



Aethiopia 14 (2011)

International Journal of Ethiopian and
Eritrean Studies

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Article

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Aethiopia 14 (2011), 145–162

ISSN: 1430–1938

Edited in the Asien-Afrika-Institut
Hiob Ludolf Zentrum für Äthiopistik
der Universität Hamburg
Abteilung für Afrikanistik und Äthiopistik

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Towards a Glossary of Ethiopian Manuscript Culture and Practice*

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The practice of writing, preserving and venerating the “word” has been an ancient age-old tradition in Ethiopia and still the country is the home of the last Christian community in existence to produce handwritten manuscripts and uses them in the religious worship.¹ Books were, and largely still are, venerated as symbols of scholarship² and are considered widely as the source of spiritual transformation if kept and used with care and reverence; catastrophe if treated otherwise.³ Manuscripts are still today viewed as sacred objects and they are a vehicle of cultural legacy from the past on various aspects of Ethiopian philosophy, culture, politics and science. The literary content does not cover only the designated field of religion, but also those of philosophy, history, social law and statecraft as well as culture, and the technical sciences including mathematics and astronomy, astrology, medicine and the fine arts along with several related subjects. This body of literature was mostly produced and transmitted by professional scribes who were engaged in the copying of manuscripts and whose service was used by those who required copies of manuscripts.⁴

* As it is in its first edition, this glossary has much benefited from the encouragement, advice and expertise of a number of Ethiopianists. I am in particular grateful to Prof. Alessandro Bausi for the valuable remarks and critical comments he gave me throughout the process of this work. I am also indebted to Prof. Getatchew Haile and Dr. Tedros Abraha for their constructive feedback reading the work.

¹ It would be hard to say that there is a church or monastery that printed religious books have not yet reached. But there are plenty of places where codices are preferred over printed editions.

² The scholar and his book were regarded as inseparable, as the saying has it: መጽሐፍና ተማሪ ቀለበትና ድረ ‘book and student, ring and necklace’, cf. WRIGHT 1964: 14.

³ It is normal in parishes to see the priest rub the back of a sick person with a manuscript to heal him or her by the “spiritual healing power” derived from the written “word”. Carrying a book mostly the Psalms is a usual phenomenon in rural Ethiopia. It is believed that a psalter protects the carrier from any evil encounter along his way. A priest can also bless the faithful with his psalter on the street in the absence of his hand cross. It is common to see people kiss their prayer book before and after they read it. The laity bow down and kiss the Gospels, the *Tä'ammärä Maryam* (“The Miracles of Mary”) and other patristic books during and after the Eucharistic celebration.

⁴ Production of mss. was a task of monastic communities that were and still are the main repositories of mss. But apart from them, Ethiopian kings and local aristocracy were the main agents who, out of love for literature and with the aim of acquiring religious merit

Ethiopian Studies has produced and is still producing paleographers and philologists, and the country's huge wealth of manuscripts has long been a focus of interest for literary scholars. Yet, whereas we have excellent individual studies of scribal practice,⁵ manuscripts and textual tradition,⁶ enough attention has not been given to technical terms which can contribute much towards the deeper understanding of manuscript culture of the country.⁷ This study is meant to fill this gap: to provide definitions of important terms that have specialized meaning in Ethiopian manuscript culture. Terms connected with the lemmatized entry are also given under the same entry and are marked as synonyms. Entries are arranged alphabetically following the Latin alphabetical order. The transliteration used by the paper is that employed in the *Encyclopedia Aethiopica* (EAE). For the purpose of the alphabetical order laryngeals and sibilants that are now homophonous are considered as equivalent: ʾ, ʿ, and *h, ḥ, ḥ*; *s, ś* and *ṣ, ṣ* respectively; initial ʾ is ignored; the order of the vowels is as follows: *ä, a, e, ə, i, o, u*.

The terms listed and defined in this paper have been collected through intensive discussions and interviews with scholars in Addis Ababa⁸ and the

by giving mss. as votive offerings, rendered great service to the production, collection and preservation of Ethiopian learning enshrined in the mss. Tradition recognizes the legacy of different Ethiopian Emperors in their efforts to help to restore war damaged mss. and sponsor scribes to copy and translate texts. For example, the affection Emperor Yoḥannəs (*ṣadəq* Yoḥannəs), the successor of Fasilädäs, had for books can be demonstrated by one of the buildings among the castles in Gondär called “the Library of Emperor Yoḥannəs”; similarly Emperor Tewodros’ intention to establish an extensive library at Mäqdäla can be judged by anyone who visits the British Museum today. For the contribution of Ethiopian Kings to the cause of literary production in Ethiopia, see: FÄQADÄ ŠİLLASE TÄFÄRRA 2010: 20–44; *abba* WOLDE TENSAE CHANE 2007. For *Abä-gaz* and *Dägğazmač* Ḥaylä Mika’el Ḥšäte’s significant initiative to restore the historical heritage of Ethiopian kings by making copies of the manuscripts kept in numerous monasteries, see: TEKLE-TSADIK MEKURIA 1994; KROPP 1989: 9, 13, 22–25, 32–37; CHERNETSOV 2003: 5.

⁵ For a comprehensive bibliography on Ethiopian scribal practice, see: BAUSI 2008; cf. now also GETATCHEW HAILE *et al.* 2009; DELAMARTER – MELAKU TEREFE 2009.

⁶ UHLIG – BAUSI 2007; BAUSI 2008; 2009; UHLIG 1988; 1989; LEROY – WRIGHT – JÄGER 1961.

⁷ The urgency of preparing a glossary of Ethiopian terminology of philological practice has been voiced by Alessandro Bausi, who has described it as “one of the most urgent desiderata of Ethiopian Philology”, s. BAUSI 2010a: 143*b*.

⁸ The author has deep respect for those scribes who gladly shared their expertise especially *Liqa guba’e* Fäqadä Šillase Täfärra, *Märiqeta* Bərhanu Abärra, *Märiqeta* Ḥawaz, *Aläqa* Mängəšt, *Märiqeta* Sälomon Läyəkun.

adjacent areas. The scanty literature⁹ which directly explores Ethiopian manuscript tradition has also been consulted.¹⁰

The study is limited to defining the terms as they are understood in manuscript culture. It refrains from thoroughly discussing the etymological background of the terms except for some random proposals by connecting the terms with their Gəʿəz roots and/or equivalent. The glossary will hopefully provide a sound basis for further study of the manuscript culture of the country. The author is aware that the glossary is not perfect and that revisions and expansions will be needed in the future as additional terms emerge in the process of the research.

The following abbreviations have been used:

ant.	= antonym	lit.	= literal translation
EMML	= Ethiopian Manuscript Microfilm Library, Collegeville, Minnesota	ms.	= manuscript(s)
		syn.	= synonym

abənnät (አብነት): ‘original’; ‘exemplar’; a text which is a prototype (*Vorlage*, *antigraphus*) from which others are copied. – Kane 1990: 1201*b*.

