Bibliotekarstudentens nettleksikon om litteratur og medier

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

Skrivemateriale

En overflate som det kan skrives på med en skrive- eller risse-redskap. Vanligvis oppstår skriften gjennom håndbevegelser.

Muntlige tekster finnes som (svært forgjengelige) lydbølger, mens skriftlige er bundet til noe materielt. Informasjonsbærere i form av skrivemateriale er selve det materielle som overfører skrift – f.eks. stein, bein, pergament, papir, blekk, magnetbånd. Skjermtekster er et problematisk tilfelle, men teksten er synlig på skjermen (grensesnittet mellom maskin og menneske). En skjerm er en informasjonsbærer der skriften oppstår via kombinasjoner av matematiske symboler.

Innskrifter er språklige budskap risset inn i stein, metall eller andre varige materialer, enten det er på skulpturer, bygninger, våpen, redskaper eller annet (Rehm 1991 s. 148) Innskrifter vitner om et ønske om å gi både teksten og det den handler om, lang eller evig varighet.

“Writing is one of the human race’s greatest achievements. It is thanks to writing that we have a record of events, ideas, and cultures, giving historians the tools they need to reconstruct detailed narratives, interpret the perspectives of people from different eras, and trace the development of societies over time. But these historical texts come in many different forms, according to the writing materials that were available at the time. […] The first written texts were thought to have been produced in ancient Mesopotamia around 3100 BCE. Here, scribes pioneered one of the earliest forms of writing on a surprisingly durable medium: clay. Using a reed stylus cut into a rectangular shape, they pressed cuneiform script into wet clay tablets. Once dried, these tablets became almost indestructible. Thanks to their incredible resilience, countless examples of these ancient texts survive today, offering invaluable insights into the economy, administration, and culture of the first civilisations. […] While clay was durable, it wasn’t exactly portable. This limitation likely spurred the ancient Egyptians to develop a lighter, more versatile alternative: papyrus. Made from the papyrus plant […] that flourishes along the Nile River, its creation was an ingenious process.” (Fiona Park i https://blog.transkribus.org/en/a-short-guide-to-writing-materials-through-the-ages; lesedato 15.10.25)

“Archives of clay tablets appear from the very start of the cuneiform tradition and last until its end […] They served as a major means of the vertical transmission of knowledge through the curation of archives and libraries within the context of palaces and temples in imperial core cities, as attested at Nineveh and many other cities. Assurbanipal’s 7th-century bc library of c. 28,000 clay tablets (plus an unknown number of wooden texts that have not survived) constitutes vivid evidence that the king could take a personal and learned interest in the reception, definition, and transmission of knowledge through time (Frame and George 2005). At a deeper level, we can also see a role for the materiality of texts in the persistence of templates of social power, of cultic belief and practice, of knowledge control and transmission through the entire epoch of cuneiform culture.” (Roger Matthews i Piquette og Whitehouse 2013 s. 70)

“In a pioneering and exhaustive study by Goren et al. of around 300 clay tablets found at el-Amarna in Egypt, dated to the mid-14th century bc, these approaches have been integrated with geological and historical studies in the generation of truly significant interpretations relating to the selection of clays for tablet manufacture, the deliberate addition of inclusions to the clay, the processes of firing of tablets to ensure durability, and a host of insights into the historical specifics of cuneiform communication between city-states of several regions of the ancient Near East in the international age of the Late Bronze Age.” (Roger Matthews i Piquette og Whitehouse 2013 s. 71)

“While leather had been used as a writing surface since about 2500 BCE, it was the development of parchment around 200 BCE that revolutionized the written word. This new technique treated animal hide so that both sides could be used for writing, making it a far more efficient material. From the 4th to the 15th centuries, parchment was the standard writing surface for medieval European scribes, and it is the material used in all the famous illuminated manuscripts produced in monastic scriptoriums. For the most luxurious books, an even finer and softer version called vellum was used […] Crucially, parchment sheets could be easily folded and sewn together, leading to the creation of the codex – the book format we still use today. This was a significant advantage over the cumbersome papyrus scroll.” (Fiona Park i https://blog.transkribus.org/en/a-short-guide-to-writing-materials-through-the-ages; lesedato 15.10.25)

