

**THE DISPERSEL OF THE  
LIBRARY OF WUNDERKAMMER  
LTD PENSION FUND.**

**CATALOGUE 539:  
WUNDERKAMMERN (REMAINS).  
PART ONE. ORDER  
FASCICLE TWO: LIBRARIES**



**BJÖRCK & BÖRJESSON  
ANTIQUARIAN BOOKSELLERS  
ESTABLISHED 1901**

## LIBRARY BINDING BY BERNARD C. MIDDLETON.

44.

CLARK, John Willis: *The Care of Books: An essay on the development of libraries and their fittings, from the earliest times to the end of the eighteenth century*. London: Cambridge University Press, 1901. Octavo. Full calf, elaborately bound in four leather colours by Bernard C. Middleton and signed with his monogram in 2006, edges untrimmed, top edge gilt, pastedowns dressed in black suede; pp. (4) + xviii + 330. Twenty black-and-white photographic plates with tissue guards and one hundred and fifty-six figures. Housed in a calf-backed Solander box with the interior dressed in green felt, including an envelope with the original design sketch and samples of leather, sent to the collector in 2005 for approval.

£4,500

**THE BOOK:** Contents: The history of the material culture of libraries, describing what was known about the earliest rooms for housing collections of texts in Assyria, Greece, and Rome, and focusing on the medieval libraries of Europe. The 'care' of books included their preservation by regulation

as well as by physical organisation in cabinets, and on desks and shelves. John Willis Clark (1813–1910) was a zoologist, archaeologist, and historian in Cambridge.

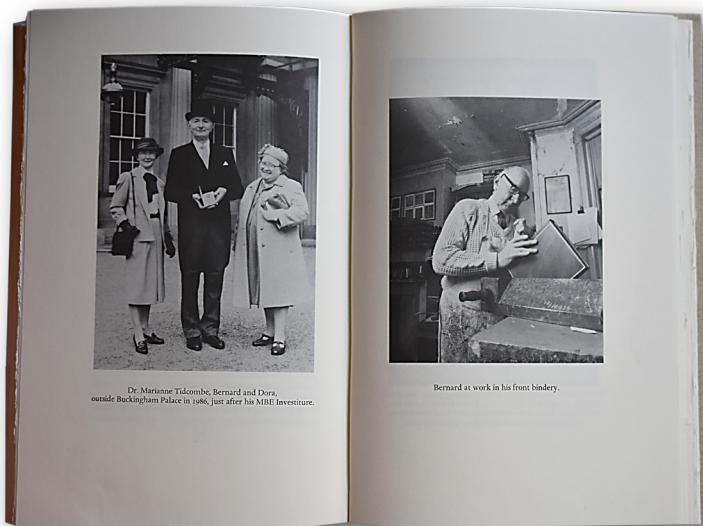
**THE BINDING:** [Recollections from the founder of Wunderkammer Ltd Pension Fund.]

He was introduced to Bernard C. Middleton through Swedish rare book dealer Björn Löwendahl during the London Book Fair in 1994. Löwendahl had a drinks party at his newly opened premises on Queen Street in Mayfair. Our collector broke with the convention and did not circulate but tormented Middleton with naïve insights from the Swedish antiquarian book trade for two hours. The following day, he and Löwendahl went to Middleton's house in Clapham – a little nervous as there had recently been riots in the area. He had with him a copy of Byrne's *Euclid Made Easy* which was missing the spine. The basement of the house where Middleton worked reeked of cat piss. The culprit's name was Caxton but was nowhere to be seen.

He had great respect for Middleton. Another time when he visited him in Clapham and was about to take a taxi back to the hotel, Middleton asked if he could come along in the car? He was going to leave books at Maggs. No problem. Middleton asked where his hotel was? In the city. Where in the city? Frith Street. Middleton became slightly aggressive, corrected him as if he should have known better. That's not the *City*, it's the West End! Another time he was reprimanded for bringing a bottle of Swedish vodka as a gift.

But he forgave the brusque Middleton when he gradually opened the packages arriving to his home in Sweden, and found exquisite bindings of rare slavery books from 1790 to 1810. On one occasion, Middleton had included a small, newly printed pamphlet about the anti-slavery members of the Clapham Sect. Could the binder possibly execute a quarter morocco binding? But the collector did not dare ask.





*'The largest volumes I have tackled were two sets of Audubon's Birds of America: but the heaviest book by far, was a very thick and large folio with massive boards and metal attachments which Napoleon Bonaparte took with him when he embarked on his campaign in Egypt. Even though I was much younger then, I had great difficulty in lifting it.'*

#### 45.

MIDDLETON, Bernard C.: *Recollections, my life in bookbinding*. With a foreword by Dr Marianne Tidcombe. Newton, Pennsylvania: Bird & Bull Press, 1995. Octavo. Calf-backed boards from a design by B.C.M.; pp. [8] + 9–105 + (3) including colophon, printed on fine Arches paper. Eight full colour plates on coated paper showing bindings and twelve photographic plates within pagination. Limited edition: No. 180 of 200. Inscribed in 1999 on front flyleaf to the founder of the Wunderkammer Ltd Pension Fund. In the original dark blue and red cloth slipcase. LAID IN: Christmas card of folded green cardstock with a mounted black-and-white laser print showing a Japanese bookbinder's feet, produced and sent by Bernard C. Middleton to clients and contacts in the late 1990s.

£250

#### SIGN FOR A ROOM NOT NECESSARILY FILLED WITH BOOKS.

#### 46.

Library sign. Probably East or West Germany, c. 1970. Metal/plastic, cord cut, light bulb inside, 6 x 9 x 28 cm (see cover).

