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Udo Worschech

- Alois Musil als Vermittler zwischen den arabischen Stämmen
im Ersten Weltkrieg 1–16

Alois Musil, the Czech Old Testament scholar, priest, topographer and explorer of the unexplored Arabic lands of the Near East before World War I left the scholarly world an immense wealth of information about the Biblical, historical, ethnographical, and archaeological sites he visited, described, noted, and commented on during the years ca. 1896 to 1917. During that time he served as a valuable mediator to the Central Powers (*Mittel-Mächte*) and the Ottoman Empire seeking to make peace between rival Arab tribes in Arabia. Since he knew the sheikhs of all tribes, and since he was acknowledged by the tribe of the Rualla as sheikh Musa, he was successful in making peace between the tribes of the Rualla, Ibn Rashid, and Ibn Saud. In this way he raised approximately 30,000 camel riders to aid the Ottoman Empire in the fight against the British army in Arabia. Initially his efforts were successful, however due to the shortsightedness of the Ottoman Empire, the British and French military and policy finally triumphed over the tribal confederacies by turning them away from Constantinople. The various episodes of Alois Musil's sojourn into the Arabian desert, as well as his negotiations with the tribes from November/December 1914 until the middle of April 1915, are described and commented on in this article.

Theo Damsteegt

- The Tragedy of Modernization: An Analysis of Girirāj Kīśor's
Narmedh 17–38

The social-psychological Hindi play *Narmedh* (1970), written by Girirāj Kīśor, has as its main character a woman whose husband and sons break with tradition in regard to marriage. Because of her own experiences, she wishes to maintain her family but at the same time she feels guilty about those efforts, and tries to commit suicide. Besides its content, the play is interesting because it is a tragedy, a genre that is more common in European than in Indian literature. The article analyses the techniques of the play and their contribution to the effect of tragedy, and uses especially the method of dialogue analysis. In the interpretation argued here, the play suggests that after 1947 the old norms ruling personal relationships have been abandoned in favor of an attitude of self-interest or in some cases idealism, without new ones immediately replacing them. The effect is that these relationships may be ruled by indifference, which harms and to some extent immobilizes those who are sensitive.

Dana Healy

Negotiating Gender and Sexuality in Contemporary

Vietnamese Literature 39–59

This article investigates the representation of gender and sexuality, the relationship between gender and modernity and notions of the feminine in contemporary Vietnamese literature. The liberalized political atmosphere of the *đổi mới* period in Vietnam ushered in a new wave of creativity imbued with a strong critical charge and unleashed a process of social, cultural and political renegotiation. It necessitated and made possible a reconfiguration of fundamental social categories including those of gender, sexuality and female morality. As issues of gender and sexuality became an increasingly important focus in contemporary Vietnam, there emerged a new literary discourse interrogating women's changing identities and agencies and celebrating female sexuality and subjectivity. A significant contribution of this literature of renovation lies in its engagement with the gendered exploration of the legacy of war and its tragic ramifications for female identity; such works enriched the representation of the conflict by highlighting the discrepancy between the wartime empowerment of women and their post-war disempowerment. Meanwhile, renovation also bolstered the consideration of female equality in terms of sexuality and individualism. The younger generation of writers is dismantling traditional female stereotypes of filial daughters, virtuous wives and caring mothers and renders a multifaceted portrayal of the new woman who personifies the break with conservative modes of womanhood. For contemporary writers the new woman becomes a powerful symbol of social change as she pursues her own ideals of womanhood, sexuality and modernity.

Petra Karlová

A Response to the West:

A Comparative Study between Vietnam and Japan 61–74

This paper deals with Japan and Vietnam in the latter half of the 19th century, when China, as a large country abundant both in treasure, trade and industrial opportunities, found itself in the centre of Western Powers' interests which made them more involved in the Far East. The objective of the paper is to analyze the main factors which determined the way Japan and Vietnam faced up to Western encroachment, and to explain why Vietnam became a part of French Indochina and why Japan came into power. Namely, it points out the different situations and conditions of Japan and Vietnam before their openings to the Western world, and thereby clarifies the two countries' positions within international relations in the Far East. Additionally, it brings up some differences in Japan's and Vietnam's domestic situations in order to document their readiness to meet external challenges.

