

Spatiotemporal Concepts in Book Art

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——— The perception of a book as an architectural construction is a well-known fact. We could use the stage as a metaphor for the book, or, in other concepts the book becomes the equivalent of an exhibition space or even replaces it. In all these metaphoric circumlocutions the book not only reproduces content, but itself functions as an exhibition place, a stage, or another conception of space. Curiously enough, the consideration of the material aspects of books are taken into account at a time when digitalisation seems to dissolve the material body of books and, while theory makes it clear that texts and books are not equivalent. Therefore the question of what characterises a book is raised again. This question must take into account the variety of different approaches to books throughout the centuries. The perception of the book and, moreover, its relation with the user or reader becomes visible mainly through material aspects. The awareness of the spatial dimension of a book goes back to at least the Medieval period or even earlier.

Keywords: Conception of space and time in the book, changing experience of time and space over the course of the centuries, conception of time in illumination of manuscripts and contemporary artist's books, interrelation of spaces inside and outside of the book.

The material aspects including questions of space and time as constructive elements of books came into prominence with the advent of the artist's book. The overall interest in the materiality of books can be regarded as a reaction to dematerialisation. On the one side, theorists point out the difference between texts and books, and on the other side, digitalisation transfers texts and books to an immaterial existence. This article will show the ways in which the spatiotemporal approach toward of books already existed long before the arrival of artist's books. Furthermore, it will be shown, how the appreciation of the material body depends on the use of the book. With this purpose the article refers specifically to the books with of clerical nature, such as context like the *Codex Aureus of St. Emmeram*, the *Codex Gigas* and the *Crusader Bible*, as well as the two books of hours and finally a contemporary printed book. Although the examples differ by time and use, they nonetheless demonstrate that the spatial conceptions linked to the material body take up a significant part of the message. In order to point out the commonalities between the extremely different books, the article utilises the analytical approach to describe the diverse reception of space and how interior and external spaces are linked to one another; the analysis is followed by a short socio-cultural contextualisation.

The expression "reading a book" refers most of the time not to the book but to the text contained in the book. The same happens with a more specific sayings, such as "Reading Heine" or "Reading Schiller", as is common in German. It does not mean reading a book with the text by this or that author, but rather reading the text which could equally be published on the internet or in an e-book version. Nobody questions the meaning of the metalepses, the shortened expression, because everybody understands that by "Reading Heine (or Schiller)" the speaker refers to a text. Likewise, we understand that the phrase does not merely refer to a single text, but to the whole book, because the book is the common medium which makes texts accessible. However, the expression is not associated with the material body of the book, neither its handling, nor its consequent exploration via page turning. The notion of reading a text or an author's work remains rather abstract. It does not refer to any special aspects of the material quality of

the text, or its realisation beyond the sheer abstractness of its being. The abstract approach to the reception of a text also means that the idea of experiencing the book as a space is ignored. A similar neglect of the material representation of the book as a space can be observed with publishers of fine art makers such as William Morris or Harry Graf Kessler, which is all the more astonishing because these publishers emphasise the totality of the book design. All parts of the book – from the cover to the typeface and the illustrations – were subjected to one style. All elements should harmonise with each other and the book should appear in its totality as a fully designed object. However, none of these books designed as a totality showed any awareness regarding their architectural or spatial extensions.

Although it has existed for a long time, the notion of a book subjected to space as well as to time was only fully appreciated in the postmodern period. The notion of the spatiotemporal qualities of books coincides with the period when the post-structural theories questioned traditional conceptions of texts and their authorities. Under the influence of postmodern theory, Maurice Blanchot introduces his text *Le livre à venir* with the question: “Qu’entendait Mallarmé par ce mot?” [What does Mallarmé understand by this word?]; or to add a bit more: “De ce livre, il voit d’abord la disposition nécessaire: livre architecturale et prémédité, et non un recueil des inspirations de hasard”¹ [by this book he first of all recognizes its essential disposition to be an architectural and premeditated work, and not just a collection of haphazard inspirations]. With “ce mot” Blanchot turns to the “book” and underlines that Mallarmé first and foremost considers the book as architecture. Mallarmé projected a completely new concept, according to which we must imagine the book as an infinite concept.

During the same period, Barthes bids farewell to the author as the one who produces books or texts. In his frequently quoted text about the death of the author, Barthes writes “Dès qu’un fait est raconté [...] hors de toute fonction autre que l’exercice même du symbole [...] l’auteur entre dans sa propre mort”. [As soon as a fact is told [...] beyond any function other than the very exercise of the symbol [...] the author enters his own death]. With the transition from language to writing the trace of the speaker dissolves².

1 Maurice Blanchot, “Le livre à venir”, in *Où va la littérature?* (Paris: Gallimard, 1959), 326–327.

2 Roland Barthes, “La mort de l’auteur”, in *Le Bruissement de la langue. Essais critique IV* (Paris: Editions du Seuil, 1984), 63.