ʿabiyy nātəb (ዐቢይ ነጥብ): (Gəʿəz): a pair of *näq^wt* which is used to conclude a sentence (#). – Cf. Kane 1990: 1075*b*.

ʿabiyy sārāz (ዐቢይ ሠረዝ): (Gəʿəz): syn. *dərrəb sārāz* (ድርብ ሠረዝ): a *näq^wt* with two horizontal lines one above one below which is used to separate phrases which can stand independently (‡). – Cf. Kane 1990: 492*a*.

**ağğälä*: → *mağğäl*.

afä məssar (አፈ ምሳር): a metallic tool with a flat tip which is used to engrave decoration on the cover of the manuscript. – Kane 1990: 208*b*.

agg^wälamaš (አገላማሽ): ‘auxiliary’; preliminary information (about the book) which is presented between the *gäbäta* ‘front cover of the book’, and the *mäqdəm* ‘preface’. This may comprise prayers and praises of the volume, the title and subtitle, and sometimes the author’s name and his qualifications. – Kane 1990: 1884*b*.

amälkač (አመልካች): ‘indicator’; the name of the individual who inserted the notation for chanting (“cantillation letters”) once a *zema*-manuscript (i.e. a ms. containing texts to be sung) has been written. – Kane 1990: 158*b*.

ʿamd (ዐምድ): ‘column’ (Gəʿəz); column of a folio. A book can have up to five columns mostly depending on the size of the volume.

angarre (አገጋሬ): a dried hide which is used to prepare vellum. – Kane 1990: 1246*a*.

⁹ ASSEFA LIBAN 1958; SERGEW HABLE SELASSIE 1981; FĀQADĀ ŠĪLLASE TĀFĀRRA 2010: 284–297.

¹⁰ The present study has, especially during its revision phase, benefitted much from the ground breaking work of *liqä Gubaʿe* FĀQADĀ ŠĪLLASE TĀFĀRRA (2010). His work is the first of its kind which has profoundly explored the techniques and sociology of scribal tradition in Ethiopia.

- anqäs* (አንቀጽ): ‘door’; syn. *bärr* (በር), lit. ‘gate’; *taṭa* (ጣጣ), lit. ‘nuisance’; *täräfä mäs waʿt* (ተረፈ መሥዋዕት), lit. ‘remaining sacrifice’, ‘rest of the sacrifice’; the modern form of ‘colophon’, i.e. the note usually written at the end by the scribe who copied the ms., providing information on where and when the copy was made, sometimes the scribe’s name; occasionally the number of sheep and goats the ms. consumed, the number of sentences, words, chapters (cf., e.g., EMMML nos. 2012, 8853, 9044), the name of the contemporary archbishop, patriarch, and/or king; the name of the scribe (usually his baptismal name) is frequently accompanied by epithets like ኃጥእ ‘sinner’ or ወአባሰ ‘guilty’, and the name of the person (if there is any) who sponsored the production of the ms. – Kane 1990: 1218a.
- ʿaqabe mäsaḥəft* (ዐቃቤ መጻሕፍት): ‘keeper of the books’ (Gəʿəz); a person (mostly very spiritual and loyal to the monastic community) who is in charge of the *ʿä qa bet* (ዕቃ ቤት), the storage and maintenance of the manuscripts and other ecclesiastical items of the monastery or of the church.
- aqrənt* (አቅርንት): (plur. of Gəʿəz ቀርን *qärm*): lit. ‘horns’; quotation marks, equivalent to « », which are used at the beginning and end of a quoted passage.
- arʾəst* (አርእስት): ‘title’ (a) the space at the top of a folio, heading; ant. *ḥəddag* (ኀዳግ); (b) sing. *rəʾəs* (ርእስ), the title of a ms; (c) the main subject of the text(s) included in a ms. – Kane 1990: 1153b.
- **ʿrf*: → *məʿəraf*.
- arrami* (አራሚ): ‘corrector’; the person versed in ecclesiastical knowledge who goes through a manuscript and checks if there are errors before it is sent to the owner or to the church. – Kane 1990: 1141b.
- atrons* (አትሮንስ): (Gəʿəz): a chair-like object which is used to support books at the time of reading, lectern.
- ʿaynä bar* (ዐይነ ባር): var. (Gəʿəz) *ʿaynä baḥr* (ዐይነ ባሕር): lit. ‘eye of the sea’; a transparent portion on a folio through which letters written on the reverse side of a vellum are visible. – Kane 1990: 1292b.
- ʿaynä wärq* (ዐይነ ወርቅ): (Gəʿəz): a “magical” text which is hung around the neck to protect the wearer from evil spirits.
- ʿaynä rəgb* (ዐይነ ርግብ): (Gəʿəz): a double circle motif usually inserted in between the *ḥaräg* (ሐረግ).
- əffaf* (እፋፍ), also *əfäf* (እፈፍ): the process of burnishing or trimming the vellum (after it is sized) with *mäsäl* (መሳል) or *lähote dəngay* (ለሆቴ ድንጋይ) to produce a polished surface. – Kane 1990: 1359b, where *əfäf* እፈፍ is not attested. – → also *məffäf*.
- əḡḡäta* (እጂታ): syn. *zabiya* (ዛቢያ): a bent piece of wood into which is inserted the hatchet or axe blade (*mätṛabiya* መጥረቢያ). – Kane 1990: 1316b.
- əlləbat* (እለባት): a marker thread which is used to indicate the page where the reader stopped reading. It is usually made from cloth or thread which is sewn on to the upper edge of the *gäbäta*. – Kane 1990: 1108b *ʿəlləbat* ዕለባት.
- əndod* (እንዶድ): scientific name *phytolacca dodecandra*, the local name for the soap-berry which is used to clean the flesh side of the hide during the preparation of parchment. – Kane 1990: 1241b.