Olga Lomová

Mourning a Deceased Wife (*Daowang shi* 悼亡詩)

- Creation and Transformation of a Poetic Genre 75–92

This article is devoted to *daowang shi*, or poems composed in memory of deceased wives, a so far largely neglected genre in medieval Chinese poetry which has been practiced continuously up to modern times. First, the relationship of the genre to other threnodic genres of the early medieval period is introduced. Second, first examples of the *daowang* genre, namely poems by Pan Yue (247–300), are examined from the point of view of the establishment of the genre conventions and their impact on later *daowang* poetry. This is followed by examination of various *daowang* poems from late Six Dynasties through all of the Tang period. Attention is paid to conventionalized ways of expression and poetic forms, to the themes of love and of *yongwu* in connection with the *daowang* genre, to its deepening private dimension, as well to the *daowang* genre as social poetry. In these relations, compositions by both major and lesser poets of the Tang period are discussed.

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The Religious and Cultural World of Aelia Capitolina

– A New Perspective 125–152

This article attempts to reconstruct the heathen cults which existed in Jerusalem, after the destruction of the second temple in 70 CE and especially after the foundation of the Roman colony of Aelia Capitolina on the ruins of the Jewish city, in the first half of the second century CE. Based on all the currently available literary and archaeological sources, this area of research reveals that the pantheon of Aelia Capitolina was exclusively Graeco-Roman, as was the case with the city of Sebaste/Samaria. These two religious centers dissociate themselves from the Palestinian paganism in the Roman era, which was profoundly characterized by the syncretistic merger of the Greek and Roman religions with ancient Phoenician and Syrian cults.

Klára Břeňová

The Cult of Asherah in Ancient Israel 153–169

The view that the goddess Asherah was venerated by a considerable part of the ancient Israelite population up to the time of exile, enjoying the unique status of being Yahweh's consort, appears to have been gaining ground among a number of students of the ancient Israelite religion in recent years. They have compiled abundant evidence of various types, all of which is worth careful examination. I am aware that it is unrealistic to attempt to draw out the many complexities of the scholarly arguments; the aim of this short study is to examine the major data and consider if they are sufficient to award the goddess this "controversial" role, something which presents a serious challenge to the character of the ancient Israelite religion and has implications for biblical theology.

Kamal Y. Odisio Kolo

Perspektiven des Christentums im Mittleren Osten:

Fallstudie zum historischen und heutigen Überlebenskampf

der aramäischen Christinnen im Irak 171–189

This contribution analyzes the status and life conditions to which the Aramaic Christians of Iraq, as well as the Iraqi Jews, were exposed to in Iraq; both groups being considered *Dhimmi* (Protected) by the Muslim majority of the country. It also comments on the temporary social emancipation instituted after the introduction of the civil rights law in

1959, a policy which continued through the 1970s, and on the marginalization strategies employed by the state authorities on members of the Christian community at school and in their daily life. The Aramaic Christian women in particular, due to an internal patriarchal code of behavior based on Christian tradition, were exposed to heavy oppression. The paper concludes by observing that in the years following the American invasion (2003), the threats to the existence of the religious minorities in Iraq were intensified to an even greater extent. The goal of uprooting the Christians in Iraq was pursued in an even more radical way than the persecution and expulsion of the Iraqi Jews in the period from 1941 to 1951.

Linguistic Articles and Notes

Habib Borjian and Maryam Borjian

Marriage Rites in South Caspian Villages:
Ethnographic and Linguistic Materials from Mazandaran 191–214

This article consists of a descriptive account of the traditional marriage rites in Mazandaran, followed by two dialect texts with English translation. The ethnography describes various stages involved in a typical traditional marriage, including the proposal and betrothal, observances prior to the wedding ceremony, the wedding procession, the bridal chamber, the unveiling feast, and the initial stages of married life, covering altogether a period of slightly more than one year. The texts are expected to contribute to the study of the largely understudied language of Mazandaran. A brief grammar and a glossary accompany the texts.

George Hewitt

Abkhaz Comparatives 215–237

This paper aims to provide a comprehensive survey of phrasal and clausal comparative constructions in the N. W. Caucasian language Abkhaz (in relation to data from the standard, Abzhywa dialect). Following the lead of Knecht (1976), the following three terms will be used throughout this article: (a) Remainder = in the phrasal comparative, a single NP (preceded by “than” in English); in the clausal comparative, the remains of the clause; (b) Trigger = the quantified constituent in the controlling clause; (c) Target = the compared constituent in the comparative clause obligatorily deleted by Comparative Deletion.

