CONTENT ANALYSIS OF MĂŞHĂFĔ MĂWAŞĔT

BY

BERHANU AKAL ABEBE

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CONTENT ANALYSIS OF MÄŠḤAFÄ MÄWAŠÊ'T

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I owe a deep debt of gratitude to Zur’Ambba Arågawi šrha Arøyam Monastery, Northern Gondar Diocese Office and all those who taught me patiently and were always eager to digitalize the MSS of Måshafå måwåš’t
I wish to express all my gratitude to my wife w\ro Tsedal Zewdu to her support in all my life
**ABBREVIATIONS AND ACRONYMS**

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<thead>
<tr>
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<th>Description</th>
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<tr>
<td>a</td>
<td>first column</td>
</tr>
<tr>
<td>AAU</td>
<td>Addis Ababa University</td>
</tr>
<tr>
<td>Act.</td>
<td>Acts</td>
</tr>
<tr>
<td>A. D.</td>
<td>Anno Domini. Refers to the Gregorian calendar</td>
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<tr>
<td>b</td>
<td>second column</td>
</tr>
<tr>
<td>B.C</td>
<td>Before Christ</td>
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<tr>
<td>c</td>
<td>third column</td>
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<td>C</td>
<td>Century</td>
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<tr>
<td>cp.</td>
<td>compare</td>
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<tr>
<td>Des</td>
<td>desinit ‘it ends’</td>
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<tr>
<td>E. C.</td>
<td>Ethiopian Calendar</td>
</tr>
<tr>
<td>EMML</td>
<td>Ethiopian Manuscript Microfilm Library</td>
</tr>
<tr>
<td>EOTC</td>
<td>Ethiopian Orthodox Tewahedo Church</td>
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<td>f.</td>
<td>folio</td>
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<tr>
<td>ff.</td>
<td>folios</td>
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<tr>
<td>Z₁</td>
<td>1st manuscript of zur’abba ’Arāgawi</td>
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<tr>
<td>Z₂</td>
<td>2nd manuscript of zur’abba ’Arāgawi</td>
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<tr>
<td>i. e.</td>
<td>id est. (that is)</td>
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<tr>
<td>IES</td>
<td>Institute of Ethiopian Studies</td>
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<td>Inc</td>
<td>Incipit</td>
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II
Jn. = John
Kms = Kilo meters
Lit = literary
Lk = Luke
M = mäwaśa’t
MS = manuscript
Mth = Matthew
MSS = manuscripts
n.d = no date is given
Om = omitted
P = printed manuscript and edited to ZurAmba Arägawi
Pet. = Peter
Psa = Psalm
R = Recto
[Sic] = in square brackets is used to indicate that the preceding
Word, statement, etc., is correctly quoted, even though it is
a mistake.
St. = Saint
V = verso

III
TRANSLITERATION

There are variations in transliterating the Fidāl as there is no standardized system of transliteration for it. The researcher used EAE-Garamond system of transliteration.

<table>
<thead>
<tr>
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<td>h</td>
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<tr>
<td>ṇ</td>
<td>l</td>
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<tr>
<td>ṃ</td>
<td>m</td>
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<tr>
<td>w</td>
<td>š</td>
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<tr>
<td>ĺ</td>
<td>r</td>
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<table>
<thead>
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<td></td>
<td>1.</td>
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<tr>
<td>ā</td>
<td>a</td>
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<td>ə = bā</td>
<td>ș = bu</td>
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ABSTRACT

The aim of this study is to analyze the content of “Mäwäs’at” which is a level of knowledge given in the ecclesiastical curriculum of Ethiopia. This knowledge is given by a book titled the Book of Mäwaš’at which is believed to be authored by St. Yared in the 6th century. This study will help readers to know about the content of the Book of “Mäwaš’at” and its practice in the church. It is believed to bring a new insight for further researcher in the ecclesiastical tradition in general and the liturgical texts in particular. The paper is framed to have four chapters. The first chapter is devoted to have some background notes about the famous monastery of Zur’abba Arāgawī Ṣārḥa Arym, the place where the tradition is believed to have been established by St. Yared and the King (Gābrā Māsqāl) and the Saints (Abba ’Arāgawī and St Yared) who accompanied him to the monastery. The second chapter discusses about the origin and development of the hymn, its ecclesiastic tradition, the generation of the teachers to date. The third chapter, which is the main body of the research, presents the content analysis. The final chapter contains the conclusion remarks and glossary of terms which are used in the school.
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CHAPTER ONE

1. Introduction

1.1. Background of the Study

Ethiopia is one of the oldest nations which have developed a system of graphic representation of its traditional wisdom and philosophical thoughts. Baye Yimam (2008:60)

Within this graphic representation, there are many literary works which have been distributed in every parish, monastery and private collection. In all Ethiopian Orthodox Täwahädo Churches, there are different manuscripts whose contents are biblical, apocryphal, chronicle, hagiographical, liturgical books and other Gəz texts. Some of the manuscripts are translated from foreign languages especially from the Christian Orient. But majority of them are products of the Ethiopian church scholars. Most of the texts are composed for religious purpose, like the Glory of Jesus Christ, His Mother, the Perpetual Virgin Lady Mary and hagiographies of different saints, and some patristic texts. In addition to these, there are several Gəz texts such as chronicles, ethical books (eg Məshafä ḥawi), philosophical books, physiologies, astrological books (eg, ʿawdä nāgōst), books of the solar system, (eg. Məshafä Sabela), agricultural books (eg. Məshafä Mašbëh) etc.

However, most of the texts have a tendency to relate things with religion and spirit. The well known books of saint Yared are also part of these texts, which were primarily written and composed for religious purpose mainly to glorify the Father, the Son and the Holy Spirit, St Mary and other saints. These texts are totally of religious in content and are part of music (song).

They are five in number, namely: Dəggʷə, Ṣomä Dəggʷə, Mʿəraf, Zəmmare and Məwasʿət. All these manuscripts have their own different variants. Məwasʿət, the subject of this paper is a poetic and musical text, which is not scientifically studied. The author of these hymnal texts is St. Yared.
St. Yared lived around Aksum during the reign of king GëbräMäsqäl. His works were composed in monasteries of Northern Ethiopia especially today’s Tǝgray and Gǝndǝr.

As is stated in Dǝrsanä ‘ura’el¹ (homily) and in the Tarikä Nîgässt² a chronicle which describes the history of many kings from the beginning of Aksumite Dynasty up to King Tewodros II, Abba Arǝgawi (one of the Nine Saints), St. Yared and King GëbräMäsqäl traveled from Aksum to Lake Ṭana³, to visit the monastery of St. Qirqos which was built by Abrǝha and Ašbǝha according to the text, and they lived there for two years evangelizing and baptizing the people around.

According to the sources, the three saints left Ṭana Qirqos after two years of stay in the island, because St. ‘Ura’el revealed to Abba Arǝgawi and said to him that they had to go to Bǝgemäßǝr, today’s Gayǝnt).


Wǝbǝḥǝyyǝ ‘ar’eyǝkǝmu dǝbrǝ ná’asǝ zǝ’atǝbkǝwwa bǝdǝmǝ ‘ǝgzǝi’nä ıyyǝsus krǝstos

I will show you a small mountain, which I sprinkled with the Blood of our Lord Jesus Christ.⁵

He also advised them that they would build a church in the name of the Perpetual Virgin our Lady Mary. Having got this information from the Angel, three of them left Ṭana, and traveled to Bǝgemäßǝr and settled in a field in

---

¹ unprinted Zuramba ’Aregawi monastery
² unprinted Zuramba Aregawi monastery
³ Mezgebu sbhat(20011:1) philological analysis of māšaf Zmmare
⁴ Dǝrsanä ‘urael unprinted f150ra
⁵ Translations in this study are literal.
the foot of the mountain which, now, is called እባ ከተማ (‘aʃe ካትማ), meaning “the town of Emperor”.

After they searched many times to the mountain, they saw where it was, but they couldn’t climb up on the mountain because of the cliff it has. Consequently, Abba Arägawi prayed to God so that it could be easier for them to climb up to the mountain. He said:

“እመ፡ ጥከብክዎ፡ሇውእቱ፡ዖአዔረገኒ፡ዯብረ፡ወሞ፡ይእዚኒ፡እም፡አዔረገኒ፡ኀበ፡ዙቲ፡ዯብር፡...”

Ammä räkbkäwwo lëwq’tu ’arwe za’a’ärägni Döbrä damo yër’zeni ’om ‘a’ärägni ከሆ빌 እናት ወቻች.

Had I met the snake that ascended me up to mount Däbrä Damo, it would help me climb up to this mountain.

Three of them stayed there for a long period of time, but it was only ‘Abba’ Arägawi who kept praying. Thus, the Angel ‘Urä’el came from the Heaven and said to him:

“዗ር፡አባ፡መንገሇ፡ምሥራቃ፡ሇዙቲ፡ዯብር፡...”

Zur ’abba mëngälä mëræqa lëzatti dëbr

Abba! Turn to the East direction of this mountain.

Abba Arägawi found the exact place of the mountain, which the Angel told him. In addition St. ‘Urä’el told him that the mountain would be the habitation for him and his spiritual disciples, and the place where he would evangelize the Word of God. Afterwards, St. Yared saw a group of angels at

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6 Dorasanä ‘urael unprinted f150r
7 Ibid
the top of the monastery, praying and glorifying God. Then St. Yared named the place “Şørḥa ’arş ēyam”

These two names are named after the name of the two saints (St. Yared and Abba Arēgawi). When the angel told him, “Abba turn”, it called zur Abba” and Şørḥa ’arş ēyam is called after the saying of St. Yared. All in all it became “Zuramba Şørḥa ’arş ēyam”. One [b] from Abba is changed into germinate [m], because [b] and [m] are bilabial and voiced sounds.

Three days after their entrance into the monastery, the king met them and pitched a tent on top of the mountain. The Saints put the Ark of St. Mary inside the tent and celebrated the Mass and the King took the Holy Communion.

According to tradition Zur Amba was the center of the head of the state (Ethiopia) for three years. Having built the Church in three years, these three people left the monastery of Zur Amba; the king went back to Aksum and Abba Arēgawi to his own monastery (Dēbrō Damo), by assigning one Church administrator in Zuramba.

For three years, St. Yared taught the five subjects\(^{10}\) and mézągēbā qəddasse (the book of Liturgy)\(^{11}\). He also had a good disciple who assisted and finally represented him when he went to Şallēmt\(^{12}\) to run his monastic life.

Later, Zuramba Şørḥa ’arş ēyam became a center of specialization (ማስመስከሪያ) for Ṣommare and Māwaś’ot. For Ṣommare and Māwaś’ot, a student who wants to get a certificate for teaching the subjects, he has to go that place and pass through all the revisions and examinations.\(^{13}\) The

\(^{8}\) lit “Heavenly hall”

\(^{9}\) “Zur” is equal to “Turn” Kidanā wāld kofle Gə’az Amharic dictionary(1948:415)

\(^{10}\) Dugg’a, Mō’araf, Ṣommare and Māwaś’ot

\(^{11}\) እለከያ ከንርንያ (2000E.C.96) ያስተር ሲታት ከርከሱ ያቀባ ከክርስቶስ እስከ 2000

\(^{12}\) Place found in North Gondär

\(^{13}\) EAE, Vol. III P.877
celebrated traditional scholar aläiqä Ênbaqom Qalä wäld (1970) said, “For the study of Zømmare Mäwas’ät, the student will have to go to Zuramba in Bïgemäder province. Here, too, he finds at least two styles of zema namiy zømmare and mïwas’ät but it does not really matter with style he will adopt, since they are equally good and not so different after all. He will complete this part of his studies in about a year”.14

This field of study, namely Mäwas’ät is very tough for students for it requires some preliminary knowledge like qöne and other related subjects. The duration of time to study the Mäwas’ät could be minimized to 18 months but, before joining to Zur’amba (with their prerequisites), students have to study the subject thoroughly with the other scholars in different places of the country.

According to Kefaylew Merahi (2004:69), “…If a student has prior knowledge of Zema and studies this purposely he can be a teacher of Mäwas’ät within two years”.15 It is only his opinion, but it depends to the ability of each disciple. For tough students, the period might decrease and vice versa for a passive one. So he concluded that it is better to take the average opinion since the custom and ability of people differ.

In the teaching learning process of the Mäwas’ät, students are supposed to learn from their teacher during day time while they are charged to rehearse in the night what they have learnt during the day time. And Mäwas’ät is easy to learn at the night orally. During the period of specialization, students are engaged in comparing what they wrote in their teachers somewhere else with that of the book under the auspice of the chief professor.

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14 Ênbaqom Qalä wäld (1970), p. 23
15 Käfyalw Märahi (kesis) (2004:60-61)
After graduation in Mäwas’ät and get blessed by the main teacher or mäsäkkär¹⁶ in Zuramba, the students (Adrashočë¹⁷) depart to teach their profession in their home parishes or elsewhere.

1.2. Statement of the Problem

As it is mentioned earlier, St. Yared is one of the pioneers of Gə’az literature and composer of “zema”. But his many works are not well studied by modern scholars and particularly, mäwas’ät has never been critically translated and annotated by any expatriate or local scholar. Thus, in this paper, the researcher will attempt to answer the following questions:

- What is the special importance of Mäwas’ät?
- What is the teaching learning process in the school of Mäwas’ät?
- What is the significance of the Mäwas’ät in the day today life of the church?
- What is its philological, historical, literary and philosophical value?

1.3. Objectives of the Study

1.3.1 General Objective

The general objective of this study is to analyze the content of “Mäwas’ät”.

1.3.2. Specific Objective

The specific objectives are:-

1. To analyze the poems found in the text.

2. To show the literary value of the book in relation to its liturgical services.

3. To define the categories of “Mäwas’ät”

¹⁶ Mäsäkkär lit. “Witness”
¹⁷ Senior students in Zuramba
4. To point out the physical features of the variant manuscripts (philological).

5. To evaluate its liturgical, religious and cultural values.

6. To avail the manuscripts as a primary source.

1.4. Significances of the Study

This research will have the following importance:

1. It will help the readers to know about the content of the Book of “Mäwaś’ôt” and its practice in the church.

2. It will also bring a new insight for further researcher in the area of liturgical texts.

3. It will be a stepping a stone for the coming researchers about the hymnology.

1.5. Scope of the Study

The manuscripts of the book of “Mäwaś’ôt” are found in many Ethiopian Churches and monasteries. However, the focus of this paper is on the manuscripts which have long been preserved in the place where the text (Mäwaś’ôt) is authored by St. Yared. For some parallel consultations a copy of the manuscript found in the library of the institution of Ethiopian studies is used. In addition, this study is also limited to content analysis and translating some selected parts of the text.

1.6. Methodology of the Study

The objective of this study is to analyze and describe the text of Mäwaś’ôt based on the existed texts. Hence, the researcher will use also observation as well as to employ both primary and secondary sources. The primary sources are those various copies of Mäwaś’ôt from Zur’amba and other
monasteries. The secondary sources also are articles and books pertinent to the tradition of Zema in general and Mäwas’êt in particular. The methodology has three phases:

**Phase one:** Collecting the manuscripts (at least three) of Mäshafä Mäwas’êt, through digital camera from the monastery. In this phase some informants are consulted and the collected material will be digitized.

**Phase two:** cross checking the collected manuscripts each other on the basis of clarity, age and condition. Generally, having some philosophical criteria, the manuscripts will be compared and named, either simply Z¹ and Z² or naming after the specific church name (or another option will be used).

**Phase three** in this phase, the poetic analysis, philosophical (physical feature) analysis and the historical, religious and cultural value of the text will be done.

