are created by using separate blocks for each color, with the non-color areas carved away.

famed “36 Views of Mount Fuji”, completed in the early 19th century. The “Great Waves off Kanagawa”, often referred to as “Great Waves”, is another of his most celebrated works and a famous representative of the Ukiyo-e⁹ genre.

Throughout his life, Hokusai used over 30 different names, a common practice among Japanese artists of the time. These name changes often marked shifts in his artistic style and production.¹⁰ In 1798, he adopted the name that would make him famous, Hokusai, which means “The Northern Studio” or “Polar Star Studio.” In some volumes of his work, he is simply referred to as “Okina” often translated as “Master.” Hokusai's versatility, something evidence by this evolution in his artistic identity, is a notable aspect of his life and work.¹¹

“Hokusai manga”¹² is a collection of sketches by Hokusai, depicting variety of things, including landscapes, flora, fauna, everyday life, and the supernatural. It's important to clarify that the term “manga” in this instance doesn't refer to the modern comicbook and animation technique. Indeed there is no thematic integrity amongst the sketches.

Hokusai preferred cherry wood for its fine detail carving capabilities. To create a ukiyo-e, the wood block holder must be hinged to ensure precise color registration. Hokusai excelled not only in multicolored prints but also in printmaking techniques that incorporated shading and blending colors on a single block. (see “Hokusai Techniques”, https://www.ehow.com/list_6715568_hokusai-techniques.html).

⁹ The term Japanese “floating world” or “ukiyo-e” describes a genre of woodblock prints and related drawings that portray the lives of urban entertainers, such as courtesans, actors and sumo wrestlers. These woodblock prints were prominent during the Edo Period (1603–1867): **Rhana Devenport**, “Fragile Beauty Historic Japanese Graphic Art,” *Auckland Art Gallery Toi o Tāmaki*, 2014, p. 9; “Japanese Woodblock Prints,” <https://www.vam.ac.uk/articles/japanese-woodblock-prints-ukiyo-e> (October 10, 2023); **A. G. Wenley**, “Hokusai paintings and drawings in the Freer gallery of art,” *Smithsonian publication No. 4419, Freer Gallery of Art*, Washington D. C., 1960, pp. 5-10; **Dongying Dou**, “Great Waves in Ukiyo-e Analyzing the Artistic Spirits in Katsushika Hokusai’s Landscape Paintings,” *International Conference on Contemporary Education, Social Sciences and Humanities, Zhuhai College of Jilin University China*, Atlantis Press, 2016, p. 1.

¹⁰ “Katsushika Hokusai Biography Details,” <https://www.katsushikahokusai.org/biography.html> (October 10, 2023).

¹¹ **Evgeny Steiner**, *op. cit.*, p. 7.

¹² The word *manga* is composed of two Chinese characters, the first (漫man) bearing the meaning “without a reason” or “in vain” and the second (画ga) means “picture” and can therefore stand for pictorial whims as well as random, whimsical or even idle pictures. “Manga: Original Meaning and Translation”, <http://www.japanesegallery.co.uk/default.php?Sel=mmanga&Submenu=4> (October 10, 2023).

This work is block-printed in three colours (black, grey and pale skin) and comprises 15 volumes. It was first published in 1814 when Hokusai was 55 years old. The final three volumes were published posthumously, with the last volume including certain previously published works, albeit some of dubious authenticity.¹³

Perhaps the best epitome of Hokusai Manga would be “a pictorial encyclopaedia of Japanese life.” It includes images drawn from ancient mythology and the religions of China and Japan, historical tales and narratives, literature, geography, the lives of craftsmen and laborers, leisure, and the natural world.¹⁴

The Volume Titles of Hokusai Manga



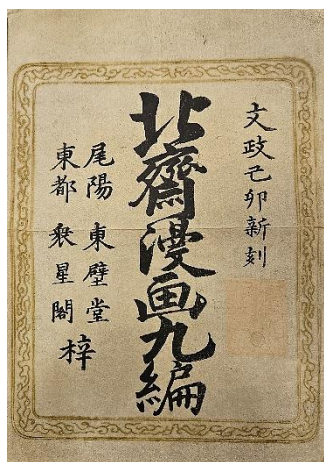
“Hokusai manga”, Foreign col., № 208, vol 1, cover. The title of the First Volume of Hokusai Manga

