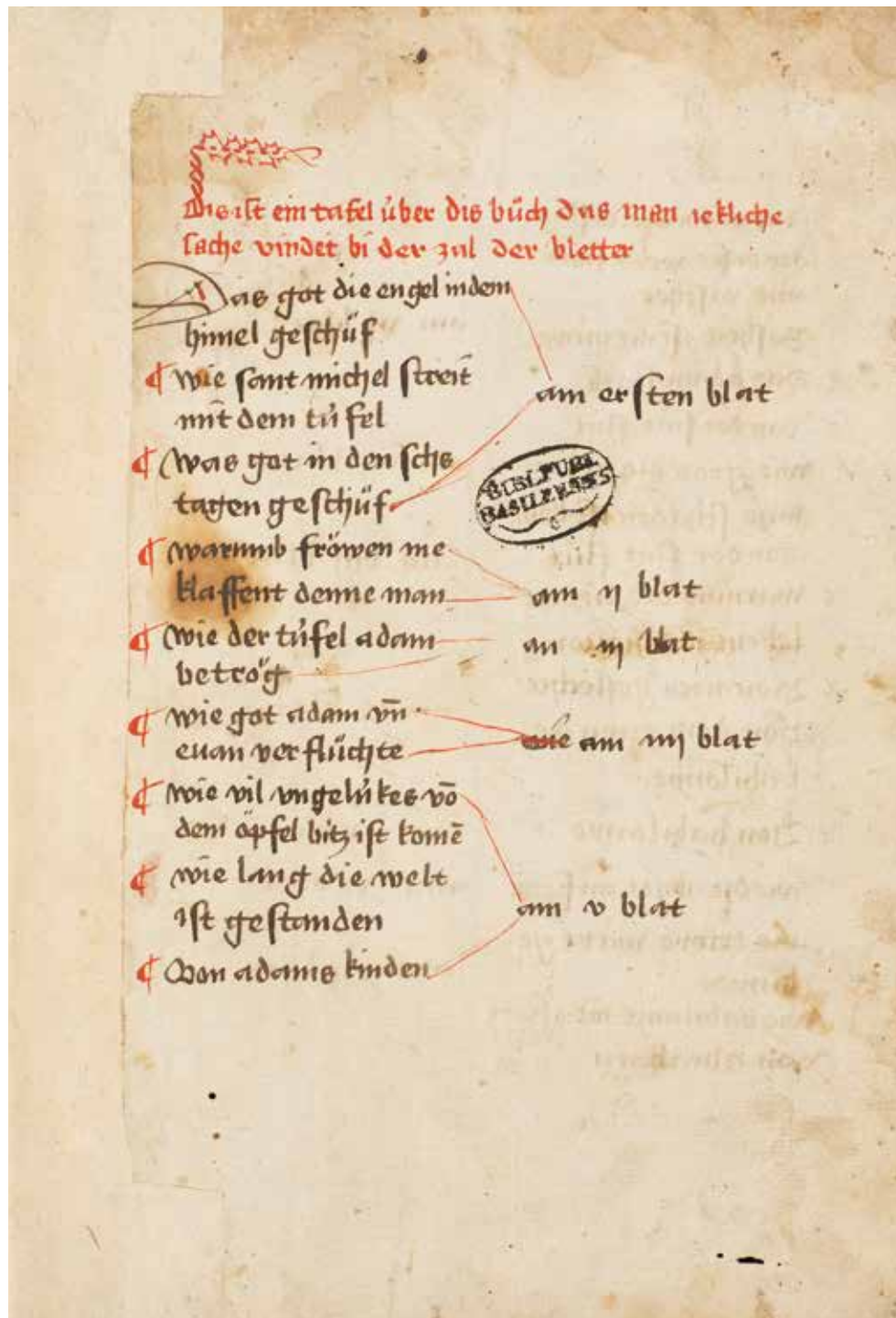


# manuscript cultures

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Jakob Twinger von Königshofen, *Chronik (German Chronicle and Bernese Chronicle)*, 15<sup>th</sup> century, Basel, Universitätsbibliothek, E II 11, fol. 3<sup>r</sup>; Table of contents: 'Dis ist ein tafel über dis bûch das man iekliche sache vindet bi der zal der bletter' ('This is a table about this book that you can find each thing by the number of the leaves').

