

Introduction to the Collection and Its Codicology

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This catalog describes ninety-five codices and one hundred fifty magic scrolls, all of which have come to North America and become part of the Ethiopian Manuscript Imaging Project. In a separate article below, Dr. Six provides an introduction to the magic scrolls. Here we will say a few things about the codices.

Important Manuscripts

On one occasion, Professor Getatchew commented that, in his experience, about one in ten Ethiopian manuscripts offered something of special interest. Our experience accords with his. Among the ninety-five codices, ten stand out in one way or another.

EMIP 108 is datable to the years 1676–1699. The content of the manuscript is quite ordinary, the standard works of the Ethiopian Psalter, but with one small, additional prayer, “For the sake of the peaceful holy things,” *Bä’əntä Qədsat*, on folios 164v–165v. In that prayer, on folio 165r, the scribe mentions by name King Iyyasu (1682–1706), Archbishop *Abba* Yoħannəs (the Coptic Patriarch John XVI, 1676–1718), and Bishop Sinoda (d. 1699). This enables us to date the manuscript to the narrow band of time at the end of the seventeenth century, which is valuable for paleographical purposes since manuscripts from the seventeenth century are rather rarer than those from other times.

EMIP 135 is a Four Gospels manuscript with 78 quite stunning illuminations. Many characteristics of this codex are *de luxe*. The format is large (313 x 246 x 72 mm). The leather binding is well-trimmed and tooled. Beyond the four chain stitches, the codex is further stabilized with headband and tailband. A fine piece of colored cloth is pasted to the inside of both front and back covers and is visible between the turn-ins. The parchment is fine and consistent, with torn parchment carefully stitched while it was still wet. The hand is well-trained. The quire numbers are not only functional, but

carry a degree of artistic quality with their four full-stop symbols surrounding the quire number itself. But it is the illuminations which draw the reader's attention. They draw on nearly every conceivable theme of traditional Ethiopian iconography and illumination, and include a sweeping depiction of the great judgment (f. 139v) and a rather extraordinary and well-executed carpet page on folio 140r.

EMIP 146 contains a set of previously unknown ordination rituals.

Though modest in size, the codex is made of fine materials and the letter forms are especially large and fine. And though the manuscript is of recent origin in the twentieth century, the rituals themselves are quite old. According to Professor Getatchew, some of the rituals pertain to positions in the church which have not been in use in Ethiopia for generations. Sadly, three of the folios (19r, 48r, and 68r) have been covered even more recently with forged illuminations whose content has nothing to do with the text. In fact, by back illuminating the painted folios it is possible to see, in places, where the text still stands underneath the over painting. Since the first identification of these ordination rituals, we have been fortunate to find, in the collection of the Institute of Ethiopian Studies, one more manuscript with some of the rituals. IES 154 was copied by a well-trained hand in the late-twentieth century on lined paper. Between the two manuscripts we will be able to reconstruct just about the entire set of rituals.

EMIP 150 is the manuscript microfilmed by the Ethiopian

Manuscript Microfilm Library in Ethiopia in 1975 and given the EMMML Project number 3213. It contains a form of the Psalter known as the Psalter of the Virgin. It was the practice of the EMMML project to stamp folio numbers into the pages of the manuscripts before they shot them. This manuscript has just such numbers, though someone has attempted to scribble over the numbers on most of the pages. After doing a systematic search in the EMMML catalogues, it became clear from the layout of the book and especially from the colophon (see below) that this manuscript is EMMML 3213. The catalogue entry is published in EMMML's Catalogue (8:157). The EMMML project's *Bulletin of Ethiopian Manuscripts* 9 (January 1982) 15, indicates that the manuscript was shot in 1975. It is said to be from the church of Kassat Michael, Warana Basso, Shoa, in the region of Ankobarr, which is about three hours north of Addis Ababa by car. At the time of its microfilming it had none of the twelve illuminations which now grace its pages. This manuscript is also important for paleography in that it is dated to 1734 (based on AM 7227) in the reign of Iyyasu II (1730–55).

