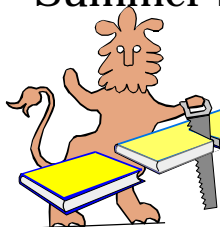


Rare Book School

Summer Session 1999



Expanded Course Descriptions

The Rare Book School (RBS) Summer Session 1999 Expanded Course Descriptions (ECDs) set forth in this downloadable document are intended to supplement – but not to substitute for or replace – the RBS course descriptions given in the Rare Book School brochure and available on the RBS Web site (<<http://www.virginia.edu/oldbooks>>). For further information about many aspects of RBS present and past, consult the various pages of this Web site.

At the end of each ECD below is a list of the previous years during which the course was offered at RBS and the names of the instructors. Prospective students for RBS courses should be sure to consult former students' evaluations of all RBS courses offered since 1989. For the evaluations of RBS courses offered between 1989 and 1994, see copies of the widely distributed annual *Rare Book School Yearbook*; evaluations since 1995 are available on our Web site.

It may be confidently presumed that all courses announced in the RBS 1999 brochure and ECDs will be held as scheduled. There is no minimum number of students necessary for a course to run; RBS does not cancel courses. RBS dormitory housing will be about \$35/night this year. Complete housing information will be sent to successful applicants to RBS courses with their admissions letters, the first round of which go out in mid-May.

11 Introduction to Medieval and Early Renaissance Bookbinding Structures. This course is aimed at librarians, archivists, and art historians specializing in early books and manuscripts, and others who handle such material. The course will emphasize studies of the physical book and binding craft techniques of the period. It will proceed by means of lecture and discussion, and employ a considerable number of slides, diagrams, and samples. The structurally diverse products of the period will be explored by general descriptions and the use of certain carefully chosen case studies. The instructor will present for discussion his own methods concerning the interpretation and recording of such binding structures. In the face of the extensive losses now occurring in Europe to primary source material, problems of preservation and record photography will be mentioned. There will be a full-day field trip to a collection with medieval and Renaissance manuscripts and bindings.

In their personal statement, applicants should indicate their background, special interests and expectations from the course. The course presupposes a general knowledge of European history, but not of binding history. Please note that this course is **not** designed for practicing bookbinders (as such). *Christopher Clarkson: 84-95 97*

12 The Printed Book in the West to 1800. This course will cover the history of the Western printed book from the development of moveable type in the mid-C15 to the end of the C18 in chronological and thematic sessions via a combination of lectures, workshops, slides, videotapes, and films. This course is intended for those who seek a general overview of the technical and cultural aspects of the earlier history of printed books, printing, and the allied arts and who would like formal classroom exposure to the subject in a well-equipped environment.

In their personal statement, applicants should describe the nature of their developing interest in the history of the book and (if relevant) explain briefly the causes of this interest and the purposes to which they propose to put the knowledge gained from the course. *Martin Antonetti.*

New course

13 Lithography: the Popularization of Printing in the C19. This course aims to approach the subject from several different directions and to bridge traditional boundaries between printing history, bibliography, the history of printmaking, design history, and ephemera studies.

Sessions will focus on the first half of the C19. They will cover: the invention of lithography; equipment and materials; some early treatises on the process; pictorial prints; lithographed books, music, and ephemera; the spread of the trade in Europe; and the relationship of lithography to color printing generally. Also included will be discussion of: the graphic characteristics of lithography; the development of the process; pictures and letterforms; some leading figures; and questions associated with identifying, describing, and studying lithographed items.

Each topic will be introduced by an illustrated lecture or less formal talk. In all sessions, however, the aim is to be as interactive as the situation and size of class permits. There will be plenty of time for discussion and, wherever possible, items from the University Library will be made available to provide an opportunity for an element of connoisseurship. It is hoped that a practical demonstration of lithography will be arranged.