“The majority of editions of Hokusai Manga have vertical strips of paper with the title glued on the left side of the cover. These strips are in Japanese called *daisen* 題簽. In the upper part of a *daisen*, the text is written in two columns (*tsunogaki* 角書き) with two little characters in each column. Underneath these are the large characters Hokusai Manga and the number of the volume from the first issue (*shohen* 初編) to the fifteenth. The four small characters *denshin kaishu* 傳神開手 in the upper part of the strip serve as a sub-heading which often appears in old Japanese books. Usually, *denshin kaishū* is understood as “a drawing manual.”¹⁵

¹³ “Hokusai Manga,” <https://academic-accelerator.com/encyclopedia/hokusai-manga> (October 14, 2023).

¹⁴ Evgeny Steiner, *op. cit.*, p. 26.

¹⁵ *Ibid.*, p. 17.



Random sketches of Hokusai, volume 9, New publication of Bunsei, year of the hare (i.e., 1819). Firm name of the publisher is on the left: Tōheki-dō of Biyō, Edo (=Tokyo), printing block.

“Hokusai manga”, Foreign col., № 208, vol. 9, 1r (separate title page)



“Hokusai Manga”, Foreign col., № 208, vol, 10, pp. 17v-18r

Hokusai's illustrations of two famous female ghosts from the Edo period (1603-1868), Kasane and Okiku. Kasane assumed her spectral form after

being murdered by her husband, while Okiku became a ghost upon drowning herself in a well in an access of guilt for breaking her master's precious plates. Both ghosts are depicted with high priests working to appease them.¹⁶



“Hokusai manga”, Foreign col., № 208, Vol. 12, pp. 24v-25r

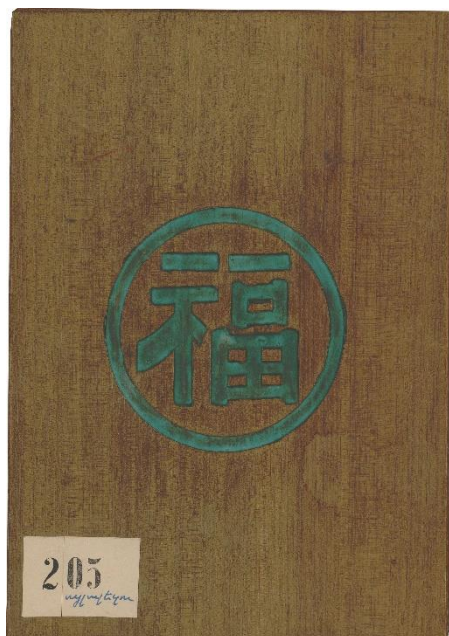
Above is one of Hokusai's more light-hearted works. It depicts a skinny and half-naked man struggling to lift himself off the ground, known as “A solitary sumo” (*hitori zumō* 獨相撲), a satirical reference to an ancient Shinto rite where a priest engaged in ritual combat with an invisible deity. The left inscription reads “Assistance from a hungry ghost from Mt. Kumogake” (*kumogakesan gaki no suke* 雲崔山餓鬼之助). In the foreground of the scene there is a mortar wrapped in a straw mat. The caption alongside it says “The mortar wrapped in a straw mat” (*tachiusu ni komo wo maku* 立臼に薦を巻く), a jocular reference to a short, plump woman with an undone *obi* sash. Heightening the satire of this scene is the contrast between the thin man and the plump woman, and between a cask in a straw *mat* (man) and a mortar in a straw *mat* (woman).¹⁷

¹⁶ “Hokusai Manga Sketches of the Universe”, <http://www.ukiyoe-ota-muse.jp/exhibition-eng/2016-hokusai-manga-universe> (October 07, 2023).

¹⁷ Evgeny Steiner, *op. cit.*, p. 32.

2. A book of Famous and Beautiful Chinese Ladies from All Antiquity

Chinese № 205 (Main registration book of foreign language manuscripts in the Matenadaran).¹⁸ A book of Famous and Beautiful Chinese Ladies from All Antiquity (printed book with handmade pictures), size: 22,5×35, sheets: 22, date: probably the beginning of 20th century, publisher: not stated, (received from Astghik Vestukot Sargisyan, England, in 05.05.1992).



