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## ABSTRACTS

### QIAN ZHONGSHU: A GRANDMASTER IN A FORTRESS BESIEGED

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Qian Zhongshu was one of the greatest contemporary scholars, novelists and men of letters, and he also was one of the great literary comparativists of the world because of his burning wit and formidable erudition. Qian is distinguished among other writers and scholars for his broad understanding of both the Chinese classics and Western literary traditions. This essay discusses Qian Zhongshu's role as a grandmaster who interconnects Chinese and Western cultures. The first part introduces Qian's creative writing before the 1940's. The second part presents Qian's formidable interpretation of Chinese classical literary and artistic traditions in *On the Arts of Poetry* and *Limited Views* and the grand pattern of Qian's works. The third part discusses the influence of Qian's principle of "harmony without uniformity" in Sino-Western intercultural dialogue. All in all, Qian Zhongshu established the great example of comparative culture study of the East and the West.

**Key words:** Qian Zhongshu, literary interpretation, intercultural dialogue

### EINIGE BEMERKUNGEN ZUR SUCHE NACH DEN VERSCHOLLENEN ALTÄGYPTISCHEN SONNENHEILIGTÜMERN DER 5. DYNASTIE

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In der Periode der 5. Dynastie kam in der memphitischen Grabstätte ein neuer Typ von königlichen Bauten auf – die sog. Sonnenheiligtümer. Schriftlichen Quellen sind die Namen von sechs solchen Tempelanlagen zu entnehmen, die den sechs Königen dieser Dynastie zugeschrieben werden, nämlich von Userkaf bis hin zum Menkauhor. Lediglich zwei dieser Tempel wurden von Experten identifiziert und archäologisch untersucht. Die anderen vier Tempel, namentlich das Sechetre „Opferfeld des Re“, das Setibre „Lieblingsplatz des Re“, das Hetepre „Opferplatz des Re“ und das Achetre „Horizont des Re“ blieben bislang noch unentdeckt. Der Autor diskutiert hier einige Hypothesen, die in der Fachliteratur der letzten Jahre im Zusammenhang mit den genannten Sonnenheiligtümern vorkommen. Er schlägt dabei die Durchführung einer Vor-Ort-Untersuchung im Abusir-Gebiet vor und das Austesten einiger der neuen Theorien. Die Ergebnisse so einer Untersuchung würden frische Erkenntnisse hervorbringen und sie könnten auch einige Behauptungen verifizieren, welche aufgrund der bestehenden Quellen nicht entschieden werden können.

**Key words:** Altes Ägypten, die 5. Dynastie, Abusir, Sonnenheiligtümer, Sechetre, Setibre, Hetepre, Achetre

### CLASSICAL ARAB POETIC CONVENTION BY THE UMAYYAD PERIOD: A PSYCHOLOGICAL STUDY OF IMAGINATION

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This study is concerned with a set of questions to illustrate the main aspects of images of thoughts, which emanate from the depths of the mind, and the underlying forces and their symbolic functions: particularly, the archetypal images of the ‘hero-heroine’, ‘nature’ and ‘animal’, and their symbols in the “Classical Arabic Lyrical Traditional Ode Convention” elaborated by Umayyad poets. What are the aspects of their archetypes and the plans of reality according to which the imaginary experience of each of them is constructed? What are the forces that stand against the hero from the very beginning of the traditional amatory prelude (*nasīb*) and along the movement of the Arabic poem till the end, where the poet receives the prize from his praised patron or from his beloved woman? These questions are essential in exploring and revising ethics and profound values; they could be answered differently from various standpoints. Notably, the transmutation of sentiment is one of the more vital constituents that offer a clue to understanding the meaning of the whole poem.

**Key words:** classical Arab poetic convention, textual structure and integration, textual functional interpretation, lyrical ode, romance, figurative representations, poetic imagination, symbolic language, archetypal criticism, archetypes, symbols, initiation rite, myths, dreams, anthropology, psychology

## QUO VADIS ARS SINICA? REFLECTIONS ON SINO-WESTERN DIALOGUE

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My paper begins with a short evaluation of what European and Chinese *Transcultura* members have done and published in Chinese from the 1990s up to the present time. I have devoted the first part of my contribution to the history of the interflow between European and Chinese art that began with the Greco-Gandharan art in the 2nd cent. A.D., then proceeded during the Mongolian Yuan Dynasty (Marco Polo), and reached a peak of impact (if not a great response) in the 17th–18th centuries during the Jesuit mission in China and in Europe during these centuries. Mutual enchantment on both sides ended after the end of the Jesuit mission and after Herder’s and Hegel’s critical attitude to China and its culture. In the first years of the 20th century and later, Chinese students in the US and Europe started to be interested in Western art and schools of art were set up in China. In the 1920s and 1930s artists combined pictorial art with poetry, or criticism. In the 1950s Xu Beihong defeated Lin Fengmian and followed Mao Zedong’s line. During the Cultural Revolution (1966 – 1976) nearly all contacts with foreign countries were severed. Gradual change came only after Mao’s death in 1976. In 1985 a New Wave Art claimed freedom in art, but up to the end of the 20th century the Chinese government was more or less unfavourable to the Chinese avant-garde art. The situation in Chinese art from 1985 up to now is briefly analysed in the last part of the paper.

**Key words:** European arts, Chinese arts, their histories, mutual enrichment in 21st century

## LEBANON DURING THE SHĀRIL ḤULW PRESIDENCY, 1964 – 1970

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The relative calm of the regime of Fu’ād Shihāb (Fouad Chehab) began to wither away during the presidential term of his successor Shāril Ḥulw (Charles Ḥelou). In many respects the new regime was supposed to be a continuation of the former one. Political, social and economic reforms were to be carried out as specified under the regime of Fu’ād Shihāb. More important, the role of the army and its *Deuxième Bureau* in decision-making remained intact and a hard-liner *Shihābist*, Ilyās Sarkīs, wielded great power as the head of the presidential bureau. The new regime provided a convincing argument that not even *Shihābist* policies were capable of ameliorating Lebanon’s inherent problems. These problems were structural and could not be solved by reforms. Furthermore, these reforms interfered with the confessional arrangements in the political system and were not easy to implement at a time of relative calm in the region. When major disturbances such as the June 1967 war, began to occur in the area, even these innocuous reforms became unacceptable to the traditional and sectarian forces in the country.

**Key words:** the Arab Cold War, the period of Arab summits, the *Shihābist nahj*, the PLO’s activities in Lebanon, the Cairo Agreement

## THE PLO AND THE CIVIL WAR IN JORDAN (1970)

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The June War changed the regional balance in the Middle East, weakening the position of Arab states. The three Arab countries directly involved in the war with Israel lost an important and strategic part of their territories. After a swift air and ground attack, Egypt lost the Sinai Peninsula, which resulted in the closure of the Suez Canal, unfavourably affecting the Egyptian state budget. Syria was pushed out of the Golan Heights – an excellent vantage point for shelling Damascus. This military weakness led top governmental representatives to consider the possibility of a new Israeli attack. Jordan suffered a real loss, not only of territorial but also religious significance. It lost control of the whole West Bank of the Jordan River, including East Jerusalem. Jordanian King Ḥusayn was aware of the fact that the Israeli seizure of the West Bank called for quick action as a long-term occupation could thwart the unification of the kingdom.

**Key words:** Israel, Palestine Liberation Organization (PLO), Gaza Strip, West Bank of the Jordan River, al-Faṭḥ, Black September, the Palestinians