- annat* (እናት): ‘mother’; syn. *däräq fidälat* (ደረቅ ፊደላት); the major portion of a manuscript other than the preliminaries and annexes. – Kane 1990: 1221*b*; also ‘original (from which a copy is made)’.
- annat fidälat* (እናት ፊደላት): main letters of the Ethiopic script; ant. *diqala fidälat* (ዲቃላ ፊደላት).
- anzira* (እንዚራ): the tone made out of the pronunciation of a letter. – Kane 1990: 1228*a* ‘harp, accordion’.
- arramat* (እርማት): the process of correcting spelling and punctuation errors, etc., in a text. – Kane 1990: 1141*b*.
- astəgbu*^w (እስትግቡእ): (passive participle of Gəʿəz አስተጋብአ ‘to collect’): a conflated text which is produced from two or more distinct versions of a work or different works.
- əqa bet* (እቃ ቤት): ‘store house’; a separate hut, usually situated to the north-east of the church where manuscripts are kept along with other ecclesiastical items. – Kane 1990: 1183*a*.
- bärr* (በር): lit. ‘gate’; (a) a piece of vellum which was given to students by their teacher as a reward for the service they provide by working on his private land; (b) the spaces in between open letters like *ዘ*, *ዠ*, etc. – No technical meaning in Kane 1990: 875*a*.
- bigar* (በጋር): lit. ‘sketch’; plot, outline, or content of a book. – Kane 1990: 842*a*.
- baḥər* (ባሕር); (Gəʿəz): lit. ‘sea’; panel on a book cover.
- baḥər ʿaräb* (ባሕር ሀረብ): smooth leather which is used to cover the *gäbäta*. This name derives from the fact that the material used to be imported from Arab countries, mostly from Egypt. Now it is prepared locally. For details of the production process, s: Fäqadä Šəllase 2010: 226–230.
- baḥər mägäb* (ባሕር መዝገብ); syn. *mägäb* (መዝገብ); a codex preserved in a monastery containing documents of direct interest to the community, such as court procedures and regulations, matters of monastic governance, various land grants, historical records, etc.
- bəlet* (ብሉት): the small holes around the edge of a piece of parchment made during the stretching process. – Not in Kane.
- bərak^w a* (ብራካ): ox or cow bone which was used by children or beginners in schools to practice writing. – Kane 1990: 886*b*.
- bəranna* (ብራና): ‘parchment’; the term is often used generically to denote animal skin prepared to receive writing (cf. Bausi 2008: 522). – Kane 1990: 885*b*.
- bəranna awäčī* (ብራና አውጪ): ‘parchmenter’; a person responsible for making parchment.
- bərə^c* (ብርዕ): a pen. – Kane 1990: 885*b*.
- bərəngud* (ብርንጉድ): a small piece of wood out of which the cover of an ink horn is carved. – Not in Kane.
- čorra* (ጭራ): lit. ‘sunbeam’, the untanned remnant of fat remaining on the parchment.
- dägg^w aš* (ደጎሽ): ‘decorator’; an artisan whose speciality was the painting of decorative devices and illuminated openings in manuscripts. – Kane 1990: 1832*b*.

- dändäss* (ደንደስ): ant. *məsmak* (መስማክ); the closed edge of the book along which the pages are bound. – Kane 1990: 1804a.
- dəgg^wəs* (ድጉስ): the decoration made on the covered or laminated *gäbäta* (ገበታ). There are four types of *dəgg^wəs* (ድጉስ): (1) *mulu dəgg^wəs* (ሙሉ ድጉስ), when the whole cover of the *gäbäta* is decorated; (2) *kəft dərrəb dəgg^wəs* (ክፍት ድርብ ድጉስ), when the decoration appears in a column; (3) *kəft dəgg^wəs* (ክፍት ድጉስ), when the decoration is not in a column; (4) and *nätäla dəgg^wəs* (ነጠላ ድጉስ), when the *gäbäta*, or cover-board, is scored with a single line around the edge and the decoration is engraved in the middle. – Kane 1990: 1832b. → also *mädägg^wäs*, *mädg^wəs*, *rəʾəsä mädägg^wəs*, *wärqama dəgg^wəs*.
- dīqala* (ዲቃላ): lit. ‘bastard’; syn. *həsuṣ* (ከሱሶ), *yabugida täräf* (ያቡጊዳ ተረፍ); a name given to one of the four labiovelar letter-forms in the Ethiopic script: *k^wä* (ቁ), *b^wä* (ቱ), *k^wä* (ከ), *g^wä* (ገ). – Kane 1990: 1766b).
- **dmq*: → *mädmaq*.
- **dmṣ*, *dmṭ*: → *mädamačča*; *mädmaṣ*.
- yä-doro laba* (የዶሮ ላባ): bird feather used as a *bəre*, or pen, quill (ብርዕ). – Kane 1990: 70b.
- zä-fätänä* (ዘፈተነ): syn. *fätinä bəre* (ፈተነ ብርዕ) ‘trial of the pen’, *bəre zäfätänä wäzäwätänä bäqälämä wärq* (ብርዕ ዘፈተነ ወዘወጠነ በቀለመ ወርቅ), lit. ‘he who tried a pen and started (writing) with the ink of gold’; the term for the practice by which the scribe tries the accuracy of his pen. Although the scribe tries his pen by writing this term on a separate piece of vellum, there are occasions when he writes on the first blank page of the manuscript.
- faqī* (ፋቂ): lit. ‘tanner’; a derogatory term which was given to a scribe since he pursued the long and tiresome process of preparing the parchment. – Kane 1990: 2298a.
- yä-fidäl gäbäta* (የፊደል ገበታ): syn. *gubä’e fidäl* (ጉባኤ ፊደል), a leaf which carries all the letters of the Ethiopian syllabary (including the labiovelars) and numerals. In former times, this leaf occasionally appeared on one of the first pages of a manuscript, e.g., in ms. EMMML no. 8528.
- fəḥs* (ፍክሥ): a flowering plant which usually germinates during the rainy season. It is one of the ingredients used in preparing red ink. – Kane 1990: 2260a, only *fəḥso* (ፍክሶ), *fəḥiso* (ፍክሶ).
- fənḡal* (ፍንጃል): (Arabic loanword): syn. *səmi* (ሰኒ): ‘cup’; a small, open container made of china, glass, metal, etc., used chiefly as a receptacle used for mixing various ingredients in the production of ink. – Kane 1990: 2321a.
- fənot* (ፍኖት): (Gəʾez): a vacant place in between the *mäsmär* (መስመር) and *širak* (ሣራክ).
- fəyyäl fäläg* (ፍየል ፈለግ): a horn shaped type of decoration placed on the cover of a book. – Kane 1990: 2331b “metal tool used for decorating leather book covers (so named because its quotation-mark-shaped imprints resemble the hoofprint of a goat)”.
- fəzz* (ፍዝ): refers to the condition of a book; describes the loss of colour on pages, or the cover of a book, which is usually caused by damp interacting with impurities in the parchment. – Kane 1990: 2331a also “*zema*-cantillation sign”.
- gäbär* (ገበር): blank sheet(s) of *bəranma* (ብራፍ) that are left intentionally blank at the beginning and end of the book to protect it. – Kane 1990: 1974a.

