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**SCHOOL OF GRADUATE STUDIES
COLLEGE OF SOCIAL SCIENCE AND HUMANITIES
FACULTY OF HUMANITIES
PHILOLOGY PROGRAM UNIT**

CONTENT ANALYSIS OF MĀSHAFĀ MĀWĀŚĒT

BY

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**June 2012
ADDIS ABABA**

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ABBREVIATIONS AND ACRONYMS

a	=	first column
AAU	=	Addis Ababa University
Act.	=	Acts
A. D.	=	Anno Domini. Refers to the Gregorian calendar
b	=	second column
B.C	=	Before Christ
c	=	third column
C	=	Century
cp.	=	compare
Des	=	desinit 'it ends'
E. C.	=	Ethiopian Calendar
EMML	=	Ethiopian Manuscript Microfilm Library
EOTC	=	Ethiopian Orthodox Tewahedo Church
f.	=	folio
ff.	=	folios
Z ₁	=	1st manuscript of zur'abba 'Arägawi
Z ₂	=	2nd manuscript of zur'abba 'Arägawi
i. e.	=	id est. (that is)
IES	=	Institute of Ethiopian Studies
Inc	=	Incipit

Jn.	=	John
Kms	=	Kilo meters
Lit	=	literary
Lk	=	Luke
M	=	māwaśə'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

TRANSLITERATION

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

a) The consonants													
h	h	š	s	č	č	č	č	d	d	š	š	k ^w	k ^w
l	l	š	š	h	h	w	w	g	g	š	š	g ^w	g ^w
h	h	q	q	n	n	°	°	g	g	f	f		
m	m	q	q	ñ	ñ	z	z	t	t	p	p		
ś	ś	b	b	°	°	ž	ž	č	č	q ^w	q ^w		
r	r	t	t	k	k	y	y	p	p	h ^w	h ^w		
b) The vowels													
1.	2.	3.	4.	5.	6.	7.							
ä	u	i	a	e	ə or no vowel	o							
ä = bā	u = bu	i = bi	a = ba	e = be	ə = b, bə	o = bo							

ABSTRACT

The aim of this study is to analyze the content of “Mäwaś’ət” which is a level of knowledge given in the ecclesiastical curriculum of Ethiopia. This knowledge is given by a book titled the Book of Mäwaś’ət 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 “Mäwaś’ət” 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 Arägawi Şərḥa Arym, the place where the tradition is believed to have been established by St. Yared and the King (Gäbrä Mäsqäl) and the Saints (Abba ’Arägawi 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 Täwahədo Churches, there are different manuscripts whose contents are biblical, apocryphal, chronicle, hagiographical, liturgical books and other Gə'əz 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 Gə'əz texts such as chronicles, ethical books (eg *Mäṣḥafä ḥawi*), philosophical books, physiologies, astrological books (eg, 'awdä nägäšt), books of the solar system, (eg. *Mäṣḥafä Sabela*), agricultural books (eg. *Mäṣḥafä Maṣbəh*) 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: *Dəggwa*, *Ṣomä Dəggwa*, *M'əraf*, *Zəmmare* and *Məwas'ət*. All these manuscripts have their own different variants. *Məwas'ət*, 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 *GäbräMäsqäl*. His works were composed in monasteries of Northern Ethiopia especially today's *Təgray* and *Gondär*.

As is stated in *Dərsanä 'ura'el*¹ (homily) and in the *Tarikä Nägäsəṭ*² a chronicle which describes the history of many kings from the beginning of Aksumite Dynasty up to King *Tewodəros II*, *Abba Arəgawi* (one of the Nine Saints), St. *Yared* and King *GäbräMäsqäl* traveled from Aksum to Lake *Ṭana*³, to visit the monastery of St. *Qirqos* which was built by *Abrəha* and *Aşbəha* 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 Arəgawi* and said to him that they had to go to *Bägəmədər*, today's *Gayənt*.

“... ወበህዮ፡ አርእየክሙ፡ ደብረ፡ ነአሰ፡ ዘአተብክዋ፡ በደሙ፡ እግዚአብሔር፡
አያሱስ፡ ክርስቶስ ...”⁴

*Wäbähəyyä 'ar'əyäkəmu däbrä nä'asä zä'atəbkəwəwə bädämä
'əgəzi'ənä iyyəsus krəstos*

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 *Bägəmədər* and settled in a field in

¹ unprinted Zuramba 'Aregawi monastery

² unprinted Zuramba Aregawi monastery

³ Mezgebu sbhat(2001:1) philological analysis of mäṣhaf Zmmare

⁴ *Dərsanä 'urael* unprinted f150^a

⁵ Translations in this study are literal.

the foot of the mountain which, now, is called **አዩ ከተማ** (*'aše Kätäma*), 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:

“አመ፡ ረከብክዎ፡ ለውእቱ፡ አርዋ፡ ዘአዕረገኒ፡ ደብረ፡ ዳሞ፡ ይእኩኒ፡ እም፡
አዕረገኒ፡ ኅበ፡ ቀቲ፡ ደብር፡ ...”⁶

*'ammä räkäbkəwwo läwə'tu 'arwe zä'a'ərägänni Däbrä damo
yə'əzeni 'əm 'a'ərägänni ḥabä zatti däbər.*

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 ‘*Ura’el*’ came from the Heaven and said to him:

ዙር፡ አባ፡ መንገለ፡ ምሥራቃ፡ ለቀቲ፡ ደብር፡ ...⁷

Zur 'abba mängälä məsraqa läzatti däbr

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. 'Ura'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

⁶ Dərəsanä 'urael unprinted f150r^a

⁷ Ibid

the top of the monastery, praying and glorifying God. Then St. Yared named the place “*Ṣərḥa ’arə’āyam*”⁸

These two names are named after the name of the two saints (St. Yared and Abba *Arögawi*). When the angel told him, “Abba turn”, it called *zur*⁹ Abba” and *Ṣərḥa ’arəyam* is called after the saying of St. Yared. All in all it became “*Zuramba Ṣərḥa ’arəyam*”. 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 *Arögawi* to his own monastery (*Däbrä Damo*), by assigning one Church administrator in *Zuramba*.

For three years, St. Yared taught the five subjects¹⁰ and *mäzɡäbä qəddasse* (the book of Liturgy)¹¹. He also had a good disciple who assisted and finally represented him when he went to *Ṣällämt*¹² to run his monastic life.

Later, *Zuramba Ṣərḥa ’arə’āyam* became a center of specialization (*ማስመስከሪያ Məsmäskärya*) for *Zəmmare* and *Mäwas’ət*. For *Zəmmare* and *Mäwas’ət*, 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” Kidanä wäld kəfle Gə’əz Amharic dictionary(1948:415)

¹⁰ Dəgg^wa, Mə’araf, Zəmmare and Mäwas’ət

¹¹ ኢልያስ አብርሃም (2000E.C.96) የኢትዮጵያ ኦርቶዶክስ ተዋህዶ ቤተክርስቲያን ታሪክ ክፍለ-ተኮር ክርስቶስ እስከ 2000

¹² Place found in North Gondär

¹³ EAE, Vol. III P.877

celebrated traditional scholar aläqā Ēnbaqom Qalä wäld (1970) said, “For the study of *Zəmmare Mäwas’ət*, the student will have to go to *Zuramba* in *Bägemədər* province. Here, too, he finds at least two styles of *zema namiy zəmmare* and *mäwas’t* 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’ət* is very tough for students for it requires some preliminary knowledge like *qəne* and other related subjects. The duration of time to study the *Mäwas’ət* 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 Merah* (2004:69), “...If a student has prior knowledge of *Zema* and studies this purposely he can be a teacher of *Mäwas’ət* 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’ət*, 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’ət* 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.

¹⁴ Ēnbaqom Qalä wäld (1970), p. 23

¹⁵ Käfyalw Märähi (kesis) (2004:60-61)

After graduation in *Mäwas'ət* and get blessed by the main teacher or *məsəkkər*¹⁶ in Zuramba, the students (*Adrashočč*¹⁷) 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'əz literature and composer of “zema”. But his many works are not well studied by modern scholars and particularly, *mäwas'ət* 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'ət*?
- What is the teaching learning process in the school of *Mäwas'ət*?
- What is the significance of the *Mäwas'ət* 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'ət*”.

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'ət*”

¹⁶ *Məsəkkər* 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 “Mäwas’ət” 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 “Mäwas’ət” 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 (*Mäwas’ət*) 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 *Mäwas’ət* 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 *Mäwas’ət* from *Zur’amba* and other

monasteries. The secondary sources also are articles and books pertinent to the tradition of *Zema* in general and *Mäwas'ət* in particular. The methodology has three phases:

Phase one: Collecting the manuscripts (at least three) of *Mäṣḥafä Mäwas'ət*, 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'ət*. *Habtemichael kidane*, (Encyclopedia *AEthiopica* vol.3, pp, 877-878) has discussed the definition, content and service of the *mäwas'ət*. In his discussion, he mentioned that the word *mäwas'ət* (መዋሥዕት) is a plural form of *mośa'ə* (ሞሻዕ) which means *respond*. The base form is derived from the *Gə`ez* verb. Moreover, he discussed that in the Ethiopian Orthodox *Täwahedo* church *mäwas'ət* is used on specific occasions like other liturgical books in the church. It is also mentioned that the book *mäwas'ət* is attributed to saint Yared and there are *mäwas'ət* for some 70 feasts when they are employed as part of the *səbhatä nägh* and *kəstätä 'arəyam*. Discussing the features of *mäwas'ət*, *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 *ənnat*¹⁸ and *məltan*. 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 *mäwas'ət* 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 scholars¹⁹. Emanuel Fritch (2001:54) has pointed out that *mäwas'ət* 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, *Ṭə'umälissan Kassa*, has given a clear definition of the *mäwas'ət*. He defines it in similar way with that of *Habtemicael* and includes its peculiarity with other liturgical books like *Dəggwa* and *Zəmmare*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 *Elyas Abrha* for the memorial of EOTC in the new millennium (2000:120) has a similar idea with *Ṭə'umälissan* and *Habtemichael*. *Abba Bā'aman* also in his MA Thesis “philological and historical analysis on the book of *gənəzät*” (2001:9) tried to clarify its use “Funeral services usually include prayers, hymns from the book of *Dəggwa*, *mäwas'ət* and *mə'əraf* reading from sacred texts and Holy Bible preached by clergies.” The last work to the list is *Habtəmarəyam Wärqənäh'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

¹⁸ Lit “mother”

¹⁹ Habtemecael Kidane (2007 :877)

²⁰ Emanuel Fritch (2001:54)

²¹ Ṭə'umäləssan 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 *mäwas'ət* needed at different occasions and the general number of *mäwəst* with the three modes of *zema*.

However, all these scholars didn't discuss about *mäwas'ət* 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 MÄWAŚ'ƏT

2.1. Definition

The definition of the term Mäwaś'ət comprises two main points. The first, as Laslau (1989:620) and Kidaneweld (1948:394) stated, comes from the Gə'əz verb wäsə'a

ወሥኢ፣አወሥኢ 'awṣə'a "respond" or "answer;" and Mawaś'ət is a plural form of Mosa'ə ሞሣእ. 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), Mäwaś'ət is the ancient antiphonary it is a book containing choral portions antiphonaries of the prescribed form of the liturgy. In the Ethiopian Orthodox *Täwahədo* church, the *Mäwaś'ət* is used on specific occasions. In addition, it is called ሰዋስወ ነፍስ *säwasəwä näfəs'* lit (ladder of the soul) or መርሐ፡ ለመንግሥተ፡ ሰማያት፡ *Märh Lämängəstä sämayat'* 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 Habtämarəyam wärqənäh, currently *abunä* Mälkäšədeq, 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 *māwaś'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.