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India and the Czech Lands

Stanislava Vavroušková

- India and Czechoslovakia Between Two World Wars: Similar
Experiences, Shared Dreams and a Common Purpose 259–278

The early 20th century found both the Czech and the Indian society undergoing a transition which in many respects bore similar characteristics. Both the Indian and the Czech people were striving to achieve independence and both were looking beyond the borders of their countries to find encouragement and support for their cause. The people of the Czech nation, who had already sought self-determination for quite a long period of time, looked with sympathy on the similar struggle of the Indian people. The newly formed Czechoslovakia was now able to create new economic, cultural and social contacts and (later) political relations. The growing interest in India was most apparent in the Department of Indian Studies of the Charles University, in the Oriental Institute (Prague) established in 1922 and in the Indian Society launched at the Oriental Institute in 1934. The Czech scholars who focused on Indian studies, namely Vincenc Lesný, Otakar Pertold and Moriz Winternitz, among others, spent long periods of time in India, where they made contacts with leading Indian scholars, artists and national leaders. Some Indians who visited Czechoslovakia (Subhas Chandra Bose, Rabindranath Tagore and Jawaharlal Nehru etc.) developed deep sympathy and friendship towards Czechoslovakia and her people, which they especially expressed during the Munich crisis (1938) and in the following years.

Jaroslav Strnad

- India as Reflected in Czech Consciousness in the Era
of the National Revivalist Movement of the Nineteenth
Century (ca. 1800-1848) 279–290

The interest of the educated Czech public in India during the first phase of the Czech national revivalist movement spanning the first four decades of the 19th century was formed almost exclusively by leading personalities of this movement and the selection of themes connected with Indian civilization was largely subordinated to its ideological program. The predominantly linguistic and literary character of Czech emancipatory efforts directed the attention of leading Czech intellectuals towards the study of Sanskrit as a prestigious language of great antiquity and historical relationship to Slavic languages. Important topics during this phase of the movement included debates on the nature of Czech verse and metrics (with imitations of Indian meters), national "characterology," comparative mythology and literary aesthetics. Selection of examples of alleged Indian parallels was subordinated to the perceived needs of national ideology with a relatively weaker link to actual facts and their original context. In this early stage the more "down-to-earth" motives of political advantage or economic gain were absent. From the 1840s the focus of attention gradually shifted from

this naive and narrowly pragmatic comparatistic stage to a more informed and less biased interest in the classical Indian culture as potential source of universal human values and aspirations. Still, several early stereotypes persisted well into the twentieth century.

Indian Literature

Isabella Nardi

The Concepts of Painting and the Figure of the Painter as Described in Selected Sanskrit Sources 291–303

The purpose of this study is to provide new insights into our understanding of Indian traditional concepts of painting and into the painter from the point of view of Sanskrit technical treatises. A number of *śilpa śāstras* explain the concept of painting by highlighting the divine origin of this art, which is defined in the narrative of two myths and in the establishment of traditional authorities such as Lord Viśvakarman and Nagnajit. Closely linked to the divine origin of this art is that of the auspiciousness attached to painting: the texts in this analysis explain the auspicious and inauspicious characteristics of painting, stressing the importance of concepts such as measurement, proportion, beauty and colors. This study will finally examine the painter himself who is considered by the *śilpa śāstras* as someone capable of grasping and using all these notions together in a skilful way. This article also seeks to highlight some critical discrepancies between the painter as described in the *śilpa śāstras* and the painter as described in secondary literature, in which he is sometimes identified with a yogī.

Danuta Stasik

He Who Dwells in the City of the Hearts of All: Notes on the Nature of Rām in Hindi Literature 305–327

This article concentrates on the question of the evolution of the figure of Rām as it is seen in Hindi literature. Rām is viewed in Hindi literature not only as a literary figure but also as a cultural hero, the one who shows others how the proper life should look like. The analysis is based on three works that have been chosen as the most interesting and typical of their own times. The first is the magnum opus of Tulsīdās, the timeless Rāmcaritmānas (1574); the second is Maithilīśaraṇ Gupta's poem Sāket (1932) as an example of Hindi literature of the times of the national movement, and the third is a novel by Bhagvān Simh Apne-apne Rām (1992) that has been the most discussed in contemporary Hindi literary circles, Rām-kathās. It is believed that such an analysis based on literary sources may contribute to our understanding of the significance of Rām in North Indian culture as well as its social and political life.

Dagmar Marková

Indians and the West as Seen by Premchand and by
Contemporary Hindi Writers 329–349

In a few short stories on this theme, Premchand (1880-1936) as the first Hindi writer conveyed a certain warning to the reader that though West offers personal freedom of choice, it takes more away than it gives. In the literature of last several decades, Premchand's main motifs related to the subject appear again and again, modified with the course of time and elaborated minutely. Basically, contemporary writers, concerned with the psychological aspect of the matter, reach the same conclusion as Premchand.