- gäbäta* (ገበታ): the front and back covers of a hardbound book made from wood or leather. The wooden boards are made from the woods of *wanza* (ዋንዛ), *gätäm* (ገተም), *koso* (ኮሶ), *warka* (ዋርካ), *girar* (ገራር) and *bisanna* (ቤሳና). According to tradition, there are three types of wooden *gäbätas*: (1) a simply carved board from the aforementioned woods; (2) a carved board covered by different decorated sheets; (3) a carved board on which different kinds of *harägat* are engraved. Wooden boards are traditionally covered with ornamented leather. Leather boards are usually made from the thicker parts of the leather of oxen, buffalo or hippopotamus (cf. mss. EMMML nos. 6902, 7063). – Kane 1990: 1980*b*.
- balä-gämäd* (ባለ ገመድ): a zig-zag type of decoration on the cover of a manuscript. – Kane 1990: 1915*b*.
- gäṣṣ* (ገጽ): (Gəʾəz *gäṣṣäwä* ገጸው ‘to separate’): one side of one leaf (*kənf* ክንፍ) of a book, i.e. page. – Kane 1990: 2069*b*.
- gäwz* (ገውዝ): lit. ‘nut’; a design in the form of a circular “sun” with lines radiating in all directions. The design was used in block-stamped medallions on the covers of bindings and also as a decorative device painted in the manuscript itself, usually at the beginning of a treatise. – Kane 1990: 2023*b*.
- gagaga* (ጋጋጋ): a technical term to designate the Prophets. According to scribal tradition, this term comes from the name of a bird called *gagano* (ጋጋኖ) which is known for its habit of incessantly crying throughout the night. Therefore, the scribe uses this term when writing the name of a prophet to indicate that just as a *gagano* (ጋጋኖ) cries throughout the night, so a prophet passes the dark ages (the time before the crucifixion of Jesus is referred as the dark ages according to tradition) crying (prophesying) that Jesus, the Redeemer, will come. – Not in Kane, but cf. 1990: 2058*b* for *gagano* as “ibis”.
- **gb*: → *astəgbu*; *mägbiya*.
- gegege* (ገገገ): a technical term which is used to designate the Apostles. Tradition explains that this term denotes the term *baläge* (ባለገ) meaning ‘land owner’. Therefore, the scribe writes the term in place of the name of one of the Apostles or refers to the Apostles to indicate that they are the owners of the Kingdom of God, i.e. the heaven. – Not in Kane.
- gəbbi* (ግበ.): lit. ‘compound’; a group of nested 4-5 *bifolia*. – Kane 1990: 1969*b*.
- gədfätä šäbafi* (ግድፈተ ጸሓፊ): (Gəʾəz): an omitted letter(s), word(s), and even grammatical error(s) resulting from the copyist’s eye skipping ahead too far when returning to the exemplar or copy and his recommencing writing with a similar or repeated word, i.e. *homoeoarcton*, *homoeteleuton*. – Kane 1990: 2053*a* “haplology, scribal error”).
- gəllänna šäbafi* (ግለኛ ጸሓፊ): lit. ‘private writer’, a private scribe who copies mss. by his own choice without being commissioned or paid by anyone.
- **gff*: → *mägfäf*.
- **glš*, *glṭ*: → *mägläčca*.
- gəlyät* (ግልየት): ant. *məsmak* (ምስማክ); an empty space at the beginning of a ms. – Kane 1990: 1895*b* “lateral margin of a page, blank space between two column of a text”).
- goras* (ጎራስ): syn. *wadiyat* (ዋዲያት, Kane 1990: 1570*a*): a pail or bucket made from clay which is used to soak the *angarre* (አንጋራ) for a certain period of time. – Kane 1990: 1932*a*.

- g^wärade* (ገራዲዎ): a piece of metal which is used to correct a drawn design on the *bahār aräb* (ባሕር ግራብ) in the event that the ink is blotched. – Kane 1990: 1941*b* “sword which has only one sharp edge Adeni Ar. *gurad*”.
- g^wäləḥ* (ጉልሕ), *guləḥ* (ጉልሕ): ‘visible’ or ‘evident’; a manuscript written in a large hand. – Kane 1990: 1878*b*.
- **g^wlms*: → *agg^wälamaš*.
- ḡəmmat* (ጅማት): ‘sinew’; a cord or sinew, used to stitch the leaves of a ms. together. – Kane 1990: 1857*a*.
- habtä səḥfät* (ሀብተ ጽሕፈት): (Gəʿəz): a thorough knowledge of the scribal art.
- ḥaräg* (ሐረግ): a band or bands of multicoloured interlacing designs drawn on the opening leaves of texts. – Kane 1990: 10*b*.
- ḥarur* (ሐሩር): a black liquid used in the production of ink, made out of scorched cereal. The cereal can be barley, wheat, or millet.
- ḥarwält* (ሐውልት): the empty space in between two columns of a folio. – Kane 1990: 17*b*.
- ḥaylä qal* (ኅይለ ቃል): (Gəʿəz): ‘the power of word’; the main theme in a sentence.
- **ḥdr*: → *maḥdär*.
- ḥəddag* (ኅድግ): (cf. Gəʿəz *ḥadägä* ኅድገ, ‘to leave’): a vacant space at the bottom of a folio; ant. *arʾəst* (ሐርእስት). – Kane 1990: 32*b*.
- ḥərəmt* (ሕርምት): syn. *ḥərəwät* (ሕርወት): the shape of letters. – Kane 1990: 9*b* *ḥərmät* (ኅርመት), “leg of a letter, single stroke made in forming a letter, word set off by the double dots serving as word separators”.
- ḥərkatəyanus* (ሕርክት.ዮኑስ): a name given to a letter which results from the consonant base (first order of a letter) plus a *wayäl* (ዋሃል), cf. Kidanä Wäld Kəfle 1955/58: 30. – Not in Kane.
- ḥəṣən* (ሕፀን): the place in between two letters in a line. – Kane 1990: 35*b*.
- ḥəwa* (ሕዋ): the vacant place on the top of a letter where different notational symbols may be inserted. – Kane 1990: 17*a* *ḥəwa* (ሀዋ), “atmosphere, space (celestial)”.
- hohe* (ሀሂ), plur. *hoheyat* (ሀሂያት): a symbol or character that is conventionally used in writing and printing to represent a speech sound. – Kane 1990: 1*b*.
- ḥohət* (ኅኅት): the vacant place within half closed letters like *ha* (ሀ), *lä* (ለ), *bä* (በ). – Kane 1990: 1*b*.
- ḥoša* (ሐጸ): (Gəʿəz): a fine sand which is used to rub both sides of the leather until it is smooth and is as white as paper.
- **ḥsn*: → *maḥsän*, *ḥəṣən*.
- **ḥtm*: → *maḥtäm*.
- känfär* (ከንፈር): syn. *kəfäf* (ክፈፍ): ‘brim’, edge of a manuscript; the front, upper and lower edges of a manuscript. – Kane 1990: 1446*a*.
- kəbb* (ክበ): lit. ‘round’; a type of writing where the letters appear to be short in height but big in width. – Kane 1990: 1415*a*.
- kəfl* (ክፍል): ‘part’; part or section within a chapter. – Kane 1990: 1460*a*.
- kənf* (ክንፍ): ‘wing’; a leaf of paper or parchment, i.e. one half of a *luḥ* (bifolium) with two pages. – Kane 1990: 1445*b*, meaning not recorded.
- kətab* (ክታብ): writings or amulets which are magical in content. – Kane 1990: 1430*b*.