Ṭəʿumälissan 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

²² Shelemay K.K (1982:52).

These 288 chanters were divided into four groups and each division sang with *mäsänko*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.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.”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, sang 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 ... *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.*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

²³ One string music device

²⁴ 1 Chronicles 15 and 16

²⁵ The Anaphora of St Athanasius (No 55)

²⁶“Then Miriam the prophetess, Aaron’s sister, took a tambourine in her hand, and all the women followed her, with tambourines and dancing”²⁶. 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 Täwaḥədo 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 (“*Gabi*”). From chanting ways St. Yared’s Mə’əzal of Mə’əraf, 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 Gäbərämäsəqäl. 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 modes²⁸.”

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 *mäwasə’t* (*məsəkkəroččä*)

The numbers of major teachers from St.Yared up to now who, have taught Zəmmare and *mäwasə’t* at Zur’amba Şərha ’arə‘ayam 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 ’Arägawi to appoint one of them as a chief teacher. These monks were Abba Yoḥannəs, Abba Aaron, and Abba Bäkimos. After consultation between Abba ’Arägawi and St. Yared, they drew lots, and the lots fell to *Abba* Yoḥannəs to appoint as the abbot of the monastery, Abba Aaron became ’Aqqabe sä‘at and Abba Bäkimos becam the main teacher of Zəmmare and *Mäwasə’t*. Appointing him as a main teacher Abba Arägawi went to Dabre Damo and St. Yared to Şällämt, which is Däbrä Hawi. The chronology is as follows;

St. Yared



Abba Bäkimos



Abba peṭəros

²⁸ Gə’əz, Eəzl and ‘arary



Abba Matewos



Abba Zäkarəyas



Abba Yosəṭos



Abba 'Abrəham



Abba Filatawos



Abba Natnael



Abba Ṭimotewos



Abba 'Atnatewos



Abba Tewodəros



Abba Diyosqoros



Abba Bäkimos



Abba MärhaKrəstos



Abba Ənbaqom



Abba Danel



Abba Säfane Krəstos



*Abba Həzqəel*²⁹

↓

Abba Zä krəstos

↓

Abba Wäldä Yared

↓

Abba Səbhat Lă'ab

↓

Abba Zätərə Wänəgal

↓

Abba Wäldä Hawarəyat

↓

Abba Isayəyyas

↓

*Abba Gäbərə 'Aləfa*³⁰

↓

Abba Säbläwängel

↓

Abba Əle'əskəndəros

↓

*Mägabi Əzra*³¹

²⁹ 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 šäwa under the chief priest Abba Yədla. Abba həzqə'el returned to his teaching monastery accomplishing the order of the king.

³⁰ King Bă'ədä Marəyam (1468-78) Summoned him with the abbot of the monastery Abba Henok and other two monks, Abba Muse and Abba Gäbrä 'Alfa. The king told them to pray firmly and they get his wish; he sent them with a gift to their monastery.

³¹ During the reign of Naod (was son of Bă'ədä Maryam) (1494-1508) with his brother Raq Masəriya Sälik created the notation of Zəmmare Mäwəsə't and Qəddase, and the king gave

↓

Abba Täklä wäld

↓

*Abba Täklä hawarəyat*³²

↓

Getayä Sänäyä

↓

*Za Yohannəs*³³

↓

Getayä Gäbrä Həywät

↓

Məgabi Henok

↓

Məgabi Gäbrä Mikael

↓

*Märigeta Wäldä Giyorgis*³⁴

↓

Məggabi Bisəwwər

↓

Məggabi Kokäb

them clothes and in addition a land of farm at Sahalla Aregawi, Dawunt for the monastery.

³² During the invasion of *Mähammäd Ebin Algazi*, or *Ahmed gərang* (Ahmad b. Ibrahim algazi around 1545 EC) led an exiled life and returned to teach during *Mäl'ak sggäd*(king *särəşä Dəngəl*(1563-97)

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

³⁴ While King *Tewodəros 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 *məṭabər*.

↓

Mäggabi Qälämawärq

↓

Märigeta Mär‘awi

↓

Märigeta Qäşäla

↓

Mäggabi Märähi

↓

Mäggabi Maḥəşäntu

↓

Mäggabi gu^w_a ngul

↓

Mäggabi Fänta

Now a day he is teaching at the monastery.

Sourss ጉሉልቑ መምህራን ዘዙር አምባ (*hulqo mämhran zäzur ‘ambba*) number of main teachers of zur ‘abba unprinted and ኤልያስ አብርሃ (2000EC)

2.3. Performance

Mäwasə’t is performed at the *śər’atä mahəlet*³⁵ with *‘arə’ayam* and *Səbhatä Nägh*³⁶,

For example

1. on the palm day;

አለኒ፡ ይመርሑ፡ ወአለኒ፡ ይተልዉ፡ ይጸርሑ፡ ወይብሉ፡ ሆሣዕና፡ በዓርያም፡፡ f.24r^a

Elläni ymärrḥu wä’allni ytällwu yşrrhu wäyblu hoś‘ana bä‘arəyam

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

2. on the eve of Easter; example

³⁵ Rule of song

³⁶ Parts of the service

አሠዩኒ: እኩተ: ህየተ: ሠናይት: ወአንሰ: እጼሊ: f.25r^c

'Aśśāyuni 'əkkitā həyyäntä śānnayt wä'ansä 'əşalli

They repay me evil for good and I pray (psalm 109:5)

3. On Sabbath example

እግዚአ: ለሰንበት: ኢየሱስ: ክርስቶስ: አክሊሊ: ሰማዕት: ሠያሜ: ካህናት: አርኅወነ: ንባዕ: ታዕካ: መንግሥተ: ሰማያት: f.34v^c

Égzi'a läsänbät 'Iyyäsus krəstos 'aklilä säm^cat śäyame kahənat
'arḥwännä nəba^ca ta^cəka mängstä sämayat

The Lord of Sabbath Jesus Christ thron of martyiors anointer of priests open us in order 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 *mäwaś'ət* 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 *Mäwaś'ət* is for funeral purpose. It has a sound which describes sorrow or grief. When a person dies, verses are selected from *Mäwaś'ət* 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 Gondär, a telephone operator passed away, and a famous 'zema' scholar, 'Aläqa Yämanä Bərhan was invited to

lead the chant on the funeral prayer. He selected amongst the verses and said

ዘይፌኑ፡ ቃሎ፡ ለምድር፡ ወፍጡኑ፡ ይረወጽ፡ ነቢዮ።

Zä yəfennu Qalo lämədr Wäfəṭunä Yəräwwəs nābibu (f.19r^b 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.

ትቤላ፡ ነፍስ፡ ለሥጋ፡ ምድራዊት፡ አንቲ፡ ለምንት፡ ተሐንጺ፡ አብያተ፡ ነበ፡ ኢትነብሪ፡ ለዓለም።

təbela näfs lääsəga mədrawit ’anti lämənt tāhannəṢi ’abyatä ḥabä ’itənābbəri lä’alām (f.7v^a); ‘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 Mäwāsə’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 mäwāsə’t:

ቆሙ፡ ላዕሌየ፡ ሰማእተ፡ አመፃ፡ ወዘኢየአምር፡ ነበቡ፡ ላዕሌየ።

Qomu La’əleyä Säma’ətä ’amäṢa Wäzä’üyyä’ammər nābābu la’əleyä (f.25v^b)

‘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’ət*. He said.

እቤ፡ አዐቅብ፡ አፉዮ፡ ከመ፡ ኢይስሐት፡ በልሳንዮ።

’əbe ’a’aaqqəb ’afuyä Kämä iyəshat bā lssanəyā.

Lit “I said I will keep my mouth in order not to speak 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’ət* 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 deceased. That is why the total number of *Mäwas’ət* is numerous. The total number of *Mäwas’ət* is 968. From this the *Gə’əz ግእዝ Mäwas’ət* major *እናት* (the mother) is 803, whereas the *ምልላን Mələṭan* is 803. *ዕዝል Ezi Mäwas’ət* major (the mother) is 62 and its malatan is also 62. *ዓራራይ Araray mäwas’ət* major is 103 and its Mələṭan 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 *ከርሠ፡ ዳዊት* Käräsä – Dawit³⁷.

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 *ሥርዓተ፡ ፍትሐት፡ ሰጠ’ጳ’ጳ’ fəṭḥat*³⁸

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 *Mäwas’ət* follows the following steps which are necessary to *mäwas’ət* performance:

- A. A Priest in charge with *šālotä ’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 (*መኃልዮ፡ ነቢያት*) which are compiled together with the Ethiopian book of Psalms;
- C. *Məqnay Zä Dawit* some verses from Psalms, song of the prophets and Song of Songs with their own different *Halletat*³⁹
- D. *Wəddase Maryam* (all the seven days’ Praise of St. Mary).
- E. Then ‘*əzəl* of Dəggwa ድን 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’, *መቐሚያ* ‘*mäqʷamiya*’ *ከበሮ* the “drum” and the *ጸናጽል* ‘systrum. This has three distinct stages of chanting known as *Qum ቁፀ* or *ንዑስ* Nəʿus, *መረግድ* *märägd*, and *ጸፋት* *šəfat*. Then the prayer ‘*ənzä Nä’akkuto* is recited by a priest. The previous scholar who is in charge of the ceremony continues the chant of *ከቡን Abun*, five *Gəʿəz*, one ‘*əzl* and one ‘*Araray Mäwas’ət*.

Gəʿəz Mäwas’ət is always performed accompanied with the beginning and ending verses of Psalms, but ‘*Araray* is chanted with only three verses from Psalms that is: - *ሰብሕዎ፡ ለእግዚአብሔር፡ እምሰማያት።* Praise the Lord from the heavens, Psalms (148÷1), *ሰብሕዎ፡ ለእግዚአብሔር፡ ሰብሐተ፡ ሐዲሱ።* Sing to the Lord a new song (Psalm 149÷1), *ሰብሕዎ፡ ለእግዚአብሔር፡ በቅዱሳን።* and Praise God in his sanctuary (Psalm 150÷1) respectively. In addition to this from the prayer of the Old Testament prophet’s only *ይባርክዎ ኩሉ ግብረ እግዚእ ለእግዚአብሔር* creatures of the Lord’s hand praise God is performed. But during ‘*əzəl mäwas’ət* all verses of *Näbiyat* (Prophets) that is traditionally compiled with Ethiopian Psalms are chanted in between.

³⁹ Plural form of halleluiaah

One *māwaśə't* is chanted twelve times; during the lent season using prayer stick and in *ḫḡḡ: Ḥḡḡ 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 *Ḥsmälā'alām* are chanted following *šäläšt* and *sälam* by a chant in a faster mode with the drum and cestrum which is called *şəfat*. And this is the end part of one holistic prayer of the dead (*Fəṭḫat*)

2.3.3 Guzo Fəṭḫat (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 *māwaśə'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 *māwaśə't*, *šəllase qəne*⁴¹ is chanted. This and the above mentioned kinds are performed in big parish monasteries.

2.3.4. Performance and Representation

The number of *māwaśə't* that should be chanted in the prayer of the dead is as follows. As per the law, 12 *māwaśə'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 Gə'əz poetry having six lines of rhymes

church. As it is mentioned earlier, in some big churches and monasteries 7 *abuns* and 7 *mäwasé'ts* is sung one from each is chanted.

The tradition of the church states that the numbers should be from 12 up to 5 *mäwasé'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.

mäwasé'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 *mäwasé't* too makes the soul rest in peace.
3. 9 represent the 9 saints. As saints are free of judgment *mäwasé'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 *mäwasé'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 *mäwasé't* also is a rest giver.