Mariola Offredi

Zindagināmā: The Undivided Panjab of Krishna Sobti 351–372

At the heart of Krishna Sobti's novel *Zindagināma* (A book of life, 1979) is a village of the Gujrat district (western Panjab, now Pakistan), in the Chaj Doab. The setting is contained within three bands: the outermost band is the village, where most people are Muslim but which is dominated by Sāhjī's Hindu Khatri family, and above all by Sāhjī himself, a landowner and moneylender. Inside this band is the *haveli* (large walled house) owned by Sāhjī, and inside the *haveli* band is the large room (*baithak*) where the men gather. Inside the *haveli* band there are also the rooms belonging to the women's realm. Additionally there are several external settings. The village is connected to the world at large through news of events, recounted or witnessed by characters who come into contact with Sāhjī. The period covered is 1900-1916. The narrative consists chiefly of dialogue between the various characters. The language is a mixed vocabulary of Hindi, Urdu and Panjabi. The novel is highly complex, rich in incident and in its cast of characters: Hindu, Sikh and Muslim. The first distinction to be drawn is between the women's and the men's world. The women's world is one of emotions. The men's world is political in the broad sense of the word and includes Sāhjī business dealings with Muslim Jat tenants. The gatherings in the *baithak* of Sāhjī are well attended, and many of the guests are Muslims. Interests sometimes converge and more often diverge, but Sāhjī always handles the conversation skillfully, diplomatically changing the subject when delicate issues such as the economy, politics and, indirectly, religion are raised. Sāhjī's work as a mediator should not be seen purely as a way of protecting his personal interests. In reality, by mediating in different areas – economic, political and religious – he keeps the village united, providing cultural cohesion. Nonetheless, in *Zindagināmā*, the economic factor emerges repeatedly as the cause of the future Partition.

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Ludmila Volná

Water as Symbol: Transformation and/or Re-Birth
in the Indian Anglophone Novel 373–394

This article deals with the Hindu cosmological imagery of water as presented in the Indian novel in English. The writers show a great interest in water as a means of depicting a transformation and/or re-birth of both the Indian society and the individuals in it relying on the water as symbolizing a beginning of a new life/identity in the Hindu cosmology. This is rendered vividly, for example, through the Nārada and Mārkaṇḍeya myths, where the two sages, after a passage through water, experience a new identity or a world perception totally different from that known to them before. R. K. Narayan, an author who lived all his life in India, deals in his novel *The English Teacher* with the spiritual transformation of the main character, Krishnan, which is accompanied and accomplished by different entities of water. He is oppressed both by the colonial condition and by personal tragedy, whereas Saleem, the main character of Salman Rushdie's *Midnight's Children*, who is made to represent the country, acquires in the jungle of the Sundarbans an understanding of the necessity of adopting elements of other cultures. Two other authors, Anita Desai and Chitra Banerjee Divakaruni, develop the theme of the woman's condition as a representation of the counterpart and contradictory images of water and sun/fire. Desai's *Fasting, Feasting* relates the Indian condition to that of another culture and Divakaruni's *The Mistress of Spices* addresses the problems of the Indian concept of marriage in the diaspora while using mythological imageries of other cultures.

Linguistic Articles and Notes

Jaroslav Vacek

Dravidian and Altaic 'to bend/to bow – elbow/knee/ankle' ... 395–410

This paper discusses the etymological nest of Dravidian and Altaic lexemes with the meaning "to bow, bend" and the terms for the "elbow," "knee," "ankle" as a dynamic etymological model. The lexemes have the general formal structure of the CVC- root with an initial dental (stop or nasal) and medial velars or labials. In the first section of the paper the verbs and some of their derivatives are listed and discussed also with regards to several overlapping etyma with different meanings. The second section sums up the terms for the body parts related etymologically to the respective verbs. In the conclusion select Altaic reconstructions are listed for comparison.

Pavel Hons

Types of Semantic Reduplication in Tamil 411–424

This article deals with pairs of synonymous words in Tamil. These pairs are very frequent in modern Tamil but only a few words constituting these pairs can be considered complete synonyms. Most of them differ in meaning, emotive charge or source of origin. The pairs are arranged into several major groups according to their nature and then commented upon. The article also touches upon the question of the function of these pairs in the language.