EMIP 151 is Funeral Ritual manuscript belonging to Ras Walda

Giyorgis Aboye. Ras Walda was deeply connected to the ruling class of Ethiopia. He was grandson of King Šahälä Šällase who had ruled Šäwa from

1813 to 1847, and he was first cousin of Emperor Mənilek who ruled all of Ethiopia from 1868 until his death in 1913. Born in 1851, he was appointed to rule Šāwa by Emperor Tewodros II in 1858. After Tewodros' fall in 1868, he and his brothers led armies in the service of Emperor Mənilek who elevated him to the position of *Dejazmach* in 1886. He led an army in the bloody campaign to subjugate Walayta in 1894. He also led an army in the war with the Italians in 1896 at Adwa where one of his brothers was killed.² His next assignment was to subjugate the region of Kaffa. In order to accomplish this he was given control of nearly a half dozen generals and their armies, outfitted with twenty thousand modern rifles.³ They waged a campaign which, according to Bahru Zewde, “paralleled the Walayta experience in terms of the human cost.”⁴ The height of the campaign was reached in 1897. And it was right in this window of time, and perhaps out of real necessity, that, according to the colophon of EMIP 151, *Ras Walda Giyorgis* commissioned a personal copy of the Ethiopian Funeral Ritual known as the book of Gənzät. He ruled Kaffa from 1897 until 1910. He was adviser to the British in 1902 and 1907 when borderlines were being drawn between Ethiopia and Sudan on the one side and Kenya on the other, and was eventually appointed king (*negus*) of Gondar in 1917, just months before he died.

EMIP 154, is a manuscript of the Miracles of Mary, with several unique features. One of the Marian reforms of Emperor Zär'a Ya'əqob (1434–1468) was to direct that four tracts be read before the prescribed readings of the Miracles of Mary.⁵ These tracts, known as “Revelation of the Miracle of Mary according to John Son of Thunder,” or *Ra'əyä Tā'ammər*, dealt with the twofold virginity of Mary, the agreement of the eighty-one canonical books on the centrality of Mary, on almsgiving in the name of Mary, and on baptism. These tracts are ostensibly written by the Emperor himself who is mentioned by name in the fourth of the tracts. In spite of this directive, only a small percentage of manuscripts containing miracles of Mary actually contain any or all of the tracts. EMIP 154 is one of the few that contains one of the tracts. All in all, there are one hundred forty-three

² Chris Prouty and Eugene Rosenfeld, *Historical Dictionary of Ethiopia*, African Historical Dictionaries, 32 (Metuchen, NJ: Scarecrow, 1981) 179.

³ Harold Marcus, *A History of Ethiopia* (Berkeley: University of California Press, 1994) 104.

⁴ *A History of Modern Ethiopia, 1855–1991*, 2nd ed, Eastern Africa Studies (Athens: Ohio University Press; Addis Ababa: Addis Ababa University Press, 2001) 64–65.

⁵ On what follows, see Getatchew Haile, *The Mariology of Emperor Zär'a Ya'əqob of Ethiopia*, OCA 242 (Rome: Pontificium Institutum Studiorum Orientalium, 1992) 63ff.

Miracles of Mary recorded in seven of the manuscripts catalogued in this volume: EMIP 122 contains 34; EMIP 130 contains three; EMIP 147 contains two; EMIP 152 contains 21; EMIP 153 contains 33; EMIP 154 contains 49; EMIP 176 contains one. We have collated all of the miracles in these manuscripts against the standard list in Budge and also against the much longer collection published in Ethiopia: *Tä'amrä Maryam* (Addis Ababa: Tənša'e zä-guba'e, 1989 EC). In addition, we have collated the Miracles of Mary against those found in the remarkable manuscript in the Mekane Yesus collection, EMIP 601 or MYS 1,⁶ to be published soon. And finally we have collated all of the Miracles of Mary catalogued here against the largely unstudied collection of manuscripts of the Miracles of Mary in the Princeton collection: Princeton Ethiopic, numbers 8, 20, 41, 43, 46, 47, and 56. These were recently catalogued by Kesis Melaku and Dr. Wendy Belcher, who recently published an online finding aid at <http://diglib.princeton.edu/ead/getEad?eadid=C0776&kw=>. All of this is to say that seventeen of the miracles of Mary in EMIP 154 are recorded nowhere else that we could find. We also note here that two of the miracles in EMIP 152 were likewise unknown in any other manuscript or collection.