Chapter Three

3.1. Content Analysis of *māwəṣə't*

3.1.1. Description of the Manuscripts

To analyze *māṣḥafä māwəṣə't*, the researcher chooses two manuscripts which are found at *zur abba ṣərḥaryam* 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 *mäṣəhet* is renamed Z¹ in this paper. It is students' daily reference while they learn. The main teacher, *məsəkkər* 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 '*məltan*' (ፆል) 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. *māwṣʿət*. But most of the dictionaries which are written by expatriate and indigenous scholars, for example Kidanä Wäld, Leslau, Dillmann, put it as መዋሥኢት *māwasʿət* from its root word አውሥኢ. The researcher believes that the second is correct for the correct root form of the noun is አውሥኢ i.e. *awsəʿa*.

In addition of these, the word (ለንጹዎን) *läñšawon*, spelled as (ለንጹዎን) in all the Mss. But according to Kidanweld kefle (:568), the first one is correct and its origion coms from the Greek Worde (ለንቴዎን) “*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, *māwasʿət* and *läñšawon* 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 (ብዕር: ዘፈተነ: ወዘወጠነ:) b^cər zäfätänä wäzäwätänä. Lit one who trys to bign writing and test a pen. Both the Mss have the same preface which is called mäqdəm. It reads as follows (በስመ: አብ: ወወልድ: ወመነፈስ: ቅዱስ: አሀዱ: አመላክ: ንዌጥን: በረድኤተ: እግዚአብሔር: ጽሒፈ:

መዋሥዕ [sic] እት፡ እምዮሐንስ፡ እስከ፡ ዮሐንስ፡ lit. in the nam of the Father of the Son of the Holy sprit one God. we continu writing of *mäwasä't* 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.

Partuments (Length x wdth in cm)

- Ms z¹ 24.3 x 16.8
- Ms z² 35.7 x18.9

3.2. Basic Contents

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

- A. **ውግኔ ፡ዳዊት፡** '*wəṭṭane dawit'*, 'Beginning of Psalms' that is the opening verse of Psalms or Canticle with which the *mäwasä't* relate. And as stated earlier, when *Ezl mäwasä't* is chanted also, verses from the known prayer of prophets.
- B. **መዋሥዕት ፡mäwasä't እናት** lit. 'Mother' including its three modes of zema.
- C. **ፍጻሜ ፡ዳዊት፡** '*fəṣṣame Dawit'*; lit. 'Final verses of the Psalms'.
- D. **ሰብሐት** '*səbhət'*; lit. Gloria parts.
- E. **ለዓለም** '*lä'aläm'* lit. 'for ever'
- F. **ምልላን** '*mələtan'*; it is the ending parts of the *mäwasä't* the main body.
- G. **ምልክት** '*mələkkət'* it is the notations which guide the chanters.

The above mentioned components are the major parts of the text in which *mäwasä't* is composed of. Each element will be analyzed by its own right.

3.2.1. Provenance

Though *mäwasä't* 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 scholars⁴³ believe, St. Yared has composed *māwas’ət* 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 (እግዚአብሔር ሙሉ የገድር ውስተ ጽላሎትክ) ‘əgzi’o männu yāhaddər wəštä şəlalotəkä lit “Lord, who may dwell in your sanctuary?⁴⁴” The Holy Spirit answered (ዘይገባር በንጹሕ ወይገባር ጽድቅ) zäYāhawwər bänésuh wäyəgbbər şdəqä lit “The one who walks purely and does rightness⁴⁵” and St. Yared replied the final verse. (ዘይገባር ከመዝ ኢይትሐወክ ለዓለም) zäyəgäbbər kāmäzə ‘iyəṭhawwäk lä‘aläm lit “He who does these things will never be shaken⁴⁶”. At the moment, remembering the blameless and righteous John the Baptist, he added the following words;

ዐቢዮ፡ ነቢዮ ፡የሐንሳዮ፡ አስሐልነ፡ ያስተምሕር ፡በእንቲአነ ፡ሣህልክ ፡ይኩን፡ ላእሌነ፡፡ (f.1r^a)

‘abiyyā nābiyyā Yoḥannəsha ‘as’alnä yastämḥər bā’ənti’anä šahələkə yəkun la’lenä; lit ‘O Lord we begged the great prophet, John, to your forgiveness and your mercy be upon us.’

According to the tradition, that is why *māwas’ət* begins with these words.

⁴³ Lsanä wärq (1997:44-45)

⁴⁴ Psalm 14 : 1

⁴⁵ Psalm 14:2

⁴⁶ Psalm 14: 5

The other scholars⁴⁷ 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 *mäwaś’ət* 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 (**ንዋጥን በረድኤተ እግዚአብሔር ጽሑፈ መዋሥዕ [እ] ት እምዮሐንስ እስከ ዮሐንስ**) *nəweṭṭən bärädə’et Əgzi’abəher şəhifä mäwaśə’t ƏmYoḥannəs ’əskä Yoḥannəs*. Lit ‘we will begin by the help of God writing the *Mäwaś’ət* from John up to John.’ In addition of these, as it is believed in the church tradition, the Sabbath day which symbolizes the dooms day is the last for the *mäwaś’ət*.

3.2.2. Peculiar Psalms

There are unique Psalms which are not chanted at performance of *mäwaś’ət*. These Psalms are three.

1. *gəfə’omu Əgzi’o lä’əllä yəgä fə’uni*

ግፍጋሙ፡ እግዚአብሔር፡ ለእለ፡ ይገፍዱኑ።

Lit.O Lord oppress them, those who oppress me (my personal translation⁴⁸)

2. *Əgəzi’o männu kämakä*

እግዚአብሔር፡ መኑ፡ ከማካ።

Lit. O Lod, who is like you? (My personal translation⁴⁹)

⁴⁷ የዘመናዊና መዋሥዕት ይትባላል ዙር አባ አረጋዊ ገዳም

⁴⁸ Psalm 34/35 : 1

3. *Egəzi'o šäwänä konəkännä lätwäləddä təwlədd.*

እግዚአብሔር፡ ፀወነ፡ ኮንክነ፡ ለትውልድ፡ ትውልድ።

lit. Lord you have been our dwelling-place throughout all generations.⁵⁰

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
3. Judas the Escariot.

To assert this scripture says

ወኃደጎሙ፡ ለእኩያን፡ ህዮ፡ ምስለ፡ መላእክቲሆሙ፡ ውስተ፡ ትውክልና፡ እስከ፡ ዕለተ፡ ደይን።

*Wāhadāgomu lä'əkkuyan həyyä məslä mäla'əktihomu wəsətä təwkəlanna ስጌኦጳ
'älätä däyən*

Lit. “And He left the wicked in the hell with their bosses until the Day of Judgment⁵¹.

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

⁴⁹ Psalm 82/83:1.

⁵⁰ Psalm89/90: 1.

⁵² መጽሐፈ ኪዳነ ኣንድምታ (ትምህርተ ህቡዓት ኣንድምታ) ገጽ 83

But some church scholars would not agree concerning Judas rather they count the devil himself in place of him.⁵² 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 *mäwas'ät* is a prayer for salvation for the departed people, the above mentioned are avoided.

⁵² የዝግግሬ እና መዋሰዕ [እ]ት ይትባሃል ዙር አባ አረጋዊ ያልታተመ

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 (ሰብሐት፡ ለአብ፡ ወወልድ፡ ወመንፈስ፡ ቅዱስ፡ ለዓለም፡ ወለዓለመ፡ ዓለም፡) '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. (*mäwas'ət* with its *məltan*): the antiphon

There is no much difference between the two segments except some melodic techniques. In *mäwas'ət*, there is no '*məltan*' without '*ənnat*' and vice versa. The *məltan* 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 *məltan* 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 *Dəggwa*, *Mə'əraf*, *Zəmmare* and *Qəddse*.

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 ይቤሎ፡ ያዕቆብ፡ ለወልዱ፡ ይሁዳ፡ ሀሎ ፡ንጉሥ፡ ዘይወጽዕ ፡እምኔክ፡ ዘየሐጸብ ፡በወይን፡ ልብሶ፡፡ (f.25r^b)

Yəbelo ya'əqob läwäledu yəhuda hallo nəguś zäyəwäs'ə 'əmənəkä zäyähəşşəb bəwäyn ləbso

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 ሀሎ፡ አምላክነ፡ ወሀሎ፡ ነጉሥነ፡ እምእዴክ፡ ውእቱ፡ ያድኅኑ፡ ወእምእቶነ፡ እሳት፡፡ (f.17r^a).

hallo 'amlakən wəhallo nəguśənä ፎጠ 'ədekä wə'ətu yadhənännä wä'əm 'ətonä 'əsət

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)

3 ቆመ ፡ንጉሥ፡ መንገሰ፡ ዕቶን፡ ምስለ፡ ሕዝብ፡ ወይቤ፡ ገጽ፡ ለራብዕ፡ ወልደ፡
እግዚአብሔር፡ ይመስል።

*Qomä näguś mängälä ‘əton məslä həzb wäyəbe gäşşu lārabə‘ə wäldä
Əgzi‘abəher yəməssäl (f.17r^b)*

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

4 ትወልእ፡ በትር፡ እምሥርወ፡ ዕሴይ፡ ወጽጌ፡ እምወስቴታ፡ የዐርግ፡ ወየዐርፍ፡
ላእሌሁ፡ መንፈስ፡ እግዚአብሔር። (f.19v^b).

*Təwäşşə‘ə bättr ‘əmsīrwä ‘əsey wäşəge ‘əmwəsteta yä‘arrəg wäyā‘arrəf
la‘əlehu mänfäsä Əgzi‘abəher*

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)

5 በሀዩ፡ ማርያም፡ እኅቱ፡ ለሙሴ፡ በዕብራይስጥ፡ በይባቤ፡ ዘበጠት፡ ክበሮ፡ በዝዮ፡
ማርያም፡ ቅድስት፡ በሥምረተ፡ መለኮት። (f.33r^c)

*Bähəyyä Marəyam ‘əhətu lāmuse bā‘əbrayəst bəyəbbabe zābätät kābāro
bāzəyā Marəyam qəddəst bäsəmrätä mälākot*Lit.

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

6. ወይኬልሁ፡ አሐዱ፡ አሐዱ፡ ምስለ፡ ካልኡ፡ ወይብሉ፡ ቅዱስ፡ ቅዱስ ፡ቅዱስ እግዚአብሔር፡
ጸባዖት። (f.11v^a).

Wäykelləhu 'ahadu 'ahadu məslä kalə'u wäyəblu qəddus qəddus qəddus Əgzi'abəher səba'ot.

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

5 እስመ : አልቦ : ቅዱስ: ከመ : እግዚአብሔር: ወአልቦ: ጸድቅ: ከመ: አምላክነ:: (f.17r^a)

Əsmä 'albo qəddus kämä Əgzi'abəher wä'albo Şadəq kämä 'amlakənä

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

1. ወበሳድስ: ወርጎ: ተፈነወ: ገብርኤል: መልአክ: እምነብ: እግዚአብሔር: ነብ : ማርያም: ሀገረ: ገሊላ: እንተ: ሰማ: ናዝሬት:: (f.24r^c).

Wäbasadəs wärḥ täfännäwä gäbrə'el mäl'ak əmḥabä Əgzi'abəher ḥabä Maryam haḡärä Gälila əntä səma Nazret

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

2 . በሰላም: እግዚአ: በከመ: አዘገዝ: እስመ: ርእያ: አዕይንትዮ: አድጎኖተክ:: (f.27r^a).

