

Egyptian Shadow's Theatre: Unpublished Ottoman Collection of Shadow Play Objects exhibited in the Museum of Geographical Society in Cairo

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Abstract

The study focuses on ten unpublished Ottoman collection of shadow play objects. Six of them are figural representation and the other four represents animal forms. They are made of leather and exhibited in the Museum of Geographical Society in Cairo. They are dated back to the ottoman era. Descriptive and analytical methods of research are adopted to accomplish this research.

Keywords Shadow play - Imagination - Puppet - Walnut - Phantom - The doorway.

الملخص العربي

تركز الدراسة على عشر مجموعات عثمانية غير منشورة من أدوات لعب الظل. ستة منها تمثيل اشخاص ادامية والأربعة الأخرى تمثل نماذج حيوانية. وهي مصنوعة من الجلد وتعرض في متحف الجمعية الجغرافية بالقاهرة ويعود تاريخها إلى العصر العثماني. وتم اعتماد المنهج الوصفي والتحليلي للبحث لإنجاز هذا البحث.

Introduction

Shadow play (Khayal al-Zill) is one of the most entertaining means of ancient forms of storytelling. Also, it is called shadow puppetry, shadow puppet theatre and shadow fiction in reference to the means by which this art was practiced, as it required a theatre. Some refer to the similarity between this art and the performances presented on the common theatres in Europe, as well as some of the puppets that the puppeteers move behind the white curtain¹

It is the art of puppets and dolls linked to the art of sculpture, where the shadow puppets are held and moved behind a curtain. The contrasting interaction between the figures shows the contrast between reality and imagination that is a type of entertaining performance tolerated by Muslim jurists². In addition, this art combines the art of characterization by signs with music, representation and poetry, and its figures made out of colored leather that are moved between a source of light and a linen screen³.

The "Khayal" or the "Shadow" in language refers to the unreal appearance, the imagination; a delusive semblance or image; a vain and unsubstantial object of pursuit, often contrasted with the *substance of reality*. Technically, it is a type of folk's art performed by moving caricatured skin figures between a light source and a white screen on which the shadows of these figures fall, which were designed to reflect

their patterns and colors. It is an undeniable theatrical art, based on directing a story with a plot and characters, and presenting it through acting by moving the figures, dialogue, and action instead of narrating it. The shadow play differs from theater due to its reliance on puppets instead of humans as the basis for acting and performance⁴.

The natural concept of shadow play is the "shadow of imagination" as expressed verbally by the puppeteer in front of the back light. Some Muslim Sufis referred to the shadow theatre and compared between knowledge and the scene presented by figures hiding behind a screen to express the relationship between humans and the Divine Entity⁵.

Shadow play is considered one of the oldest forms of folk's entertainment that depends on imitation and dialogue between some people using movement and gesture to express a meaning with the intention of conveying it to the recipient. Shadow play is considered one of the three popular puppet arts (along with the al-Arajouz and Sunduq al-Donya)⁶.

Shadow play is a form of comic show that spread significantly in the Arab countries for about eight centuries until the beginning of the fourteenth century AH, the twentieth century AD. It was one of the common shows at weddings. Whenever a wedding was held, the shadow play would be performed on one of its nights. This lasted until the Franks invented the animation, which made people turn to them and set aside the places of performing the shadow plays. Ibn Hazm Al-Andalusi described a shadow play as: "figures mounted⁷ on wooden handles that are turned rapidly so that some disappear and others appear⁸.

Shadow play is an ancient art associated with the East in terms of place and with preaching and education in terms of function, regardless of the tools that the puppeteer presents his shadow scenes, whether the puppets are made of cardboard, leather or wood. The theory of shadow reflection by shedding backlight on a body that casts its shadow on a certain place is not far from human imagination, but rather it is part of the human's daily journey with the sun and shadow. This is so close to Plato's "Allegory of the Cave" that delves into the nature of perception, knowledge, and the human condition as well as the concepts of illusions and reality. Hence, it is not strange that shadow play has turned into an art in which the illusionists (puppeteers), throughout different eras, have specific functions to do as required of them. It has educational purpose that is presented in an entertaining way. Hence, each era had its own appropriate aesthetic and artistic function of the shadow play⁹.

The History of Shadow Puppetry:

There is consensus among historians that this game originated in ancient India, and some say that it originated in China and moved from there to the Arab countries via India and Persia, then to Egypt via Syria and from Egypt to the countries of the Maghreb¹⁰. There is another opinion that states that shadow puppetry originated in the Far East and from there to the countries of the world, but it is difficult to determine the country in which it originated. Some studies indicated that it originated in China, although another indicate that it was mentioned in an ancient Indian text, and a third indicate that it originated in the lands of the Mongols and extended to the neighboring countries, especially to Japan and the Java Islands.