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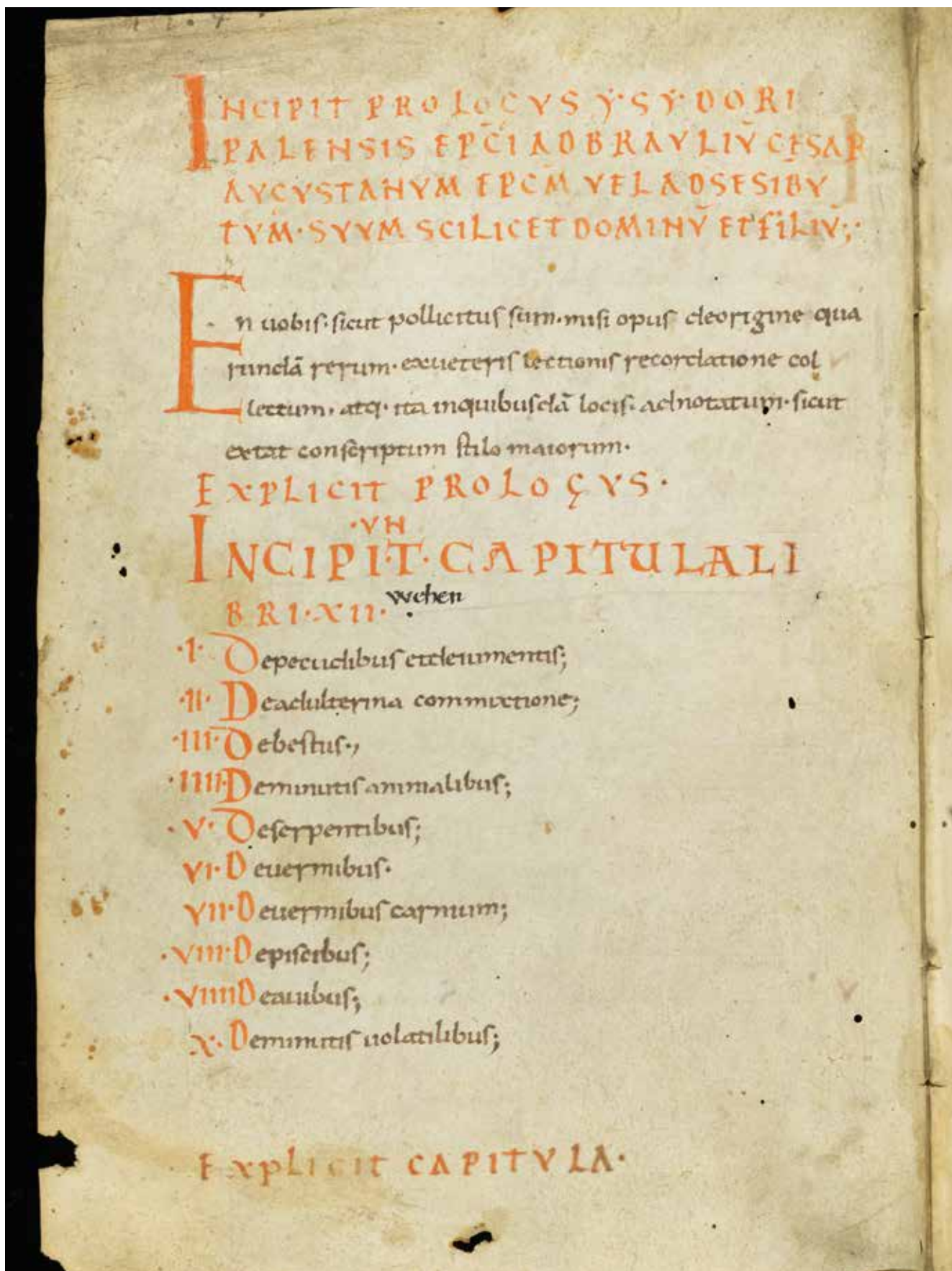