It is no longer possible to determine whose opinion is represented in a text because it is now detached from the voice. The disembodied voice characterises an abstract conception of a text. Although the content of a text becomes tangible through writing, the text itself, i.e. what constitutes the meaning of the text, is not tangible. Moreover, the text is only a texture, which at its best originates from the writer. But this writer also must be imagined as unsubstantial, insofar as he is solely represented by his writing. Barthes compares this process with the *écriture automatique* of the Surrealists³. Instead of producing meaning, the text presents us with the endless terrain of infinite possibilities of understanding. It is up to the reader to bring forth what has been withdrawn from the author⁴. With Blanchot and Barthes, the first steps of dematerialisation are announced, and with the advent of digitalisation, the material body of the book seems to disappear⁵.

Although the conceptions of Blanchot and Barthes seem to contradict the idea of the book as a material object with its spatial extension, and its own rules, its apparent disappearance is but one side of the coin, even if it provokes another approach toward the book. This became visible during the 1960s. At that time, the term “artist’s book” was coined and with it an extended use of the book has been established. The material body with its spatial extension came to its full awareness. The materiality and the modality of the book became part of artistic expression, above all the possibilities given with the sequences of pages. The importance of the material body could be emphasised by the text, and vice versa – the textual meaning could be expressed to a certain point by the materiality of the book. For example, aesthetic aspects such as limpness or even diaphanousness could be expressed through transparent paper, or if the message of an image extended in time, it might as well be sequenced by the spare pages that have to be turned through first before arriving to the whole information, which would therefore stretch out the experience in space and time. Confronted with two contrasting modes of books – on the one side it is an abstract understanding of the book, for which the material body seems of no importance, and on the other side an understanding of the book which focuses above all on the

³ Barthes, *Mort de l’auteur*, 65.

⁴ *Ibid.*, 68.

⁵ To the changing status of the book cf.: Werner Faulstich, “Das Buch im Zeitalter der digitalen Medien. Von den Anfängen bis in die Zukunft.” *Communicatio Socialis* 37, no. 1 (2004): 41–56.

materiality of its appearance and considers the modality of the material body as significant for the message – the term “book” loses its clarity. Speaking of a book, one must consider the context. The presence of books in daily life was not the same throughout the centuries and consequently the status of books changed with time and so did their significance. Status and significance depend on the levels of production, which of course differ enormously between manuscripts and printed books. And we can even argue that the higher the print run the less important the materiality of the book appears to be. However, the significance of the book as a whole also affected all the related ideas, namely the representation of space and time in the book⁶.

Taking into account the general dematerialisation of media as a result of the enhanced use of electronic devices, the notion of the book as a spatiotemporal medium appears less surprising than ever. It is not only the codex, but also other book-based concepts, such as the scroll, or the concertina that are perceived to the full extent in their materiality, including spatial arrangements as well as temporal sequences. Space and time are not only depicted in the book, they also influence the reception of the material body of books. The preoccupation with the book is linked to experiences of simultaneity and succession. As such, the reception of a book can be compared with a walk through an exhibition or a show. If we take into account the sequential arrangement of the pages, books can also be compared to film⁷.

Although spatiotemporal models are primarily applied to the material body of the book, they also extend to the surrounding space and the space of the viewer. If we consider the diverse modalities of the interrelation of the book and space, we can speak of an internal and an external space of the book, although it is not always possible to distinguish them accurately. Moreover, the transition is fluent. Yet it is precisely the fluent transition that underscores the spatiotemporal concept of the book.

Furthermore, the awareness of the material body of the book, – and with it the awareness of the spatial and timely qualities of the book, – do not relate exclusively to the contemporary artist’s books. The examples of linking

6 A rough overview of conception of time throughout a diverse range of disciplines is given in: Christian Steininger, “Zeit als kulturwissenschaftliche Schlüsselkategorie. Ein Überblick zum Stand der Forschung”, in *Zeit in den Medien – Medien in der Zeit*, ed. Werner Faulstich (München: Wilhelm Fink Verlag, 2002), 9–44.

7 Martina Löw provides an insight on the relation of time and space from a sociological point of view: Martina Löw, *Raumsoziologie* (Frankfurt am Main: Schurkamp, 2001), 152–173.

the internal and the external space can be found in books of hours from the 15th century right up to the present time. Although their underlying concepts are different, it becomes clear from the representation alone how the notions of internal and external space are linked through the media of the book.

The first example of interrelation of internal and external space of a book is taken from the Calouste Gulbenkian Collection. Of special interest is a sequence of illuminations with the same subject⁸ [fig. 1-3]. All of them show the reader of the Book of Hours in a nearly identical pose in front of a windowlike section. The changing scenes in the background are related to the texts in the prayer book. As such, they refer directly to the text, which the depicted reader is obviously looking at. To put it differently: the reader of the Book of Hours can completely identify with the pictured reader. The depicted reader reflects the real reader. And we should imagine the real reader in the space outside of the book. Consequently, the surroundings of the depicted reader can also be regarded as a reflection or representation of a real space in contrast to the imagined space as seen in the background scenes. These scenes represent only the content of what is described and they come to light only thanks to the imagination of the reader. The difference between the two types of representation becomes more obvious when we take into account the aspect of time.