Bäsālam 'əgzi'o bākämä 'azzäzkä 'əsmä r'əya 'a'əyyəntəyā 'adəḥnotākä

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

3. መልአ: መንፈስ: ቅዱስ: ላዕለ: እስጢፋኖስ: ነጸረ: ሰማዮ: ወርእዮ: ስብሐተ: እግዚአብሔር: ወኢየሱስ: ይነብር: በየማነ እግዚአብሔር :: (f.7r^b)

*Mäl'ä mänfäs qəddus la'lä Ḥstīfanos näṣṣärä sämayä wär'əyə səbḥatä
Ḥgzi'abəher wä'iyäsus yənäbbər bāyāmanä Ḥgzi'abəher*

Lit But Stephen, full of the Holy Spirit looked up to heaven and saw the Glory of God, and Jesus standing⁵³ at the right hand of God. (Acts 7÷55).

4. እስጢፋኖስ፡ ጸለዮ፡ አንቃዕዲዎ፡ ሰማዮ፡ ወይቤ፡ ሥረይ፡ ሎሙ፡ ዘንተ፡ ወኢትረሲ፡ ጌጋዮ፡፡
(f.2v^a).

*Ḥstīfanos ṣälläyā 'anqa'ədiwo sämayä wäyəbe śəräy lomu zāntä wä'itərəsi
gegayä*

Lit. while they were stoning him, Stephen prayed ["Lord Jesus, receive my spirit." Then he fell on his knees]⁵⁴ and cried out, "Lord, do not hold this sin against them." (Act7÷59).

3.3.1.3. With Apocrypha

1. ቡሩክ፡ አንተ፡ አምላክ፡ አበዊነ ቡሩክ፡ አንተ፡፡

Buruk 'antä 'amlakä 'abäwinä Buruk 'antä (f.10v^c)

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

2. እሙን፡ ስሉ ፡ግብርክ፡ ወርቱ፡ ኩሉ፡ ፍናዊክ ፡ዘአድጎንክ፡ ነፍሰ ፡አግብርቲክ ፡ እለ አምኑ፡
በስምክ፡፡

*'əmun kʷəllu gəbrəkä wärtu'ə kʷəllu fənnawikä zä'adhankä näfsä 'agbərtikä
'əll'ä 'amnu bäsəməkä* (f.17r^b)

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 (tärafä Dan 13)

5. ነሥኦ ፡አብርሃም፡ አዕፁቀ፡ በቀልት፡ ተፈሥሐ፡ ሰብሐ ፡ወዘመረ፡ በዕለተ፡ ሰንበት፡፡

näs’ä ’Abrəham ’a’əṣuqä bäqält täfäṣṣəḥä säbbəḥä wäzämmärä bä’älätä sänbät (f.24v^b)

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

6. ሰብሐ፡ ወዘመረ፡ ወገብረ፡ በዓለ፡ ወይቤ፡ ሃቲ ፡ዕለት ፡በዓለ ፡እግዚአብሔር፡፡

Säbbəḥä wäzämmärä wägäbrä bä’alä wäyəbe zati ’älät bä’alä ’Egzi’abəḥer (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. ነጻረ ፡አብ፡ እምሰማይ፡ ወኢረከበ፡ ዘከማኪ ፡ፈነወ፡ ወልዶ፡ ዋሕዶ፡ ወተሰብአ፡ እምኔኪ፡፡

näṣṣärä ’Ab ’əmsämay wä’irākābä zākāmaki fännäwä wäldo waḥədä wätäsäb’ä ’əmənneki (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 Ephrem⁵⁵).

There is also the same phrase by *Abba Hərəyaqos*.

2. ወሶበ፡ ርእዮ ንጽኢናኪ ለሊሁ እግዚአብሔር፡ አብ ፈነወ ንቤኪ መልአኮ ብረሃናዎ ዘስሙ ገብርኤል፡፡ (መጽሐፈ ቅዳሴ፡ ገጽ 169)

⁵⁵ wəddase Maryam zäräbu’ə

Wäsobä r'äyā nəṣḥənnaki lälihu Ḥəgzi'abəḥer 'Ab fännäwä ḥabeki mäl'ako bərhənawə zäsəmu Gäbrə'el

Lit. While He saw your cleanliness, God the Father Himself send to you His angel by the name Gabriel.

3.3.1.5. Citations from the text

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

1.ይዩድስዋ፡ መላእክት፡ ለማርያም፡ በውስተ፡ ውሳጤ፡ መንግሥት፡ ወይብልዋ፡ በሐኪ፡ ማርያም፡ ሐዳስዩ፡ ጣዕዋ፡፡ (f.33r^c)

Yəweddəsəwawā māla'əkt lämarəyam bāwəstā wəsate mənṭola'ət wäyəbləwawā bəḥaki Marəyam haddasyu ṭa'əwā

Lit. “The angels praised St. Mary in the curtain and they said greetings to you St. Mary, the little cub. *māṣḥafä sä'atat* (1980:134)

2.ሰብኦ፡ ኮነ፡ ከማነ፡ አኮ፡ ኅዲኑ፡ እግዚአብሔር ፡ከዊነ፡ መጽኦ፡ ይቤዝወነ ፡እምኩሉ፡ አበሳነ፡፡ (f.19v^a)

Säb'ä konä kämanä 'akko ḥadigo Ḥgzi'abəḥer käwinä mäṣ'ä yəbezəwännä 'əmkullu 'abäsənä

Lit. He becomes human like us without leaving Lordhood. He comes to save us from our sin. (*māṣḥafä məṣəṭir mənəbab zä lədat*)

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‘ät* composed for saints are also nearly the same with their hagiographies. Though they are many in number, the hagiography of Alexis or *Gäbärä kərsətos* and his *synaxarim* are amongst the examples;

1. *ቦኣ፡ በሌሊት፡ ንቡ፡ መርዓት፡ አገዛ፡ እዴሃ፡ ወይቤላ፡ ንዲ፡ ንትካየድ፡ ኪዳነ፡ ወግበሪ፡
 ዘእቤለኪ፡፡ (f.6r^b)*

Bo‘ä bālelit ḥabä mär‘at ‘aḥaza ‘ədeha wäyəbela nə‘i nətkayäd kidanä wägəbəri zä‘əbeläki

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. *ወተካየደት፡ ምስሌሁ፡ ከመ፡ ትግበር፡ ዘይቤላ፡ ተንሥኡ፡ ንቡረ፡ ሰገዱ፡ ወጸለዩ፡ ቅድመ፡
 እግዚአብሔር፡፡ (f.6r^b)*

Wätakayädät məslehu kämä təgbär zäyəbela täns‘u ḥəburä sägädu wəşälläyu qədmä Əgzi‘abəḥer

Lit. And she takes an oath in order to perform his need they stand together, bow and pray before God.

3. *ሐረ፡ ንቡ፡ መርዓት፡ ብእሴ፡ እግዚአብሔር፡ ሰዐግ፡ ርእሳ፡ ወይቤላ፡ እግዚአብሔር፡
 የሃሉ፡ ምስሌኪ፡ እምግብረ፡ ሰይጣን፡ ያድገንኪ፡፡ (f.6r^b)*

ḥorä ḥabä mär‘at bə‘əse Əgzi‘abəḥer sä‘ama r‘əsa wäyəbela Əgzi‘abəḥer yähallu məsleki ‘əmgəbrä säyṭan yadhənki

Lit. the man of Lod want to the braid he kissed her head and said lat Lod be with you and save from the deed of Dvil.

4. ውእተ፡ ጊዜ፡ በከየት፡ ወትቤ፡ እግዚእየ፡ ወፍቁርየ፡ አይቴ፡ ተሐውር፡ ወለመኑ፡ ተጎድገኒ፡፡ (f.6r^c)

wəʾətä gize bākäyät wätäbe ʾəgziʾäyā wäfəqurəyā ʾayte täḥawwər wälämännu täḥaddəgänni

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

5. ወይቤላ፡ ቅዱስ፡ አጎድገኪ፡ ጎብ፡ እግዚአብሔር፡ ንጉሥ፡ አንሰ፡ አሐውር፡ እትልዎ፡ ለክርስቶስ፡፡ (f.6r^c)

Wäyābela qəddus ʾahddəgäkki ḥabä Əgziʾabəḥer nəguś ʾansä ʾahawwər ʾətləwo läkrəstos

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

6. አርመመት፡ በአንብዕ፡ ሶቤሃ፡ ተዘኪራ፡ መሐላ፡ ወኪዳነ፡ ዘክርስቶስ፡ ዘተካየደት፡ ምስሌሁ፡፡ (f.6r^c)

A ʾrmämät bäʾanbə ʿsobeha täzäkira mäḥala wäkidanä zäkrəstos zätäkäyädät məslehu

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

7. ወዕክ፡ በሌሊት፡ ወሐረ፡ ርሐቀ፡ ብሔረ፡ ከመ፡ ይጎሥሥ፡ ዘበላዕሉ፡ ሀገረ፡ እንተ፡ አልባቲ፡ መምሰለ፡ ቤተ፡ ማርያም፡ በጽሐ፡ ወነበረ፡፡ (f.7r^a)

Wäṣʾa bālelit wāḥorä rəḥuqä bəḥerä kämä yəḥsəs zābāla ʾəlu haḡärä əntä ʾalbati mämsälä beta Marəyam bāṣḥa wänäbärä

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.

8.ቤተ፡ ማርያም፡ በጽሐ፡ ወነበረ፡ ዐሠርተ፡ ወሐምስተ፡ ዓመተ፡(f.7r^a)

...betä marəyam bāṣha wänābārä ‘asärtä wāḥaməstä ‘amätä....

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

9. ገቡአትዮ፡ ዘምስሌኪ፡ ለሰበኢ፡ ኢከሠትኩ፡ ይቤላ፡ ለማርያም፡ ይእቤኒ፡ ምርሕኒ፡ ገቡ፡
ዘይኔይሱ፡ ወይሄኒ፡፡ (f.7r^a)

ḥəbu’atəyā zāməsleki lāsāb‘ə ‘ikäsätku yəbela lämarəyam yə‘əzeni mərḥənni
ḥabä zäyəḥeyəs wäyəṣenni

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. በጸማ፡ ብዙጉ፡ በጸም፡ ወበትጋህ ፡ውስተ፡ ቤተ፡ አቡሁ፡ ነበረ ፡ዐሠርተ፡ ወክልኤተ፡
ዓመተ፡ እንዘ፡ ያፈደፍድ፡ ትዕግሥተ፡፡ (f.7r^a)

Bäṣama bəzuh bāṣom wäbätəgah wəstä betä ‘abuhu näbārä ‘särtä wäkl’etä
‘amätä ‘enzä yafädäfəd tə‘əgəstä

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

11. እንዘ፡ ይበውሉ፡ ወይወሳሉ፡ አግብርተ፡ አቡሁ ፡ወእሙ፡ ይጸርፉ፡ ላዕሌሁ፡ ወይቤሉ፡
አሰሰሉ፡ ለነ፡ ዘንተ፡ምስኪነ፡ ዌና፡ ጸከቱ ፡ኢያገሰመነ፡፡ (f.7r^a)

‘enzä yəbäwwə’u wäyəwäṣə’u ‘agbärtä ‘abuhu wä’əmu yəṣärəfu la’əlehu
wäyəbelu ‘asäsəlu länä zäntä məskinä ṣena ṣi’atu ‘yyəḥəsəmənnä

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. ኢይትዐቀፉ፡ በላዕሌያ፡ አግብርተ፡ አቡያ፡ ኢየሱስ፡ ክርስቶስ፡ እግዚአብሔር፡ አንሱ፡
እፈቅድ፡ ከመ፡ትንሥካ፡ ለነፍስህ፡፡ (f.7r^a)

*'iyyət'əqäfu bälä'əleyä 'agbärtä 'abuyä 'iyyäsus krəstos 'əgzi'əyä 'ansä
'əfäqəd kāmä tənśə'a länäfsəyä (f.6r^b-f.7r^b 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 *Dəggwā*

As it is stated in chapter one, *mäwas'ət* is performed accompanied with *Dəggwā* and a church scholar who leads the chant has to ensure the associations between the elements of *Dəggwā* and *mäwas'ət*⁵⁷. In addition of these, there are money similarities between the two liturgies;

1. ሐዋርያቲሁ ፡ ከበበ ፣

እግረ ፡ አርዳኪሁ ፡ ጎጸበ ፣

ከኖሙ፡ አበ፡ ወእመ፡ ወመሀሮሙ፡ ጥበበ ፡፡

Ḥawarəyatihu kābābä

⁵⁶ For the above stated from number one upto twelve see synaxarim October 14 ETC and the hagiograph of Gābrä krstos unprinted

⁵⁷ See page 22 of this thesis

'əgrä 'arda 'ihu ḥaṣābä

konomu 'abä wä'əmmä wämāharomu təbābä (f.31r^c).

