

Content analysis of Mäṣḥafä Mäwäsa’ot

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የዚህ ጽሑፍ ዐላማ በኢትዮጵያ ኦርቶዶክስ ተዋሕዶ ቤተ ክርስቲያን ሥርዐተ ትምህርት ትልቅ ቦታ ከሚሰጣቸው የዜማ ትምህርቶች መካከል አንዱ ስለሆነው መጽሐፈ መዋሥኦት ትምህርታዊ ይዘት ማብራራትና ትንትኔ መስጠት ነው። በስድስተኛው መቶ ክፍለ ዘመን ይኸንና ሌሎች የዜማ ድርሰቶችን ስለ ደረሰው ታላቁ ኢትዮጵያዊ ሊቅ ቅዱስ ያሬድ፣ ጻድቁ አባ አረጋዊ እና ንጉሥ ገብረ መስቀል በወቅቱ የነበራቸውን ሀገራዊና ሃይማኖታዊ ፍቅር ያብራራል። እንዲኹም ድርሰቱ ስለተደረሰበትና ከላይ የተጠቀሱት ሦስቱ ቅዱሳን ሦስት ዐመት ስለተቀመጡት ታላቋ ገዳም ዙር አምባ አረጋዊ ጽርሐ ዐርያም ያብራራል። በተጨማሪም ሊቃውንቱ መዋሥኦትን እንዴት እንደሚማሩት እና እንደሚያስተምሩት ከጀማሪ ደቀ መዝሙር እስከ አድራሽ (ዕጩ መምህር) የትምህርት አሰጣጥ ሥልቱን ያስረዳል። ከመጽሐፍ ቅዱስ እና ከሌሎች የዜማ እና የንባብ መጻሕፍት ጋር ያለውን ልዩነት እና ተመሳሳይነት ታሪካዊ እና ሥነ ጽሑፋዊ ጠቀሜታ ማሳከራዊ መስተጋብር ያብራራል። በዋናነት ተመራማሪዎች በቤተ ክርስቲያን መጻሕፍት ይልቁንም በዜማ መጻሕፍት ላይ የበለጠ የዘርፉ ሊቃውንት እንዲመራመሩ መነሻ ይኾናል። መጽሐፈ መዋሥኦት ምንም እንኳን በየሊቃውንቱ እጅ እና በየአብያተ ክርስቲያናቱ በብዛት ቢኖርም ለዚህ ጥናት የተመረጡት ግን አስፈላጊነታቸው ጉልህ ኾኖ የተገኙ ኹለት የብራና መጻሕፍት ብቻ ናቸው። አንደኛው በዙር አምባ ጽርሐ ዐርያም ገዳም በጉባኤ ቤቱ የሚገኝ በመጠን አነስ የሚል እና ሊቃውንቱ የሚማሩበት ነው። ስሙም መዝገብ ይባላል። ምንም እንኳን ኹሉም አድራሾች የየራሳቸው መጻሕፍት ቢኖሩአቸውም ከፍተኛውን ዕውቀት ለማዳበር በዚህ ይማራሉ። ኹለተኛው ደግሞ በዚህኛው ገዳም ዕቃ ቤት የሚገኝ ሲኾን ሊቃውንቱ ከራሳቸው መጽሐፍ እና ከመዝገብ ያልተስተካከለውን ለማመሳከር የዕቃ ቤት ሐላፊውን እያስፈቀዱ አልፎ አልፎ ያዩታል። በመጠንም ከመጀመሪያው ከፍ ያለ ነው። ልዩ መጠረያ ስሙም መጽሐፍት ይባላል።

* ርእሰ ደብር ብርሃኑ አካል የመጻሕፍተ ሐዲሳት ትርጓሜ እና የዘመን መዋሥኦት መምህር፣ ኹለተኛ ድግሪ በሥነ ልሣን ትምህርት፣ በአኹኑ ወቅት በማህበረ ቅዱሳን ኤዲቶሪያል ቦርድ አርታዲ ሆነው በማገልገል ላይ ናቸው።

1. Introduction

Ethiopia is an ancient nation which has developed a system of graphic representation of its traditional wisdom and philosophical thoughts since an early stage (Baye, 2008:60). This graphic representation includes literary works which have been scattered throughout parishes, monasteries and private collections. Many Ethiopian Orthodox Tewahido churches have Gə'əz manuscripts, including biblical exegesis, apocrypha, hagiography, liturgical books, chronicles and others. Many manuscripts are translated from texts in foreign languages, but a large proportion of them are products of the Ethiopian church scholars. Most of the texts were composed for religious purposes; such as glorifying Jesus Christ and His Mother the Perpetual Virgin Lady Mary. There are also hagiographies of different Saints and many more literary genres such as chronicles, ethical books (e.g. māṣḥafä ḥawi), philosophical books, physiologies, astrological books (eg. 'awädä nägäšt), books of the solar system (e.g. māṣḥafä - Sabela), agricultural books (e.g. māṣḥafä - mäṣäbbəḥ) etc. However, most of the texts have a tendency to relate secular matters often involving tradition and culture, to religion and spirituality. The well known books of Saint Yared are also part of these texts which were primarily written and composed for religious purposes specifically to glorify the Father, the Son and the Holy Spirit, the Virgin Mary and other saints. These texts have a totally religious content, and further more are poetic. They constitute five books: the Dəgg^wa, Ṣomä Dəgg^wa, Mə'əraf, zəmmare and mäwaṣ'ət. All these books have different variant manuscripts.

Mäwaṣ'ət, the main subject of this paper, is a poetic and musical text that has never been scientifically studied. The author of these hymnal texts is St. Yared who lived around Aksum during the reign of king Gäbrä Mäsqäl. His works were composed in northern Ethiopia, especially in today's Tigray and Gondar. According to dəršanä 'ura'el¹ (homily) and the tarikä nägäšt², abba Arägawi (one of the nine saints), St. Yared and king Gäbrä Mäsqäl traveled from Aksum to lake Tana³ to visit the monastery of St. Qirqos which was built by Abrəḥa and Aṣbəḥa. The texts state that they lived there for two years evangelizing and baptizing the people in the surrounding area. The sources further state that the three Saints left Tana Qirqos after a two year stay on the Island, because the Archangel 'Ura'el revealed to abba Arägawi and told him to go to Bägemədər, today's

¹The manuscript I used here is unpublished and available at zuramba 'Arägawi monastery.

²Tarikä nägäšt is a chronicle which describes the history of many kings from the beginning of the Aksumite dynasty up to king Tewoderos II. It is the unpublished text from zuramba Aregawi monastery.

³Mäzgäbä səbḥat philological and historical analysis on the book of zəmmare

Gayənt. He said, *ወበሀየ አርእየኸሙ ደብረ ነአሰ ዘአተብኸወ በደመ እግዚእነ ኢየሱስ ክርስቶስ* Wä-bähəyyä 'ar'əyākkəmu dābrä nä'as zä'atābkkəwwä bādāmä 'əgəzi'ənä 'Iyyäsus krəstos 'I will show you a small mountain which I sprinkled with the blood of our Lord Jesus Christ.'⁵ He also advised them to build a church in the name of the perpetual Virgin Our Lady Mary. Having received these instructions from the Angel, three of them left qana traveled to Bāgemədr and settled in a field at the foot of the mountain which is now called *አፄ ከተማ* ('aṣe kätäma), which literally means "the city of the emperor".

These saints then found the mountain after they spent much time searching for but they were unable to climb up the mountain because of the steep cliffs. Consequently, abba Arägawi prayed to God for them to climb up the mountain. He said, *እመ ረከብኸዎ ለውእቱ አርዋ ዘአዕረገኒ ደብረ ዳሞ ይእዜኒ እምአዕረገኒ ንበ ሃቲ ደብረ* 'əmmä räkäbkəwwo läwə'ətu 'arwe zä'a'əragänni dābrä damo yə'əzeni 'əm'a'əragänni ḥabä zatti dābr': literally mean "Had I met the snake that ascended me up to mount [Debrä Damo], it would help me climb up to this mountain."

Three of them stayed there for a long period but it was only 'abba Arägawi who kept praying and praying, then the Archangel 'Ura'el descended from heaven and said to him, *ዙር አባ መንገሉ ምሥራቃ ለሃቲ ደብረ*⁷ zur 'abba mängälä məsraqa läzatti dābr abba, turn to the East of this mountain." abba Arägawi found the exact mountain which the Archangel had pointed to him. In addition, Archangel 'Ur'el told him that the mountain would be the abode to him and his disciples, and it would be the place where he would teach and evangelize the word of God. Afterwards, St. Yared saw a group of Angels above the monastery praying and glorifying God. Subsequently, St. Yared named the place ṣərḥa 'arəyam⁸ zuramba and ṣərḥa 'arəyam, are memorial names to the two saints: St. Yared and abba Arägawi. The Angel said to abba Arägawi, 'zur'⁹ 'abba' which means 'abba, turn' and diachronically changed into zuramba. Later, it took the name "zuramba ṣərḥa 'arəyam." the [bb] of [abba] gets degeminated and assimilated to [m] and the

⁴Dərsanä 'Ur'el unprinted Recto 150 co1.

⁵Translations in this study are literal.

⁶Ibid recto 160

⁷Ibid

⁸Lit. 'heavenly house'

⁹*ዙር* means to turn (*ከ.ዳነ ወልድ ክፍሌ፣ መጽሐፈ. ሰዋስው ወግሥ ወመዝገበ ቃላት ሐዲስ፣ ዐዲስ አበባ፣ አርቲስቲክ ማተሚያ ቤት፣ ፲፱፻፵፰ ዓ.ም.፣ ገጽ ፬፻፲፭*)

name reads [zuramba].

Three days after their entrance into the future area of the monastery, the king, Gäbrä Mäsqäl, met them and pitched a tent on top of the mountain. Then, the saints put the Ark of the Virgin Mary inside the tent and celebrated the Divine liturgy and the king took the Holy Communion.

According to tradition, zuramba 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 zuramba. Thereafter, the king went back to Aksum and abba Arägawi to his own monastery — däbrä damo, after assigning a Church administrator to zuramba. For three years, St. Yared taught the five subjects¹⁰ and mägäbä qəddasse ‘the book of liturgy’¹¹ at zuramba ṣərḥa arəyam. He also had a close disciple who assisted him and finally represented him when he went to ṣällämt¹² to start another monastic establishment. In EAE it is mentioned that:

Later, zuramba ṣərḥa arəyam became the vital center of excellence (ማስመስከሪያ — masmäskärya, for zəmmare and mäwaśə’ət. For zəmmare and mäwaśə’ət a student who wants to receive a certificate for teaching subjects has to go to that place and pass through all the studies and examinations (Vol. III p.877)¹³.