EMIP 159 has the distinction of being perhaps the poorest copy of a Psalter that we have studied, and we have studied now well over 1,400 Psalters. This may seem a very dubious distinction and one may wonder why any collection would retain such a poor copy of a Psalter. And this is the just the problem. Books reflect, in their physical attributes and qualities, the range of socio-economic niches that make up the book culture from which they come. Surely it is desirable to preserve representatives of the entire range. But the processes of preservation of manuscripts from antiquity–driven as they are mainly by economic concern–have several ways of selecting against common books. As time goes on, it is usually the extraordinary manuscripts, those which represent the rarefied social niches of the high ecclesial and royal, which are preserved by collectors and institutions. Through these processes of preservation, the memory of the common classes is often lost and we end up with a rather distorted view of the book culture. In its own way EMIP 159 makes a contribution of our understanding of the entire spectrum.

EMIP 161 is the personal Psalter of Emperor Mənilək II. Two and a half years ago, Professor Getatchew and I sat together in Collegetown, studying the images of these manuscripts. When we arrived at the image of EMIP 161, folio 124r, Professor Getatchew turned to me and said, “This manuscript is a national treasure.” There, in a very distinctive mode of

⁶ This manuscript contains 371 miracles of Mary.

inscription, was written the sentence: “This book belongs to Emperor (lit. king of kings) Menelik.” The seals and land transactions recorded in the end pages of the book confirmed the ownership of the book.

Several months later he told me about an initiative by Engineer Terrefe Ras Work to establish a “Center for the Preservation of Ethiopian Crafts” in Ankobar, Emperor Menelik’s first capital city. He asked me if I would speak to the owner about the possibility of returning the manuscript to its home in Ethiopia for placement in Ankobar. Mr. Weiner, the owner of the manuscript, was instantly supportive and signed the manuscript over to George Fox University which, in turn, released the manuscript for return to Ethiopia.

In Addis Ababa, IES Director, Dr. Elsabet Giyorgis, called a press conference which was held on the second of June, on the second floor of the Institute of Ethiopian Studies, in the museum. Several speakers provided background for the return of the Psalter. Professor Richard and Rita Pankhurst spoke about the plight of Ethiopian manuscripts taken abroad and of the efforts of organizations like AFROMET (Association for the Return of the Maqdala Ethiopian Treasures) to gain the return of such items. I told the story of the identification of the Psalter by Professor Getatchew, its return to Ethiopia by Gerald Weiner and described the contents, codicology and special records in the manuscript. Engineer Terrefe Ras Work spoke about the Center for the Preservation of Ethiopian Crafts in Ankobar. Dr. Haile Gabriel Dagne spoke about the Church Museum in Ankobar. *Ato* Demeke Berhane, director of Manuscripts and Archives at the IES, spoke about the study of manuscripts at the IES. *Ato* Fikre-Maryam Yifru spoke on behalf of the Society of Friends of the Institute of Ethiopian Studies (SOFIES). We put the Psalter on display at the IES museum for several days so that residents of Addis could have a look at it before it went to Ankobar, and agreements were forged between the Center for Preservation of Ethiopian Crafts and the IES to loan the Psalter to the IES every so often in the future for further display in Addis.