- k^wätät* (ከተተ): (Gə^cəz *k^wätätä* ከተተ, ‘to sew together’): the sewing of the two *gäbätas* after they have been covered with leather. The process that secures the pages or sections of a ms. to keep them in order and to protect them. The binding may be sewn and enclosed in wrappers, or the papers may be glued to the outer cover, but the term most often refers to a hardcover binding. – Kane 1990: 1433*b*.
- k^wättac* (ከተተ): a person wholly or partly responsible for sewing a codex together and supplying it with covers.
- laččä*: → *mälačät*.
- labas* (ለባስ): ‘cover’; a cloth wrapper (namely *suti* ሱተ or *gəməḡa* ግምጃ or *šəfan* ሸፋን) which is used to wrap the ms. and protect it from dirt. – Kane 1990: 79*b*.
- lat* (ለት): a type of plant which has big leaves out of which a rope is made that is used to stretch the hide. – Kane 1990: 84*a*.
- latlat* (ለተለተ): syn *ankaball* (አንክበል, lit. ‘pill, tablet’, Kane 1990: 1226*a*): a compressed block of dried ink of various colours, made to preserve the ink for a long period once it has been prepared. – Kane 1990: 124*a*.
- luh* (ሉክ): a piece of paper or parchment (bifolium) folded in half to produce two leaves (i.e. four pages). A number of bifolia (usually four or five) are combined and sewn together to form a *gəbbi* (ግቢ), i.e. a quire. – Kane 1990: 38*b*, Arabic *lawḥ*.
- mägḡäl* (ማጅል): to wrap up the fresh hide with leaves to keep it wet for longer.
- mädägg^wäs* (መደግሱስ): a technique of decorating bindings in which a design or picture is impressed into the leather by means of a stamp carved or incised with an image. – Kane 1990: 1832*b*.
- mädamäčca* (መዳመጫ): a spherical block of wood which is used to flatten the *baḥər* ሳራጭ (ግራግ). – Kane 1990: 1729*a*.
- mädgo^c* (መደግሱስ): a knife which is used to make different wooden instruments such as a ruler. – Not in Kane.
- mädg^was* (መደግሱስ): a large blunt needle which is used to draw lines on the parchment. – Kane 1990: 1833*a* *mädg^wäs* (መደግሱስ), “metal tool for making designs”.
- mädmas* (መደመጽ): a shard of reddish pot which is mostly used to rub both sides of the parchment to remove any remaining fat and hair. It is also used to erase incorrectly written letters so as to correct them. – Kane 1990: 1729*a*.
- mägbiya* (መግቢያ): ‘introduction’; a section in which the author explains points which he considers difficult and new in the work. – Kane 1990: 1971*a*.
- mägfaḥ* (መግፈፍ): the process of stripping off the hide from the flesh of the animal. – Kane 1990: 2079*b*.
- mägläčca* (መግለጫ): explanatory notes which supply background information, definitions, etymologies, interpretations, etc. pertaining to a chapter or the entire book. – Kane 1990: 1902*a*.
- mälačät* (መለሻት): ‘to shave’ the surface or ‘to trim’ the hair from the hide with a sharp-edged instrument. – Kane 1990: 127*b*.
- mänkär* (መንክር): ‘to soak’; to place or keep the hide in water for some days (mostly three to five days) in order to saturate it thoroughly for the next process. The same term is applied to the process of dissolving a compressed block of ink with water. – Kane 1990: 1044*b*.

- mäqärräs* (መቀረስ): to carve a piece of bamboo so as to make a pen (not in Kane).
- mäqa* (መቃ): the straight stalk of any of a number of tall grasses, esp. of the genera *phragmites* and *arundo*, growing in marshy places out of which a pen may be made. – Kane 1990: 233a.
- mäqa bər* (መቃ ብርዕ): a short pen made of a piece of bamboo.
- mäqad* (መቃድ); syn. *mafäfiya* (ማፈፊያ): a special curved knife with the sharp edge on the outer curve and the tip turned in like the tail of a lizard. – Kane 1990: 240a.
- mäqdam* (መቃድም): (Gəʿəz): ‘preface’; a section in which the author demonstrates the main objectives of his work and the reason for copying the text.
- mäqṣat* (መቃጸት): the process of measuring and cutting the parchment to the desired page size. – Kane 1990: 846b.
- märämmämiya* (መረመሚያ): a type of pumice which is used for scraping the flesh from a skin. It is found in abundance on the banks of the Blue Nile, in Bulga and at Dirre Mādḥane ʿAlām near Zəqʿala. It is sometimes called ‘the foam of the sea’ (*yābahər arāfa*). – Kane 1990: 373b.
- māramām* (መረመም): the process of scraping the flesh from a skin (but Kane 1990: 373a “to smooth a hide with pumice in order to make parchment”). → also *märämmämiya*.
- märgäs* (መርገጽ): an X-form type of decoration placed on the cover of a book. – Not in Kane.
- märo* (መሮ): a wedge-like tool with a cutting edge at the end of the blade, often made of steel, used for cutting or shaping wood, stone. – Kane 1990: 171a.
- mäsäqqʿär* (መሰቁር): ‘piercing’; the process of perforating holes in parchment ready for sewing. – Kane 1990: 507a.
- mäsärräb* (መሰረብ): ‘to be stained with blood’, of the skin, when the blood of the animal permeates the skin as it is lifted off. – Kane 1990: 488b.
- mäsäl dängay* (መሰል ፣ ድንጋይ): syn. *lähote dängay* (ለሆቱ ድንጋይ); an eyed stone which is used to sharpen a blade. – Kane 1990: 441a, 39a “whetstone”.
- mäṣḥaf* (መጽሐፍ): (Gəʿəz) the general term for a manuscript volume or gatherings of manuscript leaves bound as a book. This is one of the key terms in Ethiopian codicology. The term was later borrowed into Arabic as *muṣḥaf* (also *maṣḥaf*, *miṣḥaf*, cf. Bausi 2008: 521).
- mätäbbäqiyä bəranna* (መጠበቂያ ብራና): ‘guard leaves’; blank parchment pages which are left at the beginning and end of a ms. to protect the first and last written pages from being erased through regular rubbing against the *gäbäta*. Informants report they are also intentionally left blank for recording subsequent deeds, donations and texts omitted earlier. – Kane 1990: 2148a.
- mätäräb* (መጥረብ); syn. *mäläg* (መላግ, Kane 1990: 113b): the process of smoothing the hide by beating it with an axe, sword, or other cutting instrument; chop; hack. – Kane 1990: 2119b.
- mätäräbiya* (መጥረቢያ): a small, short-handled axe having the end of the head opposite to the cutting edge in the form of a hammer, to be used with one hand to clean remaining flesh and hair from the hide. – Kane 1990: 2120a.
- mäwäkwäl* (መወልወል): the process of rubbing the hide lightly with or against a cloth, towel, paper, the hand, etc., in order to clean or dry its surface. – Kane 1990: 1487b.