The celebrated traditional scholar Aleqa Enbaqom Qale wold (1970, p. 23) also said that:

For the study of zəmmare mäwaśə’ət, the student has to go to zuramba in Bägemədr province. Here, too, he finds at least two styles of zema namely zəmmare and mäwaśə’ət, but it does not really matter which style he adopts, since they are equally good and not so different after all. He will complete this part of his studies in about a year.¹⁴

Studying mäwaśə’ət is very challenging for students, since it requires preliminary knowledge of poetry and other related subjects. The duration of mäwaśə’ət studies could be minimized to 18 months. However, before joining zuramba,

¹⁰Dəggwa, mə’əraf, məmmare and mäwaśə’ət

¹¹ኢልያስ አብርሃን፣ የኢትዮጵያ ኦርቶዶክስ ተዋሕዶ ቤተ ክርስቲያን ታሪክ ክልላዊ ክርስቶስ እስከ ፳፻ ገጽ ፲፮

¹²Place found in North Gondar.

¹³EAE, Vol. III, p. 877.

¹⁴Enbaqom Qalawold, 1970.

students have to study the prerequisite subjects thoroughly with other scholars in different parts of the country.

According to Kefyalew Merahi (2004:69), “If a student has prior knowledge of zema and studies purposely, he can be a teacher of *māwāsə'ət* within two years”.¹⁵ However, this is his personal opinion; in practice, the ability of each pupil is decisive. The period of the study might greatly decrease for clever students. Consequently, as he concluded, it is better to take the average since the commitment and ability of learners differ greatly.

In the course of the learning process of *māwāsə'ət*, students are expected to learn from their teacher during the day, and are obliged to revise and master this material during the night, since *māwāsə'ət* is easy to learn at night through oral repetition. During specialized studies, students are engaged in comparing what they wrote during their teachers' tuition, with the content of books under the supervision of the Chief teacher. After graduation in *māwāsə'ət* they are blessed by the main teacher who acts as —*məsəkkər*—“witness”. In zuramba, those who are named as *adrashoč*—senior students in zuramba, depart teach their specialities in their home parishes or elsewhere.

2. Statement of the problem

St. Yared is known as the founder of chanting ‘spiritual music’ and one of the most influential authors in Gə'əz literature. However, most of his works have not been adequately studied. Particularly, one of his works *māwāsə'ət*, has neither been translated nor critically annotated. Therefore, the main purpose of this study is to describe and analyze the content of *māwāsə'ət*. Specifically, the study attempted to:

- Analyze the poems found in the text of *māwāsə'ət*.
- Show the literary value of the book in relation to its liturgical service.
- Show the basic categories of *māwāsə'ət*.
- Point out the physical features of the variant manuscripts.
- Evaluate its liturgical, religious and cultural values.

3. Significances of the study

This research is presumed to help readers know more about the content of *māwāsə'ət* and its benefit for the church. It also brings new insights for those doing further research in the area of liturgical texts. Likewise, it will also

¹⁵ Kāfyalew Mārahi, 2004: 60-61

serve as a stepping stone for future research on hymnology.

4. Scope of the Study

Manuscripts of *māṣḥafā māwaśə'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—*māwaśə'ət*, was authored by St. Yared. A copy of the manuscript found in the library of the Institute of Ethiopian studies is used for parallel comparison. Furthermore, this study is limited to content analysis.

5. Methodology

The objective of this study is to analyze and describe the text of *māwaśə'ət* based on the existant texts, hence the researcher used text analysis. Both primary and secondary sources were used. The primary sources are the various copies of *māwaśə'ət* from zuramba and other monasteries, and the secondary sources are articles and books pertinent to the tradition of church music, in general, and *māwaśə'ət*, in particular. The methodology followed a three-phase pattern. Phase one consisted of collecting a record of (at least three) manuscripts of *māṣḥafā māwaśə'ət*, by digitalized at the monasteries. During this phase, informants were consulted and the collected material was digitalized. Phase two consisted of cross-checking the collected manuscripts with each other on the basis of clarity, age and condition. Phase three, consisted of poetic analysis, philological (physical feature) analysis, and analysis of the historical, religious and cultural values were determined.

6. Review of Related Literature

In general, very little has been written on *māwaśə'ət* in the context of Ethiopian studies. Habte Michael Kidane¹⁶ discussed the definition, content and service of the *māwaśə'ət*. In his discussion, he mentioned that the word *māwaśə'ət* (መዋሥኔት) is a plural form of *mośa'ə* (ሞሳኦ) which means response. The base form is derived from the *Gə'əz* verb. He discussed, how *māwaśə'ət* is used like other liturgical books on specific occasions in the Ethiopian Orthodox Tewahedo church. It is also mentioned that the book *māwaśə'ət* is attributed to St. Yared, and there are *māwaśə'ət* for some 70 feasts, when they are employed as part of the *səbhatä nägh* and *kəstätä 'arəyam*. Discussing the features of *māwaśə'ət*, Habte Michael wrongly describes it as a non-biblical text.

¹⁶Habtä Michael Kidane. In *Encyclopedia Aethiopia*, Vol.3, 2007, pp. 877-878.

However, as discussed in chapter three, almost half of its constitutive elements are directly taken from the Bible. He also pointed out that every portion of the book has two segments which are called 'ənnat¹⁷ and məḷtan. They symbolize the Virgin Mary as Mother and Jesus Christ as Son, respectively. Even though the above statement is correct, it is not well expressed. So, it will be further discussed in the third chapter of this paper.

Furthermore, he cited the use of *mäwäsə'ət* in spiritual service such as in the Prayer of the dead, morning prayer during the great Lent, and in annual celebrations. Finally, he listed the manuscript that had been studied by different scholars.¹⁸ Fritsch (2001:54) pointed out that *mäwäsə'ət* is used as an antiphony in the church around 50 times a year, and is especially used for funeral services. He further states that according to the tradition of the church, it can also be used on different occasions.¹⁹ Another church scholar, Tiumelissan gave a clear definition of the *mäwäsə'ət*. He defined it in a similar way to Habte Michael, and mentions its peculiar affinity with other liturgical books like *Dəgg'wa* and *Zəmmare*²⁰. Haddis also cited its content, advantage and manner of singing in his “the works of St. Yared in [the] light of the Bible” (1999:60). The other article written by Elyas Abrha for the memorial book of the EOTC in the new millennium (2000:120) expresses similar ideas to Tiumelissan and Habte Michael. Abba Beaman²¹ (2011) “philological and historical analysis on the book of *Gənzät*” clarified its use for: “funeral services usually including prayers, hymns from the book of *Dəgg'wa*, *Mäwäsə'ət* and *Mə'əraf* readings from sacred texts and the Holy Bible preached by the clergy.” The last work is by Habte Maryam (1962 E.C). He argued, wrongly that the meaning of its name is unknown and it is not useful for the church service except for funeral purposes. He added that it is performed twice in year on the eve of Easter; i.e on holy Saturday or victorious Saturday as a funeral prayer for Christ and on Palm Sunday for those deceased during the passion week since funery prayers cannot be conducted for those deceased during this week.

¹⁷Lit. “mother”.

¹⁸ Habtemichael Kidane, 2007, 877.

¹⁹Fritch, E, 2001, 54. ..

²⁰Tiumelissan Kassa, 1981, 58.

²¹Abba Beaman Girum. Philological and historical analysis on the Book of *gənzät*. Addis Ababa University, Unpublished MA Thesis, 2011.

He also mentioned how it is performed, the number of māwaśə'ət needed on different occasions and the general number of Māwaśə'ət with the three modes of zema. However, none of these scholars discussed māwaśə'ət extensively and in depth. They simply provided insights concerning the text and traditions. Consequently, this work is aimed at filling in this gap, through thorough analysis of the content of the text. The analysis will be backed by an extensive discussion of the ecclesiastical tradition and its life context.

6.1 Definition

The definition of the term māwaśə'ət comprises two main points. First, as Laslau (1989:620) and Kidanāwold (1948:394) stated, it comes from the Gə'əz verb wāsə' ወሥኦ: አውሥኦ: 'wāsə'a 'respond' or 'answer'; and māwaśə'ət is a plural form of mośa'ə ሞሻኦ. The use of this word indicates that the chanters or church scholars chant it repeatedly turn by turn in two parallel groups, to the right and the left. According to Habte Michael Kidane (2007:877), māwaśə'ət is the ancient Antiphonary, i.e. a book containing choral portions, antiphonaries for the prescribed form of the liturgy. In the Ethiopian Orthodox Tewahedo Church, the Māwaśə'ət is used on specific occasions. In addition, it is called ሰዋስወ: ነፍስ: — sāwaswānāfəs lit. ladder of the soul or መርሕ: ለመንግሥተ: ሰማያት: — 'märḥ lāmāngəstā sāmayat' lit. guide to the kingdom of heavens, because it is considered a prayer that accompanies or leads the soul of the diseased to God. The other scholar, Tiemelissan Kassa, agrees to the above definitions. On the other hand, Habtemaryam Workineh, currently known as abunä Mālkā šedeq, a bishop in North America, wrongly states that '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 appropriate to adopt these 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 correct.

7. Performance

Māwaśə'ət is performed at the śərə'atā maḥəlet with 'ryam²² and səbḥatā Nāgh²³.

²²Rule of song.

²³Parts of the service.

For example:

1. On Psalm Sunday:

እለኒ፡ ይመርሑ፡ ወእለኒ፡ ይተልው፡ ይጸርሑ፡ ወይብሉ፡ ሆሣዕና፡ በአርያም፡
(f.24r^a) 'əlläni yəmārḥu wä 'əlläni yətälləwu yəṣārəḥu wäyəblu
hośa'ənna bā'arəyam. Those who went ahead and those who follow
shouted 'hosanna in the highest' (Mark 11:9)

2. On the Eve of Easter:

አሠዩኒ፡ እኪተ፡ ህየንተ፡ ሠናይት፡ ወአንሰ፡ እጼሊ፡ (f.25r^c)
'asäyuni 'əkkitä həyyäntä sānayt wä-'ansä 'əṣelli.
'They repay me evil for good and I pray' (Psalm 109:5)

3. On the Sabbath:

እግዚአ፡ ለሰንበት፡ ኢየሱስ፡ ክርስቶስ፡ አክሊለ፡ ሰማዕት፡ ሠያሜ፡
ካህናት፡ አርገወነ፡ ንገዕ፡ ታዕካ፡ መንግሥተ፡ ሰማያት፡ (f.34v^c)
'əgzi'a lāsänbät 'Iyyäsus Kərəstos 'aklilä säma'ət säyame
kahənat 'arəḥəwännä nəba'ə ta'əka mängəṣtä sämayat. 'Lord
of the Sabbath, Jesus Christ, throne of martyrs, and annointer of
priests open unto us that we may enter the heavenly house!'