The shadow play may have moved early to the Arab countries from Java, at the hands of the Muslim merchants, perhaps during the 4th or 5th century AH – 10th of 11th century AD. This is confirmed by the early references to this art, especially during the reign of Al-Ma'mun (198-218 AH/813-833 AD). It was narrated that a cook's son in Al-Ma'mun's palace, had seen the poet Da'bal Al-Khuza'i managed to satirize others by performing shadow plays. However, there is an evidence that Salah al-Din Al-Ayyubi attended a shadow play show in Egypt in 1171 AD, accompanied by Al-Qadi Al-Fadil. However, there is no doubt that shadow play was widespread in both Iraq and Egypt in the 6th or 7th century AH - the 12th or 13th century AD, when which is the century in which the famous entertainer and playwright (Ibn Daniyal Al-Mawsili)¹¹ was a pioneer of this art¹².

It is most likely that shadow play originated in China, and it seems that the Turks adopted it from the Chinese through the Mongols. Perhaps, there is a relation between the Chinese shadow play and the Islamic world. Since the road from China and India to the Islamic world extends through Persia, the Persian poetry included many passages that refer to shadow play that is still known in modern Persia as (Kajul Bahlawan). Egypt knew shadow play where this art progressed in the Arab culture. However, the plays of Al-Kahhal Ibn Daniyal are the works preserved of Arab dramatic poetry in the Middle Ages.

It is most likely that the Arabs knew shadow play through the East and Southeast Asia, and it is certain that it was known in the seventh century AH, the thirteenth century AD, and it remained popular there. Some artists were influenced by the Turkish art of Karagöz, which was also influenced by Egyptian art¹³.

Shadow play was known for the first time among the Arabs in the Abbasid era, and it appeared in Egypt in the Fatimid era in the fifth century AH, the eleventh century AD. At this time, Egypt was known for shadow play, which uses both figures and light, which required designating a secure place so that the light can be focused on the figures. However, there should be a degree of flexibility in movement to enable performing it in the courtyard of house or inside a specific tent. Hence, it was one of the means of entertainment in celebrations, wedding and circumcision parties, and the like¹⁴.

It was mentioned that Salah al-Din attended a shadow play show with his minister Al-Qadi Al-Fadil in 567 AH // 1171 AD. Salah al-Din once persuaded al-Qadi al-Fadil to watch a shadow play, and then asked him to comment, saying "If it was forbidden, we would not have attended it." At the end of show, the pompous minister remarked, 'I have had a lesson of great significance. I have seen empires coming and going, and when the screen was folded up, I discovered that the Prime Mover was but one.'

Shadow play continued throughout the Ayyubid and Mamluk eras as one of the most important means of entertainment in Egypt until the Ottoman Sultan's conquest of Egypt as he was keen to accompany some shadow puppeteers with him to Istanbul upon his return.

Ibn Iyas mentioned in annals of 923 AH / 1517 AD that the Ottoman Sultan Selim I brought a shadow puppeteer to the Nilometer on Rawdah Island one night. When he sat down to watch, it was said that the puppeteer made a scene depicting Bab Zuweila and Sultan Tuman Bay when he was hanged and the rope was cut twice. When Ibn Othman watched this, he bestowed 80 dinars on the puppeteer that night, and gave him a gilded

velvet caftan and said to him: "When we travel to Istanbul, you will come with us so that my son can watch this".

However, Ibn Iyas did not confirm this story and said that it was a mere rumor that spread. It can be said that Sultan Selim had moved to Istanbul the skilled craftsmen in all crafts and industries, as well as some of the skillful shadow players like this puppeteer that Ibn Iyas referred to. Hence, it can be said that the art of shadow play in Egypt was a profession that was able to embody the historical events. Shadow shows in this era were not restricted to the display of amusing farces and comedies but rather had higher goals confirming that the Arab puppetry underwent significant progress until it acquired its distinct features.

Some opinions also indicate that the theater of shadow play is Indonesian in origin and most likely, it is the most famous shadow theater in the world¹⁵.

The Development of Shadow Play.

Most scholars who have researched the history of (puppetry) ¹⁶believe that they were made for a religious purpose in ancient civilizations, as the carved and hand-made puppets accompanied the usual religious ceremonies throughout man's life. In ancient Egypt, puppets (figurines) were used in the celebrations of Isis and Osiris. Herodotus gave an account of these puppets (figurines) that were likely thrown into the Nile as an offering. It was believed that it was a sacred power that overflows with goodness or prevents destruction.

There is no doubt that other Eastern civilizations, such as that of Mesopotamia or the Indus and Ganges river basins and the rivers of China, also witnessed the use of puppets (figurines) in religious events and ceremonies.

If scholars of folklore stated that the puppet is used in many forms of religious rites and performances as well as means of amusement and play, then this transition expresses a luxurious stage of culture and civilization. Perhaps, the puppets were used in ancient religious ceremonies and magical rituals before their use in amusement and play. Their use may have been more apparent in the field of beliefs than in the field of humanity.

However, it is certain that the ancient puppets in the Near East, at least including the lands of the Greeks, were not included in the shadow play theatre, at the beginning of their use. The historical evidence confirmed that they were moved by strings, like the puppets that Herodotus saw in Egypt, or they were moved by fingers, like the Greek or Indian puppets. This remained the case until the Arabs communicated with the civilizations of India, China and Southeast Asia¹⁷.

