

Bibliotekarstudentens nettleksikon om litteratur og medier

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

Marginalia

Notater i margen og andre steder i en bok.

To vanlige typer margnotater er strukturert etter tekstens innhold: tall for delene i et beskrevet sakskompleks, og punktuelle notater for å huske et emne eller framheve visuelt strukturen i teksten (Berns og Neuber 2000 s. 132). Det kan brukes forskjellige farger, forskjellige skrifttyper og lignende. Filologiske margnotater har blitt delt inn “addenda” og “corrigenda”, dvs. tillegg og rettelser (<http://babel.revues.org/1965>; lesedato 10.04.15).

“For centuries, readers have added marginal commentary to books for a variety of personal and public purposes. Historians have mined the marginalia of important historical figures to observe their sometimes raw, immediate responses to texts. [...] Some people write in their books; others view this as desecration. The practice of adding handwritten notes, or marginalia, to books has been going on for centuries. Literary scholars and historians have traced the marginalia of important historical figures to gain additional insights into what they read and thought. [...] Marginalia provide a uniquely intimate glimpse into the reader’s mind in the process of reacting to a text. There is something very personal about seeing someone else’s words in their own handwriting. “Turning the pages of the books that [John] Adams marked, we feel that we are reading over his shoulder, sharing an experience with him” (Jackson, 2010, p. 15). The belief that marginalia provide access to the reader’s inner life appears even in fiction, as when a visitor of Dr. Jekyll’s discovers blasphemous marginalia penned by his Hyde-controlled hand (Jackson, 2001, p. 87).” (Wagstaff 2012)

Kommentarer/notater på begynnelsen og på slutten av boka kan være spesielt viktige, og variert skrift og bruk av ulike skriveredskaper kan tyde på at eieren av boka har lest den mer enn én gang (Wolfgang Adam i Alker og Hölter 2015).

Helen Jacksons *Marginalia: Readers Writing in Books* (2001) “identifies three periods in their history – up to 1700, 1700 to 1820, and 1820 to the present – and divides them according to the changing functions of annotation. These are, roughly, annotation as a means of learning and remembering, as a record of evaluation, and finally as the expression of personal enthusiasms and disagreements. One of

Jackson's central claim is that the changes in the use and abuse of marginal space have less to do with the psychology of reading and more to do with types and ownership of books. [...] Jackson argues that marginalia serve as a record of one's own development. Why not dig out your pilfered New Penguin edition of *Romeo and Juliet* or *Hamlet*, last consulted on the night before your English exam, and remind yourself of the person you once were? You may be amazed by your naivety ("Oxymoron!", "Pathos!", "Echo and the Bunnymen!"). Or you may be pleasantly surprised by your precocious learning ("See the later folios!", "Protarchus ate!", "The Berlin Philharmonic!")." (Ian Sansom i <https://www.theguardian.com/education/2001/jun/23/artsandhumanities.highereducation1>; lesedato 16.04.20)

"Marginalia is a term that was coined in 1832 by Samuel Taylor Coleridge (Jackson, 2001), although the practice predates the printed book, extending back to include commentary by bored monks in the scriptorium. The term most generally encompasses all reader modifications, including marginal notes, underlining, highlighting, and dog-earing (Basbanes, 2005; Jackson, 2001). Coleridge, an acknowledged master of the marginal art form, was a copious annotator whose friends would loan him books with the specific wish that he would enrich them with his opinions (Jackson, 2001). Jackson helped compile "8,000 of Coleridge's notes from 450 titles (700 volumes) by 325 authors" (p. 150)." (Wagstaff 2012)

"All readers tend to mark their books, whether with dog ears, coffee stains or scribbled ruminations. This is why other people's books are interesting, and disgusting. A lot of people underline and squiggle in books, and a few write at length and in earnest. Samuel Taylor Coleridge outdid everyone with his effusions, a habit that developed almost into a second career; his marginalia were published during his lifetime. Merely contemplating the effort involved in his note-making is overwhelming: the first part of the marginalia in the Bollingen Collected Works consists of 879 pages." (Ian Sansom i <https://www.theguardian.com/education/2001/jun/23/artsandhumanities.highereducation1>; lesedato 16.04.20)

Middelalderens munkar skrev av og til kommentarer i margen på bøker de kopierte. "Complaints about stiff and frozen hands were a common theme in the marginal jottings of the monastic scribes, and this was not the first mention of a monk putting off the writing of the final script until warmer weather came along." (Jackson 1981 s. 72)

"[T]o judge from the following marginalia and colophonic quotations it does not appear that a scribal assignment was greatly desired:

"Writing is excessive drudgery. It crooks your back, it dims your sight, it twists your stomach, and your sides.