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

The above verse is found in the same word and structure at *mäsəhafä Dəgg^w_a* page 284 in the form of *qəne*.

2. ሰማዕት፡ ዘሞቱ፡ መሰሎም፡ ለአዕይንተ፡ አብዳን፡ ውእቱሰ፡ ባረከ፡ ዓመተ፡ ጸድቃን፡፡

säma‘ət zämotu mäsälomu lä’a‘əyəntä 'abdan wə‘ətussä baräkä 'amätä Ṣadqan (f.5v^b)

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

መሰሎም፡ ከመ፡ ዘሞቱ፡ ሰማዕት፡ ለአዕይንተ፡ አብዳን፡ ውእቱሰ፡ ባረከ፡ ዓመተ፡ ጸድቃን፡፡
(*Dəgg^w_a page: 268*)

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

**2. እሱ፡ ሐረስዎ፡ ለምድር፡ በእርፈ፡ መስቀልከ ፡ወዘርዑ፡ መዝገበ ፡ቃልከ ፡ወስተ፡ ኩሉ፡
ምድር፡ ወኢተጎፍሩ፡ በቅድሜክ፡፡**

'əllä ḥarsəwwa lämədr bə'ərfä mäsqäləkä wəzār'u məzgābä qalkä wəstä kulu mədr wä'itāḥafṛu bäqədmekä (f.31r^c)

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

3.3.1.7.2. With Mə'əraf

The similarity of *Mäwas'ət* and *M'əraf* is; both performed within the Psalms and *Dəgg^wa*. To perform the two liturgies without Psalms and *Dəgg^wa* is impossible. That means to perform those liturgies; one has first to know some part of the *Dəgg^wa* 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 *Dəgg^wa* is expected to steady *Mə'əraf* at night time and a student who attends *Zəmmare* also *Mäwas'ət*.

3.3.1.7.3. With Zəmmare

These two liturgy texts, *zəmmare* and *mäwas'ət*, 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-mäwas'ət*. In addition of these, there are also word similarities between them; for example

1. ከሉሎም፡ ማኅበረ፡ መላእክቲሁ፡ ይሱብሉ፡ ወይዘምሩ፡ ለዘበሥጋ፡ ሰብእ፡ አሰተርክዩ፡
ንዑ፡ ነስግድ፡ ሎቱ።

*Kwəllomu maḥəbärä mäla'əktihu yəsebbḥu wäyəzemmru läzäbäsəga säb'ə
'astär'ayä nə'u nəsgəd lottu (f.23r)*

And the same with that of zəmmare (mäṣḥaf zəmmare page :71)

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

3.3.1.7.4. with *Qəddase* (book of Anaphora)

Qəddase and *mäwas’ət* 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. ወበእንተ፡ ኩሎሙ፡ ሐዋርያት፡ እለ፡ ሐረስዋ፡ ለምደረ፡ አሕዛብ፡ በዕርፈ፡ መስቀልከ።
(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’ət*⁵⁸

3.4. Literary Features of the Text

Ethiopian liturgical texts have literary feature in addition to their religious importance. Especially, *Mäwas’ət* 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. ተመክሩ፡ ሰማዕት፤

ከመ፡ ወርቅ፡ በእሳት፤

⁵⁸ See page 38 no 5

ተወክራሙ፡ መደገኒኑ፡ ከመ፡ ጸንጋጋ፡ መሥዋዕት። (f.5v^c)

Tämäkkäru sämaəṯ

kämä wärq bä’əsat

täwäkfomu mädhaniṅä kämä ṣənḥaḥa mäṢwaṯ

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 (ገጸጸር) “*Nəṣəṣər Qəne*” equals to simile that means it compares gold and martyrs.

2. *እግዚአብሔር፡ መርከብ፣*

ዮርዳኖስ፡ አብጸከ፣

ወበሀዮ፡ ዮሐንስ፡ ፍጹመ፡ ተፈሥሐ። (f.1v^b)

’əgzi’u märḥa

yordanosä ’abṣḥa

wäbähəyyä yohannəs fəsumä täfäśśəḥa

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 Ethiopic *mušo*⁵⁹ (ሙሻ).

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፡ በጎዕግሥቱ፤

ወከመ፡ ኤልያስ፡ ይመስል፡ ሕይወቱ፡ ለብፁዕ፡ አባ፡ ዮሐን። (f.9r^a)

Kämä Noḥ bäyäuwwəhatu

wākämä 'Iyyob bātə'gəstu

wākämä 'Eləyas yəmässəl ḥəywātu lābšə 'abba Yoḥanni

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 Angel.

“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. እንዘ፡ በምድር፡ ያንሶሱ፤

ከመ፡ መላእክት፡ ይመስል፡ ሕይወቱ፤

ለብፁዕ፡ አባ፡ ገሪማ፡ ዘፈጸመ፡ ገድሎ ፡በት-ፅግሥቱ፡፡ (f.30r^b)

'nzä bämædr yansossu

kämä mäla'əkt yəməssəl həyiwätu

läbəşu 'abba Gärima zäfäşmə gädlo bät'əgstu

Lit. To *abba* Gärima, who accomplished his endurances, while he moved on earth, his life resembles angels.

Here, one of the nine saints, *abba* Gärima is compared with angels.

In other words, the rhyme first verse ends with the consonant [s] the second and the third, however, with [t] consonants. The relation is observed in three of them ending with the vowel sound [u]. This is different from the mainstream tradition of the EOTC in qəne and mälkə'ə.

3. ከመ፡ ደመና፡ ክረምት፡ ምሉዕ፡ ሃይማኖትክ፤

ውስተ፡ ኩሉ፡ ምድር፡ ተሰምዐ፡ ዜናክ፤

ውስተ፡ መጽሐፈ፡ ሕይወት፡ ተጽሕፈ፡ ስምክ ፡፡ (f.30v^b)

Kämä dämmäna kərämt məlu^c həymnotəkä

wəstā k^wllu mədr təsäm^ca zenakä

wəstā məşhəfä həywät təşhfä səməkə

Lit. Your faith is as overflowing 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. *ጸርሕ፡ንጸሕት፡፤*

ማህደረ፡ መለኮት፡፤

እምሙ፡ ለሰማዕት፡፤

ወእኅቶሙ፡ ለመላእክት፡፤

ሰአሊ፡ ለነ፡ ማርያም፡ ቅድስት፡፡ (f.33v^b)

ፆገክ፡ ነጻጻክ፡ ጠሐድ፡ ጠሐድ፡ ጠሐድ፡

’əmmomu lāsāma^ct

Wä’əhtomu lāmāla’əkt

S’ali länä marəyam qəddəst

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፡ ተጽዕንከ፤

ዲበ፡ አፍራሲከ፤

አፍራሲከኒ፡ ሕይወት፡ ውእቱ። (f.12v^c)

’əsmä täṣ’ənkä

dibä ’afrasikä

’afrasikäni həywät wə’atu

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. ለዝንቱ፡ ደብር፡ ይዌድሰዎ፡ ወጎይዝት፤

ወሎቱ ፡ይጠፍሐ፡ አፍላግ፤

ወከያሁ፡ ይሴብሐ፡ አብሕርት፤

ወበውስቴቱ፡ ይዜምሩ ደመናት። (f.32v^c)

Läzəntu däbr yəweddəsəwwo wähyəzt

wälotu yəṭäffəḥu 'aflag

wäkiyahu yəsebbəḥu 'abḥərt

wäbāwstetu yəzemməru dämmänat

Lit. “For this mount, springs give tanks, and rivers clap, oceans thank him and clouds sing in it”.

All the above are inanimate things and they are given the character of human beings.

2. አድባር፡ ተፈሥሐ፡ ወአውግር፡ ተሐስዩ.... (f.33r^a)

'Adbar täfäsəḥu wä'awəgər täḥasyu.....

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 *māwaṣṣət* 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. ለእግዚአብሔር ፡ፍቁሩ ፣

ለክርስቶስ፡ ካህኑ ፣

አባ፡ ገሪማ፡ ለመንፈስ፡ ቅዱስ፡ ማገደሩ። (f.31r^b)

läጪgzi'abəḥar fəquru

läkrəstos kahənu

'abba Gärima lämānfäs qəddus maḥədäru

Lit. "Beloved of Lord, priest of Christ, abba Gärima, house of the Holy Spirit

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 melodical style, it also carry messages that exhort the followers in its mesmerizing poems;

1. አንፈርህ፡ ሞተ፤

ኅሊአኑ፡ ሕይወተ፤

ሐዋርያት፡ መሀሩኑ፡ ርትዕተ፡ ሃይማኖተ። (f.31r^c)

'infərrəhə motä

näsi'anä həywätä

hawarəyat mäharunä rətə'ətä haymanotä

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;

- 2. ነአምን፡ ልደቶ፡ ለክርስቶስ፡ ብሔረ፡ ግብጽ፡ በአቶ፡ ጥምቀቶ፡ ጥቶ፡ ወተንሥኦቶ፡ ዕርገቶ፡ በየማነ፡ አብ፡ ንብረቶ፡ ዳግመ፡ ምጽአቶ፡ በስብሐት፡፡ (f.28v^c)

Nä'amən ləḍäto läkrəstos bəḥerä Gəbş bə'ato təmḳäto moto wätänsə'oto 'ərgäto bäyāmanä 'Ab nəbräto dagəmə məş'ato bäsəbhat

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:

- 1. ይቤሎ፡ ሊባኖስ፡ ለጳጳስ፡ ኢይደልወከ፡ ትንሣኢ፡ ኅልያነ፡ ወበእንተዝ፡ ሰደድዎ፡ እምሀገር፡ እለ⁶⁰ ገበዘ፡ አክሱም፡፡ (f.22r^c).

Yəbelo Libanos läpappas 'iyyədälləwäkkä tənsa'ə hələyanä wäbä'əntäzə sädädəwwo 'əmhagär 'əllä gäbäzä '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.

