

Bibliotekarstudentens nettleksikon om litteratur og medier

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Om leksikonet: https://www.litteraturogmedieleksikon.no/gallery/om_leksikonet.pdf

Atlas

En innbundet eller stiftet samling av kart, eller kart/plansjer bundet sammen til en bok, eventuelt med verbale forklaringer, fotografier m.m. Ordet “atlas” ble først brukt av belgieren Gerhard Mercator i en bokutgivelse i 1585 (Rehm 1991 s. 13).

Ordet “atlas” “comes from the Greek mythology figure, Atlas, who was the son of Titan Lapetus and Asia and brother of Prometheus. He is popularly known as the one punished by Zeus to carry the weight of heavens. He’s portrayed in statues and paintings as a man carrying an enormous sphere on his back. Atlas was first associated with a collection of maps during the 17th century.” (<http://www.differencebetween.net/science/difference-between-almanac-and-atlas/>; lesedato 07.01.19)

“[B]etegnelsen benyttes også om andre tematiske samlinger af illustrationer, fx anatomiske eller kunsthistoriske atlas. Det første kendte atlas blev samlet af Ptolemaios omkring år 150. Ordet atlas er første ord i titlen på kort fra 1597 af Mercator, efter titanen Atlas. Geografiske atlas kan dække hele verden eller mindre regioner. De fleste atlas afspejler brugergruppens behov, lægger vægt på kort i stor målestok af det nære område og viser verden med hjemstavnen i midten. Mange lande har udgivet officielle, nationale atlas; det er ofte store formater med prestigekarakter, som giver en præsentation af landet i tekst og tematiske kort; et eksempel er *Kalaallit Nunaat Atlas* (1989) udgivet af Grønlands Hjemmestyre. Heroverfor er *Atlas over Danmark* en løbende udgivelse af videnskabelige publikationer beregnet på et snævrere publikum.” (<http://www.denstoredanske.dk/>; lesedato 25.04.13)

“A bound or boxed collection of maps, usually related in subject or theme, with an index of place names (gazetteer) usually printed at the end. The first bound collection of maps is known to have been issued in Europe in the mid-16th century. [...] In most modern atlases, the maps are printed in uniform style and format, on a fairly consistent scale. An atlas may be issued as an independent publication or as accompanying material, with or without descriptive text, plates, charts, tables, etc. Some have a special focus (example: The Times Atlas of World Exploration); others are intended for a specific use (road atlases). In a library, large atlases are often stored in a specially designed atlas case. [...] The term is also used for a type

of medical book containing detailed illustrations of human anatomy” (Joan M. Reitz i http://lu.com/odlis/odlis_c.cfm; lesedato 30.08.05).

“In 1594, Gerhard Mercator (b. 1512), a Flemish geographer, died in Duisburg (nowadays in Germany) without completing the work to which he had devoted 25 years of his life: a collection of original maps representing the totality of the world. The originality of the project lay on the fact that the maps in question were for the first time especially conceived for an anthology; and of course, that the opus was given the title “Atlas.” [...] Mercator’s title “atlas” became the term by which these collections of images are known; the initial reference was to King Atlas, a mythical Libyan king said to have made the first celestial globe. Soon however, the figure of the homonymous hero condemned by Zeus to bear the weight of the globe upon his shoulders (the Titan Atlas) was to become a more frequent illustration on the cover or on the front pages of atlases.” (Teresa Castro i <http://www.ejumpcut.org/archive/jc48.2006/KahnAtlas/index.html>; lesedato 05.12.14)

“It should be noted that the term ‘Atlas’, for a bound collection of maps, was not to come into use for another twenty-five years, until the posthumous publication of Gerard Mercator’s ‘Atlas, Sive Cosmographicae Meditationes De Fabrica Mundi ...’ (Duisburg, 1595). Two different mythical figures named 'Atlas' were invoked by mapmakers. The first was the son of the Titan Iapetus and Clymene (or Asia), brother of Prometheus. Homer refers to him as “one who knows the depths of the whole sea, and keeps the tall pillars who hold heaven and earth asunder”. In works of art, this Atlas is represented as carrying the heavens or the terrestrial globe on his shoulders. The Farnese statue of Atlas in the Naples Museum is a famous example. This figure is frequently found in the elaborate engraved frontispieces or title-page of atlas, particularly by Dutch publishers of the second half of the seventeenth century. The first to associate the Titan Atlas with a group of maps, without calling his collection an ‘Atlas’, was Lafreri, on his previously mentioned title-page, ‘Tavole Moderne Di Geografia De La Maggior Parte Del Mondo Di Diversi Autori ...’ The second Atlas was a mythical King of Mauretania, in Libya. Atlas was a wise philosopher, mathematician and astronomer, who supposedly made the first celestial globe. It was this Atlas that Mercator was thinking of, when he first used the name ‘Atlas’ (and a depiction of the King appears on the title-page).” (<http://www.mapforum.com/01/atlas.htm>; lesedato 25.04.13)