Svetislav Kostić

**Semantic Properties of the Verbo-Nominal
Syntagmas (VNS) in Hindī 425–434**

The verbo-nominal syntagmas in Hindī represent multi-word naming units of action, process or state. They are developed from some more complex syntactic structures also including other functional words (postpositions and postpositional phrases, adverbs etc.). As condensed structures/formations they include a noun or an adjective and a functional verb. There is a set of verbs, which lost their original meaning (light verbs) and have a verbalizing function. The VNS-es as naming units in their semantic structure and development include several types. As literal VNS-es they are easily comprehensible, since the nominal and the verbal constituents signalize the meaning of the syntagma sufficiently clearly. In other types of VNS-es at least one constituent shifts its original meaning and different types or stages of metaphoric and idiomatic syntagmas arise. The metaphor is a poetic and stylistic figure; nevertheless many metaphors become semantic units denoting verbal action/process/state.

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Amr Gaber

The Location of the Central Hall in the Ptolemaic Temples 445–470

The present article tackles the subject of the location of the Central Hall in the Egyptian temples of the Ptolemaic period. According to the texts of the temples, the hall in question was situated between the Sanctuary and the Hall of Offerings. A hall with such a strategic position should have been used by the ancient Egyptians to take advantage of its features. Hence, four temples have been investigated: Edfu, Dendera, Philae and Kom Ombo. However, there were earlier theories concerning the location of the Central Hall and these have to be reconsidered. Recently, with the work conducted by Prof. J. F. Quack on the papyri of the Book of the Temple, there has been an enormous amount of information about the description of the ideal temple and its lay out and, in particular, the location of the Central Hall. Since it is a guidebook for the ideal temple, the information implies that it might have been followed or at least taken into consideration during the planning of the temples.

Hiltrud Rüstau

The Great Festival of the Goddess: Daśahara in Bastar 471–492

Daśaharā in Bastar/Jagdalpur has nothing to do with the Ramayana or the Devīmahatmya, as elsewhere in India. Here, Dantesvarī, the tutelary goddess of the erstwhile royal family, is at the centre of the festival. Invited by the royal family, goddess Dantesvarī arrives from Dantewāḍa, the former capital of Bastar; many village goddesses of the tribal environment also attend. Smaller or larger silver umbrellas are used to represent the goddesses. Some wooden frames (*angas*) are used to represent male gods. The climax of the festival is reached, when Dantesvarī, the guest of honor, arrives together with Mavlī, the tutelary goddess of the earlier dynasty, who is represented by a type of palanquin (*doli*). One of the most outstanding features of the festival is the procession of two big wooden chariots, constructed by different groups of *Ādivāsis* and pulled around a certain quarter of the city by other groups, according to a fixed tradition. In the past, the festival served as the annual means of re-endorsing royal power. Since 1999 the grand-nephew of the last Maharaja of Bastar has again taken over most of the ritual functions.

Dagmar Marková

Animals Among People, as Depicted
in Modern Hindi Literature 493–511

In modern Hindi literature, the imagery of animals is usually employed in order to present an insight into the complexity of the human mind and human relations. A positive attitude towards useful animals is reflected; the motifs of animals are employed to depict cruel social inequalities. In particular, in the New Short Story, the imagery of an animal is mostly employed as a symbol; often as a symbol of something unpleasant or of a painful memory. In many texts, it is used to make people give serious thought to the possibility that things might appear differently from what they really are.

Véronique Alexandre Journeau

Musique de l'Antiquité : la théorie grecque au regard
de l'antique cithare chinoise 琴 *qin* (古琴 *guqin*) 513–534

The Chinese zither 古琴 *guqin* (Old zither 琴 *qin* zither), with strings stretched lengthwise on a flat wooden belly, is a pentatonic heptachord which can be played in three different ways: transversely on open strings, longitudinally by stopping, and also in harmonics (touched lightly on various marked points). Such an instrument, age-old in China, might be a theoretical archetype, which is able to make a contribution to the debate on issues concerning Greek music, something which has remained obscure in relation to the classical Western approach. Indeed, the assimilation “heptachord-heptatonic-diatonic” has ineluctably led most Western theorists to occasional misunderstandings of texts related to tuning, modulation, and the names of the modes. The demonstration is carried out in three steps: 1) a consideration of the seven tunings of the pentatonic *guqin* zither and their permutation through modulation on the diatonic scale; 2) an examination of the correspondence between musical systems and the Greater Perfect System; 3) a conclusion leading to the question as to whether the specific characteristics of the Chinese *guqin* were known or unknown by the Greeks. In order to maintain an effective methodological approach, we need to remember that Chinese writing gives different names to the notes, according to the system to which they belong. In conclusion, the hypotheses concerning the supposed exchanges and influences from Asia to Greece are strengthened anew.

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