£375

#### HOW TO CREATE THE WORLD'S LARGEST BOOK COLLECTIONS. AND HOW TO DOCUMENT THEM.

#### 47.

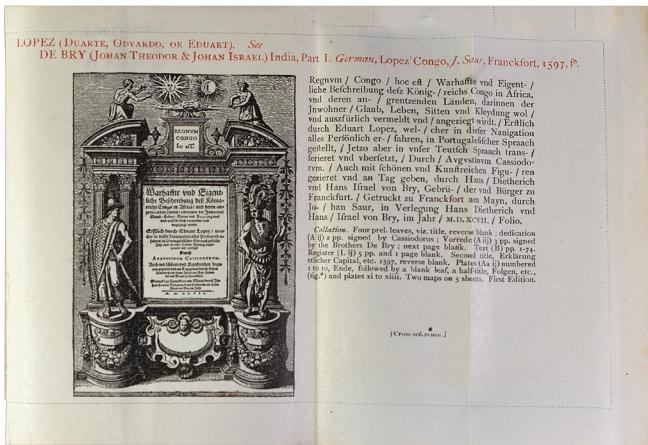
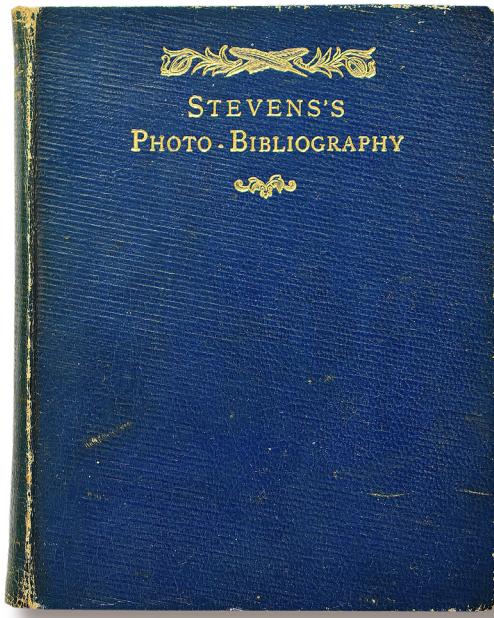
STEVENS OF VERMONT, Henry: *Photo-Bibliography; or, a word on printed card catalogues of old, rare, beautiful, and costly books, and how to make them on a co-operative system; and two words on the establishment of a central bibliographical bureau, or clearing-house, for librarians*. London: privately printed at Chiswick Press, 1878. Sextodecimo. Publisher's blue morocco (?) with gilt title on spine and upper cover; dark blue endpapers with gold stars (cracked); printed on fine paper, entirely uncut; pp. 50 + (2) colophon, some illustrations in the text. Six folding plates on thin paper with facsimiles of bibliographic archive cards.

£475

Henry Stevens (1819–1886), who normally added 'of Vermont' to his name and often also 'G.M.B.', that is Green Mountain Boy, graduated from Yale in 1843, studied at Harvard Law School in 1843–44, and the following year travelled to London where he remained until his death, earning the epithet 'the indisputable master of the transatlantic antiquarian trade.'

He was engaged by Sir Anthony Panizzi, librarian at the British Museum, to collect historical books, documents, magazines, etc. about North and South America, while being





an agent for the Smithsonian Institution and the Library of Congress, as well as for giant American collectors such as James Lenox and John Carter Brown. Stevens is said to have filled 100,000 gaps at the British Library alone.

Most important of his own publications were *Historical and Geographical Notes on the Earliest Discoveries in America* as well as the catalogue *American Literature in the British Museum to the Year 1856* and the account of American bibliographical curiosities in his own collections, *Historical Nuggets* (1862). In his heyday, he was described by a member of the American Legation in London as “a rude, vulgar, English-looking, libidinous Yankee, full of assumptions, claims and audacity.” And of course, a man of this kind would be annoyed at the ignorance and inconsistencies in the institutional libraries’ cataloguing routines.

Stevens calls for ‘a Central Bibliographical Bureau’ that would produce standardised bibliographic descriptions of books intended for use by other cataloguers and bibliographers. He also wants a standardised system for recording images in reduced size according to a uniform scale, called ‘photograms.’ The procedure would make possible ‘all title pages, maps, woodcuts or whatever you want – to fit standard archive cards’ and to save the bibliographer’s time and effort of transcribing title pages and offer space for specific bib-

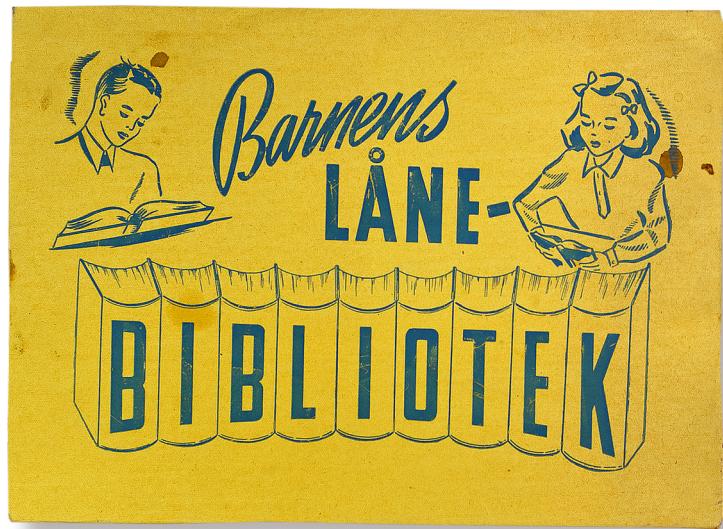
liographic details to be written by hand. If the strict bibliographical routines that Stevens hoped for had existed today, libraries (as well as antiquarian booksellers – including the undersigned) would not have been left in doubt as to whether this small, fragile, and sophisticated booklet is bound in delicate morocco or in its poorer cousin roan.

► ‘The substance of this essay was first privately set in type in 1868; then enlarged and rewritten as a preface to my *Bibliotheaca geographica*, November 1872. It was again revised, modified and read at the Conference of Librarians [in London] in October, 1877; and now in April, 1878, it is compressed into this booklet.’

## INTRIGUING PROVENANCE (INCLUDING LIBRARIAN’S GLASSES).

### 48.

[EDIFICATION] *Barnens lånebibliotek* [=The children’s lending library]. Malmö: printed at Sohlberg’s tryckeri, c.1944. Box, 18 x 25 cm, with twelve classic fairy tales in the original illustrated stapled wrappers. Sextodecimo; pp. 8, each. Contents:



1. *Snövit* 2. *Trollet Bums-Bums* 3. *Lilla Rödluvan* 4. *Askungen* 5. *De sju korparna* 6. *De tre bröderna* 7. *Gossen som inte ville sova* 8. *Hans och Greta* 9. *Prinsessan Törnrosa* 10. *Sagan om Axel Skill* 11. *D:r Allvetande* 12. *Vargen och killingarna*. Including ten printed cards for filling in dates of lent/returned (some with annotations) and a pair of glasses in paper for the librarian. Provenance: the mother of the current doyen of the Swedish rare book trade (see Fascicle 1, item 37). Later editions were published under the title *Barnens Bibliotek*.