This is also used on holidays of our Lord, our Lady, the saints and Martyrs. It is chanted on Palm Sunday for there is no absolution during the Passion week. On the eve of Easter, it is performed to remember the humanity of Christ. During funeral ceremony, it is performed in connection with the procession of the corpse from the house of mourning to the church before the burial. On the other hand, there are prayers of absolution for the deceased at which *mäwäsə'ət* is performed, and these days are the 40th and 80th days, on the 6th month, and on each year from the day of the burial.

7.1 Rules of the prayer of absolution

As earlier mentioned, the major function of *mäwäsə'ət* is for funeral purposes. It has a unique sound which expresses sorrow or grief. When a person dies, verses are selected from *mäwäsə'ət* and the Psalms that are appropriate for the person's life, the way he/she died and the day on which he/she died. It is fashioned in such a way as to be appropriate for every kind of lifestyle and form and date 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 Gondar, a telephone operator passed away, and a famous “Zema” scholar, Aleqa Yemane Berhan was invited to lead the chant during the funeral prayers. He selected the following verse:

ዘይፊኑ፡ ቃሎ፡ ለምድር፡ ወፍጡኑ፡ ይረውጽ፡ ነቢቡ፡ (f.19^r^b and Psalm 47).
 Zäyöfännu qalo lämædr wäfəṭunä yөрäwwəṣ näbibu. ‘He sends his word to earth and his saying runs fast’.

Yared quoted it to glorify God and to praise the swiftness of His Words. The scholar connected this with the life of the deceased. On the occasion of the funeral of a carpenter, who lost his life falling from a roof while building a house, a church scholar who was one of the major teachers at t zura mba, chanted the following verse:

ጎቤላ፡ ነፍስ፡ ለሥጋ፡ ምድራዊት፡ አንቲ፡ ለምንት፡ ተሐንጺ፡ አብይተ፡ ጎብ፡
ኢትነብሪ፡ ለዓለም፡ (f.7^v^a). Təbela näfs läśəga mədrawit ’anti lämənt tāḥanəṣi ’abəyatä ḥabä ’itənäbbəri lä’aläm. ‘The soul says to the earthly flesh why do you build houses that you don’t live in for ever’.

Here the direct message of the text is to preach how useless earthly life is, and to advise against extreme stress as a consequence of it. Thus, the scholar related the verse of the mäwaśə’ət with the incident. Once upon a time, a group of bandits attacked a peaceful farmer. They killed him and took his valuables. As appropriate, one scholar recited the following hymn from’araray mäwaśə’ət:

ቆሙ፡ ላዕሌየ፡ ሰማዕተ፡ አመፃ፡ ወዘኢየአምር፡ ነበቡ፡ ላዕሌየ፡ Qomu
 la’əleyä säma’ətä ’amäṣa wäzä’iyyä’ammər näbäbu la’əleyä (f.25^v^b)
 — ‘False witnesses did rise up; laid charge on the things that I knew not’ (Psalm 35:11).

According to church scholars, the above verse is a prophecy of king David regarding Christ’s crucifixion; the scholar related it to the sudden appearance of bandits when attacking the departed. In yet another instance, a clergyman who insulted the abbot of a monastery was discharged from his position in the church. Later, when one of his neighbors passed away and a former colleagues invited him to lead the singing of the mäwaśə’ət.

He said:

እቤ፡ አአቅብ፡ አፋየ፡ ከመ፡ ኢይስሐት፡ በልሳንየ፡፡ ’əbe ’a’aqqəb ’afuyä kämä ’iyyəṣḥat bäləssanəyā. ‘I said I will keep my tongue in order not to deceive with my mouth’ (Psalm 39:1).

Hearing his regret, the abbot put him bad to his job. Here, we can understand that in the course of the funeral service, scholars can speak out their feeling, emotions and thinking. *Māwāsə'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 each incident in the life of the diseased. That is why the total number of *māwāsə'ət* is numerous amounting to 968 verses. From this, the *Gə'əz ግእዝ Māwāsə'ət* major እናት (mother) is 803, whereas the ምልጣን *məḷṭan* is 803. ፊደል 'əzl *māwāsə'ət* major (mother) is 62 and its *məḷṭan* is also 62. ግራራይ 'araray *māwāsə'ət* major is 103 and its *məḷṭan* is also 103. The total of all the majors is 968. Each begins with the Psalm; sometimes, the beginning, the middle as well as the end of the Psalms, called ከርሠ: ዳዊት *kärsä – Dawit*²⁴.

7.2 Instructions for the prayer of absolution

The instructions for the prayer of absolution are mainly not preserved in written form, but passed on orally by the clergy, and the full service for the funeral is called ሥርዓተ: ፍትሐት: *śərə'atā fəḥat*²⁵. To begin with, the prayer of *māwāsə'ət* follows the following steps which are necessary for the performance:

- a. A Priest in charge of the *šalotä 'akotet* (Praising Prayer) invites the people to pray the 'Lord's prayer'.
- b. The prayer of the Psalms, song of songs, the prayer of the fifteen Prophets (መኃልዳ: ነቢያት:) which are compiled together with the Ethiopian book of Psalms;
- c. *Məḳnay zä-dawit* some verses from the Psalms, song of the prophets and song of songs with their own different *halletat*²⁶;
- d. *Wəddase Maryam* (praise of the virgin Mary) of the days of the week.
- e. And 'əzl of *Dəggwa ድን* is chanted first by one who is in charge and followed by another one chanting once again. Then all the choirs sing and chant using 'prayer stick', መቋጣይ *mäqq'amyä ከበር* the 'drum' and the ዳናጸል 'systrum'. There are three distinct stages of chanting known as ቁም 'qum' or ንዑስ 'nə'us', መረግድ *märägd*, and ጽፋት *ṣəfat*. Then the prayer 'ənzä nä'akkuto is recited by a priest. The proceeding scholar who is in charge of the ceremony continues the chant of ከቡን *abun*, five *Gə'əz*, one 'əzl and one 'araray *māwāsə'ət*. *Gə'əz māwāsə'ət* always performed with the beginning and ending verses

²⁴Womb of psalm signifying the verses are taken from the middle verses of psalms.

²⁵Rule of absolution.

²⁶Plural form of halleluyah.

of the Psalms, but ‘araray is chanted with only three verses from the Psalms. These are ሰብሕዎ: ለእግዚአብሔር: እምሰማያት: ‘praise the Lord from the heavens’, (Psalms 148:1), ሰብሕዎ: ለእግዚአብሔር: ስብሐተ: ሐዲሰ: ‘sing to the Lord a new song’ (Psalm 149:1), ሰብሕዎ: ለእግዚአብሔር: በቅደሳነ: and ‘praise God in his sanctuary’ (Psalm 150:1), respectively. In addition, from the prayers of the Old Testament prophets, only ይባርክዎ: ኩሉ: ግብረ: እግዚአ: ለእግዚአብሔር: creatures of the Lord’s hand praise God is performed. But during ‘əzl māwaśə’ət all verses of näbiyat (prophets) that are traditionally compiled with the Ethiopian Psalms are chanted in between.

One māwaśə’ət is chanted twelve times; during the Lent season using prayer sticks and in ቁም: ዜማ: qum zema²⁷ only, but in other seasons it includes drums and systrium. After all these, the previous ‘abun’ is chanted first with prayer sticks then with the drum and systrium in three distinct modes of chanting. Then two ’əsmā lä‘alām are chanted following lä‘alām and sälam by a chant in a faster mode with the drum and systrium which is called səfat. And this is the end of one whole cycle of prayers for the dead (fəṭhat).

7.3 Yäguzo fəṭhat (processional prayer of absolution)

This is a prayer for the dead, the chanting begins from the house of the diseased up to the place of his/her burial. For a full prayer of absolution, there must be five stations from the house of the diseased up to the church regardless of the distance; this is only to fulfill the rule and tradition of the church. Beginning from the house, the corpse rests at each of these five stations, and the final seventh station is at the courtyard of the church. The prayers vary from monastery to monastery, and depend on the ability of the scholars. In some big monasteries and churches, in the middle of each māwaśə’ət abuns are chanted but as previously mentioned, one ‘abun’ is enough. On the other hand, if the deceased is a scholar, a priest or a famous person söllase qəne²⁸ is sometimes chanted in the middle of each māwaśə’ət. The above mentioned pattern chanting is practiced by big parish churches and monasteries.

²⁷A mode of melody sung without prayer stick, the drum and sistrium.

²⁸The fifth grade of Gə’əz poetry having six lines of rhymes.

7.4 Performance and representation

The number of *māwāsə'ət* that should be chanted during the prayer of the dead is as follows: As per the law, 12 *māwāsə'ət* are chanted. If this is not possible five to nine *māwāsə'ət* should be chanted. But it should not be less than seven according to the tradition of the church. As mentioned earlier, in some big churches and monasteries seven abuns and seven *māwāsə'əts* are sung, and one of each is chanted. The tradition of the church states that the numbers should be from five to twelve *māwāsə'ət* as shown below:

- a. Five represents the five nails with which Jesus was crucified by that is on two of His hands, the beating of his Head, the piercing of His ribs, and of His two legs and by His passion, we are cured from our wounds (sin). *māwāsə'ət*, is thus considered a healer of the soul.
- b. Seven represents the seven days. God worked six days and rested on the seventh day. And *māwāsə'ət*, causes the soul to rest in peace.
- c. Nine represent the nine saints. As saints are free of judgment, *māwāsə'ət* causes one to be cleansed from one's transgression.
- d. 12 represents the 12 tribes of Israel. As they crossed the frightening sea with the mighty God, so does *māwāsə'ət* cause the soul to crossed the hell.
- e. 24 is peculiar because it is performed once in a year only on 'victorious Saturday'. It also represents the 24 Heavenly priests, who give thanks to God without rest, likewise *māwāsə'ət* is a rest giver.

8. Content analysis of *māwāsə'ət*

8.1 Definition of the manuscripts

In order to analyze *māwāsə'ət*, the researcher chose two manuscripts found at zuramba ṣərḥa 'aryam monastery. These manuscripts are considered better than all others because church scholars keep them as references for teaching and learning purposes. The first manuscript is called *māṣəḥet* 'glass'. It is a students' daily reference in the course of their studies. The main teacher, *məsəkkər* sits nearby while one of the students stands firmly and leads the singing from this manuscript. The other students listen and attend to him carefully following through their personal books. Subsequently, they usually discuss and argue with each other. Finally, the main teacher is asked, and if the answer is not similar to that of the manuscript and the students' previous knowledge, they use the second manuscript for reference. The second manuscript, which is the main subject of

this work, is the biggest and more reliable for reference. Students suffer to get it because it is kept in the archives of the monastery, and it is difficult to see it if the the responsible monk is not willing or obliging.