“In the Indian subcontinent and across Southeast Asia, the palm leaf became the dominant writing material, with its use dating back to at least the 5th century BCE. Scribes would use the dried and smoke-treated leaves of the Palmyra or talipot palm to record everything from religious texts to scientific treatises. This tradition of writing on palm leaves continued for centuries, only declining with the arrival of the printing press in the 19th century. […] Palm-leaf manuscripts would be tied together to create small books, many of which have survived until today.” (Fiona

Park i https://blog.transkribus.org/en/a-short-guide-to-writing-materials-through-the-ages; lesedato 15.10.25)

Kineseren Cai Yong prøvde å rette opp feil i avskriftene gjort av verkene til Konfucius og andre forfattere. “Many years had gone by since the works were first written. In that time many mistakes had been made in copies. It was hard to work out what had originally been written. Then in AD 175 Cai Yong wrote the corrected text in his own hand on stones outside the gates of the state college. Immediately teachers and students took his text as correct. As soon as the stones had been set up, so many people came to see them and make exact copies (i.e. rubbings) that there were thousands of carts every day. The streets and the avenues were blocked by them.” (T. F. Carters *Invention of Printing in China* sitert fra Clark 1987 s. 6)

“An indigenous plant in China, the bamboo, proves as convenient a writing material as papyrus in Egypt. Chinese characters at this early period are written in vertical columns, so a thin strip of bamboo is ideal for a single column. To create a longer document, two lines of thread link each bamboo strip to its neighbour. The modern Chinese character for a book evolves from a pictogram of bamboo strips threaded together. Bamboo books survive from as early as about 400 BC. The records indicate that they were in use at least 1000 years earlier, in the Shang dynasty. […] Scribes, in all civilizations, are adept at making use of local materials. Palm trees provide the leaves of documents in parts of India. The earliest known Buddhist texts are on strips of birch bark. When the Romans are in Britain, far from their usual supplies of papyrus, they make thin veneer-like tablets from English trees for their correspondence. Many have been found in the region of Hadrian’s Wall, including a birthday invitation from a woman to her sister.” (Bamber Gascoigne m.fl. i https://historyworld.net/history/Writingmaterials/58 ; lesedato 15.10.25)

“The British Library has [i 1998] discovered remarkable manuscript fragments which it says may be as significant for Buddhist scholars as the Dead Sea Scrolls are for Christianity and Judaism. The manuscripts, birchbark scrolls that look like “badly rolled up cigars” when first shown to the library, are believed to be the earliest surviving Buddhist text. The exact origin is unknown beyond that they were probably found in Afghanistan in earthen jars.” (Dalya Alberge i http://www.buddhanet.net/mag_scr.html; lesedato 26.09.98)

“The wax tablet is a writing instrument consisting of wax and typically, boxwood, and is used by carving onto its hardened wax surface. The earliest record of its use dates back to the 7th century B.C.E. in Italy, with the earliest specimens coming from Nimrud in Assyria. Wax tablets were widely used among the Greeks, who had an abundance of beeswax at their disposal, and subsequently gained popularity amongst the ancient Egyptians. During Greco-Roman Antiquity (8th century B.C.E. – 6th century C.E.), the tablets entered into common use as they were cheap

and reusable compared to the other writing surfaces available. They continued to be used sporadically up till the nineteenth century." (Sophia N. S. Huei m.fl. i https://blogs.ntu.edu.sg/history-of-the-book/2021/03/06/wax-tablet/; lesedato 11.11.25)

En historie fra antikken forteller at en person kalt Aristagoras, som holdt til ved perserkongen Darius' hoff, lot tatovere inn bokstaver på hodet til en slave etter at alt håret var klippet bort. Etter at håret hadde vokst ut igjen, ble slaven sendt på et hemmelig oppdrag til en mann som måtte klippe slavens hår for å lese budskapet (gjengitt fra Ernst 2006 s. 226).

"[T]he production of a bronze tablet to be put up in a public place, as known from the Roman world, might involve four different types of maker: a member of the political or religious establishment to commission the work, a literate bureaucrat to compose the text, a bronzesmith to fashion the tablet, and probably a different bronze worker to chisel the letters. Of these people, only the bureaucrat had to be literate, in the sense of understanding the sense of the text. The person who produced the actual writing (whom one might think reasonable to label the 'writer') might have been copying a prototype and have had little understanding of what the text meant. Maureen Carroll (2009: 47) mentions a splendid example of this, the Roman stone funerary inscription from Annaba that reads *hic iacet corpus pueri nominandi* (here lies the body of the boy … insert name): the letter cutter had failed to notice that he was meant to insert a specific name!" (Piquette og Whitehouse 2013 s. 6)