£400

## THE ROYAL LIBRARY OF SWEDEN ENTERS A NEW AGE.

49.

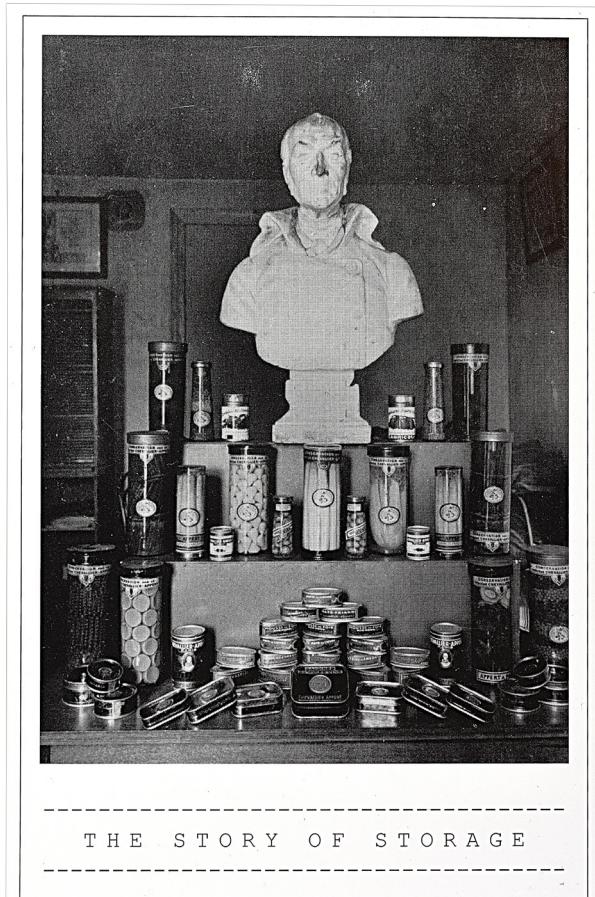
BJÖRK, Lars, KRESLINŠ, Janis and LINDSTRÖM, Matts (eds): *The Story of Storage. I. Kompendium (Mediehistoriskt arkiv 18)*, Stockholm: Kungl. biblioteket, 2010. A4. Paperback with cloth spine with a printed, photographic label on front cover depicting a bust of Nicolas Appert (1749–1841), surrounded by glass jars with pickled food; pp. vi + 76. Thirty-five black-and-white and coloured plates. Art director: Greger Ulf Nilson. Printed in an edition of 499 numbered copies of which 49 are signed by the writers, and with a copy of the Appert photograph tucked inside (this copy is no. 16).

£225

Throughout history, the materiality of storage has constantly changed. Even today's digital technology radically changes the conditions of storage; the direct connection between storage and display is replaced in the digital domain by a complicated interplay between storage surfaces and display surfaces. Digitization divides the information carrier into easily movable and malleable components, freeing the letters from their material fixation. But to be read, the digital text once again needs to take place on a physical surface. The paper has just been replaced by the monitor (from the preface).

*The Story of Storage* contains eleven essays on memory and storage from a range of physiological and digital perspectives, by renowned researchers at the National Library of Sweden and the Nordic universities, such as Dag Blanck, Nils Billing, Erwin Bischofberger, Otfried Czaika, Florian Siegl, Pelle Snickars, Peter Århem, and the editors.

The founder of Wunderkammer Ltd Pension Fund (see *Prospectus*) was hired as a sort of creative consultant at



THE STORY OF STORAGE

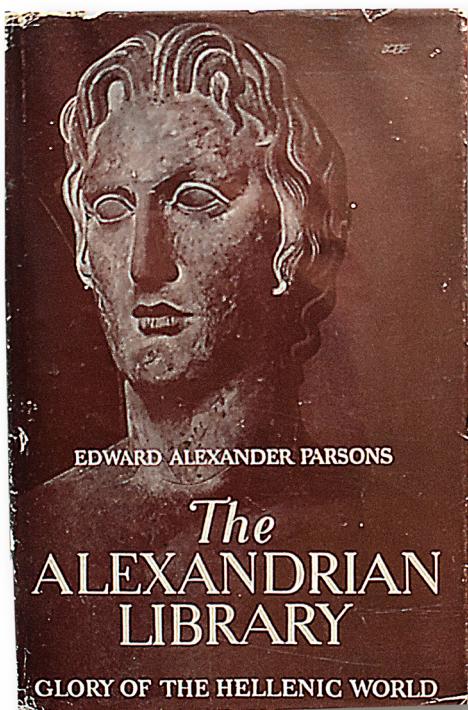
the launch of the compendium. Besides proposing that Nicolas Appert was to be used as the symbol for the concept of storage, he also contributed the text to the colophon ('Paper Quality: No.'). The compendium was introduced to the press and the academic world on 1 June 2010 at Sweden's national library in Stockholm on the two hundredth anniversary of the birth of the food can – and on the day of Nicolas Appert's death. The latter, after fourteen years of experimentation, had won a competition, announced by Napoleon, in the art of most efficiently storing supplies during war campaigns. The national library holds the original French edition (1810) and the four Swedish editions (1811–24) of Appert's work, entitled *L'art de conserver les substances animales et végétales*.

The photograph on the cover of the compendium (which is loosely enclosed in the limited edition) is one of about six million historical documents that – before they were digitised – were stored in green cardboard boxes at the legendary image agency Roger-Viollet, rue de Seine, Paris.

## GLORY OF THE HELLENIC WORLD.

50.

PARSONS, Edward Alexander: *The Alexandrian Library, glory of the hellenic world: Its rise, antiquities & destructions*. Amsterdam: Elsevier Press, 1952, Octavo. Publisher's cloth in dust jacket with minor



edge wear and rubbing; pp. xiv + 468. Two colour plates of *The Plautine Scholium*, three black-and-white portrait plates, four plans, one folding plate of the outlines of the ancient city superimposed on a map of modern Alexandria (plates on coated paper).