### 1.7. Review of Related Literature

In the framework of Ethiopian studies in general, very little has been written on mäwas’êt. Habtemichael kidane, (Encyclopedia AEthiopica vol.3, pp, 877-878) has discussed the definition, content and service of the mäwas’êt. In his discussion, he mentioned that the word mäwas’êt (መዋሥእት) is a plural form of mośa’o (መሆእ) which means respond. The base form is derived from the Gǝ`z verb. Moreover, he discussed that in the Ethiopian Orthodox Täwahedo church mäwas’êt is used on specific occasions like other liturgical books in the church. It is also mentioned that the book mäwaś’êt is attributed to saint Yared and there are mäwas’êt for some 70 feasts when they are employed as part of the sǝbhatä nı̂gh and kǝstı̂tä ‘arəyam. Discussing the features of mäwas’êt, Habtemicael wrongly states that it is a text which is non-Biblical. But, as it will be discussed in chapter three, almost half of its part is directly taken from the Bible. He also pointed out
that every portion of the book has two segments which are called ṣnnat\(^{18}\) and ṙīlėn. It symbolizes the Mother Saint Mary and the Son, Jesus Christ respectively. Even though, the above statement is correct it is not well stated. So, it will be discussed further in the third chapter of this paper. Furthermore, he cited the spiritual service of māwās‘ṭt such as in prayer of the dead, Morning Prayer during the Great Lent, and in Annual celebrations. Finally, he listed the manuscripts that have been studied by different scholars\(^{19}\). Emanuel Fritch (2001:54) has pointed out that māwās‘ṭt is an antiphony that is used in the church around 50 times a year. He mainly mentions that it is especially used for funeral services. He further states that according to tradition of the church it can also be used in different occasions.\(^{20}\) Another church scholar, Ṫő‘umālissen Kassa, has given a clear definition of the māwās‘ṭt. He defines it in similar way with that of Habtemicael and includes its peculiarity with other liturgical books like Đggwā and Zōmmare\(^{21}\). Haddis Tikuneh has also cited its content, advantage and manner of singing in his B.TH thesis “The works of St Yared in the light of the Bible” (1999:60). The other article which is written by Ṣelyas Abrha for the memorial of EOTC in the new millennium (2000:120) has a similar idea with Ṫő‘umālissen and Habtemichael. Abba Bä‘aman also in his MA Thesis “philological and historical analysis on the book of gōnṣāṭ” (20011:9) tried to clarify its use “Funeral services usually include prayers, hymns from the book of Đggwā, māwās‘ṭt and mọ‘ṣraf reading from sacred texts and Holy Bible preached by clergies.” The last work to the list is Habtāmārḥyam Wārqānāh’s, (1962 E.C). He argues wrongly that the meaning of its name is unknown and it is not useful for the church service except for funeral purpose. He added that it is performed twice in a year on the eve of Easter that is on (Holy Saturday or victorious Saturday) as a funeral prayer

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\(^{18}\) Lit “mother”  
\(^{19}\) Habtemecael Kidane (2007 :877)  
\(^{20}\)Emanuel Fritch (2001:54)  
\(^{21}\) Ṫő‘umālissen kassa(1981:58)
for Christ and on the Palm Day for the people who may be deceased in the Passion Week for a prayer cannot be celebrated for those who decease in the week. He also mentioned its performance, the number of māwaš′t needed at different occasions and the general number of māwošt with the three modes of zema.

However, all these scholars didn’t discuss about māwaš′t extensively and in depth. They simply provided only an insight about the text and the tradition. Therefore, this work is mainly aimed to fulfill the gap thoroughly analyzing the content of the text. The analysis will be backed by an extensive discussion of the ecclesiastical tradition and the life in it.
CHAPTER TWO

2. Definition, Origin and Development of Mäwašṭ

2.1. Definition

The definition of the term Mäwašʿṭ comprises two main points. The first, as Laslau (1989:620) and Kidaneweld (1948:394) stated, comes from the Gǝz verb wäs,a

\( \text{አወስአ።አውሥአ} \) “respond” or “answer;” and Mawašʿṭ is a plural form of Mosa’ǝ ṣwā. This word shows that the chanters or church scholars chant it repeatedly turn by turn being in two parallel groups, the right and the left.

According to Habtemichael Kidane (2007:877), Mäwašʿṭ is the ancient antiphonary it is a book containing choral portions antiphonaries of the prescribed form of the liturgy. In the Ethiopian Orthodox Täwahedo church, the Mäwašʿṭ is used on specific occasions. In addition, it is called ṣwā̀ was ě̀w ṣā̀f ě̀s” lit (ladder of the soul) or Ṣwā̀ ṣā̀m ě̀y ṣā̀m ě̀y: Māʳh Lā̀mā̀w ṣā̀māyāṭ’ lit (guide to the kingdom of Heavens) because it is considered a prayer that accompanies or leads to God the soul of the diseased. The other scholar, Tumelissan Kassa, agrees with the above definitions.

On the other hand Habtāmarḥyam wârqnāh, currently abunā Mālkāṣādeq, a bishop in North America wrongly designates as ‘the exact meaning of the word is still unknown (1962:104).’ However, the above two meanings of the word seem plausible and for most of scholars it is agreeable to adopt those meanings. But the third is totally without any evidence. Thus, most church scholars do not agree with this opinion because as the name, the performance and the purpose indicate it is most probable for the above meanings to be exact.
2.2. Origin

Since it is hymnological text, the origin of the mäwaś’at is not different from that of zema. Many writers have given their own views on this point. One of this is, Shelemay k.k, (1982:52) who wrote about Zema argue that zema translates as “a pleasing sound “song” or “Melody”. It implicitly includes the text with which a melody is associated with rhythmic patterns, vocal style, musical instruments and liturgical dance. Therefore, a discussion of Zema necessitates entry into a complex of activities essential to the performance and continuity of religious life in highland Ethiopia”22 she added that zema has usually been identified as the music of the Ethiopian court’s acceptance of Christianity in the fourth century.

Ţọ̀umàiłissan Kassa (1981:10) pointed out that although it is difficult to precisely say when and how melody began, one can understand that melody used to be in every generation in the past. And with simple observation of the current human beings it is also possible to conclude melody existed ever since humanity existed. He also argues that during the time of the Old Testament King David and other Kings have made a tradition of serving the temple of God by coordinating the Levites. Accordingly, King David used to have 288 chanters who were led by four chiefs and he mentioned the names of the chiefs as follows:

1. Assaph
2. Kore
3. Eman
4. Editom

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These 288 chanters were divided into four groups and each division sang with mäsänkö\textsuperscript{23}, drum, gong and harp being twelve. They chanted in the tabernacle throughout the twenty four period of praise both in the forms of melody and reading, according to the tradition they had. David also said to have chanted when he had free time on the Royal court.\textsuperscript{24} When mentioning Assaf whom he mentioned earlier as a well-known Chanter, St. Athanasius said in his anaphora.... “And let us sing with Assaph, the prophet, saying rejoice in God who helped us” by magnifying him being a singer. He also says “On this very day beat the drum, sing the psalms of David, say Halleluiah on the day God embarked on his work.”\textsuperscript{25} It is through this way melody developed, progressed and reached in our days.

Chanting according to EOTC is performed regardless of sex. Both male and female could chant accordingly to their ability. This is evidenced from the fact that while the Israelites crossed the sea of Eritrea, the sister of Moses and Aaron, Mary, song with drum. Here again as church scholars teach, one of the gifts of King David was chanting and he healed his sickness by playing on the Harp ...\textit{Whenever the spirit from God came upon Saul, David would take his harp and play. Then relief would come to Saul, he would feel better, and the evil spirit would leave him.}\textsuperscript{26}

The other scholar, Gizachew Adamu, (1972:1) discusses the introduction of melody or chant into Ethiopia he stated that,

“The musical tradition of Ethiopia is believed to date back to the days of King Solomon. Legend has it that nearly 3,000 years ago the Queen of Sheba, an African Queen, traveled from the Horn of Africa across the Red Sea to the court of King Solomon. On her return from her visit, she is

\textsuperscript{23} One string music device
\textsuperscript{24} I Chronicles 15 and 16
\textsuperscript{25} The Anaphora of St Athanasius (No 55)
\textsuperscript{26} \textit{“Then Miriam the prophetess, Aaron’s sister, took a tambourine in her hand, and all the women followed her, with tambourines and dancing”}. 1Samuel( 16:23) and Exodus15:20
said to have brought with her a number of Levites who had served as musicians and choristers of the Temple in Jerusalem. In general and ecclesiastical music in particular had been in prominence.”

Similarly, Alyas abrha (2000:97) EC in his The history of Ethiopian Orthodox Täwaḥedo Church, from the birth of Christ up to 2000, which is written in Amharic, states that the church has been using these music instruments, wearing tradition and chanting techniques that were brought from the Old Testament time. For instance; drum, systrum, trumpet, Mäsänəko and harp are among them27. From wearing styles also, long garment (‘Gabä”). From chanting ways St. Yared’s Mə‘zal of Mə‘raf, melody reading styles are some notable examples.

When Ethiopia adopted Christianity as state religion in the beginning of the 4th c, there was Christian melody to administer sacraments. And it was such a simple melody as it observed in different churches, not as deep and complex as today’s St. Yared’s melody. The book tells us this melody- like sound was used to administer sacraments and to serve God from 330-540 E.C

Zennebe Bekele (1987:49) and Shelemay K.K. (1982:52) have supported the above idea. They argue that the church music is said to be started in the 6th century during king Gəbəräməsəqəl. The composer is Yared. The Ethiopian synacsarium on May 12 E.C describes as follows. “St. Yared composed all Ethiopian Christian Liturgical melodies and invented a system of musical notation. Now in those days there was no singing of hymns and spiritual songs in a loud voice to well-defined tunes, but men murmured then in a low voice. And God wishing to raise up to himself a memorial sent on to him three birds from the garden of Eden, and they held converse with Yared in the speech of man, and they caught him up, and took him to the heavenly

27 Psalm (150: 1-5).
Jerusalem and there he learned the song of the four and twenty priests of heaven and he arranged hymens for each season of the year, for summer and winter, and spring and autumn, and for festivals and Sabbaths, and for the days of the Angles, the prophets, the martyrs, and the Righteous in three modes."

The other church scholar Lule Mälaku states before the time of St Yared’s innovations, the church did not use poetry and song, and as the priests were not accustomed to performing spiritual chants. He agrees with the previous scholars and added that it was prayed in whisper mumbling and repeating the sentences. Lule also corroborates Zänäbe’s idea.

### 2.2.1 The Generation of Teachers of māwaṣṣat (maṣṣakāročč)

The numbers of major teachers from St.Yared up to now who, have taught Žommare and māwaṣṣat at Zur’amba Šärha 'arṣayam monastery. As it has been mentioned in the introductory part, the composer and the first teacher of melody is St. Yared. He selected three Monk’s among 640 monks and brought them to Abba 'Arāgawi to appoint one of them as a chief teacher. These monks were Abba Yoḥannās, Abba Aaron, and Abba Bākimos. After consultation between Abba 'Arāgawi and St. Yared, they drew lots, and the lots fell to Abba Yoḥannās to appoint as the abbot of the monastery, Abba Aaron became 'Aqqabe sä‘at and Abba Bākimos becam the main teacher of Žommare and Māwaṣṣat. Appointing him as a main teacher Abba Arāgawi went to Dabre Damo and St. Yared to Šällämt, which is Dābrā Hawi. The chronology is as follows;

<table>
<thead>
<tr>
<th>St. Yared</th>
<th>Abba Bākimos</th>
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<tr>
<td>↓</td>
<td>↓</td>
</tr>
<tr>
<td>Abba petĕros</td>
<td></td>
</tr>
</tbody>
</table>

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28 Go’az, Žazl and ‘arary
Abba Matewos

Abba Zäkarǝyas

Abba Yosǝtos

Abba 'Abraham

Abba Filatawos

Abba Natnael

Abba Ṭimotewos

Abba 'Atнатewos

Abba Tewodǝros

Abba Diyosqoros

Abba Bäkimos

Abba MärhaKrǝstos

Abba Ėnbaqom

Abba Danel

Abba Sāfane Krǝstos
Abba Həzqəel

Abba Zə krəstos

Abba Wəldə Yared

Abba Səbhat Lə’ab

Abba Zətərə Wənəgal

Abba Wəldə Hawarəyat

Abba Isayəyyas

Abba Gəbrə ’Aləfa

Abba Səbləwəngel

Abba Əlle’əskəndəros

Məgəbi Əzra

30 According to the tradition, during the reign of Dəngažən, (a name of a half-legendary ruler (or rulers?) of Aksum) he was one of the forty monks who were elected from Zur ’abba monastery to evangelize and baptize the people of šawa under the chief priest Abba Yədla. Abba həzqə’el returned to his teaching monastery accomplishing the order of the king.

31 King Bə’ədə Maryam (1468-78) Summoned him with the abbot of the monastery Abba Henok and other two monks, Abba Muse and Abba Gəbrə ’Aləfa. The king told them to pray firmly and they get his wish; he sent them with a gift to their monastery.

32 During the reign of Naod (was son of Bə’ədə Maryam) (1494-1508) with his brother Raq Masərinya Səlik created the notation of Zəmmare Məwašə’t and Qəddase, and the king gave
them clothes and in addition a land of farm at Sahalla Aregawi, Dawunt for the monastery.

32 During the invasion of Mihammad Ebin Algazi, or Ahmed gorangi (Ahmad b. Ibrahim algazi around 1545 EC) led an exiled life and returned to teach during Mel’s’ak sggad( king šarṣa Døngel(1563-97)

33 During Susénéyos (1607-1632) he fled to Lake Ṭana and returned during Fasil(1632-67 ) to his monastery renaming himself Abba Mārøqrewos and sat on his teaching chair.

34 While King Tewodros II (1855-68) was visiting the monastery as well as the traditional school he asked him a secret ful question and he answer the question freely. The king also gave him a dress which is called māṭabər.
Now a day he is teaching at the monastery.

Sourss ከተሌዉስ ዩወራን አምባ (hulgo mأمhran ያናተር ሳምባ) number of main teachers of zur ’abba unprinted and እትሌያስ አብርሃ (2000EC)

2.3. Performance

Mäwasa’êt is performed at the ሳወታት ምክለት with ምራኔ ከአማ and ከወብለ እብርዮ (2000EC),

For example
1. on the palm day;

Those who went ahead and those follow shawted “Hosanna inthehighest” (Mark 11:9)

2. on the eve of Easter; example
They repay me evil for good and I pray (psalm 109:5)

3. On Sabbath example

The Lord of Sabbath Jesus Christ thron of martyiors anointer of priests open us inorder to get Heavenly house. And also on holidays of Our Lord, Our Lady, Saints and Martyrs.

It is chanted on the palm day for there is no absolution during the week of the Passion Week. On the eve of Easter, it is performed to remember the humanity of Christ. For the funeral ceremony also, it is performed on procession of the corpse from the mourning house up to the church before the burial. On the other hand, there are prayers of absolution for the deceased on which māwaśṭ is performed; and these days are on 40th, 80th days, and on the 6th month and on each year from the day of the burial.

2.3.1. Rules of the Prayer of Absolution

As it is mentioned earlier, the major function of Māwaśṭ is for funeral purpose. It has a sound which describes sorrow or grief. When a person dies, verses are selected from Māwaśṭ and Psalms that fit into the person’s life in this world and the way he dies and the day he dies on. It is fashioned in such a way to include every kind of lifestyle and form of dying. Therefore, when a well-educated scholar chants, it seems as if he composed it right there on the spot.

For example, once, at the town of Gondār, a telephone operator passed away, and a famous ‘zema’ scholar, ’Alīqa Yāmanā Bərhan was invited to
lead the chant on the funeral prayer. He selected amongst the verses and said

Zä yafennu Qalo lámôdr Wäfärunä Yërâwweś nãbibu (f.19r and Psalm 147); ‘He sends his word to Earth and his saying runs fast.’

Yared quoted it to glorify God and to praise his fast His Words are. The scholar also connected it with the life of deceased.

The other church scholar who was one of the major teachers of Zur Amba on the funeral of a carpenter, who lost his life falling from a roof while he built a hut, chanted the following verse.