In the shadow play, the puppeteer takes a square hide built with wooden columns and lined with burlap or the like on three sides, and a white curtain is drawn over the fourth side. These are tightly fixed on the wood on its four sides. Puppets cut-out from thin wood or compressed paper walk, dance, fight, nod and laugh instead of the actor. The shadows of these puppets move on a white curtain made of thin, stretched cloth, and humans speak in their tongues, who are the players whom the audience does not see, but hear their voices. They are usually five, including a boy who imitates women and another for singing...etc. Behind the white curtain are illuminated lamps with bright lights. When the room or courtyard becomes dark, the shadow of each body is reflected on the curtain. These puppets symbolize the characters in the story. They are moved on sticks, and some

are moved by strings attached to them that the players manipulate according to the subject of the story¹⁸.

The puppets are flat figures cut out of cardboard, leather or thin sheets of metal and take different human shapes. As for their sizes, they are small, ranging from 20 to 60 cm in length. They had movable limbs and were jointed with thread at the neck, arms, waist and knees that can be manipulated using sticks. Some of these figures may be colored with bright colors and may be accompanied by other figures of animals that participate in the show. The play is performed behind a white curtain and the actors move the puppets with their hands. At the same time, the puppets are held close to the screen and lit from behind to cast their shadows upon the curtain. During the show, the actors move the puppets on one side, and on the other side they sing, speak and tell the story of the play accompanied by musical instruments. The spectators in front of the curtain become astonished with the result.

Stories presented are usually social and morality tales that may be a criticism of some moral and social defects. In addition, they may be a humorous portrayal of some craftsmen or professions, or a presentation of some important historical events. For example, there is a simple play that deals with the Crusades in the Arab East that is entitled "Harb al-'Ajam" or "War of the Persian".

We will discuss in this study ten shadow play paintings found inside the
Geographic Society Museum.

Descriptive study.

Model One

A shadow puppet of a man walking while naked. Raw material: Drawing on leather. Registration number: 1863.

A model of Egyptian shadow puppet characters made of tanned leather, depicting a person walking while naked, measuring 26 cm in height (Figure 1). This model is not hollowed out and has only one joint at the waist, dividing it into two parts: the upper part represents the head, chest, and arms, while the lower part represents the legs. Its decoration relies solely on color, except for the head covering, where the artist has used black lines and simple geometric patterns. The direct reason for the artist's avoidance of decoration in this model is likely due to its representation of a naked person; however, color was used in its painting. The artist employed black lines to define the facial features, outlining the eyes, nose, and mouth, and also intentionally defined the knees with spiral black lines.

This model may be specific to comedies and lowbrow roles, especially since it represents a completely naked person, and the artist emphasized its nudity with dark black lines. The artist also deliberately exaggerated the size of the man's buttocks, which does not correspond to the proportions of the body. Furthermore, the artist generally struggled to maintain human proportions compared to previous forms, as the hands appear very small and frail in relation to the rest of the body, and the legs are also extremely thin.

It seems that the hole for the control stick is always located in the upper body at the shoulder or chest, which is a general agreement in all previous forms, allowing the puppet to be attached to the control stick, making movement easier.



PL (1) the Egyptian Geographical
Era, shadow

ent Tools in the Ottoman
a lady

Model Two

A shadow puppet representing a dancer, image number 2. Raw material: - Drawing on leather. One of the shadow figures that seems to represent a dancer, as it has many joints connected by wire to facilitate the movement of these parts during the performance. It consists of seven separate parts: the chest with the head, then the abdominal area, and then the black half of the body. Each arm is made of two parts connected at the elbow.

This model is 75 cm tall and is made from semi-transparent yellow leather adorned with black lines interspersed with small areas of red.

The waist appears to be a round patch made of leather connected to the chest with a joint and the lower part of the body with another joint. The craftsmanship and intelligence of the maker are evident in the choice of the round leather patch for the waist of the dancer, as it allows for easy and flexible movements during the performance, making it clear to the audience that the dancer sways to the right and to the left.

The maker of this model paid attention to the dancer's adornments, decorating her clothing with linear patterns featuring plant and geometric units. The lower part of her clothing consists of four layers resembling "frills," the first of which is 8 cm long and has a decorative border with plant motifs that is 4 cm long. Above it is the second frill, which relies on two strips below the sleeve, 3 cm long, and its decoration is based on cuts and lines. The rest is decorated with vertical lines interspersed with linear patterns of geometric origin. The third and fourth frills are similarly decorated with geometric styles based on lines, dots, and simple shapes, and these frills are adorned in front with some decorative strips from the dancer's waist.

However, the middle area, as previously mentioned, is a circle with a diameter of 6 cm, decorated with intersecting lines in black that create small squares between them. The chest is adorned in the same linear coloring style, as is the head, with details of the jewelry, facial features, and crown decoration. The hair appears flowing over the shoulders, which are decorated along with the sleeves of the dancer's top with thin intersecting lines similar to those in the middle area. Three decorated ruffles hang from the sleeves, featuring black lines interspersed with red areas that repeat in several places. The same phrase written on the first model, "Ahmed's drawing," is inscribed on the hem of the garment.