The course makes no specific requirements of participants, although some understanding of how lithography works and of the history of graphic images and printing processes is desirable. In their personal statement, applicants should give an indication of their background and interest in the field. *Michael Twyman: 93-*

14 Publishers' Bookbindings, 1830-1910. The purpose of this course is to develop skills in recognizing and understanding the technical and stylistic components of C19 American book covers. As the microforming and digital imaging of brittle books proceeds in research libraries, it becomes increasingly important to appreciate the book and its cover as they were initially manufactured. Each day, significant bookcloths and endpapers are discarded, because their role in book history is not understood.

The course will provide laboratory sessions in distinguishing between graining, stamping, and embossing on leather, paper, and cloth-covered bindings. The differences between American and English covers will be explored. The BAP collection of clothbound books, intensively built up over the last several years and chronologically arranged, will be used to illustrate the evolution of cover design and its relation to Victorian decorative art and architecture. Special emphasis will be given to identifying "signed" bindings, the periods in which they occur, how to look for them, and the challenges presented by new evidence in reconstructing manufacturing procedures. *Sue Allen: 84-85 91 93- [including W98]*

15 Printing Design and Publication. This course is directed toward library and museum staff responsible for the appearance of printed materials ranging from simple case labels to elaborately illustrated catalogs.

The course will begin by examining expectations: what constitutes a document of library or museum quality? what fails? The developing doctrine of typographic organization and design calls forth an evaluation of materials, tools, and processes. With the computer's seemingly infinite choice of type faces and visual approaches, how can an institution's materials appear assertive, but not commercial, authoritative, yet not passé? How is the identity of a cultural institution to be achieved? What software packages can be used to produce good work on equipment commonly in place? A considerable part of the course will consist of an evaluation of examples of museum and library printing supplied by students, the instructor, and the BAP collections.

In their personal statement, applicants should describe their present design/production responsibilities, opportunities and aspirations – and mention topics they would particularly like to see covered in the course. *Greer Allen: 94-*

16 Rare Book Cataloging. This course – restricted to working catalogers experienced in AACR2r, MARC, and general cataloging principles and practices – will provide training in the application of *Descriptive Cataloging of Rare Books (DCRB)*. Lectures, discussion, and exercises will center around the following topics: *DCRB* and the differences between rare book and general cataloging; basic concepts of edition, issue, and state; the organization of the cataloging record, including levels of detail and variety of access points; problems in transcription, format and collation, and physical description; recent developments in codes and standards; the uses and

requirements of special files; and setting rare book and/or special collections cataloging policy within an institutional context. The goal of this course is to provide an introduction to each of the primary elements of the rare book catalog record, so that students will be equipped to begin cataloging their institution's rare book and special collections materials. Although some attention will be given to post-1800 books, the primary focus will be on books of the hand-press era.

In their personal statement, applicants should describe their experience with machine-readable AACR2 cataloging and provide a brief description of the types of materials they expect to catalog. They are also encouraged to mention specific problems they have encountered (or anticipate encountering) in their work, whether of a concrete nature or concerning broader issues in cataloging policy. *John Lancaster & Earl Taylor: 83-84; ET: 85; Suzy Taraba & Stephen Young: 86-91; ST: 93-94; Eric Holzenberg: 95-97; Deborah J. Leslie: 98-*

17 Implementing Encoded Archival Description. This course will provide a practical introduction to the application of Encoded Archival Description (EAD) to the encoding of archive and manuscript library finding aids.

The course is aimed primarily at archivists who process and describe collections in finding aids, though it will also be useful to repository administrators contemplating the implementation of EAD Version 1.0, and to technologists working in repositories. The course will cover the following areas: the history of EAD and its theoretical and technological foundations; an introduction to Standard Generalized Markup Language (SGML) and Extensible Markup Language (XML) including discussions of authoring and network publishing tools; a detailed exploration of the structure of EAD; use of software tools to create and publish finding aids; discussion of conversion techniques and methodologies, and templates for creation of new finding aids; and finally, the integration and management of EAD in an archive or library.

The class will jointly encode and publish a finding aid that will illustrate a wide variety of essential EAD and SGML concepts. Students will also encode one of their own finding aids.