St. Patrick of Armagh, deliver me from writing.

While I wrote I froze, and what I could not write by the beams of the sun I finished by candlelight.

Thank God, It will soon be dark.

As the sick man desireth health even so doth the scribe desire the end of the volume.

Now I've written the whole thing: for Christ's sake give me a drink."

At the end of a ninth-century manuscript written at Lorsch, the scribe recorded that "Jacob wrote this," and another person added that "A certain portion of this book is not of his own free will but under compulsion, bound by fetters, just as a runaway and fugitive has to be bound." " (Kilgour 1998 s. 71)

Notatene i ei bok kan være forfatterens egne og danne grunnlag for en utvidet/ forbedret utgave av verket. Det finnes et bevart eksemplar med den nederlandske 1600-tallsfilosofen Baruch Spinozas egenhendige kommentarer skrevet i margin til hans bok *Tractatus theologico-politicus* (førsteutgave 1670) (Vries 1970 s. 109). Slike notater kan ha stor verdi for fagfolk som skal tolke en vanskelig filosofisk tekst.

"Fernando Colón, Columbus's younger and illegitimate son, inherited a little of his father's adventurous spirit and a great deal of his bookish tastes. His enormous library – reputedly of over fifteen thousand volumes, some four thousand of which were minutely catalogued, with details of their contents – was one of the outstanding scientific collections of its day, especially in navigation and mathematics. But on Fernando's death in 1539 it passed into the hands of his wastrel nephew, Don Luis, and its dissipation began. In 1551 the cathedral chapter of Seville secured the reversion of the library, in accordance with a clause of Fernando's will, because of the heir's neglect. The new custodians took little more care of it; but among the fragments which survive to this day in a chamber of the cathedral dependencies, off the Court of the Oranges, are a few books which belonged to Columbus, four of which are scrawled with his marginal annotations. These remnants of his thoughts lie close to the reputed resting-place of the remains of his body, in the transept of the same cathedral. They form a maddeningly oblique but irresistibly inviting route of access into the process of Columbus's self-education and into the formation of his project for an Atlantic crossing. The information they yield can be supplemented from references to Columbus's reading-matter both in his own writings and in the accounts of contemporaries, but it remains intriguingly fragmentary and ensnaringly hard to interpret. Though quarried for evidence of the sources of Columbus's cosmography, the annotations actually reveal more [...] about his values and tastes." (Fernández-Armesto 1992, begynnelsen av 2. kapittel)

“One of the main functions of marginal annotations made in early modern books was to flag the topics treated in the text, to be able to find one’s way back to a particular passage. The most interesting topics might then be gathered by page number in the fly-leaf. [...] See the reproductions from my *The Theater of Nature: Jean Bodin and Renaissance Science* (Princeton, 1997), 196-97, and, more generally, William Sherman, “What Did Renaissance Readers Write in Their Books?” *Books and Readers in Early Modern England*, ed. Jennifer Andersen and Elizabeth Sauer (Cambridge, 2002)” (Blair 2003).

I den britiske bokhistorikeren Emma Smiths bok *Shakespeare’s First Folio: Four centuries of an iconic book* (2016) “er det intet nytt om Shakespeares liv, diktning eller intellektuelle kontekst – men hun presenterer banebrytende kunnskap om den boken som fikk størst betydning for etterlivet til Shakespeares dramatikk: *Mr. William Shakespeares Comedies, Histories, & Tragedies*, den første trykte samlingen av Shakespeares skuespill, utgitt i 1623, syv år etter forfatterens død. [...] Smiths arbeid er typisk bokhistorisk i den forstand at hun tar utgangspunkt i bøkens fysiske materialitet: eiersignaturer, matflekker, kattespor, understrekninger og notater, klipping, innlegg, innbindinger og oppbevaringseffekter som avslører hvordan bøkene er blitt brukt i ulike tider og kontekster. [...] Men hvilke partier de fant for godt å understreke, kopiere, kommentere (for eksempel med “ap.”, latinsk forkortelse for “jeg er enig”) avslører ulike (ofte kjønnsbestemte) preferanser, vaner og verdier og ikke minst humor.” (Ellen Krefting i *Morgenbladet* 15.–21. juli 2016 s. 18)

Alain Legros var ekspert på forfatterskapet til den franske renessanseforfatteren Michel de Montaigne. Legros var begeistret da det ble funnet et verk av den romerske forfatteren Lukrets som Montaigne hadde eid og notert i. Første gang Montaigne som ung leste boka av Lukrets har han notert i den på latin (og noen ganger gresk), mens han senere noterte i samme bok på fransk. Montaigne har markert både irritasjoner og steder der han er enig. “Non liquet” (“Det er uklart”) noterte han i marginen der Lukrets skriver om hvordan frykten for døden kan være livshemmende. I sine egne essays henviser Montaigne over tusen ganger til Lukrets (Wolfgang Adam i Alker og Hölter 2015).