8.2 Physical materials

The two manuscripts are parchment texts, with minute handwriting. They are written with traditional pens in two colors; red and black. The red ink is used as usual, mainly to begin each Feast and for the names of God and the saints. Sometimes, the abbreviation of *məḷtan* (ሞልጣን) is written with red ink. Black is used to write the rest of the text. Both the manuscripts are covered with hard wooden boards bound with cloth and leather. With regard to the second manuscript, it is half covered with leather and tattered cloth.

8.3 Orthographic definition

In all the manuscripts, the title of the book is written as መዋሥኦት; *māwaśəʾət*, but most of the dictionaries written by expatriates and indigenous scholars, such as Kidanä Wäld, Leslau, and Dillmann state that መዋሥኦት *māwaśəʾət* is derived from the root አውሥኦ. The researcher believes that the which is correct for it traces the right root form of the noun አውሥኦ i.e. 'awəśə'. In addition to these, the word (ለንጹዎን) *länṣewon*, is spelled: (ለንጹዎን) *ländewon* in all the Mss. But according to Kidanä Wäld (568), the first is correct and its origin comes from the Greek word (ለንቴዎን) *lentewon* 'towel'. The researcher also tried to find out if *ländewon* had another meaning though no similar word was found. Church scholars translate it as *masäro* in Amharic, which means pottery.

In conclusion, the above words, *māwaśəʾət* and *länṣewon*, have been corrupted throughout history.

8.4 Page layout and style of writing

In both manuscripts the pages are not numbered. The second manuscript has three columns. On the first page and at the beginning of some big feasts, there is illumination (*ḥaräg*). The illumination has the same pattern and color throughout. There are two guard covers at the beginning and end of the text. The second guard cover bears a text by someone tries out a pen that says: ብዕር፡ ዘፈተነ፡ ወዘወጠነ፡ *bəʾər zäfätänä wäzä-wätänä* — 'one who tries to begin writing and tests a pen'. Both Mss have the same preface which is called *mäqdəm*. It reads as follows: በስሙ፡ አብ፡ ወወልድ፡ ወመንፈስ፡ ቅዱስ፡ አሐዳ፡ አምላክ፡ ንዌጥን፡ በረድኤተ፡ እግዚአብሔር፡ ጸሐፊ፡ መዋሥኦት[sic]ኦት፡ እምዮሐንስ፡ እስከ፡ ዮሐንስ፡ — 'In the name of the Father, of

the Son, of the Holy Spirit one God, we begins the writing of *mäwäsə'ət* with the help of God from John up to John'. The second Manuscript also has two columns but no illumination at all. It also has two guard covers at the beginning and end. The first ms is 24.3 x 16.8, and the second is 35.7 x 18.9 c.m.

8.5 Basic Contents

To evaluate the text, the following basic sub-components are essential. **ወጥኔ፡ ዳዊት፡** *wəṭṭane Dawit*, 'beginning of Psalms that is the opening verse of the Psalms or Canticles to which the *mäwäsə'ət* is related. And as stated earlier, when the 'əzl *mäwäsə'ət* is also chanted, verses from the known prayer of the prophets may be included. **መዋሥኔ፡** *mäwäsə'ət ሕናት* lit. 'mother', including the three modes of zema. **ፍጻሜ፡ዳዊት፡** *fəṣṣame Dawit*; lit. 'final verses of the Psalms'. **ስብሐት** *səbhät*; lit. the Gloria. **ለዓለም** *lä'aläm* lit. 'for ever'. **ምልጣን** *məḷṭan*; it is the end of the the main body of the *mäwäsə'ət*. **ምልክት** *mələkət*; it is the notation which guides the chanters.

The above components constitute the major elements of the text of *mäwäsə'ət*. Each element will be analyzed independently.

8.5.1 Provenance

Though *mäwäsə'ət* is performed for funeral services, it is not clear whether St. Yared composed it for funeral services, for personal prayer or for any other religious purpose. However, according to some sources, he prepared it for the prayer of absolution, taking into consideration the feasts and the personal life of those who died under different circumstances. He also included all sorts of people: men and women, young and old. Others think he may have composed it for personal prayer, glorifying God, the Virgin Mary and the saints.

However, many church scholars²⁹ believe that St. Yared composed the *mäwäsə'ət* in the following way: One day while he was praying to God, the Holy Spirit descended upon him and instructed him to spend seven days as a hermit. After accomplishing this, he decided to add another seven days. On the fourteenth day, as he was praying the fourteenth Psalm, the Gospel was revealed to him and he cried out in melodious mode, and said **እግዚአብሔር፡ መኑ፡ የኅድር፡ ውስተ፡ ጽላሎትክ፡** — 'əgəzi'o *männu yähaddər wəstä ṣəlalotəkä* — 'Lord, who may dwell in your sanctuary?³⁰ The Holy Spirit answered **ዘየሐውር፡ በንጹሕ፡ ወይገብር፡ ጽድቅ፡** — *zä-yäḥawwər*

²⁹Lisanä worq, 1997, pp. 44-45.

³⁰Psalm 14/15 Verse 1.

bänəṣuh wä-yəgäbbər ṣədqä —‘He who walks blamelessly³¹.’ And St. Yared replied the final verse *ዘይገብር፡ ከመዝ፡ ኢይትሐወክ፡ ለዓለም፡* — zä-yəgäbbər kāmāzə ’iyyəṯhawwāk lä’alām —‘He who does these things will never be shaken³²’. At that moment, remembering the blameless and righteous John the Baptist, he added the following words; *ዐቢዮ፡ ነቢዮ፡ ዮሐንስዓ፡ አስአልነ፡ ያስተምሕር፡ በእንቲአነ፡ ሣህልክ፡ ይኩን፡ ላእሌነ፡* (f.1r^a) — ‘abiyyä näbiyyä yohannəsha ’as’alänä yastāmhər bā’ənti’anä šahələkə yəkun lä’əlenä. ‘O Lord we beg the great prophet, John the baptist, to grant forgiveness and that mercy be shown towards us’.

According to the EOTC tradition, māwaśə’ət begins with these words. The other scholars³³ believe that the four evangelists, preceded by some introductory parts, they begin their writing the Gospel with the history of John the baptist. Because of this, all Ethiopian liturgies including māwaśə’ət start and end with praise of the John the Baptist. On the other hand, as the prophet and Baptist John is the last of the Old Testament and the beginning of the New Testament, EOTC celebrates him on the New year and on the third day of Pagumen³⁴. That is why the text starts with the following statement: *ንዋጥን፡ በረድኤተ፡ እግዚአብሔር፡ ጽሐፊ፡ መዋሥኢት፡ እምዮሐንስ፡ እስከ፡ ዮሐንስ፡* — nəwetṭən bārädə’etä ’əgzī’abəḥer ṣəḥifä māwaśə’ət ’əmyohannəs ’əskä yohannəs —‘Let us begin with the help of God writing māwaśə’ət from John up to John.’ This does not only concern the saints, but it is believed in the church, that the Sabbath day which symbolizes dooms day is the last for the māwaśə’ət.

8.5.2 Peculiar Psalms

There are three unique psalms which are not chanted at the performance of māwaśə’ət, These are:

ጁ. *ግፍግሙ፡ እግዚአ፡ ለአለ፡ ይገፍዑኒ፡* gəfə’omu ’əgəzi’o lä’əllä yəgäfə’uni — ‘O Lord oppress those who oppress me.’³⁵

፪. *እግዚአ፡ መኑ፡ ከማክ፡* ’əgəzi’o männu kāmākä — ‘O Lord, who is like you?.’³⁶

፫. *እግዚአ፡ ፀወነ፡ ኮንክነ፡ ለትውልደ፡ ትውልድ፡* — ’əgəzi’o ṣāwānā konkännä lätəwləddä təwlədd. ‘Lord you have been our dwelling-place throughout all

³¹Ibid no 2.

³²Ibid no 5.

³³የዘመንፊ መዋሥኢት ይትበሃል ዙር አባ ዐረጋዊ ገጻም።

³⁴Thirteenth month of Ethiopian five days in three distinct years and once a fourth also 6 days

³⁵Psalms 34/35 Verse 1.

³⁶Psalms 82/83 Verse 1.

generations.³⁷

We can ask here why these peculiar Psalms are not used as part of the prayers. There are different views concerning this among church scholars. And it has its own history and mystery. According to Christian tradition, on the day of salvation—i.e. Good Friday, after Jesus was crucified on the cross and separated His soul from His flesh by his own will, He descended deep into hell and saved Adam and Eve and their offsprings. But three souls remained unsaved: These were Pharaoh king of Egypt, king Herod the third and Judas Escariot.

In assertion to this the scripture says, ወኃደጎሙ፡ ለእኩያን፡ ህየ፡ ምስለ፡ መላእክቲሆሙ፡ ውስተ፡ ጎውክልና፡ እስከ፡ ዕለተ፡ ደይን፡ — wäḥadägomu lä’əkkuyan həyyä mäslä mäla’əktihomu wəstä təwkləlonna ’əskä ‘älätä dāyn. ‘And he left the wicked in the hell with their leaders until the day of Judgment.’³⁸

According to tradition, it is believed that the worst sinners were left in hell with the demons, but some church scholars do not agree concerning Judas; rather they consider that he was possessed by the devil himself in some sense.³⁹ Their argument is based on the evidence that at the time of Christ’s ‘death’, Judah was alive. Others also give this account concerning three people who were excommunicated according to Orthodox doctrine. They are: Arius, who was condemned by the 318 Orthodox scholars assembled in Nicaea. Macedonius, who was condemned by 150 Orthodox bishops assembled in Constantinople. Nestorius, who was condemned by the 200 bishops assembled in Ephesus. The scholars of the church symbolize the congregation of bishops with the bunch of Psalms and the remaining three, as indicated above, with those condemned.

Though there are no clear causes for representing these three Psalms, the first two psalms are messages full of curses and rebuke of David’s opponents. In another tale, it is the prophecy concerning those who crucified Jesus Christ. Even though there are similar Psalms, at last, they have words of reconciliation. Because mäwəṣə’ət is a prayer for the salvation of the ‘departed’. The third is a prayer of Moses, not of David. The psalms include portions which are not by him, but by different prophets and singers.