Applicants must have a basic knowledge of archival descriptive practices as well as experience using word-processing software with a graphical user interface. Some experience with the World Wide Web and HTML will aid the learning process.

The course will be offered twice. In their personal statement, applicants should indicate their relevant archival background, the extent of their previous experience with computers in general, and graphical user interfaces and EAD in particular, and describe their role (present or future) in the implementation of EAD in their home institution. *Daniel Pitti. 97, 98 (twice)*

21 Introduction to Codicology. Traditional research on manuscripts of the Middle Ages and Renaissance is based principally on the study of script and illumination. Without neglecting these important aspects, this course will show that there are other – and sometimes more conclusive – means to approach the codex and to uncover the information it conveys. The course will deal with MS materials, structure, layout, script and decoration, showing how to investigate and describe these features.

It will consist of (1) general and diachronic sessions and (2) work sessions. The first will cover the principles, bibliography, and methodology of codicology, i.e. the broad analysis and description of Western medieval and Renaissance manuscripts, as well as general information on materials, structures, script and decoration. The second will comprise a broad survey of the physical features of manuscript books in late Antiquity and the Early Middle Ages, Carolingian and post-Carolingian times, the Late Middle Ages and the Renaissance. In the work sessions, students will perform tasks based *eg* on printed catalogs of manuscripts. The course will be based on a discussion of slides; manuscripts, manuscript fragments, and photocopies; and the specialized literature.

This is an introductory course addressed to non-specialists having considerable background in the historical humanities. In their personal statement, applicants should describe their education – especially whether they have had some introduction to Latin and to paleography (a recommendation, but not a requirement, for admittance) – and their current professional status. *Albert Derolez. 97-*

22 Type, Lettering, and Calligraphy, 1450-1830. This course will attempt to bring together coherently a number of points about the history of letterforms during its period, to survey current

scholarship in the field, and to point directions for study. Its presupposition is that applicants will have a considerable but general interest in the history of the book, and that they may not have had much previous formal exposure to typographic history. In their personal statement, prospective students should describe their background in the field (if any), and mention what aspects of letterforms (if any) are of particular interest to them. *James Mosley: 84-86 88 90-*

23 Book Illustration to 1890. The purpose of this course is to teach students how to tell the difference between the various relief, intaglio, and planographic printing methods used in printed book illustration in the period before the domination of photographic processes. The emphasis of the course will be on process rather than on connoisseurship, on execution rather than design, and on the practical rather than the theoretical.

Almost the sole medium of instruction will be actual examples of original prints drawn from the substantial BAP collection, many of them divided into suites or (as they are known locally) **packets** of twelve prints all from the same (or a very similar) source. The twelve students in the class study the packets under close instruction, using 8X loupes and 30X microscopes (both provided), as necessary.

During the course, students will make and print a linoleum cut, a zinc etching, and an acrylic drypoint. These are exercises in reproductive – not creative – work: no artistic ability of any kind whatsoever is either necessary or expected.

In their personal statement, prospective applicants should describe the extent of their formal and/or informal background in the field. *Terry Belanger & Joan Friedman: 83-85 87; TB: 88 90-93 94[twice] 95-- [including W98 twice]*

24 The American Book in the Industrial Era, 1820-1940. This course will focus on the production, distribution, and reception of books in the United States during the industrial era, though British practice will be discussed as relevant. It is aimed at scholars, catalogers, collectors, and others whose interest or research is concerned with the history of the American book in the United States during the industrial era. As part of the course, students will have an opportunity to examine bibliographical and other reference works – as well as photocopies of primary materials – useful to the study of books published during this period, and they will be introduced to relevant bibliographical practice and convention (no prior knowledge of descriptive bibliography is required).

In their personal statement, applicants should briefly summarize their background in the field, current research projects, and topics or issues that they would particularly like the course to cover. *Michael Winship: 94-*

25 Introduction to Rare Book Librarianship. This year, the course is restricted to those currently practicing special collections librarianship but who have little or no formal training in the field. The instructor will assume training (or equivalent experience) in librarianship and elementary acquaintance with basic bibliographical description. Class sessions will include lectures, discussion, and visits to local booksellers and the UVa's Special Collections department.

