

Hiob-Ludolf-Zentrum  
für Äthiopistik



# A preliminary survey of *qəne*-poems in Ethiopic manuscripts: Orality condensed into letters

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## Ethiopian *qəne*-poetry: material limited to orality only?

- *Qənes* collected and written down for or by Europeans
- Work of the early Ethiopian educators
- *Qənes* collected and written down by Ethiopian scholars and intellectuals
- *Qənes* printed
- Audio recordings?
- Video recordings?

## **Qæne-poems in historical parchment manuscripts**

- Qæne-poems included in historical narratives
- Single qæne-poems as additional notes in manuscripts
- Groups of qæne-poems as additional notes in manuscripts
- Qæne-poems as (sub)parts of other works

## Qənes in Ethiopic historical narratives

- Three poems recorded by *ʾaläqa* Gäbru in his Chronicle of King Täklä Giyorgis (r. 1779-90).

*ʾAläqa* Gäbru's own *qəne*:

ደ፡መግምጽ፡ሣዕረ፡። ወእምዝ፡ወሀበ፡አለቃ፡ገብሩ፡ቅኔ፡ሥላሴ፡እንዘ፡ይብል፡።  
 ክህናት፡ሠወርዖ፡ለዕንቄ፡ስምክ፡ቴዎድሮስ፡በውሣጤ፡መዝገብ፡ስምክ፡አፍ  
 ዓዊ፡ተክለ፡ጊዮርጊስ፡ዘይት፡ዘቀደስክ፡አሕዛብ፡ምድር፡አዛቲ፡ዕለት፡እም  
 ዝኒ፡ነገር፡ቀዋሚ፡እንተ፡አልቦቱ፡ሐሰት፡አይትናገር፡ሰብእ፡ቃለ፡ሐሚት፡።  
 ሰመ፡ፈግሪሀ፡በውሣጤ፡ቤት፡እም ሕዝባዊ፡ሠወረ፡ዳዊት፡። ወአመ፡ጿወጀወ  
 ሀበ፡ንጉሥ፡እልሀምተ፡ለመኳንንት፡ወለመሳፍንት፡ወለሊቃ፡ወንት፡። ወአመ፡

H.W. Blundell, *The royal chronicle of Abyssinia: 1769-1840*, Cambridge 1922, text p. 57 (fol. 475b), tr. p. 284 (after ms. British Library, Orient. 821)

## Qənes as additional notes in manuscripts: isolated poems



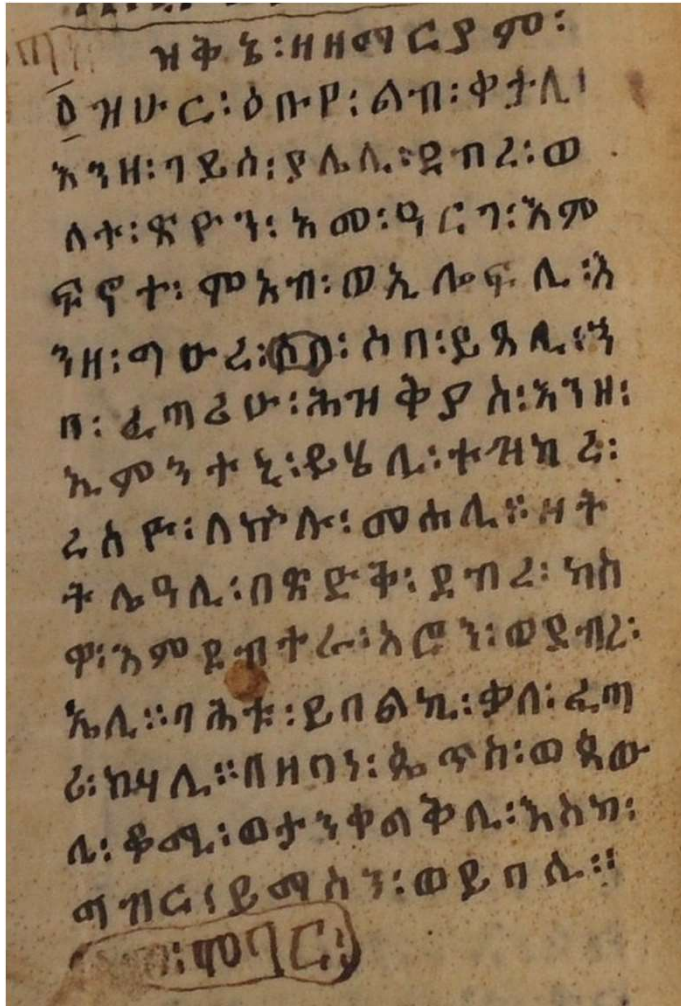
Fol. 14 v:

- Inventory of books and sacred items with the year 7020 (= 1528 CE); mention of „our father Täklä Nəbəyat“ (abbot of Gundä Gunde, d. 1554?).

