

*The bibliophile is the master of his books,  
the bibliomaniac their slave.* —HANS BOHATTA

**BIBLIOMANIA**—mild affliction or incurable disease? The collector's appetite to amass is often insatiable. Traveling great distances, compromising one's fortune, and committing acts of stealth and treachery are often part of the quest to satisfy the craving for first editions, autograph copies, manuscripts, fine bindings, and other elusive bibliographical rarities. 🌿 This exhibition merely begins to probe the depths of this acquisitive drive. Organized into four overarching themes—critical works, first editions, the book as object, and the Baltimore Bibliophiles—it examines this often intense pursuit. Through these personal collections, we gain insight into the collectors and their particular fascinations. 🌿 “Critical Works” illustrates different motives for building a collection, each unique, each reflective of the collector. “First Editions” brings us closer to a historic moment, a celebrated author. “The Book as Object” appeals to the senses through fine bindings, beautiful illustrations, typography, and artistry. “The Baltimore Bibliophiles” celebrates the 50th anniversary of a well-respected fellowship of collectors and their distinctive interests. 🌿 The great collector Wilmarth Sheldon Lewis once wrote, “Collectors appear to non-collectors as selfish, rapacious, and half-mad, which is what collectors frequently are, but they may also be enlightened, generous, and benefactors of society . . . Mad or sane, they salvage civilization.” With *Collectors' Obsessions*, we pay tribute to the patrons whose devotion to books and the book arts helps preserve the cultural legacy of our nation and the world.

## ACKNOWLEDGMENTS

We wish to thank the Friends of the Libraries for their generous support of this exhibition. Special thanks are due to the Baltimore Bibliophiles and the following individuals who have made the exhibition possible.

## PARTICIPATING COLLECTORS

Morton J. Baum	Alan Fern	Linda F. and Jack L. Lapidés
Thomas Beck	Richard S. Frary	Jonathan Pevsner
Marilyn Braiterman	Charlton G. Friedberg	Suzanne J. Schlenger
Arthur Cheslock	Ronald E. Geesey	Dorothy McIlvain Scott
Donald Farren	August and Clare Imholtz	Betty and Edgar Sweren
Marie Ruzicka Feldmann	Joseph E. Jensen	Henry B. Wilson
	Harvey S. Ladew Topiary Gardens	Robert Wilson

## EXHIBITION PROGRAM COMMITTEE

Sonja K. Jordan, *Director of Preservation and Chair, Exhibition Program Committee*  
John A. Buchtel, *Curator of Rare Books*  
Linda Claremon, *Associate Director of Development*  
Madeline Copp, *Librarian for English, Film & Media Studies, Writing Seminars, and Humanities Center*  
Pamela Higgins, *Director of External Relations*  
Amy Kimball, *Assistant Curator of Rare Books*  
Sue Vazakas, *Science Reference Coordinator*

## EXHIBITION STAFF

Martha Edgerton, *Conservator*  
Ann L. Koch, *Associate Director of Development*  
Steven Loew, *Conservator*  
Lena Warren, *Conservator*  
Jay VanRensselaer, *Photographer, Homewood Photographic Services*  
Design: *Johns Hopkins Design and Publications*

## FOR FURTHER READING

Nicholas A. Basbanes. *A Gentle Madness: Bibliophiles, Bibliomanes, and the Eternal Passion for Books*. New York: Henry Holt and Company, 1995.  
John Carter. *ABC for Book Collectors*. 8th ed. New Castle, DE: Oak Knoll Books, 2004.  
The Book Arts Web: <http://www.philobiblon.com/links.htm>  
Antiquarian Booksellers Association of America: <http://www.abaa.org>  
Rare Book School (RBS), University of Virginia: <http://www.rarebookschool.org>

## UPCOMING EXHIBITIONS

*On the Road: The Beat Writers of New York and San Francisco*  
The Milton S. Eisenhower Library  
October 18, 2004 – January 7, 2005  
The Sheridan Libraries are pleased to present an intriguing array of writings of the beat generation, featuring select works from the private collection of Richard S. Frary (A&S '69).



# COLLECTORS' OBSESSIONS:

*A Treasury of Books*

SEPTEMBER 17, 2004 — JANUARY 2, 2005

THE GEORGE PEABODY LIBRARY

George Peabody  
LIBRARY



JOHNS HOPKINS  
UNIVERSITY

## CRITICAL WORKS

Book collectors perform a vital role in assembling, maintaining, and preserving physical evidence in the form of books and manuscripts, upon which these foundations of modern scholarship are based. The collector's role in facilitating our understanding of the past reveals itself as their collections become accessible to scholars. 🌸 Jonathan Pevsner's Leonardo da Vinci collection brings together a wealth of material related to this seminal and influential Renaissance man. Early printed books that mention Leonardo provide a fascinating array of contemporary reactions; copies of books listed in Leonardo's library yield a full picture of Leonardo's influences; contemporary books in the history of science help to contextualize Leonardo's remarkable achievement; later editions of Leonardo's works allow one to trace the history of his impact. 🌸 The book collection of Harvey S. Ladew (1886–1976), preserved at the Ladew Topiary Gardens, represents the broad interests of a widely traveled and well-read man. In addition to horticulture and foxhunting, Ladew was fascinated by horses. He collected rare books on equestrian anatomy, equitation (the art of horseback riding), and dressage (training horses to perform precision maneuvers). Standard treatises for trainers, breeders, veterinarians, and horse enthusiasts, these beautifully illustrated books are also of considerable interest to the art historian. 🌸 Charlton Friedberg's copy of the first published edition of Thomas Stackhouse's beautifully hand-colored *Universal Atlas* (1783) is very rare; the English Short Title Catalogue database records only two other copies. Although the atlas went through five editions by 1798, all editions are scarce today.