This indicates that the maker is the same as in the first model "Figure 58," which is characterized by precision in execution and an exceptional ability to create intricate designs with a decorative character. Even if the name is not written, we can say that we can attribute the design of the model with the mashrabiya to a single artist due to the individual fingerprint evident in the decoration style, the type of decorative units used, as well as in the way the face and its details are drawn, and the choice of colors. However, in this form, the artist completely abandoned the technique of hollowing out and primarily relied on coloring and linear decoration.

From this, we conclude that the artist may vary their decorations from one model to another. There are forms that are suitable for certain decorative styles, which may not be suitable for others. Several factors come into play, such as size; the larger the size, the more the maker distances themselves from the hollowing technique, which could weaken the leather's cohesion and reduce its resistance to bending and curvature, unlike smaller figures and dolls.



PL (2) the Egyptian Geographic Society in Cairo(Entertainment Tools in the Ottoman Era, shadow play) statue of a dancer.

(Photographed by the Researcher)

Model Three

Shadow Puppet "Woman with Long Hair," Image Number 2, is one of the shadow puppet characters in Egypt, distinguished by its large size and height of 84 cm. It represents a woman with long hair cascading down her back. The artist emphasizes its density using dark black lines that are close together to give the curvature and flow. At first glance, examining this model suggests it bears a significant resemblance to the two previous models, as both are by the same artist in terms of drawing style, decoration, and coloring methods.

In terms of drawing,

the complete similarity between the depiction of this woman and the two previous models is evident, particularly in the way the side of the face and its features are drawn in the first model, where simplicity and delicacy of lines are combined with red coloring on the cheeks and lips. This is also clear in the way the crown atop the woman's head is drawn, which is very similar to the crown in the first model. The artist emphasizes the woman's adornment by drawing necklaces and hanging ornaments as seen in the previous models, using the same drawing style.

This similarity is also apparent in the design of the woman's dress, where the lower part is long and divided into four tiers of "ruffles" that start wide at the bottom and gradually decrease in width in the higher ruffles. This follows the same design style as the dancer's dress in the previous model.

In terms of decoration and coloring:

And we see where decoration and coloring are concerned:

This model's decoration relies on black lines and the repetition of geometric and plant units. In the lower part of the garment, divided into four ruffles, you can see densely arranged decorative plant units representing flowers and leaves. This is the same style as in the previous two forms, but it is very close to the second model representing the dancer.

The dominant color of this model is transparent yellow, which sometimes leans towards green and at other times towards red, following the same coloring style as in the previous two models.

In terms of the manufacturing method:

This model completely resembles the manufacturing method of the previous dancer model, except that it has only three joints due to its larger size. These joints are made of wire to facilitate the movement of parts during the performance. There is one hole at the shoulder, which is almost the hole for the wand of the magician.

From this previous description, it is clear that this model belongs to the same artist who created the previous two models, but it is distinguished by its larger size, which makes it appear worn out and old.



PL (2-1) the Egyptian Geographic Society in Cairo(Entertainment Tools in the Ottoman Era, shadow play) statue"Woman with Long Hair,"

(Photographed by the Researcher)

Model Four

Shadow Puppet "Man with a Beard Holding an Axe," Image Number: pl4. This model represents a character from Egyptian shadow puppetry, depicting a man with a twisted beard and mustache, holding an object resembling an axe, which is difficult for the researcher to identify.

It is larger than the previous model, measuring 42 cm in height, and appears to be unadorned; it is likely that its decorations have been erased due to time and use, as evidenced by the traces of skillfully designed and executed natural decorations, colored in pale red and yellow on the chest of the garment, outlined with a thin black line.

It is also noted that the tool the man is holding is decorated with slanted red lines outlined in black.

This model appears completely solid and not hollowed out, yet it demonstrates a special ability in its representation of human proportions, emphasizing simple details that provide a high aesthetic sense, evident in the emerging sector as it highlights facial features. It delineates details using black, which contrasts with the prevailing skin tone of yellow tinged **with red in some** areas. The dominant color of this model is black, and it is likely that its colors and decorations have faded over time.

This model is articulated, with each part connected to the others by wire, facilitating movement. The head and chest represent a part connected to the lower part represented by the garment and feet, while the arms consist of two parts; the first part connects to the

shoulder and connects at the hand to the fifth and final part represented by the tool the man is holding.

This model is part of the collection of the Geographical Society in Cairo, registered under number 1582, which is part of a group purchased in Cairo in 1935, and it is in good condition compared to other forms.



PL (4) the Egyptian Geographical Society in the Ottoman Era, shadow play) Image of a farmer holding a hoe

(Photographed by the Researcher)

Model Five

Shadow puppet of a woman peering out from "the window of one of the balconies," image number: pl5.