- An *‘ətanä mogär qəne* assigned to Zä-Maryam, late 16<sup>th</sup>/early 17<sup>th</sup>-century hand

MS Ḥarennät Gäbäzäyti Maryam MHG-004, Four Gospels, early 16<sup>th</sup> century, fols 14v-15r (<https://betamasaheft.eu/manuscripts/ESmhg004/main>)

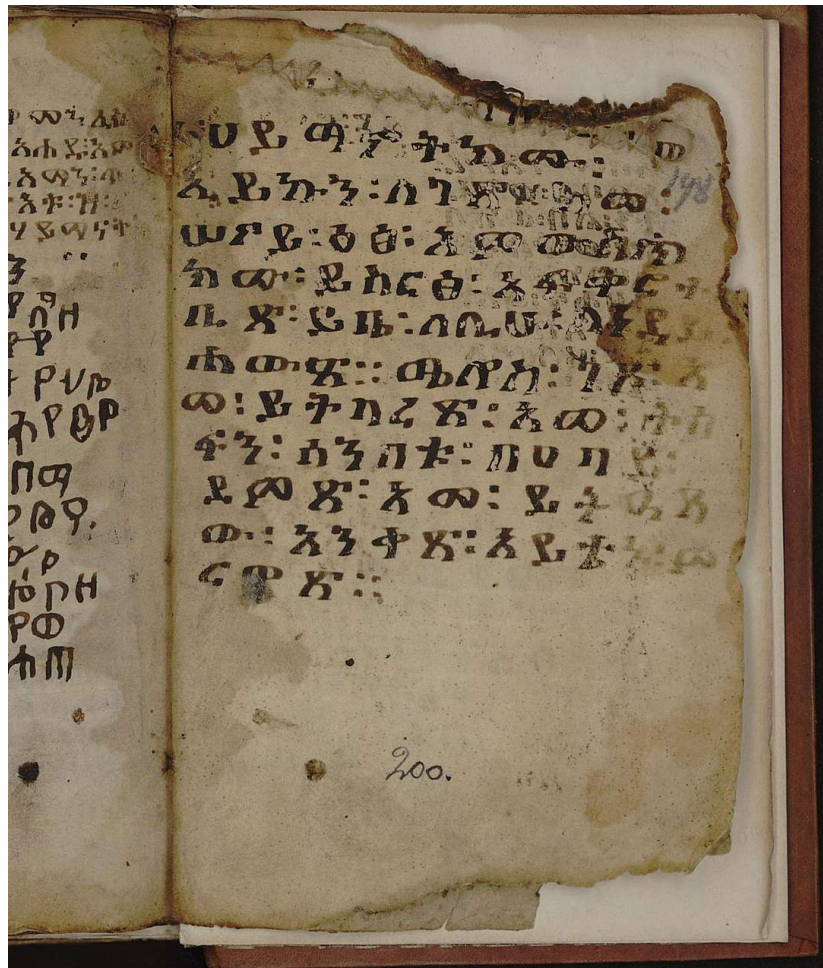
## Qənes as additional notes in manuscripts: isolated poems



[ፍጥረት ጠጋር] This *qəne* is of Zä-Maryam

- 1) One man, a killer, of arrogant heart,
- 2) Was underway while he was going astray,
- 3) When he ascended the Mount of the Daughter of Zion, from the way of Moab and Philistines,
- 4) (And) when he prayed crying,
- 5) To his Creator (like) Hezekiah, not thinking of anything,
- 6) He made a reminder to every one who swears,
- 7) That Däbrä Kaswa exceeds,
- 8) In righteousness, the tent of Aron and the mount of Eli,
- 9) But now the voice of the mighty Creator will say,
- 10) “Stand on the back of Peter and Paul, (without) shaking,
- 11) Until the creation has decayed and vanished!”

## Qænes as additional notes in manuscripts: isolated poems



- Two *qæne*-poems, according to Boris Turaev

- One is written in a 15<sup>th</sup>-century hand

- If true, by far the oldest *qæne* known?

MS St Petersburg, Russian National Library, Dorn 609/ Vost. 609, Psalter and other texts, 15<sup>th</sup> century, fol. 198r

(<https://betamasaheft.eu/manuscripts/RNBdorn609/main>)

## Qənes as additional notes in manuscripts: isolated poems

1) ሀይማኖትክመ፡ ኢይኩን፡ ለገጽ፡

2) ከመ፡ ሠናይ፡ ዕፅ፡

3) እምውስጥክመ፡ ይስርፅ፡

4) አፍቅሮተ፡ ቢጽ፡

5) ይቤ፡ ለሊሁ፡ ለነዳይ፡ ሐውጽ።

6) ማሎስ፡ ገጽ፡ አመ፡ ይትባረጽ፡

7) አመ፡ ትሰፍን፡ ሰንበቱ፡ በፀባይ፡  
ደምጽ፡

8) አመ፡ ይትዓጸው፡ አንቀጽ፡

9) አይቴኑ፡ ምርዋጽ።

1) Your faith may not be “for face”,

2) Like a nice plant,

3) It should sprout from inside you,

4) The love to your neighbor.

5) He himself said, “Visit the poor!”

