

Bibliotekarstudentens nettleksikon om litteratur og medier

Av Helge Ridderstrøm (førsteamanuensis ved OsloMet – storbyuniversitetet)

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

Boktype

Bøker med forskjellige formater, former, størrelser, og/eller med ulike funksjoner. Bøkene er lagd av ulike materialer, f.eks. papyrus, skinn, papir eller plast. De ulike formatene kan overlappe med hverandre.

Adressebok

En trykksak med alfabetisk oversikt over personer og institusjoner i et geografisk område. Den eldste norske er *Christiania Veiviser 1. Hefte* (1838). Fra 1879 ble *Adressebok for Kristiania by* utgitt årlig, og boktypen ble vanligere fra 1880-årene (Davidsen 1995 s. 11).

“Adressebøkene for Kristiania/Oslo og Aker er flittig i bruk av gjester hos både Oslo byarkiv, Statsarkivet i Oslo, Riksarkivet og Deichmanske bibliotek. Adressebøkene utsettes for stor slitasje gjennom bruk. På initiativ fra Oslo byarkiv har derfor de nevnte institusjonene gått sammen om å få adressebøkene skanna og lagt ut i Digitalarkivet. Pr. 24. april 2012 har 26 årganger blitt skanna og indeksert. Det opprinnelige målet var å bli ferdige i løpet av 2012. [...] Oslo byarkiv får en del henvendelser om oppslag i de kommunale folketellingene. De presiserer at adressebøkene er basert på opplysningene fra de kommunale folketellingene foregående år. Personer funnet på en gitt adresse i for eksempel 1933, bør man derfor søke flere opplysninger om i den kommunale folketellinga for 1932.” (<http://www.arkivverket.no/arkivverket/Digitalarkivet/Om-Digitalarkivet/Om-kjeldene/Adresseboeker>; lesedato 15.02.13)

Album

“A bound or loose-leaf book containing blank pages for mounting stamps, photographs, poems, quotations, newspaper clippings, or other memorabilia or for collecting autographs. Also, a book containing a collection of pictures, with or without accompanying text.” (Joan M. Reitz i http://lu.com/odlis/odlis_c.cfm; lesedato 30.08.05)

Album amicorum

Et vennskaps-album. En bok med (hovedsakelig) blanke sider til å skrive hilsener til hverandre i. Hilsenene kunne være både kollegiale og private.

“One of the most popular book formats of the age were *Alba amicorum*, or Friendship Albums, in which friends could write brief sentiments in each other’s blank books.” (Piper 2012 s. 90)

“The album amicorum (‘book of friends’) came into being in the sixteenth century in university circles. Professors as well as students started an album and invited befriended colleagues and fellow students to write down a learned contribution as a momentum. Noblemen might also provide a painted coat of arms, artistic friends sometimes rather beautiful drawings. These albums occurred mostly during two periods: 1570-1620 and 1750-1800. Leiden University seems to have played an instrumental role for the dissemination of the phenomenon within the Netherlands. These friends albums, stocked with dated and localized autographs, are a rich source for cultural-historical research. They provide us with information on social networks, literary trends, notions on friendship and more.” (<http://www.libraries.leiden.edu/special-collections/special/friends-united.html>; lesedato 03.05.15)

Et “album amicorum” er et “personal album containing memorabilia contributed by the owner’s family and close friends (inscriptions, original poems and songs, allegorical emblems, heraldic devices, sketches of contemporary scenes, etc.). Precursor of the modern autograph book, this type of volume originated in Germany in the 16th century and was fashionable among university students and scholars who traveled from place to place in the course of their careers. Some contain illustrations contributed by the signatories and occasionally more professional artwork commissioned in a manner similar to the illumination of preceding centuries. [...] The 195 contributions in the album amicorum of Egbert Philip van Visvliet (1736-1799) make it one of the most extensive 18th-century examples [...]. Synonymous with liber amicorum.” (Joan M. Reitz i http://lu.com/odlis/odlis_c.cfm; lesedato 30.08.05)

“The *album amicorum* (book of friends, also German *Stammbuch*) is a kind of autograph book collected by early modern students or scholars from Germany or the Low Countries, as they moved about from university to university. Most of the books are made of paper, though there are examples on vellum. A typical page will have a tag or set of verses in Latin or Greek (or, sometimes, Hebrew) at the top, and below, a formal greeting in Latin to the owner of the album. Perhaps as part of the greeting there will be a heraldic shield of the signator or a small picture, often emblematic in nature, and these are sometimes coloured. The work is occasionally of very high quality, and suggests the book must have been kept by the signator for a time in order to prepare the work. The albums begin to appear in the middle of the sixteenth century, perhaps originating in Wittenberg. Philipp Melanchthon, the reformer, has this to say about them: “These little books certainly have their uses: above all they remind the owners of people, and at the same time bring to mind the