Note that this is not in general a hands-on course; its intention is to give relative newcomers the broadest possible general overview of the field.

Topics include: (1) definition and purpose of rare books and rare book collections – the determinants of rarity and of value, the appropriateness of rare book collections in libraries, developing criteria for identifying rarities in the general collection, the commitment to security and quality of the collection; (2) collection development – ascertaining areas of strength and building to them, learning the processes of acquisition (the rare book market and its practices), creating a new field for collecting, building a reference collection to serve the unit, relating collections within the library to each other; (3) technical processing: discussion of catalogs, calendars, and shelflists; describing individual books and collections; relating the rare book collection to the general collection of the library; elementary repair techniques; conservation and planning for growth; lighting; readers' and staff facilities; (4) relating the rare book collection to its various clienteles and to the public: special interest groups and their needs, the curator in the classroom, preparation of exhibits, use of the media for publicity, Friends of the Library groups, fund-raising activities, publications; and public relations.

In their personal statement, students should describe as fully as possible their present position and state what they would like to get out of this course. *John Parker & Daniel Traister: 83-91; DT: 93 94-95 (twice) 96-*

26 How to Research a Rare Book. The determination of the character and importance of a rare book usually begins with a search for relevant bibliographical citations. This course will introduce (or re-introduce) students to some of the most important and useful reference sources for the study of pre-1900 printed books. Non-English materials will be emphasized, although no special linguistic facility is required of students, and the course will not emphasize any particular periods, subjects, or genres.

Topics for discussion sessions will grow out of assigned citations, through which the members of the class will learn search strategies and verification techniques. The class will also develop broad perspectives on the bibliographical character and citation practices used for writings from the incunabula period through the c19, and that are distinctive to the different regional and national areas.

The course should prove useful for reference librarians and others who need to find citations and interpret their particulars, whether for purposes of acquisitions, cataloging or description, or captions in exhibitions or annotations. While the course is not specifically restricted to persons with library degrees, prospective students without library degrees should be able to point to a considerable period of practice in working with bibliographical citations. In their personal statement, applicants are encouraged to speak briefly to their subject and language backgrounds, and the extent of their previous training or experience in bibliographical searching and verification. *D. W. Krummel: 90-93 95-*

27 Electronic Texts and Images. This course will provide a wide-ranging and practical exploration of electronic texts and related technologies. It is aimed primarily (although not exclusively) at librarians and scholars keen to develop, use, publish, and control electronic texts for library, research, or teaching purposes. Drawing on the experience and resources available at UVa's Electronic Text Center, the course will cover the following areas: how to create archival-quality etexts, including digital image facsimiles; the necessity of Standard Generalized Markup Language (SGML) for etext development and use; the implications of XML; text analysis software; and the management and use of Web-based SGML text databases.

As a focus for our study of etexts, the class will create an electronic version of an archival document, mark its structure with SGML ("TEI") tagging, create digital images of sample pages and illustrations, produce a hypertext version, and make it all available on the Internet.

Applicants need to have some experience with the tagging of HTML documents. In their personal statement, applicants should assess the extent of their present knowledge of the electronic environment, and outline a project of their own to which they hope to apply the skills learned in this course.

The course will be offered twice (in Weeks 2 and 4) in anticipation of its usual large number of applications. In your personal statement, please indicate if you can take the course in **either** of the two time slots in which it is offered (by doing so, you will materially increase your chances of being admitted to the course). *David Seaman: 94 [twice each year]-*

31 Latin Paleography, 1100-1500. For many years, there has been a striking contrast in the scholarly attitude toward Latin scripts of the early and of the later Middle Ages. While the paleography of the early medieval and Caroline periods has been the object of serious academic study, late medieval scripts have hitherto mostly been examined (1) for reading literary and documentary texts and (2) for dating manuscripts. As manuscripts of the later Middle Ages are incomparably more numerous than early medieval codices, this is a paradoxical situation, one that needs to be re-dressed.

