

# Bibliotekarstudentens nettleksikon om litteratur og medier

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Om leksikonet: [https://www.litteraturogmedieleksikon.no/gallery/om\\_leksikonet.pdf](https://www.litteraturogmedieleksikon.no/gallery/om_leksikonet.pdf)

## Postkort

Et postkort er et papirkort med bilde på den ene siden og plass til å skrive med håndskrift og plassere et frimerke på den andre siden. Teksten er en hilsen eller en beskjed fra avsenderen, i tillegg til mottakerens adresse.

For personer som ikke liker eller har tid til å skrive et brev, fungerer postkort som middel for å gi et livstegn og kort informasjon (Fischer, Hickethier og Riha 1976 s. 123). Budskapet er ofte: “*Jeg/vi* har vært *her*, og da tenkte vi på *deg*.” (Eliséo Véron i Bougnoux 1993 s. 637)

“Depending on whether one adopts a continuist or discontinuist version of its history, one views the picture postcard either as a natural outgrowth of earlier forms of “illustrated paper” or as a radical new invention of the age of such familiar indices of modernization as mass transportation and communication, rising literacy, expanding tourism, new mechanical means of reproduction.” (Schor 1992)

Postkortet utkonkurrerte etterhvert det håndskrevne privatbrevet (Fischer, Hickethier og Riha 1976 s. 122). Postkortet har blitt oppfattet som et medium som oppstod fra et annet medium, nemlig fotografiet. Bildene på postkort viser svært ofte offentlige steder: monumenter, fontener, gater, slott m.m. Disse bildene viser altså det offentlige, men teksten som skrives for hånd på baksiden, er privat, slik at det private og det offentlige blandes, særlig når kortet sendes til venner, familie og andre som avsenderen kjenner privat (Eliséo Véron i Bougnoux 1993 s. 637).

“Picture postcards have been part of everyday life for the last hundred years. Yet, in spite of the limitless variety available today, we tend not to notice them unless we are travelling. It is easy to write a few lines on a card, stick a stamp on the back and send it off to relatives or friends, greeting them and assuring them of our health and safety. In this way, we avoid expensive telephone calls and long letters. [...] In our days, few people are aware that in the early 1900s millions of picture postcards were printed and put into circulation in many countries [...] Their subjects comprised landscapes, beauty spots, town views, national costumes, wars, and historical and social events. [...] archaeological sites, folklore and pictures of historic, political, cultural and social interest [...] Perhaps what is most important is that they conveyed good wishes for every occasion.” (Stavros G. Lazarides i <http://>

[www.philokypros.net/qt%20SlideShow/Toufexis%20by%20SGL/](http://www.philokypros.net/qt%20SlideShow/Toufexis%20by%20SGL/); lesedato 24.11.21)

“Theodore Hooke, an English writer, was the first person to post a picture postcard. John Charlton then patented postcards in 1861. The year 1908 could certainly be considered a good year for postcard production because over seven million postcards were sent out in the United States” (Ginzburg 2015). Noen av de første postkortene skal ha blitt trykket i 1869 i Østerrike-Ungarn. I Frankrike ble de første laget i 1873, men alle disse var med tegninger. Det første fotografiet på et postkort stammer fra 1891, da amatørfotografen Dominique Piazza lot trykke en rekke kort som hadde små fotografiske vignetter som viste steder i Marseille (<https://www.artscape.fr/photographie-timbree-jeu-paume-sully/>; lesedato 03.04.20).

“In both Europe and the United States no single event contributed more to popularizing the picture postcard than the series of World’s Fairs and Expositions that were such landmark events during the latter half of the nineteenth century. The real beginnings of the picture postcard in France are generally thought to be the centennial 1889 exhibit in Paris where the Figaro-produced postcards (known as “Libonis”) of the Eiffel Tower could be purchased and mailed on the spot. Similarly, “the opening of the World’s Columbian Exposition in Chicago on 1 May 1893 was the chosen event for the debut of the first American picture postcards. [...]” [...] it is really the World’s Fair of 1900 that inaugurates the age of the postcard in France. One can scarcely exaggerate the significance of the 1900 Universal Exposition in providing a catalyst for the development of an indigenous French postcard industry.” (Schor 1992)

“The history of picture postcards dates back to about 1870, when the first ones were printed for Christmas in England and Germany. The first topographical postcards were indisputably printed in Zurich in March 1872, but the popularization of postcards occurred in 1882 when displays of postcards at the Paris Exhibition aroused public interest and their use was adopted right away. In the beginning, postcards had space for a short message on the illustrated side because, according to the regulations of the Universal Postal Union, only the address of the recipient could be written on the back of the postcard. Subsequently, with aesthetic improvement in mind, both England and France – the former in 1902 and the latter in 1903 – were the first to use a vertical line dividing the back into two parts. The right half was for the recipient’s address and the left for a longer message. Shortly after this, the U.P.U. [Universal Postal Union] endorsed the Franco-British initiative and several other countries were soon to follow” (Stavros G. Lazarides i <http://www.philokypros.net/qt%20SlideShow/Toufexis%20by%20SGL/>; lesedato 24.11.21).

