

Bibliotekarstudentens nettleksikon om litteratur og medier

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Sist oppdatert 15.04.19

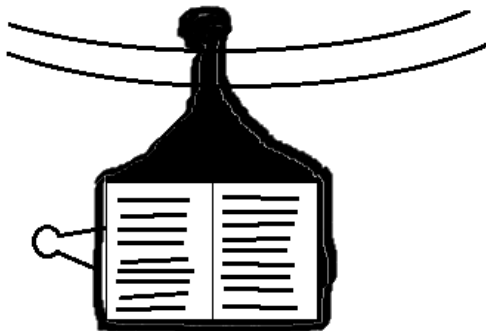
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<https://www.litteraturogmedieleksikon.no/cm4all/uproc.php/0/posebok.pdf>

Posebok

Engelsk: “girdle book”. Også kalt posebind og pungbok (Nystuen m.fl. 2008 s. 135). Innbindingen (skinnet) er lenger enn permene på boka, slik at en del av innbindingen kan stikkes inn under et belte eller bæres på andre måter (ofte med en knute ytterst på skinnet). Hele boka ligner en bok i en pose. Vanlig i senmiddelalderen.

En posebok festet i et belte, med en metallspenne til å klemme den sammen når den lukkes:



En posebok ble lagd ved at skinnet på permens underkant ikke ble slått inn, men forlenget slik at det dannet en pose (Nystuen m.fl. 2008 s. 135). Boka var lukket (med én eller to spenner) under transporten og slik at støv ikke skulle trenge inn.

“Girdle books are a special type of medieval binding where part of the leather cover extends over the wooden boards and hangs down freely from the lower part of the book when reading. The end of this cover extensions is often gathered by a (turkish) knot which could be tucked under ones belt to carry the book around and still have ones hands free. Besides rather plain prayer books for the lower clergy and merchants account books this type of binding was also in use in a more elaborate form for Books of Hours for well-to-do persons. The inner construction of the book is no different from that on a “normal” medieval one without the cover extensions. In fact a lot of girdle books were nothing more than a standard binding with leather

covered boards and had an additional cover with extensions over the first one! Especially for girdle books with a delicate textile cover this is very useful – if the textile fades or wears out, there still is the sturdy leather cover underneath to protect the book.” (<http://buchwerkstatt.blogspot.no/2010/06/girdle-book-part-1.html>; lesedato 14.12.12)

“In the eighth and ninth centuries, two monks, Paul Warnefrid and Magister Hildebrand, wrote commentaries on the Rule [i benediktiner-ordenen] in which they described daily reading and library activities. Monks were required by the Rule to read (aloud or by mumbling) three hours each day in summer and two in winter; in addition, each monk was required to read an entire book during Lent and to carry a small book when traveling.” (Kilgour 1998 s. 68)

Bøker bundet på denne måten var i middelalderen utbredt spesielt i Nord-Tyskland, Nederland og Danmark (Nystuen m.fl. 2008 s. 135). Fra 1400-tallet lagd av lær, pergament eller fløyel (Nystuen m.fl. 2008 s. 135).

“Alle de bevarte bøkene er av religiøs art, bortsett fra en håndskrevet gjengivelse av den jyske lov (kong Erik Klippings forordning av 1284, manuskriptet er fra siste halvdel av 1400-årene” (Nystuen m.fl. 2008 s. 135).

“The timeframe for girdle books represented is from about 1400 to 1600, slightly more predominant during the 15th century. Most are from the Germanic countries, but France, Spain, Italy, Scandinavia and England are included. The distinguishing feature of the girdle book is the extension of the leather binding which was usually at the lower edge ending in a hook, loop or knot that could easily be attached to a belt. It was also carried by hand by grasping the extended pouch. [...] the head of the book faces downward so when picked up, the text faces the reader in the correct direction. Girdle books were usually small, compact, and easily fit into the readers hand. The books were normally religious, used by clergymen or monks. Women especially wore the girdle book since it was already fashionable to wear a girdle belt above the waistline. A book secured above the waistline served the function of both hands-free carrying and also protected the books from theft and weather. It also made a statement of social position, wealth, and learning. Girdle books combine in one design a handy way to have a book ready for use, to store it and to protect it.” (Lindsay Levita i <http://levitabooks.wordpress.com/2011/04/18/girdle-books/>; lesedato 17.12.12)