One week later, on the 9th of June, we travelled north to Däbrä Birhan and then over the pass to Ankobar. Engineer Terrefe and myself were in the lead car; my associate in the digitization project at the IES, Mr. Jeremy Brown was in another vehicle with the team of workers hired for that project, Deacons Hailemariam Aleyew, Mekonnen Desta and Sileshi Kebede. An escort of trucks and motorcycles met us about ten kilometers from Ankobar. And as we came into the limits of the town, crowds of hundreds of people were waiting for us. We made our way into the telecom compound at the city center where *Abba* Ephrem, the Bishop of Northern Šäwa, was there to welcome the return of the artifact of Emperor Menelik. After a ceremony of

speeches the caravan continued from the telecom center to the base of the mountain at the top of which was the site of Menelik's palace, now Ankobar Lodge. We proceeded, by foot, up the mountain to the lodge, then through the adjoining valley and up to the church nearby with its treasury where the Psalter was to be housed. There we enjoyed a tour of the treasury and watched as the men set up the steel and glass case in which the Psalter is to be kept. Engineer Terrefe had constructed a very substantial case for the occasion, and we could not help but wonder at the stamina of the team of four men who had carried the case by hand all the way from the vehicles to the treasury.

EMIP 162 Weiner Codex 57 is a psalter which came into the ownership of one Qāñazmač Mogäs of Gojjam. The base text is written in a trained hand of the late-nineteenth or early-twentieth century. A note of ownership, written in a different hand on folio 60v, refers to the owner, Mogäs, as "his Excellency, his highness, lover of God, head of princes, *Qāñazmač* Mogäs." Nothing more is known, however, about this high-ranking military officer (*Qāñazmač*, means "general of the left").

EMIP 176 is a Psalter commissioned by Emperor Haylä Šállase for a certain hermit called Mäzgäbä Šállase. The physical features of EMIP 176 are those of a manuscript produced in the government scriptorium. The book is carefully bound and the leather tooled with geometric designs and crosses. The text block has been uniformly trimmed. The headband and tailband are made of woven leather strips of two tones. The turn-ins are carefully trimmed around a center patch of colorful cloth on the inside of front and back covers. The parchment is fine and uniform throughout. There are fifteen colorful *harägs* of the distinctive patterns associated with the scriptorium. This manuscript even has three nicely painted illuminations on ff. 4v, 130v, and 153v. On ff. 172r–173r of this codex is, perhaps, the most extensive colophon we have seen in an Ethiopian manuscript. It is clearly written in the same hand as that of the manuscript. Because it includes prayers for the various members of the royal family—both living and deceased—we can reconstruct the window of time in which it must have been produced: 1962–1970, that is *after* the deaths of both Empress Mänän on 15 Feb 1962 and Prince Šahlä Šállase, on 24 April 1962, and *before* the ascension of *Abba* Tewofelos to the Patriarchate after 13 October 1970. The colophon also lists the names of the bishops from a dozen regions in Ethiopia.

The Hebraic Edition of the Song of Songs

Several of the Psalters in this collection bear witness to the form of the text of the Song of Songs known as the Hebraic version. It is found in EMIP 126,

141, 145, 161, 175 and 176. EMIP 161 and 176 are particularly good witnesses to that version. Marginal notes from the Hebraic edition are found in EMIP 109, 112, 117, and 182. And below we will make note of a correlation between Psalters produced in the government scriptorium and those with the Hebraic edition of the Song of Songs.