While the reader rests nearly motionless, the scenes in the background sections change from illumination to illumination⁹. The shift of the scenery represents the passing of time. But since the scenes represent the content of the reading, the passing time is that of the reading. As the reading advances, the reader in the foreground changes accordingly. It seems as if she is moving ever so slightly while leafing through the book in her hands. In fol. 181r, the reader has closed her book and turned her attention to the dog that had jumped up on her leg¹⁰. The process of reading and contemplation is completed, and the attention is turned away from the content of the book – and from the book as object – towards the dog. The reader is leaving

⁸ Book of hours, Museu Calouste Gulbenkian Lissabon, 1473–77, Ms. LA 144, Illuminations of the Fitzwilliam Masters. Gregory T. Clark, “The Master of Fitzwilliam 268: New Discoveries and New and Revisited Hypotheses”, in *Flemish Manuscript Painting in Context: Recent Research* (Los Angeles: The J. Paul Getty Museum, 2006), 123–134.

⁹ Here it is a question of 3 of originally 19 full-page illuminations and 24 smaller calendar sheet illuminations. 11 of the 19 full-page illuminations have been preserved: Clark, “Master of Fitzwilliam”, 126.

¹⁰ *Ibid.*, 126.



1.
Book of hours, Museu Calouste Gulbenkian Lissabon,
1473-77, Ms. LA 144, Illuminations of the Fitzwilliam
Masters, fol. 126v, 138v, 180v

Fitzwilliamo meistro iliustracijos, l. 126v, 138v, 180v;
Maldaknygė, 1473–1477 m., Calouste Gulbenkian
muziejus Lisabonoje, Ms. LA 144

the space of internal imagination and becoming aware of the external space, her surroundings with the dog as a living being in the real space. While the scenes in the background of the previous illumination represent parts of the reading and as such refer to an interior process, the preoccupation with the dog clearly refers to the exterior reality.

The illuminations in the Book of Hours in the Calouste Gulbenkian Collection show a striking similarity to those in the Book of Hours of Mary of Burgundy in the Austrian National Library¹¹ [fig. 2]. However, the representation of time and space is different and, as is the interrelation between the internal and external spaces. Although in the Austrian Book of Hours, the reader – Mary of Burgundy – is shown in front of a window while reading a book, the reading is not represented as a continuous action¹². In contrast to the Book of Hours with the sequence of similar illuminations, the picture with the reader in the Austrian Book of Hours is autonomous. The illumination with the portrait of the reader is followed immediately by the calendar, and here the process of reading ends abruptly. Only fol. 43v [fig. 2] refers to the object of reading represented by an open book¹³. The reader, however, remains absent. Instead, the illumination in the open book depicts a crucifix. The representation of the illumination becomes all the more remarkable because another crucifix is represented in the external space too. Through the frame of the window or painting the gaze is directed to the crucifixion scene. However, another representation seen in the painting or seen outside through a window does not become any clearer. Nevertheless, the crucifix in the interior of the book as well as its subject content are linked to the exterior scene which seems to unroll in the real space.

The two Books of Hours thus provide examples of reading represented by the books depicted in the illuminations and at the same time shown to the exterior viewer of the book. The process of reading occurs in

11 The illuminations in the two books of hours originate from the same historical period – they are both dated between 1473 and 1477. The illuminators of the two books of hours are not known by name. The illuminations in the Book of Hours from the Calouste Gulbenkian Collection are attributed to the Fitzwilliam Master. Clark, *Master of Fitzwilliam*, 126.

12 Austrian national library, Codex Vindobonensis, Ms. P 1857.

13 Fol. 15r contains a short report about the apparition of Mary to Thomas Becket: Incip.: *Legitur quoa beatus Thomas Cantuarensis, at the end the hymnus Gaude flore virginale, eine Versikel and the Oratio Dulcissime domine Jesu Christe, qui beatissimam genitricem tuam.* Both illuminations by Nicolas Spierinc. Franz Unterkircher, *Kommentar in Das Stundenbuch der Maria von Burgund* (Graz: Akademische Druckerei- und Verlagsanstalt, 1993), 30–38.



2.
Stundenbuch der Maria von Burgund, 1477, Austrian national library, Ms. 1857, fol. 14v, fol. 43v



Marijos valandų knyga iš Burgundijos, 1477 m., Austrijos nacionalinė biblioteka, Ms. 1857, l. 14v, 43v

space and time. This means that the conception of the manuscripts shows an understanding of the book that reflects on time and space.

In the Book of Hours from the Calouste Gulbenkian Collection as well as in that from the Austrian National Library, the differentiation of internal and external spaces of reading becomes visible through the differentiation of the representational modes represented by reader in the illumination on the first level and the picture in the illumination on the second level.