Accordingly, this course will try to systematize our knowledge about the gothic and humanistic scripts in all their diversity of forms and styles. It will include: the examination and reading of examples of Latin texts (exceptionally French or English ones); the study of abbreviations; the typology and nomenclature of scripts, according to the Lieftinck-Gumbert system and other

systems; the dating and localization of scripts; the techniques and principles of historical and diplomatic transcription and editing. Students will be required to make a series of transcriptions.

The course will have a practical character, concentrating on a broad range of scripts. Starting from the tangled image presented by late medieval manuscripts, a much-needed systematization will be developed, and gothic and humanistic scripts will be given a place in the history of handwriting in the West.

The course is intended for scholars and researchers, librarians and antiquarian booksellers with a basic knowledge of Latin who, sooner or later, are likely to deal with late medieval manuscripts.

All students in this course must have had some previous formal introduction to paleography; in their personal statement, applicants should indicate the extent of their previous paleographic training and their knowledge of Latin, and briefly describe any relevant research projects on which they are now (or shortly expect to be) working. *Albert Derolez: 88-93 95 97*

32 Japanese Printmaking, 1615-1868. This course will cover the development of the art of the Japanese woodblock print, via lectures and through the study of the prints themselves. Lectures will introduce the major genre of Ukiyo-e, including images of women, actors, and landscapes. The resources of UVa's Bayly Museum provide an opportunity to examine works of Ukiyo-e at first hand and to apply the techniques of connoisseurship by which dating and authenticity can be determined. Topics include: the world of courtly arts in Kyoto, Osaka, and Sakai out of which the commoner aesthetic of Edo developed; the emergence of the tradition of printmaking and painting in Edo that we call Ukiyo-e; the development of Ukiyo-e itself.

The course is aimed at relative beginners. It seeks to provide both independent collectors and dealers, and professional rare book librarians and print curators, with a basic knowledge of the development of the art of the Japanese woodblock print and exposure to the main types of Ukiyo-e that they are likely to encounter in their collecting or work.

No knowledge of the Japanese language is required or expected of those attending the course. In their personal statement, prospective students should describe the nature of their interest in Japanese woodblock prints. *Sandy Kita: 98-*

33 Managing the Past. This course will focus tightly on the various physical attributes of individual books that make the use of reformatted substitutes (later editions, reprints, facsimiles, microforms, photocopies, scanned images, &c.) undesirable or impossible. Topics include: the non-textual use of books; original condition v. present condition; provenance and signs of use; cultural and monetary values; restoration, conservation, and tampering; dealers, auction houses, and trade expertise; changing conditions in the antiquarian book trade; and changing conditions in rare book libraries.

In their personal statements, applicants should explain their specific reasons for wishing to take this course. **93-94**

34 Advanced Descriptive Bibliography. The method of this course is essentially the same as that of course no. 45, Introduction to Descriptive Bibliography: the close examination of a number of books printed from ca. 1550-ca. 1875, i.e. the second century of the handpress period through roughly the first half century of the machine-press period. The course thus picks up where the introductory course leaves off: it is designed to extend and deepen students' practical grasp of the formulary developed in Bowers' *Principles of Bibliographical Description* as the distillation of a method for analyzing and describing – for *seeing* – the physical book. The course will also cover the analysis and description of such elements as typography, paper, printed contents, plates, binding, etc. that can only be dealt with briefly in an introductory course. Its basic purpose is thus a systematic presentation of the elements of a full-dress bibliographical description.

Lectures and discussion will also address such matters as the tailoring of description to various purposes, economizing bibliographical effort by way of the degressive principle, judging the integrity of the artifact, uses and abuses – all grounded on the principle that the more books you see, the better you know each book. The course will make considerable use of the laboratory collections of the Book Arts Press, with special emphasis on its collection of bibliographies and accompanying examples.

It is expected that the course will be useful to, *inter alia*, scholars engaged in the production of a descriptive bibliography or similar project, collectors and dealers who routinely read or write sophisticated catalogs, and librarians whose duties require the ability to interpret and/or create complex bibliographical descriptions.