“Chinese”, Foreign col.,
№ 205, cover

The pages of the book unfold like an accordion, opening from the left, with two wooden boards securely attached on both sides to form its cover. On its cover is the circular Chinese character 福 (*fú* – wealth, happiness) carved in green, and in the upper right corner of the inside of the same flap are affixed the Chinese characters: 中国美人全图 (*Zhōngguó měirén quán tú* – Full picture of Chinese beauties).¹⁹

The book opens from left to right, and on the first few pages appear both a vertical label in Kanji characters, as well as a title page written in both Chinese and English. Each personality is named and described in both languages, and their corresponding images, bordered by silk, appear to be hand-rendered and hand-coloured. The book depicts a total of 10 ladies, found in the following order: 1. “Li-Chuan,” 2. “Mu-Lan,” 3. “Wu Chiang-Hsien,” 4. “Ch'eng I-Nin,” 5. “A Maid of Honor of The Tang Dynasty,” 6. “Yang Yu-

¹⁸ The fund also possesses one booklet written in Chinese and eleven booklets in Manchurian on Paper (№ 57), two Manchurian-Chinese imperial decrees on Silk (№ 88 and № 89), as well as five Chinese miniatures (№ 381).

¹⁹ The translation by Jing Baoying.

huan,” 7. “Su Hui,” 8. “Aua Jui Fu Jen,” 9. “Chang Li Hua,” 10. “Hsi Shih.”²⁰

Lush scenes of exquisite flowers and vibrant vegetation animate the backgrounds of the portraits. The women themselves are elegantly portrayed in traditional silk attire, and the artwork is masterfully executed in the classic Chinese style.

Among the legendary Chinese women, two stand out: Li Chuan and Cheng Yining.

Li Chuan, the beloved concubine of Emperor Wu Ti (dates) during the Han Dynasty, was renowned for her extraordinary beauty and captivating charm. She was so delicate that she avoided wearing veils, fearing they might harm her fragile body. To protect her from the wind, the emperor tied a silk thread to her arm (pic. 1).



Pic. 1. “Chinese”, Li Chuan, Foreign col., № 205, pp. 6r-7r

²⁰“A Book of Famous and Beautiful Chinese Ladies from All Antiquity – a very rare find,” <https://www.worthpoint.com/worthopedia/book-famous-chinese-women-all-1726659729> (September 10, 2023).

Cheng Yining, on the other hand, was the favoured concubine of Emperor Shun Ti (dates) during the Yuan Dynasty. She captured the



Pic. 2. "Chinese", Cheng Yining, Foreign col.,
№ 205, pp. 12r-13r

emperor's heart with her exquisite performances on the jade flute, earning herself a special place in the emperor's affections (pic. 2).

3. Mahabharata

Mahabharata № 93 (Main registration book of foreign language manuscripts in Matenadaran), sheets: 86, size: 17 × 9, material: paper, writing: single column, lines: 6, pictures: 4 (donation by H. Hazarian²¹ (New York) through H. Hambardzumian in 1963).

The *Mahabharata* (Sanskrit: "Great Epic of the Bharata Dynasty") is one of two Sanskrit epic poems (the other being the *Ramayana*). It serves as a

²¹ In 1963 during his visit to Soviet Armenia at the invitation of Matenadaran, Harutium Hazarian donated his extensive collection of approximately 400 books to the institute, which included also this fragment from *Mahabharata*.

vital source of information about the development of Hinduism between 400 BCE and 200 CE and is considered both a guide to Hindu moral law (*dharma*) and a historical account (*itihasa*). The *Mahabharata*, in its present form datable to about 400 CE, is a massive collection of mythological and didactic content organized around a central narrative concerning the struggle for sovereignty between two groups of cousins, the *Kauravas* (descendants of Dhritarashtra) and the *Pandavas* (descendants of Pandu).²²