This represents a model of shadow play in Egypt (width 58 cm and height 48 cm), featuring a woman peering out from a window of a balcony with a gabled roof designed in the style of Islamic mashrabiyyas.

It seems that this model was part of a theatrical scene and was made from semi-transparent tanned leather of a natural color to allow light to pass through for visibility.

Its decoration employs a high level of craftsmanship in the technique of relief carving to clarify and define details, highlighting the features of the shapes when light is cast from behind them, creating shadows on the white screen.

The creator of this model did not rely solely on the relief technique but also emphasized the use of color to connect the displayed shape to the reality of life, adding a joyful and cheerful atmosphere during the presentation, as it is painted in a transparent yellow

leaning towards green. Red was also used to color some decorative parts to highlight them, such as the frieze surrounding the sides of the mashrabiya, which is about 2 cm wide and features a decorative unit representing two intertwined leaves. The red color is outlined in black to show the folds of the curtain above the woman's head, while from this curtain hang four fringes also colored red. The woman peering out from the window holds a mirror in one hand, surrounded by a frame with red floral decorations, with a drawing of a child playing with a stick in the center of the mirror. It seems that the creator of this model paid great attention to highlighting the beauty of this woman and showcasing her adornments through facial details, where her features appear defined and delicate, with her cheeks and lips painted red. The hair was defined with black, flowing lines, and adorned with a decoration that appears to be embellished with plant units and roses, with a lotus flower in the center. The craftsman did not neglect the attention to jewelry and earrings, as seen in the necklaces that adorn the woman's neck, composed of decorative units in the shape of red-dyed peppercorns. The lady's garment also appears elegant, decorated with vertical red lines defined in black.

The researcher notes that the creator of this model emphasized the woman's body features, indicating the eroticism that sometimes dominates this art, as it is clearly and directly evident in texts and literary narratives. The drawings and shadow puppets complement the other aspect of this eroticism. Surrounding the round-shaped balcony at the top is a frieze about 3 cm wide, hollowed out with geometric decorations of opposing triangles defined in red. On the sides of the balcony, there is an 8 cm wide space with hollowed-out decorations that start with a rectangular shape at the bottom featuring geometric decorations colored red, above which is a rectangle measuring 11 cm topped with a circular medallion with a diameter of 7 cm, decorated with geometric designs all derived from Islamic art. This medallion, known as the star plate, is surrounded by some plant cutouts, and above the previous rectangle is a half-circular shape with a height of 4 cm, also adorned with geometric decorations. This half-circular shape is represented on the other side by plant cutouts with a hollow background.

The researcher observes from this model that frequent use has worn it out, and consequently, it was reinforced and repaired with supports made of thick leather strips, which are fixed to the original model both vertically and horizontally using strong wire and threads.



PL (5) the Egyptian Geographic Society in Cairo(Entertainment Tools in the Ottoman Era, shadow play) A woman peering out of a window of one of the balconies

(Photographed by the Researcher)

Model Six

Shadow Puppet "Qarba", Image Number: 'pl6"

One of the shadow models representing a boat measuring 36 cm in width and only 16 cm in height. In the middle of the boat stands a man—his drawing suggests he is elderly, holding an oar. In front of him at the bow of the boat is an animal resembling a cat, and behind the man at the stern of the boat are remnants of a shape that appears to have been damaged by time and use, making it difficult to determine its nature.

The model as a whole appears very primitive in terms of drawing and craftsmanship; the boat is not well-designed. The artist attempted to imitate reality but with a certain naivety. The oar and the man also appear flat, as the artist did not try to highlight or define his features, unlike the previous shapes. He merely represented the eye with a hole in the face, resulting in an overall silhouette-like appearance. Additionally, there is a significant disregard for proportion in relation to the body, and the artist generally failed to maintain human proportions compared to the previous shapes, as the hand appears very small and frail compared to the rest of the body.

The maker's ability to engage with these relationships and simplify them to achieve the intended purpose is noteworthy.



PL (6) the Egyptian Geographic Society in Cairo(Entertainment Tools in the Ottoman Era, shadow play) A fisherman inside the boat

(Photographed by the Researcher)

Model Seven

The shadow puppet represents a goat, image number: "pl7". It is one of the models of Egyptian shadow puppetry, representing a goat with a length of 50 cm and a height of 45 cm. It is a model made from thin, semi-transparent leather, and the maker has succeeded in mimicking nature.

However, it is noticeable – as previously mentioned – that the artist may find an opportunity to decorate some shapes, while he may not find the same opportunity for other shapes, focusing only on color to display them. In doing so, he relies on nature and fears altering it or adding any decorative touches that deviate from the visible reality of the shapes. Consequently, the audience does not interact with it, which applies to this model, where the artist relied solely on color for its display, painting it with a transparent color resembling glue, and it is likely that it is coated with a varnish. The eye of the goat appears to have been executed using a hollowing technique, in addition to the imaginative style present exactly in the middle of the shape. This model appears worn out like most large-sized shapes, especially since it is supported by a piece of thick leather at the neck.