wise teaching which has been inscribed in them, and they serve as a reminder to the younger students to be industrious in order that the professor may inscribe some kind and commendatory words on parting so that they may always prove themselves brave and virtuous during the remainder of their lives, inspired, even if only through the names of good men, to follow their example. At the same time the inscription itself teaches knowledge of the character of the contributor, and quite often significant passages from otherwise and unknown and little-read authors are found in albums. Finally, they record biographical details which would otherwise be forgotten.” [...] There are sporadic examples of albums from all countries in Europe, yet the custom was associated with the German (and Dutch) academic tradition.” (William Barker i <https://www.mun.ca/alciato/album.html>; lesedato 05.05.15)

“Most of the albums are original compilations, made up of fresh sheets bound together especially for the book. But now and then one finds printed books used as the basis for the album. [...] The British Library, principally in Egerton Mss 1178-1498, has a huge collection of albums, purchased en bloc in 1850 from the estate of Erhard Christoph Bezzel, a scholar of Nuremberg history.” (William Barker i <https://www.mun.ca/alciato/album.html>; lesedato 05.05.15)

Autografbok

En “autografbok” (“autograph book”) er en bok “with blank pages intended for the collection of signatures of friends and/or famous people, with or without accompanying inscriptions. The value of an autograph book in the collectors’ market depends on the rarity of the signatures it contains.” (Joan M. Reitz i http://lu.com/odlis/odlis_c.cfm; lesedato 30.08.05)

En “fødselsdagsbok” (“birthday book”) er en “type of book popular during the Victorian period in which a quotation from a work by a well-known writer (usually a poet) is given for each day of the year, with space left blank for autographs.” (Joan M. Reitz i http://lu.com/odlis/odlis_c.cfm; lesedato 30.08.05)

“There’s room for all your favorite characters to sign this *Official Walt Disney World Resort Autograph Book!* Ariel, Cinderella, Mickey Mouse and all your new friends can write special messages on their own pages of this Disney autograph book during your visit to Walt Disney World.” (<https://www.disneystore.com/>; lesedato 28.02.17)

Badebok

En bildebok som tåler vann, og er beregnet til at barn har med seg i badekaret, svømme-bassenget og lignende steder. Oftest lagd av plast.

Badeboka flyter, og den må kunne bites i (ingen giftige stoffer). Noen selges sammen med små plastdyr som kan sprute vann, og lignende.

“*Splish, splash, splosh bath book*: Babies will love splashing in the bath with this soft squashy bath book. Colourful fish blow bubbles, boats bob on the waves and dolphins frolic in the sea in the colourful scenes. Made to withstand even the most energetic bath-time, this book is sure to turn into a favourite – in and out of the bath!” (<http://www.usborne.com/catalogue/>; lesedato 24.10.12)

Blåsebok

Engelsk: “blow book”. En “magisk bok” der tryllekunstneren eller en annen bruker av boka kan blåse på boka eller bla i den, og få inntil da usynlige sider i boka til å bli synlige, og deretter eventuelt usynlige igjen. Ved en gjennomblafring av boka kan sidene framstå som tomme, eller vise f.eks. bilder av klovner. Ved neste gjennomblafring har alle klovnene “blitt til” f.eks. dyr. Først brukt for å lage magiske triks foran tilskuere, senere (fra slutten av 1700-tallet) som leketøy for barn.

“Picture books, with incisions into the front edge and revealing different pictorial worlds depending on the position of the thumb flicking the pages over. As early as 1550, Geronimo Cardano (1501-76), an Italian physician and mathematician, writing in his *De Subtilitate*, was already trying to describe these miraculous little books and their hidden secret. In the German-speaking world it was Daniel Schwenter (1585-1636) who first explained this apparent magic in his *Mathematische und Physikalische Erquickstunden (Uplifting Mathematic and Physical Moments)*. In literature, this device was described by Johann Christoph von Grimmelshausen in his *Seltzame Springinsfeld (The Singular Life Story of Heedless Hopalong, 1670)* as a ‘wondrous mirage bag’. In demonstrations at annual fairs, the public paid to blow into the book, and the showman would reveal to them their inner thoughts. This naturally led to the term ‘blow books’.” (<http://wernernekes.de/>; lesedato 17.12.12)

Det finnes en litterær beskrivelse av en blåsebok i bruk “in a late 17th-century German novel by Hans Jacob Christoffel von Grimmelshausen entitled *The Singular Life Story of Heedless Hopalong* (published in 1670 as *Der seltzame Springinsfeld*). After having gathered a crowd in a market place, one of the novel’s protagonists, Simplicius, presents his ‘magic book’ to the audience and claims: “Gentlemen, I am not a barker, a vagabond, a quack, or a doctor; I am an artist! To be sure, I cannot practice sorcery, but my arts are so wondrous that many take them to be magic. That this is not true, however, and that everything I do happens in accordance with the laws of nature can be seen from this book I have here, in which there are sufficient authentic documents and testimonials in support of my claims.” (Grimmelshausen, 1981[1670]: 26). The assertion that the book’s transformation is

subject to rational analysis is not misleading in the sense that the book itself is not a supernatural device with miraculous powers” (Williamson 2011).