Den engelske akademikeren Gabriel Harvey levde fra midten av 1500-tallet til begynnelsen av 1600-tallet. Han studerte ved Cambridge og ble universitetslærer i retorikk. “Harvey’s Livy is a grand and heavy folio in sixes, printed in Basle in 1555. In this edition, the text of Livy appears flanked by both critics and supporters. Two elaborate commentaries, one by Ioannes Velcurio and one by Henricus Glareanus, follow the text and explicate it, often phrase by phrase. Instructions for reading history, by Simon Grynaeus, precede it. Lorenzo Valla’s iconoclastic demonstration that Livy had committed a genealogical error also appears, lest the reader feel more reverence than a Roman classic properly demands. The entire book is densely annotated by Harvey, indicating successive

readings over a period of more than twenty years.” (Towheed, Crone og Halsey 2011 s. 329)

“Da dronning Kristina av Sverige konverterte til katolisismen i Innsbruck i 1655, fikk pavekirken en stor og etterlengtet propagandaseier etter religionskrigene. Kristina var jo datter av kong Gustav Adolf, som hadde vært øverste hærfører for de protestantiske landene i 30-årskrigen. Av samme grunn var Kristina, fra 1644, den fremste protestantiske fyrsten i Europa. Da hun så planmessig, over lang tid og gjennom hemmelige intriger, nærmet seg den katolske kirken, førte det til 1600-tallets ubetinget største skandale på den europeiske scenen. [...] Hun leste sin Machiavelli grundig. Margnotatene hennes til *Fyrsten* er bevart, og dronningen elsket intrigene for intrigenes egen skyld.” (*Morgenbladet* 20.–26. mars 2009 s. 39)

Briten John Dawson ble født “in Leeds in 1692, the eldest child of a textile worker, he moved with his family to Ireland in 1695 when his father joined the excise, and remained there until his father’s death in 1709. After returning to England he spent time in the navy before becoming an excise officer in London in January 1714, but gave up his commision in the same year after inheriting his grandmother’s estate, and subsequently married the daughter of his London landlord. By the end of 1715 Dawson had returned to the excise, but after selling his inheritance, took a series of jobs, including publican, soldier, and merchant sailor, before being press-ganged into the Navy in 1719. He rejoined the excise in Penshurst, Kent in 1722, and remained there until the death of his estranged wife in 1727, when he returned to London to become an excise officer in the “London Brewery”. In January 1729 he married Phillecia Andrews, a widowed staymaker, and they set up house together in Hoxton, a new suburb north of the city of London, where he continued to live and work until his death in 1765. [...] Gabriel Harvey used astrological symbols to call attention to interesting historical lessons in his books, and Dawson’s use of capital letters mimics the form, if not the purpose, of Bodin’s *Methodus* (1566), in which the author encouraged readers to place the letters “CH” in the margin next to an example of the “*consilium honestum*” of a government. Dawson’s “R R” for “a Remarkable Thing or Action”, and “R R R” for “an Extraordinary Remarkable Thing of Action” ” (Towheed, Crone og Halsey 2011 s. 354 og 357).

“Greater speed in note-taking could be achieved by the use of abbreviations made in notebooks and especially in the margins of books. Different colors of ink used in flagging passages with lines in the text or the margins might be used to signify different kinds of passages. [...] The French royal historiographer Charles Sorel [...] explained how to reduce words or expressions to one or two letters or symbols, how to flag a passage by underlining it or making a mark in the margin. “The greatest secret” was to make different marks for different kinds of passages: “crosses, circles, half-circles, numbers, letters and other characters which had the various meanings one had assigned to them.” In this way a scholar could review a book in a half-hour that would have taken four or five days to read. Sorel confidently expected the scholar even twenty years later to recognize the symbols

and the thoughts that had prompted them. Whether this was the case or not, historians who encounter these kinds of notes certainly can most often no longer reconstruct their meaning. Only occasionally did the users of such abbreviations leave a key to the symbols they devised.” (Blair 2003)