“[T]he crucial move to divide the postcard’s back [...] occurred in 1902 in England and 1903 in France. Prior to this innovation, the entire back of the illustrated card was reserved for the address, leaving in effect little room for a message other than a

brief salutation or signature often super-scripted on the illustrated side of the card; however, the image rarely took up the entire space, leaving a whited out space for the message. [...] the period up to and including the First World War, generally considered the postcard's golden age. Throughout this formative stage of the postcard industry, which by the turn of the century had developed into a major economic sector employing some 30,000 people in France alone" (Schor 1992).

"Postcards began as ads that were mailed out. This was a good way to advertise because postcards were cheaper to mail than regular mail. The time period when postcards were mostly used as advertisements is known as the Pioneer Era. Both advertisement and regular postcards during this era looked different than the ones we are familiar with today. For example, they did not include a line down the middle separating the address from the message. Another difference was that people were not allowed to write on the side of the postcard that included the address. Instead, they had to write over the picture, so their messages were even more limited than what they are on today's postcards. Companies were thrilled about the invention of the postcard, but they did not sell well to consumers at first. People did not like the fact that postmen could read the messages they wrote, but as people eventually realized that postcards were cheaper to send, they began to appeal more to consumers" (Ginzburg 2015).

"[T]he man most often credited with having "invented" the postcard, or at least having first conceptualized and named it, Heinrich von Stephan, later the postmaster general of Germany [...] Stephan argues that a new surface is in order to make possible briefer messages necessitated by changing times. It is thus the impetus of modernity toward increasingly brief communications that leads him to formulate the notion of the open post-sheet: "The present form of the letter does not however yet allow of sufficient simplicity and brevity for a large class of communications. It is not simple enough, because note-paper has to be selected and folded, envelopes obtained and closed, and stamps affixed. It is not brief enough, because, if a letter be written, convention necessitates something more than the bare communication. This is irksome both to the sender and the receiver. Nowadays the telegram may be said to be a kind of short letter. People sometimes telegraph in order to save the trouble of writing and sending a letter. ... These considerations suggest the need for a contrivance somewhat of the following kind, as suitable for the present time: Let there be sold at all Post Offices, and by all postmen, forms for open communications."'" (Schor 1992)

Ifølge Frank Staff i boka *The Picture Postcard and Its Origins* (1966) "at least in England the main objections came from members of the upper classes who felt threatened by this, more democratic epistolary device; it is easy to forget that until the mid-nineteenth century letter writing was a privilege of the mighty and the propertied: "They imagined that it would become all too easy for people to read other people's messages and private concerns, and that it would become easy for people to indulge in public libel and defamation of character as a means of venting

spite or malice. There were others, too, who considered the use of a halfpenny postcard to be an insult, believing that if a penny was not paid for a message, then it was hardly worth sending at all; for many years the use of postcards was frowned upon by a certain class of person.” (PP, p. 47)” (Schor 1992)

“Siden postkortet oppsto som fenomen i Norge, er mange store historiske øyeblikk blitt formidlet gjennom dem; unionsoppløsningen, kroning av ny konge og dronning, polare erobringer, annen verdenskrig og frigjøringen for å nevne noen. [...] Den norske postkorthistorien er over 140 år gammel. I Nasjonalbibliotekets samling finnes mellom 200.000 og 300.000 kort produsert i Norge og i utlandet for det norske markedet. Kortene utgjør en omfattende kilde til norsk kulturhistorie. Blant alle de mange underlige, lærerike, vakre, stygge, morsomme, kjedelige og ulike kortene peker noen seg spesielt ut. [...] den norske postkorthistorien består også av de mange små øyeblikk som er blitt festet på baksiden; små tekster og hilsninger har fulgt de store hendelsene. De nære og personlige opplevelsene er med på å tydeliggjøre de overordnede linjene.” (forskningsbibliotekar Guro Tangvald i *Aftenpostens* magasin *Historie* nr. 4 i 2019 s. 42)