I antikken ble noen tekster skrevet på blyplater, særlig hvis det dreide seg om noe overnaturlig. Et eksempel på en gresk tekst skrevet på bly: "Love charm from Didymos, son of Tepiam, requesting a demon to lead Tereou (Tereus) daughter of Apia to him. Has a drawing of an asshead in military garb (?) surrounded by four columns of magical words." (https://library.duke.edu/papyrus/records/230.html; lesedato 04.03.26) "The recent publication of a lead tablet from Tongres […] reveals how much we still need to learn about the diffusion of Greek magical recipes and templates into the westernmost parts of the Roman Empire. Indeed, this tablet, dating as it does to the first century CE, seems to be the earliest example of a semicircular or cup-shaped design that shows up more than a century later on curse tablets from Isthmia, Carthage, and Hadrumetum. To complicate matters further, analysis of the isotopes in the lead have shown that the tablet was inscribed locally – perhaps in nearby Cologne, a more urban and international place where one might expect to find a professional scribe producing such an elaborate magical text from a handbook recipe. […] the lead media and the four third-century versions strongly suggest a tradition of cursing […] tin and lead (and even silver) were sometimes confused and interchanged in Greek magical recipes for amulets" (Christopher A. Faraone i https://journals.openedition.org/kernos/3881; lesedato 04.03.26).

"The dispatch of a letter rather than an oral message implies that the message may be conserved and deposited in archives: the writing and reading of letters held an

important place in the daily lives of ancient Greeks. […] lead was indeed used to write letters, though its use has been found more frequently in curse tablets (*defixiones*). The fact that such letters were mainly found on the margins of the Greek world – the Black Sea, the Gulf of Lion, Chalkidiki – may be significant. These are the regions affected by the spread of the Greeks in the Mediterranean, related to trade and in relation to the Ionian presence, whether Milesian (the Black Sea), Phocaean (southern Gaul) or Euboean (Chalkidiki); as in Athens, the presence of lead letters can be explained by the sharing of practices, but also by the frequent use of lead in public and private writing." (Madalina Dana i https://research-bulletin.chs.harvard.edu/2015/08/03/networks-corpus-of-greek-private-letters/; lesedato 10.11.25)

"Many examples of glass vessels with writing on them exist in most glass collections throughout the world. The range of quality of the glass is from very fine to rather coarse. Most of the writing on glass vessels, whether in Latin, Greek, or Arabic, is mold blown. Some is engraved. The types of messages range from good wishes to the names of artists (perhaps workshops) to the labeling of images. […] Drinking vessels displaying good wishes in Greek, dated to the first centuries C.E., commonly display such sentiments as, "Be happy so long as you are here," "Success to you," "Rejoice and be Merry," and "Cheers." Similar messages appear in Arabic on glass vessels, although sometimes the format is more formal, as in the case of a small cup with Arabic dated to the eighth or ninth century (69.1.1), where the message is: "In the Name of God the Merciful, the Compassionate, Blessings on him who drinks from this cup which was made in Damascus under the supervision of Sunbat in the year 1…." " (Irene A. Bierman i https://publishing.cdlib.org/ucpressebooks/view; lesedato 04.03.26).

"The interplay of image and word had long been ubiquitous in the culture of ancient Greece. But there are very few places where the two come so close together as in the painted inscriptions on Greek vases: indeed, inasmuch as the inscriptions at times seem to be located with a view of filling gaps in the figure-scenes, the word can actually become a *part* of the image." (Anthony Snodgrass i https://www.degruyterbrill.com/document/doi/10.1515/9780748679850-007/html; lesedato 04.03.26)

"The earliest surviving wooden writing tablet was recovered from a 3,500-year-old shipwreck near Kaş, in modern Turkey, in 1986. They were not in common use until about 715 BC with the Neo-Assyrians in Mesopotamia. In the 7th century BC, the Greeks set up a community in Egypt from where the next oldest tablet was found, although it does not appear that the Egyptians themselves actually used such tablets. They became more common in the Roman Empire, surviving in considerable quantities from Egypt to Britain. Wooden tablets would have been written on with pen and ink, similar to a sheet of papyrus or a page of parchment. […] Documents on wooden tablets were usually ephemeral in nature. Pieces written for or at school are the most common survivors, such as teachers'

notebooks, children's homework or private letters (such as the famous Vindolanda tablets excavated from Hadrian's Wall)." (Peter Toth og Alan E. Cole i https://www.bl.uk/stories/blogs/posts/keep-taking-the-wax-tablets; lesedato 10.11.25)