“In a recent sale catalog, one bookseller apologized for the condition of a sixteenth-century volume as “rather soiled by use.” When the book was displayed the next year, the exhibition catalogue described it as “well and piously used [with] marginal notations in an Elizabethan hand [that] bring to life an early and earnest owner”; and the book’s buyer, for his part, considered it to be “enlivened by the marginal notes and comments.” For this collector, as for an increasing number of cultural historians and historians of the book, a marked-up copy was more interesting than one in pristine condition.” (William H. Sherman i https://www.researchgate.net/publication/287092124_Used_Books_Marking_Readers_in_Renaissance_England; lesedato 16.04.20)

Den svenske forfatteren August Strindberg skrev ofte ned sine heftige reaksjoner i margen i bøker han leste, med utbrudd som “løgn!!!”, “fy faen!”, “jubel-esel!” osv. “Strindberg’s strong opinions on all manner of subjects frequently erupt in the form of marginalia, but sometimes these notes even appear on the book covers themselves. On the cover of *Andliga Äktenskap* [...] a comment in pencil preceding the title so that it formed the phrase, “En Bok om Ingenting, Eller: Andliga Äktenskap.” ” (<http://www.konstnarsnamnden.se/>; lesedato 28.11.13)

“I find that I have glozened up the pages of my copy of *Marginalia* with the occasional obvious, plonking “awk” (awkward) and “gr?” (grammar), along with an “!?” (are you mad?), an “i*?” (where did you nick this from?) and a range of devices, including – in case you’re looking to expand your own repertoire – long lines of “zzz”s” (Ian Sansom i <https://www.theguardian.com/education/2001/jun/23/artsandhumanities.highereducation1>; lesedato 16.04.20).

“Et av hovedobjektene i shakespeareutstillingen *Staging The World*, som åpnet på British Museum i går, er en spesiell utgave av Shakespeares samlede. Sonny Venkatrathnam, fengslet på notoriske Robben Island fra apartheid-tidens Sør-Afrika, snek boken inn og sendte den rundt blant sine medfanger på 70-tallet. 33 fanger signerte ved sine favorittpassasjer; Nelson Mandela valgte åpningslinjen til *Julius Cæsar*: “Cowards die many times before their death”, skriver The Telegraph.” (*Morgenbladet* 20.–26. juli 2012 s. 35)

“We all know the reader-annotated book of the present day, and we prefer not to think about it. It’s a scruffy thing. Somebody has used yellow highlighter to mark significant passages – most of the text, it seems. Perhaps it was the same person who scribbled some page numbers in ballpoint pen inside the back cover, with the odd word to show what subject the page numbers refer to, and who wrote a disparaging comment on the title page, just under the author’s name. If it is a

library book, there will be no way of telling who marked it up, but if it is private property, the owner's name will almost certainly be on the first blank page inside the cover, at the top right-hand corner. If it is left behind on a bus, nobody will carry it off: it is unlovable and unsalable. [...] It is easy to dismiss the products of our own age: they are all around us and easy of access. Early-seventeenth-century Italy is another matter, for the historical record is scant and any new piece of evidence is welcome, particularly in underdocumented areas like the history of science. There is rarity value: a very old book abandoned on a bus – even a book of the 1930s or '40s, or any hardcover book – might attract attention, whereas a recent paperback would not. Then too, Western consumer societies are inclined to despise used goods. People fear contagion, literally and metaphorically.” (Jackson 2001)

“The act of writing in margins is perhaps as old as the act of writing itself, but it has evolved in fascinating ways since the dawn of its inception. [...] The most popular form of marginalia is the kind that readers do in private – it's that process by which we talk to ourselves through fragmented and improperly formatted sentences scribbled on the pages before us. The best description of this kind of marginalia is the one we provide from experience, for the kind of notes we take are the kind of notes that make up the common marginalia. These marginalia could be the most drawn out form of writing opinions in the margins or they can be simple asterisks and pointers. But it is important to note that the act of taking notes has become extremely casual as literacy has spread throughout the world. There was a time when the act of reading a text called for an empathy and concentration that we very rarely bring to texts today. Common marginalia also teach us a great lesson about what they can signify personally. [...] Aside from annotation, we should probably have a hard time understanding notes we took on a text from years ago. And for marginalia to be successful, we shouldn't be able to understand them. Marginalia represent a dialogue within our own minds that is beautifully complicated by fleeting ideas and influences of that specific time. As George Steiner puts it “Marginalia are the immediate indices of the reader's response to the text, of the dialogue between the book and himself.”” (<http://cultureandcommunication.org/>; lesedato 22.03.13)