From the collection of Jonathan Pevsner

Leonardo da Vinci. *Traité de la peinture*. Translated by Roland Fréart, Sieur de Chambray. Paris: Jacques Langlois, 1651.



From the collection of the Harvey S. Ladew Topiary Gardens

Philippe-Etienne Lafosse. *Cours d'hippiatrique: ou, traité complet de la médecine des chevaux*. Paris: Chez Edme, 1772.



From the collection of Robert Wilson

Maurice Sendak. *In the Night Kitchen*. New York: Harper & Row, 1970.



From the collection of Robert Wilson

Gertrude Stein. *Paris France*. New York: Charles Scribner's Sons, 1940.

## FIRST EDITIONS

The term “first edition” generally refers to the first appearance of a work in print—a definition which cannot fully convey the sense of magic, awe, and wonder that book collectors find in locating, acquiring, and owning a “first.” Perhaps some book collectors overemphasize the significance of first editions—many other features make books rare, valuable, and useful to scholars. 🌸 Some of the books exhibited are true first editions, others are “firsts” of other kinds. Ronald Geesey's collection of German-Americana includes the first book in German to be printed in America (1739), and the first Bible to be printed in America in a European language (1743). Both are important landmarks not only in the development of the German-American community but also in American history. 🌸 The other collections represented focus on significant literary writers of the past century, and aim at comprehensiveness, original condition, and the inclusion of letters, inscriptions, and various other forms of “association” between a book and its author. 🌸 Richard Frary's extensive Dylan Thomas collection embraces such rarities as an uncorrected proof, a radio script, and a letter to his parents. Suzanne Schlenger's Willa Cather selections likewise include first, limited, and signed editions but, equally as important, were acquired not so much for their beauty or rarity as for their appeal as works by a favorite author. Robert Wilson's contributions present a still more personal approach: several of his books were inscribed to Wilson by their authors, including Maurice Sendak and H. L. Mencken.

## THE BOOK AS OBJECT

For over two thousand years, amidst changes in materials and means of production, the book remains ever recognizable. With a keen eye for craftsmanship and knowledge of the historical book, these collectors help us explore the book as object. 🌸 Fore-edge painting is a technique used to decorate the exposed areas of a book's paper edges. Appearing as early as the 10th century, the technique grew in popularity, and during the 19th century, master bookbinders were commissioned to embellish private collections. 🌸 Displayed here is



From the collection of Dorothy McIlvain Scott

John Milton. *The Poetical Works of John Milton*. Glasgow: Robert Malcolm, 1825.

a book presented to Johns Hopkins in 1955 by Marie Ruzicka Feldmann's father, Joseph Ruzicka. A founding member of the Johns Hopkins Friends of the Libraries and owner of the



From the collection of Edgar and Betty Sweren

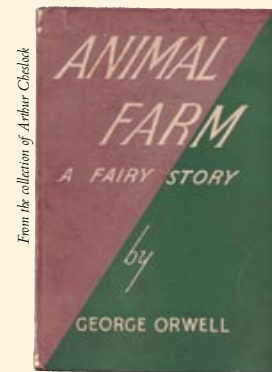
Carol Barton. *Five Luminous Towers*. Glen Echo, MD, 2001.

Ruzicka Bindery, Ruzicka himself decorated the fore-edge of this work. Books selected from Dorothy McIlvain Scott's outstanding collection illustrate examples of fore-edge painting on a single-fanned edge, a double-fanned edge, and along all the exposed edges. 🌸 A sampling of children's books from the collection of Linda and Jack Lapidés reminds us of our first encounter with books. Before the words could be read, the book

was an object to be handled. Authors, illustrators, and publishers have long delighted us with the playfulness of the book. 🌸 The artist's book returns us to the first experience that captivated and engaged us. By re-imagining every aspect of a book—the visual, the tactile, and the functional—artists' books, beautifully illustrated here by selections from Betty and Edgar Sweren's collection, challenge us to come to the book again, refreshed and open to an array of sensory experiences.

## THE BALTIMORE BIBLIOPHILES

Since its founding in 1954, the “Bibs” rich and lively history has been highlighted by diverse meetings with stimulating guest speakers, tours of noteworthy libraries, and a host of other activities. Baltimore's most ardent collectors and book devotees celebrate the venerable society's 50th anniversary this year. 🌸 The Bibliophiles' contributions to this exhibition reflect an extraordinary range of interests: Alan Fern provides a magnificent collection of early plates of the Eiffel Tower; with its anthropomorphic figures, *The Comic Natural History of the Human Race*, contributed by Marilyn Braiterman, serves as a Victorian precursor to Arthur Cheslock's first edition of *Animal Farm*, which marks a milestone in 20th-century political satire; Jerry Baum presents a signed first edition of *Idyll in the Desert*; Tom Beck's copy of the 18th-century novel *Giphantia* predicts a number of much later inventions, including photography; Donald Farren's *The Bryant Homestead-Book* offers a glimpse into the private life of poet William Cullen Bryant; Henry Wilson's 16th-century publication *Deux livres de chirurgie* portrays innovative medical practice in Renaissance France, and Joseph Jensen's accounts of 19th-century medicine describe public health practices in Baltimore city and the military; and from the August and Clare Imholtz collection come two splendid representations of Lewis Carroll's *Alice*, including an adaptation in the language of the aboriginal peoples of South Australia and a recent limited edition with contemporary illustrations.



From the collection of Arthur Cheslock

George Orwell. *Animal Farm*. London: Secker & Warburg, 1945.