7.5.3 The ‘gloria’: ስብሐት – Səbəḥat

The main elements which include the ‘Gloria’ are: ስብሐት፡ ለአብ፡ ወወልድ፡ ወመንፈስ፡

³⁷Psalm 89/90 Verse 1.

³⁸ጎምህርተ ጎቡአት አንድምታ እና መቅድመ ወንጌል፡፡

³⁹የዝማሬ እና መዋሥኢት ደትብሃል ዙር አምባ ዐረጋዊ ገዳም (ያልታተመ)፡፡

ቅዱስ፡ ለዓለም፡ ወለዓለመ፡ ዓለም፡ ‘Glory be to the Father and to the Son and to the Holy Spirit, in this world, for ever and ever’. It is not found in the 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. Church scholars believe that St. Yared included the gloria since it is melodious and glorifies the Holy Trinity in Eternity.

7.5.4 The antiphon: mäwaś’ət with its məṭṭan — መዋሥኢት፡ ወምልጣን፡

There is not much difference between the two segments except some melodic techniques. In mäwaś’ət, there is no məṭṭan without ’ənnat ‘mother’ and vice versa. The word məṭṭan is not separated from its ‘mother’. It is merely a symbol, as if to say there is no son without a mother and a mother without a son. As stated in chapter two, it represents the Virgin Mary and her Son, respectively. This verse can be inserted with the addition of melodic techniques, altering the performance; the two are chanted one after the other repeatedly. This represents their persecution when they fled from country to country in fear of Herod. The məṭṭan is also chanted with drums and sistrums. This represents Jesus being beaten and crucified in the mortal body he assumed from the Virgin Mary. Subsequently, the leading chorister, and the other choristers follow him in singing it, other choristers, one from each side i.e. the right and the left repeat the chant. This repetition from both sides symbolizes Jesus being sent from between Cayafa and Hana to Pilate. The chant with the prayer sticks symbolizes his being beaten with a stick and slapped, and the sistrums’ sound also represents that he was beaten. The ‘mother’ is not chanted with the use of stick, drum and systrum which symbolizes that the Virgin Mary did not undergo all this sufferings.

Inter-textuality

As it is a hymnological text, it is directly related to sacred texts such as the Bible, apocrypha, hagiographies, synaxarium, homilies, and to liturgical texts like Dəgg^{wa}, ṣomä Dəgg^{wa}, Mə‘əraf, Zəmmare and Qəddase.

With the Bible

Since the EOTC accepts both the Old and the New Testaments, all her traditions are based on these two texts, and most of St. Yared’s verses are based on the Old and New Testaments, as he often illustrated and clarified.

With the Old Testament

ጁ. ይቤሎ፡ ያዕቆብ፡ ለወልዱ፡ ይሁዳ፡ ሀሎ፡ ንጉሥ፡ ዘይወጽዕ፡ እምኔክ፡ ዘየሐጽብ፡ በወይን፡ ልብሶ፡ (f.25r^b) — Yəbelo ya‘əqob läwäldu yəhuda hallo nəguś zäyəwäṣ ’əmənekä

zäyähäṣəb bäwäyn läbso — ‘Jacob said to his son, Judah there a king will arise from among you who will wash his garments with wine’ (Genesis 49:11).

፪. ሀሎ፡ አምላክነ፡ ወሀሎ፡ ነገሥነ፡ እምእደክ፡ ውእቱ፡ ያድኅነነ፡ ወእምእቶነ፡ እሳት፡(f.17r^a) — hallo ’amlakənä wä-hallo näguṣənä ’əm ’ədekä wu ’ətu yadhəhənännä wä ’əm ’ətonä ’əsat — ‘If we are thrown into the blazing furnace, the God we serve is able to save us from it, and He will rescue us from your hand, O king’ (Daniel 3:17).

፫. ቆመ፡ ንገሥ፡ መንገሉ፡ አቶን፡ ምስሉ፡ አዝብ፡ ወይቤ፡ ገጹ፡ ለራብዕ፡ ወልደ፡ እግዚአብሔር፡ ይመስል፡ — qomä näguṣ mängälä ’əton məslä həzb wäyəbe gäṣu lärabə ’ wäldä ’əgzi’abəher yəməssəl (f.17r^b) — ‘The king stood with the people in front of the furnace and said, “Look! I see four men walking around in the fire, unbound and unharmed, and the fourth looks like the son of God’ (Daniel 3:25).

፬. ትወጽዕ፡ በትር፡ እምስርወ፡ እሴይ፡ ወጽኔ፡ እምውስቴታ፡ የዐርግ፡ ወየአርፍ፡ ላዕሌሁ፡ መንፈሱ፡ እግዚአብሔር፡ (f.19v^b) — təwäṣə’ bättr ’əmsərwä ’əsey wäṣəge ’əmwəsteta yä’arrəg wäyä’arrəf la’əlehu mänfäsä ’əgzi’abher — ‘A shoot will come up from the root of Jesse; and it will put forth a bud and blossom, and the spirit of the Lord will rest upon Him’ (Isaiah 11:1).

፭. በህየ፡ ማርያም፡ አሁቱ፡ ለሙሴ፡ በዕብራይስጥ፡ በይባቤ፡ ዘበጠት፡ ከበሮ፡ በዝዮ፡ ማርያም፡ ቅድስት፡ በሥምረተ፡ መለኮት፡ — bähəyyä marəyam ’əhətu lämuse bā’əbrayəṣṣt bāyəbabe zäbätät kəbāro bāzəyā mariam qəddəst bäsəmrätä mäläkot (f.33r^c) — ‘Then Miriam the prophetess, Moses’ sister, took a tambourine in her hand, and all the women followed her, with tambourines and dancing’ (Exodus 15:20).

፮. ወይኪልሁ፡ አሐዱ፡ አሐዱ፡ ምስሉ፡ ካልኡ፡ ወይብሉ፡ ቅዱስ፡ ቅዱስ፡ ቅዱስ፡ እግዚአብሔር፡ ጸባዖት፡ (f.11v^a)—wäyəkəluhu ’ahadu ’ahadu məslä kalə’u wäyəblu qəddus qəddus qəddus ’əgəzi’abher ṣəba’ot — ‘and they called to one another: Holy, Holy, Holy is the LORD Almighty’ (Isaiah 6:3).

፯. እስመ፡ አልቦ፡ ቅዱስ፡ ከመ፡ እግዚአብሔር፡ ወአልቦ፡ ጻድቅ፡ ከመ፡ አምላክነ፡ (f.17r^a) — ’əsmä ’albo qəddus kāmä ’əgəzi’bəher wä-’albo ṣadəq kāmä ’amlaknä — ‘There is no one holy like the Lord; there is no rock like our God’ (1 Samuel 2:2).

With the New Testament

፩. ወበሳድስ፡ ወርኅ፡ ተፈነወ፡ ገብርኤል፡ መልአክ፡ እምኅብ፡ እግዚአብሔር፡ ኅብ፡ ማርያም፡ ሀገረ፡ ገሊላ፡ እንተ፡ ስማ፡ ናዝሬት፡ (f.24r^c) — wäbäsadəs wärəḥ täfännäwä gäbrə’el mälə’ak ’əmhäbä ’əgəzi’ab’her ḥabä marəyam haḡärä gälila ’əntä səma nazret — ‘In the sixth month, God sent the Angel Gabriel to Nazareth, a town in Galilee, to a virgin’ (Luke 1: 25).

፪. በሰላም፡ እግዚአብሔር፡ በከመ፡ አዘዘክ፡ እስመ፡ ርእይ፡ አዕይንትየ፡ አድኅኖተክ፡ (f.27r^a) — bäsälam 'əgəzi'o bākämä 'azzäzkä 'əsmä rə'əya 'a'əyyəntəyā 'adəhənotkä — 'now, dismiss your servant in peace for my eyes have seen your salvation' (Luke 2: 29).

፫. መልአ፡ መንፈስ፡ ቅዱስ፡ ላዕለ፡ እስጢፋኖስ፡ ነጻረ፡ ሰማየ፡ ወርዕየ፡ ስብሐተ፡ እግዚአብሔር፡ ወአየሱስ፡ ይነብር፡ በየማነ፡ እግዚአብሔር፡ (f.7r^b) — mälə'a mänəfäs qəddus la'älä 'əstīfanos näsärä sämayä wärəyā səbhatä 'əgzi'abəher wä'iyäsus yənəbbər bāyāmanä 'əgəzi'abəher— 'but Stephen, full of the Holy Spirit looked up to heaven and saw the Glory of God, and Jesus standing⁴⁰ at the right hand of God' (Acts 7:55).

፬. (f.2v^a) እስጢፋኖስ፡ ጸለየ፡ አንቃዕዲዎ፡ ሰማየ፡ ወይቤ፡ ሥረይ፡ ሎሙ፡ ዘንተ፡ ወኢትረሲ፡ ጌጋየ፡ — 'əstīfanos şälläyā 'anqa'ədiwo sämayä wäyəbe šəräy lomu zäntä wä'itəräsi gegayä 'while they were stoning him, Stephen prayed: ['Lord Jesus, receive my spirit.' Then he fell on his knees]⁴¹ and cried out, 'Lord, do not hold this sin against them' (Act 7:59).

With the apocrypha

1. ቡሩክ፡ አንተ፡ አምላክ፡ አበዊነ፡ ቡሩክ፡ አንተ፡ (f.10v^c) — Buruk 'antä 'amlakä 'abäwinäburuk 'antä 'you, God our father, [you] are blessed' (ተረፈ. ዳን. 13:6).

፪. እሙን፡ ከሉ፡ ግብርክ፡ ወርቱዕ፡ ከሉ፡ ፍናዊክ፡ ዘአድነንክ፡ ነፍሱ፡ አግብርቲክ፡ እለአምነ፡ በስምክ፡ (f.17r^b) — 'əmmun kullu gəbrəkä wärətu'ə kullu fənnawikä zä'adhänkä näfsä 'agbərtikä 'əllä 'amnu bäsəməkä — 'O God your deeds are believable and your way is straight that you might save Your servants who believe in Your name'(ተረፈ. ዳን. 13).

፫. ነሥክ፡ አብርሃም፡ አዕፁቀ፡ በቀልት፡ ተፈሥሐ፡ ሰብሐ፡ ወዘመረ፡ በዕለተ፡ ሰንበት፡ (f.24v^b) — näsə'a 'abrəham 'a'əşuqä bäqält täfäsəha säbbəha wäzämmärä bā- 'älätä sänbät 'Abraham took a palm tree and praised and sang joyfully on the Sabbath day' (Jub .15 :24).