William Slights' bok *Managing Readers: Printed Marginalia in English Renaissance Books* (2001) studerer både trykte margkommentarer og leseres egne margnotater. Studien “offers a general survey of marginalia and a tentative taxonomy listing fifteen different functional types of marginal notes. Slights acknowledges that his taxonomy is incomplete and that most examples are hybrids performing more than one function [...] Slights distinguishes four different sorts of supplementarity: there are notes that add material or make judgements; those that organize and arrange the text; those that alter something in the main text; and those that exhort the reader. Unlike the other categories that operate on the text, hortatory notes operate directly and aggressively on the reader [...] the attractions of the marginal white space proved irresistible, and readers were seldom left alone to read in peace in 1605 [...] After all, one of his central claims is that Renaissance readers

were especially adept at moving back and forth from note to text and were not “usually disturbed or alienated by the procedure” ” (Jesse M. Lander i <http://oaktrust.library.tamu.edu/bitstream/handle/1969.1/95544/V62-I1-03-Lander.pdf>; lesedato 04.01.17).

Den britiske dikteren og bildekunsteren William Blake skrev kommentarer i flere av sine bøker. “In many of the marginal notes Blake addresses a “Reader,” suggesting that he is well aware of annotation as a public performance with potential auditors.” En av bøkene var John Caspar Lavaters *Aphorisms on Man* (1788), der det ble oppfordret til å skrive egne kommentarer: “Lavater’s final aphorism invites readers to “interline such of these aphorisms as affected you agreeably in reading, and set a mark to such as left a sense of uneasiness with you; and then shew your copy to whom you please” (Aphorism 643).” (Jason A. Snart i <https://dc.cod.edu/cgi/viewcontent.cgi?referer=&httpsredir=1&article=1037&context=englishpub>; lesedato 10.01.19)

Mario A. Di Gregorio og N. W. Gill har gitt ut boka *Charles Darwin’s Marginalia* (1990; 1. bind i en serie). “Charles Darwin’s Marginalia. Visiting the great naturalist’s mind. [...] The principal locations of Darwin’s annotations are the margins around the text of the books, separate sheets or ‘slips’ of paper, and the front and back inside covers of the book. [...] The quality and the colour of the paper used for these slips vary, again probably implying different bouts of attention. [...] Charles Darwin acquires a book and begins reading. It does not take him long to make his judgment about the quality and usefulness of the book. If, as was quite frankly the case, the verdict was broadly dismissive, he would usually persist, but less intensively and only in the hope of encountering a handful of useful pieces of data: hence the large skipping, or comments to the effect “only skimmed”. During this basic reading, intensive or otherwise, the margin is scored and peppered with comments. At the end of the reading, he would now list out the locations of his more important comments and margin-scores on an inside cover (usually the back cover), occasionally adding brief mnemonic notes.” (<http://www.africagenome.com/>; lesedato 24.03.13)

Den franske teatermannen Gabriel Astruc, som blant annet organiserte den første sesongen med russisk ballett i Paris i 1909, var en av de første som beundret Marcel Prousts roman *Veien til Swann* (1913). Proust fikk høre at Astruc hadde notert mye i marginen av sitt eksemplar av romanen, og ba om å få tilsendt eksemplaret slik at han kunne studere notatene, og han ble begeistret da han fikk lese dem (Yoshikawa 2010 s. 162-163).

Den tyske forfatteren Bertolt Brechts leilighet i Berlin har blitt museum, “og i etasjen over holder Brecht-arkivet til. I dag kan man sitte i arkivet og bestille opp bøker fra Brechts fremdeles intakte bibliotek og slik se hva han har notert og for øvrig merket seg i verker av Marx, Lenin, Stalin – og Hegel.” (*Morgenbladet* 12.–18. august 2016 s. 49)

“Da han døde, eide Adolf Hitler en boksamling på over 16 000 bind. [...] De fleste av de 16 000 bøkene er tapt i dag. Men nærmere 1500 bind finnes fortsatt. Mange av dem bærer spor av Førerens bruk: brette-merker, understrekninger, notater i margen. I boka “Hitler’s Private Library” har Timothy W. Ryback saumfart bøkene for å se hva de kan si oss om Førerens egen tankeverden, hans preferanser og lidenskaper.” (*Dagbladet* 4. desember 2009 s. 56)

Den argentiske forfatteren Jorge Luis Borges’ “personlige bibliotek, i Buenos Aires, inneholder “bare” vel 2000 bøker, og nå skal biblioteket restaureres, eller “reddes”, som det står i den argentinske avisen *La Nación*. Restaureringen vil ta rundt et år, og bøker skal digitaliseres. Samlingen preges av britiske og nordamerikanske forfattere Borges likte, i tillegg til bøker om filosofi, historie og religion. Boksidene er fulle av notater, eller som *La Nación* skriver: Et vakkert monument over psykologien i skapelsen.” (*Morgenbladet* 23.–29. juni 2017 s. 42)

Den amerikanske forskeren Heather J. Jacksons bok *Marginalia: Readers Writing in Books* (2001) gir eksempler fra år 1700 fram til vår tid.