In their personal statements, applicants should describe any relevant vocational or avocational work or projects. The instructor will endeavor to adapt course materials and discussion to particular topics and periods, as well as professional interests, indicated by students in their applications.

This course is restricted to students who have had some formal course work in descriptive bibliography. All applicants – especially those who have not taken the RBS Introduction to Descriptive Bibliography – should explain in some detail their previous training and experience in the field.

Richard Noble. New course

35 Teaching the History of Books and Printing. This course will investigate different ways of thinking about, designing, and conducting a course on the history of the book. It is a course, not on the history of books and printing, but on the **teaching** of that subject. It will rely, first, on the instructors' many years of experience in teaching both undergraduate and graduate courses in the history of the book in several institutional contexts, and, second, on class discussion of approaches already invented (or now being re-invented) by course participants.

Three assumptions inform our plan: (1) the current realities of pedagogy in the academy and the pressing need to identify appropriate niches for the history of the book define the context in such courses must be conceptualized and practiced; (2) the distinction between history of the book courses directed at undergraduate and graduate students is fundamental; and (3) the range of resources available for such courses is both large and – primarily as a result of the Web – growing. Our first purpose will be the assessment of some of the strengths and weaknesses of differing approaches to the subject. Our second purpose will be the investigation of resources available to teachers and students in this field. The Book Arts Press's extensive collection of resources for teaching the history of the book will play an integral role in this course. Our third purpose is to help teachers planning or already engaged in teaching history-of-books-and-printing courses to find additional techniques or approaches that may help such courses to be more productive and enjoyable for student and teacher alike.

Our intention is to consider the options and resources open to instructors – whether full- or part-time academics or librarians, or others – who are either currently engaged in teaching such a course, or who will begin doing so in the coming academic year. In their personal statement, applicants should describe the courses they are (or will be) teaching, preferably enclosing a copy of their course syllabus. *Michael T. Ryan and Daniel Traister. 97*

36 Book Collecting. This course is intended for serious but isolated book collectors who would like to learn more about the current American rare book scene: about the interlocking professional and social worlds of antiquarian book collecting, the rare book trade, and research librarianship. It is aimed at persons who collect energetically but who currently are not active members of bibliophilic social clubs and who do not participate to any great extent in library friends' organizations. The course will have at least something of a proselytizing bent (the instructors admit to being members of various social and scholarly bibliophilic and bibliographical organizations, as well as a good many library friends' groups; and they are well acquainted with a fair number of book dealers).

Among the questions the course will address: Why do we collect? How can I most effectively use the services provided by dealers, auction houses and other agents? How do I know that a price is 'right,' and what should I do if it isn't? How can I best use bibliographies and other lists in my collecting? What kind of records should I keep? What can I do to preserve books on my own? When professional conservation is required, how do I find it? What should I do about insurance? What are the benefits of professional and bibliophilic organizations and cooperation with libraries and scholars? How should I dispose of my books? What are the tax and collecting implications of sale, gift, and bequest? How can I establish my own program for learning more about books and collecting?

In their personal statement, applicants should describe their book collections and their most active current collecting interests, and state what they would particularly like to see the course cover. *William P. Barlow, Jr & Terry Belanger: 95-*

37 Implementing Encoded Archival Description. See the ECD for course no. 16.

41 The Codex Book in the West, 500-2000 AD. This course will provide a broad overview of 1500 years of the book. Aimed at librarians, teachers, collectors, dealers, and others who have had no previous formal exposure to the history of the book, the course will offer a brief introduction to the many facets of this discipline. Proceeding roughly chronologically, the following periods will be covered; manuscripts of late antiquity and the Middle Ages, the invention of printing from moveable type in the mid-c15, how books were made from the c16-c18, the impact of the Industrial Revolution, the return to fine craftsmanship with the private press movement of the late c19 and early c20, and developments in the late c20 artist's book. Further topics will include literacy and the distribution of books, connoisseurship and book collecting, and research the history of the book. Lectures, slides, films, "museums" of samples of component parts of books, and viewings of representative books from the collections of the Book Arts Press and the Department of Special Collections at UVa will be used to explore the book as an object of study.