Although similar principles of spatial consideration are presented in a prayer from the end of the 14th century, which was written in Bruges and illuminated in Catalonia, and is now part of the Koenig Collection internal. Here the external space is not divided by the illustrational mode. On the margin of a page, we see the founder kneeling before the Mother of God¹⁴. However, by placing the prayer at the bottom of the book and the Mother of God with the child at the lateral margin above the small figure at the bottom, the page is considered as a space, which should remind us of the space

¹⁴ *Ars vivendi – ars moriendi. Die Handschriftensammlung Renate König. 34 der schönsten Andachtsbücher des Mittelalters aus der wohl bedeutendsten Sammlung in deutschem Privatbesitz* (München: Hirmer, 2001).

of prayer, i.e. the chapel or prayer room. We also see two different pictorial realities confronting each other: on the one hand, it is that of the prayer in here and now, and on the other hand, it is a meta-reality reserved for the Mother of God. Adorned with by the cloth of honour, she is taken out from the reality of the book page. Thus, she levels with the representation of the heavenly reality, i. e. that of faith, and for the praying person she becomes a projection of eternal salvation. The ideas connected to the Mother of God are outside the book. The idea of unearthliness is further supported by the two birds holding the cloth of honour with their beaks. Intended as a spatial reference, both the cloth and the figure in front of it remain it. The praying person is aware of the spatial and hierarchical distance. His head is turned slightly upwards, but his gaze is directed inwards. And for the viewer outside the book, it remains unclear whether Our Lady reveals herself to the praying person as a real devotional image or as a vision.

In the books cited above, the differentiation of internal and external spaces follows from the illumination itself. In a contemporary example – a book by the German artist Karin Sander – we are likewise confronted with an interrelation of external and internal spaces. However, the conception of space appears more abstract. The artist does not refer to the pictorial language of illustration but to that of the programming code of computer language. At the same time by using the signs of a code, Sander challenges the traditional ideas about art. Since 1998 artist has been using 3D scanners and printers to reproduce all kinds of objects¹⁵. Scanning allows her to create precise forms which she then only has to scale to the required size. The computer software transforms the object into a code. The viewer who is not informed about the process will not recognise the object until they get some more information. The whole process of the procedure is laid out in the artist's book *XML-SVG Quellcode/Source Code* which she published for the occasion of an exhibition¹⁶. The publication contains two forms of representation: firstly, photos of the rooms which Sander subjected to her

¹⁵ Karin Sander, "Karin Sander im Interview. "3-D-Technik verändert die Kunst", interview by Daniel V lzke, *Monopol. Magazin für Kunst und Leben*, March 22, 2013, (accessed May 29, 2018), <https://www.monopol-magazin.de/3-d-technik-ver%C3%A4ndert-die-kunst>.

¹⁶ Karin Sander, *XML-SVG Quellcode/Sourcecode* (Otterndorf: Museum Gegenstandsfreier Kunst, 2010). The artist leaves the title open interpretations. XML (Extensible Markup Language) is a language for the representation of hierarchically structured data in text format which is readable by both humans and machines. SVG, a vector graphics format based on XML, enables images to be enlarged without loss of quality.

artistic transformation; and secondly, representations of the transformed room, i.e. source codes describing the rooms. They are displayed on the white surface of the paper without any spatial references and therefore become an integral part of the book space. The representation on the book pages responds to that in the exhibition room, where the same code was presented on the wall. Since the photos of the exhibition are included in the publication, the viewer will get an idea of the artist's conception of space. The photos of the exhibition show that Sander's work consists of abstract symbols which are spread out over the walls of the gallery space and thus convert the walls of the room to the equivalent of book pages. Thus, the room's space is not only transferred to the pages of a book and vice versa, but the room itself gives direct access to its dimension with a text. Whoever can decipher the code will find that the series of symbols are the data from the computer programme which calculated the real room. They capture the cubic content of the space – its volume – and provide the basis for making scale models. Written out as source code and then projected onto the walls, the marks reveal an abstract image of the processes carried out by the computer. With the help of the dedicated software, they can be used to reproduce a vivid virtual image of the room on a computer screen, which can then be converted by a 3D printer into a spatial model corresponding in every detail to the space which was recorded on the computer. In contrast, the rows of marks on the pages of the publication seem to be completely abstract. The manner of their reproduction in the publication, however, matches the different spatial settings. The size of the typeface used for the symbols is determined by the size of the actual space. Because a larger typeface takes up more space, the rows of marks extend across many more pages in the book and thus take up more room, while the smaller numerals and symbols of the reproduced code can easily fit onto the three double-page spreads. This way, the space occupied by the graphic model of the book space becomes equivalent to that of the “real” space. However, the room space determines the space in the book, while at the same time the representation of the room in the book is an abstraction of the room and thus the two spaces melt into one another.

With her *XML-SVG Quellcode/Source Code*, Sander combines two modes of spatial representation. Taking into account that the presentation of her work, – the abstract code of a spatial object, – is represented both on the wall of a real room and on the surface of a book page, the difference between the space of the exhibition room and space in the book has no impact on the artist's work. The spaces of representation, whether in an exhibition room or in the book, conform to each other. And this conformity of external and internal space contrasts with the concept by Seth Siegelau, who authored one of the first examples of transferring an exhibition completely onto a book. The book, which became known as “Xerox book”, has no title. Instead, the title is replaced with the dates of the exhibition duration, while the cover of the book lists the names of artists with Siegelau invited to exhibit. The exhibition, however, took place exclusively in the book. The drawings sent by the artists add up to a sequence of sixty pages. And the artist's concept only becomes clear by following through the entire sequence of pages. Siegelau was one of the first – yet not the only one – to transfer an exhibition into a book, thus replacing the exhibition hall by the space of the book. Since then, books have often been used as exhibition spaces.