This shape has no joints except at the hind legs, and it is likely that this model dates back to the end of the 19th century or the beginning of the 20th century.



PL (7) the Egyptian Geographic Society in Cairo(Entertainment Tools in the Ottoman Era, shadow play) Shadow play image of a deer.

(Photographed by the Researcher)

Model Eight

Shadow Puppet "Donkey", Image Number: pl8

One of the models of Egyptian shadow puppetry representing a donkey, standing 20 cm tall, made from thin, semi-transparent leather and colored in a pale yellow, except for the saddle, which has been dyed black to highlight it. The eyes are crafted using a hollowing technique.

It is possible that the maker of this model is the same as that of the previous ram model, as the manufacturing method and steps are nearly identical, along with the simple monochromatic coloring. Additionally, the craftsmanship of the artisan in depicting animals accurately in proportion to their natural form is evident. This model is not movable, except for the donkey's front legs.

The researcher can deduce the working methods followed by the artist or maker in creating shadow puppet models through the defined black lines outlining the hollowed parts. The process begins with placing the design on the semi-transparent tanned leather using black lines or by burning with a pointed metal tip heated in the fire, then the hollowing of the desired parts from the leather starts, which is the second step in shaping and coloring.

Although this model, as previously mentioned, is not perfect in terms of craftsmanship and technique, and it clearly shows the maker's lack of understanding of the proportions of the objects being depicted, it does exhibit a well-structured design in terms of compositional relationships, reflecting sensitivity.

Despite the fact that this model, as previously mentioned, is not perfect in terms of craftsmanship and technique, and the innate nature of the message is clearly shown in its

lack of awareness of the proportions of the things it depicts, it is nonetheless designed meticulously in terms of structural relationships, expressing sensitivity.



PL (8) the Egyptian Geographic Society in Cairo(Entertainment Tools in the Ottoman Era, shadow play), Image of a donkey and a cow.

(Photographed by the Researcher)

Model Nine

This model represents a chicken coop measuring 28 cm in width and 18 cm in height. It appears to be part of a play, showing chickens inside the coop while an animal stands above it, seemingly trying to attack them. The coop consists of 14 ribs, and it seems that the artist used a hollowing technique in its creation. It does not feature any decorations that enhance its structural function, which contributes to highlighting the shapes of the chickens that appear trapped inside the coop. It may serve as a decorative complement rather than a standalone form, evidenced by the fact that the maker found no justification for coloring it except for some thin lines over the bodies of the chickens, thus the longitudinal lines of the coop's legs make it seem as if the chickens are inside it.

This leads the researcher to propose other justifications that confirm the previous viewpoint, especially since it is fixed and immobile like other shadow puppets, and since it is not finely crafted in terms of production and finishing, which makes it colored in yellow, with the hollowed parts and the vertical legs of the coop defined by a dark black line. It appears that these defining lines for hollowing are not intended as decorative elements but are remnants of the initial planning stages of the design before the process of cutting and hollowing the leather, although it is likely that the artist intentionally avoided them when cutting the leather.

Through the black lines defining the hollowed parts, the researcher can infer the steps followed by the artist or maker in creating models of shadow puppets. They would start by placing the design on semi-transparent tanned leather using black lines or by burning it with a pointed metal tip heated over a fire, then begin hollowing out the parts to be hollowed from the leather. Hollowing is the second step of shaping and coloring. Bottom of Form



PL (9) the Egyptian Geographic Society in Cairo(Entertainment Tools in the Ottoman Era, shadow play), A picture of a birdcage.

(Photographed by the Researcher)

Model Ten

Turkish shadow plays generally depict the amusing adventures of the famous duo "Kara Kacoz" and "Hajivad," where they play various roles accompanied by musical tunes. We find them playing the roles of merchants, sailors, usurers, guards, woodcutters, police officers, wrestlers, and others.

The characters of deviant or evil nature have found their way into Turkish shadow plays, particularly including opium addicts, hashish users, drunkards, and Mamluks. We also see characters like hunchbacks, dwarfs, buffoons, and others.

As for female characters, the most common models are dancers, witches, and black women, all of which often represent the vulgar element in the play.

Different national patterns of shadow characters have emerged, and the audience finds entertainment in their distinctive features, especially in their unique performances and dialects. Among these patterns, we recognize Arabs, Jews, black people, Africans, peasants, and Turks.

Naturally, we find that Turkish shadow characters do not include prominent figures in society, such as sultans, ministers, clergy, teachers, and the elite, unless with utmost

caution and vigilance. Despite this, shadow theater in Turkey has a satirical nature that does not lack direct and indirect mockery of certain authorities, especially police officers.



PL (10) the Egyptian Geographic Society in Cairo(Entertainment Tools in the Ottoman Era, shadow play) A picture of bird.

(Photographed by the Researcher)

The history of the studied shadow puppet models.