I artikkelen “The Blow Book, Performance Magic, and Early Animation: Mediating the Living Dead” skriver Colin Williamson om “[t]he cinema’s early encounter with a metamorphic magic book known as a blow book, which is constructed like a flip book without sequential imagery, will be considered in order to specify the terms of one form of animation and its structures of illusion and belief.” (Williamson 2011)

“[T]he blow book does not generate the illusion of motion. The observer’s perception of the appearance and disappearance of images on the blank pages, rather than their actual alternation and substitution, is distinct from the effect of the flip book [...] Rather than unfolding continuously, as in the operation of the flip book, which is traditionally limited to one manipulable set of pages’ edge, the blow book’s images are controlled differentially as distinct sets of illustrated pages. It is the formal concealment of the tabs – by way of their gradation and alternation – in conjunction with the user’s concealment of the method of the book’s transformation that forms the basis of the illusion.” (Williamson 2011)

“After having established the device as a blank book, the user would manipulate an alternate set of tabs and reveal a series of images [...] the user appears to elicit images from a blank book as mysteriously as they can cause them to vanish. Fundamental to the effect of the blow book’s transformation, in this vein, is the sleight-of-hand artist’s systematic control of the observer’s vision. Because the device operates in the form of a magic trick, this control is a manipulation that can only alter the perception of the book by means of suggestion and misdirection. [...] *In Clever and Pleasant Inventions, Part One* (1584), for example, Jean Prevost writes that the user of one such blow book should “stomp his feet and shout vehemently” before asking the devils and furies to make their appearance’ (quoted in Jay, 1994: 7). An illustration of a demon spewing flames from its orifices, which Ricky Jay includes as part of *The Magic Magic Book* (1994) in his modern recreation of a blow book, is fairly typical of the kinds of imagery one would find in 16th- and 17th-century blow books that were figured as supernatural objects [...]. Incantation is combined in Prevost’s account with physical exaggeration to produce an uncanny spectacle on two levels. First, the user’s performance functions as a form of misdirection by drawing the observer’s attention away from the manipulation of the book and occupying it with a violent display bordering on demonic possession. Second, the mysterious atmosphere cultivated by the dramatic performance shapes the spectator’s contention with the possibility that the book harbors magical properties. The user’s irrational claims to witchcraft, in other words, are supported by the concealment of the book’s method of transformation and the impression that the book’s images appear as conjurations.” (Williamson 2011).

“Oftentimes, a mystically-figured use of breath was integrated in the performance of the blow book to enhance the atmosphere of the uncanny. Either the magician himself (as magicians were predominantly but not exclusively men) or members of the audience he recruited to participate in the trick would blow on the book to signal its transformation. On one level, the act of blowing on the open edge of the book is what Ricky Jay (1994: 9) refers to as the process of ‘cutting’ the pages. [...] By forcing air between the pages before operating the book, the user ensures that the selected tabs will flip freely from the other tabs; that an unwanted image from an alternate sequence does not stick to the flipped tab and undermine the effect. This practice allows for a more seamless transition from one flipped image to the next and, therefore, reinforces the concealment of both the formal construction of the book and the mechanics of the illusion.” (Williamson 2011)

“The following account of a 17th-century blow book’s use exemplifies this correlation: ‘This booke is not painted thus as some of you may suppose, but it is of such a property, that whosoever bloweth on it, it will give the representation of whatsoever he is naturally addicted unto’ (from *Hocus Pocus Junior*, quoted in Jay, 1994: 9). The blank pages of the blow book, in other words, will manifest an image that is apparently contingent upon the breath of the user or the spectator, and the magician-as-animator gives the impression of being able to breathe a previously non-existent image into the book.” (Williamson 2011)

“The most acute example of this invocation is Méliès’ 1900 film *Le Livre magique*, which features a magician’s performance with an oversized blow book. After introducing the ‘magical’ book to the audience by placing it on a large easel, the magician (played by Méliès) turns the book’s pages to reveal a series of life-size drawings of *Commedia dell’arte* characters. The magician brings each character to life as real human figures through the same use of substitution splices as that evident in Blackton’s *The Enchanted Drawing*. After having pulled each character from the book, effectually leaving only blank pages, the magician is overwhelmed by the characters’ dangerous lust for a young woman and must resort to forcefully returning the ‘real’ figures to their proper places as drawings among the pages of the blow book [...]. Méliès’ celebration of the blow book as a site of play and potential chaos suggests that its illusion (and by extension the cinema’s illusion) invites the spectator into a participatory relationship with the production of its uncanny spectacle, which itself puts pressure on the limits of reason’s capacity for ordering, controlling, and making sense of the illusionistic effects.” (Williamson 2011)