The poem consists of 100,000 verses and encompasses a wide range of topics, including politics, religion, philosophy, and dharma. It offers its readers an encyclopaedic scope of information on these subjects. The *Mahabharata* is divided into eighteen sections, known as *Parvas* (*Adi Parva*, *Sabha Parva*, *Vana Parva*, *Virata Parva*, *Udyoga Parva*, *Bhishma Parva*, *Drona Parva*, *Karna Parva*, *Shalya Parva*, *Sauptika Parva*, *Strree Parva*, *Shanti Parva*, *Anushasana Parva*, *Asvamedha Parva*, *Ashramavasika Parva*, *Mausala Parva*, *Mahaprasthanika Parva* and *Swargarohanika Parva*), each with numerous subsections (sub-*Parvas*)²³. It is the longest epic poem ever written, believed to have been composed in the 4th century BCE if not earlier.²⁴

This manuscript in the Matenadaran includes chapters from three sections: *Anushasana Parva*²⁵ (p. 3r), *Shanti Parva*²⁶ (p. 41r), and *Anusmriti* (p. 69r).²⁷ Additionally, it features four miniature illustrations²⁸ related to a corresponding chapter. Each chapter is kept separate by an ornated frame.

The first miniature in the manuscript depicts Vishnu resting on the serpent Ananta-Shesha. Seated at Vishnu's feet is his wife, Lakshmi, the goddess of love, beauty, wealth, and fertility. Emerging from Vishnu's navel

²² “*Mahabharata*,” <https://www.britannica.com/topic/Mahabharata> (September 28, 2023).

²³ Ibid.

²⁴ “*Mahabharata*,” <https://www.worldhistory.org/Mahabharata/> (September 25, 2023).

²⁵ Sanskrit: अनुशासन पर्व, IAST: *Anuśāsanaparva* or the “Book of Instructions” is the thirteenth of eighteen books of *Mahabharata* (<https://www.vyasaonline.com/anushasana-parva/>).

²⁶ Sanskrit: शान्ति पर्व; IAST: *Śānti parva*; “Book of Peace” is the twelfth of the eighteen major books (*Parvas*) of *Mahabharata* (<https://www.vyasaonline.com/shanti-parva/#Structure>).

²⁷ *Anusmriti* is a part of the Epic *Mahabharata*, an extract of the *Shantiparva*. It is considered as one of the five jewels of *Mahabharata* along with *Vishnusahasranama*, *Bhishamstvaraj*, *Gajendramoksh* and *Gita*) (<https://stotram.lalitaalaalita.com/2012/04/anusmriti-anumriti-is-considered-asone.html>).

²⁸ The dyes used are primarily of vegetable origin, with the exception of yellow, which is pure gold, and black ink, which is charcoal.

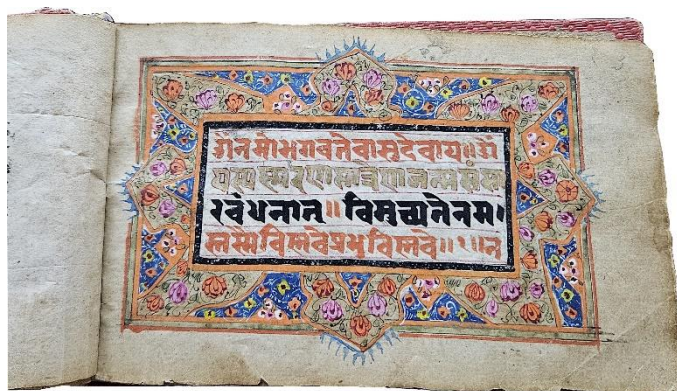
is a lotus flower, upon which Brahma is seated. This trio, comprising Vishnu,



Pic. 3. "Mahabharata",
Vishnu resting on
Ananta-Shesha,
Foreign col., № 93, p. 1v

Shiva, and Brahma, forms the "Holy Trinity" of the primary deities in the Hindu pantheon (pic. 3).²⁹

3.1. Anushasana Parva³⁰, 3r – 38r pp.



Pic. 4. "Mahabharata",
Anushasan Parva,
Dandharma Parva, Shri
Vishnu Sahasranam
Stotram, Foreign col.,
№ 93, p. 3r

The section begins with the Chapter 149 of the Book XIII (pic. 4):

²⁹ "What does the lotus in the hand of Lord Vishnu symbolize?"

<https://www.hindujagruiti.org/hinduism/knowledge/article/what-does-the-lotus-in-the-hand-of-lord-vishnu-symbolize.html> (September 20, 2023).