**£45**

A classic, detailed presentation of the Library of Alexandria, its founding, its policies regarding acquisitions, its cataloging principles, and its staff. But of course also its downfall. Edward Alexander Parsons (1878–1962) did what he could to build up his own Alexandria in New Orleans, where he practised as a lawyer. He gathered 8,000 manuscripts and 40,000 volumes devoted to the American South – which were acquired by the University of Texas at Austin in 1958.

## INDISPENSABLE IN EVERY MAUSOLEUM'S REFERENCE LIBRARY.

**51.**

MENDELSON, Simon: *Embalming Fluids. Their historical development and formulation, from the standpoint of the chemical aspects of the scientific art of preserving human remains*. New York: Chemical Publishing, 1940. Octavo. Publisher's burgundy cloth in a fine, slightly soiled dust jacket; pp. x + 166. Two photographic plates on coated paper.

**£250**

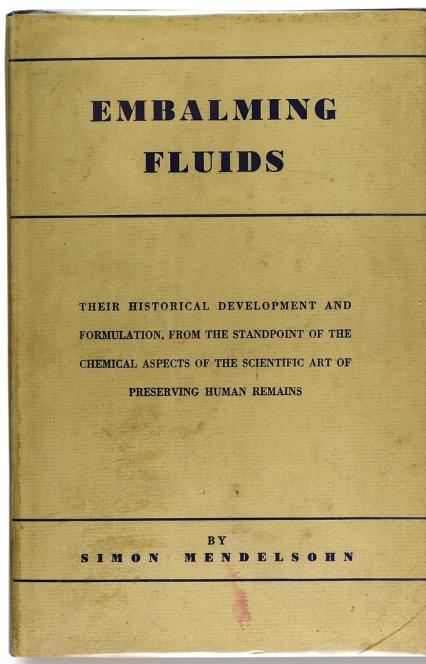
Almost all books on embalming have been devoted to the *technique*, the author asserts in the preface, not the fluids. He saw a need. Just in case he adds, he has no intention of trying to write *literature*.

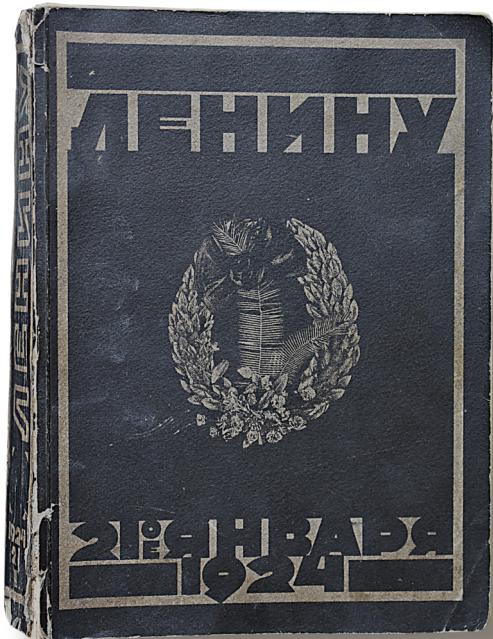
The Assyrians made use of honey, but neither their skill nor that of the Egyptians disappeared. When Canute the Great's coffin in Winchester Cathedral was opened in 1776, almost seven hundred and fifty years after his death at Shaftesbury, his remains were found to be in good condition. The art of embalming improved during the Civil War (1861–65) through Dr Thomas Holmes's skill in preparing the bodies of deceased soldiers for the homeward journey. A few years later, von Hofmann in Berlin identified formaldehyde. In addition to history, Mendelsohn devotes, among other things, chapters on the chemistry of putrefaction and the American patents for varieties of embalming fluids from 1856 to 1939. In a supplement, he explains the conservation effect of cold and heat.

The book actually filled a need. In the sixty-first edition of the *Critical Bibliography of the History and Philosophy of Science and of the History of Civilization (to May 1941)*, which George Sarton, 'the father of the history of science', and Frances Siegel published in the journal *Isis*, Mendelsohn's book was reviewed as 'valuable.' Perhaps it should be added that George Sarton started out as a chemist.

But who was Simon Mendelsohn? If embalming since the beginning of time had the purpose of keeping the individual fit for the eternal future, so to speak, that premise did not rub off on the author of a book on the liquids of the discipline. You have to trawl really deep on the internet to find some points of reference to Mendelsohn's life (even copies of the book are conspicuous by their absence):

Born 1890. In the 1920s he had a number of papers published in the *Journal of the American Pharmaceutical Association* (one on peppermint oil). In the 1930s, in a membership directory of the Cincinnati section of the American Association





of Cereal Chemists, he is listed as a representative of the Snow King Baking Powder Co. In the 1940s, the publisher behind this book referred to him as a 'consulting chemist' in Cincinnati. In the 1950s, he contributed articles on embalming and cremation in the pharmaceutical company Ciba-Geigy's marketing publication *Ciba Symposia*. Died 1973.

### THE WREATHS AT LENIN'S FUNERAL.

52.

[WRECK] *Ленину, 21 января 1924.*  
Альбом венков [=Lenin, January 21, 1924.  
Album of wreaths]. Moscow: Goznac, 1924  
(foreword dated 1925). Octavo. Sewn as issued in  
the original printed stiff wrappers; pp. vi + 516 + (4)  
index; Eleven (of thirteen) plates with tipped-in  
photographs and printed tissue guards (wanting  
the frontispiece portrait of Lenin and one wreath  
plate); nearly five hundred black-and-white illustrations  
of wreaths in the text, some with printed  
tissue guards. Worn, many plates loose, soiled plate  
of the mausoleum exterior. Rare, despite the print  
run of 50,000 copies.

Parr & Badger: *The Photobook: A history, Vol. I*: 'As a documentary book, its 'first' life must have been over quickly. As a photobook, resonating with the poetry of history, it adds a morbid but strangely fascinating footnote to a defining moment in the history of the twentieth century.'