Comparing the models preserved in the Geographical Society the art of shadow play in Ottoman Turkey (13 AH / 19 AD) in light of some artistic models housed in the Victoria and Albert Museum in London¹⁹. The researcher dealt with models of shadow play in a descriptive and analytical study with reference to the art of shadow play in Turkey and the relevant myths. Therefore, these models date back to the Ottoman era (13th Century AH / 19th Century AD). The Turks called the shadow play "Karagöz", and it was popular among women and the masses in Ramadan. In addition, it attracted the upper and educated classes. The shadow play was well-known until the animation eliminated it.

The Turkish shadow theater quickly spread in the Ottoman Empire with the increase of coffee houses in that period, which continued from the 11th century AH, 17th century AD until the 13th century AH, 19th century AD, especially during Ramadan, when people would go to the Turkish shadow theater during the day while fasting and also after sunset to enjoy the Karagöz shows.



لوحة رقم (٢) :- دمية خيال الظل (القره جوز)
تمسب إلى تركيا ق ١٣ / ١٩ م ، محفوظة
بمتحف فكتوريا والبرت بلندن ، سجل رقم
(E.١٢٨٣-١٩٣٦)



لوحة رقم (١) :- دمية خيال الظل (القره جوز) +
تمسب إلى تركيا ق ١٣ / ١٩ م ، محفوظة
بمتحف فكتوريا والبرت بلندن ، سجل رقم
(S.٩٨٥-٢٠١١) .



لوحة رقم (٤) :- دمية خيال الظل (الأشقي زين) ،
محفوظة بمتحف فكتوريا والبرت بلندن ، سجل رقم
(E.١٢٨٥-١٩٣٦) .



لوحة رقم (٣) :- دمية خيال الظل
التركي (كيسريلي) Kayserilli ،
محفوظة بمتحف فكتوريا والبرت بلندن ،
سجل رقم (E.١٢٨٩-١٩٣٦) .



-The analytical study of shadow play paintings

The art of shadow play in Turkey in the 13th century // 19th AD century.

The Karagöz
²⁰ shows aimed to criticize Ottoman society in that period and the restrictions imposed by the Ottomans on people's normal lives. Also, they were an attempt to direct the Sultan's attention to the corruption of his officials. Therefore, Karagöz shows in

Ottoman coffee houses in the 13th century AH, 19th century AD were full of political satire, and it turned out to be a weapon to criticize political corruption. Karagöz in Turkey continued criticizing the political life until Sultan Abdul Aziz (1861-1876 AD) and Sultan Abdul Hamid II (1876-1909 AD) banned the political criticism against the Ottoman state.

Conclusion

- Archaeological images of "shadow play" were discovered in the Egyptian Geographic Society Museum in Cairo, of which 11 models were made of leather, dating back to the Ottoman era.
- The art of shadow play is one of the most important means of entertainment and is called "Khayal al-Zill" and is considered one of the comic shows that prevailed in the Arab world for nearly eight centuries.
- The study sheds light on the origination of shadow play in ancient India and some say that it originated in China then spread to the Arab countries via India and Persia, then to Egypt via Syria and from Egypt to the countries of the Maghreb. Other scholars stated that shadow puppetry originated in the Far East and from there to the countries of the world. The shadow play may have moved early to the Arab countries from Java, at the hands of the Muslim merchants, perhaps during the 4th or 5th century AH – 10th of 11th century AD.
- Shadow play was known to the Arabs for the first time in the Abbasid era. This art spread to Egypt in the Fatimid era in the 5th century AH/ 11th century AD. It continued throughout the Ayyubid, Mamluk and Ottoman eras, when the shadow puppeteers were sent to Istanbul.

حواشي البحث

- ^١ لطفى احمد نصار ، وسائل الترفية في عهد صلاح الدين المماليك ، الهيئة العامة المصرية للكتاب ، ١٩٩٩ م ، ص ٣٠٣ .
- ^٢ ثروت عكاشة ، المعجم الموسوعي للمصطلحات الثقافية ، مكتبة لبنان ، ١٩٩٠ م ، ص ٤٢٧ .
- ^٣ عبد الحميد يونس ، معجم الفكور ، القاهرة ، كتب عربية ، ١٩٨٢ م ، ص ٢٤١ .
- ^٤ احمد قتيبة يونس ، البناء الدرامي في مسرح خيال الظل (ابن دانيال نموذجاً) ، دراسات موصلية ، العدد الحادي عشر ، (٢٠٠٦ م) ، ٦٥،٦٦ .
- ^٥ انتصار عبد الفتاح ، فنون الفرجة وعربية غبن الشعرية ، مجلة الفنون الشعبية ، العدد (٢٧-٢٨) مصر الهيئة المصرية للكتاب ، ١٩٨٩ م ، ص ٦٠ // شوقي ضيف ، الشعر والفكاهة في مصر ، القاهرة ، دار المعارف ، ١٩٩٩ م ، ص ٩٩ .
- ^٦ امال الجندي ، فنون الفرحة الشعبية وثقافة الطفل ، (ط١) ، الهيئة العامة لقصور الثقافة ، (٢٠١٣ م) ، ص ٦٨ ، ٦٩ .
- ^٧ الدالي محمد بن موسى بن مصطفى ، أحكام التمثيل في الفقه الاسلامي ، رسالة ماجستير ، كلية الشريعة والقانون ، جامعة الامام محمد بن سعود الاسلامية بالمملكة العربية السعودية ، (١٤٢٦-١٤٢٧ هـ) ، ص ٤٨ .
- ^٨ ابن حزم الاندلسي ، الاخلاق والسير في مداوه النفوس تحقيق الطاهر احمد مكي ، الطبعة الثانية ، دار المعارف ، ١٩٩٢ ، ص ١٢١ .
- ^٩ مدحت الجبار ، خيال الظل : مسرح العصور الوسطى الاسلامية ، فصول - مصر ، المجلد ٢ ، العدد ٣ ، ١٩٨٢ م ، ص ٢١ .
- ^{١٠} لطفى نصار ، وسائل الترفية في عهد صلاح الدين المماليك ، ص ٣٣٤ .