‘tbelä näfs Isäwsa mdrawit ‘anti lîmônt tâhannäSi ‘abytä ḥâbä ‘itnâbbëri lâ’ilîm (f.7v); ‘the soul says to the earthly flesh why do you build houses that you don’t live forever.’

Here the message of the text is to preach how useless the earthly life is and to advise one not to get stressed with it. Thus, the scholar related the verse from the Mâwaš’t with the incident.

Once up on a time, a group of bandit came against a peaceful farmer. They killed him in order to snatch his treasure. And, as usual, one scholar recited the following hymn from ‘araray mâwaš’t:

‘Qomu La’oleyä Sîma’stå ‘amäša Wäzâ’iyyä’ammër nãbibu la’oleyä (f.25v)

‘Falsewitnesses gathered against me and slandered me without casing’ (Psalm 35:15).

According to church scholars, the above verse is a prophecy of King David regarding Christ’s crucifixion and the scholar also tried to relate the sudden appearance of the bandits against the departed.
Yet, in another instance, a clergy man who insulted an abbot of a monastery and was discharged from his duty in the church service. Later, one of his neighbors passed away and his previous colleagues invited him to lead singing the *Mäwas’êt*. He said.

"I said I will keep my mouth inorder not decit with my tongue" (Psalm 39:1)

Hearing his regret, the abbot returned him to his job. Here we can understand that across the funeral service, scholars can speak out their feeling, emotion and thinking. *Mäwas’êt* is fashioned in such a way that it fits to every season and incidence. It follows the biography of the dead. It virtually corroborates every incidence each of the diseased. That is why the total number of Mäwas’êt is numerous. The total number of *Mäwas’êt* is 968. From this the *Gə’az Thall Mäwas’êt* major *አይት* (the mother) is 803, whereas the */legal* Mol’an is 803. *Ezl Mäwas’êt* major (the mother) is 62 and its malatan is also 62. *Araray* mäwas’êt major is 103 and its Mol’an also is 103. The total of all these, as mentioned earlier, are 968, only counting the major. All begin with Psalms. But sometimes the beginning, the middle as well as the end becomes Psalms and this is called *হেবি: রতী: Kারসা – Dawit*.

### 2.3.2. Instruction of prayer of absolution

Most of the time, the instruction of absolution is not preserved in written documents. It is understood orally by clergies, and the full service for the funeral is called *হেবি: রতী: সরা’তা ফেহাত*.

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37 (Womb of David) signifying the verses are taken from the middle verses of psalms

38 Rule of absolution.
To begin with, the prayer of Mäwaš’at follows the following steps which are necessary to mäwaš’t performance:

A. A Priest in charge with sälotä ‘Akotet (Praising Prayer) which is inviting people to pray “Lord’s prayer”.

B. The prayer of Psalms, Song of Songs, the prayer of the Fifteen prophets (መወከሌ፡ ከላ፡ብንወሬ፡) which are compiled together with the Ethiopian book of Psalms;

C. Meqnay Zä Dawit some verses from Psalms, song of the prophets and Song of Songs with their own different Halletat;

D. Woddase Maryam (all the seven days’ Praise of St. Mary).

E. Then ‘ezäl of Deggwa ካት is chanted first by one who is in charge followed by the one chanting once again. Then all the chores sing and chant using ‘prayer stick’, የጤጓ እና የነኔሎማ ከባር የበኬ ሰኔ ከባር ከባር የበኬ ሰኔ ከባር የበኬ ሰኔ ከባር ያያጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የቤ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያያጎ ገጎ የበኬ ሰኔ ከባር ያ),'Aray is chanted with only three verses from Psalms that is:

- ከካብ ከካብ፡ እምሰማየት፡፡ Praise the Lord from the heavens, Psalms (148÷1), ከካብ ከካብ፡ እምሰማየት፡፡ Sing to the Lord a new song (Psalm 149÷1), ከካብ ከካብ፡ እምሰማየት፡፡ and Praise God in his sanctuary (Psalm 150÷1) respectively. In addition to this from the prayer of the Old Testament prophet’s only ከካብ ከካብ፡ እምሰማየት፡፡ creatures of the Lord’s hand praise God is performed. But during ‘ezäl mäwaš’at all verses of Näbiyat (Prophets) that is traditionally compiled with Ethiopian Psalms are chanted in between.

39 Plural form of halleluiah
One mäwaš’t is chanted twelve times; during the lent season using prayer stick and in ḥaṭṭ: ʿllīṭ qum zema\(^{40}\) only, but in other seasons including drum and system.

After all these, the previous 'Abun is chanted first with prayer sticks then with the drum and systrum in three distinct modes of chanting. Then two Ḥsmi‘alīm are chanted following ṣālāšt and ʿālam by a chant in a faster mode with the drum and cestrum which is called ṣafat. And this is the end part of one holistic prayer of the dead (Fəṭḥat)

2.3.3 Guzo Fəṭḥat (processional prayer of absolution)

It is a prayer for the dead celebrated beginning from the house of the diseased up to the place of his/her burial. For a full absolution prayer, there must be five stations from the house of the diseased up to the church regardless of the distance. It is only just to fulfill the rule and tradition of the church. Beginning from the house, the corpse is rested on every five stations and the final seventh station is at the square of the church. The prayer is different from monastery to monastery and it depends on the ability of the scholars. In some big monasteries and churches, in the middle of each mäwaš’t abuns are chanted but as it is mentioned earlier, one “abun” is enough. On the other hand when the deceased is a scholar, a priest or a famous person sometimes in the middle of each mäwaš’t, ṣallase qene\(^{41}\) is chanted. This and the above mentioned kinds are performed in big parish monasteries.

2.3.4 Performance and Representation

The number of mäwaš’t that should be chanted in the prayer of the dead is as follows. As per the law, 12 mäwaš’t, if not possible from 9 to 5 should be chanted. But it should not be less than 7, according to the tradition of the

\(^{40}\) A mode of melody sung without prayer stick, the drum and sistrum

\(^{41}\) The fifth grade of Go’az poetry having six lines of rhymes
church. As it is mentioned earlier, in some big churches and monasteries 7 abuns and 7 mäwaš’ts is sung one from each is chanted.

The tradition of the church states that the numbers should be from 12 up to 5 mäwaš’t this means that

1. 5 represents the 5 nails by which Jesus was nailed, by that is on;
   A. two of His hands
   B. The beating of his head
   C. Piercing of his ribs
   D. His two legs and by his passion we are cured from our wound.
      mäwaš’t too is a healer to the soul.

2. 7 represent the 7 days. God worked 6 days and rested on the seventh day. And mäwaš’t too makes the soul rest in peace.

3. 9 represent the 9 saints. As saints are free of judgment mäwaš’t makes one to be cleaned from one’s transgression.

4. 12 represent the 12 tribes of Israel. As they passed the frightening sea by the mighty of God so also mäwaš’t makes the soul pass the hell.

5. 24 are peculiar because it is performed once in a year only at the victorious Saturday. It also represents the 24 Heavenly priests. They give thanks to God without rest mäwaš’t also is a rest giver.
Chapter Three

3.1. Content Analysis of mäwșé’t

3.1.1. Description of the Manuscripts

To analyze māšḥafā mäwșé’t, the researcher chooses two manuscripts which are found at zur abba ṣḥraharyam monastery. These manuscripts are supposed to be the best of all because church scholars keep them as references at teaching and learning process. The first manuscript which is called mäšḥet is renamed Z¹ in this paper. It is students’ daily reference while they learn. The main teacher, mäsökḳor sat near and one of the students stand firmly and lead the song with this manuscript. The other students listened and attend him carefully with their personal books. Next they used to discuss and argue each other. Finally the main teacher is asked and if the answer is not similar with that of the manuscript and with the students’ previous knowledge, they used to refer the second manuscript.

The second manuscript, which is the main subject of this work, is the biggest and the more reliable to refer. It is named Z² in this work. Students suffer to get it because it is kept into the archive of the monastery and difficult to see it simply unless the monk who is a responsible is obligatory.

3.1.2. Physical Materials

The two manuscripts are made of parchments and all are written in small font. They are written with traditional pen in two colors i.e. red and black. The red ink is used as usual, manly to begin each feast and to write the name of God and saints. Sometimes, the abbreviation of ‘mölṭan’ (ምልطقة) is written with red ink. The black also to all texts excluding the above mentioned.
Both the manuscripts are covered with hard wooden material and sewed with thread. In addition of this, Manuscript Z² covered half of its part with leather and tattered clothe.

### 3.1.3. Orthographic Definition

In all the manuscripts, the title of the book is written as መዋሥዕት i.e. mäwasht. But most of the dictionaries which are written by expatriate and indigenous scholars, for example Kidanā Wäld, Leslau, Dillmann, put it as መዋሥአh mäwasht from its root word እውሥአh. The researcher believes that the second is correct for the correct root form of the noun is እውሥአh i.e. awsa ኍ.n.

In addition of these, the word (አንዴዎን) länṣawon, spelled as (አንዴዎን) in all the Mss. But according to Kidanweld kefe (568), the first one is correct and its origin comes from the Greek Worde (ᾰ艚ዎን) “lentewon” the meaning is “towel”. The reasrtchr tried to find out if there is other meaning to “ländewon” nothng is smeelar to these Worde. Church scholars’ translat it as “masäro” in Amharic it is equal to pottery.

To give conclusion, the above words, mäwasht and länṣawon have been corrupted through aperiod of time

### 3.1.4. Page Layout and Style of Writing

In both manuscripts pages are not numbered and manuscript Z² has three columns. At the first page and in the beginning of some big feasts, it has some decorations. The decorations have the same shape and color in all parts. It has two guard folios at the beginning and one at the end. On the second guard folio that found at the beginning, there is pen trial it says (በስመ፡ ከብ፡ ቈወሌድ፡ ቈመንሳ፡ ተድስ፡ ከስፋ፡ ምርጋ፡ ከርፋ፡ ቢርፋ፡ እግዚአብሔር፡ ጽሒፈ፡) bær zäfätänä wäzäwätänä. Lit one who trys to bign writing and test a pen. Both the Mss have the same preface which is called màqdom. It reads as follows (በስመ፡ ከብ፡ ቈወሌድ፡ ቈመንሳ፡ ተድስ፡ ከስፋ፡ ምርጋ፡ ከርፋ፡ ቢርፋ፡ እግዚአብሔር፡ ጽሒፈ፡)
σωπροδ [sic] ἑῷ: ἡγὺρ ἄσῃ: ἡν: ἡὶ: ἡῃ: lit. in the nam of the Father of the Son of the Holy sprit one God. we continu writing of μᾶωας τ with the help of God from Jhon up to Jhon42. Manuscript Z¹ also has two columns and no decoration at all. It has also two guard folios at the bignning and one at the end.

Partumets (Length x wdth in cm)

- Ms z¹ 24.3 x 16.8
- Ms z² 35.7 x 18.9

3.2. Basic Contents

To evaluate the text, the following basic sub components are essential.

A. ἡγὐρ ἑῷ: ‘ωστανε δαυιτ’, ‘Beginning of Psalms’ that is the opening verse of Psalms or Canticle with which the μᾶωας τ relate. And as stated earlier, when ἦζλ μᾶωας τ is chanted also, verses from the known prayer of prophets.

B. σωπροδ: μᾶωας τ ἱητ lit. ‘Mother’ including its three modes of zema.

C. ἑῃρ: ‘ 예수δαυιτ’; lit. ‘Final verses of the Psalms’.


E. ἳηὴη: ‘λαλαμ’ lit. ‘for ever’

F. ὄληη: ‘μελην’; it is the ending parts of the μᾶωας τ the main body.

G. ὄηηη: ‘μελεκκ’it is the notations which guide the chanters.

The above mentioned components are the major parts of the text in which μᾶωας τ is composed of. Each element will be analyzed by its own right.

3.2.1. Provenance

Though μᾶωας τ is performed for funeral service, it is not clear that whether St. Yared composed it for funeral service, for personal prayer or for

42 See also page 29
any other religious purpose. However, according to some sources, he prepared it for absolution prayer taking into consideration feasts, and personal life for those who may die in different situations. He includes also every sort of people male and female, young and old. Others also think of him composing it for personal prayer glorifying God, St Mary and saints.

However, as many church scholars believe, St. Yared has composed māwasʾṭ as follows:

One day while he was praying to God the Holy Spirit descended upon him and gave an instruction to take a seven days hermit life. Accomplishing this, he decided to add another seven days. On the fourteenth day, as he was praying Psalm fourteenth, the Gospel revealed to him and he shouted in the mode of melody. He says (እግዘኦ፡ መኑ የኀዴር፡ ውስተ፡ ጽሊልትከ፡፡) ‘é gzi o månnu yāhaddor wöstä şelalotkä lit “Lord, who may dwell in your sanctuary?” The Holy Spirit answered (ዖየሐው ጽዴቀ፡፡) zäYāhawwōr bānēsuh wāyŏghbōr šdąqā lit “The one who walks purly and does righteness” and St. Yared replied the final verse. (የኢእር ከመዛ ኢያትሐወክ ሇዒሇም) zäyŏghbōr kämāzə ‘iyŏsthaawwik lī’alīm lit “He who does these things will never be shaken.” At the moment, remembering the blameless and righteous John the Baptist, he added the following words;

According to the tradition, that is why māwasʾṭ begins with these words.

43 Lsanā በርቅ (1997:44-45) 
44 Psalm 14: 1 
45 Psalm 14:2 
46 Psalm 14: 5
The other scholars believe that the four evangelists, proceeded by some introductory parts, they begin their writing the Gospel with the history of John the Baptist. Because of this all Ethiopian liturgies including mäwas’et start and end with praising John the Baptist. On the other hand, as the prophet and Baptist John is the last of the Old Testament and beginning of the New Testament, EOTC celebrates him on the New Year and on the third day of pagume. That is why the text starts with the following statement (ንዌጥን በረዴኤተ እግዘአብሔር ጽሒፈ መዋሥዔ) we will begin by the help of God writing the Mäwaš’et from John up to John.’ Inddition of these, as it is believed in the church tradition, the Sabbath day which symbolizes the dooms day is the last for the mäwaš’et.

3.2.2. Peculiar Psalms

There are unique Psalms which are not chanted at performance of mäwaš’et. These Psalms are three.

1. ኣያኝም ልርግዜ ወላእ ይናና ከያኔ ውኔስ

Lit. O Lord oppress them, those who oppress me (my personal translation)

2. ልርግዜ ወንኳኋ እመስ ይናና ከያኔ ውኔስ

Lit. O Lod, who is like you? (My personal translation)

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47 ከወንድ ውስጥ ከሚካ ገራ ፈር ከ ከወንድ ውስጥ

48 Psalm 34/35 : 1
The mystery of why these peculiar Psalms are not used at the prayer has its own history. According to the tradition, on the day of salvation that is Good Friday, after Jesus was crucified on the Cross and separated His soul from His flesh in His own will, He went deep into hell and saved Adam and Eve and their offspring. But three souls remain unsaved.

These are:

1. Pharaoh king of Egypt
2. king Herod the third and

To assert this scripture says

Wähadägomy lë’kkyan hayyä mëslä mäla’ëktihomu wësatä towkëlläna Isëkä ‘olätä däyen

Lit. “And He left the wicked in the hell with their bosses until the Day of Judgment.”

According to the tradition the worst sinners are believed to have been left in the hell with evil spirits.

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49 Psalm 82/83:1.
50 Psalm 89/90: 1.
51 ድወእኩያን፡ ሇእኩያን፡ ህየ፡ ቢምስሇ፡ ህይወት፡ ርእኩያን፡ ይስወ፡ ይትውክሌና፡ ይስከ፡ ይወንን፡ ገጽ ይወንን 83
But some church scholars would not agree concerning Judas rather they count the devil himself in place of him. Their argument is at the time of Christ’s death, Judah was alive.