6) When Melos makes His face shine,

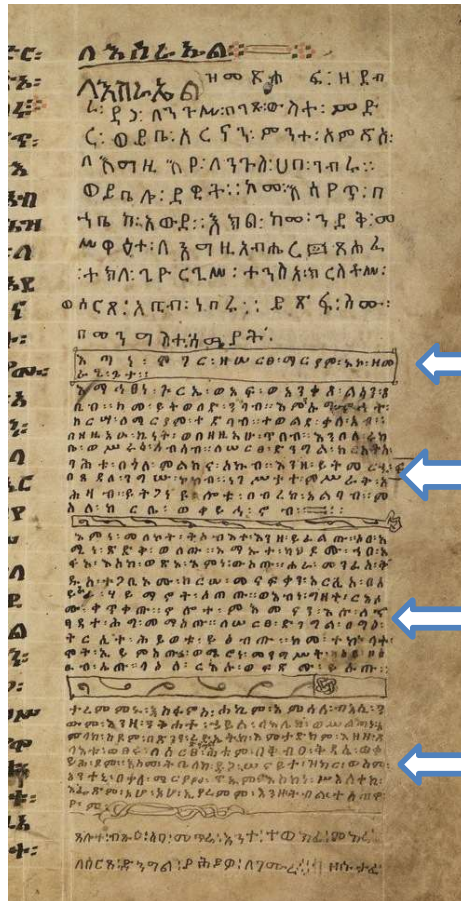
7) When His Sabbath reigns in great  
roar,

8) When the gate is closing,

9) Where (will be) the exit  
(to escape the judgement)?



## Qənes in manuscript as additional notes: groups of poems



Fol. 31r, in late 16<sup>th</sup>/early 17<sup>th</sup>-century handwritings:

ლაქინ: ყოიცი: აცოთ: აყციფრო: ხი: მსოცე: ჰაჰა: (Indication to the qəne type and the author)

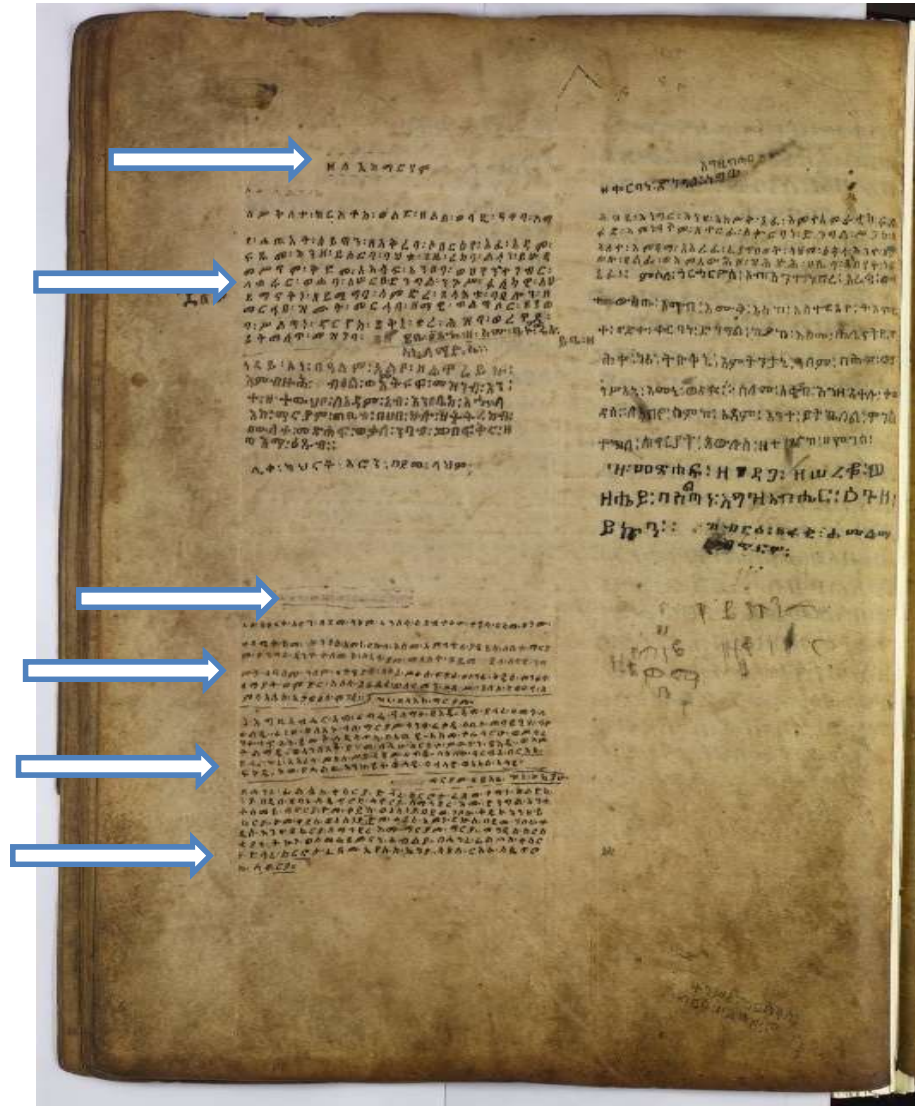
ლაქინი: რეცე: დეჰე: დეჰეჰე: დეჰე: დეჰე: დეჰე: დეჰე: დეჰე: დეჰე: დეჰე: ... (poem 1)

ლაქინი: მსოცე: ჰაჰა: ლაქინი: ლაქინი: ლაქინი: ლაქინი: ლაქინი: ლაქინი: ლაქინი: ლაქინი: ლაქინი: ... (poem 2)

ლაქინი: ლაქინი: ლაქინი: ლაქინი: ლაქინი: ლაქინი: ლაქინი: ლაქინი: ლაქინი: ლაქინი: ... (poem 3)

MS Paris BNF d'Abbadie 57, Books of Kings, 15<sup>th</sup> century  
 (<https://betamasaheft.eu/manuscripts/BNFabb57/main>)