This course is intended to prepare students to go on to pursue more in-depth study of the periods and topics introduced. In their personal statements, applicants should describe the nature of their developing interest in the history of the book and the purposes to which they propose to put the knowledge gained from the course. *Eric Holzenberg and Suzy Taraba. New course*

42 The Use of Physical Evidence in Early Printed Books. This course is intended to serve as a general introduction to bibliographical analysis. Its examples and methods are primarily derived from 15th-century printing, as this is a period commonly overlooked or only summarily treated by the standard guides. Copy-specific features of books will also be examined, for the same reason that the standard guides generally neglect them.

Note that this course is **not** a general historical introduction to incunabula; the primary purpose of the course is to encourage a way of bibliographical thinking that should prove useful in the analysis of all books, early or modern.

Students should have already taken the RBS Descriptive Bibliography course or its equivalent. Since so many of the books studied will be in Latin, some familiarity with that language will be an advantage; and in their personal statement, students should indicate the extent of their proficiency with this language. *Paul Needham: 88-91 93 96-*

43 European Bookbinding, 1500-1800. The history of bookbinding is not simply the history of a decorative art, but also that of a craft answering a commercial need. This course will follow European bookbinding from the end of the Middle Ages to the beginning of the Industrial Revolution, using the bindings to illustrate the aims and intentions of the binding trade. A large part of the course will be devoted to the identification of both broad and detailed distinctions within the larger groups of plain commercial bindings and the possibilities of identifying the work of different countries, cities, and even workshops without reference to finishing tools. The identification and significance of the different materials used in bookbinding will be examined, as well as the classification of bookbindings by structural type, and how these types developed through the three centuries covered by the course. The development of binding decoration will be touched on, but will not form a major part of the discussion.

There will be slide lectures each day. Actual examples from the BAP collections will be used to supplement the slides in three afternoon sessions, and another afternoon will be spent examining finely bound books in UVa's Special Collections. **NB:** students will in general **not** be able to touch or handle personally the books shown to them in class, because of the fragility and/or value of the material being used – an understandably irritating but nevertheless very necessary policy instituted in order to protect the RBS and UVa collections from collective overuse.

Students are expected to have a sound knowledge of bookbinding terms and a basic knowledge of the history of book production in the period under consideration. The purpose of the course is to encourage an awareness of the possibilities latent in the detailed study of bookbindings and is thus aimed at all those handling books bound in this period, but it has particular relevance for those involved in the repair and conservation of such materials.

In their personal statement, applicants should describe the nature and extent of their bench training (if any) in bookbinding and/or related disciplines, and they should also describe any pre-

vious formal or informal historical study in the field. *Nicholas Pickwood*: **87** [three times]; **88-93 95** [twice each year]; **94 96- [including W98]**

44 Publishing History, 1775-1850. Students in this course should have a basic background in the history of the book, either through formal coursework in the subject, or through their own reading. In their personal statements, applicants are invited to describe any special topics within the 1775-1850 period in which they are particularly interested. **89 91 94**

45 Introduction to Descriptive Bibliography. This course is intended for those who want to develop an understanding of the physical description of books, particularly those books produced before about 1850.

Each class day is divided into four parts: lecture, homework, lab, and museum. Daily lectures concentrate on methods of determining format and collation, and of describing type, paper, illustrations, binding, and the circumstances of publication. Students prepare for daily laboratory sessions in which they work, under close supervision, with progressively more difficult examples of various formats and collations. During the daily museum periods, students have extensive hands-on access to the celebrated BAP realia collections: tools and equipment, samples and examples, self-teaching packages, and the like. *Terry Belanger & Donald Farren*: **85-87**; *TB, Donald Farren & David Ferris*: **88**; *TB & David Ferris*: **90-96**; *TB & Richard Noble*: **97-**

