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DICKINS, James and Janet C.E. WATSON: *Standard Arabic. An Advanced Course* (Student´s Book). Cambridge University Press 1999. xxix + 592 pp. ISBN: 0-521-63558-6 (paperback). Price £22.95 (US$29.95). ISBN: 0-521-63211-0 (hardback). Price £60.00 (US$85.00).
DICKINS, James and Janet C.E. WATSON: *Standard Arabic. An Advanced Course* (Teacher´s Handbook). Cambridge University Press 1999. xxii + 194 pp. ISBN: 0-521-63161-0 (hardback). Price: £27.50 (US$42.95).
DICKINS, James and Janet C.E. WATSON: *Standard Arabic Cassette set: An Advanced Course.* Cambridge University Press 1999. ISBN: 0-521-63531-4. Price: £10.25 (US$15.95).

When reviewing *Standard Arabic: An Elementary-Intermediate Course,* I did not expect that I would shortly have the pleasant opportunity to welcome another Cambridge UP contribution to modern methods of teaching Standard Arabic. The emergence of the recent Cambridge University Press *Standard Arabic Advanced Course* program largely moderates my suggestion (*AAS,* 10/2001 No2, 219-223) to complete the elementary-intermediate course by updating the whole Leipzig University *Lehrbuch* set (i.e., by addition of Part ii/1, 1981 and Part ii/2, 1981). The way followed by Cambridge UP is of course far more straightforward and more efficient.

The *Advanced Course* (course, in what follows) is designed for students who have already completed an elementary course of Modern Standard Arabic and is intended to be taught over two academic years. The course consists of twenty topics laid out in chapters, each of them being divided into thirteen sections as indicated below.

The course aims at developing four basic language skills: reading, writing, speaking and listnening to an advanced level, and providing students with general competence in both Arabic>English and English>Arabic translation. The course further aims at providing students with an insight into important aspects of the Middle East.

In presenting the inventory of chapters, the following explicative symbols are used: S (with chapters of mainly social orientation), C (with those of mainly cultural orientation), and P (with those of mainly political orientation):

1: Geography of the Middle East   S
2: Ethnic groups in the Middle East   S

3: The Middle East in antiquity   S
4: The rise of Islam   S/C
5: Arabic Language   C
6: The Arab - Israeli Conflict   P
7: Iraqi invasion of Kuwait   P
8: Climate and environment   S
9: Social Issues and Development   S
10: Gender   S/C
11: Popular culture   C
12: Muslim Spain   S/C
13: Arab nationalism   P
14: Islamic fundamentalism   P
15: Democracy   P
16: Death and succession   P
17: Arabic literature   C
18: Economics   S
19: Medicine   S
20: Islamic heritage   C

The layout of all the chapters in sections has the following standard format:

1. Basic background material (this material is in English, often in the form of charts, whose purpose is to give students a basic background to the topic in question, and to provide general information and context for subsequent material in Arabic).

2. Additional reading (provides pointers to additional sources of information on the topic, particularly for keen students).

3. Key vocabulary (presents lists of small and well-defined semantic fields within the topic of the chapter at hand for which students are to develop their own vocabulary lists in Arabic).

4. Written Arabic texts 1 (modern Arabic texts accompanied by exercises: comprehension in Arabic or English, paraphrasing in Arabic, synonym exercises, structure translations, translation into English; the texts in this section generally focus on one particular aspect of the chapter topic).

5. Written Arabic texts 2 (as above, these texts are generally more difficult than those in the previous section and they either develop further the ideas presented in section 4, or focus on another aspect of the chapter topic).

6. Written Arabic texts 3 /classical/ (one or two classical Arabic texts relating to the chapter topic).

7. Grammar/stylistics (the section provides detailed grammatical/stylistic notes).

8. Aural Arabic texts 1 (aural text(s) from the BBC 'Pick of the Month', BBC Arabic Service news, Yemeni radio, the Qur'an, and other sources; various exercises: completing gapped transcriptions, structure translation, comprehension, translation, paraphrase).