“Mellom 1825 og 1920 utvandret rundt 800.000 nordmenn til Nord-Amerika og den nye verden. Mange reiste av nødvendighet fordi det ikke fantes levebrød for dem i Norge. Det var ofte med tungt hjerte og med en fortsatt sterk tilknytning til hjemlandet og alt det kjente man forlot for en uviss fremtid. I august 1908 mottar Adolf i Hønefoss et patriotisk og fargerikt kort fra sin bror. Forsiden viser et vignettvert portrett av kong Haakon 7. på en bakgrunn med en rød, en hvit og en blå stripe. Portrettet er rammet inn i gull med en krone på toppen. På den hvite stripen står kong Haakons valgspråk “Alt for Norge”, også skrevet i gull. Kortet er utgitt i 1906, av den relativt nystartede norske filialen av danske Peter Alstrups Kunstforlag, sannsynligvis i forbindelse med kroningen i Nidarosdomen. Den eneste teksten skrevet på baksiden er: “*Reiser til Amerika. Den 22 August 1908. Fra din Broder*”. [...] Vi vet hverken hvem Adolf eller hans bror var, men det var tydeligvis viktig for broren å markere sin nasjonale tilhørighet før avreisen til det store utland. Det kan være at Adolfs bror var en bemidlet person med nok penger til å reise over Atlanterhavet enten i forretningsøyemed eller på ferie, og at han kun ville gi sin bror beskjed om at han skulle reise, og at han via kortets motiv ga uttrykk for at han ville returnere. Men hvis man velger å tolke innholdet på en noe sentimental måte, ligger det en rørende tristhet over kortet: En mann forlater sitt hjemland og sin bror for å reise til Amerika, en reise han ikke nødvendigvis ønsker å foreta. Før det havnet i Nasjonalbibliotekets samlinger, ble kortet i 2007 kjøpt i en liten brukthandel i Seattle i staten Washington i USA. Dette er en by med en stor norskættet befolkning. Man kan derfor tenke seg at Adolf etter hvert flyttet etter sin bror, og at dette kortet var en av eiendlene han valgte å ta med seg til sitt nye hjemland som et minne om familien og Norge. [...] Uansett utgjør dette kortet og den lille teksten på baksiden en del av den store utvandringshistorien; den bringer historien nærmere på samme måte som de mange amerikabrevene som finnes fra

denne perioden.” (Guro Tangvald i *Aftenpostens* magasin *Historie* nr. 4 i 2019 s. 42)

“Utvandrede nordmenn og deres tilknytning til gamlelandet ble etter hvert også en business. Både i Norge og i USA ble det produsert postkort, aviser, tidsskrifter, ulike småtrykk etc. beregnet på emigrantene. Blant annet det amerikanskproduserte kortet med to hender som møtes i et håndtrykk over havet, omkranset av et amerikansk og et norsk flagg. Midt på kortet er det trykt et lite dikt:

Hilsen til Norge!

Vær hilset du mit fødeland,  
deroppe høit i Nord!  
Jeg længes mod din kjendte strand,  
den kjæreste paa jord.

Hav tak for alt, som du mig gav,  
som du gav frit til høi og lav,  
som jeg tog med ombord.

Kortet ble utgitt i 1906 av forlaget Fredrik Peterson i Boston i Massachusetts. Men det var ikke bare lengtende nordmenn dette forlaget siktet seg inn på. Samme kort finnes også i mange andre varianter, hvor det norske flagget er byttet ut med flagget til et annet europeisk land med høy emigrasjon og med et tilsvarende dikt på landets språk. Til sammen bidrar ulike typer publikasjoner, med forsider og baksider, til en mer komplett del av utvandringshistorien.” (Guro Tangvald i *Aftenpostens* magasin *Historie* nr. 4 i 2019 s. 42)

“Ville du se bilder fra Henrik Ibsens begravelse i 1906, måtte du kjøpe postkort, en ganske så ny oppfinnelse. Fotografier var lite brukt i avisene. [...] Postkortene ble vanlige rundt århundreskiftet. Posten regner med at ca. 3,5 millioner sendte postkort i 1900. Tallet økte til 17 millioner i 1910. Postkortene var en rask og rimelig kommunikasjonsform. Postkortforlagene gjorde mye ut av at de var bildeformidleren mellom folk. Det finnes ca. 10 postkort fra Ibsens begravelse. Den var et uvanlig motiv, men i postkortets barndom skulle alt utprøves.” (Bjørn Johansen i *A-magasin* 26. mai 2006 s. 33)

“In particular the years 1900-1918 are referred to as the golden age of the postcard. During this period, postcards became an increasingly popular means of communication, either because they did not cost much, or, perhaps because the combination of the picture and the sender’s hand-written message greatly enhanced their sentimental appeal.” (Stavros G. Lazarides i <http://www.philokypros.net/qt%20SlideShow/Toufexis%20by%20SGL/>; lesedato 24.11.21)

Det har blitt lagd milliarder av postkort. I årene 1891-1914 ble det bare i Tyskland trykket opptil 9 millioner per måned ([https://www.lemonde.fr/mondephilatlique/article/2008/12/03/les-cartes-postales-de-paul-eluard\\_5976383\\_5470897.html](https://www.lemonde.fr/mondephilatlique/article/2008/12/03/les-cartes-postales-de-paul-eluard_5976383_5470897.html); lesedato 03.04.20).