Altertavlen i Århus domkirke (St. Clemens kirke) i Danmark ble lagd av treskjæreren Bernt Notkes i verkstedet hans i Lübeck i Tyskland på 1470-tallet. Det største feltet på altertavlen viser blant mange andre de bibelske skikkelsene Johannes døperen, Anna og St. Klemens. Judas Thaddeus (som ikke er identisk med Judas Iskariot) holder en posebok med bæreknote i sin høyre hånd, Filip har en hengende fra beltet, Thomas har en hengende på sin høyre arm, og Matteus har en

hengende i en rem i beltet. Posebøger kan også ses i albertavlen i Tranbjerg kirke i Danmark.

I St. Annen-museet i Lübeck i Tyskland findes “the Altar of the “Gertrudenbruderschaft der Träger” (Gertrud brotherhood of the porters) from 1509 and it shows St. Anne and the Holy Kinship. Two of St. Annes relatives are carrying a girdle book [...] Here you can see the two possible methods in “wearing” a girdle book – in your hand or tucked through your belt. A really nice details is the red colour of the cover the lady is wearing through her belt in comparison to the simple black cover of the other girdle book. Note the folds of the cover under the clasp – the leather extends the cover on all sides, not just on the lower part. This way the book is completely protected all around. The little circular mounts on the front and back are also a protection besides being decorative” (<http://buchwerkstatt.blogspot.no/2010/06/girdle-book-part-2.html>; lesedato 14.12.12).

“Although very few girdle books have survived, they are frequently pictured in the visual arts of the times and are referred to in the literature. [...] Containers and protective enclosures for books have been in use since long before the Middle Ages; the clay pots housing the Dead Sea Scrolls come to mind as do the leather cylinders used to store scrolls and clay tablets in the library at Alexandria and others, and the cumbdachs used by Irish monks to carry their precious manuscripts and prayer books from place to place, possibly even to Iceland, which they reached as early as 700 AD. [...] Among the few medieval books available to us, the girdle book stands out because so few of its kind are known today, though they are often represented in the arts of the mid-15th to the mid-17th centuries; however, their production does not seem to have extended beyond the 16th century. [...] On the tombstone of the French woman Jeanne Brichard in Paris with a date of 1312 (Neumüllers-Klauser, 1980, p. [298]), we see that she carries a book over her arm with a long loop, letting the book hang almost to her knee – certainly a fore-runner of the girdle book developed about 100 years later. [...] The distinguishing feature of the girdle book is the extension of the leather binding usually at the lower edge, ending in a hook, loop or knot by which it was secured to the belt; it was also carried by hand by grasping the extended pouch.” (Smith og Bloxam 2006)

“Two types of girdle books can be distinguished with several variations, but all were developed and fashioned to keep the books ready at hand, and to protect them from deteriorating influences, and exposure to the elements. [...] The single cover girdle book: This type consists of a primary binding only, providing on the bottom edge the long leather extension by which it could be slipped under the belt, or carried by hand. This single cover style may leave the fore-edge and the top open, or may cover them when the book is closed if another variation of the single cover style is used. The double cover girdle book: This type consists of a primary (inner) and secondary (outer) cover, and either encloses the book-block completely when it hangs from the belt, or leaves the fore-edge and the top edge open. In this style the secondary binding provides the extension to be slipped under the belt. The two

covers may be attached to each other by means of an adhesive, or the secondary cover may have pockets sewn on into which the book in its primary cover could be slipped. [...] When suspended from the belt both types hang with the head downward, and on being picked up the text faces the reader in the correct direction.” (Smith og Bloxam 2006)