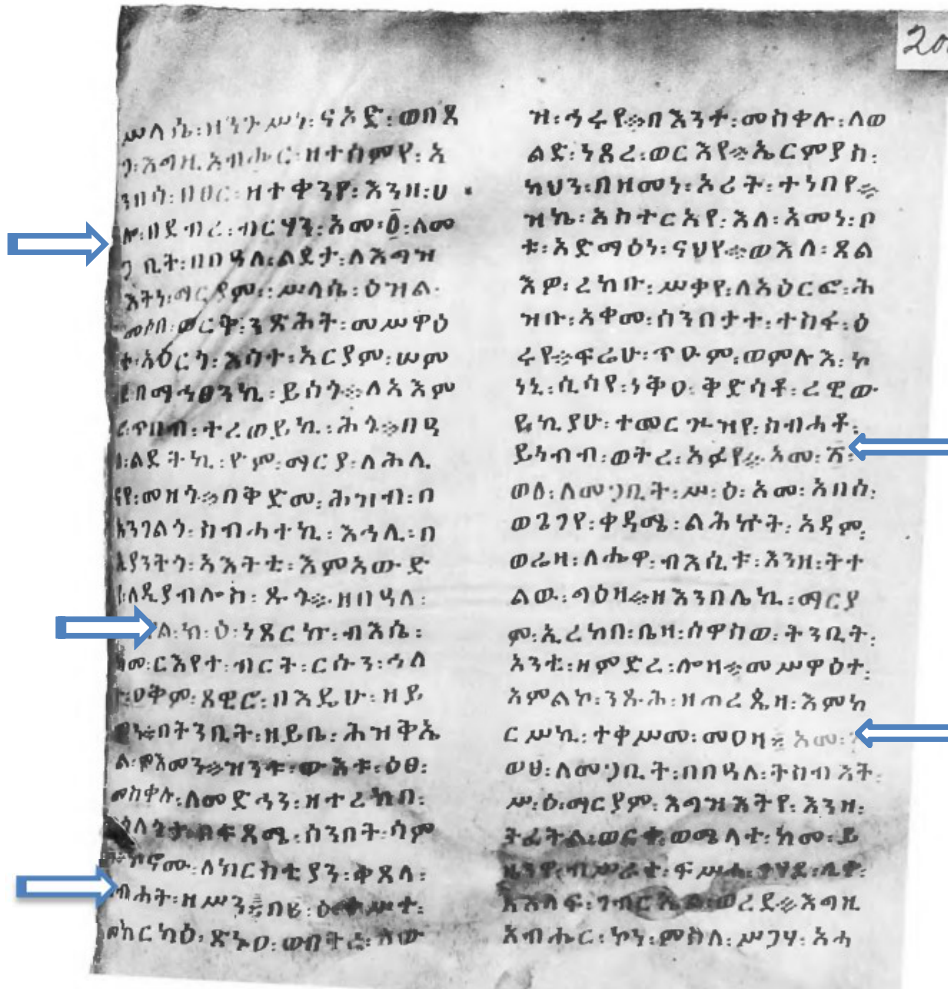
## Qænes in manuscript as additional notes: groups of poems



MS Paris BNF  
d'Abbadie 57, Books  
of Kings,  
15<sup>th</sup> century,  
fol. 31v  
(<https://betamasaheft.eu/manuscripts/BNFabb57/main>)

## Qānes in manuscript as additional texts: collections

Twenty five *qānes* assigned to King Naʿod (r. 1494-1507)



MS British Library Orient. 706, Acts of Nob and Fasilädäs, 1478-94, fols 200r-202v

- 25 *qānes* with indications of places and occasions of of composition, types and melodic modes, written in the same hand

- Not all said to be *śallase* really match the form (six lines)

From: B. Turaev, “ሥላሴ፡ ዘንጉሥ፡ ናኦድ፡፡ Virši carja Naoda”, Sankt Peterburg 1904 (Pamjatniki éfiopskoj pis'mennosti 2) (Table V).

## Qænes in manuscript as additional texts: collections

Twenty five qænes assigned to King Na<sup>o</sup>od (r. 1494–1507)



- Copied as homogeneous text block in the same hand, on guard leaves.