⁶⁰Here እለ ገበዘ አክሱም ('əllä gäbäzä '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. ዝንቱሰ፡ ብእሲ፡ መፍቀሬ፡ ነግድ፡ ዘመታኑ፡ ያነሥእ፡ ወእስተርኣየ፡ ለሕዝብ፡ ከመ፡ ኮከበ፡ ጽባህ፡ (f.27v^b)

Zəntussä bə‘əsi mäfqäre nägd zämutanä yanäss’ə wä’astär’ayä lähəzb kāmā kokäbä şəbahə

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 *māwasə’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, (እለ ገበዘ አክሱም) ‘*allä Gābāzā ‘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 Gəʼəz 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:

Greek	Gəʼəz	English
1. ባራማራ	ገጽ ሰብዕ	face (of) human
2. መሊቦን	ገጽ እንስሳ	face (of) animal
3. እግራማጣ	ገጽ ንስር	face (of) bird
4. ሰርተዮን	ገጽ አንበሳ	face (of) lion
5. ኤጲፋንያ	አስተርእዮ	“Appearance”
6. ለንቴዎን	ለንዴዎን	bath sheet

Table 1 borrowed Wordes

3.6.2 Rare words

The following words are not usual in gəʼəz language and the researchr tried to find out their meanings

ለንዴዎን Bath towel

ለንጽ a kind of textile uses to wipe some thing (guest towel)

ቀስ Priest

ከዋኒት Stone

ኢይመቀኑስ He (God) doesn't eradicate

ዓዊት The other name of Jhon the baltiser

Sours to all the above borrowed and rare words the researcher tried to see many 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.

No	Name	Notations	Symbolical meanings
1	<i>Dəfat</i>	⌵	The coming of Jesus to this world (Incarnation).
2	<i>Hidät</i>	⌵	His traveling on the Earth to teach and from Cayaf to Pilate and Hirod.
3	<i>Qənat</i>	⌶	Judie’s envy against Jesus while He healed the sick.
4	<i>Yəzät</i>	⌷	His capturing by the judies and His immanent
5	<i>Qurṭ</i>	⌸	His diction to Incarnation and save Adam and Eve
6	<i>Çərät</i>	⌹	His flogging
7	<i>Rəkrək</i>	⌺ or ⌻	His bloods drop while flogging
8	<i>Därät</i>	⌼	His Ascension

Table 2: basic notations

Source; ጥዕ-መልሣን: ካሣ: (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 “*dərs*” ድርስ (ስ) and “*ʿanbər*” አንብር (ር). Scholars also give similar interpretations for these additional notations.

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

No	Name	ATT	Symbolical meanings
1	ድርስ (<i>dərs</i>)	ስ (ርስ)	The accomplishment of prophesy regarding Incarnation.
2	አንብር (<i>ʿanəbər</i>)	ር (ብር)	Jesus’ sitting on the right side of God the Father

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 ten⁶¹ 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 (ሥረዩ) *śəräyu* and produced from Gəʿəz, Amharic, and Təgrñña languages. For example, during the reign of king Gälawdewos, church scholars of Tädbabä Maryam⁶², ’azzaž Gera and ’azzaž

⁶¹ 1chroniel (15-21)

⁶² A church found in Southern Wällo

Ragu’el formed the additional acronymic technical terms of Dəggwa⁶³. Similarly, proceeding to this, as it stated on p.17, one of the main teachers of Zurabba, mägabi Īzra, with his brother Raqmasäriya Sälik, formed acronymic technical terms of Zəmmare, Mäwaśə’t and Qəddase. According to the church history, King Amdäşəyon 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.

No	Atts	Full words	Found in;
1	ኔጽ	ዘይኔጽር	ለኩሎን: መልከዕከ.
2	ካይ ይይ	ምስካይ ለምጉያይ	”
3	ኩን ዋቀ	ኩንኒ:ሠዋቀ	”

Table 4: unique ATTS

What made unique the above acronymic technical terms is that the text, (ለኩሎን: መልከዕከ.) *Läk^wəlon mälkä’ki* 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 mäwaśə’t only. First of all, acronymic technical terms from Gə’əz *Zema* are illustrated as follows.

⁶³ EAE vol III PP.917

1	Gəʕəz ATT		Full form	Found in;
2	ዔ	ከ	ለጉርዔዮ: ነገረ: መስቀልከ:	(From)መስቀል: መዋሥኢት
3	ሐን	ሳን	ሐንካሳን: ሐኛ	" "
4	ሕማ	ሙ	ሕማሙ: ዘኮኖ	
5	ምድ		ምድር	From ጸድቃን
6	ሰብ	ገል	ሰብኦ: ሰገል	From ቃና ዘገሊላ
7	ሰገ		ሰገደ: ንጉሥ	From ሠለስቱ: ደቂቅ
8	ስም	ዊነ	ስምዑ: አበዊነ	From እስጢፋኖስ
9	ቃለ	ዋዲ	ቃለ: ዓዋዲ	From ዮሐንስ
10	በም	ረሲ	በምክረ: ረሲዓን	From አባ :ገሪማ
11	ደት		በስደት	Fromጥር:እስጢፋኖስ
12	መስ		በዓለ: መስቀሉ:	From መስቀል
13	ተነ		ተነበዮ: ኢሳይያስ	From ሆሣዕና
14	ተፈ	ሒ	ተፈስሒ: ፍስሕት	"
15	ትኩ	ጸወ	ተኩነነ: ፀወነ: እመንሱት	From ዮሐንስ
16	ብራ		ኅብራቲሆሙ	From ካህና:ተሰማይ
17	ነአ	ተክ	ነአኩተክ	From አዕላፍ
18	ነገ	ልክ	ነገረ: መስቀልክ	From መስቀል
19	ነጸ	አብ	ነጸረ: አብ	From ማርያም
20	አሌ	ለክ	አሌዕለክ: ንጉሥዮ	From ዳዊት: መምሪያ
21	አመ	ናት	አመት: ግዕገት: እምግብርናት	From ሰንበት
22	አዬ		አዬጉና: ትመስላለች: መና	አማርኛ (inspiration)
23	ዬማ		አዬማ	አማርኛ (crying)
24	ኂዎ		ኢያርኂዎ	From ልደት
25	ቃል		እምድንግል: ቃል	From አማኑኤል
26	አሆ		አሆ: በሃሊት	From ማርያም

27	ኩሎ		ኩሎ፡ ኔጋዮሙ	From ሐዋርያት
28	ወመ	ርዎ	ወመተርዎ	From መርቆሬዎስ
29	ወበ	ቴቱ	ወበውስቴቱ	From ደብረታቦር
30	ወከ	ማሁ	ወከማሁ	From ናግራን
31	ወደ		ወደምስስ	From ፈላስያን
32	ተከ		ጽላሎትከ	From መዝሙረ ዳዊት
33	ውዳ	ማር	ውዳሴ፡ ማርያም	From ማርያም
34	ዕሌ	ሥት	ዕሌኒ፡ ንግሥት	From መስቀል
35	ሞቱ		ዘሞቱ	From ሰማዕት
36	ዘአ	ኒተ	ዘአዘዘከ፡ ከዋኒተ	From መስቀል
37	ዘአ	ቀሮ	ዘአፍቀሮ	From ዮሐንስ
38	ዘወ		ዘወይጠለ	From አባዮሐኒ
39	ዜና		ዜናሆሙ	From ማርያም
40	ዝያ	ቆን	ዝያቆን	From እስጢፋኖስ
41	ረብ		የመረብን፡ ዓሣ፡ ላሜ፡ ወርዳ፡ ትብላ፡	From አማርኛ (song)
42	ይሁ	ዳስ	ይሁዳስ	From መስቀል
43	ዮሐ	ስሃ	ዮሐንስሃ	From ዮሐንስ
44	ዮሴ	በሮ	ዮሴፍ፡ ቀበሮ	From ዕሌኒ
45	ገዳ		ገዳማዊ	From ዮሐንስ
46	ግብ	ርሃ	ግብተ፡ በርሃ	From ቤተክርስቲያን
47	ኄር		ግነዩ፡ ለእግዚአብሔር፡	From መዝሙር፡117
48	ጠለ	የከ	ጠለ፡ ገዳም፡ ረሰይከ፡ ሲሳየከ፡	From ሊባኖስ
49	ጥዑ		ጥዑም	From መስቀል
50	ጸጋ		ጸጋ፡ ወኃይል	From ጥቅምት፡ እስጢፋኖስ
51	ጸለ	ጊዮ	ጸለዮ፡ ጸሎተ፡ ጊዮርጊስ	From ጊዮርጊስ
52	ፀማ	ቀሉ	ፀማ፡ መስቀሉ	From ሰማዕት
53	ዌና	አቱ	ዌና፡ ዌአቱ	From ገብረ፡ ክርስቶስ

Table 5: ATT of Gə'əz Mäwäsət

The above mentioned table concludes abbreviations found in Gə'əz melody of mäwäsət. These words are served as symbols in the text and other liturgical texts.

No	°əzl ATTS	Full words	Found in;
1	ሀገ ራገ	ሀገረ: ናግራገ	From ናግራገ
2	ምስ ቃለ	ምስለ: ቃለ: ስብሐት	From ካህናተ: ሰማይ
3	ሰማ ተከ	ሰማዕኩ: ጸሎተከ	From ገብረ:ክርስቶስ
4	በመ ፀሮ	በመስቀሉ: ፀሮ: አግረረ	From መስቀል
5	ገበ በሊ	ገበ:ኢይበሊ:ወኢይሙስን	From ካህናተ:ሰማይ
6	ነቢ ልዑ	ንቢያ: ልዑል	From ዘክርያስ
7	አም ሐት	አምላክ: ስብሐት	From መስቀል
8	አም ምመ	አምጽኦ: መድምመ	From ልደት
9	እስ ኮነ	እስመ: ኢኮነ	From ተከዘ
10	እም ሞግ	እምብ: ዙጎ: ሞግ	From ገብረ:ክርስቶስ
11	እነ ቀከ	እነግር: ጽድቀከ	From ቤተ:ተክርስቲያን
12	ወጎ ክመ	ወጎት:ወ:መጎት:ዊመ	From ፈላስጎ
13	ወል	ወልድ	From መስቀል
14	ንሉ ዘወ	ወንንሉ: ዘወርቅ	From ሊባኖስ
15	ወፍ ጡነ	ወፍጡነ	From ሕጻናት
16	ወሉ ንር	ወሉዶ :ሰንር	From ፈላስጎ
17	ይመ ጽዕ	ይመጽዕ	From ማርያም
18	ይረ ቢቡ	ይረውጽ: ነቢቡ	From ህፃናት
19	ጸራ	ጸራህኩ :በምንዳቤያ	From ርክበ ካህናት

Table 6: ATTS of 'zl mäwäsət

The above notations also are served on ‘əzl melodies only.

No	Araray ATTS	Full form	Found in;
1	ሐራ ቶስ	ሐራሁ፡ ለክርስቶስ	From ሚናስ
2	ሸ	ማየ፡ ሸንኮር፡ ፈሰሰ፡ በጎንደር	From አማርኛ
3	ርሁ ግው	ርሁ ያተ፡ ወሥርግዋት	From ደናግል
4	በማ ቃኑ	በማኅበረ፡ ጳድ ቃኑ	From ዮሐንስ
5	አር ይለ	አርአየ፡ ኃይለ	From መስቀል
6	እለ ኢይ	እለ፡ ኢይጥዕምዎ	From ደብረ ታቦር

Table 7: Acronymic Technical Terms of ‘araray

1	ሸ	ማየ፡ ሸንኮር፡ ፈሰሰ፡ በጎንደር	አማርኛ
2	ዓሣ ረብ	የመረብን፡ ዓሣ፡ ላሜ፡ ወርዳ፡ ትብላ	አማርኛ
3	አዬ	አዬ፡ እማ	አማርኛ
4	ጠ	ሰባራ፡ መስቀል	አማርኛ
5	ኡፍ	ኡፍ	ትግርኛ (sign of gesture to express tiredness)

Table 8: Amharic and Təgrñña 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.