^{١١} Ibn Daniel al-Mosuli was born in 646 AH / 1238 AD and spent his youth there, studying the Holy Quran in its schools and receiving knowledge and literature in its institutions. At that time, Mosul was one of the leading centers of the Islamic world in terms of knowledge and wealth. However, he barely experienced the effects of that cultural renaissance of Mosul and drew from its abundant resources before the devastating wave of the Tatars swept in, destroying its architectural landmarks and educational institutions, leading to a decline in its culture and literature, which occurred in 660 AH / 1262 AD. Ibn Daniel had not yet reached the age of fourteen, so he headed to Egypt in 665 AH / 1267 AD with other writers and thinkers who faced hardships in their homeland and difficulties in their livelihoods. Ibn Daniel excelled in the field of popular dramatic literature and was one of the greatest figures in the art of shadow play, bringing forth inventive works and crafting the shadow play that attested to his skill in this art. He worked to elevate the shadow theater during the Mamluk era. Although much of what this writer produced has been lost to decay, three of his works have reached us, including a version of "Tayf al-Khayal" in the Egyptian National Library

لطفى نصار ، وسائل الترفية ، نفس المرجع السابق ، ص ٣٣٧

- ^{١٢} رمضان شعبان علي موسى ، فن خيال الظل في تركيا العثمانية خلال القرن ١٣ هـ / ١٩ م ، بحث مجلة البحوث والدراسات الاثرية ، العدد الثاني مارس ٢٠١٨ ، جامعة المنيا ، ص ٢٤٧
- ^{١٣} رمضان شعبان علي موسى ، فن خيال الظل في تركيا العثمانية خلال القرن ١٣ هـ / ١٩ م ، ص ٢٤٧
- ^{١٤} لطفى نصار ، وسائل الترفية نفس المرجع السابق ، ص ٣٣٤ .
- ^{١٥} رمضان شعبان ، نفس المرجع السابق ، ص ٢٤٨

^{١٦} In language, a (puppetry is an image carved from ivory, and everything that is exaggerated in its workmanship and improvement is the plural of doll, and in the description of "may God's prayers and peace be upon him" it is the neck of a doll, and the doll is the picture depicted because it is exquisite in its workmanship and exaggerated in its

ابراهيم رجب عبد الجواد ، المعجم العربي لاسماء الملابس في ضوء المعاجم والنصوص الموثقة من الجاهلية حتى العصر الحديث ، ط ١ ، مراجعة التارزي تقديم حجازي محمود دار الافاق العربية (١٤٢٣ هـ // ٢٠٠٢ م) ص ١٧٩ .

^{١٧} ابراهيم حماده ، رشدي صالح ، خيال الظل وتمثليات ابن دانيال ، مجلة الكتاب العربي - مصر العدد ٤ (١٩٦٤ م) ، ص ٢٠ ، ٢١ .

- ^{١٨} رمضان شعبان ، فن خيال الظل في تركيا العثمانية خلال القرن ١٣ هـ / ١٩ م ، ص ٢٥٠ .
- ^{١٩} رمضان شعبان علي موسى بمجلة البحوث الاثرية جامعة المنيا العدد الثاني مارس 2018م
- ^{٢٠} Another shadow theater, except for the Chinese and Indonesian groups, unlike other shadow puppet shows, the Egyptian and Turkish shadow puppetry is not associated with any religious myths and does not feature mythical creatures. Any shadow character of an animal that appears as part of the shadow performance does not represent symbolic meanings. It is likely that the

fame of shadow puppetry in Southeast Asia surpasses that of others due to its connection with religious beliefs, as it is often prepared for the gods. The famous witness of Karagöz and Hacivat belongs to Stanford University's Hoover Institution, and originally, it was the papers of researcher Eleanor Beasley about the Republic of Turkey in the years 1920 and 1950.

سلوى ابو العلا محمود ، نيفين فرغلى ، يسر شريف محمد ، الجوانب الفنية والتقنية لفن خيال الظل وأثره فى افلام الرسوم المتحركة ، مجلة العمارة والفنون ، العدد الثانى عشر الجزء الاول بنك المعرفة المصرى ، ص ٢٥٨.