Others also gave this representation for three excommunicated people from the Orthodox doctrine. These are:

1. Arius, who was condemned by the 318 orthodox scholars assembled in Nicaea in 325 AD
2. Macedonius, who was condemned by 150 Orthodox bishops assembled in Constantinople in 381 AD
3. Nestorius, who was condemned by the 200 bishops assembled in Ehesus in 431 AD

Scholars of the church symbolize the congregation of bishops with bunch of Psalms and the remaining three, as it is indicated above, with those condemned.

Though there are no clear causes for representing these three psalms, the first two psalms are messages full of curse and rebuke of David’s opponents. In another tale, it is prophecy concerning crucifiers of Jesus. Even though there are similar psalms, at the last, they have reconciliation words.

Because māwas’êt is a prayer for salvation for the departed people, the above mentioned are avoided.

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52 ከማወስ እና መዋስዕ [እ]ት ይትበሃሌ ዙር አባ አረጋዊ ያሌታተመ
The third is prayer of Moses not David’s. Part of psalms is not that of him but of different prophet’s and singer’s compositions.

### 3.2.3. Glory parts

These parts of glorifications are amongst the elements. The full word is 
(ስብሐት፡ ከአብ፡ ወወሌዴ፡ ወመንፈስ፡ ቅደስ፡፡ ሇዒሇም፡ ወሇዒሇመ፡ ዒሇም፡፡)
‘glory be to the Father and to the Son and to the Holy Spirit, for ever and ever’. It is not found in Psalms but in the EOTC whenever the Psalm, the prophets and the songs of songs are prayed and chanted at the end of every psalm this verse is inserted. Church scholars believe St. Yared included it for the purpose of melody and to glorify the Holy Trinity ever and ever.

### 3.2.4. (меснат with its ምኔልት): the antiphon

There is no much difference between the two segments except some melodical techniques. In ምኔልት, there is no ‘መልኔት’ without ‘ስኔላት’ and vice versa. The ም النو lan word is not separated from its mother. This is just a symbol like there is no son without mother and motherhood without son. As it is stated in chapter two, it represents St. Mary and her Son respectively. In addition to melody techniques, their performance is another difference. The two are chanted repeating one another. This is a representation of their persecution from country to country in fear of Herod. The ምኔልት also is chanted with drum and sistrum. This represents Jesus was bitten and crucified in his body he assumed from st.Mary.

After the leading chanter, and the other who chants following him sing it. Other chanters, one from each side right and left chant again. This repetition in both sides symbolizes Jesus’ journey from Cayafa and Hana to Pilate to and fro. The chant with the prayer stick symbolizes his being beaten with a stick and slaps, and the sistrum sound represents also the beating.
The mother is not chanted with stick, drum and systrum this symbolizes st. Mary did not undergo all the suffering.

3.3. Inter-textuality

As it is hymnological text, it has direct relation with all holy writings like the Bible, apocryphal, hagiographies, synaxarium, homilies, and with liturgical texts like Dgga’a, M’eraf, Zommare and Qaddse.

3.3.1. with the Bible

As EOTC accepts the Old and the New testaments, all its traditions are based on the two and most of the time St. Yared melodies are based on the two Testaments, rather he illustrated and clarified more.

3.3.1.1. with the Old Testament

1 ይቤል፡ ያዔቆብ፡ ሇወሌደ፡ ይሁዲ፡ ሀል ፡ንጉሥ፡ ዖይወጽ፡እምኔከ፡ዖየሐጽብ፡በወይን፡ሌብሶ፡፡ (f.25r)

Y’belo ya’qob lăwăldu yăhua hallo neguś zăywaś’o ’omneka zăy’hasăb băwijn lăbsō

Lit. “Jacob said to his son Judah there will be a king arising from you who will wash his garment with wine” (Genesis 49:11).

2 ይህ፡ እምኔከ፡ እህ፡ እምሳ፡ እህ፡ እምኔከ፡ እህ፡ እምሳ፡ እህ፡ እምኔከ፡ እህ፡ (f.17ra)

hallo ’amlakăn wăhallo neguśănă Am’dekă wăstu yadhănnănă wă’em ’stonă ’săt

Lit. “If we are thrown into the blazing furnace, the God we worship is able to save us from it, and he will rescue us from your hand, O king”. (Dan 3:17)
Qomä negus mängälä ‘eton məslä ḥezb wāyəbe gāssu lərabə’c wāldä Ṣgzi’aboher yəmāssəl (f.17rb)

Lit. The king stood with peoples infront of the furnace and said “Look! I see four men walking around in the fire, unbound and unharmed, and the fourth looks like a son of the gods.” (Dan 3:25).

Təwəssə’ bātr ḥəmrā ‘sey wāxage ṣmtəsteta yā’arrag wāyā’arrag la’lehu mānfāsää Ṣgzi’aboher

Lit. A staff will come up from the root of Jesse and the flower from her that the spirit of the Lord will rest upon Him. (ISAIAH 11:1)

Biiḥyuyā Marəyam ’əḥtə lēmuse bā’əbrayəst bāyəbbabe zāḥətāt kāḇāro bāzəyā Marəyam qəddəst bāšəmrātā mālākotLit.

On that Miriam Moses’ sister, took a tambourine in her hand, and on these saint Miriam in the well of Divine (Exo.15:20).

On that Miriam Moses’ sister, took a tambourine in her hand, and on these saint Miriam in the well of Divine (Exo.15:20).
‘aḥadu ḍamāli kalo’i wāyēblu qaḍḍus qaḍḍus ḍgzi’abaḥer sāba’ot.

Lit. And they were calling to one another: “Holy, Holy, Holy is the LORD Almighty; (Isaiah 6:3).


‘asmā’albo qaḍḍus kāmā ḍgzi’abaḥer wā’albo Šadq kāmā ‘amlakānā

Lit. There is no-one holy like the LORD; there is no Rock like our God. (1Sam 2:2)

3.3.1.2. with the New Testament


Wābāsados wār ṭāfīnāwá gabro’el māl’ak ṣmāḥābā ḍgzi’abaḥer ḥabā Maryam ḥagārā Gilīla ʿntī sōma Nazret

Lit. In the sixth month, Lord sent the angel Gabriel to Nazareth, a town in Galilee, to a virgin. (Luke 1:25).


Bāsālām ḍgzi’o bākāmā ’azzāzka’ ’asmā’r’ya’ a’yyōntyōyā’ adheḥnotākā

Lit. You now dismiss your servant in peace for my eyes have seen your salvation. (Luke 2:29).

Lit. But Stephen, full of the Holy Spirit looked up to heaven and saw the Glory of God, and Jesus standing at the right hand of God. (Acts 7:55).

4. ከነጌየት፡ ከማት፡ ከማት፡ ከማት፡ ከማት፡ ከማት፡ ከማት፡ ከማት፡ ከማት፡ ከማት:

(f.2v)

Astifanos šulliyä 'anqa'èdiwo sāmayā ṭawāl lom u zäntä wa'ìtōrāši gegayā

Lit. while they were stoning him, Stephen prayed [“Lord Jesus, receive my spirit.” Then he fell on his knees] and cried out, “Lord, do not hold this sin against them.” (Act7:59).

### 3.3.1.3. With Apocrypha

1. ከሑር፡ ከሑር፡ ከሑር፡ ከሑር፡ ከሑር፡ ከሑር፡ ከሑር:

Buruk 'antä 'amlakä 'abāwinä Buruk 'antä (f.10v)

Lit. You, Lord of our fathers, [you] are blessed. (Täräfä Dan 13:6)

2. ከሑር፡ ከሑር፡ ከሑር፡ ከሑር፡ ከሑር፡ ከሑር፡ ከሑር:

‘əmnun këvellu gębçekä wārtu’è këvellu fənnawikä zä’adhankä năfsä ‘aghörtikä ‘oll’ä ‘amnu bäsəmækä (f.17r)

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53 MSS says seating but the Bible says standing.
54 The word in bracket is not the same with that of the Mss.
Lit. O God your deed is believable and your way is strait that you saved your servants who believed in your name (täraf Dan 13)

5. näś’a 'Abraham 'a‘ṣuqä bāqālt tāfāṣṣahā sābbohā wāzāmmārā bā‘alātā sānbāt (f.24v
b)

Lit. Abraham took a palm tree and he praised and sang joyfully on the Sabbath day. (Jub .15 ÷20)

6. Sābbohā wāzāmmārā wāgābrā bā‘alā wāyobe zati ‘alāt bā‘alā ṭegzi‘abelōher (f.24v
c)

Lit. He sang and made a feast and he said, “This day is the LORD’S feast”. (Jub.15 ÷24)

3.3.1.4. With the Books of Church Scholars

1. nāsārā 'Ab ‘omsāmay wā‘irakābā zākāmaki fānnawā wāldo wāhādā wātāsāb’ā ‘omānneki (f.33r
b)

Lit. God the Father looked from Heaven and did not find like you; He sent His only begotten Son and incarnated. (St Ephrem

There is also the same phrase by Abba Hārsyaqos.

2. wāddase Maryam zārābu’
3.3.1.5. Citations from the text

The famous Ethiopian composer of zema next to St. Yared, Abba Giyorgis of Gass pérda, has cited the following from the text.

1. (f.33v)

Yeweddeṣaṣṣawwa mälä’akt lāmarṣayam bāwstå wosae mānṭola’st wäyebleşwa bāẖaki Marṣayam hadasyyu ṭa’_texts

Lit. “The angels praised St. Mary in the curtain and they said greetings to you St. Mary, the little cub. mäṣḥafä’ sā’at (1980:134)

2. (f.19v)

Säb’ä konä kāmanä ’akko ḥadigo Ḥgzi’abḥer käwinä mäṣ’ä yəbezəwānnä ’ōmkullu ’abāsanä

Lit. He becomes human like us without leaving Lordhood. He comes to save us from our sin. (mäṣḥafä moṣṭir mənəbab zə lədət)

3.3.1.6. With Synaxarim, Hagiographies and homilies

Though there is no further difference between the Synaxarim and with that of hagiographies and in other said also between the synaxarim and homilies, Synaxarim composes history in concise words. On the other hand, Synaxarim
covers many incidents than hagiographies and homilies. It gives us clear information about the past events. It also has more histories than the others. As it is stated above, mäwas† composed for saints are also nearly the same with their hagiographies. Though they are many in number, the hagiography of Alexis or Gäbërä korsëtos and his synaxarim are amongst the examples;

1. ኢን: እስላም፡፡ ከ፡ መርመር፡፡ ከ፡ እዛማ፡፡ መነል፡፡ ከ፡ እንትንላይ፡፡ ከ፡ መነር፡፡ወግበሪ፡፡ ከስፋንስ፡፡ (f.6r)

Bo‘ä bìëlit ከባእ ፉርاعت ከአзыва ከደهة የወይበሌ ከሆን ለድልእት እል኱እ የአኡዑ፡፡ የነትካየዴ፡፡ የኪዲነ፡፡ የወግበሪ፡፡ (f.6r)

Lit. At night time, he got into the bride, hold her hand and said, come let us promise and do what I will tell you.

2. መንግስታት፡፡ ፡ሸፋንስ፡፡ ከ፡ ከታጠ፡፡ ከኤርፋ፡፡ ከራቸው፡፡ ከፋን ከርያው፡፡ ከትርሸው፡፡ (f.6r)

Wätäkayäدتአት ለስለሁ ከያማ ዑሸብ የአኡዑ ከትሸው ከቡሮ የአህድሮ የላስለሁ ከግስታት ያጆም ያጆም ያጆም ያጆም ያጆም ይግባኝ ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆ currentValue will tell you.

3. ከ፡ ከታጠ፡፡ ከኤርፋ፡፡ ከራቸው፡፡ ከፋን ከርያው፡፡ ከትርሸው፡፡ (f.6r)

ሌሸ ከባእ ፉርاعت ከቦ’ላወ ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆም ያጆ_currentvalue will tell you.

Lit. the man of God want to the braid he kissed her head and said lat God be with you and save from the deed of Dvil.
4. መለት፡ ውስሱ፡ ውልስ፡ ከንስስ፡ ይግባር፡ እነታ፡ የወረጋዊ፡ ወስመ፡ የተዋወፋ፡ (f.6r)

ውእተ፡ ይንስስ፡ በከየት፡ ወትቤ፡ ይግዘእየ፡ ወፍቁርየ፡ አይቴ፡ የተሐውር፡ ወሇመኑ፡ የተኀዴገኒ፡፡ (f.6r)

Lit. At that time, she cried and asked my lord and beloved, “where you go and to whom you live me?”

5. መወር፡ ይግራ hubby፡ ከንስስ፡ ይንስስ፡ ይስቶር፡ ከንስስ፡ እስሱ፡ እኩፋ፡ እስሱ:

Wäyøbela qøddus 'ahddøgikkì ኦባ ይናጂ'abøher እስና በናና 'አለሁው ታስው ምቁሉስ

Lit. “and the saint said to her, “I leave you to God. The King. But I go to follow Jesus”.

6. እኩፋ፡ ከንስስ፡ ከንስስ፡ ይስቶር፡ ከንስስ፡ እስሱ፡ እኩፋ፡ እስሱፋ፡ እክክዎቶ፡ ያንከነ:

A ’rı’mamát bà’anbo’ sobeha tázìkìra māhala wākidanā zākrosts zātākaydät māslehu

Lit. She remain silent with cry remembering the oath she made with [Jesus] Christ.

7. ይስሱ፡ ከነሽ stint፡ ይስሱ፡ በቁፋ፡ ከነሽ፡ ከነሽ፡ ይስሱ፡ ከነሽ፡ ይስሱ:

Wäṣ’a bālelit wāho’rā rehuqā beherä kāmā yahas’es zābble’ulu hagārā entā
’albati māmsālā beta Marqam bāṣha wānābārā

Lit. He went out at night time to faraway in order to search for a unique country on it; and arrived in the house of Mary where he dwells.

...betä maroyam bəšha wənəbərə ’asərtä wəhaməstä ’amätä.....

Lit .......arriving at the house of Mary, he stayed for fifteen years....

9. በወንበረ፡ በሰርተ፡ ወስተ፡ ያመተ፡ ነወስገን : ይስ፡ ከወስገን : ይስ፡ ከወስገን : ይስ፡ ከወስገን : ይስ፡ ይስ፡ ፈ.7r ከ)

ḥəbu’atoyä zäməsleki ləsäb’ə ᵇikäsätku yəbela ləmaroyam yə’zənəni mərənni ḥəbä zäyəheyəs wäysenni

Lit. “He said to Mary, the secret I have with you, I do not expose to anyone and now lead me to the best and good”.

10. ይስ፡ ከወስገን : ይስ፡ ከወስገን : ይስ፡ ከወስገን : ይስ፡ ከወስገን : ይስ፡ ከወስገን : ይስ፡ ከወስገን : ይስ፡ ፈ.7r ከ)

Bäšama bəzuḥ bəsom wəbätəgah wəstä betä ’abhənu nəbərə ’sərtä wəkl’eṭä ’amätä ’ənzä yəfədəfəd to’gəstä

Lit. “With many exhausted, fasting and cleverness, he stayed in his father’s house for twelve years with much tolerance”.

11. ይስ፡ ከወስገን : ይስ፡ ከወስገን : ይስ፡ ከወስገን : ይስ፡ ከወስገን : ይስ፡ ከወስገን : ይስ፡ ከወስገን : ይስ፡ ፈ.7r ከ)

’ənzä yəbəwəwə’u wəyəwəsə’u ’agbərtä ’abhənu wə’əmə yəʃərefə la’olehu wəyəbelu ’aʃəsəlu lənä zəntä məskina ʃəna s’atu ływəhəsəmənnä

Lit. “His father’s and mother’s slaves, while they get in and out, they insulted against him and said, “avoid this poor, let his bad smell do not bother us.”
12. ከእተኝ፡ ወከም፡ እብርት፡ ከሆይ፡ ከእንሃ፡ እንሇም፡ ከሄስ፡ ከሄጊ፡ ከካ FLAC: ከሄጊ፡ ይታኝ፡ (f.7r a)

"iyyet’aqifu biila‘leyä' agbörtä 'abuyä 'iyyäsus krästos' ogzi’yä 'ansä 'afäqd kämä tänä’a länäfsäyyä (f.6r-f.7r respectively)

Lit. My father’s and mother’s servants, don’t be obstacle because of me my Lord Jesus Christ, I want to take my soul56.