Sander's *XML-SVG Quellcode/Sourcecode* and Siegelau's Xerox book as well as the books of hours make use of the concrete space within the body of the book, although its metaphorical notion is particularly evident in the books of hours. With regard to the status of a Book of Hours, one must take into account that it is considered less of an object, namely a book with text and illuminations, than an object of devotion directly linked to the dialogue with a saint or even God. The spatial conception of the book, however, is not limited to the architectural or concrete space, but also refers to the metaphoric space of the book. From this point of view, the book is an equivalent of the metaphysical concepts that operate in categories such as world or cosmos. The idea of including the whole world in a single book became relevant for the chronicles of the 15th and 16th centuries, and also for the encyclopaedic works of the 17th century. These examples show that the conception of the book as a model of space and time is not as new as it might have seemed in the 1960s with the appearance of artist's books.

Furthermore, the concept of space is by no means linked to three-dimensionality created with the help of unfolding panels, pop-ups, and other elements of paper engineering. The ideas of space and time can already be recognised on another level. Spatiotemporal conceptions are important for books as a representation of an external world. From this point of view the books are mainly important as a way to represent and objectify the unseen and untouchable existence, which, however, can be taken as real and of fundamental importance for a worldly being. The following examples: – the *Codex Aureus* from St. Emmeram, the *Codex Gigas* and a picture bible from Paris known as the *Crusader Bible* – originated in the medieval era, so none of them can be compared with contemporary examples. However, they are representative of a book as an object that represents the external world. All three being Bibles, they come to represent of the book as a universal symbol for the universe beyond human existence.

The first example refers to the gilded splendour of the binding from the *Codex Aureus* from St. Emmeram in Regensburg. The goldwork of the cover is considered as a representation of the Holy City of Jerusalem. Consequently, all its elements are interpreted as symbols referring to the Holy City. Their symbolism is particularly evident from a lateral view, from which the setting of the stones appears as architecture [fig. 3]. Each stone with its gold mounting looks like a sacred building composed of columns and crowned with a dome. While some of the settings form porticoes, others are reminiscent of chalices. These chalices recall the holy communion which allows a man to connect with Christ. The castle represented by the stones forms the “dwellings of the saved in Heaven”. Although the biblical text does not explicitly compare the stones to a building, the 11th century author seems to have discerned an architectural image of the City of Heaven in the goldsmith’s decoration. His interpretation is based only on a basic meaning of the goldwork of the cover. His comparison refers the passage from *Revelations* which describes the Heavenly City as constructed of precious stones and as the seat of the Divine¹⁷. The goldwork refers to this idea. The centre of the cover represents an enthroned Christ. His feet rest on a globe, in his left hand he holds an open book with the pages showing the words from the

¹⁷ Revelations, 21,9–22,5.



3.

Codex Aureus from St. Emmeram, Regensburg,
St. Denis, um 870, München Bayerische
Staatsbibliothek, Cod. 1400

Codex Aureus iš Šv. Emmeramo bazilikos
Regensburge, Šv. Denisas, apie 870 m., Bavarijos
valstybinė biblioteka Miunchene, Cod. 1400

Gospel of John: “Ego sum via et veritas et v[ita]” (John 14:6). The right hand of Christ is raised in a gesture of blessing. The mandorla surrounding Christ splits in two, which symbolises the split between the divine and the human nature of Christ¹⁸. Away from the mandorla, a set of bars form a cross and connect the inner scene with the outer frame at the edges of the cover. The fields around the mandorla show the four evangelists and the scenes from the Gospels. The Evangelist Matthew on the upper left is combined with the story about Christ and the adulteress (John 8:1-11). The Evangelist John on the upper right is combined with the expulsion of the merchants from the temple (John 2:14-16). The Evangelist Mark bottom left is combined with the healing of the leper (Mt 8, 1-4), and the Evangelist Luke bottom right is represented with the healing of a born blind man (Jn 9, 1-7). The scenes from the Gospel surrounding the Enthroned at the centre of the goldwork emphasise the function of Christ as a judge and the redeemer.

¹⁸ Hans Bernhard Meyer, “Symbolik frühmittelalterlicher Majestasbilder”, in *Das Münster*, vol. 14 (1961): 76–84.

The representation of the enthroned Christ on the cover also demonstrates the idea of a real presence of the divine in the book of the Gospels. The Gospel of John (John 1:14) refers to that idea. Here the reader will find a description of the Gospel Book placed on a throne or pulpit. According to this description, the Holy Book must be present during the Councils and during the Palm Sunday processions. Although the figure of Christ on the cover of an evangelistary is not unique, on the *Codex Aureus* it focuses directly to the *praesentia Dei* which is shown through the identification of the evangelistary with theophany¹⁹. The back cover with its representation of the dead Christ on the cross as a counterpart to the front cover. In accordance with the prayer “per manus sancti Angeli”, three angels above the cross are bringing the chalice with sacrificed blood as an offer to God.