"Construction on Hadrian's Wall began in 122 A.D. It spanned 73 miles and stretched from coast to coast at Britain's narrowest point. The wall included guarded gates every mile and 14 manned forts, like Vindolanda, to protect Roman Britain to the south from the so-called "barbarian" tribes living north of the wall. […] At the end of the first century A.D., Roman soldiers stationed at Vindolanda, a fort along Hadrian's wall in the United Kingdom, jotted notes on wafer-thin pieces of wood – requests for beer, descriptions of cold feet, birthday invites and more. […] Written in ink, each of the wooden tablets are wafer-thin but about the size of a post card. […] Such ancient notes usually can only be read using infrared photography, says Robin Birley, a researcher who made other tablet discoveries at the site during the 70's and 80's. But many of the notes are stuck together, which may protect much of the ink. The soil conditions also assisted with the find […] the oxygen-free (anaerobic) conditions of the site may have prevented bacteria from breaking down the artifacts over time. One note that has already been translated is a request from a soldier called Masculus asking his commander for leave. Masculus appears in a previous tablet found at the site asking for more beer to be sent to his outpost. […] Researchers began recovering tablets from the Vindolanda site in the 1970s and have since amassed hundreds of messages that include 400 named people. In total, they give a portrait of a multi-national community of people from all classes – hailing from Spain, Belgium and the Netherlands – all working to protect the edge of the Roman Empire" (Jason Daley i https://www.smithsonianmag.com/smart-news/cache-messages-found-roman-fort-along-hadrians-wall-180964012/; lesedato 28.10.25).

I det gamle Russland symboliserte treslaget bjørk fornyelse og ung kvinnelighet, og derfor brukte noen russere bark fra dette treet som skrivemateriale for kjærlighetsbrev.

Den tyske middelaldermystikeren Heinrich Seuse (eller Suso) skrev navnet Jesus på brystet sitt med en kniv, slik at navnet først var leselig i blod og deretter som arr (Stiennon 1995 s. 44-45). Fanger i det beryktede franske Bastille-fengselet prøvde på mange ulike måter å få sendt skriftlige beskjeder ut av fengselet. For eksempel skrev Jean Henri Latude på slutten av 1700-tallet en tekst på en skjorte der han brukte sitt eget blod som blekk.

På en løveskulptur av stein i Venezia er det risset inn tegn. "It was finally a Dane, C. G. Rafn, who managed to translate them in full in 1856. He realised that the inscription contained not only runic characters, but also an ancient Danish idiom that was widely spoken in northern Europe. […] It was thus discovered that this mysterious inscription had been engraved by mercenary soldiers of Scandinavian origin who had served under the orders of the emperor of Byzantium, Michael IV

the Paphlagonian, to put down a revolt against a tax levy in the city of Athens in 1040. These Viking warriors from the Byzantine emperors' Varangian guard, led by their leader Harold the Great, simply wanted to leave a trace of their passage through Piraeus by engraving the lion with an account of their military exploits! The translation of the inscription on the lion's left shoulder, dating from 1040, reads as follows: "Haakon with Ulf, Asmund and Orn, conquered this port. These men received large sums because of the revolt of the Greek people. Dalk was a captive in distant lands. Egil waged war in Romania and Armenia with Ragnar." And on the lion's right hip, the inscription is quite simply... a signature!" (https://www.visit-venice-italy.com/squares/lions-of-venice-arsenal.html; lesedato 28.10.25)

"Om kvelden den 4. juli 1955 slo lynet ned på Bryggen i Bergen, og fire store bygårder brant ned. I 14 år arbeidet arkeologer med utgravning av brannområdet og fant store mengder med gjenstander. Mange hadde runeinnskrifter. […] Siden har utgravninger i andre norske middelalderbyer avdekket mange nye runeinnskrifter. Flere runepinner fra Bergen og Trondheim er forretningsbrev eller eiermerker på handelsvarer." (https://www.historiskmuseum.no/utstillinger/utstillingsarkiv/kyss-meg-runenes-verden/runer-i-middelalderbyene/; lesedato 28.10.25) "Ved utgravningene på bryggen ble det funnet en stor mengde runepinner. Beskjedene som er risset inn er mange og ulike. På en av pinnene som ble funnet er det risset inn: "Gyda sier du skal gå hjem". […] Runepinnene gir et innblikk inn i hverdags-livet til middelaldermenneskene i Bjørgvin" (https://bymuseet.no/gyda-sier-du-skal-ga-hjem/; lesedato 28.10.25).