³⁰ This Parva contains a total of 6,534 verses organized into 154 chapters and is divided into two sections:

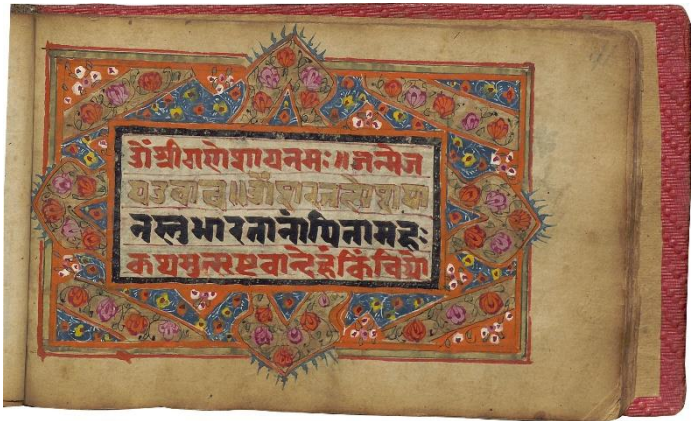
Danadharma Parva (Chapters 1-152): This section comprises 6,450 verses and primarily discusses the duties of a ruler, the importance of the rule of law, and provides guidance on dharma for those in close proximity to a leader. The main dialogue occurs between Yudhishtira, Bhishma, and other sages. It covers a wide array of subjects, encompassing the

“I bow to the Ultimate Reality Vasudeva. By merely remembering Him, one is becoming free from the bondage of birth and death. I offer my respectful obeisance unto that all-powerful Lord Vishnu.”³¹

Chapter 149 of the *Anushasana Parva* in the *Mahabharata* recites the Vishnu Sahasranama, a list of 1,000 names of Lord Vishnu. This recitation is important because it also includes names of other deities like Shiva, Sharva, Sthanu, Ishana, and Rudra, suggesting a unity among the gods mentioned in Vedic literature. This Parva offers a diverse collection of teachings, legends, and philosophical discussions, enriching the epic.³²

3.2. Shanti Parva³³, 41r – 66v pp.

The section begins with the chapter 47 of the book XII (pic. 5):



Pic. 5. “Mahabharata”,
Shanti Parva,
Rajdharmaanushasan
Parva, Bhishamstvaraj,
Foreign col., № 93, p. 41r

responsibilities, conduct, and lifestyles of both men and women. Additionally, it delves into different types of marriages and evaluates their respective merits.

Bhishmaswargarohana Parva (Chapters 153-154): This section, consisting of 84 verses, focuses on the death and last rites of Bhishma, the eldest member of the Kuru family.

³¹ The translation is by Alina Khlghatyan. transliteration of the script: *Om Namo Bhagavate Vasudevaya. Om yasya smarana matrena janma-sansar bandhanat. Vimuchyate namastasmai Vishnave prabhavishnave).*

³² “Anushasana Parva,” <https://www.vyasaonline.com/anushasana-parva/> (September 20, 2023).

³³ Shanti Parva consists of 12,863 verses organized into 353 chapters, which are further grouped into 3 sections called Upa Parvas. The Upa Parvas are: Rajadharma Parva (128 Adhyayas 1-128; 4,510 Shlokas), Discusses the duties of kings and leaders. Apaddharma Parva (39 Adhyayas 129-167; 1560 Shlokas), Deals with rules of conduct during adversity. Mokshadharma Parva (186 Adhyayas 168-353; 6793 Shlokas), Focuses on behaviours and rules to attain spiritual emancipation (moksha) (<https://www.vyasaonline.com/shanti-parva/#Structure> (September 10, 2023).

“I bow to Shri Ganesha. Janamejaya said: ‘How did the grandfather of the Bharatas, who lay on a bed of arrows, cast off his body and what sort of Yoga did he adopt?’”³⁴

3.3. Anusmriti³⁵, 69r – 84r pp.



Pic. 6. “Mahabharata”, Anusmriti, Foreign col., № 93, p. 69r

Gita, Vishnu Sahasranamam, Stava Raajaha, Anusmrithi and Gajendra Moksha. These are considered to be the five jewels of the great epic *Mahabharata*.