Den flamsk-belgiske geografen og kartografen Abraham Ortelius skapte verdens første trykte atlas i 1570 (Barbier 2000 s. 129). Den nederlandske kartografen Joan Blaeu avsluttet i 1662 arbeidet med et trykt atlas – *Atlas Maior* – i elleve bind med ca. 600 kart og tre tusen tekstsider (Barbier 2000 s. 129).

Den flamske kartografen Abraham Ortelius’ *Verdensteateret* (trykt 1570; den latinske originaltittelen er *Theatrum Orbis Terrarum*) er et kartverk som av mange oppfattes som det første moderne atlaset. “*Theatrum*, an atlas edited by Ortelius [...] incorporated reader input in frequent new editions [...] By this simple

expedient of being honest with his readers and inviting criticism and suggestions, Ortelius made his *Theatrum* a sort of cooperative enterprise on an international basis. He received helpful suggestions from far and wide and cartographers stumbled over themselves to send him their latest maps of regions not covered in the *Theatrum*. The *Theatrum* was ... speedily reprinted several times ... Suggestions for corrections and revisions kept Ortelius and his engravers busy altering plates for new editions ... Within three years he had acquired so many new maps that he issued a supplement of 17 maps which were afterwards incorporated in the *Theatrum*. When Ortelius died in 1598 at least 28 editions of the atlas had been published in Latin, Dutch German, French and Spanish.” (<http://jilltxt.net/txt/Blogs--Literacy%20and-the-Collapse-of-Private-and-Public.pdf>; lesedato 20.10.14)

“In 1675 John Ogilby produced the first road atlas of Great Britain, and in doing so invented the route map [...] Born in Scotland in 1600, Ogilby moved to London as a child [...] At the unlikely age of seventy-two he announced a boldly ambitious project: a six-volume atlas of Britain, including one that would contain “an Ichonographical and Historical Description of all the Principal Road-ways in England and Wales, in two Hundred Copper Sculptures, after a New and Exquisite method.” The result was his *Britannia*, which was quickly reprinted, imitated, and pirated. The book’s attention to detail was one reason for its success; its maps depict not only roads but hills and rivers, forests and bridges, towns and villages. Just as important, and most striking, was the maps’ method of presentation. In a preface, Ogilby wrote: “We have projected [the roads] upon imaginary scrolls, the initial city or town being always at the bottom of the outmost scroll on the left hand, whence your road ascends to the top of the said scroll; then from the bottom of the next scroll ascends again, thus constantly ascending till it terminates at the top of the outmost scroll on the right hand.” As the strips follow the course of the roads, they change orientation; each segment of every “imaginary scroll” includes its own compass rose. Ogilby explained his technique to his readers through a visual metaphor. Given the technical challenge of printing a series of maps several feet long, he tore the strips into even sections, in his mind, and presented them as if they were fragments of a scroll.” (Turchi 2004 s. 103-104)

Atlas utgis ofte i form av store og tunge bøker, men et atlas kan også utgjøre noen få sider i en liten 7. sans-bok. Den belgiske kunstneren Marcel Broodthaers ga i 1975 ut et humoristisk mini-atlas med tittelen *Erobringen av rommet: Atlas til bruk for kunstnere og militære*.

Mange moderne atlas inneholder (fremst eller bakerst i boka) temakart om geologi, folketetthet, tidssoner, klima, miljøødeleggelser m.m.