3.3.1.7. with Liturgical Texts

It is possible to say all the liturgical texts have close relation among themselves. Even difficult to identify one another except their melodical style. Most of the times, they performed side by side. According to the tradition, as we can see the following examples, one cannot perform them separately.

3.3.1.7.1. with Daggwa

As it is stated in chapter one, mawas’t is performed accompanied with Daggwa and a church scholar who leads the chant has to ensure the associations between the elements of Daggwa and mawas’t57. In addition of these, there are money similarities between the two liturgies;

1. እወርጉታሱት፡ ከወገወ፡ ከሆይ፡ እንሇም፡ ከሄጊ፡ ይታኝ፡ (f.7r a)

Hawarayeİunu kābābā

56 For the above stated from number one upto twelve see synaxarim October 14 ETC and the hagiograph of Gābrä kṛstos unprinted
57 See page 22 of this thesis
The above verse is found in the same word and structure at mäshafä Ḍaggw'a page 284 in the form of qone.

2. እወወት፡ ዘወት፡ ወመላሙ፡ ወአያለት፡ ወአው፡ ወት፡ ወው፡ ወወው፡ ወወው፡ ወወው፡ ወወው፡ ወወው፡ ወወው፡ ወወው፡ ወወው፡ ወወው፡ ወወው፡ ወወው፡ ወወው፡ ወወው፡ ወወው፡ ወወው፡ ወወው፡ ወወው፡ ወወው፡ ወወው፡ ወወው፡ ወወው፡ ወወው፡ ወወው፡ ወወው፡ ወወው፡ ወወው፡ ወወው፡ ወወው፡ ወወው፡ ወወው፡ ወወው፡ ወወው፡ ወወው፡ ወወው፡ ወወው፡ ወወው፡ ወወው፡ ወወው፡ ወወው፡ ወወው፡ ወወው፡ ወወው፡ ወወው፡ ወወው፡ ወወው፡ ወወው፡ ወወውrelude:

Lit. “He anointed His disciples and washed their legs; He was like a father and a mother to them; and taught them wisdom”.

Lit. “To the foolish it seems the martyrs are died but He blessed the year of the righteous”.

The meaning is the same with the above except word transformation.

2. እለ፡ እል፡ እል፡ እል፡ እል፡ እል፡ እል፡ እል፡ እል፡ እል፡ እል፡ እል፡ እል፡ እል፡ እል፡ እል፡ እል፡ እል፡ እል፡ እል፡ እል፡ እል፡ እል፡ እል፡ እል፡ እል፡ እል፡ እል፡ እል፡ እል፡ እል፡ እል፡ እል፡ እል፡ እል፡ እል፡ እል፡ እል፡ እል፡ እል፡ እል፡ እል፡ እል፡ እል፡ እል፡ እልrelude:

Lit. “Those who plowed to the earth with your plowing cross and they sowed your word don’t get ashamed before you”.

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3.3.1.7.2. With Məˈraf

The similarity of Māwašˑt and Mʼraf is; both performed within the Psalms and Dŏggwa. To perform the two liturgies without Psalms and Dŏggwa is impossible. That means to perform those liturgies; one has first to know some part of the Dŏggwa and song it combining with the Psalms. The other relation is both of them are given orally at teaching and learning process. A student who is learning Dŏggwa is expected to steady Məˈraf at night time and a student who attends Zəmmare also Māwašˑt.

3.3.1.7.3. With Zəmmare

These two liturgy texts, Zəmmare and Māwašˑt, have more similarities than the others. Their melodically style is nearly the same and as it is stated above they are given at the same school and time. Most of the time they are called without combining word it is Zəmmare-Māwašˑt. In addition of these, there are also word similarities between them; for example

1. ከሎም፡ ወር፡ ወንወ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንዳሥጋ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንዳሥጋ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ፡ ወንድ;br

Kʼwollomu mahəbærä màlaʼktihu yosebbha wəyżemmru làzəbäṣəga sābʼɔʼ astərʼayä nəʼu nəsəd lottu (f.23r)

And the same with that of Zəmmare (mîšaf Zəmmare page:71)

Lit. “All the assemblies of His angels give thanks and song to He who reveals in humanity”.

45
3.3.1.7.4. with Qəddase (book of Anaphora)

Qəddase and mäwas’ôt have similarity both in performance and sometimes also in meaning for example.

At funeral service, the two are performed said by said. Their melodically style also is nearly the same.

1. የበእንተ፡ እልሙ፡ ሐዋርያት፡ እሇ፡ ሕርጉ፡ እለማ፡ ከርሆSerialize: በዕለት፡ መስቀሌከ፡፡ (Anaphora of John son of Thunder: 205)

Lit. “and about all apostles who plowed to the earth of nations with the plow of your cross”.

This is also the same with the resemblance of Dəggwa and Mäwas’ôt.

3.4. Literary Features of the Text

Ethiopian liturgical texts have literary feature in addition to their religious importance. Especially, Mäwas’ôt has a lot of literary feature. For example one can observe the story at page thirty six and the following literary elements;

3.4.1. Poetic Structure

Most of the time the text have a unique poetic structure and the verses are not more than four and five. Within these short verses, there are many messages.

1. ከውሆ፡ እሆራ፡ ከሱም፡ ከሆም፡ ከቀወ፡ ከሆም፡ ከበሆ፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም፡ ከሆም商务部:

58 See page 38 no 5
Tämäkkäru sāmaʿt
kämā wārq bāʾsat
tāwākfmumu mādhaninā kāmā șənhāha māšwaʿt

Lit. “The martyrs testified with fire like gold and Our Savior accepted them as good sacrifice”.

As we have seen the poem has three verses and the last verse is longer than the others. It has also a structure of (ንጽጽር) “Nəṣṣəqr Qəne” equals to simile that means it compares gold and martyrs.

2. Ḩmarj: /todo; ʕi

Lit. “He led his Lord and brought him to Jordan and in these John filed with great joy”.

Though the meaning is a kind of story the structure is the same with the previous. In addition of these as it is indicated on page thirty five, most of the text’s content is a kind of poetry.
Comparing its mournful melody, pleasant poetic structure and its performance, it is possible to decide the text has a content of funeral song called elegy that is Ethiopian musg59 (መሬottie).  

### 3.4.2. Simile

Simile is a kind of figurative speech that draws a comparison between people or things. A phrase containing the word “like and as” is called simile. The following are some of the examples:

1. ከመ፡ ኖኅ፡ በየውሃቱ፣ ወከመ፡ ኢዮብ፡ በትዌግሥቱ፣ ወከመ፡ ይሌያስ፡ ያመስሌ፡ ያሇብፁ፡ አባ፡ ማሐ፡፡ (f.9r)

Kämä Noḥ bāyāwawhatu

wākāmā ኢይዮብ ብታወጡቱ

wākāmā ይሌያስ ዝመስር ካይወት እብሮ ከabba Yohanni

Lit. “Like Noah in his humble and like Job in his patience and his life seems like Elijah to abba Yohanni”.

“Noah was a righteous man, blameless among the people of his time, and he walked with God” (Genesis 6:9) and abba Yohanni is also believed taken into heaven by Angle.

“In the land of Uz there lived a man whose name was Job. This man was blameless and upright; he feared God and shunned evil.” (Job 1:1)

---

59 Poetic funeral song equals to elegy
...Then the word of the LORD came to Elijah “Leave here, turn eastwards and hide in the Kerith Ravine, east of the Jordan. You will drink from the brook, and I have ordered the ravens to feed you there” (1Kings 17:2-5)

Here abba Yohanni is compared with the three great Old Testament fathers in his humbls, patience and all his life.

2. እሆን፡ ምርት፡ ያስቀር፤

 hồ፡ ውስፋት፡ ይመስ፡ ከጅጋ፡ ያስቀር፤

ልባሱ እሎ፡ ይመስ፡ ይመስሆ፡ ከጅጋ፡ ይመስሆ፡ ከጅጋ፡ ያስቀር፤ ያስቀር፡ ያስቀር፡ ያስቀር፡ ያስቀር፡ ያስቀር፡ ያስቀር፡ ያስቀር፡ ያስቀር፡ ያስቀር፡ ያስቀር:

’ንዝብ ቢሚድር ያንሶሱ፡ ያንሶሱ:

ከግጡ ትለ፡ ይመስ፡ ከጅጋ:

እንዖ፡ በምዴር፡ ያንሶሱ፤

ከመ፡ መሊእክት፡ ይመስሌ፡ ሕይማኖትከ፣ ይመስ፡ ምለና:

ሇብፁዔ፡ አባ፡ ገሪማ፡ ዖፈጸመ፡ ገዴል ፡በትዔግሥቱ፡፡

’ንዝብ ቢሚድር ያንሶሱ:

ከግጡ ትለ፡ ይመስ፡ ከጅጋ:

እንዖ፡ በምዴር፡ ያንሶሱ፤

ከመ፡ መሊእክት፡ ይመስሌ፡ ሕይማኖትከ፣ ይመስ፡ ምለና:

ሇብፁዔ፡ አባ፡ ገሪማ፡ ዖፈጸመ፡ ገዴል ፡በትዔግሥቱ፡፡

’ንዝብ ቢሚድር ያንሶሱ:

ከግጡ ትለ፡ ይመስ፡ ከጅጋ:

እንዖ፡ በምዴር፡ ያንሶሱ፤

ከመ፡ መሊእክት፡ ይመስሌ፡ ሕይማኖትከ፣ ይመስˮ ምለና:

ሇብፁዔ፡ አባ፡ ገሪማ፡ ዖፈጸመ፡ ገዴል ፡በትዔግሥቱ፡፡

’ንዝብ ቢሚድር ያንሶሱ:

ከግጡ ትለ፡ ይመስ፡ ከጅጋ:

እንዖ፡ በምዴር፡ ያንሶሱ፤

ከመ፡ መሊእክት፡ ይመስሌ፡ ሕይማኖትከ፣ ይመስˮ ምለና:

ሇብፁዔ፡ አባ፡ ገሪማ፡ ዖፈጫመ፡ ገዴል ፡በትዔግሥቱ፡፡

’ንዝብ ቢሚድር ያንሶሱ:

ከግጡ ትለ፡ ይመስ፡ ከጅጋ:

እንዖ፡ በምዴር፡ ያንሶሱ፤

ከመ፡ መሊእክት፡ ይመስሌ፡ ሕይማኖትʼ ይመስ:

ሇብፁዔ፡ አባ፡ ገሪማ፡ ዖፈጫመ፡ ገዴል ፡በትዔግሥቱ፡፡

’ንዝብ ቢሚድር ያንሶሱ:

ከግጡ ትለ፡ ይመስ፡ ከጅጋ:

እንዖ፡ በምዴር፡ ያንሶሱ፤

ከመ፡ መሊእክት፡ ይመስሌ፡ ሕይማኖትʼ ይመስ:

ሇብፁዔ፡ አባ፡ ገሪማ፡ ዖፈጫመ፡ ገዴል ፡በትዔግሥቱ፡፡

’ንዝብ ቢሚድር ያንሶሱ:

ከግጡ ትለ፡ ይመስ፡ ከጅጋ:

እንዖ፡ በምዴር፡ ያንሶሱ፤

ከመ፡ መሊእክት፡ ይመስሌ፡ ሕይማኖትʼ ይመስ:

ሇብፁዔ፡ አባ፡ ገሪማ፡ ዖፈጫመ፡ ገዴል ፡በትዔግሥቱ፡፡

’ንዝብ ቢሚድር ያንሶሱ:

ከግጡ ትለ፡ ይመስ፡ ከጅጋ:

እንዖ፡ በምዴር፡ ያንሶሱ፤

ከመ፡ መሊእክት፡ ይመስሌ፡ ሕይማኖትʼ ይመስ:

ሇብፁዔ፡ አባ፡ ገሪማ፡ ዖፈጫመ፡ ገዴል ፡በትዔግሥቱ፡፡

’ንዝብ ቢሚድር ያንሶሱ:

ከግጡ ትለ፡ ይመስ፡ ከጅጋ:

እንዖ፡ በምዴር፡ ያንሶሱ፤

ከመ፡ መሊእክት፡ ይመስሌ፡ ሕይማኖትʼ ይመስ:

ሇብፁዔ፡ አባ፡ ገሪማ፡ ዖፈጫመ፡ ገዴል ፡በትዔግሥቱ፡፡

’ንዝብ ቢሚድር ያንሶሱ:

ከግጡ ትለ፡ ይመስ፡ ከጅጋ:

እንዖ፡ በምዴር፡ ያንሶሱ፤

ከመʼ መሊእክት፡ ይመስሌ፡ ሕይማኖትʼ ይመስ:

ሇብፁዔ፡ አባ፡ ገሪማ፡ ዖፈጫመ፡ ገዴል ፡በትዔግሥቱ፡፡

’ንዝብ ቢሚ鄫ር ያንሶሱ:

ከግጡ ትለ፡ ይመስ፡ ከጅጋ:

እንዖ፡ በምዴር፡ ያንሶሱ፤

ከመʼ መሊእክት፡ ይመስሌ፡ ሕይማኖትʼ ይመስ:

ሇብፁዔ፡ አባ፡ ገሪማ፡ ዖፈጫመ፡ ገዴል ፡በትዔግሥቱ፡፡
Kämä däämmäna kərämmt ṃelu‘ haymnɔtəkä

wəstä kũllu mədr təsəm’ə zənəkä

wəstä məəʃafä həywät təshfä səənəkä

Lit. Your faith is as over flowing as cloud of rainy season and your news heard all over the Earth and your name is written in the book of life.

The above sentence also shows a comparison of inanimate things, cloud and faith.

3.4.3. Metaphor

This kind of figurative language is also an implicit comparison. In this text there are several metaphorical speeches;

1. እርሹ፡ril፡ት

‘ərəq #: əən #: t

ለሱ #: ለሱ #: t

ወን #: ባለ #: ከ #: (f.33v)

sərhə nəsəḥət mahdārə māləkət

’əmmomu lāssāmə’t

Wā’ ihtomu lāmāla’kt

S’ali lānə marəyam qqəddəst
Lit. “A clean hall, the house of Divine, the mother of martyrs, and the sister of angels, St Mary, pray to us”.

Hear the words clean hall, house, mother and sister are metaphorical speech.

2. እስመ፡ ተጽዔንከ፣ ቱበ፡ አፍራሃ፣ አፍራሃከኒ፡ ሕይወት፡ ውእቱ፡፡ (f.12v<sup>c</sup>)

’されましたた’ 恩甘

dibä ’afrasikä

’afrasikäni ኵያዩው ዓ ኮን መን የጠው accomplishments

Lit. “For you ride on your horses and your horses are life

Horses are metaphorically expressed”.

3.4.4. Personification

This is also a kind of speech that anthropomorphizes inanimate things and animals.

1. እንከ፡ ይካር፡ ይወስ፡ ወኀይዛት፣ ወልቱ ፡ይጠፍሑ፣ አፍሊግ፣ ወኪያሁ፡ ይሴብሑ፣ አብሕርት፣ ወበውስቴቱ፡ ይዚምሩ ዯመናት፡፡ (f.32v<sup>c</sup>)

Läzentu däbr yəweddəsəwwo wähyəzt
All the above are inanimate things and they are given the character of human beings.

2. እንታልር፡ ተፈሥሑ፡ ቈአውግር፡ ተሐስዩ….

Lit. “Mountains are pleased and hills went glad...”

This is also similar with the previous example.