“In *The Magic Magic Book* (1994), the most comprehensive (and to my knowledge the only) history of the blow book, sleight-of-hand artist and historian of magic Ricky Jay traces the transformational book’s use back to 16th-century occult magic practices in Europe and India.” (Williamson 2011)

Denne boktypen har ikke gått helt av bruk: “A 1993 *New York Times* letter to the editor recalled an encounter with a sleight-of-hand artist wielding a transformational ‘coloring book’ on the No. 7 train departing from Queensboro Plaza. Aptly named the ‘itinerant Houdini’ for his association with the performers and solicitors populating the subway system, the man presented a blank book to a crowd of commuting spectators by flipping through its empty pages. When the pages were flipped a second time, the author recalls, they were mysteriously ‘ablaze with color’ ” (Williamson 2011).

Peter Eldin skriver i *Alt om trylling* (1987) om trikset “Den magiske boken”: “Med denne magiske boken er en rekke effekter mulige. Du kan, f.eks., bla gjennom boken og vise at alle sidene er blanke. Når du så blar gjennom boken enda en gang, kan du vise at boken er full [...] Klipp omtrent 5 mm av det høyre topphjørnet av den første siden og gjør deretter det samme på annen hver side utover. Deretter klipper du en lignende bit av det nederste hjørnet, men da på side 2 og deretter annen hver side utover. Sidene med topphjørnet fjernet er sidene hvor du limer fast frimerker eller farger en tegning. [...] For å vise at boken har blanke sider, rifler du igjennom fra forsiden og til bakerste siden med tommelen oppe ved høyre topphjørne. For å få malingen eller frimerkene til syne, bruker du tommelfingeren til å rifle igjennom ved det nederste høyre hjørnet.” (s. 162)

CD-bok

Den italienske komponisten Giacomo Puccinis opera *La bohème* (1896) har mange ganger blitt spilt inn på CDer. I en innspilling av Erato Disques i 1988, med Barbara Hendricks og José Carreras som de mest framtrede sangerne, fulgte det med musikk-CD-ene en uinnbundet bok på 269 sider i CD-størrelse. Denne boka inneholder blant annet en uttalelse av Puccini om sin opera (gjengitt på fire språk), essays om operaen (også på fire språk), bilder av sangerne og hele teksten/librettoen til operaen på tysk. Det var vanlig med et tynt CD-hefte (ikke en hel bok) til musikkutgivelser, f.eks. med tekstene til sangene.

Dødsbok

Opprinnelig navn på en samling av bønner og besvergelses, ofte vakkert illustrert, som egypterne skrev på papyrus og lot ligge ved de begravde (Davidsen 1995 s. 81). De fineste er fra det 18. og 19. dynastiet i Egypt, dvs. 16.-13. århundre f.Kr. (s. 81).

“The *Book of the Dead* is the common name for the ancient Egyptian funerary texts known as The Book of Coming (or Going) Forth By Day. The name “Book of the Dead” was the invention of the German Egyptologist Karl Richard Lepsius, who published a selection of some texts in 1842. [...] The text was initially carved on the exterior of the deceased person's sarcophagus, but was later written on papyrus now known as scrolls and buried inside the sarcophagus with the deceased,

presumably so that it would be both portable and close at hand. Other texts often accompanied the primary texts including the hypocephalus (meaning 'under the head') which was a primer version of the full text. Books of the Dead constituted as a collection of spells, charms, passwords, numbers and magical formulas for the use of the deceased in the afterlife. This described many of the basic tenets of Egyptian mythology. They were intended to guide the dead through the various trials that they would encounter before reaching the underworld. Knowledge of the appropriate spells was considered essential to achieving happiness after death. Spells or enchantments vary in distinctive ways between the texts of differing "mummies" or sarcophagi, depending on the prominence and other class factors of the deceased. Books of the Dead were usually illustrated with pictures showing the tests to which the deceased would be subjected." (http://www.thenazareneway.com/index_egyptain_book_dead.htm; lesedato 15.02.13)

Fluebok

En en liten bok eller et hefte til å oppbevare fiskefluer i, og som hobbyfiskeren velger fra før fluefiskingen begynner.