Eksempler på ulike atlas:

Willy Karlsen og Lars Stølen: *Historisk verdensatlas* (1970)

- Erik Ellegaard Frederiksen og Ejnar Philip: *Det danske skriftatlas* (1976)
- Michael Kidron og Dan Smith: *Krigsatlas: Væpnet konflikt – væpnet fred* (på norsk 1983) – verdenskart og kart over land med spesielle ikoner som viser antall atomvåpen, jagerfly m.m.
- David Rhind (red.): *Statlas UK: A Statistical Atlas of the United Kingdom* (1995) – en rekke kart over Storbritannia med forskjellige fargefelt, grafer og figurer i forskjellige størrelser (f.eks. små og store cocktailglass plassert i ulike regioner på kartet for å vise hvor mye alkohol som drikkes der)
- Thorbjørn Faarlund: *Verdens atlas: Lommeutgave* (1997)
- Kunnskapsforlagets Norgesatlas 3-D* (1998) – cd-rom med tredimensjonale kart og geografisk oppslagsverk
- Louise van Swaaij og Jean Klare: *Opplevelsenes verdensatlas* (på norsk 2000) – et atlas over menneskelige følelser og erfaringer, tegnet opp på kart
- Sally Hewitt: *Lek-og-lær atlas: Verdensatlas på en ny måte* (på norsk 2001)
- Gilles Thomas og Alain Clément: *Atlas over Paris' undergrunn* (2001) – oversikter og forklaringer til lange underjordiske ganger under Frankrikes hovedstad
- World of Warcraft: Atlas* (2005) – oversikt over de digitale landskapene i dataspillet *World of Warcraft*, utgitt av BradyGames
- Ronald Story: *Concise Historical Atlas of World War Two: The Geography of Conflict* (2006)
- Odd G. Engdal og Sverre Mo: *Norsk marinehistorisk atlas: 900-2005* (2006) – kart knyttet til sjøkrigshistorie m.m.
- Belinda Weber og Anthony Cutting: *Cappelens barneatlas* (på norsk 2007)
- Mark A. Garlick og Wil Tirion: *Astronomisk atlas* (på norsk 2007)
- Alain Gresh: *Globaliseringens atlas* (på norsk 2007)
- John Malam, John Woodward og Espen Madsen Knutsen: *Dinosauratlas: En spennende reise gjennom millioner av år* (på norsk 2008) – kart viser steder for fossilfunn og hvilke dinosaurer som levde i de ulike verdensdelene
- Erik Millstone og Tim Lang: *The Atlas of Food: Who Eats What, Where and Why* (2008)

Paul Lawrence: *Historisk bibelatlas* (på norsk 2008) – geografisk oversikt over bibelhistorien fra Abraham til Paulus

Marie Greenwood og Andrea Pinnington: *Barnas store pop-up bildeatlas* (på norsk 2009)

anonym: *Aktivitetsatlas: En morsom måte å oppdage verden på* (på norsk 2014) – med 250 klistremerker med symboler og flagg

Van Swaaij og Klares *Opplevelsenes verdensatlas* (på norsk 2000) skal være en emosjonell hjelp for leseren. “Har du noen gang lurt på raskeste vei fra likegyldighet til lidenskap? Eller hvor ligger “Hauger av arbeid”, “Tomheten”, “Utforsket terreng” eller “Lutter Glede”? For ikke å snakke om “Annetsteds”? Svarene på disse spørsmålene får du muligens i det nye “Opplevelsenes verdensatlas”. - Men mest sannsynlig er svarene inni deg selv. Denne boken skal bare hjelpe deg med å finne veien til svarene, sier nederlandske Sebastian Rompa til VG. Han er mannen bak ideen og konseptet til denne oppsiktsvekkende boken som snart har solgt 500 000 eksemplarer over store deler av Europa, USA, Canada og Kina. Nå foreligger boken på norsk. - Dette er et atlas som viser oss vei gjennom livets reise. En oversikt over tankenes og opplevelsenes verden, fortsetter Sebastian Rompa. Han blir ivrig i boken – og viser oss de forskjellige kartene. Ved første øyekast ser det ut som et atlas over fjerne, ukjente strøk. Men “landene” har helt andre navn – byene likeså. Tegnforklaringene ser ut som på et vanlig kart. Slå opp på “Kjedsomhetens Sump” f.eks. Her heter hovedstaden “Rutine” med småbyer rundt som bærer navnene “Ensformig” og “Tålmodig”. Noen av veiene i dette landet heter “Møtereferat”, “På en måte” og “Hvor var vi”. [...] Da han unnfanget ideen om et opplevelsenes atlas, var det nærmest som en gag. En måte å fortelle venner og kolleger i et firma han var i ferd med å forlate hvor han befant seg i livets terreng. Hvilke deler av livet han betraktet som høye fjell, dype daler, lange, kjedelige veier, pulserende storbyer og øde øyer. [...] Sammen med de to forfatterne Louise van Swaaij og Jean Klare brukte han to år på å videreutvikle konseptet [...] Psykologer i Tyskland tok atlaset i bruk i sitt arbeid for å få pasientene til å sette ord på følelser og frustrasjoner. Forskjellige firmaer begynte å bruke det i arbeidet med å videreutvikle sine ansatte. Vi har til og med laget et eget atlas for KLM, forteller Rompa. [...] I kjølvannet av boken kan man via Internett få laget sitt eget kart over sine egne opplevelser, en CD-rom er underveis – dataspill kommer, en globus er allerede produsert – og et kompass som skal hjelpe til å navigere gjennom livets opplevelser kommer snart.” (<http://www.vg.no/rampelys/bok/opplevelsenes-verdensatlas/a/4616257/>; lesedato 09.12.14)