No	Acronymic Technical Terms	Full form	Found in;
1	አዬ	አዬጉና፡ ትመስላለች መና	አማርኛ
2	ዴ ዶ	ስነዴ በማዶ ይመስላል በረዶ	”

Table 9: some examples of Amharic Inspirational ATTs

3.7.5. Inspiration from Nature

Nature has a big place in the teaching learning process of the Ethiopian Orthodox Church. Scholars usually use different natural phenomena and scenes to better understand the mysteries behind books. For example, in the school of *mäwas'ät*, one of the melodies is set by a scholar who formed it while he was inspired by the geographical landscape of the place called *Guna*. According to the tradition, while rehearsing one of the readings of the text, he saw that place and get inspired by its appearance which looks like a traditional Ethiopian bread and expressed his inspiration saying, አየ፡ ጉና፡ ትመስለላች፡ መና፡፡ 'ayä guna tәмäslalläč männa lit 'o! Guna! It looks like bread'. In another circumstance, scholars distantly saw a harvest of barely and got inspiration out of it and sing it saying, ሰንዴ፡ በማዶ፡ ይመስላል፡ በረዶ፡፡ sәnda bämado yәмäslal bärädo lit. 'The wheat out there looks like snow'. These two sayings are permanently used in the tradition to remember melodies with the same rhythm.

St. Yared himself adores nature and among many indications,

አሰርኅከ፡ ሰማየ ፤

ወርቃ፡ ወፀሐየ ፤

ወለጻድቃኒከ አሰይኮሙ ሠናየ፡፡

'asärgokä sämayä

wärәha wәšәhayä

wälәsadәqanikä 'assäyәkomu sәnnayä (f.5r^c)

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, *Gə'əz*, *'əzl* 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 *māwəšə't* and the name and the celebration dates of saints whose memorials are celebrated in every month of the year.

No	Mth	Date	Name of the saint	Commemorations	Number of <i>māwəšə't</i>				
					<i>Gə'əz</i>	<i>'əzl</i>	<i>'araray</i>	total	Folio
1	Sep	1	<i>Yoħannəs</i>	His covenant	11	1	1	13 ⁶⁴	f.1r ^a -v ^b
2	Sep	2	<i>Tākāzi</i>		8	1	1	10	f.1v ^b -f.2r ^a
3	Sep	8	<i>Zākkarəyas</i>	Death	10	1	0	11	f.2r ^a -v ^a
4	Sep	15	<i>Əsiřfanos</i>	Assumption	10	1	2	12 ⁶⁵	f.2v ^a -f.3r ^a
5	Sep	16	<i>Betākrəstiyan</i>	Built by Əlleni	11	1	3	15	f.3r ^a -f.3v ^b
6	Sep	17	<i>Məsqāl</i>	Beginning to dig out the true cross	19	1	2	22	f.3.v ^b -f.4v ^a
7	Sep	17-19	<i>Əlleni</i>	Celebration the truecross	18	1	0	19	f.4v ^a -f.5r ^b
8	Sep	21	<i>Şadqan</i>	318 schlars	11	0	1	12 ⁶⁶	f.5r ^b -f.5v ^b
9	Sep		<i>Sāma'itat</i>	318 “	12	0	1	13	f.5v ^b -f.6r ^b

⁶⁴ Psalm 149 = out of the given number one is directly drived from psalm that is called kərsə dawit

⁶⁵ psalm148 = ibid

⁶⁶ Psalm 91 2 times

10	Oct	14	<i>Gäbrä krəstos</i>	Death	17	1	3	21	f.6r ^b -f.7r ^b
11	Oct	17	<i>Īstīfanos</i>	Church inauguration	14	2	3	19	f.7r ^b -f.8r ^a
12	Oct		<i>Īstīfanos</i>	“	8	0	1	9	f.8r ^a -v ^b
13	Nov	17	<i>Fālasəyan</i>	Persecution	14	2	3	19 ⁶⁷	f.8v ^b -f.9r ^c
14	Nov	5	<i>Abba Yoḥanni</i>	Ascendant	17	1	1	19 ⁶⁸	f.9r ^c -f.10r ^b
15	Nov	8	<i>Arba‘etu Īnsəsə</i>	Elevation	12	1	3	16	f.10r ^b -f.11v ^c
16	Nov		<i>Arba‘etu Īnsəsə</i>	”	16	1	3	20 ⁶⁹	f.11v ^c -f.12v ^b
17	Nov	12	<i>Qddus.Mika‘el</i>	”	5	1	1	7	f.12v ^b -f.13r ^a
18	Nov	13	<i>‘A‘elaf</i>	”	15	1	1	17 ⁷⁰	f.13r ^a -v ^c
19	Nov	15	<i>Minas</i>	Death	14	1	1	16	f.13v ^c -f.14v ^b
20	Nov	24	<i>Kahənatä sämay</i>	Elevation	14	1	1	16	f.14v ^b -f.15r ^c
21	Nov	“	<i>Kahənatä sämay</i>	”	18	1	1	20 ⁷¹	f.15r ^c -f.16r ^c
22	Nov	25	<i>Märqorewos</i>	Death	13	0	1	14	f.16r ^c -f.17r ^a
23	Nov	26	<i>Nagran</i>	Massacre	13	1	1	15	f.17r ^a -v ^b
24	Nov	29	<i>Peṛros</i>	Death	5	1	1	7 ⁷²	f.17v ^b -f.18r ^a
25	Des	2	<i>Säləstu dəqiq</i>	Thrown into a blazing furnace	17	1	1	19	f.17r ^a -f.17v ^c
26	Des	19	<i>Qddus Gäbr‘el</i>	Announcements	14	1	1	16	f.17v ^c -f.18v ^a
27	Des	28	<i>Gänna ‘amanu‘e</i>	Christmas	11	1	1	13 ⁷³	f.18v ^c -f.19r ^b
28	Des	29	<i>Lədät</i>	“	7	2	1	10 ⁷⁴	f.19r ^b -f.19v ^a

⁶⁷ psalm 12,33,19,31

⁶⁸ Psalm 37,48,

⁶⁹ Psalm 17,102,148

⁷⁰ psalm 102,

⁷¹ Psalm 131,150

⁷² Psalm 115

⁷³ Psalm 67,61,97,109,79,39,

⁷⁴ Psalm 28,147,150

29	Des	30	<i>Həşanat</i>	Killed by Herod	20	1	2	23 ⁷⁵	f.19va-f.20rb
30	Jan	1	<i>İstifanos</i>	Birth and death	17	1	0	18 ⁷⁶	f.20rb-f.20vc
31	Jan	3	<i>Abba Libanos</i>	death	11	0	3	14	f.20vc-f.21va
32	Jan		<i>Abba Libanos</i>		13	1	3	17 ⁷⁷	f.21va-f.22rb
33	Jan		<i>Abba Libanos</i>		15	1	2	18 ⁷⁸	f.22rb-f.23ra
34	Jan	10	<i>Epifania qädami</i>	Chirst's appearance	9	1	1	11 ⁷⁹	f.23ra-f.23rc
35	Jan	11	<i>'Epifania kalit</i>	"	8	1	1	10 ⁸⁰	f.23rc-f.23vb
36	Jan	12	<i>'Epifaniya salist</i>	"	7	1	1	9 ⁸¹	F.23vb-f.23vc
37	Jan	13	<i>'Epifaniya rabit</i>	"	4	1	1	6 ⁸²	f.23vc-f.23vc
38	Jan	12	<i>Qana zägälila</i>	Chang of water to wine	4	1	1	6 ⁸³	f.23vc-f.24ra
39	Jan	29-5	<i>Mahəbərə qədusan</i>	Assembly of saints	4	0	1	5	f.24ra-f.24rc
40	Feb	29	<i>Q. Gäbrə'el</i>	Incarnation	10	1	3	14 ⁸⁴	f.24rc-f.24vc
41	Feb	22	<i>Hosa'əna</i>	The Trimphal Entry	14	1	1	16	f.24vc-f.25rc

⁷⁵ Psalm 94, 109,150

⁷⁶ Psalm131, 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,

42	Feb	28	<i>Fasika qädamit</i>	Eve of easter	6	1	1	8 ⁸⁵	f.25r ^c -f.25v ^b
43	Feb	29	<i>Fasika sänäbät</i>	Easter	8	1	1	10 ⁸⁶	f.25v ^{b-c}
44	Feb		<i>Fasika sänäbät</i>	”	6	1	1	8 ⁸⁷	f.25v ^c -f.26r ^b
45	Feb		<i>Monday</i>	Crossing of fier	7	1	1	9 ⁸⁸	f.26rb-c
46			<i>Tuesday</i>	Toms	6	1	1	8 ⁸⁹	f.26r ^c -f.26v ^b
47			<i>Wednesday</i>	Alzar	5	1	1	7 ⁹⁰	f.26v ^{b-c}
48			<i>Thursday</i>	Addam	6	1	1	8 ⁹¹	f.26v ^c -f.27r ^a
49			<i>Friday</i>	Bet kræstian	6	1	1	8 ⁹²	f.27r ^{a-b}
50			<i>Saturday</i>	Anst	4	1	1	6 ⁹³	f.27r ^{b-c}
51			<i>Sunday</i>	dagm.Tənśa’e	6	1	1	8 ⁹⁴	f.27r ^c -f.27v ^a
52			<i>’Anbæro ’albas</i>		3	1	1	5 ⁹⁵	f.27v ^{a-b}
53		23	<i>St. Giyorgis</i>	death	7	0	1	8 ⁹⁶	f.27v ^b -f.28r ^a
54		25	<i>Rækbä kahənat</i>	Keep my sheep	14	1	1	16 ⁹⁷	f.28r ^{a-c}
55		24	<i>Bä’atä gəbəşə</i>	Fling to Ejpt	11	1	1	13 ⁹⁸	f.28r ^c -f.28v ^c
56		8	<i>Ærgät</i>	Ascension	13	1	1	15 ⁹⁹	f.28v ^c -f.29r ^b
57	Jun	2	<i>’Awit yohanns</i>	Assumption	11	0	1	12	f.29r ^b -f.29v ^b

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	<i>Bä'alä ḥamsa</i>	Holy Spirit	10	1	1	12 ¹⁰	f.29v ^b -f.29v ^c
59	Jun	12	<i>St.Mika'el</i>	Church	10	1	1	12 ¹⁰	f.29v ^c -f.30r ^b
60	Jun	17	<i>Abba Gärima</i>	Ascension	14	1	1	16	f.30r ^b -f.30v ^b
61	“	“	<i>Abba Gärima</i>	“	11	0	3	14 ¹⁰	f.30v ^b -f.31r ^b
62	Jul	5	<i>Ḥawarəyat</i>	Pter and paul	16	0	2	18 ¹⁰	f.31r ^b -f.31v ^a
63	Jul	19	<i>Qirqos-eyyāluṭa</i>	Thrown into blazing furnace	16	0	3	19 ¹⁰	f.31v ^a -32r ^a
64	Aug	1	<i>Dānagəl</i>	death	10	1	1	12 ¹⁰	f.32r ^a -f.32r ^c
65	Aug	10	<i>Mahəbär</i>	318	14	1	0	15 ¹⁰	f.32r ^c -f.32v ^b
66	Aug	13	<i>Däbrätabor</i>	Transfiguration Of Christ	13	2	2	17 ¹⁰	f.32v ^b -f.33r ^c
67	Aug	16- 21	<i>Ēgzə'etən maryam</i>	Assumption	26	1	4	31 ¹⁰	f.33r ^c -f.34v ^a
68	Aug	28	<i>Abrəham</i>	Death	9	1	1	11 ¹⁰	f.34v ^{a-c}
69	pag	3	<i>Mālkä şedeq</i>	Death	10	0	3	13 ¹¹	f.34v ^c -f.35r ^c
70	p̄gu	1	<i>Yoḥannəs</i>	Arresting	12	0	3	15	f.34r ^c -f.34v ^c
71	”	3	<i>Sānbätä chrstiyān</i>	Vision of heaven	23	1	2	26	F.34v ^c -f35r ^a
<i>Total number of mawst</i>					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, māwaṣṣə't is composed to commemorate the incarnation of the Son and