- Use of abbreviations

- Extensive use of rubrication

- Lines delimited by the sign ¶

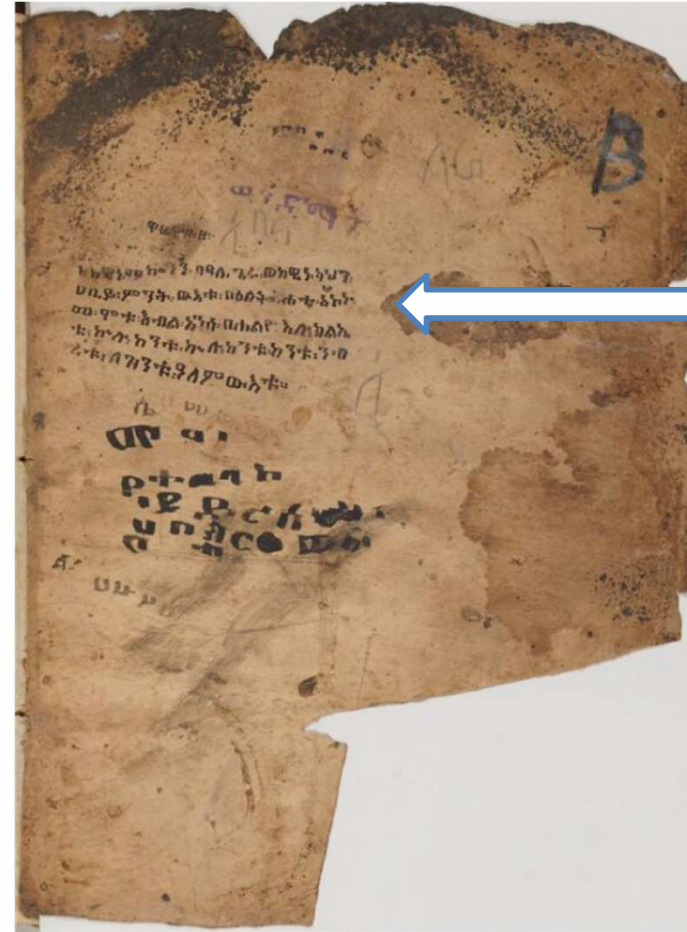
- Poem end marked by ¶ or X like sign ¶

Fols. 200v-201r, from B. Turaev, “*ሥላሴ: ዘንጉሥ: ናኦድ*” Virši carja Naoda” (Table V)

## **Qənes in manuscripts as written texts: change of medium**

- *Qəne* in written form: new characteristics
- Re-contextualisation of *qəne* in written form

## Qənes in manuscripts as additional notes: not properly catalogued



Paris, BnF BNF Ethiopien 342 Griaule 38, Vita Takla Haymanot, 15<sup>th</sup> century, fol. 1r  
(see S. Grébaut, *Catalogue des Manuscrits Éthiopiens de la Collection Griaule... II*, Paris 1941, 18-20)

## Qænes in manuscripts as additional notes: not properly catalogued

ዋዜማ ዘ፡

1) ከከዊነ፡ መኩንን፡ በዓለ፡ ግራ፡  
ወከዊነ፡ ካህን፡ ዐቢይ፡ ምንተ፡  
ውእቱ፡

2) በዕለት፡ አሐቲ፡ አኮኑ፡ ሞቱ፡

3) እብል፡ አንሰ፡ በሐልዮ፡ እለ፡  
ክልኤቱ፡

4) ኩሉ፡ ክንቱ፡ ኩሉ፡ ክንቱ፡ ኩሉ፡  
ክንቱ፡

5) ለዝንቱ፡ ዓለም፡ ውእቱ፡።

*Wazema* of ...

1) What is the profit of becoming a great commander, owner of a diadem, and of becoming a great priest?

2) Won't death come one day?

3) I say (this) contemplating over the both....

4) Everything is void, everything is void, everything is void,

5) (Everything) of this world.

## Long-term project “*Beta maṣāḥəft*: Manuscripts of Ethiopia and Eritrea”

Supported by the Akademie der Wissenschaften in Hamburg, 2016-40

Scientific Director: Prof. Dr. Alessandro Bausi

Administrative Director: Eugenia Sokolinski

Research fellows: Denis Nosnitsin, Dorothea Reule, Carsten Hoffmann

PhD candidate: Guesh Solomon

Hiob Ludolf Centre for Ethiopian and Eritrean Studies, Hamburg University

Institutional web-page: <https://www.betamasaheft.uni-hamburg.de/>

Application online: <https://betamasaheft.eu>



## Long-term project *Beta maṣāḥəft*: main goals

- Systematic overview of all known manuscripts
- Encoding related metadata:
  - Records (TEI XML) for all relevant persons (scribes, owners, donors)
  - Records (TEI XML) for all relevant places (repositories, places mentioned)
  - Records (TEI XML) for all registered texts (whether as main content or as paratext)
  - Records (Zotero) for relevant bibliography
- Text encoding and editing
  - Making texts available is the best way to identify manuscript contents!

<https://www.betamasaheft.uni-hamburg.de/> - Institutional page

<https://betamasaheft.eu/> - web application

# The Guidelines: encoding and cataloguing manual of the *Beta maṣāḥeft*

The screenshot shows a web browser window displaying the 'Beta maṣāḥeft Guidelines' website. The URL is <https://betamasaheft.eu/Guidelines/?id=general>. The page title is 'Beta maṣāḥeft Guidelines' and the breadcrumb is 'project site > Take a tour of this page'. The main content area is titled 'General' and 'TEI encoding guidelines for cataloguers'. It contains several paragraphs of text and a numbered list of 15 items. The left sidebar has a navigation menu with categories like 'How to...', 'Former Wiki Main Table of Contents', 'New contributors', 'All Elements', 'All Attributes', and 'All Pages'. The bottom of the browser shows a Windows taskbar with various application icons.

General

## TEI encoding guidelines for cataloguers

TEI should always be referred to for definitions and use of elements and attributes.

These guidelines, however, are about the use of a schema which is largely customized. The customization is documented in the ODD (see schema view), but we also offer a [more canonical version](#) of every single file, which populates empty pointers and expands abbreviated URLs, for example.

However, TEI is not a prescriptive system or a schema, and the present guidelines describe the declension of the TEI for this project and its purposes. Whenever possible the reason for a particular encoding decision is given. This shall help also to track bugs related to data entry.