Hugh Johnsons *Trærnes bog: Internasjonalt trø-atlas* (på dansk 1975; engelsk tittel *The international book of trees*) har kapitler som “Hvordan et trø vokser”, “Bladene”, “Hvordan et trø fungerer”, “Trøet fortøller sin historie”, “Rødderne og jordbunden”, “Trærnes stamtrø”, “Om at vøelge trøer” og “Vøeksthastigheder”.

Den tyske forfatteren Judith Schalanskys *Atlas over fjerne øyer* (på norsk 2012) er en “hyllest til den imaginære reise, til verdens små og fjerne steder, til de isolerte øyer og små kolonier, de som ikke teller eller synes på verdenskartets etablerte virkelighet. Gjennom 50 fjerne øygrupper bringes vi tett på fantastiske fortellinger om slaver, sunkne skip og merkelige oppdagere. Boken er en hyllest til det eksotiske ved reisen, det som livnærer seg av fantasien og det ukjente, som den helt nødvendige forutsetning for enhver utfarts- og oppdagertrang. Judith Schalansky har studert kunsthistorie, grafisk design og typografi i Berlin, og boken er også fra begynnelse til slutt illustrert, formgitt og typografert av henne selv. Atlas over fjerne øyer har mottatt en rekke priser, blant annet “Årets vakreste bok i Tyskland” fra Stiftung Buchkunst, foruten også den store designprisen i Tyskland.” (<http://www.fpress.no/>; lesedato 16.04.13)

Glen Birds bok *Dinosaur Jigsaw Atlas* (2004) er en fargerik puslespillbok “with six picture map jigsaw puzzles and lots of dinosaurs to spot. Each map shows a continent with country borders and pictures of the dinosaurs that lived in that region.” (<http://www.usborne.com/>; lesedato 15.05.13)

Keith B. Oldham, Jan Myland, og Jerome Spaniers matematiske *An Atlas of Functions* (2008) “describes each function graphically and gives ready access to the most important definitions, properties, expansions and other formulas that characterize it, and its relationship to other functions. As well, the utility of the *Atlas* is enhanced by the inclusion of sections that briefly discuss important topics related to specific functions; the new edition has many more such sections. The book is organized into 64 chapters, each of which is devoted to one function or to a family of closely related functions; these appear roughly in order of increasing complexity. A standard format has been adopted for each chapter to minimize the effort needed to locate a sought item of information. A description of how the chapters are sectioned is included as Chapter 0. Several appendices, a bibliography and two comprehensive indices complete the volume. [eksempler på funksjoner er:] Apéry’s constant. The Debye functions of classical physics. The Euler-Maclaurin sum formulas. Pascal’s triangle. The Laplace-de Moivre formula. Multinomial coefficients.” (<http://link.springer.com/content/pdf/bfm%3A978-0-387-48807-3%2F1.pdf>; lesedato 10.05.13)