3.4.5. Symbolism

As it is stated in the preceding chapters, every movement of the text is full of symbolism. For instance, the numbers of በሠውሷት performed at once, the chanting style and the representation of notations have symbolical meanings.

3.4.6. Parallelism

Parallelism is the deliberate repetition of words or sentence structures for emphasis. The text uses many parallelism languages for example;

1. እንታልር፡ ተፈሥሑ፡ ቈአውግር፡ ተሐስዮ...
The above words have a parallel arrangement

3.5. Values of the Text

Though the text has many values, it is difficult to mention all in this short paper. But some very important subjects are mentioned as follows.

3.5.1. Doctrinal Value

As other liturgical texts, it shows a tendency of doctrinal value. Besides its funeral service and flavored melodica style, it also carry messages that exhort the followers in its mesmerizing poems;

1. እናኝኝ: ከታት

ማለእ: እንፋት

.InputStreamReader: የስምት: የርጊት: (f.31c)

‘инфarrassә motә

nәsi’anә hәywәtә

hawaroyat mәharunә rәtә’әtә hәymanotә
Lit. “We do not fear death while possessing life the apostles have taught us orthodox faith”.

These are to give firmness, support, courage and endurance.

In addition, it can express feelings and message of preach in short method;


Nä’aman ladätō läkrəstos bəherä Gəbš bə’ato ṭamqāto moto wätānsa’oto ‘orgāto bāyāmanā ’Ab nəbråto dagəmā məś’ato bäsēbhat

Lit. “We trust with the Incarnation of Christ, His flight to Egypt, baptism, death, and resurrection, ascension setting on the right side of the Father, His coming again”.

The above words are small in amount but almost all Christ’s movements on the Earth are covered.

3.5.2. Social Value

The social value is also clarified as follows:


Yəbelo Libanos ləpəppas ’iyyədəlləwahkan’ tənsa’e እለ’yənə wābə’entəza səddəwwəwə ’əmhagār ’əllə gābāzə ’Aksum

Lit. “Libanos said to the bishop you are not deserved to take a bribe. Because of this the leader priests of Axum chased him from the country.

\(^{60}\)Here እስከ እትክ እትክ (’əllə gābāzə ’Aksum) means just the high preist of Axum and others
This is an example of avoiding corruption that came by the means of present and gifts; and a society can learn from this various things.

3.5.3. Cultural value

It has many values of cultures. For example, it advices people to welcome the guests which is one of the identities of Ethiopia.

1. ከኳኑው፡ ወስና፡ ወስና፡ ወስና፡ ወስና፡ ወስና፡ ወስና፡ ወስና፡ ወስና፡ ወስና፡ ወስና፡ ወስና፡ ወስና፡ ወስና፡ ወስና፡ ወስና፡ ወስና፡ ወስና፡ ወስና፡ ወስና፡ ወስና፡ ወስና፡ ወስና፡ ወስና፡ ወስና፡ ወስና፡ ወስና፡ ወስና፡ ወስና፡ ወስና፡ ወስና፡ ወስና፡ ወስና፡ ወስና፡ ወስና፡ ወስና፡ ወስና፡ ወስና፡ ወስና፡ ወስና፡ ወስና፡ ወስና፡ ወስና፡ ወስና፡ ወስና፡ ወስና፡ ወስና፡ ወስና፡ ወስና፡ ወስና፡ ወስና፡ ወስና፡ ወስና፡ ወስና፡ ወስና፡ ወስና፡ ወስና፡ ወስና፡ ወስና፡ ወስና፡ ወስና፡ ወስና፡ ወስና፡ ወስና፡ ወስና፡ ወስና፡ ወስና፡ ወስና፡ ወስና፡ ወስና፡ ወስና፡ ወስና፡ ወስና፡ ወስና፡ ወስና፡ ወስና፡ ወስናː (f.27v²)

Zǝntussä bo‘asi mǝfqäre nǝgd zǝmuntanâ yanǝss’ǝ wǝ’astǝr’ayä lǝhǝzd kǝmä kokābä sǝbahǝ

Lit. “This man is lover of stranger he rose up the dead and he seems to the people like morning star”.

3.5.4. Historical value

From this text, more historical elements can be reconstructed for those mǝwǝsǝ’t of saints have more information. People and place names, incidents and many useful things are mentioned in the text. In other words, as stated above, it is a clear indicator that the text is composed by St. Yared for there are many evidences in the text. For example, as it is mentioned in the previous page, (እሇ ገበዖ አክሱም) ’ǝllä Gǝbǝzä ’aksum lit. ‘leader priests of aksum’, is an indication that the text is authored by an indigenous scholar from Aksum. In other words, most of its contents are similar to that of the Ethiopic account of the Bible and Apocrypha. There are no saints who came after St. Yared and mentioned in the text. That means, all saints who mentioned in are lived before and during his time.
3.6.1. Borrowed words

In Gəzë literature, some words are influenced by Greek. This is because most of Ethiopian religious writings are translated from Arabic and Greek. The researcher found the following loan words from Greek:

<table>
<thead>
<tr>
<th>Greek</th>
<th>Gəzə</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>የፍራማራ</td>
<td>ገጸ፡ ጥብዜ፡</td>
<td>face (of) human</td>
</tr>
<tr>
<td>መሉጦን</td>
<td>ገጽ እንስር</td>
<td>face (of) animal</td>
</tr>
<tr>
<td>እግራማጣ</td>
<td>ገጽ ንስር</td>
<td>face (of) bird</td>
</tr>
<tr>
<td>ሱርትዮን</td>
<td>ገጽ፡ አንበሳ</td>
<td>face (of) lion</td>
</tr>
<tr>
<td>ኤጲፋንያ</td>
<td>አስተርእዮ</td>
<td>“Appearance”</td>
</tr>
<tr>
<td>ሇንቴዎን</td>
<td>ሇንዴዎን</td>
<td>bath sheet</td>
</tr>
</tbody>
</table>

Table 1 borrowed Wordes

3.6.2 Rare words

The following words are not usual in gəzə language and the researcher tried to find out their meanings.

አንዊት Bath towel
አአ ከአስ ከአስ ከአስ a kind of textile uses to wipe some thing (guest towel)
ቀስ Priest
ከዋኒት Stone
አርጉጉርስ固化 He (God) doesn’t eradicate
ምፋ The other name of Jhon the baptiser
Sours to all the above borrowed and rare words the researcher tried to see mony references but the only conform dictionary to this is Kidanewld Kfle

3.7.1. Basic Notations

Notations are also amongst the elements of the text. To learn liturgies, one has to know the basic notations (signs). The well known basic notations are eight in numbers. These notations represent Jesus’ Incarnation and Crucifixion.

<table>
<thead>
<tr>
<th>No</th>
<th>Name</th>
<th>Notations</th>
<th>Symbolical meanings</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ወሳት</td>
<td>ማ</td>
<td>The coming of Jesus to this world (Incarnation).</td>
</tr>
<tr>
<td>2</td>
<td>ከገንት</td>
<td>ማ</td>
<td>His traveling on the Earth to teach and from Cayaf to Pilate and Hirod.</td>
</tr>
<tr>
<td>3</td>
<td>ዓኔንት</td>
<td>ማ</td>
<td>Judie’s envy against Jesus while He healed the sick.</td>
</tr>
<tr>
<td>4</td>
<td>የእንት</td>
<td>ማ</td>
<td>His capturing by the judies and His immanent</td>
</tr>
<tr>
<td>5</td>
<td>ሳንት</td>
<td>ማ</td>
<td>His diction to Incarnation and save Adam and Eve</td>
</tr>
<tr>
<td>6</td>
<td>ወርሳት</td>
<td>ማ</td>
<td>His flogging</td>
</tr>
<tr>
<td>7</td>
<td>ይክራክ ሚ</td>
<td>ማ</td>
<td>His bloods drop while flogging</td>
</tr>
<tr>
<td>8</td>
<td>ወርት</td>
<td>ማ</td>
<td>His Ascension</td>
</tr>
</tbody>
</table>

Table 2: basic notations

Source; የታውጡርሳት: ከፁፋ: (1981:189)

The above eight symbols (signs) are said to have been created by St. Yared himself.
3.7.2. **Additional Acronymic Technical Terms (ATT)**

The other latter scholars added symbols other than these like “dērs” ደርስ (ስ) and “‘anbēr” ከሶር (ሶ). Scholars also give similar interpretations for these additional notations.

Although these are Gə’az letters, they are written on top of other letters with very small font and are considered not as letters but as symbols.

<table>
<thead>
<tr>
<th>No</th>
<th>Name</th>
<th>ATT</th>
<th>Symbolical meanings</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ደርስ (dērs)</td>
<td>ደ (ስ)</td>
<td>The accomplishment of prophesy regarding Incarnation.</td>
</tr>
<tr>
<td>2</td>
<td>ከሶር (‘anbēr)</td>
<td>ከ (ሶ)</td>
<td>Jesus’ sitting on the right side of God the Father</td>
</tr>
</tbody>
</table>

*Table 3: additional notations (sours ibid)*

The previous eight notations and these two additional acronymic technical terms have also other religious symbolic meanings. As church scholars express, in Old Testament there were eight and ten\(^{61}\) string harps and they represented by them.

3.7.3. **Development of the Acronymic Technical Terms (ATT)**

Besides the already mentioned ones, there are many additional acronymic technical forms in different time and place by different scholars. These acronym technical terms are called (††††) ዓረጋይሁ and produced from Gə’az, Amharic, and ዓግርነል languages. For example, during the reign of king ያለውደወስ, church scholars of ጌዳበባ መላም\(^{62}\), ’azzaż Gera and ’azzaż

\(^{61}\) 1chronicl (15-21)

\(^{62}\) A church found in Southern ክልሎ
Ragu’el formed the additional acronymic technical terms of Dēggwa\textsuperscript{63}. Similarly, proceeding to this, as it stated on p.17, one of the main teachers of Zurabba, mēggabi ġzra, with his brother Raqṣmaṣāriya Sālik, formed acronymic technical terms of Zemmare, Māwāṣ’t and Qaddase. According to the church history, King Amadāṣyôn gave them awarded and an extensive farmland to the needy monastery. Because of these, some notations are not found in other liturgies except that of the tradition of the monastery. These acronymic technical terms are taken from different verses in abbreviation forms.

<table>
<thead>
<tr>
<th>No</th>
<th>Atts</th>
<th>Full words</th>
<th>Found in;</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Ṣḥ</td>
<td>Ṣḥ Ṣḥ</td>
<td>Ṣḥ Ṣḥ Ṣḥ: Ṣḥ Ṣḥ Ṣḥ</td>
</tr>
<tr>
<td>2</td>
<td>Ṣḥ Ṣḥ</td>
<td>Ṣḥ Ṣḥ</td>
<td>”</td>
</tr>
<tr>
<td>3</td>
<td>Ṣḥ Ṣḥ</td>
<td>Ṣḥ Ṣḥ</td>
<td>”</td>
</tr>
</tbody>
</table>

*Table 4: unique ATTS*

What made unique the above acronymic technical terms is that the text, \((\text{نظرالمسيح: } \text{ة} \text{لاك} \text{وعلى})\) Lāk\textsuperscript{w}\textsuperscript{ل}\textsuperscript{لن} māl\textsuperscript{k}\textsuperscript{i} is not found in other monasteries except Zur 'abba monastery. It is chanted twice a year that is on Taḥsas 22 and 28 E.C.

3.7.4. **Acronymic Technical Terms**

The following acronym technical terms are found in abbreviation forms and practically applied in all liturgies but in there full words and verses forms also in māwāṣ’t only. First of all, acronymic technical terms from Gṣ’az Zema are illustrated as follows.

\textsuperscript{63} EAE vol III PP.917
<table>
<thead>
<tr>
<th>1</th>
<th>Go'ez ATT</th>
<th>Full form</th>
<th>Found in;</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>እ</td>
<td>እ-ርሆት: ከርሆ: ወመለከተ:</td>
<td>(From)መስቀለ: ወመወሚት:</td>
</tr>
<tr>
<td>3</td>
<td>ኢት</td>
<td>ኢትትቡናት: ና ና</td>
<td>&quot;&quot;</td>
</tr>
<tr>
<td>4</td>
<td>እስመ</td>
<td>እስመው: ወጋ</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>ወጊ</td>
<td>ወጊጆር</td>
<td>From ይታትን</td>
</tr>
<tr>
<td>6</td>
<td>የሆ</td>
<td>የሆ</td>
<td>ከሆ: ከሆ</td>
</tr>
<tr>
<td>7</td>
<td>ከሆ</td>
<td>ከሆ: የሆ-ሆ</td>
<td>From ይለስ: ወጋ</td>
</tr>
<tr>
<td>8</td>
<td>ከሆ</td>
<td>ከሆ</td>
<td>ከሆው: ከሆ</td>
</tr>
<tr>
<td>9</td>
<td>ከሆ</td>
<td>ከሆ</td>
<td>ከሆ: ከሆ</td>
</tr>
<tr>
<td>10</td>
<td>ከሆ</td>
<td>ከሆ</td>
<td>ከሆ: ከሆ</td>
</tr>
<tr>
<td>11</td>
<td>ከሆ</td>
<td>ከሆ</td>
<td>ከሆ ታዉጊን</td>
</tr>
<tr>
<td>12</td>
<td>ከሆ</td>
<td>ከሆ</td>
<td>ከሆ: ወመለከተ:</td>
</tr>
<tr>
<td>13</td>
<td>ከሆ</td>
<td>ከሆ</td>
<td>ከሆ: ከሆ</td>
</tr>
<tr>
<td>14</td>
<td>ከሆ</td>
<td>ከሆ</td>
<td>ከሆ: ወመለከተ:</td>
</tr>
<tr>
<td>15</td>
<td>ከሆ</td>
<td>ከሆ</td>
<td>ከሆ: ወመለከተ:</td>
</tr>
<tr>
<td>16</td>
<td>ከሆ</td>
<td>ከሆ</td>
<td>ከሆ: ወመለከተ:</td>
</tr>
<tr>
<td>17</td>
<td>ከሆ</td>
<td>ከሆ</td>
<td>ከሆ</td>
</tr>
<tr>
<td>18</td>
<td>ከሆ</td>
<td>ከሆ</td>
<td>ከሆ: ወመለከተ:</td>
</tr>
<tr>
<td>19</td>
<td>ከሆ</td>
<td>ከሆ</td>
<td>ከሆ</td>
</tr>
<tr>
<td>20</td>
<td>ከሆ</td>
<td>ከሆ</td>
<td>ከሆ: ወመለከተ:</td>
</tr>
<tr>
<td>21</td>
<td>ከሆ</td>
<td>ከሆ</td>
<td>ከሆ: ወመለከተ:</td>
</tr>
<tr>
<td>22</td>
<td>ከሆ</td>
<td>ከሆ: ከሆ</td>
<td>ከሆ: ወመለከተ:</td>
</tr>
<tr>
<td>23</td>
<td>ኣሆ</td>
<td>ኣሆ</td>
<td>ኣሆ</td>
</tr>
<tr>
<td>24</td>
<td>ኣሆ</td>
<td>ኣሆ</td>
<td>ኣሆ</td>
</tr>
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<td>25</td>
<td>ኣሆ</td>
<td>ኣሆ</td>
<td>ኣሆ</td>
</tr>
<tr>
<td>26</td>
<td>ኣሆ</td>
<td>ኣሆ</td>
<td>ኣሆ</td>
</tr>
<tr>
<td>Page</td>
<td>Raw Text</td>
<td>Translation</td>
<td>Source</td>
</tr>
<tr>
<td>------</td>
<td>----------</td>
<td>-------------</td>
<td>--------</td>
</tr>
<tr>
<td>27</td>
<td>ክ-ል።</td>
<td>ክ-ል።: ወ.የሮ።</td>
<td>From ወ.የሮ።</td>
</tr>
<tr>
<td>28</td>
<td>ወጋ እም።</td>
<td>ወጋትሮም።</td>
<td>From ወ.የሮ።</td>
</tr>
<tr>
<td>29</td>
<td>ወጋ ከል።</td>
<td>ወጋንል።</td>
<td>From ወ.የሮ።</td>
</tr>
<tr>
<td>30</td>
<td>ወጋ እንlis</td>
<td>ወጋንlis</td>
<td>From ወ.የሮ።</td>
</tr>
<tr>
<td>31</td>
<td>ወጋ እንlis</td>
<td>ወጋንlis</td>
<td>From ወ.የሮ።</td>
</tr>
<tr>
<td>32</td>
<td>ወጋ ከል።</td>
<td>ወጋንል።</td>
<td>From ወ.የሮ።</td>
</tr>
<tr>
<td>33</td>
<td>ወጋ እንlis</td>
<td>ወጋንlis</td>
<td>From ወ.የሮ።</td>
</tr>
<tr>
<td>34</td>
<td>ወጋ ከል።</td>
<td>ወጋንል።</td>
<td>From ወ.የሮ።</td>
</tr>
<tr>
<td>35</td>
<td>ወጋ ከል።</td>
<td>ወጋንል።</td>
<td>From ወ.የሮ።</td>
</tr>
<tr>
<td>36</td>
<td>ወጋ ከል።</td>
<td>ወጋንል።</td>
<td>From ወ.የሮ።</td>
</tr>
<tr>
<td>37</td>
<td>ወጋ ከል።</td>
<td>ወጋንል።</td>
<td>From ወ.የሮ።</td>
</tr>
<tr>
<td>38</td>
<td>ወጋ ከል።</td>
<td>ወጋንል።</td>
<td>From ወ.የሮ።</td>
</tr>
<tr>
<td>39</td>
<td>ወጋ ከል።</td>
<td>ወጋንል።</td>
<td>From ወ.የሮ።</td>
</tr>
<tr>
<td>40</td>
<td>ወጋ ከል።</td>
<td>ወጋንል።</td>
<td>From ወ.የሮ።</td>
</tr>
<tr>
<td>41</td>
<td>ወጋ ከል።</td>
<td>ወጋንል።</td>
<td>From ወ.የሮ።</td>
</tr>
<tr>
<td>42</td>
<td>ወጋ ከል።</td>
<td>ወጋንል።</td>
<td>From ወ.የሮ።</td>
</tr>
<tr>
<td>43</td>
<td>ወጋ ከል॥</td>
<td>ወጋንል॥</td>
<td>From ወ.የሮ።</td>
</tr>
<tr>
<td>44</td>
<td>ወጋ ከል॥</td>
<td>ወጋንል॥</td>
<td>From ወ.የሮ።</td>
</tr>
<tr>
<td>45</td>
<td>ወጋ ከል॥</td>
<td>ወጋንል॥</td>
<td>From ወ.የሮ።</td>
</tr>
<tr>
<td>46</td>
<td>ወጋ ከል॥</td>
<td>ወጋንል॥</td>
<td>From ወ.የሮ።</td>
</tr>
<tr>
<td>47</td>
<td>ወጋ ከል॥</td>
<td>ወጋንል॥</td>
<td>From ወ.የሮ።</td>
</tr>
<tr>
<td>48</td>
<td>ወጋ ከል॥</td>
<td>ወጋንል॥</td>
<td>From ወ.የሮ።</td>
</tr>
<tr>
<td>49</td>
<td>ወጋ ከል॥</td>
<td>ወጋንል॥</td>
<td>From ወ.የሮ።</td>
</tr>
<tr>
<td>50</td>
<td>ወጋ ከል॥</td>
<td>ወጋንል॥</td>
<td>From ወ.የሮ።</td>
</tr>
<tr>
<td>51</td>
<td>ወጋ ከል॥</td>
<td>ወጋንል॥</td>
<td>From ወ.የሮ።</td>
</tr>
<tr>
<td>52</td>
<td>ወጋ ከል॥</td>
<td>ወጋንል॥</td>
<td>From ወ.የሮ።</td>
</tr>
<tr>
<td>53</td>
<td>ወጋ ከል॥</td>
<td>ወጋንል॥</td>
<td>From ወ.የሮ።</td>
</tr>
</tbody>
</table>
Table 5: ATT of Gǝz Mäwǝṧ’t