"John Sands [1894-1967] fluebok med selvlagde fluer fra midten av 1920-åra. Den inneholder 222 fluer av forskjellig slag, noen med fortom. Boka er inndelt i felter med navn på de forskjellige fluene, skrevet med håndskrift. Permene er trukket med tøy og formet som en mappe." (<https://digitaltmuseum.no/011022728846/fluebok>; lesedato 16.10.19)

Garnert bok

Fransk: "livre truffé". Bok med (uvanlig) tilbehør inne i boka. Bok der det er inkludert dokumenter som f.eks. originale portretter, tegninger, brev, autografer, korte manuskripter eller lignende som en del av boka (ofte avbildet på egne ark).

I en garnert bok er det "vanligvis dokumenter som skaper blest om boka: autograf, fotografier, tegninger, avisartikler, programoversikter, kart ... Alle slike ting bidrar til å gjøre bokeksemplaret garnert [fransk "truffé"], for å bruke det vakre uttrykket som ble brukt tidligere, men som dessverre ikke lenger anvendes." (<http://lesseptembriseurs.blogspot.no/2010/05/le-livre-truffe.html>; lesedato 24.01.13) Det innlagte materialet har ofte blitt stjålet fra bibliotek eller bokhandel (<http://www.bibliobsession.net/2009/03/10/la-bibliotheque-hybride-sera-t-elle-truffee-de-livres-tuffes/>; lesedato 26.10.12).

I Rebecca Dicksons bok *Jane Austen: An Illustrated Treasury* (2008) ligger det faksimiler av Austen-brev som kan tas ut av de konvoluttene som de ligger i. "Dickson peppers her work with anecdotes about the many films that have been made based on Austen's work and incorporates many works of art that truly capture the feeling of the nineteenth century. Amidst all of this, there are copies of portraits

made of Jane throughout her life, copies of handwritten letters, poems and even editing notes Austen made to her last novel, *Persuasion*. [...] It's fun to poke through the clear envelopes, held together by seals of Austen's silhouette, and (try to) read Austen's handwriting and look at portraits. Dickson makes the foray into reading about Austen as much fun as it is to read an Austen novel." (<http://kmbookmarks.wordpress.com/2012/01/02/jane-austen-an-illustrated-treasury/>; lesedato 16.01.13)

Interaktiv papirbok

En "ikke-lineær" bok der leseren skal velge rekkefølgen på kapitlene eller lignende.

Et eksempel er *Hvorhen, lille fugl? En interaktiv bildebok* (1996) av David Thelwell og Daniela Feix-Mag. Den lille fuglen har stadig to muligheter i hvor den skal gå videre, og barnet velger for fuglen. Valget avgjør dermed hvordan historien fortsetter.

Lee Mountain og Dane Loves bok *Space Carnival: The Story Behind Our Space Trips* (1970) har en slags kompassnål festet på siste side og et rundt hull i alle de foregående arkene, der det rundt hullet er satt opp sidetall som leseren skal bla til etter å ha lest teksten på den aktuelle boksida og snurret rundt på pila. Boka er publisert av Pictorial Publishers under headingen "Another Spin-a-tale Book. A book of over 600 stories" på bokomslaget.

Lorraine Freney og Tara McCarthys bok *Big Night Out: An Interactive Novel* (1999) gir 241 mulige plot på 288 sider avhengig av hva leseren velger. "Like the wildly popular Choose Your Own Adventure tales of our childhood – only with a 20-something twist – *Big Night Out* is the kind of book readers will delve into more than once in their sometimes frustrating, sometimes victorious, pursuit of their quest. In *Big Night Out* you must meet up with your current love interest at a party. In order to get to this party, you must track down one of a number of friends who were actually invited and figure out a way to tag along. Some friends are more cooperative than others; after all, each of them has an agenda of his or her own. Likewise, the city you live in poses its own challenges; you may encounter pickpockets, insane taxi drivers, difficult bouncers, and a full cast of "extras." Add to that the practical necessities such as securing food lest you pass out from drinking too much, and *Big Night Out* could end up being a night out on the town from hell – depending on what you, the reader, choose to do at every turn." (<http://us.macmillan.com/>; lesedato 23.01.13)

Jule- og nyttårsbok

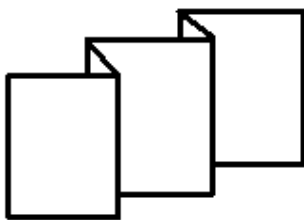
"I Løbet af den sidste Snes Aar er der opstaaet en særlig Afart af privat trykte Bøger, idet Forlæggere, Forfattere og Illustratører eller Bogtrykkere, Bogbindere og andre Boghaandværkere sender deres Venner og Forretningsforbindelser en