“Most girdle books were small, compact, and fit easily into the reader's hand. Their size varied from approximately 90 mm to 160 mm high, and up to 50 mm thick. Only one of the descriptions of existing girdle books includes the weight, but it must be assumed that because of their small size, they were not heavy. This would also assure that they could be carried comfortably on the belt without unduly dragging it down. The largest, however, is 300 mm tall which raises the question: could this really have been carried tucked into the belt? Including the extension its length would have measured approximately 600 mm – it could have been slung over the shoulder or over a saddle. Our research to date has identified other types of books that were 'worn' namely long, folded sheets of parchment or paper, held together at one narrow end by a ring or clasp which could also be attached to a belt. These are referred to as folded almanacs and contain mainly calendars, (also referred to as computus), astronomical and astrological treatises, reckoners, and medical vade-me-cums. Additionally, Elizabethan ladies and gentlemen were fond of carrying on their belts very small, almost miniaturesized books, often enamelled and decorated with precious stones on gold covers, containing portraits of their lovers, love poetry, or prayers.” (Smith og Bloxam 2006)

“Girdle books were put to various practical uses, and were used symbolically to denote knowledge, wealth, intellectual curiosity and learning. By the late Middle Ages members of the mendicant orders and other clerics often traveled between monasteries and churches; they worked in the fields, they taught, and were engaged in a variety of physical labor. Jost Amann in his monumental work of woodcuts *Ständ und Orden der Heiligen Römischen Catholischen Kirchen* (1585) pictures members of five religious orders with girdle books. Whether they carried their books by the extension, or tucked them into the belt, they were provided easy access to the required texts, offices and prayers. [...] Knights, ladies, and noblemen are also frequently shown reading in them; lawyers and their clerks used girdle books when traveling the circuit to dispense justice.” (Smith og Bloxam 2006)

“Symbolic use of the girdle books appears with apostles, saints, popes, royal personages, the Virgin Mary, and most frequently the four evangelists, among many others. In Matthias Grünewald’s painting “Temptation of St. Anthony”, which forms part of the Isenheimer Altar, the devil with suppurating sores, is depicted clutching a girdle book! A worthwhile study would be to investigate the mention of girdle books in the literature of the times. Two instances suffice in this context to illustrate the varied and contradictory views held of the girdle book as a symbol. Emphasizing the negative connotations of the ownership of girdle books, James Kearney in his article “Enshrining Idolatry in *The Faerie Queene*” points out

that the Redcrosse Knight and Una describe Archimago as “An aged sire, in long blacke weedes yclad, /His feete all bare, his beards all hoarie gray./ And by his belt his booke he hanging had.” (Kearney, p.11.) In this instance the girdle book allies Archimago with the reformed iconography of the faithless papist and paints him as either a “...hypocritical fraud or superstitious idolater”, (Kearney, p. 11). Foxe, however, in *Actes and Monuments* employs the girdle books to denote, among other ideas, protestant faithfulness to the Word of God.” (Smith og Bloxam 2006)

“Frequent depictions of girdle books in medieval paintings, drawings, sculptures and prints indicate that they were numerous and frequently used by literate people of the Middle Ages. But while they are represented in painted altars, in carved church pews, and on tombstones, today only 23 or 24 known examples remain. In the United States the Newberry Library, the New York Public Library and Yale University each owns one example, the others are in Europe, mainly in Germany where we know of at least 11 examples. Others are in Poland (1), Austria (1), Estonia (1), Sweden (1 or 2), Denmark (2), England (1 or 2), and The Netherlands (1). They form important parts of their host collections. Despite the counts indicated above, it is difficult to know precisely how many girdle books still exist. In many cases the leather extensions were cut off – maybe to make it easier to store the volume on a shelf. It was only in the late 16th century that books began to be shelved upright, with the spine outward; in that case the construction of a girdle book would have made it difficult to slip the volume onto a shelf between other books. Maybe a nice piece of leather was needed for some other use, and the extension on a girdle book was a handy source to get that piece of leather.” (Smith og Bloxam 2006)

“[M]uch of the confusion about the number of girdle books that have survived is rooted in the terminology used to describe them. The German word Beutelbuch, literally translated as “pouch book” is sometimes used interchangeably with Buchbeutel, which literally translated means “book pouch” and invokes the image of a bag or pouch into which the book is placed when not used, and from which it would be removed to be read – concepts that clearly describe two different types of object. Only the English designation of girdle book connects the book with the girdle, or Guertel in German, in this case referring to a belt or cincture at the waist to which it was attached, or simply slipped under. Girdle books stored in libraries without being recognized as such can only be identified clearly through a thorough examination of their bindings, by careful review of their history, provenance, location of manufacture and other tell-tale information. Close relatives of the girdle book were the chemise books, and other types of separate covers, often beautifully embroidered and worked with gold and silver threads, with tassels and gems, on which books rested, or were held while being read. Several variations of these protective covers are found in many paintings of the late Middle Ages, and their use extended well into the Renaissance.” (Smith og Bloxam 2006)