“The White Border Period of postcards occurred from 1915 to 1930. This era is known for the white border around the picture on a postcard, which helped save money on ink. Since this era happened right after World War I, companies in the United States did not have a lot of money to spend on printing cards, so the white border made postcards more cost-effective.” (Ginzburg 2015)

“View cards are postcards that have images of a place that has changed over time or no longer exists. Historians like to examine these cards because not only do they get to analyze a picture of something they would have not otherwise seen, but they also get to read the message and possibly see what the place was like when the consumer purchased the card. Greeting cards are postcards designed for sending greetings for a specific event or holiday. These postcards used to be sent for every holiday, but as demand died down, selection has become limited mostly to postcards for major holidays and birthdays. However, some people may choose to use any postcard as a greeting card by writing a sentimental message like “Happy Birthday” or “Get well soon” on the postcard, while still indicating from where they are writing. Historical cards focus mainly on events and social norms. [...] Art cards are the most wanted among postcard collectors. They are actual pieces of art and run at much higher values. These cards display prints of artwork rather than photography. Photographic cards are also known as photographic art cards. These cards include photography that would be recognized as art” (Ginzburg 2015).

“Postcard companies produce and distribute their products to a variety of places ranging from hotel gift shops and tourist sites to gas stations.” (Ginzburg 2015)

“A lot of people send postcards to family members or friends because postcards let loved ones know that even though people close to them are on vacation, they haven’t been forgotten. However, some consumers also choose to purchase postcards and not send them to anyone. Sometimes they buy postcards to add to a scrapbook or collection. In this way, the postcard becomes more of a way of capturing a memory than of sending a message to someone else.” (Ginzburg 2015)

“Deltiology, derived from the Greek word for a writing tablet, is the collection and study of postcards. Despite how unfamiliar many are with the term “deltiology,” it’s actually the third most common hobby in existence, behind collecting money and stamps. It first appeared around the end of the 19th century, when postcards were first printed, and thrived as postcards took over as the least expensive form of international postal correspondence. The trend caught on quickly, and by the early 20th century, entire organizations, catalogs, and magazines dedicated to deltiology had come into being all around the globe. [...] Even Queen Victoria was rumored

to have a collection of her own. The hobby became so widespread that collectors even started having international exhibitions so they could share their collections with fellow enthusiasts in other nations. When the hobby first took hold, the common view on the matter was that only a postcard that had actually been sent in the mail was worth collecting. Today, however, that belief has mostly reversed, and modern collectors are more likely to ignore a postcard that has been written on as opposed to making it one of their prized possessions. [...] If you're still looking for a reason to pick up deltiology, you could also consider amassing a collection as an investment. Some of the rarest postcards in existence have sold for thousands of dollars in the past, and there's no reason that couldn't happen to one of yours." (<https://www.nextdayflyers.com/deltiology-for-beginners.html>; lesedato 11.10.21)

"From the very beginning, the practice of collecting postcards spread rapidly throughout both Europe and America. Rich or poor, every family had its special box or album in which they eagerly collected as many postcards as they could afford. To look at them from time to time was an exquisite pleasure, giving rise to dreams of fascinating and romantically exotic places. Since cards were in such demand, and collecting them had become a worldwide craze, publishers continued to issue them in abundance. As a result, businesses involving design, painting, photography, lithography, printing and publishing all flourished. Nevertheless, in the aftermath of World War I, public interest in the postcard waned. There was increasing indifference to its value as a collectible item, and its usefulness as a means of communication lessened considerably. This was the result of a number of factors: increased postage charges for cards; the development of telecommunications; the fact that many people could use a camera [...] The indifference of collectors continued right up to the early 1970s, when people took up the hobby of postcard collecting again." (Stavros G. Lazarides i <http://www.philokypros.net/qt%20SlideShow/Toufexis%20by%20SGL/>; lesedato 24.11.21)

"The postcarding of Paris was an immense enterprise: the chief series on Paris (Tout Paris, Gondry, ND, LL, FF, CM) produced, so far as I can make out, something like 10,000 views of the city, and to this we must add many smaller more specialized series, such as those on the *petits métiers* or on sports. There are cards covering every aspect of Parisian life: its small crafts (ragpicker, umbrella salesman, dog shaver, mattress maker), its markets (Halles) and slaughterhouses (Villette), its bizarre characters (Bibi *la purée*, the shoe shiner; E. Guenon, the human telegraph; MacNorton, the human aquarium; G. Menart, the rat chaser; M. Remond, the walker on water in the Bois de Boulogne), its fires and floods (notably that of 1910), its strikes and demonstrations, on the one hand; its glitzy social events (the races, visiting royalty), beautifully manicured gardens, fine shops and department stores, and spectacular public monuments, on the other. In the most extensive series each number corresponds to a particular view, and major sites are photographed from every conceivable angle: the Madeleine is viewed frontally at close range, from midway down the rue Royale, and from as far as the Place de la Concorde; each gargoyle on Notre-Dame's towers has its slot [...] Produced during

what was clearly experienced by contemporaries as a transitional moment, the postcards record both the vanishing *vieux* Paris and the emerging *nouveau* Paris or Paris *moderne*.” (Schor 1992)

“Everywhere are the icons of modernization: trains, buses, passenger cars, and through what appears to be the wonders of trick montage even planes flying incongruously low over the monuments of the past. It is not unusual in these resolutely modernist cards to find the emblems of progress piled one on top of the other: a flotilla of omnibuses parked near the metro entrance in front of a train station, a plane flying over the Eiffel Tower while a peniche [lang båt] sails by, and so on” (Schor 1992).

