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amidst a fairly clear recognition of the principal emphases of Buddhist philosophy, she has no doubt as to the possibility of cultivating mental concentration in other, different circumstances. "One can watch the breath at any time," she says, adding: "being mindful can be done while waking, riding the train to work, doing routine work like raking leaves, pulling weeds, washing dishes, scrubbing floors." (p. 140) The resultant benefits, it is observed lastly, are considerable. For a controlled mind, among other things, conserves its energies and is thus better placed to produce "more acute realizations." (p. 142)

A Meditator's Diary deserves notice because it succeeds in showing in a striking way that Theravāda Buddhist meditation is indeed a teachable, experiential discipline. But, it would be well to observe that the conception of the *uses* of meditation that is projected here might not meet with full acceptance everywhere: there is room to argue that it is perhaps somewhat overly secularized. In any event, one must not forget that though even the orthodox Theravāda believer might recognize mundane uses for meditation, he or she would no doubt value it finally because it is an indispensable aid in the quest for salvation.

Vijitha Rajapakse

The Roof Tile of Tempyō by Yasushi Inoue, translated by James T. Araki. University of Tokyo Press: Tokyo, 1982, pp. xvii + 140.

This book is a narrative account of the perilous journey to Tang China of four Japanese Buddhist monks who go to that country to study and who subsequently convince prominent Chinese monks to come to Japan to establish there the proper ordination procedures for Buddhist priests. The book is broadly based upon historical fact, but the narrative fleshes out the bare bones of history and presents an engaging and readable story. Araki's translation is excellent, for at no point is one made aware that the original is not English.

In his preface Araki notes that, although this book was the recipient of the Japanese Ministry of Education Prize in 1958, it has been considered until now to be too "Japanese" for successful introduction to a Western audience (p. xiii). Araki highlights a few of the aspects that characterize its uniquely Japanese cultural heritage. However, it would seem that the main difficulty

in reading *The Roof Tile of Tempyō* lies less in comprehending its unique cultural background than in understanding just what Inoue is doing here. The work is not an historical novel in the sense that unreal, fictional characters are set against a "real" historical background. Rather it is an attempt to recapture, to recreate, narrative innocence. This fact, I think, may be the source of difficulty in appreciating the novel.

By narrative innocence is meant narrative not yet grasped by the spirit of critical history, but which sets forth its story by weaving events and interpretation into a single whole. Before the dawning of historical criticism such interpretive narrative did not question whether an event had actually occurred in fact. Rather, the dynamic meaning of the events described was embodied in evaluative story telling. Inoue's book is an attempt to recapture such narrative innocence by interpreting the bare bones of history through the "fictionalized" experiences of four Japanese monks. Such an endeavor obviously does not negate the validity of critical history, but it does imply that *The Roof Tile of Tempyō*, or any pre-critical narrative, must be read not as bastardized history, but as narrative.

The notion that symbolic, narrative story telling is characteristic only of primitive mentalities, such as has been presented by the psychologist Piaget, is itself a biased view and often misses the import of what was in fact going forward in and through historical events. Any doubt on this point would soon be dispelled by reading this book and comparing it with the historical record. History is not the mere reporting of facts, but overall insight into what actually was transpiring in the course of such factual events. Although the four Japanese monks of this book are literary inventions of Inoue, they do indeed embody the movement of an actual history.

However, even if the reader takes exception to this assessment of narrative innocence, *The Roof Tile of Tempyō* can be recommended as an engaging and at times gripping novel.

John P. Keenan

Les royaumes de l'Himalaya, histoire et civilisation: le Ladakh, le Bhoutan, le Sikkim, le Népal, under the direction of Alexander W. Macdonald. Paris: Collection orientale, Imprimerie nationale, 1982, 250 pages, 209 coloured or black and white photographic illustrations, 7 coloured maps, index, bibliography.