“*Norton’s Star Atlas* first appeared in 1910 and rapidly established itself as a standard reference work for amateur and professional astronomers alike. One reason for its success was the convenient arrangement of the charts into vertical slices, technically known as gores, each covering one-fifth of the sky. In addition, the charts depicted all but the faintest stars visible to the naked eye under good conditions. [...] The charts were drawn by Arthur Philip Norton (1876-1955), a British amateur astronomer and schoolmaster, after whom the Atlas was named. [...] Over the succeeding years the Atlas went through numerous editions, in the course of which Norton redrew the charts twice, in 1933 and 1943, each time extending the magnitude limit and incorporating other improvements. During this

time the reference handbook section, which was mostly contributed by others under the guidance of the book's publisher, grew to become as valuable as the Atlas itself. Norton's final version of the charts remained in print long after his death in 1955. I was appointed editor for the 18th edition, published in 1989, by which time *Norton's* had come to look seriously dated. The 18th edition of *Norton's* marked a major departure in the book's history. For the first time it contained nothing by Arthur Norton himself, although his name and legacy lived on. The charts were completely replotted by Bartholomew's in Edinburgh using the latest edition of the *Bright Star Catalogue* and its Supplement, the standard compendium of naked-eye stars, produced by Yale University Observatory. In parallel with this, the text was extensively rewritten and reorganized, while attempting to retain the book's essential character with its emphasis on reference information and practical observing advice. [...] For the 20th edition, which first appeared in 2003, publication of this quintessentially British Atlas moved to New York, although the editor and contributors remained in the UK. Its pages were spectacularly redesigned and the charts redrawn by award-winning designer Charles Nix and his associate Gary Robbins. The text received a major overhaul and included new sections on computerized telescopes and the use of CCDs for astro-imaging, both of which are changing the face of amateur astronomy." (Ian Ridpath i <http://www.ianridpath.com/books/nortonpage.htm>; lesedato 21.05.13)

Barbara Piatti, Lorenz Hurni et al.s *A Literary Atlas of Europe* (påbegynt 2006) "has two components: a database containing fictional texts and text-related data (1) and a set of cartographic visualisations (2) which is automatically linked to the database. The database will store hundreds of texts ranging from regional to world literature with appropriate thematic, temporal and geographic attributes ("metadata"). For example, there is a distinction between settings which have a counterpart in the real world and others which have been radically transformed or are completely fictitious. In the next step, precise queries can be directed to the database in order to generate thematic maps: Are there geographic areas which are entirely undocumented in literature? How densely settled by fictional works is a particular space? How internationally is it occupied? Or is the space inscribed almost exclusively by native authors? Under which conditions (political-historical not least) does the (imagination-) space of literature contract, and under which does it expand? The geography of a single author, a group of writers, or a particular literary-historical epoch can be called up, as well as the literary geography of a minority or of an entire nation. One could also ask: Are there epoch-specific settings? The results are shown as maps, tables, or diagrams, but the maps generated are not merely statistical. At any time, the query parameters can be adjusted interactively, so that new insights can be gained through new cartographic visualisations. It is also possible to show diachronic developments, for example through animation." (<https://www.rdb.ethz.ch/>; lesedato 15.05.13)

A Literary Atlas of Europe skal gjøre det mulig med "a much more exact, closer description of a fictionalised space and its genesis than previously. In a final phase,

literary historians interpret and comment on the cartographic representations. For the pilot version of the literary atlas three case studies will be prepared and carried out by experts in comparative literature. The studies are focussing on three completely different types of literary spaces: The Lake Lucerne and Gotthard region (alpine scenery), Nordfriesland (coast, shoreline), and Prague (urban topography). The suggested end product – an interactive literary atlas – can be described as a spatially (and no longer chronologically) organized history of Europe's literary heritage and ongoing literary production (the database can absorb additional textual material at any time). What comes in sight is the (imaginary) space of literature, which has its own dimensions, functions according to its own rules, but which is nevertheless anchored in the “reality” of existing spaces and places.” (<https://www.rdb.ethz.ch/>; lesedato 15.05.13)

Et historisk atlas viser “the progressive changes that have occurred over a given period of time in a geographic area or in the development of a spatial phenomenon or event (examples: Historical Atlas of New York City and Historical Atlas of United States Congressional Districts, 1789-1983). Historical atlases typically contain more text than a standard atlas, with maps often placed adjacent to the passages they are intended to elucidate. A historical atlas may also include a chronology or timeline and biographical notes on persons whose names appear in the text.” (Joan M. Reitz i http://lu.com/odlis/odlis_c.cfm; lesedato 30.08.05)

