particularly interesting essay traces the reception of *A Sentimental Journey* through illustrated editions. The many illustrations in this second section add to the pleasure and importance of this volume of the journal.

The third section is a collection of essays on bibliography and the history of the book. They include work on the production of the texts, the book as physical object, the dissemination of novels, markets, authors, and publishers, and some reflection on collecting eighteenth-century novels for a modern rare-book library.

Bibliographical work on eighteenth-century texts has come a long way since and in part thanks to the ESTC, first proposed by the Bibliographical Society in 1962. It is good to have this sample of current work being done in eighteenth-century book history and print culture collected in an important volume.


This is the latest volume of articles from the Bibliographical Society of America, published two years after the date on the title-page. The volume is especially notable for R.B. McKerrow's previously unpublished 1928 University of Cambridge Sandars Lectures and an essay by G. Thomas Tanselle on the bibliographical concept of format. Other essays include work on the stemma of the *Piers Plowman* B manuscripts, Byron and Medwin, Edward Young's *The Centaur Not Fabulous*, the Hinman collator, and Samuel Richardson's anonymous periodical writings.

Tanselle points out that format, once an exclusively bibliographical term to describe the shape and size of a book, is now widely used in everyday language. We all use format to mean the way an electronic document is arranged: font, spacing, margins, justification, and so on. Even when used by publishers about printed matter it may refer to the nature and order of the contents or even to layout, typography, and overall dimensions. Bibliographers use the word format to express the relationship between the physical structure of the book and some of the print-shop work that produced that structure. So as Tanselle points out format is not just the size and the shape of the book. Format is about reading the physical aspects of the book,
what was on the press at what time, how the sheet was composed. Few would argue with his case so far. But it gets more complicated once sheets other than those regularly folded, once, twice, three times and more, are used; when smaller sheets are used; when rolls of paper are used.

Fifty pages later he has covered a multitude of possibilities: a folio smaller than a quarto depending on the size of the sheet. He looks at American and European printers' manuals and their different definitions, the work of McKerrow, Bowers, and Gaskell, concluding that their paper-based definitions are accurate for most books in the hand-press period, but insisting that typographical and press work evidence must also be examined. Looking at type as well as paper is also important in the machine-press period. Paper evidence from uncut or partially cut copies is important, giving concrete proof where numbers of leaves can only be speculative. He looks in detail at the terms broadside and broadsheet, generic rather than bibliographic. More than once he draws attention to the fact that printers cutting sheets before printing can make nonsense of the usual format terms folio, quarto, and octavo, as can combinations of multiple paper formats.

It is analysis rather than description of the physical book that will determine format and lead to an understanding of how the book was printed and put together. Looking at leaf size or sewing folds is not enough to constitute a fully analytical collation line. His final, formal definition of format is long, embracing many contingencies. But without his bracketed explanations and expansions, and limited here to printed material it is: "Format is a designation of the number of page-units that the producers of a printed item decided upon to fill each side of a sheet of the selected size(s)." All too obvious, perhaps, like all aids to clear thinking.

McKerrow's lectures look at the relationship between the printed text and the author's manuscript: another fundamental bibliographical issue, even if a little outdated after so long. At the very least they give a picture of cutting-edge bibliographical studies in the late 1920s. Perhaps above all they emphasise just what bibliographical analysis can do.