9. Aural Arabic texts 2 (second aural text; as for section 8 above).

10. Written English texts (English text(s) relating to the topic for translation into Arabic).

11. Précis (longer Arabic text from which a précis is to be produced in Arabic).

12. Oral (discussion of selected aspects of the topic in Arabic).

13. Essay (an essay about the chapter topic in Arabic using vocabulary and structures occurring in the Arabic texts).

The *Student's book* of the course is accompanied by a carefully designed *Teacher's handbook,* with an included key to exercises. The handbook offers some general suggestions for teaching the course and a number of additional exercises.

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The Cambridge UP *Advanced Course* can hardly be matched with anything produced in the field as to the size, selection and authenticity of the materials included, and the elaborateness and efficiency of the methods adopted. Masterfully selected topics invite the students to follow the great historical adventure of Arabdom: the transition from the paganism of the *jāhiliyya* to the wider monotheist family of *'ahl al-kitāb*, the constitution of the proud Islamic heritage and the superb cultural detour to Muslim Spain, up to the multifaceted scene of Arab modernity: Arab nationalism, Islamic fundamentalism, oil-driven economics, the Gulf War and the never-ending Arab-Israeli conflict.

The Standard Arabic Cassette set deserves special attention. The authenticity of sound recordings is supported by the fact that most aural texts are presented by their respective authors (Ṭāhā Ḥusain, Gamāl ʿAbd al-Nāṣir) or other prominent subjects. This stressed authenticity of words evokes a historical nostalgia of what is already gone, but has nevertheless left its readable traces to the present.

With *'Abū al-Hawl* (/*al-Hōl*), it might have been worthwhile reminding the students that some culturally 'fossilized' proper names, though theoretically inflectible, are in fact paradigmatically invariable (viz., 154: *yuʿajjil bi-nihāyat 'Abū al-Hawl*), as against fully inflected proper names of the same syntactic pattern: 151: *qāl Ibn 'Abī Zaid*, or 125: *'inna 'Abā al-'Aswad al-Du'alī*, etc.

Some misprints recorded:

ix: *al-ḥaḍārāt* (the final syllable written without the quantity-marking *'alif*);

113: *daḫalna* in: *'ālāf birīṭāniyya daḫalna dīn al-'islām* (the final syllable marked by a superfluous *'alif*);

203: *'inna* in: *qāl lī ṭabīb al-sijn 'inna hāḏih al-mar'a ...* (*'alif* with an unduly super-scribed *hamza*);

203, 238: *'ahrāmāt* (the word-initial *'alif* with an improperly subscribed *hamza*, in contrast to their correct writing in Written Arabic texts 2: 73-74).

The vowelling is sometimes misleading, as in the passive *uʿtubir -yuʿtubar* (21), so is, in some rare cases, the location of *šadda* with its respective vowel: *baʿda taʿarrufihin-na* (*šadda* unduly marking the radical next to the proper one).

It is always easy to suggest what might or should have been included, or alternatively treated, in a modern ambitious teaching/learning device like the present one. A generally high appreciation of both the methodological structure of the Course and the selection of its topics, as is the ours, does not leave much space for discussing alternative solutions or speculating about possible additions. When daring, for all that, to specify the topic we would have been quite particularly glad to see integrated in one of the extant culturally oriented chapters (e.g., in Chapter 5: Arabic language, or Chapter 17: Arabic literature), it could perhaps best be introduced as 'Standard Arabic in the intercultural space'. After creating a necessary context for the topic, the laborious but steadily more successful struggle of Arabic to react to relevant scholarly discourses of Western origin by way of translation or paraphrasing, might have been illustrated. A number of short English-Arabic contrastive translations from two or three different scholarly fields would have been sufficient to show the ability of Arabic to cope even with modern and ultra-modern texts coming from beyond the Arabic scholarly and cultural tradition: specimens from, say, Roger Allen's *The Arabic Novel* (University of Manchester 1982) paralleled by the corresponding passages from Ḥ. Ibrāhīm al-Munīf's Arabic version: *al-Riwāya al-ʿarabiyya* (Cairo, al-Majlis al-'Aʿlā lil-Ṯaqāfa 1997), or, from the well-known and highly influential postcolonial discourse by Edward Said: *Orientalism. Western Conceptions of the Orient* (London: Routledge & Kegan Paul 1978, reed. 1995) and the Abū Dīb's Arabic translation of the latter: *al-Istišrāq. al-Maʿrifa. al-Sulṭa. al-'Inšā'* (Beirut 1981), or the like.