Den franske poeten Paul Éluard samlet på og skrev artikler om postkort (Alexandrian 1974 s. 203), bl.a. “De vakreste postkortene” (1933). “It is significant that for the surrealists, Paul Éluard especially but also André Breton, postcards were a key form of urban representation.” (Schor 1992)

“Foreningen Norske Postkortsamlere ble stiftet 10. oktober 1981, og medlemstallet er i dag [2019] ca. 650. [...] Medlemsbladet “Postkortet” utgis fire ganger i året. Opplag 1.000 stk. Annonser for kjøp/salg/bytte er gratis for medlemmer.” (<https://www.postkortklubben.no/om-foreningen/>; lesedato 07.02.22)

“ “Real photo” postcards were first produced using the Kodak “postcard camera.” The postcard camera could take a picture and then print a postcard-size negative of the picture, complete with a divided back and place for postage.” (<https://web.archive.org/web/20181123195447/https://siarchives.si.edu/history/featured-topics/postcard/postcard-history>; lesedato 18.10.21)

“Kodak laget fra 1907 egne kameraer for “real photo postcards”, med forhåndstrykt postkortbakside. Kravene til store opplag bortfalt, og dermed ble ingen motiver for ubetydelige til å bli postkort. Ennå i 1920-årene var telefon ikke alminnelig, mens hyppig postombæring – syv ganger daglig i Kristiania – gjorde postkort til effektive nyhetsformidlere. [...] Men allerede i 1907 lanserte Kodak noe de kalte “real photo postcards”, noe som gjorde at alt kunne bli postkortmotiv. Enhver kunne kopiere bilder direkte på postkortpapir. Opplaget behøvde ikke være større enn ett eksemplar. Det gjorde at lokale fotografer fikk et fortrinn, de kunne ta bildet, trykke umiddelbart og selge til folk som så skrev noen ord til slekt og venner som fikk det i posten neste dag. [...] i alle fall var postkort fra begynnelsen av forrige århundre og frem til andre verdenskrig et mye brukt medium for å formidle naturkatastrofer. 1920-tallet var storhetstiden, forteller fotohistoriker Harald Østgaard Lund. Han oppdaget at Nasjonalbiblioteket, hvor han er forskningsbibliotekar, har mange slike katastrofekort. Det er løpske hester, avsporede lokomotiver og tornadoer i fleng i Nasjonalbibliotekets postkortsamling.” (*Morgenbladet* 31. oktober–6. november 2014 s. 16)

Franskmannen Victor Hugos roman *Ringeren i Notre-Dame* (1831) ble populær i Sovjetunionen delvis på grunn av det som ble oppfattet som bokas revolusjonære budskap. Under 150-årsjubileet for den franske forfatteren i 1952 ble det utgitt sovjetiske postkort til hans ære (Alexandra Gouzeva i <https://fr.rbth.com/art/84573-ecrivains-occidentaux-russie>; lesedato 12.01.21).

Forfatteren Kjell Askildsen hadde et privat arkiv med “fem fulle permer med postkort til seg selv [...] De er skrevet på formelen “Kjære Kjell. Her er det fint, hilsen Kjell”. Som dette, fra Marrakech: “Marokko 22.2.85. Alt godt, Kjell.” Denne korrespondansen fra ham selv til ham selv pågikk fra 1960-årene til godt ut i det nye årtusen: Berlin, 14. april 2002: “Skriveopphold Heidelberg Hotel. Vil mer enn jeg får til, men ikke bortkastet.” [...] Men postkortene hadde ingen annen hensikt enn å støtte min hukommelse. De er jo datostemplet. Jeg har aldri vært veldig flink til å huske. Etter hvert griper det jo om seg og jeg husker dårligere nå enn jeg har husket tidligere. [...] Postkortene er min egen huskeliste. Nå kan jeg bevise at jeg var der, og der, sier Askildsen” (*Morgenbladet* 3.–9. oktober 2014 s. 46).

“Mats Blakstad vil at alle skal være venner. Gjennom nettprosjektet globalbility.org tar han imot postkort fra hele verden, og så får han oversatt dem til en hel rekke språk. Oversettelsene legger han ut på nettsiden. Målet er å støtte språkmangfold, kontakt mellom kulturer og å dele gode ideer for hvordan verden kan bli bedre.” (*Morgenbladet* 18.–23. desember 2015 s. 24)

Ingeborg Arvolas bok *40 postkort* (2007) handler om “en ung jente på rømmen som haiker, drikker og betaler med seksuelle tjenester. Det er i hvert fall det som står på postkortene hun sender hjem til moren. [...] - Hvorfor postkortformatet? - En krysning av kortprosa og postkort lar forhåpentligvis teksten stå tilbake med noe av kortprosaens snert og poesi, samtidig har den en langt mer henvendende og direkte tone.” (*Morgenbladet* 11.–17. mai 2007 s. 30) Nils-Øivind Haagens diktsamling *God morgen og god natt* (2012) inneholder diktet “Enkelte postkort”, som fungerer som en allegori.