The beginning of passage in our manuscript (pic. 6): “I bow to the Ultimate Reality Vasudeva. Shatanika said: ‘Oh the brightest, Oh supreme wisdom, master of all sacred scriptures, Oh the best of Brahmins, the bondage of karma is inexhaustible’.”³⁶

³⁴ The translation is by **Alina Khlghatyan**. transliteration of the script: *Om Shri Ganeshaynamah. Janmejaya uvach. Om sharatalpe shyanastu Bharatanan pitamaha kathmutsrishtvan dehan kin chi yogmadharyat.*

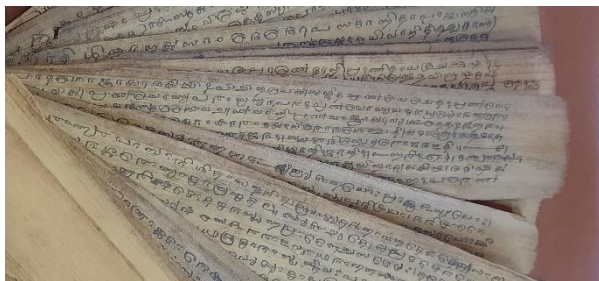
³⁵ The text discusses several popular spiritual texts, including the Bhagavad Gita, Vishnu Sahasranamam, and Gajendra Moksham. The Bhagavad Gita contains Lord Krishna's teachings on human duties to Arjuna. Vishnu Sahasranamam is a prayer with 1008 names praising Lord Vishnu, and Gajendra Moksham narrates Gajendra's liberation from an alligator's clutches and his hymn to the Lord. The text also mentions two lesser-known gems, Stava Raajaha and Anusmrithi (<https://mruganayane.wordpress.com/2014/06/15/pancha-ratnani-in-mahabharatha/> (September 10, 2023)).

³⁶ The translation is by Alina Khlghatyan. transliteration of the script: *Om Namo Bhagavate Vasudevaya. Shatanika uvacha: - Mahatejo Mahapragya, Sarvashastrvishard, akshinakarmabandhastu purusho Dwijasattama.*

4. The horoscope of Agastya Muni in Malayalam

Hindi № 1 (Main registration book of foreign language manuscripts in Matenadaran),³⁷ sheets: 47, size: 25.5×3.5, material: palm leaves, lines: 7, period: unknown (according to the Main registration book: 8th century).³⁸

Agastya Muni's horoscope is one of the Matenadaran's most unusual manuscripts. It comprises a collection of astrological calculations inscribed on



“Hindi”, Foreign col., № 1

palm leaves. These horoscopes are believed to have been created by ancient Indian sages, known as *rishis*, around four thousand years ago. The horoscopes of these ancient Indian *rishis* offer personalized predictions of fate.³⁹ They comprise various combinations of astrological calculations based on certain details, date of birth, name of their subject's life.⁴⁰

Agastya was one of the renowned *rishis*, and the Matenadaran horoscope is named after him. This handwritten horoscope consists of 47 sheets, with double-sided writing in charcoal black ink in Malayalam, one of the Dravidian languages of southern India. Similar manuscripts are also safeguarded in the ancient temple libraries of India, including the Saraswati Mahal in Thanjavur, Tamil Nadu. Over the centuries, the worn-out palm leaves have been painstakingly transcribed, ensuring their preservation to the present day. Originally, astrological predictions were recorded on palm leaves in Sanskrit, and later, they were either transcribed in the same fashion or translated into other Indian languages.

³⁷ According to Main registration book of foreign language manuscript in Matenadaran, this palm leaf text was analysed By Prof. Pillai Meenakshisundaram and he mentioned that it is about “Stories of Indian Pagan Gods.” But according to others researchers, such type of manuscripts as usual are Horoscopes.

³⁸ Matenadaran also possesses three palm leaves in the Tamil language, categorized under numbers 43, 120, and 211.

³⁹ **GS Lekha, P Sathiyarajeswaran, A Kanagarajan, Neethu Kannan, A Anzari,** “Contribution of Agasthiyar to Kerala,” *International Journal of Multidisciplinary Research and Development*, Volume 5, Issue 10, 2018, pp. 150-154.

⁴⁰ **B. J. Bipin Nair, N. Shobha Rani,** “HMPLMD: Handwritten Malayalam palm leaf manuscript dataset,” *ELSEVIER journal*, 2023, pp. 2-10.