Fig. 1: Isidorus Hispalensis, *Etymologiarum sive Originum libri 12-20*, Reichenau 10./11. Jh., Schaffhausen, Stadtbibliothek, Ministerialbibliothek, Min. 43, fol. 1<sup>v</sup>: *Capitula libri XII.*

## Introduction

# Tables of Contents

## Bruno Reudenbach

All the contributions to this volume were initially papers held at a workshop at the University of Hamburg entitled ‘Indices – Tables of Contents – Registers’, which was hosted by the Centre for the Study of Manuscript Cultures (CSMC) on 6–7 February 2017. The workshop was developed by the ‘Visual Organisation’ Research Group in conjunction with the ‘Paratexts’ Research Group at the Sonderforschungsbereich *Manuscript Cultures in Asia, Africa and Europe*, which is funded by the German Research Foundation (DFG).

A brief outline of the research area in question will help readers grasp where the topic of the workshop is located in this research context. First and foremost, the ‘visual organisation’ of manuscripts specifically refers to their layout, or *mise-en-page*, i.e. it concerns phenomena relating to a page’s design or, more generally speaking, the design of the writing surface. The ‘visual organisation’ is about the structure and arrangement of this surface, about columns, headlines, the size and colour of the script, and so on. The interests of the ‘Visual Organisation’ Research Group actually went further than analysing the visual arrangement of a writing surface, however. A manuscript is more than just a two-dimensional writing surface; it is a three-dimensional space with its own particular structure and differentiated topography. It has a beginning and an end, a top and a bottom, and it has reverse and obverse sides, regardless of whether it is a codex, scroll or palm-leaf manuscript. This space can be conceived of as the ‘architecture’ of the manuscript, which is constructed and designed to contain writing, images, musical notation and other elements. All the contents of a manuscript are put in this space and have a particular place there, sometimes according to established conventions and sometimes incidentally, sometimes strictly planned, sometimes arbitrarily. The metaphorical term ‘manuscript architecture’ refers to this aspect of ‘visual organisation’ and denotes the manuscript as a purposely constructed, visually organised space. In considering the architecture of a manuscript, one can therefore ask where particular signs, or types of signs,

have been put in a manuscript, how their location within the manuscript serves to distinguish them from one another, and what kinds of hierarchies and relationships are thus created between them. This applies to paratexts and illustrations that accompany a text as well as to different texts within a multiple-text manuscript. Such distinctions, divisions and connections can be effected by the material structure of the manuscript, e.g. by putting different texts on separate or the same pages or quires, or by visual means, e.g. by using headings, different kinds of script, colours, paragraphs, blank lines, reference signs and so on.

The workshop focused on one important type of paratext that is inextricably linked to these properties: tables of contents and indices which may be thought of as instruments that facilitate access to the architecture of a manuscript and that are used for orientation and navigation within this space. Hence they are closely associated with practices of use, e.g. by providing a quick overview of the contents of the manuscript, by making its structure transparent or by enabling the user to find specific parts of the content. So far, very little research has been done on paratexts of this kind in manuscript cultures, especially in non-European ones. Therefore, the primary aim of the workshop was to gain a preliminary overview of the phenomenon for the purpose of collecting examples and undertaking case studies.

The articles published in this volume all focus on tables of contents, i.e. on a type of paratext that initially appears to be simple and clearly defined from the point of view of modern printing cultures. The contributions here show that a surprisingly broad range of forms of such tables are to be found in manuscripts, however. In particular, tables of contents mostly give readers an overview of the contents of a manuscript, but rather surprisingly, they are not directly usable for navigating within the manuscript’s architecture; there is often no connection between the table and the text that follows it, for example. In cases such as these, a table of contents does not (and cannot) indicate a specific place in the