46 Introduction to Electronic Texts and Images. See the ECD for course no. 27.

A Brief Description of Rare Book School

TERRY BELANGER founded RBS in 1983 at Columbia University under the aegis of the Book Arts Press (BAP), the bibliographical laboratory he established at the School of Library Service in 1972 to support the study of the history of the book. The first RBS offered eight five-day courses on subjects similar to those still offered today – similar and, indeed, in some cases identical: eight of the fifteen living RBS 1983 instructors – Sue Allen, Nicolas Barker, TB, Christopher Clarkson, Paul Needham, Daniel Traister, Michael Turner, and Michael Winship – still regularly teach in the institute. The eight original courses (two courses per week held over a four-week period) were all team-taught, because TB was then under the impression that no single instructor could teach a highly specialized subject, six hours a day, for five days straight.

RBS 1983 was a considerable success: with [8 x 15 =] 120 places available, 112 students attended. Our lion (derived from an early c19 English watermark, but with many Continental ancestors) made his first appearance as a trademark at RBS 1984, which expanded to 20 courses. Over the years, the institute has prospered, primarily because of the willingness of its distinguished faculty members to return, year after year, to teach. RBS 1999 offers 27 courses, mostly with single instructors (who teach 12 or fewer students four to six hours a day for five days straight).

In 1993, RBS moved from New York to the University of Virginia, where some of the BAP's teaching collections are almost always on display in the Dome Room of the Rotunda on The Lawn, on the Central Grounds of the University. These collections have grown enormously in recent years, in large part thanks to the generosity of the BAP's 700-member support group, the Friends of the Book Arts Press.

The intention of RBS Master Classes, begun in 1995, is to bring an instructor and eight to ten advanced students together for a five-day course taught within a library or other institution possessing strong supporting resources. In May 1995, Paul Needham inaugurated the series with a Seminar in Early Printing at the Pierpont Morgan Library. In 1997, Needham taught a variant of this course at the Henry E. Huntington Library; and in the same year Albert Derolez taught a codicology course within the Rare Books and Special Collections Division of the Princeton University Library. Future RBS master classes are in the works.

Early in 1998, RBS introduced its first Winter Session, offering two well-attended courses in January and two in March. Future RBS winter sessions may confidently be expected.

Over the years, a typical RBS student experience has emerged. (Most RBS students are, of course, *not* students: they tend to be working professionals who sometimes have students of their own, back home.) RBS attendees usually enroll for a single course in any given session. They generally arrive either on Saturday night or on Sunday in time for housing check-in, a tour of the Central Grounds, registration, a reception, and an opening dinner followed by the showing of videotapes and films on bibliographical subjects. Classes begin on Monday morning; each day is divided into four 90-minute classroom sessions punctuated by lunch and by half-hour morning and afternoon coffee breaks. The intensity of RBS coffee breaks must be observed to be believed. At six pm on Monday and Wednesday evenings, there is a public lecture on a subject of bookish interest, followed by a reception. (This year's evening lecturers include Greer Allen, Sue Allen, William P. Barlow, Jr, John Bidwell, W. Speed Hill, Bernard M. Rosenthal, G. Thomas Tanselle, and Daniel Traister.) Tuesday is usually Bookseller Night, with students encouraged to visit local used and antiquarian bookshops, and to take advantage of Charlottesville's many excellent restaurants. On Thursday evening, TB speaks about the BAP, RBS, and whatever else is on his mind at the moment; his lecture is followed by a Director's Reception in the Book Arts Pressroom. Classes end on Friday with evaluations (a very important part of the RBS week) followed by a closing reception. Most students stay in residence at least over Friday night (they may use RBS housing as long as they wish), partly to avoid the annoyances inherent in Friday evening travel, but also to enjoy a final meal with new and old friends and acquaintances: more than half of RBS students in any given week are likely to be returnees from previous years.

In striving for excellence, it is not always possible to be comfortable; still, RBS tries very hard indeed to offer its faculty and students alike an experience that is both worthwhile and enjoyable. We were pleased by a comment in an RBS course evaluation that described Rare Book School as "an intellectual Hawaii."