På engelsk brukes “atlas case” om en “free-standing piece of display furniture used mainly in libraries, usually about waist-high with a sloping top and a book stop along the front edge for displaying an open atlas. Most atlas cases are made of wood, with several deep, wide, closely spaced shelves for storing oversize reference works. Some designs have sliding shelves to facilitate use.” (Joan M. Reitz i http://lu.com/odlis/odlis_c.cfm; lesedato 30.08.05)

En “atlas factice” er et “collected work created by the selection of previously issued maps, views, plans, etc., as opposed to an atlas containing maps not previously published. The format can be bound or loose-leaf. In the 17th and 18th centuries, some publishers assembled atlases to order. Synonymous with compiled atlas and composite atlas.” (Joan M. Reitz i http://lu.com/odlis/odlis_c.cfm; lesedato 30.08.05)

Et “celestial atlas” er “[a] book of charts of the heavens. The “golden age” of the celestial atlas occurred from about 1600 to 1800. The early star atlas was not intended to be a guide to amateur star-gazing, but rather for the use of working astronomers, as a backdrop on which to plot, as accurately as possible, the changing positions of the moon, planets, and comets. The best celestial atlases were produced by notable astronomers, based on their own observations. [...] Synonymous with sky atlas.” (Joan M. Reitz i http://lu.com/odlis/odlis_c.cfm; lesedato 30.08.05)

Feral Atlas: The More-Than-Human Anthropocene, redigert av Anna Lowenhaupt Tsing m.fl. i 2020, “invites you to explore the ecological worlds created when nonhuman entities become tangled up with human infrastructure projects. Seventy-nine field reports from scientists, humanists, and artists show you how to recognize “feral” ecologies, that is, ecologies that have been encouraged by human-built infrastructures, but which have developed and spread beyond human control. These infrastructural effects, *Feral Atlas* argues, are the Anthropocene. Playful, political, and insistently attuned to more-than-human histories, *Feral Atlas* does more than catalog sites of imperial and industrial ruin. Stretching conventional notions of maps and mapping, it draws on the relational potential of the digital to offer new ways of analyzing – and apprehending – the Anthropocene; while acknowledging danger, it demonstrates how in situ observation and transdisciplinary collaboration can cultivate vital forms of recognition and response to the urgent environmental challenges of our times.” (<http://feralatlas.org/>; lesedato 31.01.22)

“I 2016 ga kunstner Lars Sandås ut boken *Narkoatlas – Oslo*, der han ved hjelp av tekst, håndtegnede kart og tresnitt tok for seg historien til byens åpne rusmiljø. Boken har vært utsolgt siden den kom for åtte år siden, men nå kommer det et etterlengtet andreopplag, med et nytt kapittel om perioden fra 2016 til 2024. Atlasformatets styrke er at det så tydelig illustrerer myndighetenes systematiske jaging og forflytning av rusmiljøet, fra Slottsparken på 60-tallet, Egertorget på 80-tallet, Plata på 2000-tallet og Brugata på 2010-tallet. Neste stopp ble Storgata, og situasjonen der er sannsynligvis minst like håpløs som den var i 2016, i 2006, 1996 osv.” (*Morgenbladet* 13.–19. desember 2024 s. 42)

Noen bøker med “atlas” i tittelen har lite eller ingenting med geografi å gjøre, men er forholdsvis systematiske oversikter over et emne. Andrew Solomons *The Noonday Demon: An Atlas of Depression* (2001) undersøker fenomenet depresjon fra mange synsvinkler. Christian Kjelstrup og Alf Kjetil Walgermos *Neseatlas* (2006) består av historikk, eventyr, utsagn og fakta om denne ene kroppsdelen. Ordet “atlas” kan også brukes metaforisk i titler på skjønnlitterære verk, f.eks. i den indiske forfatteren Anuradha Roys *An Atlas of Impossible Longing* (2008).

Litteraturliste (for hele leksikonet): <https://www.litteraturogmedieleksikon.no/gallery/litteraturliste.pdf>

Alle artiklene i leksikonet er tilgjengelig på <https://www.litteraturogmedieleksikon.no>