“Coleridge occupies a pivotal position in the history of marginalia in English, for his is the name associated with the publication and popularization of the genre. Before his time, annotation was widely practiced and marginalia of special interest or quality circulated privately. His friends knew about and encouraged his habit of writing comments in the margins of books. They lent him books of their own to comment on. (Coleridge well understood the sentimental value of his notes in other people’s books. In Charles Lamb’s copy of the plays of Beaumont and Fletcher he wrote, “I will not be long here, Charles! – & gone, you will not mind my having spoiled a book in order to leave a Relic.”) From roughly 1807, when he was thirtyfive, the number of books that he freely annotated grew steadily until he began to see this library as a marketable resource, and to capitalize upon it. One of Charles Lamb’s best-known essays celebrated his skills as an annotator. Thomas De Quincey published some of the notes that Coleridge had written in books of his. In November 1819, Coleridge himself, under cover of an editorial fiction, published his “marginalia” on Sir Thomas Browne in *Blackwood’s Magazine*, bringing the word *marginalia* from Latin into English and permanently changing the conditions under which readers wrote their notes.” (Jackson 2001)

“Inside covers and flyleaves accumulated autographs from the author, inscriptions from a friend, and owners’ names. Front and endpapers were used by many to record a personal summary of the book’s contents or an index to pages with personally relevant content. Within the body of the book, readers used highlighting and underlining to mark important words, phrases, sentences, and excerpts. Finally, the book’s margins acquired a range of marks, lines, scribbles, definitions, and commentary; crucially, these were all confined to a limited space. As a result, abbreviations were common and terse expression was prized. Some readers,

especially students, subverted the cramped marginal space doled out by publishers and instead bound their own copies of books with a blank page inserted between each original page. These “interleaved” copies provided ample room for commentary. Some books were even deliberately interleaved by the author in hopes of encouraging reader feedback or corrections.” (Wagstaff 2012)

“[T]here is a long-recognized pedagogical benefit for students, or anyone seeking to learn from a text, from marking or commenting while reading. The process forces the reader to slow down and encourages “independence” from the author’s voice (Jackson, 2001, p. 87). Porter-O’Donnell (2004), a high school teacher, noted that student readers use marginalia to “make predictions, ask questions, state opinions, analyze author’s craft, make connections, and reflect on the content or their reading process” (p. 82). [...] there are several motives that arise from social or emotional concerns. Readers in the 19th and early 20th centuries commonly filled a favorite book with marginal comments before gifting it to a friend because, Jackson (2001) noted, “reading was more often than not a social activity” (p. 65). These comments often alternated between objective commentary on the book and personal comments directed at the recipient. Coleridge even marked up multiple copies of the same book in different ways (e.g., personal use, critical commentary, and editing for publication). Sometimes the recipient would augment the book with additional comments and then return it to the original owner.” (Wagstaff 2012)

“While it is true that an author becomes a reader once the book is in print, authorial reflections and revisions are marginalia of a special kind, refinements to the text, and of limited interest, as a rule, to anyone but the producer. This is true even of such famous cases as Sir James Frazer’s copiously annotated copies of the several parts of *The Golden Bough*, now in the Wren Library at Trinity College, Cambridge. As each edition appeared, he added notes and new references in manuscript, to be incorporated at the next opportunity. Toward the end of his life, he had a set interleaved – that is, specially bound with a blank page facing each page, to take notes – and had someone copy into it all the notes not yet published, from all the other copies. He continued to add the occasional new bit of information himself.” (Jackson 2001)

“All the front area of a book, from the inside of the front cover to the beginning of the text proper, presents an opportunity to provide introductory material, and the first impulse of any owner appears to be the impulse to stake a claim. Ownership marks are far and away the commonest form of annotation. [...] Though the annotator herself can hardly have been aware of the fact, her practice in annotation is consistent with centuries of tradition reaching back far beyond the birth of print, through the ages of manuscript culture. If you ask annotators today what systems they use for marking their books and where they learned them, they generally tell you that their methods are private and idiosyncratic. As to having learned them, they have no more recollection of having been taught the arts of annotation than of having been taught how to fasten on a wristwatch. If you listen to their accounts of

what they do, or if you are allowed to examine their books, however, you find (with very, very few exceptions) that they reproduce the common practices of readers since the Middle Ages.” (Jackson 2001)