Boggave. En Gave skal have en Anledning, et Jubilæum f. Eks., men de to store Højtider Jul og Nytaar, da man i Forvejen er vant til at give hinanden Gaver, har affødt en Skik, der efterhaanden har bredt sig mere og mere: Udsendelsen af den aarlige Jule- eller Nytaarsbog. [...] Jule- og Nytaarsbøgerne er oprindelig opstaaet af Virksomhedernes Lyst og Trang til at vise, hvad de formaaede, naar de fik Lov til selv at udfolde sig, selv at stille sig Opgaverne og selv at tilrettelægge og udforme Bogen uden et altfor smaaligt Hensyn til Tid og Bekostning. [...] Mange Bøger, som det paa Grund af det specielle Emne vilde have været vanskeligt at finde Forlæggere til, har paa denne Maade set Lyset og er ved det store Arbejde, der er ofret paa dem, blevet til Bøger, som idag er stærkt efterspurgte og allerede i en betydelig antikvarisk Pris. [...] Og Jule- eller Nytaarsbøgerne har netop givet Anledning til Leg og Forsøg. Naar man forærer en Ting, kan man selv bestemme, hvordan den skal se ud. [...] Det er maaske disse Jule- og Nytaarsbøgers største Berettigelse, at de har givet Anledning til at vise nye Veje og til at pege paa, hvem der fortjente Opgaver af en Art udover det rent dagligdags, og derved bragt godt og frugtbart Nyt til det danske Boghaandværk.” (H. S. Hendriksen i 1946; sitert fra <https://tidsskrift.dk/index.php/bogvennen/article/viewFile/54287/99153>; lesedato 10.04.15)

To danske eksempler fra mellomkrigstida er Harald Giersings *Om Kunst* (1934) og Steen Eiler Rasmussens *Billedbog fra en Kinarejse* (1935).

Leporellobok

På norsk kalt bl.a. “foldebok”, “uttreksbok” og “trekkspillbok”. Bok med trekkspill- eller sikksakkfalsing. Vanligvis lagd for barn.



En bok som ligner et trekkspill ved at en bred og lang papirstrimmel er brettet mange ganger i like store deler. Brukes ofte til kart og andre dokumenter som er store, men som skal være lette å håndtere. Oppkalt etter tjeneren Leporello i Wolfgang Amadeus Mozarts opera *Don Giovanni* (1787), som har en lang liste over kvinner som hans herre har forført.

Fra 1880-tallet ble det vanlig å publisere leporello-postkort med 10-24 bilder som reisesouvenir (<http://wernernekes.de/>; lesedato 10.12.12).

Snorbok

Også kalt trådbok og “bandolo” m.m. En serie med lange kort stiftet sammen i den ene enden, og med en snor som skal snurres rundt hvert kort (hver side). Boka åpnes som en vifte, dvs. spres ut i vifteform. Mønstre på baksida av hvert kort viser om snoren er snurret riktig for å løse den oppgaven som finnes på hver side.

“Each card presents a different challenge and the band changes from solution to solution. At the end, you turn them over to check whether the bands – and you – are right. And the next card! Great for journeys! Bandolinos 4 years and over: each contains 32 laminated cards in a holder; 7.5 x 23cm. [...] Not suitable for children under 3 years of age. Long string! Danger of strangulation!” (<http://www.jako-o.com/>; lesedato 18.01.13)

Spiralisert bok

En bok der ryggen er en spiral av metall eller plast (eventuelt atskilte ringer) som går gjennom alle arkene i boka. Spiraliserte bøker er mer hendige å ha liggende oppslått enn vanlig innbundne bøker. Multi-ring-system som løsbladinnbindingsmåte.

“Spiralisert rygg benyttes i alt fra kalendere til bøker. En viktig fordel er at den siden man leser ligger helt flat, fordi arkene kan beveges helt rundt spiralen. Neste gang man blar i boken er sidene like hele og fri for brette-merker. En effektiv, robust og holdbar innbindingsmåte, egnet for håndbøker og annet som krever høy slitestyrke.” (<http://www.konsis.no/produkt/spiralisering.aspx>; lesedato 17.12.12)

Tunnelbok

“Tunnel books or peep shows are a series of cut-paper panels placed one behind the other, creating the illusion of depth and perspective. Often, these are engineered like an accordion, with the two boards pulling apart and the illustrated panels lined up and viewed through a front peep-hole or viewer. A recent purchase by the Cooper-Hewitt Design Museum Library is an 18th century tunnel book attributed to the engraver and print-seller Martin Engelbrecht (1684-1756) of Augsburg, Germany. The set includes six hand-colored etched prints on light gray laid paper, with sections carefully cut out to create a perspective view of aristocratic men and women dancing together in a formal garden. However, there was no box or accordion support to hold the prints, just six loose cards. The tunnel book is to be included in the upcoming Libraries’ exhibition, Paper Engineering: Fold, Pull, Pop, and Turn opening in June 2010.” (Vanessa H. Smith i <http://smithsonianlibraries.si.edu/foldpullpopturn/2010/04/the-dance-of-the-tunnel-book.html>; lesedato 14.12.12)