For me, as a translator of Ibn Ḥazm's *Ṭawq al-ḥamāma* into Slovak (*Holubičkin náhrdelník* 1984), it was highly rewarding to go through Chapter 12 and see the lofty building of Andalusian culture depicted in vivid and truthful colours.

Our generation of Arabicists could only dream of such an elaborate teaching/learning device as that recently materialized in the Cambridge University Press *Advanced Course* program. It should be highly recommended to all those who have already devoted a part of their time and energy to mastering Standard Arabic at an intermediate level and who are able and willing to spare another part of their time and energy to further develop their knowledge of this fascinating language.

Ladislav Drozdík

HOPE, Colin A.: *Egyptian Pottery*. Second Edition 2001. Shire Egyptology 5. ISBN 0 7478 0494 X, 64 pp., 76 b/w illustrations. Price 4.99 GBP.

The second edition of the reviewed book contains the revised text of the original version first published in 1987 and some new illustrations. Their complete list can be found on pages 4-5 followed by a short table of chronology of ancient Egyptian history.

The first chapter of Hope's book titled *The Egyptian potter* (pp. 6-10) starts with a passage from a Middle Kingdom text "The Satire of the Trades" preserved on the Papyrus Sallier II. This text presents the profession of the potter as a dirty and uncomfortable occupation. The potters belonged to the poorer members of Egyptian society. Based on the study of reliefs and other scenes one can say that the production of pottery was mostly a male prerogative. They lived and worked in larger villages and towns. In addition to the providers of the pottery for the community, the potters were employed by and worked for the estates owned by the king, members of the royal family, temples, funerary estates and other high officials. The workshops of the potters were situated on the outskirts of the settlements because of the presence of the clay deposits on the one hand as well as the smoke from their kilns on the other. Some of the potters especially those employed by the temples may have been specialized in the manufacture of particular types of pottery.

The second chapter *Pottery manufacture* (pp. 10-19) deals with the process and methods of production. The potters worked basically with two types of clay. The alluvial Nile-silt clay available on the banks of the Nile and in the cultivated areas was more abundant and frequently used in Egypt. The marl clay found on the desert edge was the second type. Throughout the history of ancient Egypt several techniques of pottery manufacture were used. The principal methods were: hand-forming; hand-forming and finishing on a stand; forming on a wheel. Hand-forming includes several different methods of pottery manufacture. The simplest one was fashioning the vessel from a lump of clay with the fingers. Hand-forming and finishing on a stand consisted of forming the vessel by hand and finishing the neck and rim by standing it on a device that enabled the vessel to be rotated. The lower parts of such vessels reflect the marks of hand-forming and the upper ones the marks produced by rotation. These simple rotating devices developed into the pivoted wheels that enabled the clay to be rotated throughout the manufacturing process. All the methods of pottery manufacture are known from the study of the tomb reliefs and scenes as well as the archaeological material preserved from all periods of Egyptian history. The vessels were baked in kilns. They can have straight or concave sides made of mud bricks. The Old Kingdom examples were about the height of a man and between 1 and 3 metres in diameter. The height of the New Kingdom kilns seem to have increased and some of them could have concave sides. These kilns were able to reach the temperatures between 600° and 1100° C.