- mäwätər* (መወጥር): syn. *qänbär* (ቀንበር), *gärbe* (ገርቤ), *läbäq* (ለበቅ), *mäwwatäriya* (መዋጠሪያ, Kane 1990: 1594b–1595a); a wooden or metal rectangular frame which is used to stretch the soaked hide. – Not in Kane.
- mäwättär* (መወጠር): the process of stretching the hide using the four pieces of wood called *mäwätər* (መወጥር). – Kane 1990: 1594a.
- mässafäčca* (መሳፈቻ): ‘crescent’; a shaped knife used for scraping skin during the preparation of parchment. – Erroneously (?) *mässafäčca* መሳፍቻ in Kane 1990: 595a.
- madmäq* (ማድመቅ): ‘re-inking’, ‘rewriting’ of lines or passages by a later reader or by the original writer himself. The ink in a ms. often fades or is damaged by water to the extent that the writing becomes faint and difficult to read. Occasionally a later reader will write over a faint passage so as to make it easier for others to read. – Kane 1990: 1723b “to enliven”.
- maffäf* (ማፈፍ): the process of equalizing each folio once the manuscript has been bound. – Kane 1990: 1359b.
- maḥdär* (ማኅደር): a leather bag in which a ms is kept. There are two types of *maḥdär* (ማኅደር): (1) *nätäla maḥdär* (ነጠላ ማኅደር), a bag which is made without an upper cover; (2) *mulu maḥdär* (ሙሉ ማኅደር), a bag with a separate cover. – Kane 1990: 31b.
- maḥṣän* (ማሕጸን): syn. *mäskot* (መስኮት, lit. ‘window’): the open space within closed letters like መ ወ ዐ. – Kane 1990: 138a.
- maḥtäm* (ማኅተም): ‘stamp’; a stamp that is embossed on a page which typically indicates the owner’s name (person or monastery). When it is found on the binding, it is usually for decorative purposes.
- mammäsakär* (ማመሳከር): to compare, to collate the text after it has been copied with another copy in order to make certain that the readings are as correct as possible. – Kane 1990: 217b.
- maqlat* (ማቅላት): lit. ‘to make red’; the process of highlighting headings and important words in the text in red ink (name of God, Mary, angels, Saints and sometimes name of the scribe and sponsor). – Kane 1990: 670a.
- masmäriya* (ማስመሪያ): ‘ruler’; a type of decoration engraved on the cover of a manuscript which looks like three horizontal lines. – Kane 1990: 470b.
- məʾəraf* (ምዕራፍ): (Gəʾəz, cf. *äräfä* አዕረፈ, ‘to rest’): the chapter of a book which is intentionally made by the author to present his work in a more organized way.
- mälakkät* (ምልክት): any of the signs employed in the notation of plainsong. The term also applies to the symbols which are used to direct readers to added readings in one of the four margins of a folio. If the addition is inserted in the open space at the top of a folio, i.e. *arʾəst* (አርእስት), the symbol is (⊥); and if the addition is inserted at the bottom of a folio, i.e. *ḥəddag* (ካዳግ), the symbol employed is (⊥); if the addition is written in the outer margin of a folio, i.e. *gəlyät* (ግልጽት), the symbol used is (⊥); if the addition is written in the inner margin, i.e. *məsmak* (ምስማክ), the symbol used is (⊥). – Kane 1990: 158a.
- männēt* (ምኔት): the inner creased margin of a *qəṭäl* (ቅጠል) where the stitching is. – Not in Kane.
- məsmak* (ምስማክ): (Gəʾəz; cf. *sämäkä* ሰመክ, ‘to lean on’): syn. *mäkäda* (መክዳ); ant. *gəlyät* (ግልጽት); the empty space which is left in the *dändäss* (ደንደስ) side or inner margin of the folio. To differentiate the left from the right, the left is called *ḥəlaf*

- məsmak* (ገላፍ ምስግክ) and the right is called *gəlyät məsmak* (ግልፃት ምስግክ). – Kane 1990: 208a.
- **mlkt*: → *amälkač, tämälkač*.
- **mls*: → *tämäläs*.
- **mskr*: → *mammäsakär*.
- mučča* (ሙጫ): a hard, animal gelatin, obtained by boiling skins, hoofs, and other animal substances in water, that which when boiled down provide a strong adhesive. – Kane 1990: 364a.
- mure* (ሙሬ): it is a brush made of grass which is used to paint the *baḥər ʿaräb* (ባሕር ዓረብ). – Kane 171a, also *muri* (ሙሪ), *muray* (ሙርይ), *murāñ* (ሙርኝ).
- motä bəfäqad* (ሞተ ቤቃድ): the name of parchment which is made out of a dead animal. In former days, it was a taboo if not tantamount to disrespecting the word of God to write on a parchment made from a dead animal (cf. Mersha Alehegne 2010: 14).
- näq^wt* (ነቅጥ): a dot (.) which according to some sources (cf. Kidanä Wäld Kəfle 1955/54: 43) was used in former days to separate two words. In addition, when placed above letters, it was used to indicate geminated letters in a sentence. Tradition asserts that it was later replaced by a slash (/) and then by *nəʿus näṭəb* (ኑስ-ስ ነጥብ) (;). – Kane 1990: 1031a.
- näṭəbtəb* (ነጥብጥብ): lit. ‘drop(s) of water or other liquid’; a series of dots which is used to indicate that something has been omitted and to avoid repetition of a phrase or sentence which occurs frequently like ኢምላክ : ወልደ This happens especially in the commentary tradition when the copyist mentions the chronology of a biblical figure. – Kane 1990: 1076a.
- näṭəb*: → *ʿabiyy näṭəb, nəʿus näṭəb, təsʿatu, wayäl*.
- nəʿus näṭəb* (ኑስ-ስ ነጥብ): syn. *nəṣal näṭəb* (ነጻል ነጥብ), a two-dot sign which is used to separate two words (;). – Kane 1990: 1075b.
- nəʿus šäräz* (ኑስ-ስ ሠረዝ): syn. *näṭäla/nəṣal šäräz* (ነጥላ/ነጻል ሠረዝ), a *näq^wt* with a small horizontal line on the top or in between the two dots which is used to separate two phrases (;). – Kane 1990: 492a.
- **nkr*: → *mänkär*.
- nora* (ኖራ): powdered white stone used to steep the parchment out of which the *baḥ ər ʿaräb* (ባሕር ዓረብ) is made. – Kane 1990: 1019a.
- qäläm* (ቀለም): ‘colour, ink’; consists basically of a finely ground pigment, which may be a plant, mineral or earth dye, suspended in a fluid medium. – Kane 1990: 678b.
- qäläm qäbi* (ቀለም ቀቢ): lit. ‘painter’; a derogatory name given to a scribe who does not have deeper knowledge of books apart from beautifully copying what is available to him. – Kane 1990: 678b.
- qäläm särräbä* (ቀለም ሰረብ): colour that has transferred from one side of a folio through to the reverse side. – Kane 1990: 488b.
- yä-qäläm qänd* (የቀለም ቀንድ): an ox or a cow horn which is used to contain ink. – Kane 1990: 791a.
- qälla*: → *maqlat*.