Et britisk formidlingstiltak for folkebibliotek “ble kalt *All the best* (“Vennlig hilsen”/“Det beste som fins”) og besto av en fristende utstilling av diktsamlinger på biblioteket. I tillegg fikk de ansatte opplæring i å hjelpe folk å finne dikt til spesielle anledninger, for eksempel jubileer, innflyttingsfester og markeringer for dem som går av med pensjon. Det ble valgt ut seks dikt som med tillatelse ble illustrert av kunstnere og trykt opp på postkort, for så å bli distribuert til bibliotekene i regionen for bruk der. De ansatte var virkelig oppfinnsomme i bruken av postkortene. Ett bibliotek samarbeidet med sorenskriverkontoret slik at alle som registrerte fødsler eller dødsfall eller planla bryllup, kunne ta med seg et postkort med dikt på. Et annet bibliotek overtalte lokale blomsterbutikker til å ta inn kortene, slik at de som skulle bestille blomster til seremonier, kunne bruke diktene. Alle postkortene var påtrykt en invitasjon til å finne mer hjelp og flere

ressurser på biblioteket. Postkort og plakater med dikt har vært brukt med hell i mange kampanjer over hele landet.” (Riel, Fowler og Downes 2011 s. 163-164)

“Natalya Sharina er direktør ved det statlige biblioteket for ukrainsk litteratur i Moskva, og sitter i husarrest på andre året. Hun ble anholdt i hjemmet den 28. oktober 2015, mistenkt for å distribuere og låne ut bøker av den ukrainske nasjonalisten Dmytro Kortsjynskyj. En i etterforskningskomiteen uttalte til media at de fant anti-russisk propaganda i Sharinas hjem. [...] Et bibliotek for ukrainsk litteratur kan være kontroversielt i Russland, men det fritar ikke russiske myndigheter fra å respektere de grunnleggende menneskerettighetene. Norsk Bibliotekforening og Norsk PEN har gått sammen om et brev til den russiske ambassaden, der vi uttrykker sterkt bekymring og ber russiske myndigheter om løslatelse, og om å respektere ytringsfriheten. Skriv postkort til fengslet bibliotekar! NBFs ytringsfrihetsutvalg oppfordrer alle bibliotekfolk til å uttrykke sin støtte ved å skrive et postkort til Natalya. Hilsenen trenger ikke være lang. Legg postkortene i en konvolutt, og send til: [...]” (e-post fra Norsk Bibliotekforening på e-postlista biblioteknorge, 10.03.17)

“In *Boring Postcards* [1999] Magnum photographer and postcard enthusiast Martin Parr brought together 160 of the dullest postcards of 1950s, 60s and 70s Britain to make a book that was, contrary to the conceit of its title, both fascinating and extremely funny. [...] Now Parr has turned his attention to the USA for a new book of *Boring Postcards*. Just as before, for a postcard to qualify as sufficiently ‘boring’, either its composition, its content, or the characters featured must be arguably boring or the photograph must be absent of anything that might conventionally be described as interesting. As the study of postcards becomes a field of academic interest, this book offers more than amusement: as a folk art recording of the non-places and non-events of post-war America, it reveals poignant insights into its social, cultural and architectural values.” (<https://uk.phaidon.com/store/photography/boring-postcards-usa-9780714843919/>; lesedato 07.04.20)

“In some cases, postcards can also be used as sociological historic evidence. Researcher Jeanne van Eeden collected a group of old postcards from West Africa for examination because she wanted to get a better idea of what tourism in Africa was like in the past. She found that postcards often depicted the whites as ruling the land. It was often white people who were in the pictures on the front of the postcards (van Eeden 602). According to van Eeden, many things can be determined by looking at an old postcard, including technology, nature, landscapes, and tourist activity of the time (601). Other research examines postcards from a very different perspective than van Eeden’s historical study. Wei-Jen Chen and several other researchers published a study that looked at whether sending a “crisis postcard” to people who had attempted suicide before would make them less likely to reattempt. The people in the study received small postcards that gave tips on how to cope with suicidal thoughts and support to help prevent another suicide attempt.