“Marginal commentary may be directed at the author, the reader for future reference, a friend, an unknown future descendant or historian, or all of the above. Samuel Clemens implicitly addressed marginalia to the author of a translation of Tacitus as well as any future reader when he wrote “This book’s English is the rottenest that was ever puked upon paper” [...] Researchers have, indeed, mined unique insights about historical figures from their marginalia; some of these examples have already been discussed. Likewise, Coffman, Jr. (1986) traced Coleridge’s reading history through his copious annotations, discovering his propensity for marking up even library books, signed with his initials. Ryback (2008) conducted a thorough examination of books from Adolf Hitler’s private library. Hitler’s marginalia consisted almost exclusively of underlining, marginal bars, and the occasional question or exclamation mark; marginal comments were rare. Yet Ryback was able to weave this sparse evidence of what Hitler read and found worthy of marking into a historical narrative of Hitler’s development as a reader and thinker. Passages Hitler marked while reading resonate in his own later writing for speeches, essays, and books.” (Wagstaff 2012)

“British Library in 1998 proudly announced the acquisition of its second copy of Galileo’s work on sunspots, *Istoria e dimostrazioni intorno alle macchie solari* (Rome, 1613). A publicity flyer describes it as follows: “The special interest of this copy lies in the copious annotations in Italian which have been written in the margins throughout the book. While it is not known who wrote the annotations, there appear to be three different hands, all dating from the early seventeenth century. The annotations have not been transcribed or studied in any detail, but it is clear that they were written by contemporary readers who were interested in recent developments in astronomy and were competent enough to comment in detail on Galileo’s observations and findings. These annotations are important evidence for the impact of Galileo’s ideas on his contemporaries and give a glimpse of the excited interest and polemical discussion which Galileo’s work often provoked.” In this case, apparently, readers’ notes greatly increase the market value of the book. I do not question the purchase or the purchase price, but I am interested in the justification offered. The Library did not need another copy of that edition, rare and valuable though it might be. The book is not an association copy: the notes are not Galileo’s, nor does it contain even his autograph. The notes were written, so far as we know, not by some other famous person but by unidentified contemporaries of no guaranteed authority.” (Jackson 2001)

Den franske 1600-tallsmatematikeren Pierre de Fermat “famously claimed in a marginal note that he had the proof for an important arithmetic claim, but that the margin was too small for him to share it (Jackson, 2001).” (Wagstaff 2012)

“A marvelous fictional example of the lucky dip into the mind, via the marginalia, of an immature reader is the experience of the narrator, Lockwood, in Emily Brontë’s *Wuthering Heights*. In his bedchamber, unable to sleep, Lockwood examines a few musty old books with Catherine Earnshaw’s name in them: “Catherine’s library was select, and its state of dilapidation proved it to have been well used, though not altogether for a legitimate purpose; scarcely one chapter had escaped a pen-and-ink commentary – at least, the appearance of one – covering every morsel of blank that the printer had left. Some were detached sentences; other parts took the form of a regular diary, scrawled in an unformed, childish hand. At the top of an extra page (quite a treasure, probably, when first lighted on) I was greatly amused to behold an excellent caricature of my friend Joseph, – rudely yet powerfully sketched. An immediate interest kindled within me for the unknown Catherine, and I began forthwith to decipher her faded hieroglyphics.” ” (Jackson 2001)

Den britiske forfatteren Dorothy Richardsons *Pilgrimage* (1915-38) er et romanverk som omfatter 13 bøker. “Her habit of putting the letters ‘I.R.’ – meaning ‘imperfectly realised’ – in the margins of her published novels when she felt that she had failed to represent a scene faithfully, compared with how she actually experienced it, reveals how she aimed for truth measured by her own experience.” (Annika J. Lindskog i <https://www.dorothyrichardson.org/journal/issue5/Lindskog12.pdf>; lesedato 17.01.22)

“[T]he Indian revolutionary Mahatma Gandhi was not in his youth a great reader, long years spent in British prisons exchanging books (and readers’ annotations in books) with fellow prisoners changed his habits” (Mary Hammond i <https://www.cambridge.org/core/books/abs/cambridge-companion-to-the-history-of-the-book/book-history-in-the-reading-experience/>; lesedato 11.09.23).