Manuscripts from the Government Scriptorium

We appear to be in a position to establish the characteristics of some of the books produced in the government scriptoria from the time of Mənilək through the time of Ҳайлә Ёлласе. Our starting point for this claim would be EMIP 161, Mənilək's Psalter, and EMIP 176, the Psalter produced at the command of Ҳайлә Ёлласе for the hermit Məzgəbä Ёлласе. We know that both of these manuscripts were produced in the scriptorium and they evidence the same set of characteristics in their scribal practice: finely tooled leather, trimmed and glued turn-ins, colorful fabric pasted to the inside of front and back boards, distinctive *harägs*, two-toned head and tail bands, with either white and red strips of leather or light and dark brown strips, fine and regular parchment, a well-trained hand of the late-nineteenth and twentieth century, etc. Using this list as a basis for discernment, several other manuscripts stand out: in addition to EMIP 161 and 176, EMIP 141, and 145 share the same set of features. From volume one, EMIP 44 and 94 definitely share these features, and EMIP 28, 30, 58, 87 share most of these features.⁷

To this list of physical features, it appears we may add another characteristic of textual affiliation. As we mentioned above, EMIP 161 and 176—the manuscripts we are most certain were produced in the government scriptorium—both contain the text of the Hebraic edition of the Song of Songs. In this volume, the other Psalters which evidence the characteristics of the government scriptorium—EMIP 141 and 145—also contain the Hebraic edition of the Song of Songs. And, in the manuscripts catalogued in volume one of this series, three⁸ of the five Psalters bearing the distinctive characteristics also contain the Hebraic edition. The correlation between the Hebraic edition of the Song of Songs and the government scriptorium deserves more attention.

⁷ To this list we could add certain features of EMIP 73. Though the rest of the codex does not evidence the characteristics of the government scriptorium, some of the illuminations in EMIP 73 share the essential features of the *harägs* (see especially ii recto) and bear a striking similarity to EMIP 94, which certainly is from the government scriptorium.

⁸ EMIP 28, 44, and 87. EMIP 30 and 94, which share the scribal characteristics, do not bear witness to the Hebraic edition.

Manuscripts with Forged Paintings

It seems that many, if not most, of the manuscripts which have recently come out of Ethiopia contain illuminations which have been added recently. Dealers know that old books sell rather well, but that old books with illuminations sell very well. It makes a lot of business sense to outfit old books with traditional illuminations. And they can easily find artists to paint such illuminations over the top of text.

It is not a great loss when the artists paint over, for instance, Psalm 35, since we have that text in many other manuscripts. The truly regrettable cases are when the artist paints over end pages with one-of-a-kind records or notices, or when they paint over a rare text like the ordination rituals in EMIP 146. Nevertheless, such practice is common. We have identified the distinctive style of five different artists whose combined efforts adorn from three to ten folios in each of dozens of manuscripts which have come through our project.

We have dubbed one of the artists the “beautiful artist” The handiwork of this artist is found in EMIP 125, 127, 130, 148 and 165.

We have named another of the illuminators the “Mary Painter” because the content of the paintings are all scenes from the miracles of Mary. These are found in EMIP 182 and 183 and will be found in manuscripts catalogued in coming volumes of the series.

We call one of the illuminators the “Partial Margin Artist” because of the way in which their illuminations are always limited to margins or single columns. This artist’s work can be found in EMIP 140, 141, 142, 145, 149, 151, and 157.

We have named one of the illuminators the “Shiny Paint Artist” because of the reflective properties of the acrylic paint they use. Their work is found in the folios of EMIP 136, 138, 146, and 154.

Pride of place for industry goes to an artist we have dubbed the “Speckled Garment Artist” for the way in which the garments worn by the characters in the illuminations are accented with speckles in light-colored ink. In this volume alone, their work can be found in seventeen codices: EMIP 106, 107, 108, 109, 110, 123, 126, 129, 143, 147, 172, 173, 174, 175, 177, 178, and 179. Indeed, the work of this artist can be found in books and on icons in virtually every tourist shop in Addis Ababa and even in the gift shop of the Institute of Ethiopian Studies!