፬. ሰብሐ፡ ወዘመረ፡ ወገብረ፡ በዓለ፡ ወይቤ፡ ዛቲ፡ ዕለት፡ በዓለ፡ እግዚአብሔር፡ (f.24v^c) — Säbbəha wäzämmärä wägäbrä bā'alä wäyəbe zatti 'älät bā'alä 'əgəzi'abher. 'He sang, made a feast and said: 'This day is the LORD's feast' (Jub. 15 :24).

⁴⁰ Mss says sitting but the Bible says standing
⁴¹ The words in brackets do not correspond with those of the Mss

With the books of church scholars

ጁ. ነጻረ፡ አብ፡ እምሰማይ፡ ወኢረከበ፡ በከማከ፡ ፈነው፡ ወልደ፡ ዋሕደ፡ ወተሰብኦ፡ እምኔከ፡ (f.33r^b) — Näsärä 'ab 'əmsāmay wä'irākābä zākāmaki fānāwä wäldo waḥədä wätäsābə'a əmneki. 'God the father looked down from heaven and did not find like you; He sent His only begotten Son who became man' (St. Ephrem⁴²). The same phrase occurs in Abba ḥəryaqos)⁴³.

ጁ. ወሶብ፡ ርዕየ፡ ንጽሕናከ፡ ለሊሁ፡ እግዚአብሔር፡ አብ፡ ፈነው፡ ኃቤከ፡ መልአኮ፡ ብረሃናዌ፡ በስሙ፡ ገብርኤል፡ — wäsobä rə'əyā nəṣḥənnaki lālihu 'əgəzi'abḥər 'ab fānāwä habeki mälə'ako bərhanawe zäsəmu gābrə'el. 'Since He saw your purity (of heart), God the Father Himself sent an Angel by the name of Gabriel to you'.

8.6 Citations from the text

The second most famous Ethiopian composer of zema after St. Yared was Abba Giyorgis of Gasəṣṣa, and the following is cited from his text.

ጁ. ይዌድስዎ፡ መላእክት፡ ለማርያም፡ በውስተ፡ ውሳጤ፡ መንጠላዕት፡ ወይብልዎ፡ በሀከ፡ ማርያም፡ ሐዳሰዬ፡ ጣዕዎ፡ (f.33r^c) — (mäṣḥafä sä'atat) yəwädəsəwwa mäla'əkt lämarəyam bāwəstā wəsate māntola'ət wäyəbləwwa bāhakkī marəyam haddasəyu ṭa'əwa 'The Angels praised the Virgin Mary behind the curtain and said: greetings to you Virgin Mary, the little lioness cub'.

ጁ. ሰብኦ፡ ኮነ፡ ከማኑ፡ አኮ፡ ንዲኑ፡ እግዚአብሔር፡ ከዋነ፡ መጽኦ፡ ይቤዘው፡ እምኩሉ፡ አበሳነ፡ (f.19v^a) — (mäṣḥafä məṣṭir mənəbab zä-lədät) säbə'a konä kāmanä 'akko ḥadigo 'əgzi'bḥər kāwinä mäṣə'a yəbezəwännä 'əməkullu 'abāsanä. 'He became human like us without abandoning His Divinity. He came to save us from our sins'.

8.6.1 With the synaxarium, hagiographies and homilies

There is no substantive difference between the synaxarim, the hagiographies and the homilies, but the Synaxarium relates to history more concisely. On the other hand, the Synaxarium covers more incidents than the hagiographies, and it gives us clear information about past events. As stated above, *mäwäṣə'ət* is composed for Saints in nearly the same way as in hagiographies. They are very numerous. An example of hagiography is that of Alexis or Gebre Kirstos.

ጁ. ቦኦ፡ በሌሊት፡ ኅብ፡ መርዓት፡ አኅዛ፡ እደሃ፡ ወይቤላ፡ ንዲ፡ ንትኅየድ፡ ኪዳነ፡ ወግበሪ፡ በእቤለከ፡ —

⁴²*wəddase Marəyam zäräbu 'ə*.

⁴³*Qəddase Marəyam*.

bo'a bälelit ḥabä märə'at 'ahaza 'ədeha wäyəbela nə' i nətkayäd kidanä wägəbäri zä'əbeläki 'At night, he entered to where the bride was, held her hand and said: 'Come let us promise and do what I will tell you'.

፪. ወተካየደት፡ ምስሌሁ፡ ከመ፡ ትግበር፡ ዘይቤላ፡ ተገሥኡ፡ ጎብረ፡ ሰገዱ፡ ወጸለዩ፡ ቅድመ፡ እግዚአብሔር፡ — wätäkayädät mäslehu kämä təgbär zäybela tänsə'u ḥəburä sägädu wäsälleyu qədmä 'əgəzi'bḥer. 'And she took an oath in order to perform what he said, and they stood together, bowing and praying before God'.

፫. ሓረ፡ ጎበ፡ መርግት፡ ብእሱ፡ እግዚአብሔር፡ ሰዓማ፡ ርእሳ፡ ወይቤላ፡ እግዚአብሔር፡ የሀሉ፡ ምስሊኪ፡ እምግብረ፡ ሰይጣን፡ ያድገንክ፡ — ḥorä ḥabä märə'at bə'əse 'əgəzi'bḥer sä'ama rə'əsa wäyəbela 'əgəzi'bḥer yāhallu mäsleki əmgəbrä säyəṭan yadhənki. 'The man of God went to the bride, kissed her head and said, let God be with you and save you from evil deeds'

፬. ወአተ፡ ጊዜ፡ በከየት፡ ወትቤ፡ እግዚእየ፡ ወፍቁርየ፡ አይቴ፡ ተሐውር፡ ወለመኑ፡ ተጎድገኒ፡ — wə'ətä gize bākäyät wätəbe 'əgzi'əyā wäfəqurəyā 'ayəte tāḥawər wälämännu tāḥaddəgänni. 'At that moment, she wept and asked her Lord and beloved: Where are you going and to whom do you leave me?'

፭. ወይቤላ፡ ቅዱስ፡ አጎድገኪ፡ ጎበ፡ እግዚአብሔር፡ ንጉሥ፡ አንሱ፡ አጎውር፡ እትልዎ፡ ለክርስቶስ፡ — wäyəbela qəddus 'aḥaddəgäkki ḥabä 'əgzi'abḥer nəguś 'ansä 'aḥawər 'ətləwo läkrəstos. 'And the saint said to her, "I leave you to God, the King, while I go to follow Jesus'.

፮. አርመመት፡ በአንብዕ፡ ሰቤሃ፡ ተዘኪራ፡ መሐላ፡ ወኪዳነ፡ ዘክርስቶስ፡ ዘተካየደት፡ ምስሌሁ፡ — 'armämät bā'anbə'ə sobeha täzäkkira māḥala wäkidanä zäkrəstos zätäkayädät mäslehu. 'She remained silent and wept remembering the oath she made to [Jesus] Christ'.

፯. ወጽኦ፡ በሌሊት፡ ወሐረ፡ ርትቀ፡ ብሔረ፡ ከመ፡ ይገሥሥ፡ ዘበላዕሉ፡ ሀገረ፡ እንተ፡ አልባቴ፡ መምሰለ፡ ቤተ፡ ማርያም፡ በጽሐ፡ ወነበረ፡ — wəsə'a bälelit wāhorä rəḥuqä bəherä kämä yəhsəs zäbälä'əlu hagärä 'əntä 'albatti mämsälä betä marəyam bāṣḥa wänäbärä. 'He went out far away at night in search of a distant country; and arrived at the house of Mary where he dwelled'.

፰. ... ቤተ፡ ማርያም፡ በጽሐ፡ ወነበረ፡ አሠርተ፡ ወሃምስተ፡ ዓመተ... — betä marəyam bāṣḥa wänäbärä 'aṣärtä wāhamstä 'amätä. '...arriving at the house of Mary, he lived for fifteen years...'

፱. ጎበአትዮ፡ ዘምስሊኪ፡ ለሱባእ፡ አከሰትኩ፡ ይቤላ፡ ለማርያም፡ ይእዜኒ፡ ምርሐኒ፡ ጎበ፡ ዘይኔይስ፡ ወይሲኒ፡ — ḥəbu'atəyā zäməslekki lāsəbə'ə 'ikäsätku yəbela lämarəyam yə'əzeni

mərḥanni ḥabä zäyəheyəs wäyəsenni. ‘He said to Mary, I will not disclose the secret we have together to anyone, and now please let me choose that which is best and the good’.

፲. በዓማ፡ ብዙኅ፡ በጾም፡ ወበትጋህ፡ ውስተ፡ ቤተ፡ አቡሁ፡ ነበረ፡ አሠርተ፡ ወክልሌተ፡ ዓመተ፡ እንዘ፡ ያረደ፡ ትግሥተ፡ — bāšama bəzuh bāšom wābätəgah wəstā betä ’abuhu nābärä ’asärtä wäklə’etä ’amätä ’ənzä yafādäfəd tə’əgəstä. ‘With much exhaustion, fasting and cunning, he lived at his father’s house for twelve years and was treated with tolerance’.

፩፲. እንዘ፡ ይበውኑ፡ ወይወጽኑ፡ አግብርተ፡ አቡሁ፡ ወእሙ፡ ይጸርፉ፡ ላእሌሁ፡ ወይቤሉ፡ አሰሰሉ፡ ለነ፡ ዘንተ፡ ምስኪነ፡ ዓና፡ ጸአቱ፡ ኢዮኅስሙነ፡ — ’ənzä yəbāwə’u wäyəwäšə’u ’agbərtä ’abuhu wä’əmu yəšärəfu la’əlehu wäyəbelu ’asäsəlu länä zāntä məskinä šena šī’atu əyyahsəmənnä. ‘His father’s and mother’s slaves, insulted him as they went in and out, saying: Avoid the poor creature; let his bad smell not bother us.’

፪፲. (f.6r^b-f.7r^b) ኢይትአቀፉ፡ በላዕሌዮ፡ አግብርተ፡ አቡዮ፡ ኢዮሱስ፡ ክርስቶስ፡ እግዚአቶሮ፡ አንሱ፡ እፈቅድ፡ ከመ፡ ትግሥክ፡ ለነፍስዮ፡ — ’iyyətə’aqāfu bāla’əleyä ’agbərtä ’abuyä ’iyyäsus kərstos ’əgzi’əyā ’ansä ’əfāqəd kāmätənsə’a länäfsəyā. ‘May my father’s and mother’s servants, not be an obstacle for me, may the Lord Jesus Christ take my soul!’

8.6.2 With Liturgical Texts

One might say that all liturgical texts have a close relationship to one another. It is difficult to distinguish one from another except for their melodical styles. Most of the time they are performed side by side; they can not be performed separately.

