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| Nota di contenuto | Intro -- Contents -- Illustrations -- Preface -- Note -- Introduction: Some Moments, Figures, and Themes in South African History -- PROLOGUE FOUNDERS OF THE INHERITANCE: "LET ME GO BACK" -- Introduction -- Ndumiso Bhotomane, Origins of the Xhosa -- The Development of the Kingdom -- The State of the Kingdom -- PART 1 CULTIVATING THE PAST: "THIS IS GOD'S PLACE" -- Introduction -- Nongenile Masithathu Zenani, "The Necessary Clown" -- Nongenile Masithathu Zenani, "The Endless Mountain" -- Hayibo, Mityi's Stepbrother -- Mityi, the Neglected -- Mityi, the Creator -- Mityi, the Queen -- PART 2 AMBIGUOUS PROMISE: "IT KEEPS ON HAPPENING, IT KEEPS ON HAPPENING" -- Introduction -- Nopiani Gxavu, Malikophu's Daughter -- Emily Ntsobane, The Deadly Pumpkin -- PART 3 THE |

THREATENED DREAM: "THE LAND WAS SEIZED" -- Introduction -- Mdukiswa Tyabashe, So Tall He Touched the Heavens -- Mdukiswa Tyabashe, All the Land of the Mpondomise -- From the Blue Region -- The Hunter and Master of Magic -- The Dreamer -- Struggle for the Throne -- The Sacred Snake -- The Woman Who Would Be King -- Shaka Invades the Mpondomise -- A Land Divided -- Conflict with the Thembu -- Like a Woman Carrying Children on Her Back -- Freedom-fighter -- Flight -- Mtshophane Mamba, Snapping at the Water's Foam -- Ndumiso Bhotomane, The Land Was Seized: The Ngcayechibi War of 1877 -- Ashton Ngcamo, The Land Has Grown Old -- Ashton Ngcamo, Tears in Your Stomach -- PART 4 UNCERTAIN HOPE: LIGHTING "AN UNCONTROLLABLE FIRE" -- Introduction -- Ndumiso Bhotomane, She Spoke about the Resurrection: Nongqawuse and the Cattle Killing of 1857 -- Nongenile Masithathu Zenani, No Person Arose -- Sondoda Ngcobo, Chakijana, the Trickster -- Sondoda Ngcobo, Chakijana, Zulu Freedom-fighter -- Frederick William Calverley, So Everybody Was After Chakijana -- P.W. van Niekerk, The Whites Were to Be Killed. EPILOGUE SEIZERS OF THE INHERITANCE: "THE STORY IS PAINFUL" -- Introduction -- Nomusa Makhoba, Jabulani Alone -- Death of the Father -- Destitute -- Seizers of the Inheritance -- Coming of Age -- Death of the Mother -- Independence -- Return -- Jabulani Alone -- Magagamela Koko, Age and Death -- When You Are Grey -- Now I Am Spent -- Notes -- Sources -- Index.

Sommario/riassunto

In the years between the Sharpeville Massacre of 1960 and the Soweto Uprising of 1976--a period that was both the height of the apartheid system in South Africa and, in retrospect, the beginning of its end--Harold Scheub went to Africa to collect stories.

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| Nota di contenuto | Cover -- Title Page -- Copyright Page -- Contents Page -- List of Figures -- Figure 1 Terracotta vase, Mohenjodaro (third millennium BC) -- Figure 2 Minoan jug from Pyrgos burial cave (c. 3000-2600 BC) HM P7531 -- Figure 3 Nippled ewer, Akrotiri (c.1725-1625 BC) NAM P 27436 -- Figure 4 Terracotta Mother Goddess, Mohenjodaro -- Figure 5A Drawing of female figurine from Petsofas sanctuary (c. 2000-1900 BC) -- Figure 5B Male figurine, HM P3405 -- Figure 6 Cycladic female figure (c. 2500 BC) P 9096 -- Figure 7 Male torso, Harappa -- Figure 8 Male statue of a priest-king, Mohenjodaro -- Figure 9 Fresco of three Minoan women, Knossos Palace (1600-1450 BC) HM T9 -- Figure 10 A and B Wall painting, Mycenae (1250-1180 BC) -- Figure 11 Wall painting, Akrotiri (16th century BC) -- Figure 12 Mohenjodaro seal with humped bull (Third millennium BC) -- Figure 13 Gold necklace of jade and agate, Mohenjodaro (c.2600-1900 BC) -- Figure 14 Gold diadem from Shaft Grave III, Mycenae (1750-1050 BC) NAM P 3-5 -- Figure 15 Balance and weight, Mohenjodaro (c. 2500 BC) -- Figure 16 Gandhara Buddha, Jamalgarhi near Mardan (4th-5th century AD) -- Figure 17 Gandhara relief of music at a drinking party, Hadda (1st-2nd century AD) -- Figure 18 Asian Trojan Horse, Hund (1st-2nd century AD) -- Figure 19 Miran painting (3rd-4th century AD) -- Figure 20 Impression of large oval |

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Sommario/riassunto

This book examines similarities and differences between art in ancient Indian (Indus) civilizations and that of the Aegean civilizations. The comparison raises questions about possible cross-cultural influences, which became more significant following Alexander's invasion and the subsequent adaptation of Indian art under the Indo-Greek kingdoms.