¹⁰⁰ 91,92,98,107,109,114,116,117,140,

¹⁰¹ 20,46,67,98,8,9,17,

¹⁰² 1,

¹⁰³ 18,31,32,33,94,

¹⁰⁴ 33,97,131,91,

¹⁰⁵ 66,

¹⁰⁶ 7,31,73,81,

¹⁰⁷ 88,121,

¹⁰⁸ 44,150

¹⁰⁹ 94,104,117,104,

¹¹⁰ 109,

From the genral number of 968 kərsä dawit is 178 that means it is directly queted from psalm

adore saints. It is not seasonal like other liturgical texts. Because it dose not have readings for ፀቢይ ጸዎ (the Lent), ክረምት (summer), ወርቅ ጸኔ (season of flower) and ስብከት (advent)

CHAPTER FOUR

4.1 CONCLUSION

Mäwas'ət is one of the four prominent melodical texts of St. Yared namely, Dəgg^w_a, Mə'əraf and Zəmmare. According to the tradition, he composed it during the reign of King Gäbrä Mäsqäl from (534 -48). Most of the time, it serves for funeral observance and during sər'atä mahəlet specifically during 'aryam and səbhatä nägh. The definition of the term comprises two main points. The first comes from the Gə'əz verb wäsə'a or 'awsəa meaning, 'respond' or 'answer' and Mäwas'ət is a plural form of mosa'ə, meaning 'respondents'. In the other hands, it is called ሰዋሰወ ነፍስ säwasəwä näfsə lit. 'Ladder of the soul' or መርሐ ለመንግሥተ ሰማያት märəḥ lāmängəstā sāmayat (guide to the Kingdom of Heavens) during the performance of the Mäwas'ət, scholars express their inspirations and feeling about the content of the reading they rehearse.

There are plenty of traditional schools where the Mäwas'ət is given. But there is only one place where senior students get certified with the knowledge. The name of the place is Zur'abba 'Arägawi Şərha '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 Gəʿəz, Amharic and təgrñña words. All these notations are used to set the three types of melodies namely gəʿəz, ʿəzl and ʿararay.

Mäwäsəʿt is not seasonal like other hymnody books but rather classified based on spiritual holydays and the Sabbath. It also uses very rare Gəʿəz lexicons like ለንጽ *länṣə* ‘clothing of work’ and ከዋኒት *käwanit* ‘stone’ and quite a few Greek words too for example ባራ *bara* ‘mankind’ ማራ *mara* ‘bird face’.

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ሀብተ፡ ማርያም፡ ወርቅነህ፡ (ሊቀ፡ ሥልጣናት) ። (1976)። ጥንታዊ፡ የኢትዮጵያ፡ ትምህርት፡ አዲስ፡
አበባ፤ ብርሃንና፡ ሰላም ።

ልሣነ፡ ወርቅ፡ ገብረ፡ ጊዮርጊስ። (መሪጌታ) (1997)። ጥንታዊ ፤ ሥርዓተ፡ ማኅሌት፡ ዘአቡነ፡ ያሬድ፡ ሊቅ
፡ አዲስ፡ አበባ፡

መጽሐፈ፡ ቅዳሴ፡ በግእዝ፡ እና፡ በአማርኛ፡ ከነምልክቱ። (1993) ። አዲስ፡ አበባ፡ ገብረ፡ ሥላሴ፡ ብርሃኑ፡
ማተሚያ፡ ቤት።

መጽሐፈ፡ ሰዓታት። (1989)። አዲስ፡ አበባ፤ ተስፋ፡ ገብረ፡ ሥላሴ፡ ማተሚያ ቤት።

መጽሐፈ፡ ምዕራፍ። (1976) ። አዲስ፡ አበባ፤ ተስፋ፡ ገብረ፡ ሥላሴ፡ ማተሚያ ቤት።

መጽሐፈ፡ ዝማሬ። (1976) ። አዲስ፡ አበባ፤ ተስፋ፡ ገብረ፡ ሥላሴ፡ ማተሚያ፡ ቤት።

ትንሣኤ፡ አሳታሚ ። (1988) ። መጽሐፈ፡ ድግ፡ አዲስ፡ አበባ፡ ንግድ፡ ማተሚያ፡ ቤት።

ትንሣኤ፡ አሳታሚ፡ ድርጅት፡ የዜማ፡ አርዕሥተ፡ ምልክት። (1983)። አዲስ፡ አበባ & ተንሣኤ፡ ማተሚያ፡
ቤት።

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ከልደተ ክርስቶስ፡ እስከ፡ 2000፡ አዲስ፡ አበባ፤ ብርሃንና፡ ሰላም።

ኪዳነ፡ ወልድ፡ ክፍለ። (1948) ። መጽሐፈ፡ ሰዋሰው፡ ወግስ፡ ወመዝገበ፡ ቃላት፡ ሀዲስ፡ አዲስ አበባ፤
ኦርቲኮቲክ፡ ማተሚያ፡ ቤት።

የመንበረ፡ ጸባዖት፡ ቅድስት፡ ሥላሴ ፡ ካቴድራል፡ የድርሰት፡ ክፍል። (1963) ። መጽሐፈ፡ ኪዳነ፡ ዘሠለስቱ
፡ ጊዜያት፡ (ትምህርተ፡ ህቡዓት) አዲስ፡ አበባ፤ ብርሃንና ሰላም ፡ ቀዳማዊ፡ ኅይለ፡ ሥላሴ፡
ማተሚያ፡ ቤት።

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ታሪክ፡ ነገሥት፡ ዘዙር፡ አምባ፡ አረጋዊ፡ ጽርሐ፡ አርያም፡ ገዳም፣ (ያልታተመ)፤ ዙር፡ አምባ፡ አረጋዊ፡ ጽርሐ፡
አርያም፡ ገዳም፡፡

ጎረቤቶ፡ መምህራን፡ ዘዙር፡ አባ፡ አረጋዊ፡ ጽርሐ፡ ዓርያም፡ ገዳም (ያልታተመ) ዙር፡ አምባ፡ አረጋዊ፡ ጽርሐ፡
አርያም፡ ገዳም፡፡

ድርሳን፡ ሉራኤል፤ ግእዝ፡ ዙር፡ አባ፡ አረጋዊ፡ ጽርሐ፡ አርያም፡ ገዳም፡ (ያልታተመ) ዙር፡ አምባ፡ አረጋዊ፡
ጽርሐ፡ አርያም፡ ገዳም ፡፡

Glossary

ለንዴዎን: “ማሰር” 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 *nəʿus*

መቋሚያ: *mäq^wamia* prayer stick

ምልግን: Long hymn ‘melodically’ and not separate from its mother.

ምስክር: lit ‘witness’ the main teacher of Zuramba

ሥርዓተ: ፍትሐት *sər‘a’tä fəthat* *absolution prayer*

ስብሐተ ነግሀ a lit ‘morning hymns’ division of *maḥəlet*

ቀስ Priest

ቁም: ዜማ *qum zema* a mode of melody sung without prior stick, and the
drum and sistrum

ቅኔ: Poem

ቅኔ: ማኅሌት part of church

ንዑስ: *Nəʿus*, style of song with drum and sistrum

አርያም lit ‘the highest heaven’ and also a division of hymn *maḥəlet*

አዛዥ lit ‘commander’ a title given to church scholars who new *Fəṯḥa nägäst*

አድራሽ: Higher student of *zema* at *zuraba* and *betlham*

አይመቁስ (he) doesn’t eradicate

እናት: lit 'mother' the first zema of dg and mwt that comes before mltn

ክብሮ : Drum

ከዋሊት:: Stone

ዓዋት John the baptisers' second name

ዝምጫ a song which reacted with prayer stick only

ዝያቆን Deacon

ጸናጽል: Sistrum a device made of iron in which clergies song

ጸፋት: ጸፋት. Style of song with drum and sistrum more faster than nəፍus and mrägd,

Appendix A

Students and the teacher in partial



Appendix B

Notice Board of direction and distance



Appndex C

The monastery of zuraba Argawi



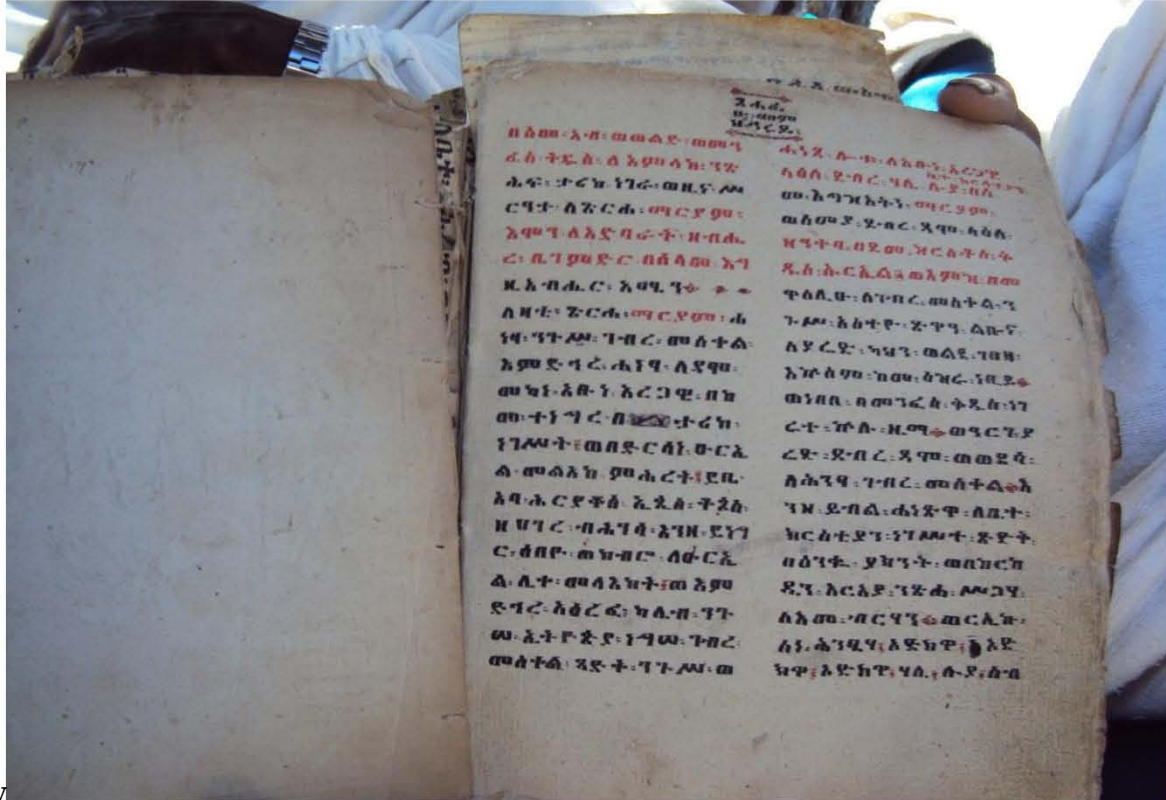
Appendex D

Dərsanä 'ura'el (homily)



Appendx E

Tarik nägäst (chronicle)



W

Appendix F

The distant view of the monastery



Appendex G

The church og Zuraba Argawi monastery



APPENDEK H

Atse ketema (city of the king)



APPENDIX I

The main manuscript which is analyzed



Appendix J

Top of the mount