8.6.3 With Dəggʷa

As stated in chapter one, mäwäsə’ət is performed together with Dəggʷa, and the church scholar who leads the chant has to ensure right associations between the elements of the Dəggʷa and the mäwäsə’ət. Besides, there are many similarities between the two liturgical traditions.

፩. ሐዋርያተሁ፡ ከበበ፡ እግረ፡ አርዳኢሁ፡ ሐፀበ፡ ኮኖሙ፡ አበ፡ ወእሙ፡ ወመሐሮሙ፡ ጥበበ፡ (f.31r^c) — ḥawarəyatihu kābābä ’əgrä ’arda’ihu ḥasābä; konomu ’abä wä’əmmä wāmāḥaromu təbābä. ‘He anointed His disciples and washed their feet; He was like a father and a mother to them; and taught them wisdom’.

The above verse is found in the same form and structure in *mäṣḥafä Dəggʷa* on page 284 in the form of poetry.

፪. ሰማዕት፡ ዘሞቱ፡ መሰሎሙ፡ ለአዕይንተ፡ አብዳን፡ ውእቱሰ፡ ባረከ፡ ዓመተ፡ ጸድቃን፡(f.5v) — säma‘ət zämotu mäsalomu lä’a‘əyntä ’abdan wə’ətussä baräkä ’amätä şadqan. ‘To the foolish it seems the martyrs are dead but He blessed the year of the righteous’. Except word transformations, a similar text with identical translation and transliteration is the following:

፫. እሰ፡ ሐረስዋ፡ ለምድር፡ በእርፈ፡ መስቀልከ፡ ወዘርኡ፡ መዘገብ፡ ቃልከ፡ ውስተ፡ ኩሰ፡ ምድር፡ ወኢተን፡ ባረከ፡ በቅድሚክ፡ (f.31r^c) — ’əllä ḥaräsəwwa lämədr bä’ərfä mäsqäləkä wäzär ’u mäzɡäbä qaləkä wəstä kulu mädər wä’itähafu bäqədmekä. ‘Those who plowed to the earth with your plowing cross and sowed your word don’t get ashamed before you’.

3.1. With the Mə‘əraf The similarity of Mäwaśə‘ət and M‘əraf is that both are performed within the Psalms and Dəgg^{wa}. To perform the two liturgies without the Psalms and Dəgg^{wa} is impossible. The other relation is that both of them are performed orally during the teaching and learning process. A student who is learning Dəgg^{wa} is expected to study Mə‘əraf at night, and a student who attends Zəmmare has to do mäwaśə‘ət. All the Psalms provide examples of these connections.

8.6.4 With the Zəmmare

These two liturgical texts, zəmmare and mäwaśə‘ət, have more similarities than the others. Their style of melody is nearly the same, and they are taught at the same time and school. They are usually described with a compound word zəmmare- mäwaśə‘ət. Likewise, there are similarities between them to the level of words. For example:

ኩሎሙ፡ ማኅበረ፡ መላዕክቲሁ፡ ይሴብሉ፡ ወይዘምሩ፡ ለዘበሥ፡ ሰብዕ፡ አሰተርአዩ፡ ንዑ፡ ንሥማድ፡ ሎቱ፡ (f.23r^c) — Kullomu maḥəbärä mäla‘əktihu yəsebbəḥu wäyzeməru läzä bäsəga säb‘ə ’astärə’ayä nə’u nəśgəd lottu. (And the same is found in mäşḥafä zəmmare with the readings). ‘All the assemblies of His angels give thanks and sing to Him who revealed Himself in humanity’.

8.6.5 With qəddase (The book of Anaphora)

Qəddase and mäwaśə‘ət show similarities both in performance and, sometimes in meaning. For example, during funeral services, the two are performed side-by-side. Their melodic style is also nearly the same. For example, ወበእንተ፡ ኩሎሙ፡ ሐዋርያት፡ እሰ፡ ሐረስዋ፡ ለምድረ፡ ኢክሁዳ፡ በእርፈ፡ መስቀልከ፡ — kullomu ḥawarəyat ‘əlä ḥarəsəwa lämədrä ’aḥəzab bä’ərfä mäsqäləkä. And concerning all the

8.7.1 Simile

A 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 a simile. The following are examples:

(f.9r ^a) ከመ፡ ኖኅ፡ በየውሃቱ፤	kāmā Noḥ bāyāwwəhatu
ወከመ፡ ኢዮብ፡ በትዕግሥቱ፤	wākāmā’Iəyyob bātə’əgstu
ወከመ ኤልያስ፡ ይመስል፡ ሕይወቱ፡ ለብፁዕ፡ አባ፡ ዮሐን፡	wākāmā ’eləyas yəməssəl
	ḥəyəwātu lābəṣu‘ə ’abba yohanni

‘Like Noah in his humility, and like Job in his patience, and his life seems like Elijah to Abba Yohanni’. Here abba Yohanni is compared to three great figures from the Old Testament.

(f.30r ^b) እንዘ፡ በምድር፡ ያንሰሱ፤	’ənzä bāmədr yansossu
ከመ፡ መላእክት፡ ይመስል፡ ሕይወቱ፤	kāmā māla’əkt yəməssəl ḥəyəwātu
ለብፁዕ፡ አባ፡ ገሪማ፡ ዘፈጸመ፡ ገድሎ፡ በትዕግሥቱ፡	lābəṣu ’abba gārīma zāfāṣāmā gädlo
	bātə’əgstu

‘Concerning abba Gärīma, who accomplished much bearing endurance, the time he spent on earth, his life resembles that of the Angels’. Here, one of the nine saints, Abba Gärīma, is compared to the Angels. In other words, the rhyme of the first verse ends with the consonant [s], the second and the third. However, with the consonant [t]. A special relationship is observed with three of them ending with the vowel sound [u]. This is different from the mainstream tradition of qəne and mälk‘ə in the EOTC.

(f.30vb) ከመ፡ ደመና፡ ከረምት፡ ምሉዕ፡ ሃይማኖትክ፡	kāmā dämmāna kərämt məlu‘ə ḥaymnotəkä
ውስተ፡ ኩሉ፡ ምድር፡ ተሰመዐ፡ ዜናክ፡	wəstā kullu mədr tāsāmə’a zenakä
ውስተ፡ መጽሐፈ፡ ሕይወት፡ ተጽሕፈ፡ ስምክ፡	wəstā məṣḥafä ḥəyewät täṣəḥəfä səməkä

‘Your faith overflows like a cloud in the 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 similar things such as cloud and faith.

8.7.2 Metaphor

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

(f.33v ^b) ጸርክ፡ ንጽክት፡	ṣərḫə nəṣəḫət
ማኅደረ፡ መለኮት፡	maḥədärä mäləkot
እሞሙ፡ ለሰማዕት፡	’əmmomu lāsāma‘ət

ጽግህ: — zəntussä bə’əsi mäfqäre nägd zämutanä yanäs’ə wä’astärə’ayä lähəzb kāmā kokäbä şəbah. ‘This man is a lover of strangers; he wakes up the dead and he appears to the people like the morning star’.

7.8.4 Historical value

Many historical elements can be reconstructed from this text. For these māwāśə’ət of the Saints contain much useful information. People, place names, incidents and many other useful things are mentioned in the text. In other words, as stated above, there is clear indication that the text was composed by St. Yared, for there is much evidence in the text. For example, as mentioned in the proceeding page, አለ ገበዘ አክሱም ’əllä gäbäzä ’aksum — ‘leader of the 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. No Saints who came after St. Yared are mentioned in the text.

7.8.5 Borrowed words

In Geez literature, some words are from Greek. This is because much of Ethiopian religious literature was translated from Arabic and Greek. The researcher found the following loan words from Greek:

The four cherubim (Angels) respectively

Greek	Gə’əz	English
ḍ. ባራማራ	ገጸ: ሰብዕ	face(of) human
፪. መሲጦን	ገጸ: አንስሳ	face(of) animal
፫. አግራማጣ	ገጸ: ንስር	face(of) eagle
፬. ሱርጉዮን	ገጸ: አንበሳ	face(of) lion
፭. ኤጲፋንያ	አስተርአዮ	‘appearance’

8.8.6 Basic Notations

Notations constitute an important element of the text. To learn the liturgy, one has to know the basic notations (signs). The well known basic notations are eight in number. These notations represent Jesus’ incarnation and crucifixion.

Table 1: basic notations

No	Name	Notations	Symbolical meanings
፩	Dəfat		The coming of Jesus to this world (Incarnation).

ḡ	Hidāt	⌵	His activities on Earth teaching, and passing from Cayafa to Pilate and Hirod.
ḥ	Qənat	⌶	Judas' envy of Jesus when He healed the sick.
ḥ	Yəzāt	⌷	His capture by the Jews and His immanent
ḥ	Qurt	⌸	His Incarnation and intervention to save Adam and Eve
ḥ	Cərāt	⌹	His floggings
ḥ	Rəkərək	⌺ or ⌻	His blood drippings during the flogging
ḥ	Därät	⌼	His Ascension

The above eight symbols (signs) are said to have been created by St. Yared himself.

8.8.7 Additional acronymic technical terms (Atts)

Other later scholars added further symbols like ‘dərs’ ጵርስ (ḥ) and ‘anbər ለጎብር (ḥ). Scholars gave similar interpretations for these additional notations. Although these are Gə’əz letters, they are written very small on top of other letters, and are considered not as letters but as symbols.

Table 2: additional notations

No	Name	acronymic technical terms	Symbolical meanings
ḥ	ጵርስ (dərs)	ḥ(ḥ)	The accomplishment of prophesy regarding the Incarnation.
ḥ	ለጎብር (‘anbər)	ḥ(ḥ)	Jesus’ sitting on the right side of God the Father

The previous eight notations and the two additional acronymic technical terms also have other religious symbolic meanings. Church scholars express that in the Old Testament there were eight⁴⁶ and ten⁴⁷ stringed harps which are represented by them.

8.8.8 Development of the acronymic technical terms

Further evidence indicates that many additional acronymic technical forms were used at different times and places by different scholars. These acronymic technical

⁴⁶1st chronicle 15-21.

⁴⁷A church found in Southern Wällo.

terms are called ሥረዶ ṣəräyu derived from Gə’əz, Amharic, and Təgreñña languages. For example, during the reign of king Gelawədwos, church scholars of Tādəbabe Marəyam⁴⁸, ’Azzaḥ Gera and ’Azzaḥ Raguel formed the additional acronymic technical terms of Dəgg^wa⁴⁹. One of the main teachers of zuramba, Meggabi Ezra, with his brother Raqemaseriya Salik formed the acronymic technical terms of zəmmare, māwaś’ət and qəddase. According to church history, king made ṣion awarded them and gave them extensive farmland for the needy monastery. Because of this, some notations are not found in other liturgies except those of the tradition of this monastery. These acronymic technical terms are taken from different verses in abbreviated forms.