£550

### FROM THE LIBRARY OF THE CHINESE PAVILION AT DROTTNINGHOLM.

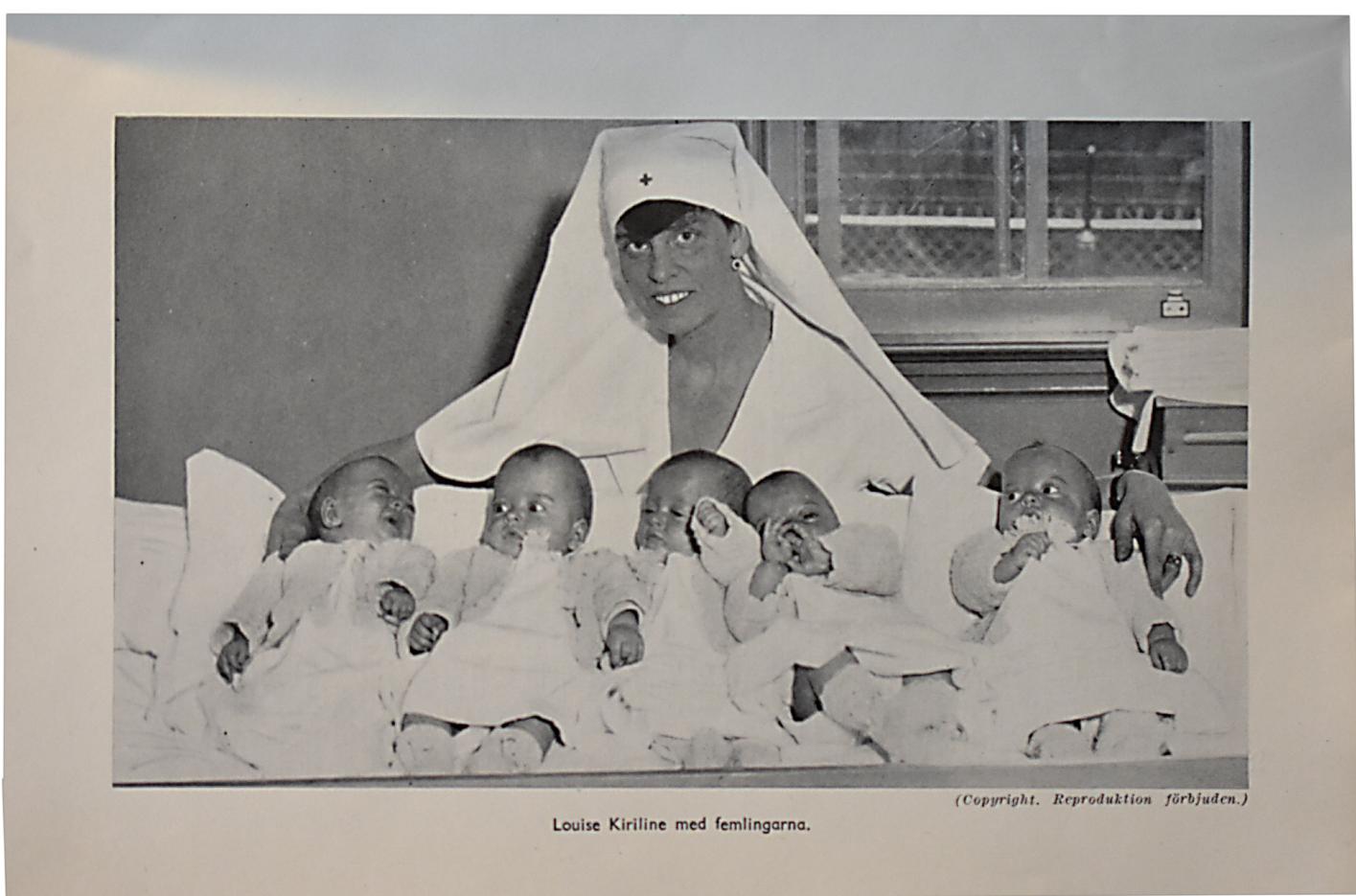
53.

MADEMOISELLE DE \*\*\* [COLLEVILLE,  
Anne-Hyacinthe de Saint-Léger de] : *Lettres du  
chevalier de Saint-Alme et de Mademoiselle de Melcourt.*  
Amsterdam [?]: Changuyon, 1781. Octavo.  
Contemporary half calf, gilt Vasa sheaves in five  
spine compartments, moss-green boards with  
gilt Royal Swedish coat of arms on front cover  
and BIBLIOTHEKET PÅ DROTTNINGHOLM  
[=The library at Drottningholm] gilt on back cover;  
pp. (4) + 242. Small vignettes after nearly each of  
the seventy-eight letters. Fine, except some stains  
on covers. Extremely rare library provenance.

£2,500

The Chinese Pavilion, or Kina slott, in Drottningholm Palace Park just outside Stockholm, was built in 1753, as a birthday gift to Queen Louisa Ulrika from King Adolf Frederick. But the building could not withstand the harsh Swedish climate. After ten years, the architect Carl Fredrik Adelcrantz was commissioned to design a larger facility in more durable materials, completed in 1769 with interior design by Jean Eric Rehn. The architecture is classified as French Rococo, but has the characteristic elements of Chinese and Oriental influences, which was the highest fashion of the time. The pavilion is today on the Unesco World Heritage List.

Of the holdings in the pavilion's library, about five hundred and fifty volumes have been preserved. The books were originally stored in eight small cabinets, and the total



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Louise Kiriline med femlingarna.

capacity has been estimated at about seven hundred volumes. Over the years, some one hundred and fifty volumes have thus disappeared in various ways – through royal gifts, forgotten loans, or thefts.

Most bindings have the Vasa sheaves on the spine, the royal coat of arms on the front cover, and the gilt inscription on the back cover (identical in style to the royal libraries at Drottningholm, Haga and Gripsholm). Apart from the binding of the present copy, three to four variants are common: cherry-coloured morocco spine with moss-green covers, green leather spine with pink covers, and full calf. The bookbinder is unknown.

The Chinese Pavilion's fairy-tale-like origin has suggested book historians to attribute at least some of the books that bear the library's inscription to Queen Louisa Ulrika, writes Sten G. Lindberg in his 1972 essay about the library – but adds: The library as a whole was probably the work of Gustav III and was added when Adolf Fredrik Ristell, the theatre manager, was the king's librarian at Drottningholm. No less than a quarter of the surviving books were printed during the five-year period 1780–85, which suggests that the library was created around 1786.

'It is in the nature of the pleasure palace libraries to offer amusement and *bardinage*', Lindberg continues. Therefore, close to four hundred volumes are amusement literature while one hundred and thirty-seven volumes are devoted to history or orientation in time and space. Merely four volumes have scientific content. The historic genre most favoured is the hero narrative. But also the gallant entertainment genre 'with gossip, scandals and small tender adventures that these neat volumes offer from the last years of l'ancien régime.' Here *Lettres du chevalier de Saint-Alme et de Mademoiselle de Melcourt* is an example.