The outer form of the codex thus connects directly to the internal processes, which unfold on the one hand through the four Gospels and on the other through the illuminations.

The Codex Aureus with its interrelated of exterior and interior reveals that an understanding of the book as a spatial construct that transcends its textual substance already existed as early as in the 9th century. Furthermore, if we take into account that the Gospels were read on some special days in accordance with the clerical year, and were further were considered in their relation to the redemption, we can argue toward the importance of the representation of the heavenly Jerusalem on the cover. Although the representation of the heavenly Jerusalem, the realm of God becomes accessible through its materiality, the spatial relation appears to be more abstract than that in the books of hours. Staying completely outside, the reader remains not integrated. There is no interrelation between the inside and an outside, and the golden cover functions as a shrine, which encloses the book and separates it from any exterior.

Restricted to the cover, the spatial aspects of the *Codex Aureus* from St. Emmeram depart from spatial consideration within the book as see it in the books of hours or in the *Crusade Bible* from the Morgan Library. Originally, the codex known as the *Crusader Bible* comprised forty-eight sheets, of which nowadays forty-three are in the Morgan Library, two in the

¹⁹ Otto Karl Werckmeister, *Der Deckel des Codex Aureus von St. Emmeram: Ein Goldschmiedewerk dem 9. Jahrhundert*, (Strasbourg: Heitz, 1963), 70.



4.

Crusader Bible (The Morgan Picture Bible), Paris, France, ca. 1244–1254, The Morgan Library and Museum, MS. M.638. David Slays Goliath, David's Vow to Saul Fulfilled (fol. 28v) and Saul's Envy, Madness, A Dangerous Post, (fol. 29r), each 390 × 300 mm

Crusader Bible (Morgano paveikslėlių Biblija), Paryžius, apie 1244–1254. Morgano biblioteka ir muziejus, Niujorkas. Dovydas nugali Galiotą; Dovydas įvykdo Sauliui duotą priesaiką (l. 28v); Sauliaus pavydas, beprotybė, pavojinga užduotis (l. 29r); iliustracijų dydis – 390 × 300 mm

Bibliothèque nationale in Paris and one in the Paul Getty Museum in Los Angeles. Nearly all the pages are decorated with full-page-sized illuminations, divided into two fields, with one picture above and one below. They are surrounded with a coloured border. The frame, however, functions as more than just a formal boundary; in terms of content, it rather serves to mediate between the individual parts of the picture as well as between the space in the picture and that of the page, and finally that of the book. The colour scheme of the frames with the alternating blues and reds creates references that no longer isolate the single illumination but rather connect it to that of the following page. The restricted colour palette of only a few tones contributes to consistent scheme with narrative qualities. The frames merge with architectures within the images and the figures perceive them as part of the pictorial reality [fig. 4]. Thus, the frames no longer form demarcations, but

rather mark a transition. They can be simply transgressed, in some cases even climbed over like a fence or a mural. Such details result in a division of outer and inner zones, but they are both interconnected through a unique action. The pictorial events are literally expanded to include space outside of the picture field.

The *Crusader Bible* was produced in Paris at the beginning of the 13th century and was most likely commissioned by Louis IX. Obviously, the commission was connected to the Crusades, which took place between 1244 and 1254. With the crusade a new conception of self-consciousness was introduced to the French people, that of being equal to the people of Judah. The idea was introduced by Pope Gregory IX in 1239. Louis was compared to Solomon, the Sainte Chapelle to Solomon's Temple, and the Grande Châsse with all its relics became the Ark of the New Covenant. Paris was regarded as the New Jerusalem. Under this point of view, the picture bible forms a parallel to the Sainte Chappelle. Stylistic and iconographic references to the stained-glass windows in the Sainte Chapelle are evident. This reference places the book in an architectural context. The Sainte Chapelle was consecrated in 1448, a few years after the completion of the Bible. It was built to house the relics of some thorns of Christ's crown, which were brought to France by the Crusades. In the illuminations, the kings are depicted with the armours of the crusaders. The emblems of lily and sceptre signify the connection to the French king. The size and rich decoration of the book also suggests King Ludwig as the patron of the book.

The reflection of space in the *Crusader Bible* appears on several levels: spatial conceptions become visible in the illustrations, mainly through the architectural elements and further through the transgression of the frames of the illuminations as well as through the interrelation of pages. Although these spatial aspects are internal, without directly addressing the viewer, they do not exclude him. A architecture and even the battle scenes force the viewer to confront with scenes familiar to him. Considered from this point of view, the *Crusader Bible* can be compared with the books of hours. Both address a private user, while the *Codex Aureus* was designated for clerical use during representational ceremonies in the church.