“A tunnel books consist of a set of pages bound with two folded accordion strips and viewed through a central hole in the cover. The pages consist of a series of illustrations cut in different shapes and placed one behind the other. Openings in each of the pages permit the viewer to see through the entire book to the back, and images on each page work together to create a sense of depth. What results is a dimensional scene like looking into a tunnel.” (<http://blog.library.si.edu/2011/11/new-addition-to-aapgs-artist-book-collection/#.WafeKo9OKfA>; lesedato 31.08.17)

I Joan Sommers' *Henri Rousseau: Tunnel book* (2006) “Rousseau’s famous 1908 jungle painting *Fight Between a Tiger and a Buffalo* is presented through the windowed format of this appealing cousin of the pop-up book – the tunnel book. Following the tradition of the paper peep show, sturdy covers support the two ends of an accordion-pleated paper tube that can be stretched out to provide a three-dimensional view of Rousseau’s flora and fauna, including snakes in the trees and tigers ready to pounce, all layered in paper cutouts faithfully reproduced from the painting. [...] Pull apart the puzzle-piece fastener, stretch open the back cover (accordion-style), peer into the window, and plunge your face into a three-dimensional rendering” (<http://www.tunnelvisionbooks.com/rousseau.htm>; lesedato 17.12.12). “Take a peek into a fantastic jungle” står det på omslaget.

Tøybok

En bok lagd av tøy. Det finnes ulike underkategorier (-sjangrer), f.eks. putebok (så tjukk at den kan brukes som pute) og knitretebok (lagd av et relativt stivt tøy materiale som knitrer når det blas i boka). Noen har innsydd stykker av ulike typer pels, strie osv. som passer inn i historien i boka eller med de dyrene og gjenstandene som boka handler om.

Utklippsbok

Engelsk: “scrapbook”. Bok lagd av utklipp f.eks. fra aviser.

Noen bibliotek lager (eller har tidligere lagd) utklippsbøker til hjelp for blant andre skoleelever som skal skrive oppgaver. En utklippsbok lagd av en privatperson kan f.eks. bestå av presseomtaler av en selv.

Den amerikanske forfatteren Henry Darger, som først ble kjent posthumt, var det utklippsbøker lagd av telefonkataloger. Darger limt bilder inn i katalogene for å ha bildene samlet. Blant annet klypte ut sine favoritt-tegneserier fra aviser og limte dem inn i de gamle telefonkatalogene.

Gjennom nesten hele livet (nærmere bestemt i årene 1911-1962) limte den verdensberømte norske operasangeren Kirsten Flagstad inn artikler og anmeldelser i egne utklippsbøker. Bøkene ble i sin helhet tilgjengelige på Verdensveven i 2008.

Tyskeren Jürgen von der Wense begynte som barn å klippe ut bilder og tekster fra aviser og lime dem inn i tjukke hefter. Hans samling fra årene 1933-44 er i dag en historisk kilde, og har blitt publisert (*Blomster blomstrer på befaling*, utgitt av Dieter Heim i 1993). De fleste utklippene er fra små lokalaviser, og handler om “trivialiteter” som til sammen danner et mentalitetshistorisk blikk på perioden. Ett utklipp diskuterer bruk av hitlerhilsen under et karneval, et annet kaller øving på bruk av gassmaske for en kvinnes “vakreste opplevelse”.

“Dette er en hjemmelaget oversikt over avisutklipp datert til tidsrommet 1945-1951. Avisutklippene er limt inn i boka og datert for hånd. Boka er laget av Jan Dybdal, far til dagens eier, Aslaug Hustad. Den ble laget i Trondheim mens Jan Dybdal jobbet der som overbetjent i politiet (politifullmektig). Aslaug forteller at utklippsboka opprinnelig ble laget for at Jan Dybdal skulle holde orden på de forskjellige politisaker som ble drøftet i offentligheten. Han var selv leder av Norsk Politiblad, og brukte utklippene som grunnlag for mange av sine artikler i bladet. Blant annet kan man i boken følge den offentlige versjonen av Henry Rinnan-saken.” (www.digitaltfortalt.no; lesedato 30.09.09)

“Not long ago, scrapbooks were fusty repositories of yellowing newsprint and dried prom corsages. Now, they are more likely to be put together using archival-quality materials, sophisticated layouts and polished graphics. In many new scrapbooks, each page represents not only a life event but also a hefty investment in cutting tools, adhesives, card stock and decorative embellishments. The Hobby Industry Association, a trade organization for crafts- and hobby-related businesses, reports that scrapbooking is its fastest-growing sector, with sales of supplies quadrupling in the last five years [...] While the industry had too few players to count in the 1990's, Scrapbook Retailer magazine says that there are now about 3,000 independent scrapbook supply stores in the United States and 1,600 manufacturers of specialty scrapbooking products like albums, acid-free paper, pens, stickers, stamps, templates, ornamental charms, tags, labels, embossers, paper trimmers and die cuts.” (<http://www.nytimes.com/2003/12/28/business/business-catering-to-a-love-affair-with-the-past.html>; lesedato 25.01.13)

Visittkortbok

En slags mappe til å oppbevare mange visittkort i, utformet som en bok, f.eks. med plastlommer.