The cards were small enough to fit in a pocket so they could be taken anywhere. Unfortunately, the results showed that the postcard had little to no effect (Chen et al.).” (Ginzburg 2015)

*Without Sanctuary: Lynching Photography in America* (redigert av James Allen, 1999) inneholder også fotografier på postkort. “The Tuskegee Institute records the lynching of 3,436 blacks between 1882 and 1950. Many times, a photographer was present to capture these events. Often, the images were made into postcards and sold as souvenirs to the crowds in attendance. These images are some of photography’s most brutal, surviving to this day so that we may now look back on the terrorism unleashed on America’s African American community and perhaps know our history and ourselves better.” (<https://twinpalms.com/products/james-allen-without-sanctuary>; lesedato 20.03.23)

“They’re Selling Postcards of the Hanging: The Real Lynching in Dylan’s “Desolation Row” [...] On June 15, 1920, residents of Duluth, Minnesota lynched three African-American circus workers: Isaac McGhie, Elias Clayton and Elmer Jackson. An 8-year-old child named Abraham Zimmerman lived in Duluth at the time. And he grew up to have a son named Robert, who would later become famous with the name Bob Dylan. So, the lynching that Zimmerman witnessed eventually played a role in what American Songwriter has called Dylan’s sixth greatest song of all time. [...] As was the case with many lynchings of African-Americans during the early twentieth century, photos of the lynching were taken and sent as postcards. The photo features Elmer Jackson and Isaac McGhie, both shirtless, hanging from the street light with Elias Clayton’s body on the sidewalk. Members of the mob lean in to be part of the photo. [...] Bob Dylan was born only 21 years after the lynching, and so he may have seen the photo postcards that circulated in the area. Thus, he begins his epic song “Desolation Row” with a reference to these photographs.

They’re selling postcards of the hanging;  
They’re painting the passports brown;  
The beauty parlor is filled with sailors;  
The circus is in town.” (<http://www.chimesfreedom.com/2016/06/14/theyre-selling-postcards-of-the-hanging-the-real-lynching-in-dylans-desolation-row/>; lesedato 20.09.21)

På omslaget til boka *Histories in Conflict: The Haus der Kunst and the Ideological Uses of Art, 1937-1955* (2017; redigert av Sabine Brantl m.fl.) er det gjengitt et postkort som viser maleriet *Gjenkomsten (Die Heimkehr)* av den tyske kunstneren Hans-Adolf Bühler: “Rather than the actual painting, its reproduction in the form of a postcard is what is discussed in the book [...] postcards that were sold during Nazi exhibitions (p. 181). Portraits of Adolf Hitler stopped being printed as postcards from 1940 onwards as they did not sell well, offering proof that ideological commitment, although it did exist, only partially relied on leader

worship.” (Jérôme Bazin i <https://journals.openedition.org/critiquedart/29316>; lesedato 28.09.21) Tyskeren Hans Böhmes bilde *I stål-uværet (Im Stahlgewitter)* fra 1944, som viser soldater til hest midt i en eksplosjon, ble brukt som bilde på et postkort (<https://www.philipp-militaria.com/archivartikel/Kuenstler-karte-Muenchen-Haus-der-Deutschen-Kunst-Im-Stahlgewitter--1347456229.html>; lesedato 28.09.21).

William Wordsworth er en av Storbritannias mest kjente romantiske poeter. “[I]ronic postcards in the Lake District show a house with a plaque bearing the inscription “This house has absolutely nothing to do with Wordsworth” (Mike Crang i [https://www.researchgate.net/publication/30049418\\_Placing\\_Jane\\_Austen\\_displacing\\_England\\_Touring\\_between\\_book\\_history\\_and\\_nation](https://www.researchgate.net/publication/30049418_Placing_Jane_Austen_displacing_England_Touring_between_book_history_and_nation); lesedato 08.12.20).

“I 1939 trykket motemagasinet Vogue et bilde av det de kalte “the 21st Century man”. [...] Som et svar på de franske kunstnernes fremtidsprofetier, bestemte de tyske sjokoladeprodusentene i Hildebrands Deutsche Schokolade å lage postkort med bilder av hvordan de så for seg at vi skulle leve i år 2000.” (Kjetil Hamnes i <https://www.online.no/forbruker/spaadommer-fremtiden.jsp>; lesedato 04.01.22)

“In the 1990s the advent of e-cards and email started the decline of the postcard’s popularity. Today postcards are typically purchased as souvenirs, rather than a quick way to communicate.” (<https://web.archive.org/web/20181123195447/>; lesedato 18.10.21)

“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) “[P]ostcard books are joined with secure binding which still allows for the separation of individual postcards.” (<https://leap.london/postcards-postcard-book-printing/>; lesedato 24.11.21) *Egon Schiele: Book of 30 postcards* (1990; produsert av firmaet Euredition bv) er en postkortbok, dvs. sammenbinding av postkort med plass til skriving og frimerke på hver baksiden, med 30 forskjellige bilder av den østerrikske maleren. Det er lett å rive ut hvert postkort fra boka.