“Many girdle book bindings were multi-colored, some bound with the secondary cover made of chamois leather providing a soft, velvety texture, which was pleasing to the hand. Hand forged and hammered brass bosses to prevent the cover from being rubbed while shelved on their sides, floriated corner and center pieces, often pierced and with colored leather or vellum underlays, braided closing straps and other fittings completed the bindings. [...] Books were prized for their contents and by their sumptuousness provided a ready indication of their owners' status in life. [...] Dr. Janos Szirmai, whose monograph *The Archaeology of Medieval Bookbinding* [1999] has become a classic in the field and is a rich source of information on medieval bookbinding matters. Among others, he has described the Meermanno-Westreenianum volume at The Hague in great detail, has produced a replica of the same, and has contributed much to the renewed interest in the research of the girdle book.” (Smith og Bloxam 2006) En annen studie enn Szirmais er Lisl Alker og Hugo Alkers *Poseboka i bildekunsten: En beskrivende oversikt* (1966; tysk tittel *Das Beutelbuch in der bildenden Kunst: Ein beschreibendes Verzeichnis*).

“[T]he long “tail” of girdle books is actually at the bottom (foot) of the book, not the top. [...] leather covering could overhang the edge of the book at the head to protect the pages. “Chemise” bindings even included extra leather to cover the fore-edges. The tail of the covering could end in a Turk’s Head knot, a metal hook, or a drawstring. [...] Of the 23 existent girdle books, 9 have an overcover added over the primary covering. [...] The vast majority of girdle book images show the books with loose tails or Turk’s Head knots. However, I have found one image the shows a cord through the tail, and I chose to finish the tails in this way. This book is Bibliotheca Qvarnforsiana, kat. 262” (Gwerfyl 2012).

“Today, there are only 23 medieval girdle books in existence, not counting any surviving metal girdle books intended as fashion accessories. Of these utilitarian girdle books:

- 11 contain parchment manuscripts
- 7 contain paper manuscripts
- 5 contain printed texts (Szirmai does not specify whether these were printed on paper or on parchment – both were used in the early days of printing)
- The majority have a Turk’s Head knot
- 3 have hinged brass hooks
- 2 have a pouch with loose ends
- The majority are small religious texts (such as Books of Hours or a cleric’s Daily Office)
- 4 are legal texts and are quite large (one was designed to be carried as a shoulder bag instead of on the girdle)
- 14 have only a primary covering (these were all originally bound as girdle books)
- 9 have a secondary covering (these may have had their girdle book overcovers added after the original binding)
- 14 are bound in plain leather

- 7 are bound in leather with simple blind-tooled decoration
- 2 are bound in luxurious velvet” (http://www.aneira.org/books_for_travelers.pdf; lesedato 03.01.12). Av denne oversikten går det fram at noen posebøker var tidebøker.

“Girdle books in their various styles combine in one ingenious design a handy way to have a book ready for use, to store it and to protect it. To that end the basic concept and development underlying the medieval girdle book are not far removed from 20th century devices such as palm pilots, electronic books and laptops, all of which stress ease of access, handy format and ready availability. Though the girdle book is practically unknown today, the principles that lead to its development are very contemporary; making the books not as alien as they may seem.” (Smith og Bloxam 2006)

Det lages ikke lenger posebøker, men klaffebind er ikke uvanlig. Klaffebind (bok med såkalte ombøyde kanter) brukes blant annet på enkelte bibel- og salmebok-utgaver (bøker som skal brukes og flyttes mye, bæres rundt osv.). På disse bøkene går overtrekksmaterialet et stykke utenfor kanten på permpappen slik at det beskytter bokblokka. Beskyttelseskantene kalles noen ganger “vinger” (Nystuen m.fl. 2008 s. 108 og 126).

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