Anne-Hyacinthe de Saint-Léger de Colleville (1761–1824) was only twenty years old when she wrote the epistolatory novel that was given such an exquisite costume and such an exclusive residence in Stockholm. But, one wonders, what could such a young woman know about love, the dominant ingredient of epistolatory novels. Well, her father was, if nothing else, personal physician to the Duke of Orléans and a specialist in venereal diseases.

## THE FINAL PUSH FOR SCIENTIFIC RACISM IN SWEDEN.

54.

FLACH-KIRILINE, Louise: *Femlingarnas första år*. Stockholm: Bonniers, 1937. Octavo. Sewn as issued in the original printed wrappers, missing a piece of upper corner; pp. 196. Thirty-three full-page photographic plates within pagination. Stamps on title page and page 9: STATENS INSTITUT FÖR

RASBIOLOGI [=the State Institute for Racial Biology] with accession date ('1938') in ink. Swedish edition of *The Quintuplets' First Year: The survival of the five famous Dionne babies and its significance for all mothers* (Toronto, 1936). Translated by Gösta Olzon. Rare, even without its intriguing provenance.

£600

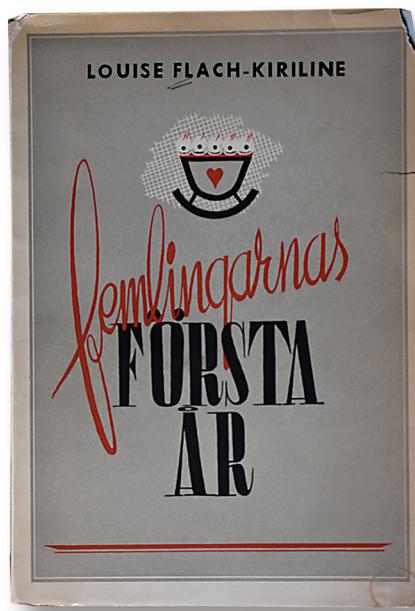
Eugenics was founded by Darwin's half-cousin Francis Galton. Together with Anders Retzius skull index theories and a concoction of writings by the French count de Gobineau and Briton Houston Stewart Chamberlain the basis of the Swedish movement of scientific racism was formed.

In 1909, the Swedish Society of Eugenics was created. The society arranged exhibitions, published literature, and worked to establish a state institute of scientific racism. Under the leadership of the country's foremost race biologist Herman Lundborg, it was inaugurated in 1922.

Eugenics had warned for the mass growth of populations during the nineteenth century. More specifically, these fears related to the idea that the 'wrong people' were having too many children – and that the 'right people' were having too few. Trimming the mob was necessary.

We know little about the ways in which the racial biology movement in Sweden reacted to the births of quintuplets in Canada. Maybe people got nervous. But this book, written by the Dionne quintuplets' first nanny, the emigrant Swede Louise Kiriline (née Flach, later Lawrence), attracted enough interest to be incorporated into the institute's library in 1938. At that time, however, the interest in scientific racism in Sweden was dying out. The destructive, state-ideological scientific racism of Germany had deterred.

Gösta Olzon, involved in the National Association against Emigration, translated many fiction books, including *The Great Gatsby*.



# SVENSKA.

## 44. BIBLIOTEKS BAND AV B.C. MIDDLETON.

**BOKEN:** Innehåll: Historien om bibliotekens materiella kultur, med beskrivning om vad som var känt om de tidigaste lokaliteterna för textsamlingar i Assyrien, Grekland och Rom, och med fokus på Europas medeltida bibliotek. "Sköteln" av böcker omfattade deras bevarande genom bestämmelser såväl som genom fysisk organisation i skåp, på skrivbord och på hyllor. John Willis Clark (1813–1910) var zoolog, arkeolog och historiker i Cambridge.

**BANDET:** [Hägkomster från grundaren av Wunderkammer AB:s Pensionskassa, baserade på anteckningar i samlingen.]

Han blev introducerad för Bernard C. Middleton genom antiqvariatbokhandlaren Björn Löwendahl under bokmässan i London 1994. Löwendahl hade ett cocktailparty på sitt nyöppnade kontor på Queen Street i Mayfair. Vår samlare bröt mot konvenansen och cirkulerade inte utan plågade Middleton med naiva insikter från svensk antikvariatbokbransch i två timmars tid. Dagen därpå åkte han tillsammans med Löwendahl ut till Middletons hus i Clapham – lite smänervösa då det nyligen varit upplöpp i området. Han hade med sig ett exemplar av Byrnes *Euclid Made Easy* som saknade rygg. I källaren på huset där Middleton arbetade stank det av kattpiss. Den skyldige hette Caxton, men syntes inte till.

Han hade stor respekt för Middleton. Vid ett annat besök i Clapham när han skulle ta en taxi tillbaka till hotellet inne i London frågade Middleton om han möjligen kunde få följa med i bilen? Han skulle lämna några böcker på Maggs. Inga problem. Middleton frågade var hans hotell låg. I city. Var i city? På Frith Street. Middleton blev lätt aggressiv och korrigrade honom som om han borde veta bättre. Det är inte *City*, det är ju West End! Ytterligare en annan gång fick han en tillrättavisning för att han tagit med sig en flaska svensk vodka från flygplatsen som gåva.

Men han förlät den bryske Middleton det mesta när han efter hand öppnade paketen från honom hemma i Sverige med sällsynta slaveriböcker från 1790–1810 i utsökta band. Vid ett tillfälle hade Middleton lagt med en liten nytryckt broschyr i paketet, om slaverimotståndarna i The Clapham Sect, utgiven av en lokal kulturminnesförening. Skulle Middleton möjligtvis kunna åtaga sig att utföra ett litet utsökt halvmarokängband? Men han vågade inte fråga.