“Wim Wenders: Places, Strange and Quiet, 12 postcards Card Book [2013] [...] This slipcased postcard volume consists of 12 color postcards of images from Wim Wenders’ book of photographs, *Places, Strange and Quiet*, published by Hatje Cantz in 2011. That book brought together a fascinating series of Wenders’ large-scale photographs taken between 1983 and 2011: iconic images of the exteriors of buildings and panoramic depictions of towns and landscapes. Wenders (born 1945) is a German author, film director, photographer, playwright and producer, and one of the most successful contemporary filmmakers around. “When you travel a lot,” he says, “and when you love to just wander around and get lost, you can end up in the strangest spots ... it must be some sort of built-in radar that often directs me to places that are strangely quiet, or quietly strange.” This postcard book presents a

small selection from across the range of Wenders' photographic oeuvre.” (<https://www.amazon.com/Wim-Wenders-Places-Strange-postcards/dp/3775734449>; lesedato 04.01.22)

“Postkortets historie i Norge er lang, det eldste julekortet stammer visstnok fra 1883, men alt dette og mer enn så, kan leses om i Ivar Ulvestads bok, “Norske postkort – kulturhistorie og samleobjekter” fra 2005. Samme forfatter har også utgitt “Postkortenes historie i Norge” (1988) og “Holmenkollen på postkort” i 1991.” (*Dagbladet* 17. oktober 2015 s. 2)

*For konge, fedreland og flaggets heder! Hva postkort kan fortelle om Den kongelige norske marine* (2003) av Leif Preus “ble gitt ut i anledning Marinemuseets 150 års jubileum i 2003. Temaet er hvordan vi kan spore utviklingen av den norske marine i norske postkort. For vår marine har alltid vært et ettertraktet motiv for norske postkort. Preus deler opp boken i ulike kapitler som for eksempel våre panserskip, Kongeskipet og Kongesjaluppen, Valkyrjen som ble kjøpt inn etter en kronerulling blant landets kvinner, og de første ubåtene. Det tidligste skipet som omtales med fotografi-postkort er dampfregatten Kong Sverre som ble sjøsatt i 1860, et katastrofalt feilkjøp som endte sine dager som losjiskip på Horten havn. Skipet var foreldet som krigsskip allerede før det ble sjøsatt, og Preus spekulerer i om mangelen på bilder eller kort som viser skipet under fulle seil er fordi man rett og slett aldri kostet på seg å kjøpe inn seilføring!” (<https://polarcoordinate.wordpress.com/2020/02/16/leselystig-33-for-konge-fedreland-og-flaggets-heder/>; lesedato 15.03.22)

Olaf Bjerknes’ *Jernbanen sett gjennom postkort: Randsfjordbanen, Krøderbanen, Valdresbanen, Gjøvikbanen* (2002) tar utgangspunkt i at “[j]ernbanen var både et transportmiddel de reisende gjerne brukte, og jernbanen ble selv gjenstand for motiver på postkortene. Gamle postkort er derfor i dag en kilde både til en 100 år gammel kulturhistorie i sin alminnelighet og til jernbanehistorien spesielt. Olaf Bjerknes har samlet på postkort i mange år og presenterer gjennom denne boken postkort fra fire jernbaner knyttet til de store sjøene nord og vest for Oslo: Randsfjordbanen, Krøderbanen, Valdresbanen og Gjøvikbanen. Postkortene i denne boken er fra de første 30 årene av forrige århundre, med hovedtyngde fra årene før første verdenskrig.” (<https://www.goodreads.com/book/show/52530289-jernbanen-sett-gjennom-postkort>; lesedato 04.01.22)

Eksempler på andre bøker med norske postkort er Rolf Løvaas’ *Jeg sender deg et kongekort: Kongefamilien på postkort 1905-1991* (1991), Per Håkon Eikeseths *Hilsen fra Frelsesarmeens: 261 postkort fra inn- og utland* (2010) og Ingebjørg Gilberg og Truls Grung (red.): *Skriv snart: En samling med 122 postkort fra norske sjøgutter forteller en unik kulturhistorie fra begynnelsen av 1900-tallet* (2009).

I den franske forfatteren Frédéric Vitoux’ bok *Postkort* (1973) oppdager fortelleren en samling gamle postkort og dikter opp historier basert på bildene og de skriftlige

budskapene på disse kortene. “In his little-known belated nouveau roman, *Cartes postales*, Vitoux prefaces his imaginative reconstruction of the story told by a collection of 800 postcards, dating from 1902 to 1920, by a superb and to my mind highly accurate section devoted to the information that can be gleaned from these postcards as to the monotonous preoccupations, distinctive class membership, and typical relationships of the correspondents. Here is how the unidentified narrator describes the messages: “Thank-yous, trip, health worries, invitations, announcements of visits, etc. One card, one idea. ... One desire, one card”; “Disappointment: the great poverty of information provided by these post cards. Health, health, health” (C, pp. 19, 26). The authors of this impoverished prose belong mainly to a petit bourgeoisie who recently emerged from the peasantry and occupy a very special position in the kinship system: “The most frequent epistolary relationships entered into via post cards are generally those of aunts and uncles with their nephews or nieces. The degree of kinship is sufficiently close to justify such care. At the same time the entirely normal distance separating this one from that one favors epistolary exchange” (C, p. 33). One final note: the collector of this fictional collection turns out to be, not surprisingly, a “collectionneuse” (C, p. 38).” (Schor 1992)

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

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