The [ODD](#) and the [schema](#) can be found in the Schema repository.

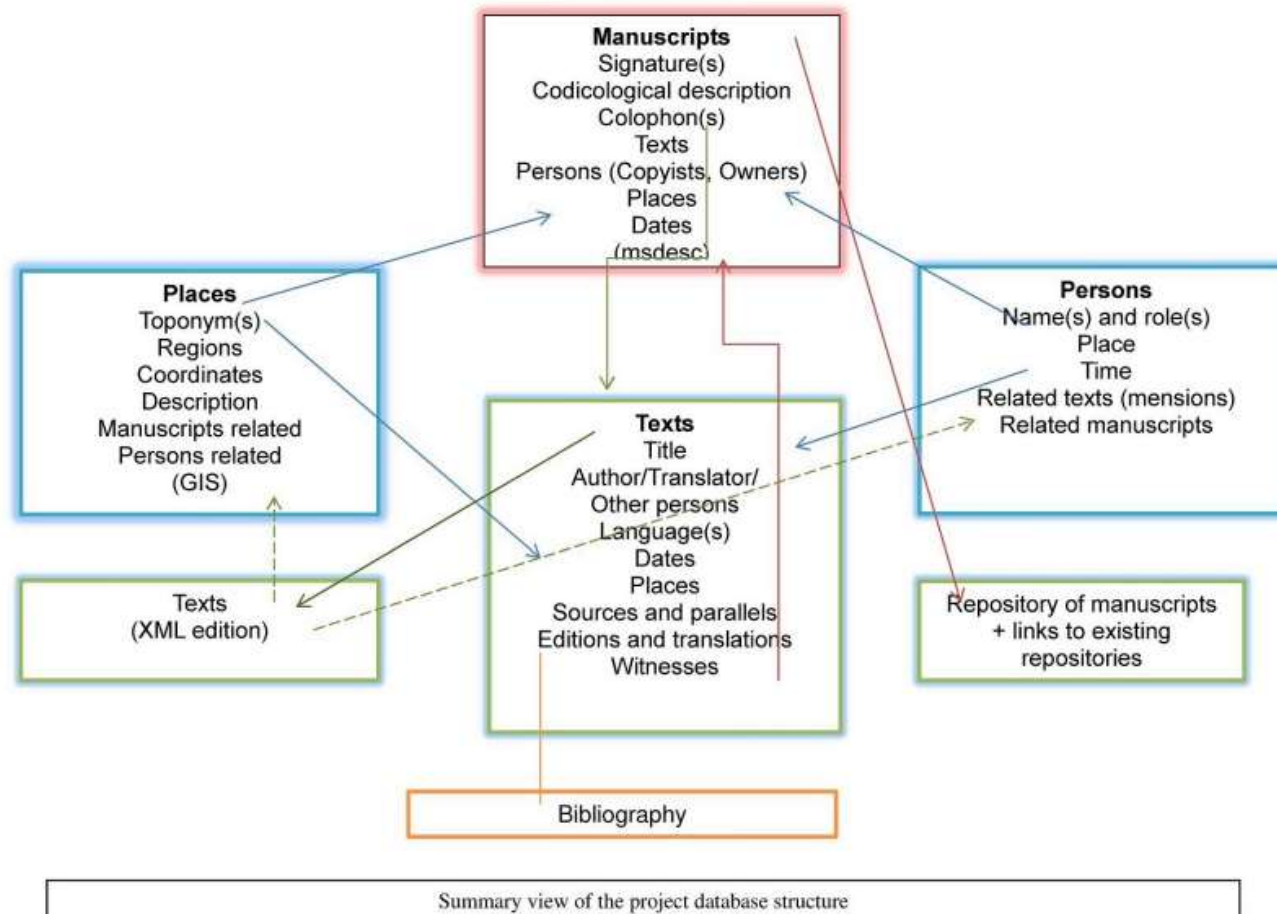
If you think something should be automatized, [click here first](#).

There are several general things you are going to encode. These pages describing them are all a MUST READ if you are editing for the first time:

1. [How to transliterate](#)
2. [How to record the activities done on any file](#)
3. [Adding a type to distinguish different entities](#)
4. [How to deal with white spaces.](#)
5. [General information in titleStm](#)
6. [How to assign IDs](#)
7. [How to make links](#)
8. [How to deal with bibliography](#)
9. [Making statements about languages used in the file](#)
10. [Marking up Named Entities \(personal names, place names, titles, dates\)](#)
11. [Use of referencing attributes \(@corresp and @ref\)](#)
12. [<certainty>](#)
13. [Assigning keywords](#)
14. [Figures and links to images](#)
15. [Assigning an information to a specific source](#)

Liuzzo, Pietro, Dorothea Reule et al. 2022. 'Beta maṣāḥeft Guidelines' (see <http://betamasaheft.eu/Guidelines/>).

## Long-term project *Beta maṣāḥəft*: architecture



## Beta maṣāḥəft: *qənes* to be recorded in “Clavis Aethiopica” as individual literary works

**Biblical books:** Genesis; Enoch; Gospel of Matthew...

**Lives and miracles of saints:** Life of Walatta Pēṭros; Miracle of Mary: Miracle of Juliana and Barbara from Bethlehem...

**Homilies:** Homily by John Chrysostom on the Nativity of Our Lord, Homily by Theophilus of Constantinople on St Stephen the Protomartyr ,...