"Paper as we know it first appeared in China in about 105 CE, but it would take nearly a thousand years for it to become the default writing material in Europe. The original process involved repeatedly soaking, pounding, washing, and boiling substances like rags and plant fibres. The resulting mush was strained in a mesh frame and left to dry, producing a sheet that was thinner, more flexible, and far more suited to mass production than either papyrus or parchment. In the 19th century, the process was industrialised with the introduction of wood pulp, which was much easier to source than rags. However, this new paper was less robust, and sadly, many paper documents from even the most recent centuries have not survived in good condition." (Fiona Park i https://blog.transkribus.org/en/a-short-guide-to-writing-materials-through-the-ages; lesedato 15.10.25)

Den franske forfatteren Jean Genet skrev sin debutroman *Vår Frue med blomster* (1942-43) på toalettpapir mens han satt i fengsel. Manuset ble funnet og fjernet, men Genet skrev det på nytt (Millett 1993 s. 191). Toalettpapir i fengsler har vanligvis vært hardere/stivere enn det toalettpapiret som kjøpes i vanlige butikker. Petter Moen kjempet mot nazistene i Norge under 2. verdenskrig og ble fengslet. Etter krigen ble det oppdaget (fordi Moen hadde betrodd seg til en annen fange) at han hadde brukt en stift fra en blendingsgardin til å prikke inn bokstaver i toalettpapir som han hadde i fengselscellen, og gjemt papirene i en luftekanal.

Moen overlevde ikke krigen. Tekstene ble utgitt i boka *Petter Moens dagbok*. Den amerikanske forfatteren Kate Millett har fortalt at hun så et lite stykke toalettpapir som det stod fem hundre ord på, skrevet av en irsk fange og smuglet ut av Armaugh-fengslet i Nord-Irland (Millett 1993 s. 191).

Lyrikeren Arnold Eidslott har fortalt "om hans 40 år lange yrkeskarriere som montør i Televerket, da han av og til opplevde at diktene kom til ham mens han klatret i toppen av strømmastene. Da gjaldt det å rable ned hovedtrekkene på en medbrakt papirlapp, eller – hvis utstyret manglet – å risse dem inn med en spiker i arbeidsbeltet av skinn." (*Morgenbladet* 10.–16. februar 2012 s. 47)

"Whether you are a new diver or an experienced dive professional, every now and then, you'll find the need to write something down underwater, be it a quick message to a buddy, the species of fish you've encountered, a map of your dive site or some information for your logbook. Here is where various underwater writing devices come into play. Dive slates, scuba notebooks, magnetic boards, and wrist slates are all useful tools that facilitate underwater communication, education, and data collection. [...] A standard dive slate is the simplest and probably the most commonly used underwater writing device. Generally, it's a white tag of plastic, attached to some sort of a hook clip […] Such slates come in a variety of sizes and usually include a pencil which is attached to the slate with a special latex or plastic tether. There are also luminous glow-in-the-dark variants that are great for night dives. Underwater slates are quite cheap and are reusable, as you can erase the slate with an ordinary pencil eraser or a special dive slate cleaner. [...] Magnetic slates use a special technology which allows the diver to write on a plastic surface with a special magnetized pen that causes tiny magnetic particles inside the slate to form the writing. Magnetized "grains" produce very visible markings, making these slates considerably easier to read. Furthermore, unlike the standard slates, which can be difficult to wipe and can become dark after sending multiple messages, magnetic slates are easy to clean thanks to the slide eraser." (https://dipndive.com/blogs/dive-gear/scuba-essentials-underwater-writing-devices; lesedato 18.03.26)