“Scholars of marginalia have studied and shared reader commentary of the most personal nature, sometimes simultaneously noting that the reader clearly intended it to be private. One example is T.H. White’s marginalia in a copy of Carl Jung’s *Essays on Psychology*, as reported by Jackson (2001). White filled one of the end-leaf papers with a free-association exercise that explores his conflicted sexuality and “unresolved Oedipal complex” (p. 142) and which Jackson repeated in full and then dissected, quite unabashedly. More generally, Jackson argued that marginalia were intentionally composed by self-conscious writers aware that their books, and any annotations, were likely to persist even after their owners’ departures. While it is patently true that anything written into a book’s margin becomes theoretically public unless later erased, it is not at all clear that all writers of marginalia intended their posthumous exposure. Adler (1941), a strong proponent of marking one’s books, also considered those markings quite personal: “You won’t want to lend [those books] because a marked copy is kind of an intellectual diary, and lending it is almost like giving your mind away” (p. 12).” (Wagstaff 2012)

E-bøker gir nye muligheter: “Readers can add highlights, marginal comments, and even marginal emoticons. Everyone in the group sees the rest of the group’s activity, which is marked with profile icons in the margin. Readers can browse a book timeline that shows what page every other reader has reached. BookGlutton expands the available social circle by allowing readers to “create virtual reading groups inside web-based books” (BookGlutton, 2012). Account holders are invited to comment inside the book and receive notifications when others in the group respond. Distracted by activity and alerts, might readers find it difficult to carve out time for reading? The creators of Findings (Borthwick et al., 2012) have taken the electronic annotation concept to its logical extreme. Their scope includes not just books or blog posts or news articles but, in fact, the entire Internet. Users can “clip” quotes from inside their web browsers, optionally annotate them with a comment, and then share them with friends in their social networks. Clips are automatically linked to their original sources, so the full context is only one click away. Findings is the modern equivalent of the “commonplace book,” which historically was a personal collection of quotes a reader copied down for later reference, separate from the books in which they originated. John Locke published a book on his own method for how to create, maintain, and index a commonplace book for maximum utility (Jackson, 2001). Today we are reinventing the same ideas, in a digital format, because they serve the same basic human desires.” (Wagstaff 2012)

I det jødiske verket *Talmud* omkranses hovedteksten av notater: “en liten del av *Misjna* plasseres midt på siden, omkranset av *Gemara* i form av lag på lag med margnotater, noter og innskudd på alle kanter ... sideoppsettet er blitt kalt ‘grafeologisk gullsmedkunst’.” (Eivind Røssaak sitert fra *Morgenbladet* 6.–12. februar 2004 s. 23)

“Få av pakistanerne som innvandret på 1970-tallet, har gitt ut bøker i Norge. Et unntak er den anerkjente poeten Jamshed Masroor [...] Apropos spor, så forteller Masroor i det vi skal til å bryte opp om den gangen han gikk innom Deichman bibliotek og fant diktsamlingen sin – en av dem han hadde gitt ut på urdu – utstilt blant de meste lånte bøkene. Da han åpnet samlingen, ble han overrasket. Boksidene var fulle av utrop og kommentarer, alle var på urdu, og skriblet i margen eller mellom linjene, av mennesker i Oslo som hadde lånt med seg boken hjem og latt seg engasjere. - Folk skrev hva de tenkte om diktene, det var mange fine ord, forteller Masroor, og legger til: - Det var ikke lett å levere boken tilbake til biblioteket.” (Helene Hovden Hareide og Olaf Haagensen i *Morgenbladet* 18.–24. november 2022 s. 43)

Den amerikanske bokhandelen Bellwether sendte i 2014 med en lapp i de bruktbøkene som ble solgt over Internett, der det stod: “Bellwether Books has made every effort to inspect each book prior to shipment to ensure there are no markings and/or inscriptions of an offensive nature in the book you have purchased. However, the majority of our titles are second-hand books, and while appearing in “like new” condition, they may have some markings that we did not catch. If you

do find offensive markings in this book, please return the book and upon receipt back to us, we will ship another copy, if available, to you at no additional charge, or credit your account back the full amount (purchase price. Shipping & handling) should this copy be unavailable.”

Wattpad er “a platform available via web and as a mobile app, on which people can add comments in the margins of books in the public domain, writing their own response to what they are reading and engaging in discussions with other users that commented before them [...] one of Wattpad’s most remarkable – but so far also most neglected – aspects is that the users’ comments are generated during the reading activity. This is the most striking difference with respect to other social reading practices, since the social aspect of social reading – i.e. the production of user generated contents – is usually something that happens once reading a book or a story is concluded [...] reader response changes and is shaped by the progression of reading. What the reader might think or feel in relation to the first chapter of a book can be drastically reshaped and reconfigured when reading the following chapters. Therefore, in contrast to a review, the comment in the margin can offer a “real-time” insight into the reading experience. [...] analysing the comments in the margins enables the comparison between a specific part of the text and the effects it has on readers. Not just a few readers, but millions of readers, in some cases” (Simone Rebora og Federico Pianzola i <https://digitcult.lim.di.unimi.it/index.php/dc/article/view/67>; lesedato 15.06.22).

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

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