**Theological treatises:** Faith of the Fathers,

**Poetic texts:** Malkə’a Gabrə’el; Malkə’a sanbat...

**Protective prayers:** Protective prayer against the fear of demons; Protective prayer against various illnesses, containing the names of the nails of the cross...

**Letters:** Letter from ’Iyāsu I to Clement XI...

**Individual *qənes*-poems:** ... ..

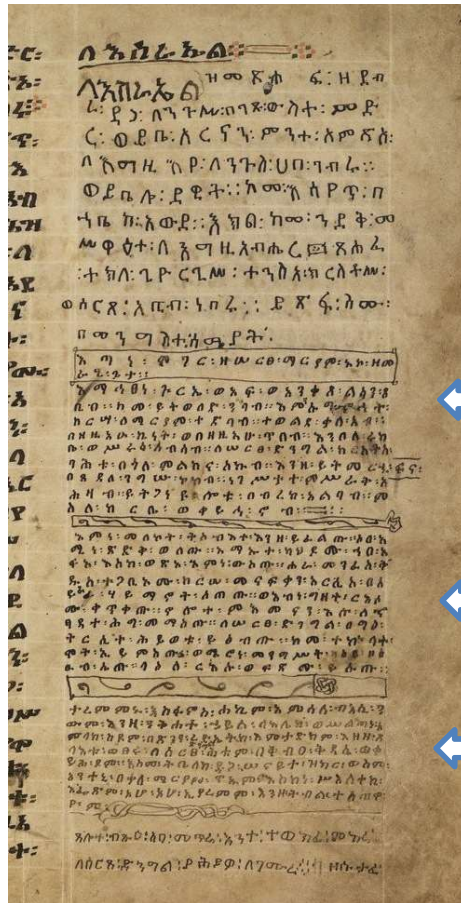
**Stable collections of several textual units:** ... ..

## Beta maṣāḥəft: ID record for a qəne-poem

```

<TEI xmlns="http://www.tei-c.org/ns/1.0" xml:id="LIT6961Emnamalakot" xml:lang="en" type="work">
<teiHeader><fileDesc><titleStmt>
<title xml:lang="gez" xml:id="t1">እምነ፡ መለኮት፡ ትሰብእተ፡ እንዘ፡ ይፈልጡ።</title>
<title xml:lang="gez" type="normalized" corresp="#t1">'ጤna malakot təsbə't 'ənza yəfallətu, ...
(Qəne of 'əṭāna mogar type)</title>
<title xml:lang="en" corresp="#t1">Will you correct, 'ጤfānos, in the likeness of a sleepy man, ...</title
....
<profileDesc>
<creation notBefore="1580" notAfter="1610"/>
<abstract>
<p>The poem, known from <ref type="mss" corresp="BNFabb57"/>,
may be a <term key="Qene"/> of the type <foreign xml:lang="gez">'əṭāna
mogar</foreign> and attributed to <persName ref="PRS14052SardaMaryam"/>.</p>
</abstract>...
...
<div type="edition">...
<ab>
<l n="1">እምነ፡ መለኮት፡ ትሰብእተ፡ እንዘ፡ ይፈልጡ።</l>
<l n="2">ሶባ፡ አሚነ፡ ጽድቅ፡ ወለጡ።</l>
<l n="3">አማኡቱ፡ ካህዶሙ፡ ኅባ፡ አፍአ፡ እስከ፡ ወጽአ፡ እምነ፡ ውሰጡ።</l>
<l n="4">ሐራ፡ መንፈስ፡ ቅዱስ፡ ተጋቢአሙ፡ ከርሠ፡ መናፍቃን፡ አርሲስ፡ በሰይፈ፡ ሃይማኖት፡ </l>
</ab>
...
</TEI>
  