- qärm* (ቀርጎ): lit. ‘horn’; a punctuation mark which is used to give a parallel meaning or an equivalent for a word, e.g., *wangel bəbil səbkät* (*bəsirat*) ወንጌል ብሄል ስብስብት (ብሥራት) ‘The Gospel means the Preaching (Good news)’. → *aqrənt*.
- qärmä bäg^c* (ቀርነ በግዕ): (Gəʾəz): syn. *qärmä təməzz* (ቀርነ ጥምዝ : Kane 1990: 2105a): a crescent shaped decoration which is usually placed on the cover of a manuscript.
- qässa*, *qätta*: → *mäqṣat*, *qəṣ*.
- qada* (ቃዳ): ‘line’; syn. *mäsmär* (መሥመር), the place in between *sirak* (ሥራክ) and *fənot* (ፍኖት) where the letters are written. – Kane 1990: 818a).
- **qdm*: → *mäqdəm*.
- qəffäf* (ቅፌፍ): syn. *wäsk* (ወስክ), parchment trimmings which are obtained from the task of cutting to size the unordered *bəranna* (ብራና). Unlike the *əffaf* (አፋፍ), this action takes place before the binding of the book. – Kane 1990: 851b.
- qə[n]täba* (ቅ[ን]ጠባ): a controlling process whereby the scribe goes through the letters of the ms. he has written to check the density of the inks he has used and the shape of the letters. When he finds that a letter has too much ink or is misshapen, he carefully scrapes it using a razor. – Kane 1990: 799a.
- qərret* (ቅራት): syn. *däddäb* (ደደብ); not very well smoothed parchment which cannot be used for writing. – Not in Kane.
- qəssar* (ቅሥር): a thin line drawn around the four edges of a page for the sake of decoration. – Kane 1990: 753a.
- qəṣ* (ቅጽ): (cf. Gəʾəz *qäṣʿa* ቀጽዐ ‘to cut’): ‘quire’; set of leaves that are bound together. – Kane 1990: 846b.
- qəṭäl* (ቅጠል): syn. *ḥəlaf* (ካላፍ); a sheet with a single fold, producing two leaves, usually inserted in between other bifolia to form a quire or gathering. – Kane 1990: 829b.
- qoda* (ቅዳ): syn. *angarre* (አንጋራ); a dry piece of parchment before it is processed for writing. – Kane 1990: 818a.
- **qrs*: → *mäqärräs*.
- qum* (ቁም): a style of writing where the letters stand straight upright. – Kane 1990: 807a.
- qum tafi* (ቁም ጣፊ), *qum ṣahafi* (ቁም ጸሓፊ): ‘calligrapher’; a person who specialized in transcribing texts with particularly decorative and elaborate forms of script. – Kane 1990: 807b.
- q^w ami* (ቋሚ); syn. *aq^w ällq^w ay* (አቁልቋይ): lit. ‘framework’; a vertical line made along with the *ḥawəlt* (አውልት) to delimit a *qada* (ቃዳ) or a *mäsmär* (መሥመር). – Kane 1990: 808b.
- rəḥub* (ርኩብ): syn. *ḥəḥab* (ሪሪብ); *ḥəḥab* (*sälgəb*); ስልጋባ (*sälgəbba*, not in Kane); ስስ (*səs*, Kane 1990: 501a ‘thin, skinny, poor, meager’); a small sized book made from sheets folded in such a way to form gatherings of small leaves. – Kane 1990: 372b “pamphlet”.
- räqiq* (ረቂቅ): ‘subtle, minute’; a small sized script which is mostly used to write hymnal books. – Kane 1990: 388b.
- rəʾəsä mäddägg^wəs* (ርእሰ መደገሰ): a criss-cross type of decoration which is placed on the cover of a book.
- **rgs*, *rgt*: → *märgäṣ*.
- **rs^c*: → *täräs^ca*.

säffa: → *mässafäcä*.

säglat (ሰግላጥ): shavings obtained from the scraping of both sides of the parchment.

säleda (ሰሌዳ): syn. *kərtas* (ክርታስ); *leq* (ሌቅ), *räq* (ረቅ): the name of the final leaf ready for use. – Kane 1990: 457*b*.

śantäräž (ሠንጠረዥ): a simply chequerboard structure made of *zälänga* (ዘለንጋ) and *zärän* (ዘረን). – Kane 1990: 557*b*.

śäyyaf (ሠያፍ): syn. *gədm* (ግድም); a style of Ethiopic script whereby the letters incline either to the left or right. – Kane 1990: 573*b*.

salä: → *mäsäl dängay*.

śə'älawi (ሥዕላዊ): lit. 'pictorial'; a technique of overwriting made on the preliminarily drawn letters. This is usually done at the time of writing titles and drawing or painting illustrations.

śəga gäṭ (ሥጋ ገጥ): the flesh side of a sheet of parchment which is whiter and softer than the hair side.

śər (ሥር): syn. *ğəmmat* (ጅግት); cow or ox sinew which is used to sew torn parchment together. – Kane 1990: 482*b*.

śərräza (ሰረዛ): (1) the scribal practice of decorating the cut and repaired surface of a parchment folio by drawing various linear designs; (2) 'act of canceling, deleting'. – Kane 1990: 492*b*, also *śərrəzoš* (ሰርዞሽ) "stroke or line drawn above a letter indicating that it is erroneous and is not to be read (in ms. only)".

śərwəs (ሰርዋድ): a word or words inserted in the margin or between the lines of a text to clarify or comment on it. – Kane 1990: 492*a*.

śəwəwər qäläm (ሰዉር ቀለም): lit. 'hidden colour'; a coded style of writing employed by scribes to secretly communicate each other in the form of letters.

sir (ሰር): a thin parchment strip used to sew a group of folios together. – Kane 1990: 482*a*.