Consequently, the conception of space in the *Crusader Bible* links to the experience of the user of the book. So, even if not directly included through the illumination, he will nonetheless find himself indirectly included. While remaining rather illustrative, the equivalence between the chapel and the *Crusader Bible* reminds us of the book *XML-SVG Quellcode/Sourcecode* by Karin Sander. Both books try to link the exterior space, that of a room, to the interior space of the body of a book.

Apart from its specific spatial references, the Bible also includes those of time. There were originally no captions to the illuminations, and the narrative clarity resulted from the architectural settings, costumes, and gestures, and above all the reader's knowledge of the biblical story. The later addition of inscriptions contributes to the temporal dimension. Meanwhile the diverse inscriptions provide information about previous ownership of the bible. After the death of Ludwig IX, the Bible came to Italy, where in the 14th century the Latin inscriptions were inserted. In 1608, the Bible was transferred to Isfahan as a diplomatic gift for Shah Abbas, who added Persian commentaries to the Latin ones. After the conquest of Isfahan by the Afghans in 1722, the book came into possession of Persian-speaking Jews, who added Jewish-Persian inscriptions. Further references to ownership indicate Bernard Maciejowski, Cardinal of the Holy Roman Church and Bishop of Cracow, Duke of Siewierz and Senator of the Kingdom of Poland (fol. 1), and the Persian Shah, who left a seal with the inscription "Shah in Shah Abbas" on fol. 42v.

A further example of spatial and temporal consciousness in a book is the juxtaposition of two full-page illuminations in the *Codex Gigas*, which has become known as the Devil's Bible. The manuscript most probably was produced in about 1220 in the Benedictine monastery in Podlažice in Bohemia. Apart from ornamental initials and a few drawings on the margins which were obviously were added later, the Bible contains no decoration. Much more striking are the two illuminations positioned next to each other, each filling a complete page. Folio 289v shows the heavenly Jerusalem, folio 290r Satanus [fig. 5]. With Heaven on the one hand and the Devil on the other, the two extremes of a theological programme are captured. According



5.
Codex Gigas, also known as the Devil's bible, beginning of the 13th century, The National Library of Sweden, Stockholm, fol. 289v–290r; vellum, each 890 × 490 mm

Rankraštinė knyga *Codex Gigas*, žinoma ir kaip Šėtono biblija; XIII a. pr., Švedijos nacionalinė biblioteka, Stokholmas, vaškiniis popierius, l. 289v-290r; dydis 890 × 490 mm

to Christian faith, earthly life finds its completion with Heaven and Hell. They stand for eternal life and eternal damnation. The two depictions differ by their formal organisation, one showing a dense row of small-scale architecture, the other a single figure. But both representations are surrounded with a golden yellow frame, which connects the different representations under a sort of common architecture.

The representation of Heaven – obviously reminiscent of the apocalypse – is conceived as a city. The illumination shows it divided into ten superimposed rows, which are connected with blue and green columns. Each strip is composed of several zones, the lowest of which is the city wall with battlements, houses, towers and ornaments representing vegetation. Only the uppermost row shows columns crowned with battlements. Since all the columns are arranged in front of the city wall, i. e. outside the city, they appear as supporting elements of the overall architecture of the city, but at the same time they also have a metaphorical function. They symbolise the pillars of the world – the eternal world, as symbolized in the heavenly Jerusalem. According to the description in the apocalypse, the heavenly Jerusalem will appear as an integral architecture, arranged as a cube with gates in each direction. It is the location and condition of all creation after the General Judgement, at which all human beings will get their bodies back

(cf. Phil 3:21; 2 Peter 3:7). The New Jerusalem is not earthly, like the Holy Land, but heavenly.

The opposite page shows the Devil as a mixture of a human and an animal. The representation seems to be based on a description of Leviathan in the Book of Job (Job 41). The powerful limbs, the double armour, the flames coming out of its mouth, and the striking eyes are features that correspond to the depiction in the codex. Unusual, however, is only the reproduction of the Devil on its own, without any context. Devil figures, insofar as they stand out so prominently, are generally integrated into a narrative context. As sovereigns of the Hell, they mostly dominate the depiction of last judgement or scenes of damnation. An example is a fresco by Giovanni da Modena in the Cappella Bologni of the Basilica of San Petronio in Bologna. Da Modena's painting dates from about 1410 and is thus around 200 years younger than the depiction in *Codex Gigas*. Another example of a monumental representation of the Devil is included in the Last Judgement by Taddeo di Bartolo. Created around 1394, Bartolo's fresco extends across all the walls of the chapel of the Collegiata di Santa Maria Assunta in San Gimignano. The Devil depicted in this fresco in some ways looks similar to that of the *Codex Gigas*. The similarity results from the posture: both devils have bent their legs as if seated, while they both raise their arms slightly – a posture which hearkens to the iconography of the *Majestas domini*. Similarly, the enthroned God raises his arms in a gesture of blessing. This posture stands out in the manuscript because the Devil is represented without any context. The illumination shows neither spatial references nor those to time. The Devil's body forms a cosmos of its own in the emptiness of time and space. From this point of view the body of the Devil can be read like an encrypted map that at the same time both depicts the Devil's realm and embodies the Devil. With this double function, the representation would form a counterpart of the heavenly Jerusalem on the left side in the *Codex Gigas*. Thus, the kingdom of eternal life would be juxtaposed to that of eternal damnation.