## 46. BIBLIOTEKSSKYLT, INTE NÖDVÄNDIGT-VIS FÖR ETT RUM FULLT AV BÖCKER.

## 47. ATT SKAPA VÄRLDENS STÖRSTA BOKSAMLINGAR OCH DOKUMENTERA DEM.

Henry Stevens (1819–1886) som normalt lade till "of Vermont" till sitt namn och ofta även "GMB", det vill säga Green Mountain Boy, tog examen vid Yale 1843, studerade vid Harvard Law School 1843–44 för att året därpå resa till London där han blev kvar till sin död, erövrande epitetet "den odiskutabla mästaren inom den transatlantiska antikvariatbranschen".

Han engagerades av Sir Anthony Panizzi, bibliotekarie vid British Museum, för att samla historiska böcker, dokument, tidskrifter, etc. om Nord- och Sydamerika; samtidigt som han var agent för Smithsonian Institution och för Library of Congress samt för amerikanska samlargiganter som James Lenox och John Carter Brown. Stevens

sägs ha fyllt 100.000 luckor bara på British Library. Viktigast av hans egna publikationer var *Historical and Geographical Notes on the Earliest Discoveries in America* liksom katalogen *American Literature in the British Museum to the Year 1856* samt redovisningen av amerikanska bibliografiska kuriositeter i hans egna samlingar, *Historical Nuggets* (1862). Under sina glansdagar beskrevs han av en medlem av den amerikanska legationen i London som "en grov, vulgär, med engelskt utseende, libidinös jänkare, full av antaganden, anspår och fräckhet". Och självklart skulle en man av dylikt slag reta upp sig på okunskapen och inkonsekvenserna i institutionsbibliotekens katalogiseringsrutiner.

Stevens efterlyser en "Central Bibliographical Bureau" som skulle producera standardiserade bibliografiska beskrivningar av böcker avsedda att användas av andra katalogiserare och bibliografer. Han önskar även ett standardiserat system för att registrera bilder i förminskat storlek enligt en enhetlig skala, kallade "photograms". Förfarandet skulle möjliggöra "alla titelsidor, kartor, träsnett eller vad man nu vill ha med" att passa på standardiserade arkivkort – för att bespara bibliografen tid och ansträngning att transkribera titelsidor och där specifika bibliografiska detaljer skulle kunna skrivas för hand.

Om de strikta bibliografiska rutiner som Stevens efterlyser hade existerat idag skulle bibliotek (liksom antikvariat – varav undertecknat) slippit sväva i tvivel om denna lilla sköra, sofistikerade skrift är bunden i delikat marökäng eller i dess fattigare kusin *roan*.

## 48. FÄNGSLANDE PROVENIENS.

Inklusive pappersglasögon åt bibliotekarien.

## 49. KUNGL. BIBLIOTEKET I EN NY TIDSÅLDER.

"Genom historien har lagringens materialitet ständigt förändrats. Även dagens digitala teknik förändrar på ett radikalt sätt lagringens förutsättningar; sambandet mellan lagring och visning ersätts i den digitala domänen av ett komplicerat samspel mellan lagringsytor och visningsytor. Digitalisering delar upp informationsbäraren i lättörliga och formbara beståndsdelar, frigör bokstäverna från sin materiella fixering. Men för att läsas behöver den digitala texten återigen ta plats på en fysisk yta. Papperet har bara ersatts av bildskärmen."

*The Story of Storage* innehåller 11 specialskrivna essäer om minne och lagring utifrån lika många fysiologiska och digitala perspektiv, skrivna av bemärkta forskare vid Kungl. biblioteket och nordiska universitet, som Dag Blanck, Nils Billing, Erwin Bischofberger, Otfried Czaika, Florian Siegl, Pelle Snickars, Peter Århem och redaktörerna.

Grundaren av Wunderkammer AB:s Pensionskassa (se *Prospectus*) var inhryd som kreativ hjälpreda vid lanseringen av kompendiet och bidrog förutom förlaget på Nicolas Appert som symbol för begreppet 'lagring' även med texten till kolofonen ("Papperskvalitet: Nej."). Kompendiet kom att introduceras för press och den akademiska världen den 1 juni 2010 på Kungl. biblioteket, med andra ord i samband med 200-årsjubileet av konservburkens födelse och på Nicolas Apperts dödsdag. Den senare hade efter fjorton års experiment vunnit den tävling som utlysts av Napoleon i konsten att mest effektivt lagra förnödenheter under fälttåg. I KB:s samlingar finns den franska originalupplagan (1810) och de fyra svenska upplagorna (1811–24) av Apperts skrift *L'art de conserver les substances animales et végétales*.

Fotografiet på omslaget av kompendiet (samt löst bilag i bibliofilupplagan) är en av de avbildningar av ca 6 miljoner historiska dokument som – innan de digitaliseras – lagrades i gröna papplådor på legendariska bildbyrån Roger-Viollet på Rue de Seine i Paris.

## 50. HELLENISMENS HÖJPUNKT.

En klassisk, detaljerad presentation av biblioteket i Alexandria, dess grundande, riklinjer rörande förvarven, dess katalogiseringsprinciper och personal. Men självklart även undergången. Edward Alexander Parsons (1878–1962) gjorde vad han kunde för att bygga upp ett eget Alexandria i New Orleans där han var verksam som advokat. Han fick ihop 8.000 manuskript och 40.000 volymer ägnade den amerikanska Södern – som förvärvades av University of Texas i Austin 1958.

## 51. OMISTLIG I MAUSOLEETS BIBLIOTEK.

Nästan alla böcker om balsamering har varit ägnade *tekniken*, slår författaren fast i förordet, inte vätskorna. Han säger ett behov. För säkerhets skull lägger han till att han inte har någon avsikt att vara *litterär*.

Aassyrierna använde sig av honung, men varken deras eller egyptiernas färdigheter försvann. När Knut den stores kista i Winchester Cathedral öppnades 1776, nästan sjuhundrafemto år efter hans död vid Shaftesbury, befanns hans kvarlevor vara i gott skick. Balsameringkonsten tog ett kliv under amerikanska inbördeskriget 1861–65 genom Dr. Thomas Holmes skicklighet i att förbereda de avlidna soldaternas kroppar för hemfärd. Några år därefter identifierade von Hofmann i Berlin formaldehyden. Förutom historia ägnar Mendelsohn bland annat kapitel om förruttnelsens kemi och de amerikanska patenten på varianter av balsameringsvätskor 1856–1939. I ett supplement redogör han för kyla och värmes konserverande effekt.