Visittkort var vanlig blant borgerskapet på 1800-tallet, i dag er det hovedsakelig ansatte i private firmaer som bruker dem.

Det tyske firmaet Alibaba annonserte i 2012: “Visittkortbok i lær [...] kapasitet 96 kort” (<http://german.alibaba.com/product-gs/>; lesedato 26.10.12).

Xylotekbok

Et xylotek (engelsk “xylotheque”) er en samling prøver av treverk fra forskjellige treslag. Boklignende verk lagd av slike prøver er xylotekbøker.

Enkelteksemplarer av treverk er i en xylotekbok samlet i en codex som ligner på en boks. Boksen er lagd av treverket til et bestemt tre og inne i boksen/boka ligger det f.eks. tørkede blader fra det samme treet. “Bokryggen” har bark fra det samme treet og en innskrift med navnet på treverket.

“*Xylotheque* means ‘wood library.’ Basically, pieces of wood cut into the shape of books with inscribed binding and set together to give the impression of a row of books. Such wood libraries flourished in the 1800s. What's even cooler is that some were taken a step further and turned into hinged boxes and would hold specimens of dried leaves, flowers, roots, fruits, seeds and twigs.” (<http://tigerstolilies.blogspot.no/2010/05/xylotheque.html>; lesedato 25.01.13)

“The volumes of the *xylothèque*, the “wooden library,” are the product of a time when scientific inquiry and poetical sensibility seemed effortlessly and wittily married: the Enlightenment of the eighteenth century [...] In the German culture where modern forestry began, some enthusiast thought to go one better than the botanical volumes that merely illustrated the taxonomy of trees. Instead the books themselves were to be fabricated from their subject matter, so that the volume on *Fagus*, for example, the common European beech, would be bound in the bark of that tree. Its interior would contain samples of beech nuts and seeds; and its pages would literally be its leaves, the folios its *feuilles*. But the wooden books were not pure caprice, a nice pun on the meaning of cultivation. By paying homage to the vegetable matter from which it, and all literature, was constituted, the wooden library made a dazzling statement about the necessary union of culture and nature.” (Schama 1996 s. 19)

“The Schildbach Xylotheque is a ‘wood library’ located in the Natural History Museum in Kassel, Germany. Collected by Carl Schildbach from 1771 to 1799 it is a unique collection of 530 ‘books’ made from tree samples taken from 441 local tree's and arranged encyclopedically. [...] American artist Mark Dion was commissioned to design a permanent new display for the Xylotheque in the Museum. The Oak hexagonal chamber catalogues the collection placing each sample in a panel relating to its continent of origin. Dion has added six new ‘books’ to the collection made during a series of international residencies [...] Inserted into the reverse of the panels are five images made from wood representing Africa, Asia, Oceania, North and South America.” (<http://openfileblog.blogspot.no/2012/08/mark-dion-schildbach-xylotheque-wood.html>; lesedato 24.01.13).

“The Hamburg Xylotheque special “library” for wood contains more than 26,000 wood samples, which, according to the exhibitors, makes it one of the biggest xylotheques in the world.” (<http://www.ligna.de/>; lesedato 15.02.13)

Andre typer

“Harlequinades – the first printed items for children that can be described as movable books. In these books, pictures change when the reader moves a series of flaps. The idea came from Robert Sayer, a bookseller in Fleet Street, London, who began experimenting with his idea in 1765. The name originated because the harlequin, known from the pantomimes in the theaters of that time, was often the star of the book’s adventures.” (Eberhart 2006 s. 245) Flappene kan brettes ut slik at boka til slutt blir som et stort ark.

“House books – books that open up or fold out to form houses, castles, shops, or public buildings. Keith Moseley’s *Victorian House Book* (Konemann, 1999) is unusual in showing both an interior and exterior; its front cover incorporates a useful booklet telling the social history of such buildings.” (Eberhart 2006 s. 245)

“Postcard books – booklets whose pages consist of postcards, suitable for mailing, that can be detached from the spine along a perforated edge.” (Eberhart 2006 s. 245)

Codex, e-bok, flippbok, popp-opp-bok, posebok, tidebok m.fl. har egne innførsler i leksikonet.

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

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