It would also appear that the markets which sell Ethiopian manuscripts in the West are affecting the work of artists in Ethiopia. For instance, in 2001 Sam Fogg published a catalogue entitled “Ethiopian Art.” Item number 17 in that catalogue was a copy of *Arganonä Wəddase*, or Harp

of Praise, with illuminations by the so-called “Ground Hornbill artist.” On pages 48 and 49 was a two-page spread with stunning illuminations. The left side (the verso side of f. 1v) featured *Abba Gäbrä Mänfäs Qəddus* flanked by *Abba Giyorgis* and *Täklä Haymanot*. His body and garments were drawn in the distinctive pattern of geometric shapes filled in with parallel lines; and his hands were upraised. On the right side (the recto side of f. 2r in the manuscript) was an example of the Ground Hornbill artist’s *haräg* which completely surrounded the two columns of text. This artist had been studied and named by B. Juel-Jensen⁹ in 1977 and was known from illuminations in the British Library manuscript Or. 516, an imposing manuscript of the Four Gospels. The asking price was reportedly £40,000. The manuscript was purchased in 2002 for a substantial price by the Friends of the Bodleian Library, but for much less than the asking price,¹⁰ though the catalogue was apparently republished in 2005 with the same manuscripts for sale.¹¹ In 2009, Fogg advertised yet another Harp of Praise codex with illuminations by the Ground Hornbill Artist.¹² Again, on page 31 of that catalogue is the depiction of a lone, standing saint—this time it is *Abunä Giyorgis* with arms upraised. It would appear that artists in Ethiopia have studied Sam Fogg’s catalogues, or something like it, and attempted to mimic this image of the standing saint with upraised arms by the Ground Hornbill artist. We found imitations of this figure in EMIP 118, 155, and 384. The painting in EMIP 155 is an especially well-studied attempt. For further discussion, and to see the illuminations, see plates 17a, b, c, d, and e, in the accompanying plates volume.

Manuscripts Altered for the Tourist Economy

Enterprising dealers have found other ways to raise the asking price of manuscripts being sold to tourists. EMIP 180 represents the first appearance in our project of a type of codex being prepared for the tourist economy by a particular shop, probably in Ethiopia. Their practice is to refit very plain manuscripts with impressive covers and a spine strap of thick leather. The outside of both front and back cover are adorned with carved bone or ivory or stone. The inside of the covers are adorned with illuminations. The

⁹ “The Ground Hornbill Artist of the 17th Century Ethiopic Manuscript,” *The Book Collector* 1 (1977) 61-74

¹⁰ The manuscript is included in Steve Delamarter and Demeke Berhane, *A Catalogue of Previously Uncatalogued Ethiopic Manuscripts in England*, JSSSup 21 (Oxford: Oxford University Press, 2007) 11-14 and plate 9.

¹¹ As of October 2010, Amazon.com still advertised the catalogue for sale with a publication of the “illustrated edition” listed as November 2005.

¹² *Ethiopian Art 12th – 18th century: An Exhibition 8 to 30 September 2009* (London: Sam Fogg, n.d.) 31.

particular quality or age of the manuscript seems to be incidental, but the covers make the manuscript appear quite *de luxe*. We now have seven such manuscripts in the project: 180, 231, 298, 323, 328, 337, and 343. Sometimes this dealer will take one codex and split it into two parts. EMIP 343, for instance, contains the first part of a Psalter and EMIP 328 contains the second part of the same Psalter. Among other places these sorts of retrofitted manuscripts are being sold on Ebay.

The screenshot shows an eBay product page for an "Ethiopian Handwritten Coptic Bible Manuscript Äthiopien". The item is priced at US \$4,500.00 and is offered with free shipping. The seller, "ethiopianculture", has a 100% positive feedback rating. The listing includes an "eBay Buyer Protection" badge and a "Description" tab. The page also shows navigation links for categories like Fashion, Motors, and Deals, and a search bar at the top.

Figure 1. Codex altered for the tourist industry and sold on eBay

The Demographics of Quire Construction

In the introduction to volume one of this series, we laid out an approach to the study of the quires in Ethiopian manuscripts. The manuscripts in that volume provided us with 1,320 quires distributed between 100 of the 105 manuscripts.¹³ The 89 manuscripts with quires in this volume provide us with a further 1,304 quires.