Table 3: unique acronymic technical terms

No	acronymic technical terms	full words	found in;
ḏ	ኔጽ:	ዘይኔጽር: zäyənəṣər ‘who looks’	ለኩሎን መልክዕኪ läkulon mälkə’əkki ‘for all of you look’
ጀ	ካይዮ:	ምስካይ: ለምጉዳይ: məskay läməguyay ‘refugee for the escape’	” ”
፫	ኩንዋቀ:	ኩንኪ: ሠዋቀ: kunənni šāwaqä ‘get me home’	” ”

What makes the above acronymic and technical terms unique is that the text **ለኩሎን መልክዕኪ:** – Läkulon mälkə’əki, cannot be found in any other monastery except in zuramba monastery. It is chanted twice a year on December 22 and 28 E.C. The following acronym technical terms are found in abbreviated forms applied practically in all liturgies, but the full words and verse forms occur only in māwaś’ət. First of all, the acronymic technical terms from the Gə’əz Zema are illustrated as follows:

Table 4: Notations of Gə’əz māwaś’ət

No.	acronymic technical terms	full form	found in the māwaś’ət part of;
ḏ	ዔከ	ለጉርዔዮ: ነገረ: መስቀልከ:	ከመስቀል:
ጀ	ሐንሳን	ሐንካሳን: ሐሩ:	ከመስቀል:
፫	ሕማመ	ሕማመ: ዘኮኖ	ከመስቀል:
፬	ምድ	ምድር	ከጳድቃን

⁴⁸Ibid.

⁴⁹Chronicle of king Gälawdewos.

ኘ	ሰብገል	ሰብእ: ሰገል	ከቃና: ዘገሊላ
ኚ	ሰገ	ሰገደ: ንጉሥ	ከሠለስቱ: ደቂቅ
ኚ	ስምዊነ	ስምዑ: አበዊነ	ከእስጢፋኖስ
፰	ቃለዋዲ	ቃለ: ዐዋዲ	ከዮሐንስ
፱	በምረሲ	በምክረ: ረሲፃን	ከአባ: ገሪማ
፲	ደት	በስደት	ከጥር: እስጢፋኖስ
፩፲	መስ	በዐለ: መስቀሉ:	ከመስቀል
፪፲	ተነ	ተነበዮ: ኢሳይያስ	ከሆሣዕና
፫፲	ተፈሒ	ተፈስሒ: ፍስሕት	"
፬፲	ትኩጸወ	ተኩነነ:ፀወነ: እመንሱት	ከዮሐንስ
፭፲	ብራ	ኅብራቴሆሙ	ከካህና: ተሰማይ
፮፲	ነአተኩ	ነአኩተከ	ከአዕላፍ
፯፲	ነገልከ	ነገረ: መስቀልከ	ከመስቀል
፰፲	ነጸአብ	ነጸረ: አብ	ከማርያም
፱፲	አሌለከ	አሌዕለከ: ንጉሥዮ	ከዳዊት: መምሪያ
፳	አመናት	አመት: ግዕገት: እምግብርናት	ከሰንበት
፳፩	አዩ	አዩጉና ትመስላለች መና	ዐማርኛ
፳፪	ዩማ	አዩማ	ዐማርኛ
፳፫	ኂዎ	ኢያርኂዎ	ከልደት
፳፬	ቃል	እምድንግል: ቃል	ከአማኑኤል
፳፭	አሆ	አሆ: በሃሊት	ከማርያም
፳፮	ኩሎ	ኩሎ: ጊጋዮሙ	ከሐዋርያት
፳፯	ወመርዎ	ወመተርዎ	ከመርቆሬዎስ
፳፰	ወበቴቱ	ወበወስቴቱ	ከደብረ ታቦር
፳፱	ወከማሁ	ወከማሁ	ከናግራን
፴	ወደ	ወደምስስ	ከፈላስያን
፴፩	ተከ	ጽላሎትከ	ከመዝሙር: ዳዊት 14
፴፪	ወ-ዳማር	ወ-ዳሌ:ማርያም	ከማርያም
፴፫	ዕሌሥት	ዕሌኒ:ንግሥት	ከመስቀል
፴፬	ጥቱ	ዘጥቱ	ከሰማዕት
፴፭	ዘአኒተ	ዘአዘዝከ:ከዋኒተ	ከመስቀል
፴፮	ዘአቀር	ዘአፍቀር	ከዮሐንስ
፴፯	ዘወ	ዘወይጠለ	ከአባዮሐኒ
፴፰	ዜና	ዜናሆሙ	ከማርያም
፴፱	ዝያቆን	ዝያቆን	ከእስጢፋኖስ
፵	ረብ	የመረብን: ዓሣ: ላሜ: ወርዳ:ትብላ	ከዐማርኛ
፵፩	ይሁዳስ	ይሁዳስ	ከመስቀል
፵፪	ዮሐስሃ	ዮሐንስሃ	ከዮሐንስ
፵፫	ዮሴ በሮ	ዮሴፍ:ቀበሮ	ከዕሌኒ
፵፬	ገዳ	ገዳማዊ	ከዮሐንስ
፵፭	ግብርሃ	ግብተ: በርሃ	ከቤተ ክርስቲያን
፵፮	ኄር	ግነዩ: ለእግዚአብሔር: እስመ: ኄር	ከመዝሙር:117

ጸጌ	ጠለየከ	ጠለ: ገዳም: ረሰይከ:	ከሊባኖስ
ጸፏ	ጥዑ	ሲሳየከ:	ከመስቀል
ጸ፱	ጸጋ	ጸጋ ወጋይል	ከጥቅምት እስጢፋኖስ
፻	ጸለ ጊዮ	ጸለዮ: ጸሎተ: ጊዮርጊስ	ከጊዮርጊስ
፻፩	ፀማቀሉ	ፀማ: መስቀሉ	ከሰማዕት
፻፪	ዪናኦቱ	ዪና:ዪኦቱ	ከገብረ: ክርስቶስ

In the above table (Table 4) an attempt is made to tabulize abbreviations found in Gə’əz melody of māwāṣā’ət, and these serve as chanting in the text and other liturgical texts.

Table 5: Acronyms and technical terms of ‘əzl māwāṣā’ət

No.	acronymic technical terms	full words	found in;
፩	ሀገራን	ሀገረ: ናግራን	ከናግራን
፪	ምስቃለ	ምስለ: ቃለ: ስብሐት	ከካህናተ: ሰማይ
፫	ሰማተክ	ሰማዕከ: ጸሎተክ	ከገብረ: ክርስቶስ
፬	በመፀር	በመስቀሉ: ፀር: አግረረ	ከመስቀል
፭	ንበበሊ	ንበ:ኢይበሊ: ወኢይማስን	ከካህናተ: ሰማይ
፮	ነቢ ልዑ	ንቢዮ: ልዑል	ከዘካርያስ
፯	አምሐት	አምላክ: ስብሐት	ከመስቀል
፰	አምምመ	አምጽኦ: መድምመ	ከልደት
፱	እስኮነ	እስመ: ኢኮነ	ከተክዚ
፲	እምፃማ	እምብ: ዙጎ: ፃማ	ከገብረ: ክርስቶስ
፲፩	እነቀክ	እነግር: ጽድቀክ	ከቤ: ተክርስቲያን
፲፪	ወኅክመ	ወኅትወ:መኃትዊክመ	ከፈላስን
፲፫	ወል	ወልድ	ከመስቀል
፲፬	ጌሉዘወ	ወንጌሉ: ዘወርቅ	ከሊባኖስ
፲፭	ወፍጡነ	ወፍጡነ	ከሕፃናት
፲፮	ወሉኔር	ወሉዶ: ለኔር	ከፈላስያን
፲፯	ይመጽዕ	ይመጽዕ	ከማርያም
፲፰	ይረቢቡ	ይረውጽ: ነቢቡ	ከሕፃናት
፲፱	ጸራ	ጸራህከ: በምንዳቤዮ	ከርክበ: ካህናት

The above notations serve in ‘əzl melodies only.

Table 6: Acronyms and technical terms of ‘arar‘ay

No	acronymic technical terms	full form	found in;
፩	ሐራ ቶስ	ሐራሁ: ለክርስቶስ	ከሚናስ
፪	ሸ	ማዮ: ሸንኮር: ፈሰሰ: በጎንደር	ከዐማርኛ
፫	ርሁ ግወ	ርሁያት: ወሥርግዋት	ከደናግል
፬	በማ ቃኑ	በማኅበረ: ጻድቃኑ	ከዮሐንስ
፭	አር ይለ	አርአዮ: ኃይለ	ከመስቀል
፮	እለ ኢይ	እለ: ኢይጥዕምዎ	ከደብረ ታቦር

48 AD). Usually, the text is used for funeral services and during the sər‘atā maḥəlet, specifically during ’aryam and səbhatā nāgh. The definition of the term comprises two main points. The first comes from the Gə’əz verb wäsə’a or wäs’ə meaning ‘respond’ or ‘answer’, and māwaśə’ət is a plural form which mean ‘respondents’.

On the other hand, it is called ሰዋስወ፡ ነፍስ፡ — säwasəwä näfs ‘ladder of the soul’ or መርሕ፡ ለመንግሥተ፡ ሰማያት፡ — mārḥ lāmängəstā sämayat ‘guide to the kingdom of heaven’. During the performance of the māwaśə’ət, scholars express their inspirations and feeling about the content of the readings they recite. There are plenty of traditional schools where the māwaśə’ət is taught. But there is only one place where senior students are certified for their accomplishments. This is zuramba ’arägawī şərḥa ’arəyam monastery. According to tradition, this is the place where St. Yared, who is believed to be the author of the book, is said to have composed and taught it. The text of māwaśə’ət is composed with reference to various Biblical and patristic books and acronyms of words. It is rich in literary features such as poetry and figures of speech. With regard to the Psalms, their use is very peculiar to māwaśə’ət.

Looking into the content of the text, one finds a lot of notations and figurative speeches like similes, metaphors, personification, symbolism and parallelism. The text contains information about 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 Gə’əz, Amharic and Təgreña words. All these notations are used to set the three types of melodies namely Gə’əz, ‘əzl and ‘araray. Māwaśə’ət is not seasonal like St. Yared’s other melodic books, but it is classified based on spiritual holydays and the Sabbath. It also uses very rare Gə’əz lexicons like ለንጽ — länəş ‘clothing of work’ and ከዋኒት—kəwanit ‘stone’, and quite a few Greek words for example ባራ — bara ‘man kind’ and ማራ — mara ‘bird face’.