```

# Beta maṣāḥəft: encoding qəne-poems in the record for manuscript



```
<item xml:id="a2">
  <locus target="#31rb"/>
  <desc type="GuestText"><title type="complete" ref="LIT6960Emmahtsene"/>A <term key="Qene">qəne-poem</term> of
  <term key="EtanaMogar">ʿāṭana mogar</term> type, by Šarḍa Māryām</desc>

  <q xml:lang="gez">እግዳዳ ገግር ዘ <persName ref="PRS14052SardaMaryam">ሶርዳ ግርዳም</persName>
  አኩ ዘመራሂ ጊታ፡ እግዳዳ ገግር፡ ገርግር፡ ወአክ፡ ወአንቀጸ፡
  ለጎን፡ ጸብሲ፡ ከመ፡ ይተወልድ፡ ንክብሩ፡ እምንብ፡ ፍጥነተ፡ ክርግ፡ ለግርዳም፡ ተደባብሮ፡ ተወልድ፡ ታሉ፡ አብ፡ በዘዘሊሁ፡
  ኪነት፡ ወበዘሊሁ፡ ጥብብ፡ እንባሉ፡ ርክብ፡ ወሥራዕ፡ ስብሃቱ፡ ለሥርዓ፡ ደንግል፡ ክርክብ፡ ባሕት፡ በባሉ፡ ምልክት፡ ስክ፡
  እንክ፡ ይተመርጥ፡ ፍ፡ በኦጳሴ፡ ንጉሠ፡ ተክብ፡ ሃንጦተተ፡ ምሥራት፡ አሕክብ፡ ይተጋብዮ፡ ሎተ፡ በብድረ፡ አልባብ፡ ምሳ፡
  ክርቤ፡ ወተደኑ፡ ፍላ፡ </q>

  <q xml:lang="en">ʿĀṭana mogar of <persName ref="PRS14052SardaMaryam">Šarḍa Māryām</persName>,
  not from a <foreign xml:lang="am">marāhi gʿwetā</foreign>.
  From the inside of the throat and the mouth, and the narrow gate of
  the tongue, that the reading would be brought forth,
  from the closed threshold of the belly of Mary, the canopy, God the Word was born, with his each
  and every skill and wisdom, without an intercourse and arranged matrimony. For
  <persName ref="PRS8550sardaDe">Šarḍa Dəngal</persName>, Christ, (when he was
  still) in the cradle of his dominion, Being led along the way through the
  shining of his King, the star, Kings of the Orient, peoples, Pay homage to him
  (kneeling) on the kneet(s) of their hearts, With myrrh and red gold. </q>

  <note><persName ref="PRS14052SardaMaryam">Šarḍa Māryām</persName> is indicated as
  the author of the poem, written in a late 16th-or an early 17th-century hand. Translated into French and commented upon by
  <persName ref="PRS3182ContiRo">Conti Rossini</persName>. According to him, the poem could be
  composed after the war of <persName ref="PRS8550sardaDe">Šarḍa
  Dəngal</persName> with <persName ref="PRS6476Mahammad">Maḥammad</persName>,
  the king of <placeName ref="ETH1064Adal">Adal</placeName>. </note>
</item>

item xml:id="a3">
  <locus target="#31rb"/>
  <desc type="GuestText"><title type="complete" ref="LIT6961Emnamalakot"/></desc>
  <q xml:lang="gez">ታሪም ምን፡ መለኮት፡ <gap reason="ellipsis" resp="DN"/> </q>
  <note>Composed probably by the same author, <persName ref="PRS14052SardaMaryam">Šarḍa Māryām</persName>,
  as <ref target="#a2"/>, written in the same or very similar hand. </note>
</item>

item xml:id="a4">
  <locus target="#31rb"/>
  <desc type="GuestText"><title type="complete" ref="LIT6962Taramemnu"/></desc>
  <q xml:lang="gez">ታሪም ምን፡ አሰፋፍነ፡ አሰፋፍነ፡ ለምሳጥ፡ ለምሳጥ፡ ስብሃ፡ ንጉም፡ <gap reason="ellipsis" resp="DN"/> </q>
  <note>Written in a late 16th- or an early 17th-century hand, similar to
  the hand of the notes above; it seems to mention <persName ref="PRS8550sardaDe">King Šarḍa Dəngal</persName>. </note>
</item>
```

Paris, BnF Éthiopien d'Abbadie 57, Books of Kings, Conti Rossini C. 1914. *Notice sur les manuscrits éthiopiens de la Collection d'Abbadie* (Paris: Imprimerie nationale), 32–33 (no. 7). (<https://betamasaheft.eu/manuscripts/BNFabb57/main>)

# Beta maṣāḥəft: registering qəne-poems in manuscripts

- Additions 59
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## Qəne

There are 60 resources that contain the exact keyword: Qəne

id	title
EMIP01908	Portland, Ethiopic Manuscript Imaging Project, Hazen Codex 4
ESmng004	Bəherāwi Kəllələwi Mangaṣṭii Taḡrāy, Harennat Gabazayti Qəddəst Märyām, MHG-004
ESmsm001	Gulo Maḳadā, Dabra Sayon Qəddəst Märyām Manabayti, MSM-001
EMIP00037	
ESday002	'Əndartā, Dərbā Dabra 'Abuna Yāsāy, DAY-002
ESdma013a	Gāntā 'Afaṣum, 'Aḫzarā Märyām, DMA-013a
ESqmb002	Bəherāwi Kəllələwi Mangaṣṭii Taḡrāy, Balasā Qəddus Mikā'el, QMB-002
EMIP00028	Denver, CO, Eliza Bennett Collection, Eliza Codex 7
ESdmd013	Gāntā 'Afaṣum, Dəblā Yohannes Maṭmaq, DMD-013
BNFabb39	Paris, Bibliothèque nationale de France, BnF Éthiopien d'Abbadie 39
RNBdorn609	Saint Petersburg, Rossijskaja Nacionalnaja Biblioteka, RNB Dorn 609
EMIP00409	Portland, Ethiopic Manuscript Imaging Project, Kaleab Addis Project 9
ESamq009	'Addigrat, 'Äddigrät Dabra Mankərät Qəddus Qirqos, AMQ-009
ESmgm010	Gāntā 'Afaṣum, Mə'əsār Gwaḫilā Qəddus Mikā'el, MGM-010
ESsm017	Gulo Maḳadā, Sabayā Märyām, SM-017
EMIP00088	Portland, Ethiopic Manuscript Imaging Project, Weiner Codex 5
BLorient492	London, British Library, BL Oriental 492
BAVet109	Vatican City, Biblioteca Apostolica Vaticana, Aeth.109
IVorlov8	Saint Petersburg, Institut Vostočnyh Rukopisej Rossijskoj Akademii Nauk, IV Orlov 8



# Thank you!

Dr. Denis Nosnitsin