As we saw, quires can be separated according to whether they are normal or not. Abnormal quires would be those which function as protection quires in the front of a book, or as the final quire in the back of a book where the number of the sheets is adjusted to provide just enough space to complete the work. The rest of the quires—those that make up the body of the codices—are unconstrained by either of these “artificial” purposes. Sixty-three of the quires in this volume were protection quires in the front; forty-four were

¹³ Five of the manuscripts were accordion-fold in their format and, thus, excluded from the study; in this volume six of the manuscripts are accordion-fold.

judged abnormal final quires.¹⁴ This leaves 1,197 quires judged to fit the definition of a normal quire.

The use of half-sheets in the manufacture of quires means that quires will end up in one of three forms: balanced (full sheets used throughout the quire resulting in an even number of folios in the front and back halves of the quire), unbalanced (an odd number of half sheets used to form the quire, resulting in either front or the back half of the quire being a folio longer) or what we call adjusted balanced (where the same number of half sheets are used in both the front and back halves of the quire, giving the appearance that the quire is balanced).

The data for normal quires in the manuscripts in volume two is as follows:

One-Sheet Quires (total: 4 quires or .3% of all normal quires)	
Balanced	4
Unbalanced	0
Adjusted Balanced	0
Two-Sheet Quires (total: 17 quires or 1.4% of all normal quires)	
Balanced	15
Unbalanced	1
Adjusted Balanced	1
Three Sheet Quires (total: 38 quires or 3.1% of all normal quires)	
Balanced	30
Unbalanced	5
Adjusted Balanced	3
Four-Sheet Quires (total: 384 quires or 32% of all normal quires)	
Balanced	361
Unbalanced	19
Adjusted Balanced	4
Five-Sheet Quires (total: 572 quires or 47.7% of all normal quires)	
Balanced	506
Unbalanced	36
Adjusted Balanced	30
Six-Sheet Quires (total: 151 quires or 12.6% of all normal quires)	
Balanced	97
Unbalanced	21

¹⁴ A judgment call is required with reference to final quires, since it is possible that the number of sheets necessary to complete a work is approximately the same as the size of the normal quires in the body of the codex. It is most clear that a final quire of a manuscript has been prepared with a different criterion in mind, when we see the number of sheets in the final quire is rather different than the regular size of normal quires in the body.

Adjusted Balanced	33
Seven-Sheet Quires (total: 25 quires or 2.0% of all normal quires)	
Balanced	16
Unbalanced	2
Adjusted Balanced	7
Eight-Sheet Quires (total: 4 quires or .3% of all normal quires)	
Balanced	2
Unbalanced	0
Adjusted Balanced	2
Nine-Sheet Quires (total: 1 quire or .08% of all normal quires)	
Balanced	1
Unbalanced	0
Adjusted Balanced	0
Eleven-Sheet Quires (total: 1 quire or .08% of all normal quires)	
Balanced	1
Unbalanced	0
Adjusted Balanced	0

Total Normal Quires in Volume Two: 1,197

When we combine the results of all the normal quires in volumes one and two, we find:

One-Sheet Quires (total: 19 quires or .8% of all normal quires)	
Balanced	18
Unbalanced	1
Adjusted Balanced	0
Two-Sheet Quires (total: 33 quires or 1.38% of all normal quires)	
Balanced	25
Unbalanced	4
Adjusted Balanced	4
Three Sheet Quires (total: 100 quires or 4.2% of all normal quires)	
Balanced	81
Unbalanced	12
Adjusted Balanced	7
Four-Sheet Quires (total: 781 quires or 33% of all normal quires)	
Balanced	697
Unbalanced	47
Adjusted Balanced	37
Five-Sheet Quires (total: 1,170 quires or 48.8% of all normal quires)	
Balanced	1,037
Unbalanced	70