"The Rosetta stone is one of the most important archeological finds in history – the parallel inscriptions of ancient languages famously allowed historians to decode Egyptian hieroglyphics, and to unlock a much broader understanding of past cultures. And an acute understanding of the past is, of course, an essential pillar in the foundations of current societies. Which is why a number of scholars, archivists, and historians have long been concerned with the concept of digital obsolescence. There are vast stores of invaluable data held in various mediums around the world – and right now, the primary information vaults are much more complex than libraries and museum archives. They're computer hard drives, the digital cloud, and a range of storage devices from thumb drives to CDs to smart phones. And all that data they store is actually extremely vulnerable – yet all of it relies on having the right 'readers' to access it. As technology advances, those readers get rendered obsolete: think cassette tape players, Betamax, VHS, and so forth. And it may seem

outlandish to consider right now, but data storage technology will probably evolve beyond computer hard drives – which would present historians and archivists with a major problem in transferring the massive current body of knowledge. It could even get locked up and encrypted to future societies, much the way hieroglyphics were to us. Knowledge of cultures, languages, and local histories could be lost to future generations if an effort isn't made to adequately provide 'decoders' to give the historians of the future an adequate 'key' to unlock it all. Which is why the Long Now Foundation's Rosetta Project created the Rosetta Disk – think of it as the Stone's digital successor." (http://utopianist.com/2011/03/1000-human-languages-preserved-on-palm-sized-stainless-steel-disk/; lesedato 06.08.12)

"The Rosetta Project describes their creation thusly: "Our first prototype of a very long-term archive is The Rosetta Disk – a three inch diameter nickel disk with nearly 14,000 pages of information microscopically etched onto its surface. Since each page is an image, rather than a digital encoding of 1′s and 0′s, it can be read by the human eye using 500 power optical magnification. The disk rests in a sphere made of stainless steel and glass which allows the disk exposure to the atmosphere, but protects it from casual impact and abrasion. With minimal care, it could easily last and be legible for thousands of years … The Long Now Foundation chose to begin by creating a key, a kind of "decoder ring" for any information we might leave behind in written form – in any language. The Rosetta Disk collection has as its core a set of "parallel" information – the same texts, the same set of vocabulary, the same kinds of description – for over 1,000 human languages." And yes, this Rosetta Disk has actually been built – a prototype, anyways. And this non-digital container of hundreds of languages, designed to last for thousands of years, has now been released to the public." (http://utopianist.com/2011/03/1000-human-languages-preserved-on-palm-sized-stainless-steel-disk/; lesedato 06.08.12)

"Some cultures used stone, others used parchment. Some even, for a time, used floppy disks. Now scientists have come up with a new way to keep archived data safe that, they say, could endure for millennia: laser-writing in glass. […] From personal photos that are kept for a lifetime to business documents, medical information, data for scientific research, national records and heritage data, there is no shortage of information that needs to be preserved for very long periods of time. […] Now experts at Microsoft in Cambridge say they have refined a method for long-term data storage based on glass. "It has incredible durability and incredible longevity. So once the data is safely inside the glass, it's good for a really long time," said Richard Black, the research director of Project Silica. Writing in the journal Nature, Black and colleagues report how the system works by turning data – in the form of bits – into groups of symbols, which are then encoded as tiny deformations, or voxels, within a piece of glass using a femtosecond laser. Several hundred layers of these voxels, Black notes, can be made within 2mm of glass. […] The researchers found they could store 4.84TB of data in a 12 sq cm piece of fused silica glass, 2mm deep – about the same amount of information that is held in 2m printed books […] They add that the data storage system is very stable, with

experiments suggesting the deformations created by the laser would last more than 10,000 years at room temperature […] potential difficulties remain – including whether the instructions and technology for reading the glass would remain available for future generations." (Nicola Davis i https://www.theguardian.com/technology/2026/feb/18/scientists-new-way-preserve-data-microsoft; lesedato 04.03.26)

I kunstneriske eksperimenter har dikt blitt projisert som lys på husvegger og på vann, slik at repertoaret av skriving og skrivemateriale er utvidet.

"Garborg-ord på jærsk jord. 161 meter den ene veien, og 49 meter den andre veien. Så stort er dette Garborg-sitatet som er laget av hvite rundballer på en åker på Jæren. Ideen kom fra Trude Hoel, som tenkte at disse rundballene måtte man da kunne bruke til noe mens de ventet på å bli kufôr. (For den urbane leser: Rundballene er fylt med gress.) Lesesenteret samarbeidet med Bondelaget, og de fant en åker som ligger godt synlig for dem som kommer med fly til Sola." (*Morgenbladet* 23.–29. november 2007 s. 34)

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

Alle artiklene i leksikonet er tilgjengelig på https://www.litteraturogmedieleksikon.no – bl.a. med egne innførsler om papyrus, pergament, vokstavler og papir