The combination of the two opposing illuminations seems more logical regarding the content of the codex. Contrary to the customs of the time, the book contains both the Old and the New Testament. Integrated between

the two biblical books are the non-biblical writings, namely Josephus' treatises on Jewish antiquities (*Antiquitates Iudaicae*) and the Jewish war (*De bello iudaico*), Isidor of Seville's *Ethmologiae*, *Chronica Boemorum* of the Cosmas of Prague, an early version of the *Ars medicinae*, and the writings of Constantinus Africanus, and finally the *Calendarium* with a necrology. This compilation is highly unusual for a medieval manuscript. Even though manuscripts with different themes and diverse sources were often grouped together, it is not usual to place the biblical books with non-canonical texts in a sequence. The fact that such combination nevertheless determines the content of *Codex Gigas* refers to a universal idea: the book should include all the knowledge relevant for the clerical life. From this point of view the *Codex Gigas* equals a space of knowledge and corresponds to the idea of completeness. The writings in the codex underline this association. For example, Josephus describes the temple, and everything connected with it as the analogue of the world itself. If the layout of the temple reflects the system of the world, then the vestments of the priests reflect the land, the sea and the sky.

The representation of space in the *Codex Gigas* turns out to be as abstract as that of the *Codex Aureus* of St. Emmeram. The user of the book remains outside of this space and the representation of Heaven and Hell remain abstract places, incomparable to with anything from his external world. Again, we must take into account the function of the book, which was never designated for general use but only for monastic purposes. The users should not identify with the representation, nor should they consider themselves part of the book. On the contrary, the book with its representation of an unearthly space should remain an object of longing.

Although the examples of books cited here precede the 20th century advance the artist's book, they nonetheless demonstrate that the understanding of the book as a material body with its own laws of space and time already existed much earlier than we would think. However, the question remains: why we use phrases like "reading a book" or "reading an author" without any regard for the material body of the book? After all, the material body was of great importance for the reception the texts included in the book during many centuries. It seems that books as material objects lost

their significance at the moment of mass production and the reading revolution. Books became a mere of text distribution. Hence, the consideration of books as a sheer container for texts we must take as a consequence of the mass production of books due to industrialisation. The conception of the spatial qualities of a book changes at a time, when the material body of the book starts to dissolve due to digitalisation. But at the same time, we encounter the importance of the body of the book emerges. Even if the term “book” is used universally for nearly all objects made by a quantity of pages bound together, the use of the books differs greatly, and even more so status attributed to the different sorts of books.

When using the term “book”, we must take status of the object book into account. The status of books has continuously changed during the times and the use of books has never been the same. Consequently, conceptions of books cannot be compared without consideration of the social and theoretical background. Likewise, the experience of space and time has not been the same during the centuries. Before the electric light, the passage of day depended on the sun. The use of time seemed less sequenced, more fluent. Similarly, time seems to be best be represented by a clock with a hands. It contrasts with the digital numeric representation that breaks up time even into seconds. The experience of space is just as pertinent. The lack of rapid traffic means more time is afforded for passing through space. And if a voyage from one country to another once took several days or even longer, the geographical space was on the one hand more limited for the individual, while on the other hand it also seemed limitless, because the entire geographical space was impossible to grasp via imagination alone, and thus appeared to stretch beyond reality itself.

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Santrauka

Erdvėlaikio samprata knygos mene

Viola Hildebrand-Schat

Reikšminiai žodžiai: erdvėlaikio samprata knygos mene, istorinė erdvėlaikio sampratos raida, laiko samprata rankraščių ir šiuolaikinių meninių knygų iliustracijose, santykis tarp vidinių ir išorinių knygų erdvių.

Kadangi jau susiduriame su skaitmenizacijos sukelta žinijos dematerializacija, knygos kaip erdvėlaikinės medijos samprata nėra itin stabilanti. Ne tik kodeksai, bet ir kiti knygų tipai – pavyzdžiui, rankraščių ritiniai ar koncertinos – suvokiami su visu savo materialumu: t. y. jų erdvine sankloda bei temporaline seka. Erdvė ir laikas knygoje yra ne tik reprezentuojantys veiksniai, knygos materialumo suvokimui poveikį darantys faktoriai. Gilinimasis į knygą siejamas su vienalaikiškumo ir sekos patirtimis. Knygos recepciją galima palyginti su parodos lankymu arba reginio komentavimu. Kadangi medžiaga jos puslapiuose pateikiama sekvenciškai, knygą taip pat galima palyginti ir su kinu. Erdvėlaikiniai modeliai neapsiriboja vien šiuolaikinių menininkų knygomis. Tokių pavyzdžių galima rasti jau viduramžiuose. Siekis pateikti knygą kaip integralią visumą, kurioje laikas interpretuojamas erdviškai, akivaizdus visų pirma viduramžių rankraščių iliuminacijose.