Adjusted Balanced	63
Six-Sheet Quires (total: 236 quires or 9.8% of all normal quires)	
Balanced	164
Unbalanced	32
Adjusted Balanced	40
Seven-Sheet Quires (total: 49 quires or 2% of all normal quires)	
Balanced	33
Unbalanced	9
Adjusted Balanced	7
Eight-Sheet Quires (total: 8 quires or .3% of all normal quires)	
Balanced	5
Unbalanced	0
Adjusted Balanced	3
Nine-Sheet Quires (total: 1 quires or .04% of all normal quires)	
Balanced	1
Unbalanced	0
Adjusted Balanced	0
Eleven-Sheet Quires (total: 1 quires or .04% of all normal quires)	
Balanced	1
Unbalanced	0
Adjusted Balanced	0

Total Normal Quires in Volumes One and Two: 2,398

To summarize the main points about normal quires: Five-sheet quires are the most frequent, but account for only 48.8% of all quires. Four-sheet quires are also very frequent comprising 33% of all the quires. Fully 336, or 14%, of the quires employ half-sheets as part of their construction.

Other Scribal Features

In addition to the scribal features described above, we can point out a few more such practices in evidence in the manuscripts in this catalogue.

Marking the Midpoint of the Psalms. Nearly fifty percent of all Psalters mark the midpoint of the Psalms in one way or another.¹⁵ The Psalters in this catalogue exceed that average, with markings to be found in

¹⁵ I presented a paper, “Marking the Midpoint of Ethiopic Psalters: A Case Study in the Statistical Analysis of Scribal Practices,” at the PNW regional SBL meeting, held 24–26 April 2009, at Pacific Lutheran University in Tacoma, Washington. A revised version of that paper will be published in this series.

EMIP 107, 110, 118, 119, 123, 125, 132, 138, 139, 143, 144, 145, 150, 157, 176, 181, 182, 183, 187, 190, and 200.

Spine Straps. Less than five percent of Ethiopian manuscripts employ what we call a spine strap as part of the binding strategy. This is a heavy strip of leather which is wrapped around all of the quires, but inside the boards. It accomplishes part of the same function of a full leather binding of a manuscript, namely, to keep dirt out of the spine and protect it from wear. The use of spine straps and full leather binding are mutually exclusive. Spine straps are in evidence in EMIP 110, 114, 142, 154, 179 and 180.

Combined Codices. Whereas EMIP 343 and 328 provide an example of one manuscript split into two, EMIP 122 and 185 give us two examples of two codices combined into one. EMIP 122 brings together two collections of Miracles. The first, on quires 1–6 (folios 1–41) contain thirty-four Miracles of Mary. The second, on quires 7–10 (ff. 43r–85v) contain Miracles of Saint George, Täklä Haymanot, Gäbrä Mänfäs Qəddus, and Jesus. The beginning of the first set of Miracles of Saint George—that is, the beginning of the second codex—is missing. On ff. 41v we have the owner and copyist of the first codex: commissioned by Gabra Həywät; copied by Wäldä Maryam. The copyist employs a medium-sized hand with 23 lines per page. On folio 46r and *passim* we have the name of the original owner of codex two, Ḥaylä Šəllase, occasionally replaced by subsequent owners Wäldä Gäbrə'el and Wäldä Ewostatewos. On f. 60v we have the copyist of the second codex, Gäbrä Şəyon, who writes with a larger hand requiring 18 lines per page. EMIP 185 provides a similar example. The first codex is found in quires one through ten; the second in quires eleven through nineteen. The scribe of the former employed *harägs*; the scribe of the latter did not. The owner of the first codex was Wäldä Šəllase and scribe, Wäldä Iyyäsus (ff. 11v and *passim*). The owner of the second codex was Şəge Maryam (ff. 96v and *passim*). The content of the first codex is mainly a series of Images of Saints; the content of the latter is a large collection of *asmät* prayers. Since the contents are so different, one is left to wonder if the principle behind the combination of the two codices was simply a matter of their almost-identical dimensions.