śirak (ሥረክ): the thin line inscribed on a page to mark the base of the letters. – Kane 1990: 491*a* "blank line or blank space at the top of the first page of a book".

**smk*: → *məsmak*.

**smr*: → *masmäriya*.

**sq^wr*: → *mäsäqq^wär*.

**sbr*: → *mäsärräb*.

śəgub (ጸጉብ), *ṭəgub* (ጥጉብ): (Gə'əz *śəgbä*, ጸግበ 'to be satiated'): syn. *gussər* (ጉሰር); ant. *rəḥub* (ርኅብ 'hungry'); a name given to a thick book. – Kane 1990: 2183*a*.

**śhf*: → *aqabe məśəḥəft*, *gədfätä śəḥəfi*, *həbtä śəḥəfät*, *məśəḥəf*, *qum ṭəfi*.

tämäläs (ተመለሰ): a marker inserted by the scribe at a point to indicate that an additional or missed reading is provided in the margin of a page. The margin can be either the *ḥəddag* (ኅዳግ), *ḥəlaf* (ኅላፍ), *gəlyät* (ግልዮት) or *ar'əst* (አርእስት). When the additional or missed text is a lot, the scribe puts it either on the back or front *mät äbbäqiya bəranma* (መጠበቂያ ብራና), 'guard leaves'.

tämälkač (ተመልካች): the name of a person who helps the *amälkač* (አመልካች) indicating the types of notational symbols according to their respective symbols.

**ṭbq*: → *mätäbbäqiya bəranma*.

**ṭrb*: → *mätäräb*, *mätäräbiya*.

**wəlwl*: → *mäwäkwäl*.

**wṭr*: *māwätər, māwättär*.

zä-täräs'a (ዘተረስዐ): (Gə'əz): lit. 'what has been forgotten'; a forgotten or unintentionally overlooked passage during the writing of a ms. This may be written on the *mätäbbäqiyā bəranna* (መጠበቂያ ብራና), 'guard leaves'.

täs'atu (ተስዐቱ): (Gə'əz): lit. 'nine': a sign consisting of five dots added in red around the *nə'us näṭab* (ንኡስ ነጥብ) (፡፡፡).

totan (ቶታን): (Gə'əz): 'shoelace'; pieces of parchment attached to the top and bottom of the *dändäss* (ደንደስ) of a ms. (cf. for the process Fäqadä Šällase 2010: 222–224).

ṭägurä gät (ጠጉረ ገጥ): the hair side of a sheet of parchment. – Kane 1990: 2181a–2182a.

ṭälsäm (ጠልሰም): a rolled or folded strip of parchment with the text generally written in short columns across the scroll. It is usually hung around the neck to act as a charm to avert evil and bring good fortune and is thought to have magical or miraculous effects.

tärraki šə'al (ተራሲ ሥዕል): paintings in a ms. illustrating the story narrated in the text.

ṭafi (ጣፊ): a person specializing in particularly decorative and elaborate forms of writing.

ṭalašät (ጥላሽት): lit. 'soot'; syn. *ṭəqärša* (ጥቀርሻ); powdered soot gathered from the ceiling or roof of a kitchen, used as an ingredient in the production of a black ink.

ṭəraz (ጥራዝ): a collection of *gəbbi* (ግቢ), each nested within the next to form a single spine, forming one section of a book called *k'ätät* (ኩተት). – Kane 1990: 2122b.

yä-ṭəraz labas ([ገ]ጥራዝ ልባስ): blank folios left at the beginning and end of a ms. in addition to the *mätäbbäqiyā bəranna*.

ṭəməzz (ጥምዝ): a decorative rosette motif incised on a cover of a manuscript.

ṭəmmər (ጥምር): the contraction or combination of two or more letters that are not ordinarily combined. – Kane 1990: 2101b.

wängel zəwäraq (ወንጌል ዘወርቅ), *wängelä wäraq* (ወንጌል ወርቅ): (Gə'əz): 'Golden Gospel'; a highly esteemed codex in a monastery or parish which has the four gospels (s. Bausi 2010b: 1130b–1132a).

wäraqama dəgg'əs (ወርቃማ ድጉስ): gold or gold-like decoration made on the *gäbäta* (ገበታ) of a ms.

wäsäk (ወሰክ): syn. *čərät* (ቁረት); a split at the tip of a pen which usually happens during preparation. – Not in Kane.

wäsfe (ወስፌ): syn. *mädgus* (መድጉስ); a large needle which is used either to make holes or to score lines. The one for piercing is very sharp at the tip and is called *māwgiyā wäsfe*, while the one for ruling has a blunt tip and is called *masmäriyā wäsfe*. – Kane 1990: 1525b.

wayäl (ዋሃል): syn. *māwällätä dəmṣ* (መወልጠ ድምፅ), *näq'w äta* (ነቀላጣ); vowel markers which were added to original Gə'əz letters to produce letters for sounds in other languages. In the tradition, these symbols are categorized as *näṭab* (ነጥብ), *kəbb* (ክብ) and *čərät* (ቁረት).

wəg (ወግ): closely-placed pin-pricks visible on most types of paper, resulting from the wires used to string the wooden frame in which the paper was molded. – Kane 1990: 1575b.

- yä-rasge säräz* (የራስጌ ሰረዝ): ant. *yä-gäрге säräz* (የግርጌ ሰረዝ); the horizontal stroke above an Ethiopic numeral.
- yä-wəḅa ənnat* (የውኃ እናት): lit. ‘mother of water’; a wave-like decoration on a manuscript cover.
- zälānga* (ዘለንጋ): the horizontal line of a *säntäräz* (ሠንጠረዥ). – Kane 1990: 1609a–b.
- balä-zämbaba* (ባለ ዘምባባ): a decorative motif resembling a palm tree placed on a manuscript cover. – Kane 1990: 1616b.
- zäng* (ዘንግ): the vertical stroke which forms the basis of many letters. – Kane 1990: 1657a.
- zär* (ዘር): syn. *nəbab* (ንባብ); a Gəʿəz text with commentary which is usually regarded as *yä-liqawənt zär* (የሊቃውንት ዘር), lit. ‘the seed of the scholars’, i.e. ‘the scholars’ text’, that is taken as correct, whilst variant texts are held to be wrong. – Kane 1990: 1622b.
- zärän* (ዘረን): the vertical line of a *säntäräz*. – Not in Kane.
- zəbar* (ዘባር): a vertical line which it is claimed (s. Fäqadä Šəllase 2010: 316) was formerly used to separate two words in a manuscript. Later it was replaced by *näq^wṭ* (ነቀጥጥ). – Not in Kane.

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Summary

The study is aimed at providing definitions for important terms that have specialized meaning in the Ethiopian manuscript culture. Terms related with lemmatized entry are also given under the same entry and marked as synonyms. The entries are arranged alphabetically following the Latin alphabetical order.