The above mentioned table concludes abbreviations found in Gǝz melody of mäwǝṧ’t. These words are served as symbols in the text and other liturgical texts.

<table>
<thead>
<tr>
<th>No</th>
<th>ースzl ATTS</th>
<th>Full words</th>
<th>Found in;</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>የት</td>
<td>የት: የት: የት: የት</td>
<td>From የት: የት</td>
</tr>
<tr>
<td>2</td>
<td>ፉሮ</td>
<td>ፉሮ: ፉሮ: ፉሮ: ፉሮ</td>
<td>From ፉሮ: ፉሮ</td>
</tr>
<tr>
<td>3</td>
<td>ከሠ</td>
<td>ከሠ: ከሠ: ከሠ</td>
<td>From ከሠ: ከሠ</td>
</tr>
<tr>
<td>4</td>
<td>እሱ</td>
<td>እሱ: እሱ: እሱ</td>
<td>From እሱ: እሱ</td>
</tr>
<tr>
<td>5</td>
<td>ከጋ</td>
<td>ከጋ: ከጋ: ከጋ: ከጋ</td>
<td>From ከጋ: ከጋ</td>
</tr>
<tr>
<td>6</td>
<td>ከማ</td>
<td>ከማ: ከማ: ከማ</td>
<td>From ከማ: ከማ</td>
</tr>
<tr>
<td>7</td>
<td>ከጋ</td>
<td>ከጋ: ከጋ</td>
<td>From ከጋ: ከጋ</td>
</tr>
<tr>
<td>8</td>
<td>ከሠ</td>
<td>ከሠ: ከሠ: ከሠ: ከሠ</td>
<td>From ከሠ: ከሠ</td>
</tr>
<tr>
<td>9</td>
<td>ከሠ</td>
<td>ከሠ: ከሠ</td>
<td>From ከሠ: ከሠ</td>
</tr>
<tr>
<td>10</td>
<td>ከሠ</td>
<td>ከሠ: ከሠ: ከሠ</td>
<td>From ከሠ: ከሠ</td>
</tr>
<tr>
<td>11</td>
<td>ከሠ</td>
<td>ከሠ: ከሠ: ከሠ</td>
<td>From ከሠ: ከሠ</td>
</tr>
<tr>
<td>12</td>
<td>ከሠ</td>
<td>ከሠ: ከሠ: ከሠ: ከሠ</td>
<td>From ከሠ: ከሠ</td>
</tr>
<tr>
<td>13</td>
<td>ከሠ</td>
<td>ከሠ: ከሠ</td>
<td>From ከሠ: ከሠ</td>
</tr>
<tr>
<td>14</td>
<td>ከሠ</td>
<td>ከሠ: ከሠ: ከሠ</td>
<td>From ከሠ: ከሠ</td>
</tr>
<tr>
<td>15</td>
<td>ከሠ</td>
<td>ከሠ: ከሠ: ከሠ</td>
<td>From ከሠ: ከሠ</td>
</tr>
<tr>
<td>16</td>
<td>ከሠ</td>
<td>ከሠ: ከሠ: ከሠ: ከሠ</td>
<td>From ከሠ: ከሠ</td>
</tr>
<tr>
<td>17</td>
<td>ከሠ</td>
<td>ከሠ: ከሠ: ከሠ: ከሠ</td>
<td>From ከሠ: ከሠ</td>
</tr>
<tr>
<td>18</td>
<td>ከሠ</td>
<td>ከሠ: ከሠ: ከሠ</td>
<td>From ከሠ: ከሠ</td>
</tr>
<tr>
<td>19</td>
<td>ከሠ</td>
<td>ከሠ: ከሠ: ከሠ: ከሠ</td>
<td>From ከሠ: ከሠ</td>
</tr>
</tbody>
</table>

Table 6: ATTS of 'זl mäwǝṧ’t
The above notations also are served on ‘ezl melodies only.

<table>
<thead>
<tr>
<th>No</th>
<th>‘Araray ATTS</th>
<th>Full form</th>
<th>Found in;</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ወላ.</td>
<td>ከወ. ከወ. ከሱት.</td>
<td>ምናስ ለክርስዎን ከቀርብ ሰዎቹ ከተጠቀም በጎንዯር ከአማርኛ</td>
</tr>
<tr>
<td>2</td>
<td>ወላ.</td>
<td>ከወ. ከወ. ከሱት.</td>
<td>ምናስ ለክርስዎን ከቀርብ ሰዎቹ ከተጠቀም በጎንዯር ከአማርኛ</td>
</tr>
<tr>
<td>3</td>
<td>ዲም.</td>
<td>እወ. እወ. እወ. እወ. እወ. እወ. እወ.</td>
<td>ምናስ ለክርስዎን ከቀርብ ሰዎቹ ከተጠቀም በጎንዯር ከአማርኛ</td>
</tr>
<tr>
<td>4</td>
<td>እም.</td>
<td>እም. እም. እም. እም. እም. እም. እም.</td>
<td>ምናስ ለክርስዎን ከቀርብ ሰዎቹ ከተጠቀም በጎንዯር ከአማርኛ</td>
</tr>
<tr>
<td>5</td>
<td>እር.</td>
<td>እር. እር. እር. እር. እር. እር. እር.</td>
<td>ምናስ ለክርስዎን ከቀርብ ሰዎቹ ከተጠቀም በጎንዯር ከአማርኛ</td>
</tr>
<tr>
<td>6</td>
<td>እሇ</td>
<td>እሇ. እሇ. እሇ. እሇ. እሇ. እሇ. እሇ.</td>
<td>ምናስ ለክርስዎን ከቀርብ ሰዎቹ ከተጠቀም በጎንዯር ከአማርኛ</td>
</tr>
</tbody>
</table>

Table 7: Acronymic Technical Terms of ‘araray

<table>
<thead>
<tr>
<th>No</th>
<th>ሧላ.</th>
<th>ሧላ. ሧላ. ሧላ. ሧላ. ሧላ. ሧላ.</th>
<th>ምናስ ለክርስዎን ከቀርብ ሰዎቹ ከተጠቀም በጎንዯር ከአማርኛ</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>ወላ.</td>
<td>ወላ. ወላ. ወላ. ወላ. ወላ. ወላ.</td>
<td>ምናስ ለክርስዎን ከቀርብ ሰዎቹ ከተጠቀም በጎንዯር ከአማርኛ</td>
</tr>
<tr>
<td>3</td>
<td>እም.</td>
<td>እም. እም. እም. እም. እም. እም.</td>
<td>ምናስ ለክርስዎን ከቀርብ ሰዎቹ ከተጠቀም በጎንዯር ከአማርኛ</td>
</tr>
<tr>
<td>4</td>
<td>እር.</td>
<td>እር. እር. እር. እር. እር. እር.</td>
<td>ምናስ ለክርስዎን ከቀርብ ሰዎቹ ከተጠቀም በጎንዯር ከአማርኛ</td>
</tr>
<tr>
<td>5</td>
<td>እሇ.</td>
<td>እሇ. እሇ. እሇ. እሇ. እሇ. እሇ.</td>
<td>ምናስ ለክርስዎን ከቀርብ ሰዎቹ ከተጠቀም በጎንዯር ከአማርኛ</td>
</tr>
</tbody>
</table>

Table 8: Amharic and Təgrənä ATTS

As it is mentioned earlier, in addition of these there are many Amharic acronym technical terms. Amongst them, the following have historical relations with the text and with that of the monastery.

<table>
<thead>
<tr>
<th>No</th>
<th>Acronymic Technical Terms</th>
<th>Full form</th>
<th>Found in;</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>እብ.</td>
<td>እብ. እብ. እብ. እብ. እብ. እብ. እብ.</td>
<td>ምናስ ለክርስዎን ከቀርብ ሰዎቹ ከተጠቀም በጎንዯር ከአማርኛ</td>
</tr>
<tr>
<td>2</td>
<td>ወራ.</td>
<td>ወራ. ወራ. ወራ. ወራ. ወራ. ወራ. ወራ.</td>
<td>ምናስ ለክርስዎን ከቀርብ ሰዎቹ ከተጠቀም በጎንዯር ከአማርኛ</td>
</tr>
</tbody>
</table>

Table 9: some examples of Amharic Inspirational ATTs
3.7.5. Inspiration from Nature


St. Yared himself adores nature and among many indications,

እርከ፡ ከማወለ፡ ውስና ፈጥም፡ 

ወሇጻድቃኒከ አሰይናናየ፡፡

'asärgokä sänayä

wäréha wäšähayä

wäläsadqanikä 'assäyskomu sännyä (f.5r<)
lit. ‘You beautify the sky with the moon and the son and to your righteous compensated the best.

To give illustrations regarding the above tables, Gǝ’zǝz, ‘ǝzl and ‘araray, they are style of chanting. They symbolize the Holy Trinity; the Father, the Son and the Holy Spirit respectively.

3.8. **Divisions of the Text**

The table below describes the number of mǝwǝšǝ’t and the name and the celebration dates of saints whose memorials are celebrated in every month of the year.

<table>
<thead>
<tr>
<th>No</th>
<th>Mth</th>
<th>Date</th>
<th>Name of the saint</th>
<th>Commemorations</th>
<th>Number of mǝwǝšǝ’t</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Gǝ’zǝz</td>
</tr>
<tr>
<td>1</td>
<td>Sep</td>
<td>1</td>
<td>Yohannǝs</td>
<td>His covenant</td>
<td>11</td>
</tr>
<tr>
<td>2</td>
<td>Sep</td>
<td>2</td>
<td>Tıkǝzi</td>
<td></td>
<td>8</td>
</tr>
<tr>
<td>3</td>
<td>Sep</td>
<td>8</td>
<td>Zıkkarǝyas</td>
<td>Death</td>
<td>10</td>
</tr>
<tr>
<td>4</td>
<td>Sep</td>
<td>15</td>
<td>Ąstifanos</td>
<td>Assumption</td>
<td>10</td>
</tr>
<tr>
<td>5</td>
<td>Sep</td>
<td>16</td>
<td>Betǝkǝstıyan</td>
<td>Built by Ąlleni</td>
<td>11</td>
</tr>
<tr>
<td>6</td>
<td>Sep</td>
<td>17</td>
<td>Mısqıl</td>
<td>Beginning to dig out the true cross</td>
<td>19</td>
</tr>
<tr>
<td>7</td>
<td>Sep</td>
<td>17-19</td>
<td>Ąlleni</td>
<td>Celebration the true cross</td>
<td>18</td>
</tr>
<tr>
<td>8</td>
<td>Sep</td>
<td>21</td>
<td>Sadqan</td>
<td>318 schlars</td>
<td>11</td>
</tr>
<tr>
<td>9</td>
<td>Sep</td>
<td></td>
<td>Säma ı́tǝt</td>
<td>318 “</td>
<td>12</td>
</tr>
</tbody>
</table>