**ՄԵՅԵԴԵՀՆԱՍԻՄ ՖԱԹԵՄԻ
ՀԱՅԿԱԶ ԳԵՎՈՐԳՅԱՆ**

**ՄԱՏԵՆԱԳԱՐԱՆԻ ԱՅԼԱԼԵԶՈՒ ՖՈՆԴԻ
ԶՈՐՍ ՄԻԱՎՈՐԻ ՆԿԱՐԱԳՐՈՒԹՅՈՒՆ**

Բանալի բառեր՝ Մատենադարան, Այլալեզու ֆոնդ, ճապոներեն, չինարեն, սանսկրիտ, մալայալամ, Հնդուսայ, Մահաբհարատա, հորոսկոպ, ձեռագիր:

Մեծաքանակ հայերեն ձեռագրերից և պատկառելի արաբատառ ֆոնդից զատ, Մաշտոցյան Մատենադարանում պահվում են տարբեր լեզուներով զանազան այլ ձեռագրեր և հնատիպ գրքեր: Այդ նմուշները (թվով 383 ձեռագիր, կա նաև 156 պատառիկ) գրանցված են Մատենադարանի Այլալեզու ֆոնդում: Ֆոնդի որոշ լեզուներով (լատիներեն, հունարեն, եբրայերեն, եկեղեցասլավոներեն և ռուսերեն) ձեռագրերի համար ժամանակի ընթացքում կազմվել են ձեռագրացուցակներ, որոնցում գրանք նկարագրված են: Այլ է վիճակը այն նմուշների պարագայում, որոնք գրանցված են չինարեն, ճապոներեն, մոնղոլերեն, ճավայերեն, պահլավերեն և այլ լեզուների տակ: Տարբեր նվիրատուների՝ Մատենադարանին նվիրաբերած այս նմուշների վերաբերյալ հաճախ հայտնի են միայն վերնագրային աղոտ տեղեկություններ: Որոշ նմուշների դեպքում ճշգրտված չեն նույնիսկ դրանց գրությունների լեզուները: Հնդկաստանում տարածված տարբեր լեզուներով (սանսկրիտ, թամիլերեն, մալայալամ) ձեռագրերն, օրինակ, ներկայացված են ընդհանուր «Հնդկերեն» անվան տակ:

Ներկա հոգվածում նաև համապատասխան լեզվի մասնագետների հետ համագործակցությամբ մենք ներկայացնում ենք Մատենադարանի Այլալեզու ֆոնդի չորս նմուշ՝ տալով դրանց արտաքին և բովանդակային նկարագրությունները: Նախատեսում ենք Այլալեզու ֆոնդի շուտամենասիրված նմուշների ճշգրտման աշխատանքները դարձնել շարունակական:

ФАТЕМИ СЕЙЕДЕХНАСИМ**АЙКАЗ ГЕВОРГЯН****ОПИСАНИЕ ЧЕТЫРЕХ ЕДИНИЦ ИНОЯЗЫЧНОГО ФОНДА****МАТЕНАДАРАНА**

Ключевые слова: Матенадаран, Иноязычный фонд, японский, китайский, санскрит, малаялам, Хокусай, Махабхарата, гороскоп, рукопись.

Помимо большого количества армянских рукописей и солидного арабо-графического фонда, в Матенадаране хранятся различные рукописи и старинные книги на разных языках. Эти экземпляры (383 рукописи, имеется также 156 фрагментов) зарегистрированы в Иноязычном фонде Матенадарана. Рукописи на латинском, греческом, еврейском, церковнославянском и русском языках описаны в соответствующих каталогах. Отлична ситуация с рукописями на других языках – китайском, японском, монгольском, яванском, пехлевийском. О дарованных Матенадарану рукописях часто известны лишь скудные заголовочные сведения. В некоторых случаях не уточнены даже языки написания. Например, рукописи, написанные на распространенных в Индии различных языках (санскрит, тамильский, малаялам), представлены под общим названием «Индийский».

В настоящей статье мы, в сотрудничестве со специалистами по данным языкам, представляем четыре единицы Иноязычного фонда Матенадарана, раскрывая их внешнее описание и содержание. Это японские манга Хокусай, “Книга о знаменитых и прекрасных китайках древности”, отрывки из “Махабхараты” и гороскопы Агастьи Муни на языке малаялам.