«ce que racontent les lecteurs» à propos des best-sellers. En croisant diverses enquêtes sur la lecture au Québec avec des entrevues réalisées auprès d’assidus de best-sellers, Lemieux a cerné qui lit ce type de livres, quels genres sont privilégiés, quelles raisons motivent la lecture de best-sellers et de quelles façons s’effectue cette lecture. Le portrait-robot qu’il en tire indique que, deux fois sur trois, il s’agit d’une femme, âgée entre 25 et 44 ans qui a fréquenté minimalement le collège. En général, cette lectrice préfère les romans et les biographies tandis que son pendant masculin substitue l’essai et l’ouvrage documentaire à la biographie. Le bouche à oreille, les médias, la connaissance préalable de l’auteur et la quatrième de couverture sont les principaux facteurs qui déterminent les choix des lecteurs. L’«évasion enrichissante» que leur procurent ces lectures entre en complémentarité avec d’autres manifestations artistiques (téléroman, musique, cinéma, et autres).

Voilà quelques-unes des conclusions auxquelles arrivent les auteurs de Ces livres que vous avez aimés. L’ouvrage n’a pas la prétention de régler définitivement le cas du best-seller. Mais il a, à coup sûr, le mérite d’élminer certains préjugés concernant ce type de livre et de mettre en relief des phénomènes littéraires qui ne nous ont sans doute pas frappés lorsqu’ils se sont produits. À nous de rester attentifs à ceux qui se produisent aujourd’hui sous nos yeux.

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To commemorate the twentieth anniversary of its founding, the Japan Association of English Romanticism has published this comprehensive bibliography of one hundred years of works published in Japan on the English poet and painter William Blake (1757–1827). Each item listed is transliterated from Japanese into Roman characters, followed by an English translation in square brackets. The bibliography has been compiled by G.E. Bentley, Jr. who is the world’s foremost Blake scholar. For more than three decades, Bentley has published critical editions, bibliographies, and studies of Blake, and other literary and cultural figures of the late eighteenth and early nineteenth centuries. Today, no scholarly work on William Blake is possible without an examination of Bentley’s publications. Blake Studies in Japan is an extension and considerable refinement of Bentley’s work in his Blake Bibliography (1964) and Blake Books (1977) where he first addressed significant problems of transliteration and translation, as well as pagination, titling and volume numbers in the listing of Japanese works. Since the
earlier bibliographies, Bentley has returned to Japan to expand his listings and to examine new works himself. This has been accomplished with several assistants, including Mrs. Keiko Aoyama of Gakushuin University, who provided him with most of the transliterations and translations.

Although the first reference to Blake in Japanese is apparently in Taketaro Yamada's Bankoku Jinmei Jisho [A Biographical Dictionary of the World] (1893), and the second was a translation of 'The Echoing Green' in Obei Meika Shishu [Anthology of English and American Poetry], ed. & tr. Takeki Owada (1894), and although Lafcadio Hearn was lecturing on Blake in Japan as early as 1899, it was Soetsu [Muneyoshi] Yanagi's study, William Blake, published in 1914 when Yanagi was twenty-five, that appears to have launched the great stream of work which Bentley records in Blake Studies in Japan.

Since 1914, the growth of Blake studies in Japan has been so great — at nearly 1,000 items — as to now constitute (excluding editions in both east and west) over a third of the number of works about Blake recorded in Bentley's own Blake Books (1977). Scores of works not in Blake Books, nor in Bentley's own supplement to this bibliography, published in 1994 as Blake Books Supplement, are recorded for the first time in Blake Studies in Japan.

Hundreds of Japanese scholars have published on Blake in an enormous range of subjects. As in the west, the majority appear in academic publications. This work is largely unknown to Blake scholars in the west, in part because very few western scholars read Japanese. Not only are very few works in English, but also most Japanese Blake scholarship does not circulate in the west. Moreover, scholarly fashions in the west and the east are very different — Japanese scholars rarely work from original Blake books or pictures, and current critical western concerns with topics such as feminism, gender, deconstruction, and canon, are rarely addressed. The extent of Japanese scholarship alone, however, suggests the need for a pooling of knowledge and techniques for the profit of scholars in all communities.

The organization of Blake Studies in Japan is on the same principles as Bentley's Blake Books (1977) which will have long term benefits but creates some short-term inequities. Since the quantity and kinds of materials available for cataloguing are different in the west than in Japan, several categories which will provide a template for future bibliographies are either without entries or very sparsely represented, so much so that a conflation might even seem desirable. The first four parts comprise only ten per cent of the whole bibliography. Part I, on Editions of Blake's Writings, lists Individual Works, such as Songs of Innocence, followed by Collections and Selections. Part II records books devoted to Reproductions of Blake's Art. Part III concerns Blake's Commercial Book-Engravings. Part IV lists Catalogues and Bibliographies. [Part V is omitted since it would have been devoted to Books Owned by Blake, and there are none known to be extant in Japan.] Part VI, with nearly 150 pages, is devoted to Criticism and Scholarship on Blake, including works which originally appeared in English. The principle underlying all the lists is a record of all works with Blake in the title, or with five or more consecutive pages devoted to Blake (excepting reviews of books).

In addition to the lists, the volume provides a useful Index, primarily of proper
names, including authors, editors, translators, journal titles, and subjects, in English, with some Japanese cross-referencing. The preliminary materials include seventeen plates which reproduce works exhibited in Japan, or works which are central to an understanding of Japanese Blake studies, prefatory materials on bibliographic problems arising from the specialized nature of the project, and a brief history of Blake in Japan, with some fascinating cultural materials, such as the pervading influence of Blake's work on the Nobel-Laureate Kenzaburo Oe.

The value of this bibliography is five-fold. As a comprehensive, accessible, and clearly presented record of cultural activity, it is an important document in itself. Given the fact that most of the materials listed are written in Japanese, the bibliography also may stimulate scholarly exchange and facilitate the translation of materials. Bibliographical problems encountered on this project and their solution could well provide scholars with a possible model for future inter-language bibliographies. And a reading through this bibliography opens an intriguing window on a cultural world, and promotes understanding. Many titles of Kenzaburo Oe's short novels, for example, are quotations from Blake's works, and Oe himself has said that he was greatly influenced by Kathleen Raine's view of Blake as a prophet of 'the New Age.' Finally, the bibliography is of value as another stage in Bentley's own grand project to examine and record everything that has to do with the life and work of William Blake. In that sense, *Blake Studies in Japan* is another chapter of the bio-bibliography which Bentley has made his life's work.

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William Golding wrote the foreword to this descriptive bibliography in 1990, three years before his death on 29 May 1993. Like other authors who have gazed upon bibliographical monuments of their own work, he was both humbled and startled by the results of the compilers. With respect to bibliographers Golding opines: 'They are an awesome crew unless humanised by some other pastime... They will go to any length to make their lists complete in a positive perfection of assiduity... How can they do it?' [p. xii]. In his foreword Golding optimistically compares his own canon to Stonehenge — to the tourist who first approaches Stonehenge from a distance, it appears as a pile of stones on a plain, but once