\textsuperscript{64} Psalm 149 = out of the given number one is directly driven from psalm that is called kârsä dawit
\textsuperscript{65} Psalm 148 = ibid
\textsuperscript{66} Psalm 91 = 2 times
<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
<th>Description</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>10 Oct</td>
<td>Gābra krêstos</td>
<td>Death</td>
<td>17 1 3 21 f.6r&lt;sup&gt;b&lt;/sup&gt;-f.7r&lt;sup&gt;b&lt;/sup&gt;</td>
</tr>
<tr>
<td>11 Oct</td>
<td>Ḥṣṭifanos</td>
<td>Church inauguration</td>
<td>14 2 3 19 f.7r&lt;sup&gt;b&lt;/sup&gt;-f.8r&lt;sup&gt;a&lt;/sup&gt;</td>
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<tr>
<td>12 Oct</td>
<td>Ḥṣṭifanos</td>
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<td>8 0 1 9 f.8r&lt;sup&gt;a&lt;/sup&gt;-v&lt;sup&gt;b&lt;/sup&gt;</td>
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<tr>
<td>13 Nov</td>
<td>Fīlāsōyan</td>
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<td>14 2 3 19&lt;sup&gt;67&lt;/sup&gt; f.8v&lt;sup&gt;b&lt;/sup&gt;-f.9r&lt;sup&gt;c&lt;/sup&gt;</td>
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<tr>
<td>14 Nov</td>
<td>Abba Yoḥanni</td>
<td>Ascendant</td>
<td>17 1 1 19&lt;sup&gt;68&lt;/sup&gt; f.9r&lt;sup&gt;c&lt;/sup&gt;-f.10r&lt;sup&gt;b&lt;/sup&gt;</td>
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<tr>
<td>15 Nov</td>
<td>Arbaʻetu Ḫnsōsa</td>
<td>Elevation</td>
<td>12 1 3 16 f.10r&lt;sup&gt;b&lt;/sup&gt;-f.11&lt;sup&gt;c&lt;/sup&gt;v</td>
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<tr>
<td>16 Nov</td>
<td>Arbaʻetu Ḫnsōsa</td>
<td>“</td>
<td>16 1 3 20&lt;sup&gt;69&lt;/sup&gt; f.11&lt;sup&gt;c&lt;/sup&gt;v-f.12&lt;sup&gt;v&lt;/sup&gt;b</td>
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<tr>
<td>17 Nov</td>
<td>Qddus Mikaʻel</td>
<td>”</td>
<td>5 1 1 7 f.12v&lt;sup&gt;b&lt;/sup&gt;-f.13&lt;sup&gt;r&lt;/sup&gt;a</td>
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<tr>
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<td>ʻAʼelaf</td>
<td>”</td>
<td>15 1 1 17&lt;sup&gt;70&lt;/sup&gt; f.13&lt;sup&gt;r&lt;/sup&gt;a-v&lt;sup&gt;c&lt;/sup&gt;</td>
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<td>19 Nov</td>
<td>Minas</td>
<td>Death</td>
<td>14 1 1 16 f.13&lt;sup&gt;c&lt;/sup&gt;v-f.14&lt;sup&gt;v&lt;/sup&gt;b</td>
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<td>20 Nov</td>
<td>Kahōnatā sāmay</td>
<td>Elevation</td>
<td>14 1 1 16 f.14&lt;sup&gt;v&lt;/sup&gt;b-f.15&lt;sup&gt;r&lt;/sup&gt;c</td>
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<tr>
<td>21 Nov</td>
<td>Kahōnatā sāmay</td>
<td>”</td>
<td>18 1 1 20&lt;sup&gt;71&lt;/sup&gt; f.15&lt;sup&gt;r&lt;/sup&gt;c-f.16&lt;sup&gt;r&lt;/sup&gt;c</td>
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<td>Mārqorewos</td>
<td>Death</td>
<td>13 0 1 14 f.16r&lt;sup&gt;c&lt;/sup&gt;-f.17&lt;sup&gt;r&lt;/sup&gt;a</td>
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<td>Massacre</td>
<td>13 1 1 15 f.17&lt;sup&gt;r&lt;/sup&gt;a-v&lt;sup&gt;b&lt;/sup&gt;</td>
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<td>24 Nov</td>
<td>ʻPetros</td>
<td>Death</td>
<td>5 1 1 7&lt;sup&gt;72&lt;/sup&gt; f.17&lt;sup&gt;v&lt;/sup&gt;b-f.18&lt;sup&gt;r&lt;/sup&gt;a</td>
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<tr>
<td>25 Des</td>
<td>Sālāṭsu dāqiq</td>
<td>Thrown into a blazing furnace</td>
<td>17 1 1 19 f.17&lt;sup&gt;r&lt;/sup&gt;a-f.17&lt;sup&gt;v&lt;/sup&gt;c</td>
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<td>26 Des</td>
<td>Qddus Gābrʻel</td>
<td>Announcements</td>
<td>14 1 1 16 f.17&lt;sup&gt;v&lt;/sup&gt;c-f.18&lt;sup&gt;v&lt;/sup&gt;a</td>
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<tr>
<td>27 Des</td>
<td>Gānna ʻamanuʻel</td>
<td>Christmas</td>
<td>11 1 1 13&lt;sup&gt;73&lt;/sup&gt; f.18&lt;sup&gt;v&lt;/sup&gt;c-f.19&lt;sup&gt;r&lt;/sup&gt;b</td>
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<tr>
<td>28 Des</td>
<td>Lōdāt</td>
<td>“</td>
<td>7 2 1 10&lt;sup&gt;74&lt;/sup&gt; f.19&lt;sup&gt;r&lt;/sup&gt;b-f.19&lt;sup&gt;v&lt;/sup&gt;a</td>
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<sup>67</sup> psalm 12,33,19,31  
<sup>68</sup> Psalm 37,48  
<sup>69</sup> Psalm 17,102,148  
<sup>70</sup> psalm 102,  
<sup>71</sup> Psalm 131,150  
<sup>72</sup> Psalm 115  
<sup>73</sup> Psalm 67,61,97,109,79,39,  
<sup>74</sup> Psalm 28,147,150
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<td>20,1,2</td>
<td>f.19va-f.20rb</td>
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<td>Jan 1</td>
<td>(\text{Ar'tifanos}) (\text{Birth and death})</td>
<td>17,1,0</td>
<td>f.20rb-f.20vc</td>
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<td>31</td>
<td>Jan 3</td>
<td>(\text{Abba Libanos}) (\text{death})</td>
<td>11,0,3</td>
<td>f.20vc-f.21va</td>
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<td>32</td>
<td>Jan</td>
<td>(\text{Abba Libanos}) (\text{death})</td>
<td>13,1,3</td>
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<td>33</td>
<td>Jan</td>
<td>(\text{Abba Libanos}) (\text{death})</td>
<td>15,1,2</td>
<td>f.22rb-f.23ra</td>
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<td>34</td>
<td>Jan 10</td>
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<td>9,1,1</td>
<td>f.23ra-f.23rc</td>
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<td>35</td>
<td>Jan 11</td>
<td>(\text{'Epifania kalit}) (\text{'})</td>
<td>8,1,1</td>
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<td>Jan 12</td>
<td>(\text{'Epifaniya salis}) (\text{'})</td>
<td>7,1,1</td>
<td>F.23vb-f.23vc</td>
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<td>Jan 13</td>
<td>(\text{'Epifaniya rabit}) (\text{'})</td>
<td>4,1,1</td>
<td>f.23vc-f.23vc</td>
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<td>Jan 12</td>
<td>(\text{Qana z'gil'ila}) (\text{Chang of water to wine})</td>
<td>4,1,1</td>
<td>f.23vc-f.24ra</td>
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<td>Jan 29-5</td>
<td>(\text{Mah'b'r'' q'dus'an}) (\text{Assembly of saints})</td>
<td>4,0,1</td>
<td>f.24ra-f.24rc</td>
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<td>Feb 29</td>
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<td>10,1,3</td>
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<td>14,1,1</td>
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75 Psalm 94, 109,150
76 Psalm 131, 91,
77 Psalm 48,4,
78 Psalm 48
79 Psalm 97,8,44,96,75,59,67,80,
80 Psalm 7,82,47,95,117,100,33,5,
81 Psalm 84,65,101,102,109,84,110,
82 Psalm 106,137,138,
83 Psalm 150
84 39,44,
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<td>8</td>
<td>1</td>
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<td>Fasika sänäbit</td>
<td>Feb</td>
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<td>6</td>
<td>1</td>
<td>87</td>
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<td>Crossing of fier</td>
<td>7</td>
<td>1</td>
<td>88</td>
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<td>6</td>
<td>1</td>
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<td>25</td>
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<td>Jun</td>
<td>'Awit yohanns</td>
<td>11</td>
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85 108,130,83,2,52,21,  
86 3,125,43,88,87,108,131,  
87 3,21,5,40,30,  
88 3,7,11,72,51,104,77,  
89 3,37,39,29,54,35,  
90 3,12,17,22,41,  
91 3,61,131,87,53,  
92 3,27,23,41,52,50,  
93 3,57,58,81  
94 3,21,40,80,9,39,  
95 21,30,9,39,  
96 71,  
97 78,  
98 105,113,  
99 17,20,9,23,29,45,46,97,67,87,90.
| 58 | 18 | Bā’alā ḫamsa | Holy Spirit | 10 | 1 | 1 | 12<sup>10</sup> | f.29<sup>v</sup>b-f.29<sup>v</sup>c |
| 59 | Jun 12 | St.Mika’el | Church | 10 | 1 | 1 | 12<sup>10</sup> | f.29<sup>v</sup>c-f.30<sup>r</sup>b |
| 60 | Jun 17 | Abba Gērima | Ascension | 14 | 1 | 1 | 16 | f.30<sup>r</sup>b-f.30<sup>v</sup>b |
| 61 | “ | “ | Abba Gērima | “ | 11 | 0 | 3 | 14<sup>10</sup> | f.30<sup>v</sup>b-f.31<sup>r</sup>b |
| 62 | Jul 5 | Hawarṣayt | Pter and paul | 16 | 0 | 2 | 18<sup>10</sup> | f.31<sup>r</sup>b-f.31<sup>v</sup>a |
| 63 | Jul 19 | Qirqos-eyyāluṭa | Thrown into blazing furnace | 16 | 0 | 3 | 19<sup>10</sup> | f.31<sup>v</sup>a-32<sup>r</sup>a |
| 64 | Aug 1 | Dinagel | death | 10 | 1 | 1 | 12<sup>10</sup> | f.32<sup>r</sup>a-f.32<sup>r</sup>c |
| 65 | Aug 10 | Mahbār | 318 | 14 | 1 | 0 | 15<sup>10</sup> | f.32<sup>r</sup>c-f.32<sup>v</sup>b |
| 66 | Aug 13 | ßbrātabor | Transfigration Of Christ | 13 | 2 | 2 | 17<sup>10</sup> | f.32<sup>v</sup>b-f.33<sup>r</sup>c |
| 67 | Aug 16-21 | Ḥgzọ’etōn maryam | Assumption | 26 | 1 | 4 | 31<sup>10</sup> | f.33<sup>r</sup>c-f.34<sup>v</sup>a |
| 68 | Aug 28 | Abraham | Death | 9 | 1 | 1 | 11<sup>10</sup> | f.34<sup>v</sup>a-c |
| 69 | pag 3 | Mīlki ṣedeq | Death | 10 | 0 | 3 | 13<sup>11</sup> | f.34<sup>v</sup>c-f.35<sup>r</sup>c |
| 70 | pgu 1 | Yoḥannēs | Arresting | 12 | 0 | 3 | 15 | f.34<sup>r</sup>c-f.34<sup>v</sup>c |
| 71 | “ | 3 | Sānbūtī chrstiyan | Vision of heaven | 23 | 1 | 2 | 26 | F.34<sup>v</sup>c-f35<sup>r</sup>a |
| **Total number of mawst** | | | | 803 | 62 | 103 | 968 |

*Table 10 general feature of the text*

As it is mentioned above, in addition to commemorate the status of deceased people, māwaṣʾt is composed to commemorate the incarnation of the Son and

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<sup>100</sup> 91,92,98,107,109,114,116,117,140,
<sup>101</sup> 20,46,67,98,89,17,
<sup>102</sup> 1,
<sup>103</sup> 18,31,32,33,94,
<sup>104</sup> 33,97,131,91,
<sup>105</sup> 66,
<sup>106</sup> 7,31,73,81,
<sup>107</sup> 88,121,
<sup>108</sup> 44,150
<sup>109</sup> 94,104,117,104,
<sup>110</sup> 109,

From the genral number of 968 kārsā dawit is 178 that means it is directly quoted from psalm
adore saints. It is not seasonal like other liturgical texts. Because it dose not have readings for $\text{ምወን}$ (the Lent), $\text{እንግ龙湖}$ (summer), $\text{ቁርምት}$ (season of flower) and $\text{ስብከት}$ (advent)
CHAPTER FOUR

4.1 CONCLUSION

Mäwaš’at is one of the four prominent melodical texts of St. Yared namely, Daggwa, Mër'arf and Zämfare. According to the tradition, he composed it during the reign of King Gābrā Mäsqāl from (534 -48). Most of the time, it serves for funeral observance and during sər‘atā mahəlet specifically during ’aryam and səbhatā nägh. The definition of the term comprises two main points. The first comes from the Gəz verb wäsə’a or ’awsəa meaning, ‘respond’ or ‘answer’ and Mäwaš’at is a plural form of mosa’a, meaning ‘respondents’. In the other hands, it is called እንዋስወ ከፍስ säsəwә nāfsə lit. ‘Ladder of the soul’ or እንዋስወ ከፍስ säsəwә nāfsə mársə läməŋəstә säməyat (guide to the Kingdom of Heavens) during the performance of the Mäwaš’at, scholars express their inspirations and feeling about the content of the reading they rehearse.

There are plenty of traditional schools where the Mäwaš’at is given. But there is only one place where senior students get certified with the knowledge. The name of the place is Zur’abba ’Arāgawi Şrha ’Aryam monastery. According to tradition, this place was where St. Yared, who is believed to author the book, is said to have composed and taught it.

The text is composed from different biblical and patristic books especially the psalms. Looking into the content of the text, one finds a lot of notations and acronym words. The text is rich with different literary features especially poems, and figurative speeches like simile, metaphor, personification, symbolism and parallelism. The text contains doctrinal, social, cultural and historical issues.
In addition to the eight famous notations in the tradition, there are also two additional notations and several acronyms taken from Gǝz, Amharic and ወግርናሌ words. All these notations are used to set the three types of melodies namely gǝz, ‘ǝzl and ‘araray.

Mǝwǝsǝ’t is not seasonal like other hymnody books but rather classified based on spiritual holydays and the Sabbath. It also uses very rare Gǝz lexicons like ከንጋ እንወ ታኟ ‘clothing of work’ and ከግቶ kǝwaniት ‘stone’ and quite a few Greek words too for example ለሱ bara ‘mankind’ እያ ምራ mara ‘bird face’.
Glossary

ለንዴዎን፡ “መስሮ” potter

ለንጽ፡ “የሠራ ልብስ” a kind of cloth which simple and comfort to work

መረግድ፡ mrägd, style of song with drum and cestrum faster than н э us

መቋሚያ፡ mäqʷəmia prayer stick

ምልጣን፡ Long hymn ‘melodically’ and not separate from its mother.

ምስክር፡ lit ‘witness’ the main teacher of Zuramba

ሥርዓተ፡ ፍትሐት a lit ‘morning hymns’ division of mahəlet

ቀስ Priest

ቀምRefPtr qum zema a mode of melody sung without prior stick, and the
   drum and sistrum

ቀንPoem

ቀ稙part of church

የዲኝነ ል ከeus, style of song with drum and sistrum

ልንዴዎን": “መስሮ” a kind of cloth which simple and comfort to work

መረግድ፡ mrägd, style of song with drum and cestrum faster than н э us

መቋሚያ፡ mäqʷəmia prayer stick

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አናት፡  lit ‘mother’ the first zema of dg and mwt that coms before mltn

ወስታ፡  Drum

ከበሮ፡  Stone

ገወርት፡  John the baptisers’ second name

ወሆመ፡  a song which reacted with prayer stick only

ጆቁል፡  Deacon

አናጽል፡  Sistrum a device mad of iron in which clergies song

ወቋት፡  şefat. Style of song with drum and sistrum more faster than ከሆስ and mrägd,
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Appendix A

Students and the teacher in partial
Appendix B

Notice Board of direction and distance
Appendix C

The monastery of zuraba Argawi
Appendix D

Dərsanā ’ura’el (homily)
Appendix E

Tarik nāgāst (chronicle)
Appendex F

The distant view of the monastery
Appendex G
The church og Zuraba Argawi monastery
APPENDIX H

Atse ketema (city of the king)
APPENDIX I
The main manuscript which is analyzed
Appendex J

Top of the mount