Boken fyllde ett behov. I den sextioförsta upplagan av *Critical Bibliography of the History and Philosophy of Science and of the History of Civilization (to May 1941)* som George Sarton, "the father of the history of science" och Frances Siegel publicerade i tidskriften *Isis*, gavs Mendelsohns bok omdömet "valuable." Möjligtvis bör det tilläggas att George Sarton i grunden var kemist.

Men vem var Simon Mendelsohn? Om balsamering sedan tidernas begynnelse haft syftet att så att säga hålla individen i form för evinnerlig framtid smittade den premissen inte av sig på författaren till en bok om disciplinens vätskor. Man får tråla riktigt djupt på nätet för att hitta några hållpunkter i Mendelsohns liv (exemplar av boken lyser även de med sin frånvaro):

Född 1890. På tjugotalet får han ett antal artiklar publicerade i *Journal of the American Pharmaceutical Association* (en om peppar-myntolja). På trettioalet, i ett medlemsregister för Cincinnati Section of the American Association of Cereal Chemists, listas han som representant för företaget Snow King Baking Powder Co. På fyrtioalet anges han av förlaget bakom föreliggande bok som "consulting chemist" i Cincinnati. På femtioalet medverkar han med ett antal artiklar om balsamering och kremering i läkemedelsbolaget Ciba-Geigys reklampublicering *Ciba Symposia*. Död 1973.

## 52. KRANSARNA PÅ LENINS BEGRAVNING.

Parr/Badger: *The Photo-Book: A History Vol. I*: "Som dokumentär bok måste dess 'första' liv snabbt ha varit över. Som fotobok, genljudande av historiens poesi, lägger den till en morbid, men märkt fascinerande fotnot till ett avgörande ögonblick i 1900-talets historia."

## 53. FRÅN BIBLIOTEKET PÅ KINA SLOTT.

Kina slott uppfördes första gången 1753, som en födelsedagsgåva till drottning Lovisa Ulrika från kung Adolf Fredrik. Men byggnaden tålde inte det hårda svenska klimatet. Redan efter tio år uppdrogs åt

arkitekten Carl Fredrik Adelcrantz att rita en större anläggning i beständigare material, som stod klar 1769 med inredning av Jean Eric Rehn. Arkitekturen är i grunden fransk rokoko, men har en exotisk karaktär med kinesiska och orientaliska inslag, högsta mode vid tiden. Slottet är idag med på Unescos världsarvslista.

Av beståndet i slottets bibliotek finns omkring 550 volymer bevarade. Böckerna förvarades i åtta små skåp, vars sammanlagda kapacitet beräknats till omkring 700 volymer. Inemot hundrafemtio band har således under årens lopp på olika sätt – genom kungliga gåvor, bortglömda lån eller stölder – kommit på drift.

Gemensamt har banden vasakärvarna på ryggen, riksvapnet på frampärmen och inskriptionen på bakpärmen (för övrigt identisk i stil med biblioteken på slotten Drottningholm, Haga och Gripsholm); 3–4 varianter finns förutom bandet som här erbjuds: körsbärsfärgad saffianrygg med mossgröna pärmar, grön skinnrygg med rosa pärmar samt helskinnband. Bokbindaren är okänd.

Kina slotts sagoliknande födsel har fått bokhistoriker att tillskriva Lovisa Ulrika åtminstone några av böckerna, skriver Sten G. Lindberg i sin essä om biblioteket 1972 – men tillägger: Biblioteket torde som helhet vara Gustav III:s verk och tillkommit när Adolf Fredrik Ristell, teaterchefen, var kungens bibliotekarie på Drottningholm. Inte mindre än en fjärdedel av de bevarade böckerna är tryckta 1780–85, något som tyder på att biblioteket skapats kring 1786.

Det ligger i lustslottsbibliotekets natur att bjuda förströelse och *badinage*, fortsätter Sten G. Lindberg i sin essä. Därför är nära 400 band vitter förströelse, men endast 137 band ägnade historia eller orientering i tid och rum. Blott fyra band har naturvetenskapligt innehåll. Den genre av historien som blivit mest favoriserad är den heroiska hjälteskildringen. Liksom den galanta förströelselektyren "med skvaller, skandaler och små ömma äventyr som dessa nättiga volymer erbjuder från de sista åren av l'ancien régime". Varav *Lettres du chevalier de Saint-Alme et de Mademoiselle de Melcourt* är ett exempel.

Anne-Hyacinthe de Saint-Léger de Colleville (1761–1824) var bara tjugo år när hon skrev brevromanen som fick en så utsökt dräkt och en så exklusiv boning i Stockholm. Men, frågar man sig, vad kan en så ung kvinna veta om kärlek, den dominerande komponenten i brevromaner. Tja, hennes far var var om inte annat husläkare hos hertigen av Orléans och specialist på veneriska sjukdomar.

## 54. SVENSK RASBIOLOGIS SISTA KRYSTNING.

Eugeniken, grundad av Francis Galton, halvkusin till Charles Darwin, tillsammans med Anders Retzius' skallindexteorier samt ett hopkok på skrifter av franske greven Gobineau och britten Houston Stewart Chamberlain, utgjorde grunden för den svenska rasbiologiska rörelsen. År 1909 skapades Svenska sällskapet för rashygien. De arrangerar utställningar, ger ut skrifter och verkar för att ett statligt rasbiologiskt institut ska bildas. Under ledning av landets ledande rasbiolog Herman Lundborg kom ett sådant till stånd till 1922.

Eugeniken hade ängslats över massans tillväxt under 1800-talet, eller mer specifikt, att "fel människor" skaffade för många barn. En trimming av pöbeln måste till. Hur den rasbiologiska rörelsen i Sverige ställde sig till femlingfödslar i Kanada vet vi inget om. Kanske blev de nervösa. Men boken, av femlingarna Dionnes första barnskötterska, den utvandrade svenska Louise Kiriline (född Flach, senare Lawrence) drog till sig tillräckligt intresse för att införlivas i institutets bibliotek år 1938. Då var å andra sidan intresset för rasbiologi i Sverige på utdöende. Den destruktiva, statsideologiska rasbiologin i Tyskland hade avskräckt.

Översättaren Gösta Olzon var engagerad i Nationalföreningen mot emigration och oversatte ett stort antal skönlitterära böcker till svenska från engelska, bland annat *Den store Gatsby*.

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